



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET
BEGINNING WEDNESDAY, APRIL 18TH
AND CONTINUING UNTIL THE TIME OF SALE

BOOKS, MANUSCRIPTS AND DRAWINGS
BY EMINENT AUTHORS AND ILLUSTRATORS
COMPRISING THE IMRORTANT LIBRARY OF THE LATE
SAMUEL H. AUSTIN, OF PHILADELPHIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF LOUISE SUYDAM AUSTIN, EMILIE AUSTIN JONES, AND THE
GIRARD TRUST COMPANY, OF PHILADELPHIA, EXECUTORS
ON MONDAY AFTERNOON AND EVENING, APRIL 23RD
AND TUESDAY EVENING, APRIL 24TH, 1917
AT 3:00 O'CLOCK IN THE AFTERNOON
AND 8:00 O'CLOCK IN THE EVENINGS
AT THE AMERICAN ART GALLERIES



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No. III.]

III

[Part I.]

POSTHUMOUS PAPERS

OF THE

PICKWICK CLUB

CONTAINING A FAITHFUL RECORD OF THE
PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES

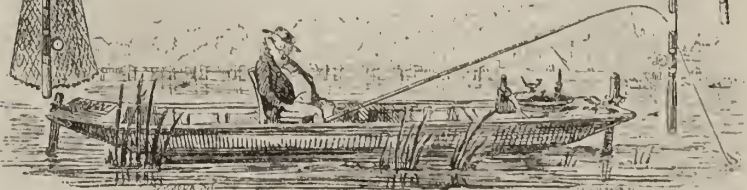
AND

Sporting Transactions
OF THE CORRESPONDING MEMBERS.

EDITED BY "BOZ."

WITH ILLUSTRATIONS

BY R. W. BUSS.



LONDON: CHAPMAN & HALL, 186, STRAND.

MCCCXXXI

CHARLES DICKENS.

Reduced Facsimile of Front Wrapper to Part III. [No. 425]

ILLUSTRATED CATALOGUE
OF THE IMPORTANT LIBRARY OF THE LATE
SAMUEL H. AUSTIN, OF PHILADELPHIA
BOOKS, MANUSCRIPTS, DRAWINGS
UNIQUE AND NOTABLE CRUIKSHANKIANA
FAMOUS DICKENS AND THACKERAY ITEMS

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF LOUISE SUYDAM AUSTIN, EMILIE AUSTIN JONES, AND THE
GIRARD TRUST COMPANY, OF PHILADELPHIA, EXECUTORS
ON MONDAY AFTERNOON AND EVENING, APRIL 23,
AND TUESDAY EVENING, APRIL 24th, 1917
AT 3:00 IN THE AFTERNOON AND 8:00 IN THE EVENINGS

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

INTRODUCTORY NOTICE REGARDING THE LIBRARY OF THE LATE SAMUEL H. AUSTIN OF PHILADELPHIA

THE LIBRARY OF THE LATE SAMUEL H. AUSTIN IS WITHOUT EXCEPTION THE MOST IMPORTANT PRIVATE COLLECTION OF LITERARY PROPERTY TO BE OFFERED IN RECENT YEARS AT PUBLIC SALE IN AMERICA. IT COMPRISES MANY REMARKABLY FINE COPIES OF THE MOST IMPORTANT AND NOTEWORTHY FIRST EDITIONS OF THE WORKS OF CRUIKSHANK, THACKERAY AND DICKENS, INCLUDING THE WORLD FAMOUS CAPTAIN R. J. H. DOUGLAS COPIES OF DICKENS'S "PICKWICK PAPERS" AND GRIMM'S "GERMAN POPULAR STORIES," WITH THE ILLUSTRATIONS BY GEORGE CRUIKSHANK; ONE OF THE FINEST COPIES OF THACKERAY'S "VANITY FAIR" EXTANT; AND THE CELEBRATED COLLECTION OF CRUIKSHANKIANA FORMED BY JOHN B. GOUGH, THE NOTED TEMPERANCE LECTURER, WHICH LATER WAS OWNED BY THE LATE M. C. D. BORDEN, WHOSE LIBRARY WAS DISPERSED BY THE ASSOCIATION IN FEBRUARY, 1913.

Besides the above, the library comprises an unusually large number of Signed Original Drawings of the Delightful Sketches by Cruikshank, Thackeray, Alken, Leech, and other artists, including original and finished sketches for etchings for important published works, and a few sketches which have never been reproduced.

The Manuscript portion forms an important section in Mr. Austin's Library, comprising published and unpublished writings of eminent authors, and signed autograph letters by American and British Celebrities, including a Manuscript poem by Eugene Field, holograph manuscript by Edgar Allan Poe, Autograph Manuscript and Signed Autograph Letter by Abraham Lincoln, Autograph Manuscript and Signed Letter by George Washington, Autograph Document Signed by William Penn; Choice Autograph Letters by John Adams, Aaron Burr, Robert Browning, Lord Byron, Samuel Clemens, Marquis of Cornwallis, Ulysses S. Grant, Alexander Hamilton, Thomas Jefferson, Lafayette, Mary Todd Lincoln, James Madison, James Monroe, Horatio Nelson and Sir Walter Scott; also, letters or documents by the Kings and Queens of England,—George I, II, III and IV, James I and II, and Queen Elizabeth; etc.

THE COLLECTION OF CRUIKSHANKIANA IS WITHOUT DOUBT THE FINEST EVER OFFERED AT PUBLIC SALE IN AMERICA, COMPRISING OVER 100 ORIGINAL DRAWINGS, AND NEARLY ALL OF THE MORE IMPORTANT ILLUSTRATED BOOKS OF THIS NOTED ARTIST, INCLUDING SEVERAL PRESENTATION COPIES, WITH INSCRIPTION BY THE ARTIST: AMONG THE MORE NOTEWORTHY ITEMS BEING THE FOLLOWING,—

CARICATURE MAGAZINE. 2 vols. 1807. [No. 123]

- COLLECTION of 15 Song Heads, Colored, 1807-1821. [No. 125]
- DIBDIN'S "Bull in a China Shop, 1808." Presentation inscription by Cruikshank. [No. 126]
- TRIUMPHS of the Sons of Belial. First Edition, 1810. Presentation inscription by Cruikshank. [No. 128]
- ODD FELLOWS Song Book, 1812. First Edition. [No. 131]
- MOORE'S Annals of Gallantry. First Edition, 1814-1815. [No. 133]
- COMBE'S Life of Napoleon, First Edition, 1815 [No. 131]; also the Series of 16 Original Drawings for the same. [No. 135]
- POWER of Conscience, 1815, an apparently unknown item. [No. 136]
- MUDFORD'S Campaign in the Netherlands. First Edition, 1815. [No. 137]
- BANK Restriction Note, 1818. [No. 140]
- ENGLISH Mentor, First Edition, 1819. [No. 143]
- CAREY'S Life in Paris. First Edition, 1822. [No. 153]
- NORTHERN Excursions of Geordie, 1822. [No. 154]
- IRELAND'S Life of Napoleon. First Edition. Extra-Illustrated, 1823-1828. [No. 156]
- DER FREISCHUTZ TRAVESTIE. First Edition, 1824. Inscription by Cruikshank. [No. 161]
- WIGHT'S Mornings in Bow Street and More Mornings. First Edition, 1824-1827. [No. 164]
- PHRENOLOGICAL ILLUSTRATIONS. First Edition, 1826. Inscription by Cruikshank. [No. 170]
- COMIC ALMANAC. Complete set of the Original Issues. [No. 193]
- OMNIBUS. In the Original Parts and Wrappers. [No. 206]
- MAXWELL'S Irish Rebellion. First Edition, 1845. [No. 212]
- FAIRY LIBRARY. First Edition, 1853. [No. 226]
- BANDS in the Park, with three original drawings by Cruikshank, 1856. [No. 229]
- JOHN B. GOUGH Collection of Cruikshankiana, comprising item 171 (with the exception of Vol. 25) in the Borden Catalogue. [No. 248]
- JOHN B. GOUGH Collection of Original Signed Drawings by Cruikshank, comprising Vol. 25 of item No. 171 in the Borden Catalogue. [Nos. 249-385]
- JOHN B. GOUGH Collection of autograph letters by Cruikshank, comprising those letters formerly bound in Vol. 25 of item number 171 in the Borden Catalogue. [Nos. 386 to 399]
- AMONG THE WORKS BY CHARLES DICKENS, THE WORLD FAMOUS CAPTAIN DOUGLAS COPY ALREADY MENTIONED IS ASSOCIATED WITH THE FOLLOWING IMPORTANT ITEMS,—
- SKETCHES by "Boz." First Issue of the First Edition, 1836-1837. [No. 424]
- STRANGE GENTLEMAN, 1837. [No. 429]
- NICHOLAS NICKLEBY. First Issue, 1838-1839. [No. 434]
- MASTER Humphrey's Clock. First Edition, 1840-1841. [No. 436]
- TALE of Two Cities. First Edition, 1859, In the Original Part. [No. 451]
- GREAT Expectations. First Edition, with blue cloth covers, 1861. [No. 457]
- FROZEN Deap. With corrections in the Autograph of Wilkie Collins, 1866. [No. 471]

THE WORKS BY WILLIAM MAKEPEACE THACKERAY, BESIDES THE BEFORE MENTIONED COPY OF "VANITY FAIR," INCLUDE THE FOLLOWING NOTEWORTHY ITEMS.—

- THREE Important Original Drawings for "Vanity Fair." [No. 631]
ORIGINAL Manuscript of a portion of an Unpublished Play, 13pp. *circa* 1840. [No. 632]
ORIGINAL Manuscript of the "Lord's Prayer," in Thackeray's Microscopic penmanship. [No. 633]
AUTOGRAPH Letter, Signed, with mention of Charles Dickens. [No. 634]
THE FAMOUS Postage Stamp Original Drawing. [No. 634]
And other important drawings.

Besides the foregoing, the library includes important colored-plate books by Henry Alken, among the more noteworthy being the following.—

- REAL LIFE in Ireland. First Edition, 1821. [No. 78]
GOING to Epsom Races, 1825. [No. 84]
APPERLEY'S Life of a Sportsman. First Edition, 1842. [No. 87]
SURTEES' Jorrocks's Jaunts, 1843. [No. 88]
SURTEES' Analysis of the Hunting Field. First Edition, 1846. [No. 89]
FUNERAL Procession of Arthur Duke of Wellington. Panoramic plate, 1855. [No. 90]
ORIGINAL Drawings in watercolors. [Nos. 92, 93 and 94]

AMONG OTHER NOTEWORTHY ITEMS, THE FOLLOWING BEAR SPECIAL MENTION,—

- EGAN'S Life in London. Large Paper copy, in the Original Boards, with Original Drawing inserted. [No. 476]
EGAN'S Real Life in London. First Edition, in the Original Parts. [No. 478]
EGAN'S Finish to the Adventures of Tom Jerry and Loggie. First Edition, with four Original Drawings inserted by Robert Cruikshank. [No. 484]
BRANDT'S Stultifera. First Edition of Locher's Latin version, 1497. [No. 108]
COLLECTION of Chap-Book Literature of Unusual interest. [No. 115]
COLORED copy of Miss Burney's "Evelina." 1821. [No. 117]
CRUIKSHANK (Robert). Complete set of the Dandies, 1818-1819. [No. 406]
CRUIKSHANK (Robert). Fashoons and Folly, 1822. [No. 409]
CRUIKSHANK (Robert). London Oddities, 1824. [No. 411]
EGERTON (D. T.). The Necessary Qualification of a Man of Fashion. First Edition, Original Wrappers. [No. 483]; also, Fashionable Boars. First Edition, Original boards. [No. 484]
FRANKLIN (Benjamin). Carto Major, 1744. Original marbled boards. [No. 492]
GILLRAY (James). Collection of Original Drawings and Caricatures. [Nos. 493 to 507, inclusive]
HORN-BOOK of Oak, with Original cover of leather, *circa* 1560, one of the earliest examples extant. [No. 522]
ILLUMINATED Manuscripts. Hours of the 15th and 17th Century. [Nos. 520-521]

- LEECH (John). Various works and Original Drawings, including a complete set in the original parts and wrappers of the "Comic History of England," and the "Comic History of Rome, and Important Drawings, including twenty-four in pencil. [Nos. 531 to 553]
- ROWLANDSON (Thomas). Highly Important Series of Books and Original Drawings. [Nos. 588 to 613, inclusive], including,—
- Smollett's "Adventures of Roderick Random." 1792. [No. 588]
 - Cries of London, 1799. [No. 589]
 - Le Brun, Travested, 1800. [No. 591]
 - Combe's English Dance of Death, First Edition, in the Original twenty-four numbers, with three of the original drawings inserted. [No. 601]
 - Combe's Dance of Life. First Edition, in the Original Boards, 1817. [No. 604]
 - Combe's "Doctor Syntax Tour." The complete set, with one original drawing inserted. [No. 607]
- SURTEES (Robert S.). Sporting Novels. 5 vols. in the original parts. One of finest sets extant. [No. 627]
- WALTON (Izaak). Life of Dr. John Donne, etc. 1676. Autograph Presentation copy of unusual interest, with corrections in Walton's handwriting. [No. 643]
- JAPANESE Colored Prints. [Nos. 648 to 675, inclusive]

ALL THE BOOKS ARE IN EXCEPTIONALLY FINE CONDITION AND EACH VOLUME CONTAINS MR. AUSTIN'S ARTISTIC BOOKPLATE.

Conditions of Sale

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. Guarantee is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF
LOUISE SUYDAM AUSTIN, EMILIE AUSTIN JONES, and the
GIRARD TRUST COMPANY OF PHILADELPHIA, EXECUTORS

First Session, Nos. 1 to 225, inclusive

MONDAY AFTERNOON, APRIL 23rd, AT 3:00 O'CLOCK

AUTOGRAPH LETTERS AND MANUSCRIPTS
BY AMERICAN AND BRITISH CELEBRITIES

[Numbers 1 to 26, inclusive]

1. ADAMS (JOHN—Second President of the United States). A.N.S., 1p.
small 8vo, on parchment, N.p., August 17, 1779.

A most interesting personal declaration by Adams against Great-Britain,
written during the Revolutionary War. We quote same in full,—

*"In 1760 and 1761, upon the first appearance of the Design of Great
Britain to deprive us of our Liberties by asserting the Sovereign Au-
thority of Parliament over us, I took a decided part against her, and have
persevered for Fifty years in opposing and resisting to the utmost of my
power every instance of her Injustice and arbitrary Power towards us.*

*The accompanying document will be your guarantee in peril. I am Sir,
with much respect*

Your humble Servant

JOHN ADAMS."

"Aug. 17, 1779."

2. ADAMS (JOHN—second President of the United States.) A.L.S.,
2pp. 4to, Quincy, near Boston, September 12, 1794. To (John)
Stockdale (the London publisher and Bookseller). With address.
Portrait of Adams accompanies the letter. Together, 2 pieces.

An unusually interesting letter, referring to a new edition of Fer-
gusson's "Roman Republic," and acknowledging the authorship of the
"Discourses on Davila." Reads in part,—

*"I embrace with pleasure the opportunity by my sons of presenting you
many Thanks for your kind Letter and obliging Present of an elegant Lott
of your new Edition of The History of Republicks.*

*I know not whether Experience of the Evils physical moral and po-
litical of Simple Governments, will recommend to the public my poor
speculations in favour of rival firms, so as to give you a Profit by the
Sale of the Book: but I know the Devil ought to have Mankind if they*

First Session, Monday Afternoon, April 23rd

[No. 2—Continued]

don't soon put a stop to the Progress of Cleons & Clodius's and Wat Tylers.

I have written since I came to America Discourses on Davila. You may make a fourth Volume of them if you will under the same Title with the other three."

3. ADAMS (JOHN QUINCY—sixth President of the United States). A.L.S., 1p. 4to, Quincy, September 5, 1826. To R. Rush, Secretary of the Treasury; [Also] D.S. 1p. oblong 4to, parchment, Washington, August 12, 1826. Land-Office Patent issued to Robert Parks, of Harrison County, Ohio, for land in Steubenville, Ohio. With engraved portrait of Adams. Together, 3 pieces.

The above letter written while President of the United States relates to the revenue of the country, reading in part,—

"I am rejoiced to find that the prospects of the Revenue for the present year, encourage the expectation that there will be no deficiency to intrench upon the annual appropriation of ten Millions, to the discharge of the principal and interest of the Public Debt—My apprehension however has been that the deficiency would be more considerable the next than the present year: and I very cordially congratulate you, that the result, will afford so satisfactory a commentary upon the accuracy of your fiscal anticipations.

I have received anonymous complaints against Captain Matthews, Commander of the revenue Cutter at Charleston, S. C. who is charged with wasting his own time and misusing the Vessel. The Collector of the Port, shares in part of the censure. He is now in this part of the country; and has visited me—But said nothing to me, nor I to him upon public business."

4. ALEXIS (Czar of Russia, founder of the House of Romanoff). D.S., 1p. long narrow folio, with the official wax seal.
5. ALEXANDER VI. (POPE BORGIA, 1431-1503). Vellum Document, 1492, with lead papal seal.
6. AMERICAN PRESIDENTS. Autograph Letters, etc., comprising,—CHESTER A. ARTHUR, D.S., February 1, 1884, appointing a commissioner for the State of Maryland, to the World's Industrial and Cotton Exposition; JAMES BUCHANAN, A.L.S., 1p. 8vo, Wheatland, December 26, 1867, to Alfred F. Sears, regarding an article for the Newark Monthly Magazine, also portrait, and autograph signature; U. S. GRANT, D.S., April 6, 1871. Warrant appointing J. C. Hepburn as Interpreter to the United States Legation in Japan, also portrait and another signature; RUTHERFORD B. HAYES, A.L.S., 1p. 8vo, July 9, 1879, to George Eyster, regarding the removal of a person from office and the appointment of another in his place. With portrait, and another signature; ANDREW JACKSON, D.S., 1p. 4to, portrait and signature; ANDREW JOHNSON, Signature on signed portion of vellum document, 1866; WILLIAM MCKINLEY, D.S., 1p. folio, December 15, 1897. Warrant for Notary Public of the District of Columbia; JAMES MADISON, A.L.S., 1p. 4to, n.p., n.d., regarding a letter written under a mistake; WILLIAM HENRY HARRISON, A.N.S., 1p. 4to, Vincennes, March 9, 1810.

First Session, Monday Afternoon, April 23rd

[No. 6—Continued]

Order on the Cashier of the Bank of the United States. With portrait; BENJAMIN HARRISON, A.L.S., 1p. 4to, Charles City, Va., July 8, 1841, to A. Lawrence, enclosing signature of his Uncle Benjamin Harrison, the Signer, which signature accompanies this letter, with portrait; WILLIAM H. TAFT, L.S., 1p. 4to, Augusta, Ga., March 7, 1913, to Mr. Austin, with addressed envelope. Together, 27 pieces.

7. AMERICAN STATESMEN, NAVAL OFFICERS, etc. A collection of autographs, letters, signatures, etc., comprising,—George Bancroft, L.S., 1845; Jefferson Davis, signature; Commodore W. Bradford Chadwick, A.N.S., 1839; Admiral Dewey, signature; Rear-Admiral W. S. Schley; Rear-Admiral W. T. Sampson; Commodore James Biddle, A.L.S., 1845; Captain Charles Sigbee; Secretary of the Navy, John D. Long, A.N.S.; John Hay, Secretary of State, signature; Major-General Fitzhugh Lee; Captain R. D. Evans; Daniel Webster, D.S., 1p. folio, Washington, 1852, passport for J. Henry Peters, countersigned by other officials of various legations; George W. Child, the publisher, A.L.S., 1p. 4to, 1868; Signatures of Various Presidents, including, James A. Garfield, James K. Polk, John Tyler, Benjamin Harrison, Grover Cleveland, Theodore Roosevelt, and Woodrow Wilson; Signature of Wu Ting Fang, Chinese Minister to the United States, and others. Together, 40 pieces.

An interesting collection.

8. ANNE (Queen of Great Britain). L.S., 1p. folio, Court at St. James, May 30, 1710. Signed also by the Earl of Godolphin.
Warrant authorizing a sum of money to be paid to Mrs. Rachole Thomas, for robes.
9. BISMARCK (German Chancellor). L.S., 1p. small 4to, Berlin, December 25, 1864; BLÜCHER (PRINCE—Prussian Field-General). D.S., 1p. folio, July 7, 1807; METTERNICH (CLEMENS W. PRINCE VON—Austrian statesman). L.S., 1p. folio, Vienna, October 15, 1842. Together, 3 pieces.
10. BURR (AARON—Vice-President of the United States. A.L.S., 3pp. 4to. (New York), December 10th, 1785. To Simon De Witt, Surveyor-General, Albany, N. Y. With address.

“Since I parted with you at Albany I have reflected that a number of the locations which I filed with you and for which I am the Agent, are not encumbered with any of the difficulties which induced you to part from the balloting—I mean the Locations which are South of the Line of Cession or line of purchase of 1769. . . .

You will also observe that the Locations which I have filed, have endorsed on them an Acknowledgement taken before a Judge of the Supreme Court of the actual signing of the persons whose Names are affixed to them, which also effectually removes any suspicion of their being fictitious names—of their being signed without the consent of the several persons. . . .”

First Session, Monday Afternoon, April 23rd

11. BROWNING (ROBERT—English poet). A.L.S., 1p. 8vo, 19 Warwick Crescent, W. March 31, 1884. To (Charles) Kent. In gilt frame.

"I really found it too hard to acknowledge your kind present of the Book—or the surprise and sorrow that followed my becoming acquainted with the calamity which has befallen you, and of which I was in complete ignorance: but, after waiting there two weeks nearly, I find myself still as incapable as ever of saying more than the

"God console you—for man must not even endeavour in such a case!"
Why add that you have my deepest sympathy, from your, most truly,

ROBERT BROWNING."

12. BYRON (GEORGE GORDON, LORD—eminent English poet). A.L.S., 1p. 8vo, September 6, 1815. To Mr. Mann.

"Will you be so good as to send to Thorogood (I have forgotten his address) it is somewhere near the Temple) & desire him to come to me at 7 o'clock on Saturday morning."

13. BYRON (GEORGE GORDON, LORD—eminent English poet), A.L.S., 2pp. 8vo, Brunswick Hotel, Jermyn St. St. James, October 24, n. y. To an unknown party.

"I shall be much obliged to you if you will take a cast from the head of my friend Mrs. H. Siddons, now at the point of death—There are reasons to believe that this ought to be done within a few hours after death—Will you therefore have the goodness to keep the material ready & you will be informed of the time when the the cast can be taken at 29 King St. St. James by Major Maso the Son-in-law of Mrs. H. Siddons. I leave Torn myself in the afternoon.

Believe me

Yours sincerely

A. G. NOEL BYRON."

14. CATHERINE II. (Empress of Russia). D.S., 1p. folio, September 24, 1781. With 5 portraits and several clippings.

15. CATHERINE DE MEDICIS. (Queen of Henry II of France, instigated the Massacre of Saint Bartholomew's Day.) L. S., Toulouse, Feb. 18, 1565. To M. de Matignon. Signed also by Claude de Laubespine, Secretary of State. With a rare early engraved portrait by Jerome Wierix. Together, 2 pieces.

VERY RARE AUTOGRAPH. The Queen states that she will not write a long letter after what the King (Charles IX) has written, being assured that he understands and will forget nothing that tends to sustaining faith, authority, obedience, etc., and that the example he sets will be followed by others.

Jacques de Matignon was then a French General in lower Normandy, and later distinguished himself in the battles of St. Denis, Jarnac, etc., against the Huguenots and was made a Marshal. Claude de Laubespine was Secretary of State from the time of Francis I to Charles IX.

16. CHARLES I. (King of England). D.S., 1p. folio, parchment, Westminster, November 28, 1631. To William, Earl of Denbigh, Master of the Great Wardrobe. With part of wax seal. *Three portraits.* Together, 4 pieces.

Warrant for the supply of livery to Edward Kingsley, one of the Yeomen of his Majesty's Blackhounds.

First Session, Monday Afternoon, April 23rd

17. CHARLES II. (King of England). D.S., 1p. folio, Whitehall, February 19, 1673. *With two portraits.* Together, 3 pieces.

Warrant for "allowance of wages and victuals" for the boatswain of the ship, "Armes of Trevoir." COUNTERSIGNED BY (SAMUEL) PEPYS, who at this time was Secretary for the Affairs of the Navy. Documents with both these important signatures are rare.

18. CHESTERFIELD (PHILIP DORMER STANHOPE, EARL OF—celebrated orator and statesman, author of the famous "Letters to His Son"). D.S., 1p. small folio, parchment, n.p., 1769. *With portrait.* Together, 2 pieces.

19. CLEMENS (SAMUEL LANGHORNE—"Mark Twain"). A.L.S., 2pp. 8vo. Villa Paulhof, Kaltenleutgeben, Aug. 20, 1898. To Mr. Walker.

"Dear Mr. Walker:

The second check (\$130) has come. Go on—fire away—I am a firm and trustworthy target for checks.

The receipt for me to sign came also, but in the confusion of packing the family for an outing among the lakes & mountains, it mislaid (one hates to say lost.) but this letter is my acknowledgment (conditions & all) until you send me another blank receipt for signature.

We return home to Kaltenleutgeben in about 10 days."

20. CLEVELAND (GROVER—Twenty-second President of the United States). A.L.S., 1p. 8vo. Executive Mansion, Washington, February 6, 1888. To William B. Webb. *With addressed envelope, also portrait, and signature.* Together, 3 pieces.

Written while President. Reads—

"I desire to contribute the amount of the enclosed check toward the relief of the poor of the District according to the plan which was to be presented to a meeting called for Saturday night which failed for lack of attendance."

21. CORNWALLIS (CHARLES, MARQUIS OF—celebrated English General of the American Revolution, surrendered at Yorktown). A.L.S., 1p., 4to, Culford, December 29, 1782. *With portraits and clippings relating to Cornwallis.*

"Dear Thomas

In answer to a letter which I received from Mrs Clarke, desiring me to apply to you in favour of her Husband, who was very desirous of obtaining a Government at the peace; I told her that I could not possibly ask you to give Col. Clarke a Government, but that in justice to his good services I would assure you that I thought him well qualified for the station of Governor, & that He conducted himself with such judgement & propriety, during his command in Georgia, as to obtain the esteem and respect of all persons, civil as well as military, in that Province, I am

with great regard

very sincerely yours

CORNWALLIS."

22. DECATUR (STEPHEN—naval officer, father of the commodore). D.S., 1p. 4to, Philadelphia, October 11, 1792. Clearance papers for ship *Ariel*, signed by Sharp Delany, with statement as to delivery of goods, signed by Decatur and David Williamson.

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23. DISRAELI (BENJAMIN, EARL OF BEACONSFIELD—English Prime Minister and eminent novelist). A.L.S., 2pp. 12mo. July 11, 1847. To Mr. Gregory, extending an invitation to join him at a review in Hyde Park. With the Life of Disraeli [No. 16 of the "Franklin Square Library," New York, 1878.] *Woodcut caricatures, etc.*
24. ELIZABETH (Queen of England). Upper half of a Document, with her Signature. Fine specimen of the signature.
25. FERDINAND AND ISABELLA (King and Queen of Spain, patrons of Columbus). D.S., 1p. 4to. "Yo el Rey," "Yo el Reyna." FINE AND RARE.
26. FIELD (EUGENE—popular American poet). Manuscript poem, two stanzas, eight lines each, 1p. 8vo. Gilt frame.
An autograph poem in black and red, written in the poet's own well-known characteristic style, entitled,—"*St. Martin's Lane*," and reading as follows,—

*"St. Martin's Lane winds up the hill
And trends a devious way;
I walk therein amid the din
Of busy London day.
I walk where wealth and squalor meet,
And think upon a time
When others trod this saintly sod
And heard St. Martin's chime."*

*"But when those solemn bells invoke
The midnight's slumbrous grace,
The ghosts of men come back again
To haunt that curious place;
The ghosts of sages, poets, wits
Come back in goodly train
And all night long, with mirth and song,
They walk St. Martin's Lane."*

27. FILLMORE (MILLARD—thirteenth President of the United States). A.L.S., 2pp. 8vo. Buffalo, February 25, 1862. To P. Louis Kepler. With an additional signature of Fillmore, and an *engraved portrait*. Together, 3 pieces.

Interesting letter relating to his retirement to private life.—

" . . . I am happy to say that I consider my public career at an end. The highest office in the gift of my country, offers no temptation to me. I have enjoyed its honors, borne its burdens, and seek no other reward than that my friends should look with indulgence upon my errors, and suffer me to enjoy in peace that retirement which is most congenial to my taste. . . ."

28. FRANKLIN (BENJAMIN). D.S., 4pp. folio, Paris, March 2, 1779. *With 3 portraits of Franklin*. Together, 4 pieces.

A document of unusual interest, being an agreement entered into between various parties and a firm of ship agents, stating the different interests of each party on the several ships of the company sailing for America. The official attestation, seven lines, at foot of document is signed by Franklin, as Plenipotentiary and Minister of the United States of America to his most Christian Majesty (King of France). The names of Goben and Duterte, Counsellors to the king, which appear in this paragraph are in the handwriting of Franklin. VERY RARE.

29. FREDERICK II. OF PRUSSIA (known as Frederick the Great). A.L.S., in French. 1p., Neisse, August 23, 1783. To the Abbé Du Val. With 2 portraits. Together, 3 pieces.

He requests the Abbé not to write to him while he is travelling, and that they can attend to the matter on his return.

AUTOGRAPH LETTERS OF FREDERICK THE GREAT ARE RARELY MET WITH.

30. FRENCH KINGS. Louis XIV. D.S., 1p. folio, Paris, September 12, 1665, signed also by DeLorme, an order to arrest a courier between Lyons and Rome, and send him to the Bastile; LOUIS VI. D.S., 1p. folio, February 2, 1788, an order to transfer Joseph Fournier, from Beaucaire to the Paris prison; LOUIS PHILIPPE D'ORLEANS (Comte de Paris). A.L.S., 1p. 4to n.d., on military matters; NAPOLEON III. Portion of A.L., with signature; EUGÉNIE, EMPRESS OF FRANCE. A.N.S., 1p. 8vo, a quotation from Talleyrand; Portrait of Louis XIV. Together, 6 pieces.

31. GEORGE I. (King of England). D.S., 1p. folio, Court at St. James, May 31, 1725. With address,—*"To Our Trusty and Welbeloved William Burnett Esqr. Our Captain General and Governor in Chief in and over Our Province of New York in America,"* etc. With the official seal. Portrait of George I. accompanies the letter. Together, 2 pieces.

Warrant appointing Philip Livingston (spelt Levingston, in the document) as one of the Councilors for the Province of New York.

Philip Livingston, second lord of the manor, was born in Albany, in 1686, and died in New York, 1749. He was for some time deputy secretary of Indian affairs under his father (the first ancestor of the family in America), and on the resignation of the latter in 1722, succeeded to the secretaryship. In 1709 he was a member of the provincial assembly from the city and county of Albany, and was appointed a member of the council, in 1725, serving until his death.

The above document is in exceptionally fine state of preservation, showing three embossed revenue stamps on margin, and the countersigned signature of Robert, Duke of Newcastle.

32. GEORGE II. (King of England). D.S., 1p. folio, parchment, Court of Kensington, August 26, 1739. Countersigned by the Duke of Devonshire.

Warrant appointing James Lord Tyrawley, Colonel of a Regiment of Horse in Ireland.

James O'Hara, Baron Kilmaine, and second Lord Tyrawley, for his services to the crown, was awarded with the Irish peerage, and assumed the title of Baron of Kilmaine, in 1722, two years later he succeeded his father as second Lord Tyrawley, and in 1728 was made aide-de-camp to George II.

33. GEORGE III. (King of England). D.S., 1p. folio, Court at St. James July 1, 1762. To Henry Fox, Paymaster General.

Warrant authorizing the payment of a sum of money to Sir James Colebrooke, Sir George Colebrooke, Baron Arnold Nesbitt and Moses Franks, for provisions issued to the army within the Provinces of New York and New Jersey between the 14th of January and the 24th of February, 1762.

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34. GEORGE IV. (King of England). A.L.S., in French, 2pp. 4to, Brighton, January 23, 1804. To [Count de Stahrenberg]. With 2 portraits. Together, 3 pieces.

Fine specimen. The following is a translation of the same.

"My very dear Friend,—

I am going to give a grand ball next Wednesday, January the 25th., to celebrate the birthday of the Queen, my mother; I cannot tell you how enchanted I will be to see you at this affair, if the date suits you and you would like to come, providing you can get away from London for a while; I hope you will bring with you any member of your family you desire. I have made no similar invitation to the Countesse of Stahrenberg thinking on account of the bad weather she would be loath to take such a long voyage. But I will beg of you to give her my compliments and to tell her that I thought of inviting her, and that I hope she will always do me the honor of paying me a visit, and that by doing so she will make me very happy to allow me to receive her. In short if you can come, bring whom you wish. Goodbye my dear Count. I am always, yours,

Your faithful friend.

GEORGE R."

35. GORTCHAKOFF (ALEXANDER, PRINCE OF—Russian statesman). A.L.S., 1p. 8vo, April 26, 1831, requesting a draft on Naples, to the order of General Winspeace. *With portrait.* Together, 2 pieces.

36. GRANT (GENERAL ULYSSES S.). A.L.S., 2pp. 4to, Head Quarters, Armies of the United States, City Point, Va., March 9, 1865. To Maj. General Cantry, New Orleans, via Cairo. Between two sheets of glass, gold frame.

AN IMPORTANT WAR LETTER, AND A VERY FINE SPECIMEN. Mentions Generals Meigs, Thomas and Sherman, and directs the recipient to take Mobile, destroy rail-road, rolling stock, etc. Owing to the importance of the communication, it is quoted in full.

"I am in receipt of a dispatch from Gen. Meigs informing me that you have made requisition for a construction corps and material to build 70 miles of rail-road. I have directed that none be sent. Gen. Thomas army has been depleted to send a force to you that they might be when they could act in the winter and at least detain the force the enemy had in the West. If there had been any idea of repairing rail-roads it could have been done much better from the North when we already had the troops. I expected your movements to have been co-operative with Sherman's last. This has now entirely failed. I wrote to you long ago urging you to push forward promptly and to live upon the country and destroy rail-roads, machine shops and not to build them. Take Mobile and hold it and push your forces to the interior to Montgomery and Selma. Destroy rail-road, rolling stock and everything useful for carrying on war and when you have done this take such positions as can be supplied by water. By this means alone you can occupy positions from which the enemy's roads in the interior can be kept broken.

"U. S. GRANT,
Lt. Gen."

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37. HAMILTON (ALEXANDER—first Secretary of the Treasury of the United States. A.L.S., 2pp. 4to, Treasury Department, September 28, 1791. To Thomas Mifflin (President of the Pennsylvania Council). With engraved portrait and colored lithograph. Together, 3 pieces.

Written while Secretary of the Treasury, and relating to claims of Pennsylvania.—

"I am very sorry that the absence of the Comptroller of the Treasury, in consequence of ill health, renders it impossible to complete at this time the adjustment of the purchase, which is the subject of your Excellency's letter of the 26th instant.

Immediately after his return, which will probably be in about ten days, the most particular attention will be paid to the business.

I observe with pleasure that the opinion of the Attorney General of Pennsylvania obviates a material part of the question which has existed between the Comptroller of the Treasury of the United States and the Comptroller General of Pennsylvania; and I imagine that a very simple inquiry on the return of the former to this place will remove any remaining difference of construction."

38. HANCOCK (JOHN—Signer of the Declaration of Independence, President of the Continental Congress). D.S., 1p. folio (Boston), February 1, 1785, appointing William Davis and Benjamin Russell, Commissioners in Divorce Proceedings. With seal. On the obverse side is the indorsement of William Davis, stating that he has performed the duty required of him. With engraved portrait. Together, 2 pieces.

Issued while Governor of Massachusetts.

39. HOLMES (OLIVER WENDELL—American author). A.L.S., 2pp. 8vo. Boston, October 21, 1884.

Apparently written to Henry S. Dana, the historian of Woodstock, Vt., and of unusual interest. Marked "*private*," and relating to literary work.—

"I have too much respect for a check for two hundred dollars to send it back by return mail. But back it must go, and back it will come, with thanks and regrets that I cannot oblige you and accept my forty guineas.

I have promised all that I write for the present to the Atlantic Monthly and of course I must decline all temptations to literary infidelities.

I am pleased to hear of all you are doing for Woodstock, and very glad that its history is to be written. I have Miss Larned's History of Windham County, in which I found a great deal of interesting matter, and I shall look forward to the history of the town with eager anticipation.

You will see at once why the enclosure of your letter must go back, and appreciate the sentiment which would not allow me to send it to stare you in the face in this note."

40. HONE (WILLIAM—Publisher). A.L.S., 2pp. 8vo. Ludgate Hill, February 2, 1821. To W. Denley. With portrait. Together, 2 pieces.
"Dear Sir

Pray do me the kindness to tell me who wrote the 'Spirit of Despotism'—I am reprinting it—the book will be out tonight & I want to attach

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the author's name—Whatever information you can give me will be very obliging

Yrs truly
W. HONE."

With the following manuscript copy regarding the same,—
"Knox's 'Spirit of Despotism.'

In 1810 Mr. Rutt bought a copy of this work at a bookstall. It is without publisher's name, printed in 1795. Mr. Hone having seen it, set about finding another, & after much trouble succeeded, & published a reprint therefrom. Mr. Thos. Law, brother of Lord Ellenborough, had a third copy which he took to America & published an Edition there. From some circumstances Mr. Hone was led to conclude that Dr Vicesimus Knox was the author, & the doctor owned to him that he was so, & informed him (first exacting a promise that it should not be made public until after his death) that the M.S. was given to his usual publisher the late Mr Dilly, & by him sent to the late Mr Strahan for printing. Just as the work had gone through the press Mr Strahan took fright at some of its anti-courtly passages, & alarmed Mr Dilly, & and neither would venture his name to it. Under these circumstances Dr Knox, being unwilling that his book should steal into the world without a printer or publisher's name, destroyed all the impression—1008 copies—saving four only, one of which he kept in his own library, the second came into the possession of Mr Law, & the third & fourth were afterwards picked up by Mr Rutt & Mr Hone."

41. IVAN IV. (CZAR OF RUSSIA, Called "Ivan the Terrible." Established the first printing press in Russia). D.S., 2pp. folio, 1551. With embossed red wax seal, attached to document by floss.

FINE AND RARE.

42. JAMES I. (King of England). D.S., 1p. folio, Hampton Court, September 15, 1606.

Warrant from the king, in behalf of Captain Jamison for a pension; countersigned, with seven lines in the autograph of the Earl of Nottingham, requesting his majesty to sign the document. RARE.

43. JAMES II. (King of England). D.S., 1p. 4to, Court at Whitehall, April 29, 1687. Warrant authorizing the payment of the wages of the officers and company of the ship *Dartmouth*. Countersigned by (Samuel) Pepys, at this time Secretary of the Admiralty. VERY RARE. With portrait of James II. Together, 2 pieces.

44. JEFFERSON (THOMAS—third President of the United States). A.L.S., 1p. 4to. Washington, July 13, 1807. To B. Randolph. With two engraved portraits. Together, 3 pieces.

AN IMPORTANT HISTORICAL LETTER, WRITTEN WHILE JEFFERSON WAS PRESIDENT, AND RELATING TO THE MOVEMENTS OF THE BRITISH FLEET AND THEIR PROBABLE INTENTIONS.—

"... Should the British squadron leave their station in Hampton road we might then retire from this place, which will soon begin to experience the diseases of the season, the retirement of the squadron from James river would enable us to join the eight gunboats now at Norfolk, 4 which are at Hampton, & 4 in Mockjack bay, these once brought together might pick up all the tenders & small vessels, oblige the squadron to keep together, and effectually protect the Chesapeake,

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& Sibylle frigates in New York we shall have in the course of a month 32 gunboats: & probably effectual batteries along the beach of the city. I inclose you a Norfolk paper of the 5th, we do not know how Douglass has received the Proclamation. Erskine is of opinion they are unauthorised in their proceedings, if so, their government cannot hesitate about that ample satisfaction which the case demands but be this ever so ample, my opinion is that we ought not to suffer another armed vessel of any nation to enter our waters, they are now in the constant habit of bringing vessels to as freely in our waters as out of them, & of firing at them, so that our citizens can no longer pass with safety to their lives, this is a state of things never again to be borne, but as it is possible their pride may be stronger than their justice, we are making every preparation for war which the interval between us & that will permit. I suppose our fate will depend on the successes or reverses of Buonaparte, it is hard to be obliged to wish successes so little consonant with our principles. . ."

45. JOHNSON (SAMUEL—lexicographer, author and critic). A.L.S., 1p. 8vo, n.p., June 7, 1775. To the Reverend Mr. Fisher. Slightly damp stained.

An interesting specimen.—

"I beg the favour of you, that you will remember to give the . . . books with the proper message to the librarian, and enable me to return his thanks.

I mentioned them yesterday to the Vice-Chancellor

Sir

Your most humble Serrant

SAM. JOHNSON."

46. LAFAYETTE (MARQUIS DE—celebrated French officer, served in the American Revolution). A.L.S., 1p. 4to, Paris, April 23, 1830. To Martin Van Buren, Secretary of State, Washington. With 2 portraits. Together, 3 pieces.

Letter in English, introducing a Mr. Vandermaëler, "employed by the Statistical Geographer in interesting rescarches throughout the United States," etc.

47. LINCOLN (ABRAHAM—sixteenth President of the United States). Autograph Manuscript, signed, written on small card. In gold frame.

"Let this boy, John Ehler, have transportation, food, and whatever is necessary to get him to his Uncle, Dr. Ehler at Cavalry Corps Hospital at City Point, Va. Sep. 13, 1864.

A. LINCOLN."

President Lincoln found this boy, John Ehler, just outside the White House, in a most forlorn condition, having walked all the way from Ohio, to join his uncle at City Point, Va.

This card authorizing food, shows Lincoln's kindness of heart.

48. LINCOLN (ABRAHAM—sixteenth President of the United States). A.L.S., 1p. 8vo, Executive Mansion, Washington, "Sep. 9." 1864. [To Edwin M. Stanton.]

Written on executive paper while President,—

"Hon. Secretary of War,

My dear Sir—

I am appealed to by the proprietors of papers here because they have

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to get telegraphed back to them from New York, matter which goes from the War Department. Might not this be avoided without harm or inconvenience to any?

Yours truly,

A. LINCOLN."

49. LINCOLN (ABRAHAM—sixteenth President of the United States). D.S., 1p. folio, Washington, November 7, 1861. Letters Patent, regarding the appointment of Friedrich Kuhn, of New York, as Consul for the Grand Duchy of Saxe-Weimar. With seal, and countersigned by William H. Seward, Secretary of State. *With portrait.* Together, 2 pieces.
50. LINCOLN (MARY TODD—wife of Abraham Lincoln). A.L.S., 4pp. 4to, May 21, 1870. To James Orne.

Of unusual interest, relating to Congressional action relative to financial relief for herself and sons. Mentions her youngest son "Tad." The letter is of such interest, that we quote same in full.—

"Eger—Bohemia—

May 21st 1870—"

"Hon James H. Orne

My dear Sir:

How true it is, that we never know what a day even an hour may bring forth—6 hours after I wrote you my note of thanks yesterday morning, I found myself sick & weary hearted, en route to Marienbad. It happened thus—I had accompanied my young son into Frankfurt, from his country school—near the latter place—also to receive some instruction from my physician, when a London paper was handed me, giving me the harassing intelligence—that the Senate Com—had decided adversely—After my expectations being so highly raised by the House, you can imagine perhaps in a measure my tired feelings—As usual—the immensely magnified amount of my means was given as an apology—The false & greatly exaggerated statement—passes understanding. It is a 'wicked & cruel invention of the enemy.' May Our Heavenly Father, forgive all such, who would by this means endeavor to injure & defraud the widow & orphans of the great & good man, who loved and served his country so well. The news overcame me, in my weak state of health—A dear & kind German lady friend urged me to go immediately to the baths prescribed for me so urgently by my physician—this latter person was sent for me by her—my little baggage was soon packed they drove with me to the depot—placed me in under the care of some very genteel & kind Germans (lady & gentleman strangers to me who were coming as far as this place—Here I am this morning sick & miserable Unattended by a servant either—for you may well believe, dear Mr. Orne—in my shattered health—if I had one half of the means attributed to me—I should never be without one—May all those be forgiven who would so attempt to injure me. Will the Senate allow it to remain thus?—There are too many noble men in that body—to leave me longer in the very sad state, I find myself. I wish very much you would see a letter my good son Robert, wrote Sen—Trumbull in reply to one—he—Mr. T. addressed him. You will there find—some of the reasons why my means are insufficient for me to live comfortably—as the widow of the very plainest citizen—I should be unable to do so After the death of my dearly beloved husband—just so soon—as my shocked senses—could be regained—I gave directions to my son & every one to collect

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together every bill large & small—and living as we necessarily had to—my husband not being rich—you may well believe they were numerous—I paid them all & they were deducted from any thing—that was coming to me—all contributions—were thus used up—as well as much else—It was our pride to have it said that there were no debts against the estate—but I can assure you—in perfect truth that many dinnerless days, have fallen to my portion, in consequence of all this—Lodging in high & mean apartments—where formerly I would not have placed a favorite servant, I can say no more—only the picture is not as dark as the reality has been—Forgive this scrawl & the tear stained paper—Please write & direct to care Phillip, Nicoll, Schnil as usual—

With many apologies for giving you an exact statement of every thing, I remain,

Most respectfully yours

MAY LINCOLN."

51. LONGFELLOW (HENRY WADSWORTH—distinguished American poet and author). Holograph Manuscript poem, signed. *With engraved portrait.* Together, 2 pieces.

*"Lives of great men all remind us
We can make our lives sublime.
And, departing, leave behind us
Footprints on the sands of Time."*

[Signed]—"Henry W. Longfellow"

52. MADISON (JAMES—fourth President of the United States). L.S., 1p. 4to. Department of State, September 28, 1805. To Robert R. Livingston. *With engraved portrait.* Together, 2 pieces.

Interesting letter relative to American Commerce, written while Secretary of State in Jefferson's cabinet.—

"In case of Mr William Lewis, whose vessel was carried into Tobago by a French Cruiser, as stated and referred to in the letter I had the honor to write to you on the 27 Oct 1803, has been since renewed to Genl Armstrong, who returns for answer, that he has neither seen nor heard anything of it, that none of your papers have been left with him, and that Mr. Skipwirth's memory does not supply the defect. I therefore beg the favor of you to forward to me these and any other official papers respecting unfinished demands which may remain with you and which you may judge necessary to their furtherance at Paris. As Mr Lewis' case has taken a peculiar course here, I will thank you for his papers in particular, as soon as you can make it convenient to forward them."

53. MARLBOROUGH (JOHN CHURCHILL, DUKE OF—the great English general). D.S., 3pp. folio. Bouchain, October 2, 1711. Signed also by John Selwyn.

Report of the findings of a Court Martial.

54. MAZARIN (GIULIO—Italian Cardinal). L.S., 1p. 8vo, Paris, August 21, 1643. With address to "M. de Hauterive." With silks and seals. Manuscript biography, etc. The whole mounted on three folio sheets of paper.

Translation of letter,—

"You have never ceased to be useful to France by serving her allies and I have no doubt you will receive recognition of the services you have rendered."

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55. MONROE (JAMES—fifth President of the United States). A.L.S., 2pp. 8vo, Richmond, May 22; (17)88. To Larkien Stanard. With engraved portrait. Together, 2 pieces.

“. . . —will you be so kind indeed I must entreat you to get all the money for me you can & place it immediately with Mrs. Monroc—make a discount for the money if you cannot get it without for I must place it the coming week under the direction of Henderson or lose the opportunity.”

56. NELSON (HORATIO, LORD—famous British admiral). L.S., 2pp. folio, Palermo, October 26, 1799. Signed “*Bronte Nelson*,” with a few corrections in Nelson’s autograph. The letter is headed “*Duplicate*.”

An important and exceedingly interesting letter in which Nelson sets forth, at some length, his fears of the islanders of Malta going over to the French, and strongly urges his plan for securing their allegiance to the English Sovereign. Mentioning, among others, General Aeton, General H. E. Fox, and Col. Graham.

“*I am in desperation about Malta. We shall lose it, I am afraid, past all redemption. . . If Ball can hardly keep the inhabitants in hope of relief by the 500 men landed from our ships, what must be expected when 400 of them and 4 sail of the line will be withdrawn, and if the islanders are forced again to join the French we may not find even landing a very easy task, much less to get again our present advantageous position. I therefore entreat for the honour of our King . . . that the garrison of Messina may be ordered to hold post in Malta until a sufficient force can be collected to attack it. . . this is a great and important moment, and the only thing to be considered is His Majesty’s service and not to stand still for an instant. . . May God direct your councils for the honour of our King and his allies and to the destruction of the French. . .*” Etc.

57. PENN (WILLIAM—Proprietor and Founder of the Province of Pennsylvania). A.D.S., 2pp. 4to, 1864. Skilfully repaired with transparent gauze.

A document of great historical importance, relating to the troublesome times between the provinces of Pennsylvania and Maryland. The two Provinces being disturbed by Insurrections, caused by opposition to the feudal supremacy of the proprietor of Maryland. George Calvert (third Lord Baltimore), at this time sole Proprietor of the colony, sent armed men into the Province of Pennsylvania; the Proprietor of the latter Province, William Penn, issued the above Warrant for their apprehension. We quote the same in full,—

“*William Penn, Proprietor & Governr of the Province of Pen Silvania & Territories.*

To my trustly & loving Frds Wm Welch John Simcock & James Harrison Greeling

Being credibly informed that a party of men, armed, some with Guns & others with axes, under the command of Col George Talbot have in a Riotous manner invaded the Right of Some of the inhabitants of New Castle County under pretence of a Commission from Charles Calvert Proprietary of Maryland, these are to empower you, or any two of you, to raise yr country to grant commissions to such as you shall see cause, to raise yr country & likewise to charge & command both you & them by the Kings Authority derived to me by yr Assignment of James Duke of York & Albany to take all due care & yl with all possible speed to Keep

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& maintain & preserve peace of our Sovereign lord the king & to suppress all Rioulous & Rebellious practiecs, & then to apprehend & imprison whom you shall so find therein yt they may be proceeded against according to law & for so doing this shall be yr sufficient warrant; given at Pennsberry this 6th of ye 2mo 84 being ye 36th year of ye Kings reign.

WM. PENN

“ as also to secure all such persons as refuse or neglect to assist you in this service whom you have cause to believe may be unfaithful to ye Government”

“Commission to Wm. W. Cole & to raise ye county etc.”

58. PETER ALEXIOWITZ I. (Czar of Russia, called “Peter the Great”). D.S., 1p. folio. Lembergh. March 17, 1707. With portraits and clippings. FINE AND RARE.
59. PIERCE (FRANKLIN—fourteenth President of the United States. A.L.S., 2pp. 8vo, Washington, November 19, 1853. To James Campbell. P. M. Genetal; D.S., 1p. folio, Washington, November 1, 1855. Letters Pattent acknowledging the appointment of Edward W. De Voss as Vice Consul of Austria, at Richmond, Va.; *With engraved portrait.* Together, 3 pieces.
The letter is in the interest of George Hoyt of Concord, N. H., and James Langdon.
60. PROCLAMATIONS by William McKinley and Theodore Roosevelt, regarding the death of John Sherman, 1900; John Hay, 1905; Grover Cleveland, 1908; William McKinley, 1901. Printed within mourning borders. Together, 4 pieces, small folio. The first issued by President McKinley, the last three by President Roosevelt.
61. RICHELIEU (ARMAND—JEAN DU PLESSIS DE—French cardinal and statesman). L.S., 2pp. folio.
62. ROOSEVELT (THEODORE—President of the United States). A.L.S., 1p. 8vo, New York, November 11, 1885. To Mr. Palmer. A request for a ticket for Mrs. Geo. Haven Putnam. *With portrait,* an autograph signature on White House paper. Together, 3 pieces.
63. SCOTT (SIR WALTER—author of “Waverley’s Novels”). A.L.S., 1p. 4to. Abbotsford, n.d. [1824]. With address in his handwriting,—*“William Hawes, Esq. Black Bull . . . Edinb.”* With original wax seal.
“Sir
I am very sorry my absence from here has deprived me of the pleasure of receiving you in Castle Street, but if you are not afraid of a crowded house and can do us the pleasure of a visit here for a day or two on your return to England I would be happy to see you on any day your convenience permits. There is a coach called the Blucher which passes

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[No. 63—Continued]

Melrose-Bridge within a mile of this place three times a week if you choose to come that convey, you stop at the end of the Bridge & if I knew when to expect you I would have the means waiting of conveying you to Abbotsford.

*I remain Sir
Your obedt Servant
WALTER SCOTT."*

64. STARK (JOHN—Brevet Major General in the Revolutionary War, served with distinction at the Battle of Bunker Hill, and in the French and Indian War). D.S., 1p. 8vo, December 6, 1768. *With portrait.* Together, 2 pieces.

Interesting memento of the French and Indian War. A soldier's discharge papers, signed by Stark as Capt. of one of his Majesty's Companies of Independent Rangers.

65. TAYLOR (ZACHARY—twelfth President of the United States). D.S., 1p. folio, New Bedford, Mass., November 26, 1849. With seal. *Portrait.* Together, 2 pieces.

Ship's papers, allowing Captain Abner Lake of the bark Franklin to depart from the port of New Bedford. Printed in French, Spanish, English and German. Of interest as relating to an early Whaling voyage to the Pacific ocean.

66. TYLER (JOHN—tenth President of the United States). A.L.S., 1p. 4to, January 6, 1845. To Judge Masson. *With portrait.* Together, 2 pieces.

"I have concluded to substitute Lloyd the present superintendant of Live Oak in Louisiana, of whom we have no tidings, by Albert G. Southall of Williams Virginia—Mr S is active enterprising, honest and industrious—Please at once arrange this—"

67. VAN BUREN (MARTIN—eighth President of the United States). A.L.S., 1p. 4to, Department of State, Washington, December 28, 1830. To Anthony Butler: D.S., 1p. folio, Washington, January 13, 1839. Commission of Samuel Stettenius as Justice of the Peace, in the District of Columbia. With engraved portrait. Together, 3 pieces.

The letter reads,—

"Permit me to introduce to you, Mr George Champley, a citizen of New York who is about to embark for Mexico, on a tour through the Southern Republics. His views are partly commercial & partly scientific, and any friendly attentions you may have it in your power to show him will be esteemed a favor."

68. WALLACE (GENERAL LEW—author of "Ben Hur.") Original Holograph Manuscript of "Ben Hur," 10pp. imperial 8vo. Written in pencil, with the author's comment on last page, reading,—"*Finished in the old Palace of the Pueblos, December, 1879, New Mexico;* [ALSO] A.L.S., 1p. 8vo, Crawfordsville, Indiana, April 5, 1886. To Rev. Anson Smyth, Cleveland, requesting him to procure accommodations at some hotel, for himself. With leaflet containing extracts from "Ben Hur." Together, 3 pieces.

The manuscript comprises the last 10 pages only.

First Session, Monday Afternoon, April 23rd

69. WALPOLE (HORACE, EARL OF ORFORD). D.S., 1p. 8vo, May 20, 1796.
With portrait. Together, 2 pieces.

"Received of Cha. Bedford one hundred thirty one pounds seven shillings and sixpence upon account. Orford."

70. WASHINGTON (GEORGE—first President of United States). AUTOGRAPH
MANUSCRIPT ACCOUNT. 1page, oblong 8vo, signed twice, April 27th,
1775. Framed and glazed.

FINE SPECIMEN.

"Mrs. Bushrod in Acct. with the Houble.

Geo. Wm. Fairfax, Esq., Drs.

1773.

June. To Furniture engag'd by Mrs. Hanna

Washington—for you,—viz:

To a 4 Post Bedstead with yoke & Morine, etc.	£13.13.0
To 2 Window Curtains of Ditto.	3.16.0
To 4 Mat. & Chairs of ye same with check covrs.	4.16.0
To a Bacon stand.	17.6
To shovel & tongs 7/- Dogs 15/- Fender 12/6	1.14.6
	24.17.0

Virg. Curry.

An exact copy from
Col. Fairfax's book

by

April 27th, 1775

Go. WASHINGTON."

"Recd from Col. Field Lewis for the
use of Col. Fairfax the interest of the above acct.

Go. WASHINGTON."

71. WASHINGTON (GEORGE—first President of the United States). A.L.S.,
1p. folio, Mount Vernon, August 17, 1799. To Philip Bush.
With address, in Washington's autograph, his signature in corner.
Franked. With 2 portraits, clippings, etc. A small portion of
the address-leaf has been torn away, another piece inserted; this
does not affect the address, but damages very slightly, the frank.

We quote letter in full,—

"Mount Vernon 17th Augt 1799"

"Sir;

Just hearing that Mr Robert Lewis (who manages my business in the Counties of Frederick & ea) is to be in Winchester on Monday or Tuesday next, and it being necessary that the enclosed letter should get into his hands while there, or while he is over the Ridge, you would do me a kindness in accomplishing this.—

If he should not be in Winchester, but you should hear certainly of his being in Berkeley, I would have the letter sent to him by Express—The expense of which he will pay.—If he shd be in neither be pleased to let it go by Post to Fanquier Court House.—

Remember me kindly to Mrs Bush, if living—and with esteem

I am Sir

Your very Hble Servt

Go. WASHINGTON."

"Mr. Philip Bush"

First Session, Monday Afternoon, April 23rd

72. WELLINGTON (ARTHUR WELLESLEY, FIRST DUKE OF WELLINGTON—celebrated English general and statesman). A.L.S., 3pp. 4to, Paris, March 6, 1817. *With portrait.* Together, 2 pieces.

An unusually interesting letter, recommending his Military Secretary, Col. Hervey, as a proper person to marry Mrs. Caton's daughter,—

"Dear Madam You will perhaps be surprised at receiving a letter from a person entirely unknown to you, and I can justify the liberty which I take in writing to you only by virtue of the motive which urges me to it. Mrs. Paterson will inform you by this occasion that my Military Secretary and Aid de Camp Colonel Hervey has made a proposal of Marriage to your youngest Daughter, and I conceive that it may be satisfactory to you to receive from myself some account of this Person, before you decide whether you will confide to him your daughter's happiness at such a distance as she will probably pass her life from yourself.

I have known Colonel Hervey for many years; and he has served with me since the year 1809; and I have never known or heard any thing of him but what was good. He is highly respected & beloved by the World & those who know him; and I must say that I don't know a better Man one of more easy temper, or better calculated to make the person happy who should consent to pass her life with him. During the War in the Peninsula his Duty kept him generally at a distance from me, but I had such a regard for him, and his Company was so agreeable to me that he passed much of his time with me; and I had ample opportunities of knowing him; and when my Military Secretary Lord Fitz Roy was disabled in the Battle of Waterloo I requested Colonel Hervey to take his situation; notwithstanding that he also had been disabled by the loss of his Right Arm on a former occasion. I cannot give you a stronger proof of my confidence in him, nor of my personal Regard for him; and I repeat that in the whole course of my acquaintance and intercourse with him, I have never known any thing of him but what was good. . . .

Believe me Dear Madam Your faithful & obedient Serrant Wellington."

73. WHITTIER (JAMES GREENLEAF—American poet). A.N.S., Amesbury, February 24, 1872.

"I take pleasure in saying to my young friend who enquires about the dear little girl in 'School Days' that she will find her answer in these lines of Dr. Holmes:

*'Was thy name Mary, maiden fair?
Such should methinks its music be;
The sweetest name that mortals bear
'Twere best befitting thee.'*

JOHN G. WHITTIER."

*"Amesbury
24th—2d mo. 1872"*

74. WILLIAM I. (Emperor of Germany). A.L.S., 1p. 4to, Berlin, November 15, 1875; [ALSO] L.S., 2pp. folio, Berlin, January 29, 1895, to the President of Nicaragua, regarding a new Minister to the "Free State of Nicaragua." Together, 2 pieces.

75. WILLIAM III (King of England, Prince of Orange). D.S., 1p. folio, Court at Kensington, March 19, 1700. *With portrait.* Together, 2 pieces.

Warrant for £500 on account of rents from the Estate of Lord Preston, forfeited for high treason.

First Session, Monday Afternoon, April 23rd

76. WILLIAM IV. (King of England). A.L.S., 1p. 4to, no date, relative to Charles Willcox, a shipwright in Portsmouth Yard; ALEXANDRA, PRINCESS OF WALES. A.L.S., 4pp. 8vo, Sandringham, February 8, 1879, with cabinet photograph, to Miss Gladstone; EDWARD VII. (King of England). A.L.S., 3pp. 8vo, signed "Albert Edward," Marlborough House, June 28, 1884, thanking Hobart Pasha for "A lovely little antique," and discussing a horse which he wishes to present to the Sultan of Turkey; QUEEN VICTORIA. D.S., 1p. folio, December, 1880, with two portraits; GLADSTONE (W. E.). A.L.S., 2pp. 8vo, October 19, 1860, with portrait. Together, 9 pieces.
00. AUTOGRAPH LETTERS. For other Autograph Letters and Manuscripts. See.—Cruikshank (George). [Nos. 386 to 401]; Dickens (Charles). [Nos. 444 and 458]; Napoleon [Nos. 569 to 571]; Poe (Edgar Allan). [No. 586]; Thackeray (William Makepeace). [Nos. 631, 632 and 633].

BOOKS, DRAWINGS AND MANUSCRIPTS

[Numbers 77 to 647, inclusive.]

77. A'BECKETT (GILBERT ABBOTT). The Almanack of the Month. *With illustrations by Richard Doyle.* FIRST EDITION. 2 vols. 24mo, half calf. London: Punch Office, 1846
Contains original contributions by A'Beckett, Mayhew, Shirley Brooks, and others.
00. AINSWORTH (W. H.). St. James's. See, Cruikshank (George). [No. 209]
78. ALKEN COLORED PLATES. Real Life in Ireland; or, the Day and Night Scenes, Rovings, Rambles, and Sprees, Bulls, Blunders, Bodderation and Blarney, of Brian Boru, Esq. and his Elegant Friend Sir Shawn O'Dogherty. Exhibiting a Real Picture of Characters, Manners, &c. in High and Low Life, in Dublin and various parts of Ireland. By "A Real Paddy." *Embellished with 19 finely colored plates by Henry Alken, F. Heath, and others.* 8vo, old, probably original blue plain-boards, skilfully rebacked with old blue paper, ALL EDGES ENTIRELY UNCUT, and with eight pages of advertisements of Richard Griffin & Co. Enclosed in green morocco solander case, with inner protecting cover.

London: Printed by B. Bensley, 1821

RARE FIRST EDITION, AND SPECIALLY DESIRABLE IN BOARDS. A NOTE LAID IN STATES THAT IT IS "A LARGE PAPER COPY."

This work, a sequel to "Egan's Life in London," is one of the most spirited productions of its kind. The colored plates are full of dash, and depict drinking scenes, duels, processions, etc., in real Irish life, and the costumes of the times. Some of the plates contain portraits, three of them having portraits of George IVth, illustrative of his visit to Dublin.

First Session, Monday Afternoon, April 23rd

79. ALKEN COLORED PLATES. Illustrations to Popular Songs. *A series of 27 plates, numerous figures on each, ALL FINELY COLORED, by Henry Alken.* FIRST EDITION. Oblong 4to, original half blue roan and boards, red leather label on side.

London: Thomas McLean, 1822

An attractive series, with unusually good coloring. The rare colored title (very brilliant impression), with its toast,—

"So fill fill your glasses, be this the toast given.

Here's England for ever, the land boys we live in," is present.

The additional series of 17 "Illustrations" issued in 1826 are not present.

80. ALKEN COLORED PLATES. Symptoms of Being Amused. *A series of 41 (should be 42), plates, numerous figures on each, by Henry Alken.* ALL FINELY COLORED. FIRST EDITION. Oblong 4to, three-quarter crimson morocco, gilt back, gilt top, BY TOUT.

London: Thomas McLean, 1822

Although marked on illustrated title-page, "Vol. I," no other volume was ever completed. A second volume was started, and about a dozen plates issued, which, however, are almost unknown.

From the library of Edward Henry Hill, with his finely engraved book-plate..

81. ALKEN COLORED PLATES. One of the Colored Plates from Alken's "Illustrations of Popular Songs," containing riding and shooting scenes. Framed and glazed. Probably 1822 or 1823

82. ALKEN COLORED PLATES. Tutor's Assistant. *A series of 6 plates, numerous figures on each, ALL FINELY COLORED, by Henry Alken.* FIRST EDITION. Oblong 4to, half crimson levant morocco, gilt back, gilt top, BY ZAEHNSDORF. London: Thomas McLean, 1823

Unusually good coloring of this attractive series of coaching, riding and driving plates.

83. ALKEN COLORED PLATES. A Touch of the Fine Arts. *Illustrated by 12 plates [ALL FINELY COLORED], with descriptions, by Henry Alken.* FIRST EDITION. Imperial 8vo, full crimson straight-grained morocco, gilt sides and back, gilt top, BY ZAEHNSDORF.

London: Thomas McLean, 1824

A VERY LARGE AND FINE COPY, WITH BRILLIANT IMPRESSIONS OF THE COLORED PLATES.

84. ALKEN COLORED PLATES. Going to Epsom Races. A sheet about 20 feet long, FINELY COLORED, containing a large number of figures, mounted and on foot, views of races, etc.

London: S. & J. Fuller, circa 1825

EXCEEDINGLY RARE. These plates, which originally appeared, folded, in an oblong 16mo, cloth cover and case, have been skilfully mounted, end-for-end, on a long narrow strip of canvas, attached to each end of which is a roller on which the plate, as mounted, is rolled. These rollers are sunk into hubs at each end of a mahogany box, with a glass

[No. 84—*Continued*]

cover, through which the views on the plate can be seen in a panoramic manner, as by turning the knobs the scene unfolds itself. The cover of the box is on hinges, and has lock and key.

The original cloth case and slip-case have been preserved, being laid in the bottom of the box.

A most attractive and ingenious method of viewing this interesting scene.

85. ALKEN COLORED PLATES. Three Blind Un's & a Bolter. IN COLORS. Framed and glazed. London: R. Ackermann, 1833

Plate 3 of "Sporting Anecdotes." ORIGINAL IMPRESSION, with margins.

86. ALKEN COLORED PLATES. [Apperley (C. J.).] Memoirs of the Life of the late John Mytton, Esq. of Halston, Shropshire . . . With Notices of his Hunting, Shooting, Driving, Racing, Eccentric and Extravagant Exploits. By "Nimrod." Second Edition, reprinted (with considerable additions) from the "New Sporting Magazine." WITH 18 FINELY COLORED PLATES BY H. ALKEN AND T. J. RAWLINS. 8vo, full light green crushed levant morocco, richly tooled back, corner ornaments on sides, broad dentelle borders, gilt top, BY RIVIÈRE. London: Rudolph Ackermann, 1837

FINE COPY OF THE RARE SECOND EDITION, CONTAINING SIX ADDITIONAL PLATES TO THOSE IN THE FIRST EDITION. Contains the rare printer's leaf at end, missing in many copies.

87. ALKEN COLORED PLATES. [Apperley (C. J.).] The Life of a Sportsman. By "Nimrod." With 36 BEAUTIFULLY COLORED PLATES BY HENRY ALKEN. Royal 8vo, full crimson crushed levant morocco, rich gilt back, panelled sides with corner ornaments, dentelle inside borders, gilt edges, original red cloth covers and advertisements bound in, BY RIVIÈRE. London: Rudolph Ackermann, 1842

EXCEPTIONALLY TALL AND HANDSOME COPY OF THE RARE FIRST EDITION, with three plates mounted, as usual, indicating priority of issue. Some copies have four plates mounted.

Special attention is called to the illustrated title, which has Ackermann's imprint on lower margin, a feature only present in exceptionally tall copies.

PROBABLY THE MOST IMPORTANT SINGLE VOLUME SPORTING WORK OF THE NINETEENTH CENTURY.

88. ALKEN COLORED PLATES. [Surtees (Robert Smith).] Jorrocks's Jaunts and Jollities: being The Hunting, Shooting, Racing, Driving, Sailing, Eccentric and Extravagant Exploits of that renowned Sporting Citizen, Mr. John Jorrocks. With 15 COLORED ILLUSTRATIONS BY HENRY ALKEN. SECOND EDITION. 8vo, original emblematical cloth, gilt edges. In crimson morocco solander case, with inner protecting cloth cover. London: Rudolph Ackermann, 1843

EXCEEDINGLY RARE. EXCEPTIONALLY BRILLIANT IMPRESSIONS of these renowned sporting plates. This, the second edition, is the first to contain the colored plates, by Henry Alken, the first edition having been illustrated with plates in black and white, by "Phiz" (Hablot Knight Browne).

From the collection of Edward Henry Hill, with his finely engraved bookplate.

First Session, Monday Afternoon, April 23rd

89. ALKEN COLORED PLATES. [Surtees (Robert Smith).] 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, 1845-1846. With 6 FINELY COLORED PLATES, after Henry Alken, and 43 woodcuts in the text. Royal 8vo, original green cloth, emblematically gilt, gilt edges.

London: Rudolph Ackermann, 1846

FIRST EDITION, AND THE GENERALLY ACCEPTED FIRST ISSUE, BEING IN GREEN CLOTH. IN BEAUTIFUL CONDITION, AND ONE OF THE MOST ATTRACTIVE OF THE SEVERAL BOOKS ILLUSTRATED BY HENRY ALKEN.

90. ALKEN COLORED PLATES. The Funeral Procession of Arthur, Duke of Wellington. By Henry Alken and G. A. Sala. Oblong folio, original cloth, with ties. London: Ackermann & Co. [1853]

ONE OF THE FINEST OF ACKERMANN'S PUBLICATIONS, being a folded panoramic view, 67½ feet long and 5¾ inches wide, BEAUTIFULLY COLORED, of the procession. In a long straight-grained morocco case, made the shape of a Coffin, lined with white silk, and the book imbedded in a frame of green velvet.

91. ALKEN COLORED PLATES. One of the plates from Alken's "Illustrations of Popular Songs." Framed and glazed.

92. ALKEN COLORED PLATES. ORIGINAL DRAWING, IN WATER COLORS. Signed,—*H. Alken.* 3¼ by 11 inches. Mounted in a white mat, guarded and appropriately bound in crimson straight-grained morocco extra, gilt lined, and contents lettered on the front cover.

Circa 1830

AN EXQUISITE SPECIMEN OF ALKEN'S BEST WORK, representing a coach drawn by four horses, running along a country road. A hunter and his two dogs stand watching, waiting for the coach and its occupants to pass. THE COLORING IS BRILLIANT.

[See Reproduction]

93. ALKEN COLORED PLATES. ORIGINAL DRAWING IN WATER COLORS. Signed,—*H. Alken.* 9¾ by 6¾ inches. Framed and glazed.

A MOST BEAUTIFUL COACHING SCENE, full of life and motion. The team is being changed by two hostlers. The host of the Inn is chatting to one of the passengers. The coach is filled with passengers.

94. ALKEN COLORED PLATES. ORIGINAL DRAWING IN WATER COLORS. Signed,—*H. Alken.* 9 by 5¾ inches. Framed and glazed.

ATTRACTIVE SPECIMEN. Represents two mounted huntsmen meeting at a fence, each taking the fence in opposite directions, open landscape in the background.

00. ANSTEY (CHRISTOPHER). New Bath Guide. See, Cruikshank, (George). [No. 179]

00. ARABIAN NIGHTS. See, Burton (Richard F.). [No. 112]



HENRY ALKEN.
Original Drawing in Colors. [No. 92]

First Session, Monday Afternoon, April 23rd

95. ARMOR. A Suit of Armour for Youth. *Numerous illustrations.* FIRST EDITION. 12mo, full polished yellow calf, gilt, gilt edges, BY TOUT. London: Published by the proprietor, 1824

A most interesting and unusual book, with the sub-title,—
"Were it not better

That I did suit me all points like a Man?"

Contains a series of engravings, mainly by R. L. Wright, with appropriate text descriptions. The engravings represent different parts of a suit of armor, each one tipped on the page can be raised, disclosing another picture beneath. For instance beneath the engraving "A Splendid Shield" is "Mercy;" "The Strongest Breast-Plate" has "Virtue," etc.

96. ARMOR. Meyrick (Sir Samuel Rush). Engraved Illustrations of Ancient Arms and Armour, from the collection at Goodrich Court, Herefordshire, after the drawings, and with the Descriptions of Sir Samuel Rush Meyrick, by John Skelton. *Numerous plates.* 2 vols. folio, original half red morocco, gilt, gilt edges, slightly rubbed. London: Henry G. Bohn, 1854

97. ARMOR. Catalogue des Armes & Armures, faisant partie de la Collection Spitzer 1895. *Numerous plates.* Folio, rebound in cloth. Paris, 1895

98. ARMOR. Forrer (R.). Die Waffensammlung des herrn Stadtrath Rich. Zschille in Grossenhain (Sachsen). Text and 236 plates. 2 vols. folio, cloth, morocco baeks. Berlin, undated

99. ASPIN (JEHOSIAPHAT). The Naval and Military Exploits which have Distinguished the Reign of George the Third. Accurately described, and methodically arranged. *With frontispiece and 36 EXQUISITE VIEWS OF BATTLES AND NAVAL ENGAGEMENTS, ELEGANTLY ENGRAVED AND FINELY COLORED.* Thick 16mo, full dark blue polished calf, rich gilt back, gilt edges, BY ZAEHNSDORF.

London: Printed for Samuel Leigh, 1820

BEAUTIFUL COPY OF THIS VERY RARE WORK. SELDOM OFFERED FOR SALE IN AMERICA.

A work of unusual interest to the Americana collector; over 200 pages relating to the American Revolution, the War with France, and the War of 1812. The views are all of exceptional interest, including the following,—Battle of Bunker Hill; Lord Rodney's Victory over the Count de Grasse; The Shannon and Chesapeake, showing the Boarding of the Chesapeake; Battle of Waterloo, etc.

SPECIAL COPY, containing TWO EXTRA PLATES (at pp. 667 and 668), which are not mentioned in the list of illustrations.

000. BARIAM (R. H.). Ingoldsby Legends. See Cruikshank (George). [No. 202]

100. BARING-GOULD (S.). Curious Myths of The Middle Ages. *Illustrations.* FIRST EDITION. 12mo, half red levant morocco, gilt back, gilt top, BY ROOT. London, 1866

First Session, Monday Afternoon, April 23rd

101. BENNETT (CHARLES). The Fables of Aesop and others. Translated into Human Nature, designed and drawn on the wood, by Charles H. Bennett. With 24 PLATES IN COLOR by Charles Bennett. FIRST EDITION. 4to, original pictorial colored boards, with protecting cloth wrapper. London [1857]
102. BENNETT (CHARLES H.). Proverbs. *A series of 48 plates IN COLOR, several figures on each, by Charles H. Bennett.* FIRST EDITION. 8vo, original pictorial boards, skilfully rebacked, with cloth protecting wrapper. London: Chapman and Hall, 1859
On fly-leaf is written.—“J. N. Paton, ‘his book,’ Feb. 18, 1859,” probably in the autograph of Sir Joseph Noel Paton, the eminent artist.
103. BENNETT (CHARLES). The Book of Blockheads. How and what they shot, got; said, had; fought, followed; gave, sold; etc. With title and numerous illustrations IN COLOR, by Charles Bennett. FIRST EDITION. Square 8vo, original cloth, with cloth protecting cover. London, 1863
104. BENNETT (CHARLES). The Stories that Little Breeches Told, and the Pictures which Charles Bennett drew for them. With 20 PLATES IN COLOR (several figures on each), by Charles Bennett. FIRST EDITION. Square 8vo, original cloth, with protecting cloth wrapper. London, 1863
105. BENNETT (CHARLES). The Surprising, Unheard of and Never-to-be-Surpassed Adventures of Young Munchausen. Related and illustrated by C. H. Bennett. With 12 PLATES IN COLOR by Charles Bennett. FIRST EDITION. Small 4to, original cloth, with protecting cloth wrapper. London, 1865
106. BEWICK (THOMAS). The Fables of Aesop, and others. With designs on wood, by Thomas Bewick. FIRST EDITION. 8vo, full dark blue straight grained morocco, broad ornate border on each side, composed of flowers and small dots, back to match, with miniature tools after cuts by Bewick, gilt top, uncut. Enclosed in cloth case. Newcastle, 1818
A BEAUTIFUL COPY.
107. BOHN'S "EXTRA" VOLUMES. Complete Set, comprising,—The Works of Rabelais. Translated from the French by Sir Thomas Urquhart and Motteux. *Portrait.* 2 vols.; Exemplary Novels of Miguel de Cervantes Saavedra. Translated from the Spanish, by Walter K. Kelly; The Decameron of Boccaccio. Revised translation, by W. K. Kelly; Fairy Tales and Romances, written by Count Anthony Hamilton; The Heptameron of Margaret, Queen of Navarre. Translated by Walter K. Kelly; Memoirs of the Court of Charles the Second. By Count Grammont. Edited by Sir Walter Scott. *Portraits.* Together, 7 vols. 12mo, uniformly bound in full polished dark brown calf, gilt backs, gilt tops. BY ZAEHNSDORF.
London: Bohn, 1846-1864

First Session, Monday Afternoon, April 23rd

108. BRANDT (SEBASTIAN). *Stultifera Navis. Narragonice Pfectionis munq satis laudata Navis: per Sebastianu Brant. With numerous spirited woodcuts.* FIRST EDITION OF LOCHER'S LATIN VERSION. Small 4to, full calf, coat of arms (Schneider arms), in gold in centre of each cover, and numerous blind tooled ornaments on each side, gauffed gilt edges. Enclosed in brown morocco solander case. (Basileæ), 1497
- From the Schneider and Bement collections, with arms of the former, and bookplate of the latter.
- EARLIEST ISSUE, AND ONE OF THE FINEST COPIES KNOWN.
- "Brandt first attracted attention in humanistic circles by his Latin Poetry, and edited many ecclesiastical and legal work but he is now known only by his famous satire, *Das Norrinschiff*, 1494, a work the popularity and influence of which was not limited to Germany. Under the forms of an Allegory, a ship laden with Fools and steered by Fools to the Fools' Paradise of Narragonia. Brandt here lashes with unsparing vigor the vices of his times. . . . A Latin Version by Jacobus Locher, 1497. (which is the above book) was hardly less popular than the German Original."—ENCYCLOPEDIA BRITANNICA, Page 431.
109. [BRATHWAITE (RICHARD).] *Drunken Barnaby's Four Journeys to the North of England. With 7 pretty engravings, by J. W. Harding, somewhat in the style of Henry Bunbury, ALL IN COLORS (hand colored at a later date).* FIRST EDITION with these illustrations. 12mo, original pictorial boards, with label, uncut. Enclosed in cloth case, with protecting cover. London, 1805
110. BUNBURY (HENRY). *A Long Minuet as Danced at Bath.* Folding sheet, 7 feet, 1 inch long, 10½ inches wide, containing numerous figures. Extended to its full length, framed and glazed. London, 1787
- THE RARE ORIGINAL ISSUE OF THIS CELEBRATED PRODUCTION. VERY DECORATIVE.
111. BUNBURY (HENRY). *The Propagation of a Lie.* As represented by Bunbury in 4 COLORED PLATES, in undivided form, making two pages, signed by the artist. FIRST EDITION. Oblong 4to, half blue morocco, lettered on side. London, 1805
- RARE ITEM.
112. BUTON (CAPTAIN RICHARD F.—Translator). *The Book of the Thousand Nights and a Night.* Reprinted from the original edition and edited by Leonard C. Smithers. *Numerous illustrations.* 12 vols. royal 8vo, cloth, richly decorated, gilt tops, uncut. London: H. S. Nichols, 1894-1897
000. CAREY (DAVID). *Life in Paris.* See, Cruikshank (George). [No. 153]

First Session, Monday Afternoon, April 23rd

113. CAXTON CLUB. Duff (E. Gordon). William Caxton. *Numerous reproductions.* Royal 4to, original boards, cloth, back uncut.

Chicago: The Caxton Club, 1905

Only 250 copies were printed. Contains a detailed description of the books printed by Caxton.

One of the copies containing A GENUINE LEAF PRINTED BY CAXTON, being a leaf from the first edition of Chaucer's *Canterbury Tales*, printed by him, and which was purchased by the Club at the sale of the Ashburnham library for the purpose of adding a specimen leaf in 148 copies of the Club's monograph.

THE LEAF OF CAXTON PRINTING IS BETWEEN TWO SHEETS OF GLASS, WITH GOLD FRAME.

114. CHAP-BOOK. *Our Cats and Dogs.* By "Gattini. Canini." *With a frontispiece IN COLORS, by W. P., 1861.* 8vo, cloth, original yellow wrappers bound in, uncut. London, 1861

115. CHAP-BOOKS. A collection of Chap-Books, mainly of the early part of the nineteenth century. ALL WITH COLORED ILLUSTRATIONS. Together, 43 vols. 8vo, and smaller, cloth, boards and original wrappers. In open faced blue morocco case.

Various places and dates

INTERESTING AND RARE COLLECTION. A class of Tracts chiefly upon homely or miscellaneous subjects, which at one time formed the chief popular literature of Great Britain and the American Colonies, consisting chiefly of Lives of Heroes, Martyrs, Stories of Roguery, Giants, Witches etc., Songs, Ballads etc. They emanated principally from the Provincial Press and were hawked about the country by Chapmen or Peddlers. But few "Chap Books" were so "poor" or "rude" as not to have one or more prints, mainly in color, executed by artists (including George Cruikshank), who later became famous.

The present series comprises early 19th century English publications, as follows,—

- Adventures of a Butterfly.* By S. C. *With 4 colored plates.* London, 1830
Beauty and the Beast. *With 3 colored plates.* Edinburgh, 1816
Blood-Stained Mantle (The). *With folding frontispiece in colors.* London, undated
British Bird Fancier (The). *With folding frontispiece in colors.* London, undated
Cinderella (History of). By Sarah Wilkinson. *With frontispiece in colors.* London, undated
Cornish Renegado (The). *With folding frontispiece (5 scenes) in colors.* London, undated
Danish Knight (The Treacherous). *With frontispiece in colors.* London, undated
Daemon of Venice (The). *With colored title and frontispiece in colors.* London, 1810
Dog and Rabbit Fancier (The). *With folding frontispiece in colors.* Derby, undated
Dreamer's Class Book (The). *With folding frontispiece in colors.* London, undated
Dutchess of C. . . . *With folding frontispiece in colors.* London, undated
Enchanted Ring (The). By C. M. Littleton. *With colored title and frontispiece in colors (much in the manner of George Cruikshank).* London, undated

First Session, Monday Afternoon, April 23rd

[No. 115—*Continued*]

- Fatal Love. By M. Schiller. *With frontispiece in colors.*
London, undated
- Forest of Bondy (The). *With colored title, and folding frontispiece in colors.*
London, undated
- Fortnight's Ramble through London (A). *With frontispiece in colors.*
London, undated
- Forty Thieves (The). *With frontispiece in colors.*
London, undated
- Gulliver's Travels. *With illustrations in color.* (London, undated)
- Irish Freebooter (The). *With frontispiece in colors.*
London, undated
- Jack the Giant-Killer. *With frontispiece in color.*
London, undated
- Lancashire Dialect (The). By "Tim Bobbin" (John Collier). *With folding frontispiece in colors in the manner of one of the Cruikshanks, probably I. R.*
London, undated
- Life of Elizabeth Brownrigg. By Charles Bayley. *With folding frontispiece in colors.*
London, undated
- Madame Mazel (Narrative of the Murder of). *With folding frontispiece in colors.*
London, undated
- Marino Faliero. . . By Lord Byron. *With folding frontispiece in colors.*
London, undated
- Miller's (Joe) Jest Book. *With frontispiece, uncolored.*
Shrewsbury, 1831
- Miller's (Joe) New Budget. *With folding frontispiece, uncolored.*
London, undated
- Miller (Joe) revived. *Frontispiece in colors, by J. Berryman.*
London, undated
- Mysterious Stranger (The). *With frontispiece in colors.*
London, undated
- Oakcliffe Hall. *With folding frontispiece in colors.*
London, undated
- Old Daddy Gander's Fairy Tales. *With frontispiece in colors, hand colored at a later date.*
London, undated
- Peter Piper's Practical Principles of Plain and Perfect Pronunciation. *With colored illustrations.*
Philadelphia, 1835
- Pigeon Fancier (The Complete). *With folding frontispiece in colors.*
London, undated
- Planter's Daughter (The). *With folding frontispiece in colors.*
London, undated
- Rabbit Fancier (The Complete). *With folding frontispiece in colors.*
London, undated
- Revengeful Turk (The). By Isaac Crookenden. *With frontispiece by Rumford, in colors.*
London, undated
- Robin Hood. *With frontispiece in colors.*
London, undated
- Robinson Crusoe. *With colored illustrations.*
London, undated
- Rugantino. By M. G. Lewis. *With folding frontispiece in colors.*
London, undated
- Select Poetry for Children. *With illustrations, 2 in colors.*
Derby, undated
- Shipwreck (The). . . . Paul and Virginia. *With frontispiece in colors.*
London, undated
- Socivizen, the Robber and Assassin. *With folding frontispiece in colors.*
London, undated
- Universal Dream Book (The). *With frontispiece in colors.*
London, undated
- Valentine and Orson. *With folding frontispiece in colors.*
London, undated
- Valley of Diamonds (The). *With folding frontispiece, uncolored.*
London, 1815

First Session, Monday Afternoon, April 23rd

116. COCKTON (HENRY). The Life and Adventures of Valentine Vox, the Ventriloquist. *With 60 illustrations by Onwhyn.* FIRST EDITION. 8vo. IN THE ORIGINAL 20 PARTS, with all wrappers and advertisements, as issued, uncut. Enclosed in a brown morocco case, with padded white silk sides. London: Robert Tyas, 1840

A REMARKABLY FINE COPY, AND OF THE GREATEST RARITY IN THE ORIGINAL PARTS. APPARENTLY THE FIRST COPY IN THIS CONDITION TO BE OFFERED AT PUBLIC SALE IN AMERICA.

000. COLLIER (J. P.). Tim Robbin's Lancashire Dialect. See Cruikshank (George). [No. 174]

000. COLLIER (J. P.). *Punch and Judy.* See Cruikshank (George). [No. 173]

117. COLORED COPY OF "EVELINA." Burney (Miss). *Evelina; or, Female Life in London, being the History of a Young Lady's Introduction to Fashionable Life and the Gay Scenes of the Metropolis, displaying A Highly Humorous, Satirical and Entertaining description of Fashionable Characters, Manners and Amusements in the Higher Circles of Metropolitan Society. Frontispiece and six plates IN COLOR, three of which are by William Heath.* FIRST EDITION. 8vo, full crimson crushed levant morocco, back richly tooled, panelled sides, with corner ornaments, dentelle inside borders, gilt edges. BY RIVIÈRE. London: Edward Mason, 1821

A VERY FINE AND LARGE COPY OF ONE OF THE RAREST BOOKS OF THE PERIOD. This work was not issued until February, 1822, the date of the plates.

118. COLORED-PLATE BOOK. The Martial Achievements of Great Britain and Her Allies, from 1799 to 1815. *Engraved title with colored vignette, colored frontispiece having title to series on face of rock, Arms of the Duke of Wellington in colors, and 50 FULL-PAGE FINELY COLORED AQUATINT PLATES.* Royal 4to, contemporary scored calf, gilt, re-backed, gilt edges.

London: Printed for J. Jenkins, by L. Harrison 1815

The fifty-two COLORED AQUATINT PLATES are engraved by Sutherland and Dubourg, after paintings by W. Heath, and depict the more famous battles in which Great Britain was engaged; included are views of the battles of,—Badajos, Maida, Storming of St. Sebastian, Quatre Bras, Waterloo, Leipsic, and others.

Many of the plates contain portraits of eminent soldiers, including Wellington and his Staff, Sir John Moore, Sir Thos. Pictou, and others.

119. COMBE (WILLIAM). Doctor Syntax in Paris; or, A Tour in Search of the Grotesque; A Humorous & Satirical Poem. *With the series of 18 FINELY COLORED PLATES by C. Williams.* FIRST EDITION. Royal 8vo, ORIGINAL BLUE BOARDS, white back, entirely uncut. Enclosed in cloth case. London: W. Wright, 1820

BUT FEW COPIES KNOWN IN THIS REMARKABLE CONDITION.

A Humorous and Satirical Poem, taking Dr. Syntax through all his various adventures in Paris.

000. COMBE (WILLIAM). Life of Napoleon. See. Cruikshank (George). [No. 134]

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120. "CROWQUILL (ALFRED)"—A. H. Forrester). Phantasmagoria of Fun. Edited and illustrated by A. Crowquill. *With numerous humorous woodcut vignettes in the text.* FIRST EDITION. 2 vols. 12mo, half crimson crushed levant morocco, gilt backs, gilt tops, original cloth backs preserved, BY ZAEHNSDORF.
London: Richard Bentley, 1843
121. "CROWQUILL (ALFRED)"—A. H. Forrester). A Good Natured Hint about California. *A series of 35 COLORED SCENES, on a long panoramic sheet.* FIRST EDITION. Oblong 8vo, original pictorial wrappers. Enclosed in cloth case. London, undated
122. "CROWQUILL (ALFRED)"—A. H. Forrester). The Pictorial Grammar. *With numerous humorous woodcuts throughout the text, by Crowquill.* FIRST EDITION. 12mo, full polished calf, rich gilt back, gilt edges, BY MORRELL. London: Harvey and Darton, undated
000. "CROWQUILL (ALFRED)"—A. H. Forrester). See under Cruikshank (George), Cockton (Henry), Stanley Thorn. 3 vols. 1841. [No. 203.]
123. CRUIKSHANK (GEORGE) AND ROWLANDSON (THOMAS). The Caricature Magazine; or Hudibrastic Mirror. CONTAINING OVER 200 VERY FINE COLORED CARICATURES, DESIGNED AND ETCHED BY THOMAS ROWLANDSON, GEORGE CRUIKSHANK (SOME OF HIS VERY EARLIEST), BUNBURY AND WOODWARD. (Vols. 1 and 2 only.) 2 vols. oblong folio, PUBLISHER'S BOARDS, WITH THE LABELS, AS ISSUED.
London: T. Tegg, Sept. 1st, 1807—July 2nd, 1808
- The title pages and last plates read as follows.—
- VOL. I. TITLE.—"The Caricature Magazine, or Hudibrastic Mirror, by G. M. Woodward, vol. I." *Encircled in a finely designed border, by Cruikshank.*
- VOL. I. PLATES. The last plate,—"Ladies and gentlemen, having completed the first volume of the Caricature Magazine, I am desired, in the names of the proprietors, publisher, artist, etc., as also from myself, and large, long, and small-headed brethren, to return to you our sincere thanks," etc. *With a fine and extremely clever border, representing fourteen of the caricatures that appear in the volume in miniature.* THIS PLATE IS OF THE GREATEST RARITY.
- VOL. II. TITLE. "Caricature Magazine, or Hudibrastic Mirror, by Thomas Rowlandson." *Intermixed with the charming border, representing the Genius of Caricature opening the second volume, designed and engraved by Thomas Rowlandson.*
- VOL. II. PLATES. The last plate,—"The Genius of Caricature and his Friends celebrating the completion of the second volume, in the Temple of Mirth."
- AMONG THE MOST INTERESTING PLATES DESIGNED AND ETCHED BY THOMAS ROWLANDSON, are,—"Mathematical Horsemanship" (2 plates); "Johnny Newcomb in the Navy" (6 plates); the "Four Seasons of Love" (4 plates); "Rural Sports" (6 plates); "Six Classes of that Noble and Useful Animal, a Horse;" "Racing;" "Bartholomew Fair;" "Miseries of High Life;" "A Man of Feeling;" "Annals of Sporting" (4 plates);

[No. 123—Continued]

"Life and Death of a Race Horse" (6 plates); "Tragedy of London and Country;" "Summer Amusement," and others.

AMONG THOSE DESIGNED AND ETCHED BY GEORGE CRUIKSHANK will be found,—*"Irish Decency"* (2 plates); *"The Art of Walking the Streets of London"* (8 plates); *"A Lawyer's Advice;"* *"A Dutch Toy;"* *"Long Heads;"* *"Gambols on the River Thames;"* *"Lacing in Style;"* *"Farmer George;"* *"Scotch Cleanliness;"* *"Waltzing;"* *"Dandies having a Treat;"* *"Villagers Shooting out their Rubbish;"* *"Waiting on the Ladies,"* and others.

NEARLY EVERY PLATE IN THESE TWO VOLUMES IS DESIGNED OR ETCHED EITHER BY ROWLINSON OR CRUIKSHANK.

The complete set of this publication—of which there is only one known—contains 499 plates.

124. CRUIKSHANK (GEORGE). Dick Dock, or, the Lobster & Crab. Song-Head, IN TWO STATES, COLORED AND PLAIN. Lightly hinged on drawing paper, and bound in an oblong 4to, volume, half blue morocco, lettered on side.

London: Laurie & Whittle, Aug. 16th, 1806

THE COLORED STATE IS EXTREMELY RARE. This example is of high association interest having written thereon in the autograph of George Cruikshank,—*"Engraved from a drawing by my Father Isaac Cruikshank, G.C.K."*

125. CRUIKSHANK (GEORGE). A Collection of 15 Song-Heads, each with a finely etched plate IN COLORS, by George Cruikshank. ALL IN FIRST STATE. Each plate lightly hinged on drawing paper, the whole bound in 2 vols. folio, half blue morocco, lettered on the sides.

London, 1807-1821

ONE OF THE MOST IMPORTANT, PERHAPS THE MOST IMPORTANT, COLLECTION OF THESE RARE "SONG-HEADS" OFFERED AT PUBLIC SALE IN THIS COUNTRY.

Comprises,—

- (1) *Thinks I to Myself. Thinks I.* Signed,—*"G. Cruikshank del."* Douglas, No. 1321.
- (2) *Knowing Jerry.* VERY RARE PROOF, BEFORE THE PUBLISHER'S IMPRINT. Signed,—*"G. Cruikshank del."* Douglas, No. 1358.
- (3) *Country Life, contrasted with the Pleasures of Town.* Signed,—*"Cruikshank del. April 6, 1807."* Douglas, No. 1805.
- (4) *Peter Snout, or, A Shift to make a Shirt.* Signed,—*"G. Cruikshank. August 1st, 1821."* Douglas, No. 1346.
- (5) *A Smile to a Tear.* Sung with unbounded applause by Mr. Braham. Signed,—*"Cruikshanks del. March 2nd, 1807."* Douglas, No. 1804.
- (6) *Galvanism, or, The Miraculous Recovery of the Unfortunate (sic) Miss Baily.* Signed,—*"Cruikshank del. July, 28th, 1807."* Douglas, No. 1803.
- (7) *Bonaparte.* Introduced by Mr. Elliston, and sung by him in the character of "Sylvester Daggerwood." Signed,—*"G. Cruikshank del et sculp. March 25th, 1811."* Douglas, No. 1305.
- (8) *The Beautiful Maid, as sung by Mr. Liston.* Signed,—*"G. Cruikshank, fecit. Nov. 25th, 1811."* Douglas, No. 1306.
- (9) *Tabitha Grunt, or, the Walking Hospital.* Signed,—*"G. Cruikshank fecit. July 24th, 1813."* Douglas, No. 1311.
- (10) *Mrs. Topper's Dream; or, Overboard she went.* Signed,—*"G. Cruikshank fecit."* Undated. Douglas, No. 1341.

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- (11) A Bundle of Truths. Unsigned. "Sept. 2nd, 1811." Douglas, No. 1308.
- (12) The Bold Dragoon and the beauteous Mrs. Flinn. Signed,—"*Cruikshank del. March 24th, 1808.*" Douglas, No. 1811.
- (13) Paddy M'Shane's Seven Ages. Signed,—"*Cruikshank del. April 6th, 1807.*" Douglas, No. 1807.
- (14) The General Dealer. Sung by Mr. Matthews. Signed,—"*G. Cruikshank del et sculp.*" Undated. Douglas, No. 1357.
- (15) Irish Hospitality. Signed,—"*I. R. Cruikshank del. G. Ck. sculp. October 20th, 1815.*" Douglas, No. 1331.
126. CRUIKSHANK (GEORGE). A Bull in a China Shop. [A Song.] Written by Mr. C. Dibdin . . . and sung by Mr. Grimaldi. Single sheet. *With a large and characteristic engraving by George Cruikshank.* Lightly hinged on drawing paper, and bound in one vol, folio, half blue morocco, lettered on side.
London: Laurie & Whittle, 1808
Douglas No. 1889. UNIQUE ITEM having the following inscription IN THE AUTOGRAPH OF GEORGE CRUIKSHANK, "*Engraved from a drawing by my father. GCK.*" The letter "I" is prefixed in George Cruikshank's autograph to the name "*Cruikshank*" engraved on the plate.
127. CRUIKSHANK (GEORGE). Andrewes (George—author of "The Frauds of London.") A Dictionary of the Slang and Cant Languages: Ancient and Modern, as used by Badgers, Bullies, Cadgers, Lully-Priggers, Water-Pads, etc., and every class of offenders. *With the folding caricature IN COLORS, "The Beggar's Carnival," by George Cruikshank.* FIRST EDITION. 8vo, original blue wrappers, entirely uncut. Enclosed in case with morocco back, and protecting cloth cover.
London, circa 1809
EXCEPTIONALLY RARE IN THIS CONDITION.
128. CRUIKSHANK (GEORGE). The Triumphs of the Sons of Belial; or, Liberty Vanquished. A Mock Heroic Tragedy, in Five Acts. *With folding frontispiece, IN COLORS, signed "Cruikshank."* FIRST EDITION. 8vo, half brown morocco, gilt top, BY LARKINS.
London, 1810
EXTREMELY RARE. On the plate WRITTEN IN THE AUTOGRAPH OF GEORGE CRUIKSHANK, is the following,—"*By my Father, Isaac Cruikshank, G. Ck.*" One of the figures on the plate is a portrait of George Cruikshank, this being indicated by the artist's initials to the right of the figure. OF HIGH ASSOCIATION INTEREST.
129. CRUIKSHANK (GEORGE). Munchausen at Walcheren; or, a Continuation of the Renowned Baron's Surprising Travels, Adventures, Expeditions, and Exploits at Walcheren, the Dardanelles, etc. With Various Combats with Eastern Armies; and the particulars of a Wonderful Turtle Feast with Sir W(illiam) C(urtis) on board his yacht, when preparing to attack Flushing. Written by himself. *With 5 humorous COLORED PLATES, by George Cruikshank.* FIRST EDITION. 12mo, full crimson levant morocco, richly gilt back, dentelle inside borders, gilt edges, BY RIVIÈRE.
London: J. Johnston, 1811
FINE COPY. VERY RARE.

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130. CRUIKSHANK (GEORGE). Metropolitan Grievances; or. A Serio-Comic Glimpse at Minor Mischiefs in London and its Vicinity. By One who thinks for Himself. *With folding frontispiece by George Cruikshank.* FIRST EDITION. 12mo, original boards, uncut. Enclosed in cloth case. London, 1812

131. CRUIKSHANK (GEORGE). The Odd Fellows' Song Book for 1812; being an Extensive and Excellent Collection of Original, Droll, Humorous, Sentimental, Laughable, and Favorite Songs . . . with a correct List of all the Odd Fellows' Lodges in and about the Metropolis. *With the folding frontispiece by George Cruikshank.* FIRST EDITION. Small 8vo, full blue polished calf, gilt, BY ZAEHNSDORF. London: J. Duncombe, Jun., circa 1812

EXTREMELY RARE. This issue is undescribed by Douglas, and is evidently an earlier issue than that described in his No. 333, as there is no mention in that description of "for 1812," as in the copy here offered. In this copy Duncombe has but one address, Douglas 333, gives two.

132. CRUIKSHANK (GEORGE). The Wood-Lark: being a Selection of the Newest and most Popular Comic, Naval, Military, Hunting, Irish . . . Songs. *With pretty frontispiece by George Cruikshank.* FIRST EDITION. 12mo, contemporary blue wrappers, uncut. London, circa 1812

FINE COPY of a scarce item.

133. CRUIKSHANK (GEORGE). Moore (A.). The Annals of Gallantry; or, The Conjugal Monitor; Being a Collection of Curious and Important Trials for Divorces, and Actions of Crim. Con. during the present reign; Accompanied with Biographical Memoirs and Anecdotes, and illustrated with Notes. *With the complete series of 20 plates, all but 2 IN COLORS, 3 of which are by George Cruikshank, and signed.* 3 vols. 8vo, full light blue crushed levant morocco, backs richly tooled, panelled sides with corner ornaments, broad dentelle inside borders, gilt edges, BY RIVIÈRE.

London: Printed for the Proprietors, 1814-1814-1815.

A BEAUTIFUL AND COMPLETE SET OF THE EXTREMELY RARE FIRST AND ONLY EDITION.

The "Annals" is extremely difficult to secure, for the reason that it was a scandalous publication which concerned many notables of the day. As many parts as possible, therefore, were destroyed as they came out. This copy has been bound up from the parts, and the former owner has placed the plates according to their respective places in the text.

134. CRUIKSHANK (GEORGE). [Combe (William).] The Life of Napoleon, A Hudibrastic Poem in Fifteen Cantos, by Doctor Syntax. *Embellished with THIRTY ENGRAVINGS, ALL FINELY COLORED,* by George Cruikshank. FIRST EDITION. Royal 8vo, ORIGINAL DARK BLUE BOARDS, entirely uncut, with original label, new back most skilfully

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supplied. Enclosed in blue levant morocco solander case, emblematically tooled, with inner protecting wrapper of blue silk.

London: Printed for T. Tegg, 1815

A REMARKABLY FINE COPY, OF WHICH BUT FEW ARE KNOWN, IN THIS CHOICE STATE.

From the Library of Edward Henry Hill, with his finely engraved bookplate.

135. CRUIKSHANK (GEORGE). A SERIES OF SIXTEEN ORIGINAL DRAWINGS IN SEPIA BY GEORGE CRUIKSHANK, BEING FIFTEEN OF THE DRAWINGS EXECUTED FOR WILLIAM COMBE'S "LIFE OF NAPOLEON," AND IN ADDITION THERETO THE TITLE-PAGE FOR THE WORK. Each drawing is lightly tipped on cardboard, the whole bound in an oblong 4to, volume of red morocco, richly decorated in gilt, gilt edges. Enclosed in a crimson levant morocco solander case. London, 1815

ONE OF THE MOST IMPORTANT SERIES OF FINISHED DRAWINGS BY GEORGE CRUIKSHANK EVER OFFERED FOR SALE. FOURTEEN ARE SIGNED IN INK, AND THE PLATE, "*Nursing the King of Rome*," HAS THE FOLLOWING AUTOGRAPH ANNOTATION WRITTEN IN THE AUTOGRAPH OF THE ARTIST,—"*N.B. The shadows tinted on as a pattern for the 'Aquatinter.'*"

The following is a List of the Drawings, with the pages at which they appear in the first edition (1815) of the work.

- (1) Engraved title, the panel blank.
- (2) The Blindfolded Austrian Officer. Page 62.
- (3) Shooting the Prisoners in Egypt. Page 91.
- (4) Napoleon and Alexander on the Raft. Page 178.
- (5) First interview with Maria Louisa. Page 207.
- (6) Nursing the King of Rome. Page 213.
- (7) Burning of Moscow. Page 227.
- (8) Blowing up the Bridge at Leipsic. Page 233.
- (9) Pursued by Cossacks. Page 234.
- (10) Siege of Acre. Page 94.
- (11) Murder of Dessaix. Page 111.
- (12) Murder of the Duke d'Enghien. Page 135.
- (13) Crowning himself Emperor of France. Page 142.
- (14) Poisoning the sick at Jaffa. Page 92.
- (15) Seizing the Italian relics. Page 58.
- (16) The red man. Page 240.

[See Reproduction of No. 9 of the Above Subjects]

136. CRUIKSHANK (GEORGE). The Power of Conscience exemplified in the genuine and extraordinary Confession of Thomas Bedworth; delivered to one of the principal officers of Newgate, the night before his execution, on September 18, 1815, for the Murder of Elizabeth Beesmore, in Drury Lane. *With folding plate by George Cruikshank.* Svo, full polished calf, gilt back, gilt top, BY RIVIÈRE.

London: Wm. Hone, 1815

AN APPARENTLY UNKNOWN CRUIKSHANK ITEM, AND PROBABLY UNIQUE. THE PLATE IS UNSIGNED, BUT WRITTEN ACROSS THE BOTTOM IN THE AUTOGRAPH OF CRUIKSHANK HIMSELF, ARE THE WORDS,—"*Drawn and etched in two hours by Geo. Cruikshank.*" The issue of the above trial published by Fairburn during the same year (1815) has hitherto been considered the first.



GEORGE CRUIKSHANK.
Original Drawing for Combe's "Life of Napoleon." [No. 135]

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137. CRUIKSHANK (GEORGE). Mudford (William). An Historical Account of the Campaign in the Netherlands, in 1815, under his Grace the Duke of Wellington, and Marshal Prince Blücher, comprising the Battles of Ligny, Quatre Bras, and Waterloo; a Detailed Narrative of the Political Events connected with those memorable conflicts, down to the Surrender of Paris, and the Departure of Bonaparte for St. Helena. Illustrated by numerous public and private documents, and other papers, hitherto unpublished. *Embellished with a series of (27 BEAUTIFULLY AND HIGHLY COLORED) plates descriptive of the country between Brussels and Charleroi, from drawings made on the spot by James Rouse (AND INCLUDING 3 PLATES, ONE OF THE BATTLE OF WATERLOO, BY GEORGE CRUIKSHANK); also Plan of the Battles, and a map shewing the march of the Allied Armies to Paris, with a BEAUTIFULLY EXECUTED AND HIGHLY COLORED EMBLEMATIC TITLE-PAGE BY GEORGE CRUIKSHANK.* Royal 4to, half crimson crushed levant morocco, gilt and blind tooled back, gilt edges, by ZAEHNSDORF. In open-face cloth case.

London: Printed for Henry Colburn, 1817

THE RARE ORIGINAL EDITION, AND A VERY FINE COPY, OF THIS IMPORTANT HISTORICAL WORK, WITH PUBLISHER'S IMPRINT AND DATE (1816) AT FOOT OF ENGRAVED TITLE INTACT.

Douglas says:—"Four of the plates are drawn and etched by G. C. They are,—

- (1) The Portraits of the Generals.
- (2) The Engraved title.
- (3) The large folding plate of the Battle of Waterloo.
- (4) The Flight of Napoleon from the Field of Waterloo.

The Figures in all the other plates are supposed to be by him (Cruikshank), also the vignette on the plan."

138. CRUIKSHANK (GEORGE). The Greeks: A Poem. Dedicated to all the Legs. With Notes containing the Arcana of Greeking at play, and Sketches of the most illustrious Greeks. *With 6 plates IN COLOR, by George Cruikshank.* 12mo, full polished calf, rich gilt back, gilt borders, gilt edges, with advertisements preserved, BY RIVIÈRE.

London: J. J. Stockdale, 1817

This is the first edition with the plates by George Cruikshank, although the title page describes the book as the Fifteenth Edition. See Douglas, No. 19.

139. CRUIKSHANK (GEORGE). The Pigeons. Dedicated to all the Flats, and showing the Artifices, Success, and Crimes of Gaming, Gamesters, and Gambling Houses. By the Author of "The Greeks." *With 6 COLORED PLATES, by George Cruikshank.* 12mo, half green levant morocco, gilt back, gilt edges, BY RIVIÈRE.

London: J. Stockdale, 1817

Although designated "Fifth Edition" on title-page, it is the first edition to contain the plates by George Cruikshank.

140. CRUIKSHANK (GEORGE). Bank Restriction Note, 1818, with ORIGINAL FORGED BANK OF ENGLAND 1 POUND NOTE. Both pieces lightly attached on Whatman paper, and matted, the whole bound in an oblong folio volume of full light blue levant morocco, lettered on side, gilt edges, BY RIVIÈRE. London, 1818

OF THE GREATEST RARITY.

About 1817 or 1818, the 1 pound notes of the Bank of England were put in circulation. They were frequently forged, and the penalty for passing one was Death.

Cruikshank saw a number of human beings hanging on the Gibbet opposite Newgate Prison, and two were women—hung for passing these notes. This had such an effect on him that he went home, and in ten minutes, he had designed the BANK RESTRICTION NOTE, "NOT TO BE IMITATED." The note being exhibited at one of the Print Shops, it drew such a crowd that the police had to be called to disperse it.

The Bank Directors held a meeting upon the subject, and decided to have no more one pound notes issued; and so there was no more hanging for passing these notes. Eventually, Sir Robert Peel, had passed in Parliament, a bill by which there was to be no more minor offences punished by death, and so by this little drawing, Cruikshank claims to have saved many lives.

See clipping from Gloucester Chronicle, January 8th, 1876.

141. CRUIKSHANK (GEORGE). Moore (Francis). The Age of Intellect; or, Clerical Showfolk, and Wonderful Layfolk. *With frontispiece in colors, by George Cruikshank.* FIRST EDITION. 12mo, original boards, uncut. In cloth case. London: William Hone, 1819

From the Douglas collection.

142. CRUIKSHANK (GEORGE). Receipt for Corns. *Caricature IN COLORS.* Signed.—"*G. Cruikshank fecit.*" Framed and glazed.

London, March 31st, 1819

Douglas, No. 1343.

143. CRUIKSHANK (GEORGE). The Englishman's Mentor. The Picture of the Palais Royal; describing its Speetacles, Gaming Rooms, Coffee Houses, Restaurateurs, Tabagies, Reading Rooms, Milliners' Shops, Gamesters, Sharpers, Mouchards, Artistes, Epicures, Courtesans, Filles, and other remarkable Objects in that high change of the fashionable dissipation and vice of Paris. *With the large folding frontispiece, IN COLORS, by George Cruikshank.* FIRST EDITION. 12mo, original boards, cloth back, red lettering piece, entirely uncut. In leather case, with cloth cover.

London: Printed for William Hone, 1819

ONE OF THE FINEST KNOWN COPIES. The folding plate intact, and the binding almost as fresh as new. EXCEEDINGLY RARE IN THIS UNUSUAL CONDITION.

144. CRUIKSHANK (GEORGE). The Political House that Jack Built. *With 13 cuts by George Cruikshank.* The thirteenth edition, but the first to contain the Cruikshank cuts. 8vo, blue morocco back and boards. London: William Hone, 1819

First Session, Monday Afternoon, April 23rd

145. CRUIKSHANK (GEORGE). The Real Constitutional House that Jack Built. *With 12 cuts by George Cruikshank.* Eighth edition, but the first to contain the Cruikshank cuts. 8vo, blue morocco back and boards. London: William Hone, 1819
146. CRUIKSHANK (GEORGE). The Headache. *Caricature IN COLORS.* Signed,—“*G. Cruikshank fecit.*” Framed and glazed. London, Feb. 12th, 1819
Douglas, No. 1200.
147. CRUIKSHANK (GEORGE). The Cholera. *Caricature IN COLORS.* Framed and glazed. Full margins. London: G. Humphrey, Feb. 12th, 1819
Douglas, No. 1201.
148. CRUIKSHANK (GEORGE). The New Union Club. *Caricature IN COLORS.* Signed,—“*G. Cruikshank scul.*” Framed and glazed. London, July 19th, 1819
Douglas, No. 1109. “This is the chef d’œuvre of George Cruikshank’s Caricatures. A large plate with numerous figures.”—DOUGLAS.
149. CRUIKSHANK (GEORGE). Very unpleasant Weather; or, the old saying verified “Raining Cats, Dogs & Pitchforks.” *Caricature IN COLORS.* Signed,—“*Cruikshank fecit.*” Framed and glazed. London: April 27th, 1820
Douglas, No. 1124. An extraordinary and very humorous conception.
150. CRUIKSHANK (GEORGE). “Non Mi Ricordo.” *With woodcuts by George Cruikshank.* FIRST EDITION with these illustrations. 8vo, blue morocco back and boards. London: William Hone, 1820
151. CRUIKSHANK (GEORGE). The Divine Right of Kings to Govern Wrong. Dedicated to the Holy Alliance. *With 2 woodcuts by George Cruikshank.* Sixth Edition. 8vo, morocco back and boards. London: William Hone, 1821
Although lettered “Sixth Edition,” it is probably the first with the Cruikshank woodcuts.
152. CRUIKSHANK (GEORGE). The Political Showman at Home. Exhibiting his Cabinet of Curiosities and Creatures, All Alive. *With 24 woodcuts by George Cruikshank.* 8vo, blue morocco back and boards, with advertisements. London: William Hone, 1821
FIRST EDITION with the Cruikshank plates, but the eighth edition of the work.
153. CRUIKSHANK (GEORGE). Carey (David). Life in Paris; comprising the Rambles, Sprees, and Amours, of Dick Wildfire, of Corinthian Celebrity, and his Bang-up Companions, Squire Jenkins and Captain O’Shuffleton; with the Whimsical Adventures of the Halibut Family; including Sketches of a Variety of other Eccentric Characters in the French Metropolis. *With 22 COLORED PLATES, representing scenes*

[No. 153—Continued]

from real life, designed and etched by George Cruikshank, and 22 wood engravings by the same artist. Royal 8vo, full crimson crushed levant morocco, rich gilt back, dentelle inside borders, gilt edges, BY RIVIÈRE. London: John Fairburn, 1822

BEAUTIFUL COPY OF THE RARE FIRST EDITION ON LARGE PAPER, WITH THE "POINTS" REQUIRED BY THE ADVANCED COLLECTOR, namely, the half-title, and the very rare leaf "*To the Binder*," the latter missing in most copies.

In none of the books illustrated by the versatile Cruikshank are the plates more faithful to real life than in the above work, a really extraordinary fact when it is taken into consideration that the whole of his French experience was one crowded day spent at Boulogne.

154. CRUIKSHANK (GEORGE). The Northern Excursion of Geordie, Emperor of Gotham: and Sir Willie Curt-his, the Court Buffoon, etc. A Serio-Tragico-Comico-Ludicro-Aquatico Burlesque Gallimaufry: interspersed with humorous Glees, Sporting Catches, and Rum Chaunts, by the male and female characters of the piece. London 1822; [ALSO] The Second Act of Kilts and Philibegs; or, Geordie and his Northern Lassie: with the Devil to Pay at the Palace of Gotham, the Buffooneries of Sir Willie and his Barber. London 1822. FIRST EDITION OF BOTH PARTS. 2 vols. in one, 8vo, half red polished morocco, gilt top, OTHER EDGES UN CUT, BY WORSFOLD. London, 1822

EXTREMELY RARE, ESPECIALLY IN THIS FINE CONDITION, WITH ORIGINAL WRAPPERS OF BOTH PARTS PRESERVED, AND WITH THE SECOND PART, WHICH SELDOM IS FOUND WITH THE FIRST.

Each part contains a finely colored plate by George Cruikshank, both of which contain a portrait of George the Fourth. (1)—"*Geordie and Willie 'keeping it up'—Johnny Bull pays the Piper*," the king has taken an astonished female in his arms, and is saying,—"*The sweetest hours that 'ere I spent it was among the Lasses O.*" (2) "*Turtle Doves and Turtle Soup, or, a Try-O between Geordie, a Northern Lassie, and Sir Willey, O,*" the king on his knees, hand on his heart.

155. CRUIKSHANK (GEORGE). A Cure for Drowsiness; or, A Pinch of Cephalic. *Caricature* IN COLORS. *Etched by G. Ck., from a sketch by the late Jas. Gillray.* Framed and glazed. London, Jan. 25th, 1822
Douglas, No. 1202. An important and rare plate.

156. CRUIKSHANK (GEORGE). Ireland (W. H.). The Life of Napoleon Bonaparte. WITH ALL THE 24 FINELY COLORED FOLDING PLATES BY GEORGE CRUIKSHANK, and the three folding uncolored plates of *Marie Louise, the Duc de Reichstadt, and Napoleon's Generals.* 4 vols. 8vo, full dark green crushed levant morocco, emblematically tooled backs and sides, gilt edges, BY CANAPE.

London: Printed for John Fairburn, 1823, 1825, 1827. (The fourth volume) John Cumberland, 1828.

BEAUTIFUL SET OF THE GENUINE FIRST EDITION HAVING ALL THE COLORED PLATES IN FIRST STATE AS PUBLISHED. WITH THE THREE PRINTED

[No. 156—*Continued*]

TITLES WHICH ARE VERY SELDOM FOUND, and the four engraved titles, arranged for the set by John Cumberland, who published the last volume.

EXTRA-ILLUSTRATED BY THE INSERTION OF ONE HUNDRED PORTRAITS OF NAPOLEON executed at different periods of his life; portraits of his generals and contemporaries; scenes of his Life, including Battles and other interesting episodes, including, portraits of Josephine, Marie Louise, Alexander I, Murat, Archduke Charles of Austria, Charles Louis, Joseph Napoleon, Augereau, Berthier, Massena, Wellington, Eugene Napoleon, Louis XVIII, Talleyrand, Beurn Ouville, Nelson, and others of like importance. SOME OF THESE ARE OF GREAT RARITY, NOTABLY THE COLORED FRONTISPIECE TO VOLUME I.

157. CRUIKSHANK (GEORGE). Grimm (M. M.). German Popular Stories, Translated from the Kinder und Hans Marchen, collected by M. M. Grimm, From Oral Tradition. With 22 etchings by George Cruikshank. FIRST ISSUE OF THE FIRST EDITION. 2 vols. 12mo. (Vol. 1), ORIGINAL PICTORIAL BOARDS, WITH DESIGNS BY CRUIKSHANK ON BOTH SIDES, ENTIRELY UNCUT, (Vol. 2), ORIGINAL PINK BOARDS, GREEN CLOTH BACK, PAPER LABEL, ENTIRELY UNCUT. Enclosed in cloth cases.

[Vol. 1.] London: Published by C. Baldwyn, 1823. [Vol. 2.] London: James Robins & Co., 1826

THE FAMOUS CAPTAIN R. J. H. DOUGLAS COPY, IN THE FINEST POSSIBLE CONDITION, WITH ALL THE ADVERTISEMENTS. GENERALLY CONSIDERED TO BE THE FINEST KNOWN COPY, AND FROM WHICH THE COLLATION IN DOUGLAS'S BIBLIOGRAPHY OF GEORGE CRUIKSHANK WAS MADE.

Douglas in describing it says:

"This book in boards, in the first state and in fine condition is perhaps the most valuable item in a Cruikshank collection. Having the *imprimatur* of Mr. Ruskin caused attention to be directed to it. The etchings are charming. The first volume in pictorial boards, was published in November or December, 1822, as a Christmas Book, with the date of the next year, 1823, in advance, on the etched title . . .

"Some early copies of the first edition are found with the etched title without the two dots over the letter *a* in Marchen. . . . The story of the Travelling Musicians has that title only, in the first edition, both at the commencement of the story at page 9, and at the head of the pages which follow. . . . Page 218 has a list of the plates which is absent in the second edition, the page being blank. . . ."

Baldwyn's advertisement says "On the First of November was published . . ."

The second volume has "New Works . . . Published by J. Robins and Co. . . ." Six leaves at beginning (Douglas says this only appears in early copies) and an advertisement of Longman's, one leaf at end.

[See Reproduction of Title-pages]

158. CRUIKSHANK (GEORGE). Christmas Stories, containing,—John Wildgoose the Poacher; The Smuggler; Good-Nature, or Parish Matters. With 3 etchings by George Cruikshank. FIRST EDITION. 12mo, full polished yellow calf, gilt, gilt edges, BY ROOF.

Oxford: Printed by W. Baxter, 1823

Each story has its own title-leaf; these are very frequently missing.

It will be noticed that this little volume bears the same date as Grimm's Fairy Tales; the plates being executed in the same charming style.

GERMAN POPULAR STORIES
 (translated from the)
 Kinder und Haus-Märchen,
 (containing)
 M. M. GRIMM,
 (from their collection.)



Published by C. Baldwin Knight, to
 LEONARD,
 BYZANTINE.

GERMAN POPULAR STORIES
 (translated from the)
 Kinder und Haus-Märchen,
 (containing)
 M. M. GRIMM,
 (from their collection.)



GRIMM'S GERMAN POPULAR STORIES.
 Illustrations by George Cruikshank. [No. 157]

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159. CRUIKSHANK (GEORGE). Points of Humour. Both Series. With 10 etchings and 8 woodcuts, by George Cruikshank, in the first part (the woodcuts are on India paper); and 10 etchings and 12 woodcuts, by George Cruikshank, in the second part. 2 vols. in one, 8vo, full light brown levant morocco, gilt, gilt top, uncut, BY ZAEHNSDORF. London: C. Baldwin, 1823-1824
LARGE AND FINE COPY OF THE RARE FIRST ISSUE with the words "and did" at the end of page 5 of the second part.
160. CRUIKSHANK (GEORGE). The Blue Devils. Caricature IN COLORS. Framed and glazed. Full margins. London: G. Humphrey, Jan. 10th, 1823
Douglas, No. 1203.
161. CRUIKSHANK (GEORGE). Der Freischutz Travestie: By Septimus Globus, Esq. With 12 etchings (IN COLOR), by George Cruikshank, from drawings by an amateur "Alfred Crowquill"—A. H. Forrester). FIRST EDITION. 8vo, full crimson levant morocco, rich gilt back, dentelle inside borders, gilt edges, BY RIVIÈRE. London: Printed for C. Baldwin, 1824
A MOST INTERESTING COPY, with GEORGE CRUIKSHANK'S CHARACTERISTIC SIGNATURE AND DATE, Nov. 22nd, 1868, at the top of the title page. At the foot of the title in Cruikshank's hand, is the following,—
"r Alfred Crowquill,
Alias, Forester."
There is also an "r" in his hand alongside the word "amateur" on the printed title which of course means that Alfred Crowquill was the artist whose drawings Cruikshank etched for this book.
"A. C. del." is found beneath each etching, and "G. Ck. sculp" or "etched by G. Ck."
162. CRUIKSHANK (GEORGE). Italian Tales. Tales of Humour, Gallantry, and Romance. Selected and translated from the Italian. With 16 illustrative drawings by George Cruikshank. FIRST EDITION. 8vo, original pink boards, olive-green cloth back, with paper label, and advertisements, entirely uncut. Enclosed in a green morocco solander case. London: 1824
A VERY FINE COPY. An extra plate, "The Elopement," which was added to the second edition, is laid in.
163. [CRUIKSHANK (GEORGE).] Valentine and Orson; or, The Wild Man of the Wood. With folding frontispiece, in colors (by George Cruikshank) (lower margins somewhat defective). 12mo, rebound in cloth. London [1824]
The frontispiece, although unsigned, is by George Cruikshank. But few are known. Mr. Brunton's copy, sold in 1912, seems to have been the only one sold in recent years.
164. CRUIKSHANK (GEORGE). Wight (J.). Mornings at Bow Street. A selection of the most Humourous and entertaining Reports which have appeared in the Morning Herald. With 21 illustrative draw-

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[No. 164—Continued]

ings by *George Cruikshank*, IN FIRST STATE, with no descriptions on the plates. FIRST EDITION. London: Charles Baldwin, 1824

[ALSO] More Mornings as Bow Street. A new collection of Humourous and entertaining Reports. With 25 illustrations by *George Cruikshank*. FIRST EDITION.

London: James Robins and Co., 1827

Together, 2 vols. 12mo, full polished calf, gilt backs, gilt edges,
BY W. J. MANSELL. London, 1824-1827

With the exception that the leaf of Advertisement, dated June 1st, 1824, is not present, a good copy. The first volume in correct first state, (1) printed by Shackell and Arrowsmith (for Charles Baldwin), and (2) the plates without letterpress. Later issues of the first edition have plates in some cases, incorporated with the letterpress.

The author was for many years the Police-Court reporter for the "*Morning Herald*," at Bow Street.

165. CRUIKSHANK (GEORGE). The Original Etched Copper-Plate, in two states, with inscription beneath and without inscription, being the frontispiece to "*More Mornings at Bow Street*;" [ALSO] a PROOF IMPRESSION of the finished engraving. The three pieces framed and glazed on frame, as one. 1827

ORIGINAL CRUIKSHANK PLATES OF THIS IMPORTANCE ARE EXTREMELY RARE.

166. CRUIKSHANK (GEORGE). [Hugo (Victor).] Hais of Iceland. With engraved title, and three plates, by *George Cruikshank*. FIRST EDITION. 12mo, full polished yellow calf, gilt back, gilt top, sheet of advertisements preserved. BY ROOT. London, 1825

167. CRUIKSHANK (GEORGE). Indigestion. *Caricature* IN COLORS. Signed,—"A. Crowquill, delt. Etched by G. Ck." Framed and glazed. London, Feb. 12th, 1825

Douglas, No. 1205.

168. CRUIKSHANK (GEORGE). Jealousy. *Caricature* IN COLORS. Signed.—"*A. Crowquill, Esq. invt., G. Cruikshank fecit.*" Framed and glazed. London, Nov. 1st, 1825

Douglas, No. 1204.

169. CRUIKSHANK (GEORGE). A Complete Set of the pleasing and finely etched "*Holiday Scenes*." ALL IN COLORS, AND ALL IN FIRST STATE. Together, 4 etchings, bound in one vol. oblong 4to, full polished yellow calf, gilt, gilt edges, BY RIVIÈRE. London, 1826

COMPLETE SETS ARE VERY RARE. One of the most attractive of the many series of etchings executed by Cruikshank. Comprising,—

(1) "At Home in the Nursery; or, The Masters & Misses Twoshoes Christmas Party." London: Jany. 3rd, 1826, by S. Knights

(2) "Breaking-Up." London: Decr. 12th, 1826, by S. Knights

(3) "Home from School—or the commencement of the Holidays."

London: Pubd. by S. Knights

(4) "Black Monday—or, The End of the Holiday."

London: Pubd. by S. Knights

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170. CRUIKSHANK (GEORGE). Phrenological Illustrations. *A series of 6 plates, containing 33 etchings, ALL PROOFS ON INDIA PAPER. FIRST EDITION.* Oblong folio, original half morocco and boards, with red leather label on side, uncut.

London: Published by George Cruikshank, 1826

THE RARE LARGE PAPER EDITION, AND AN AUTOGRAPH PRESENTATION COPY FROM THE ARTIST TO HIS FRIEND, H. MERLE, the author of "Odds and Ends," which was illustrated by Cruikshank. The inscription, which is large and characteristic, is written on the title-page, and reads,—"*From George Cruikshank to his Friend W. H. Merle Esq.*"

171. CRUIKSHANK (GEORGE). [Barker (M. H.).] Greenwich Hospital, a Series of Naval Sketches, descriptive of the Life of a Man-of-War's-Man. By "An Old Sailor." *With 12 COLORED PLATES and 16 woodcuts by George Cruikshank. FIRST EDITION.* 4to, half blue morocco, gilt top, uncut. London, 1826

A FINE COPY, with unusually rich coloring.

172. CRUIKSHANK (GEORGE). Illustrations of Time. *With title (plain), and six plates (numerous figures on each), ALL IN COLORS. FIRST EDITION.* Oblong 4to, new boards. London, May 1st, 1827

173. CRUIKSHANK (GEORGE). [Collier (J. P.).] Punch and Judy, with illustrations designed and engraved by George Cruikshank. Accompanied by the Dialogue of the Puppet-Show, an Account of its Origin, and of Puppet-Plays in England. *With the complete series of 24 spirited etchings by George Cruikshank. FIRST EDITION.* 8vo, full red morocco, emblematically tooled back and sides, silk linings, gilt top, uncut, BY ZAEHNSDORF.

London: Printed for S. Prowett, 1828

A SPECIAL COPY OF THE ORIGINAL ISSUE, WITH A DUPLICATE SET OF THE PLATES IN COLOR, one set being plain proofs, the other, colored. In all, 48 full-page plates and four woodcuts, by George Cruikshank.

The colored set of plates are taken from a colored copy, proof of which is the hard vellum-like Whatman paper on which they are printed.

Some copies have colored plates which have been subsequently colored by hand. These are not so rare, and consequently of less value to the collector.

174. CRUIKSHANK (GEORGE). [Collier (John).] Tim Bobbin's Lancashire Dialect; and Poems. *With 6 etchings, 4 by George, and 2 by Robert Cruikshank. FIRST EDITION.* 8vo, original green cloth, with paper label, uncut, and entirely unopened, enclosed in leather case, with protecting cloth cover. London: Hurst, Chance and Co., 1828

AN UNUSUALLY FINE COPY, and very scarce in this choice condition.

175. CRUIKSHANK (GEORGE). The Diverting History of John Gilpin. *With 6 illustrations by George Cruikshank. FIRST EDITION.* Square 12mo, original wrappers. London: Charles Tilt, 1828

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176. CRUIKSHANK (GEORGE). The Gentleman's Pocket Magazine; and Album of Literature and the Fine Arts. With 12 COLORED PLATES of "*London Characters*," by George and Robert Cruikshank, and numerous other colored plates, by R. Cruikshank. FIRST EDITION. 2 vols. 12mo, half calf. London, 1829-1830

Seldom found complete, with all the colored plates, as above. Contains original contributions by Leigh Hunt, J. K. Paulding, and others. From the library of Edward Henry Hill, with bookplate in each volume.

177. CRUIKSHANK (GEORGE). [Aekerman (J. Y.).] Tales of other Days. By J. Y. A. With 7 illustrations by George Cruikshank. FIRST EDITION. 8vo, original half cloth and boards, uncut, with the label slightly rubbed. Enclosed in slip case, morocco back, with protecting cover of cloth. London: E. Wilson, 1830

From the Captain R. J. H. Douglas collection.

178. CRUIKSHANK (GEORGE). Scraps and Sketches. A series of 6 COLORED PLATES (several subjects on each), by George Cruikshank. Oblong 4to, original printed wrapper, uncut. Enclosed in cloth covers. Name on wrapper and title.

London: Published by the Artist, 1830 (1828)

The first series of this work, all the plates lettered 1828, with title dated 1830, on the reverse of which is an announcement by the artist. Very unusual combination, which we do not remember having seen before.

179. CRUIKSHANK (GEORGE). Anstey (Christopher). The New Bath Guide. With 7 illustrations, 5 of which are etchings by George Cruikshank. FIRST EDITION with these illustrations. 8vo, original cloth, leather label, uncut. Enclosed in half morocco case, with protecting cloth wrapper. London, 1830

From the Douglas collection. Presentation copy, with inscription,—
"From the Editor, to John Murray Esq., as a testimony of esteem."

180. CRUIKSHANK (GEORGE). Scott (Sir Walter). Letters on Demonology and Witchcraft, addressed to J. G. Lockhart, Esq. With frontispiece and 12 spirited etchings by George Cruikshank. FIRST EDITION. 12mo, full bright green levant morocco, figure of old woman riding on the broom inlaid with levants of varying colors within outer circle of lilac levant, under side inlaid to a different pattern, back inlaid, red watered silk doublures and linings, gilt top. A KELLIEGRAM BINDING. Enclosed in cloth case. London, 1830

The plates are very noted examples of the work of Cruikshank.

181. CRUIKSHANK (GEORGE). Three Courses and a Dessert. With 51 woodcuts by George Cruikshank, mainly with his initials. FIRST EDITION. 8vo, original half roan, cloth sides, uncut. Enclosed in open faced cloth case. London, 1830

The illustrations to this work are especially good. Douglas, in his

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Bibliography mentions the fact that they are "very spirited, good and amusing."

The book is very hard to obtain in the original binding in good and uncut condition. The woodcuts are frequently found in Extra-Illustrated works as being good representations of the best work of George Cruikshank.

182. CRUIKSHANK (GEORGE). [Dalton (J.).] *The Gentleman in Black. With 5 full-page plates, and a tailpiece, by George Cruikshank.* FIRST EDITION. 12mo, full dark red crushed levant morocco, gilt and blind tooled sides, with facsimile of the artist's signature in centre of front cover, gilt top, uncut, advertisements preserved, BY SANGORSKI AND SUTCLIFFE. In open-faced cloth case.
London: William Kidd, 1831
183. CRUIKSHANK (GEORGE). [Defoe (Daniel).] *The Life and Surprising Adventures of Robinson Crusoe, of York, mariner. With Introductory Verses by Bernard Barton, and numerous engravings from drawings by George Cruikshank.* FIRST EDITION with the Cruikshank illustrations. 2 vols. 8vo, full brick-red polished calf, backs richly tooled, dentelle inside borders, gilt tops, uncut, the original labels bound in, BY ZAEHNSDORF. London: John Major, 1831
A BEAUTIFUL COPY ON LARGE PAPER, with PROOFS of the frontispieces, ON INDIA PAPER.
184. CRUIKSHANK (GEORGE). *De Katzeleben (The Baroness). The Cat's Tail; being the History of Childe Merlin. A Tale. With 3 etchings by George Cruikshank.* FIRST EDITION. 12mo, original half roan, gilt top, uncut, light ink spot on margins of a few pages.
Edinburgh. 1831
185. CRUIKSHANK (GEORGE). *Ferdinand Franck; an Auto-Biographical Sketch of the Youthful Days of a Musical Student. With illustrations by George Cruikshank.* Second Edition, but the first to contain the Cruikshank illustrations. 12mo, original cloth, uncut.
London: R. Ackermann, 1831
186. CRUIKSHANK (GEORGE). *Illustrations of Smollett, Fielding and Goldsmith, in a series of 41 plates, designed and engraved by George Cruikshank.* FIRST EDITION. 12mo, original half green morocco, cloth sides, gilt edges. Enclosed in half levant morocco case, with inner protecting cloth cover. London: Charles Tilt, 1832
The plates herein include those to eleven of the volumes of Roscoe's Novelist's Library. Each plate is accompanied by an extract from the novel it illustrates, fully explaining the subject.
187. CRUIKSHANK (GEORGE). *The Bee and the Wasp. A Fable.—In Verse. With 4 etched plates by George Cruikshank.* FIRST EDITION. 12mo, original wrappers, uncut. London: Charles Tilt, 1832

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188. CRUIKSHANK (GEORGE). *My Sketch Book. Complete Set. With 36 plates (numerous figures on each), ALL FINELY COLORED, the coloring originals.* FIRST EDITION. Oblong 4to, IN THE ORIGINAL 9 PARTS, with all the wrappers. Enclosed in green morocco solander case, with inner protecting cloth cover.

London: Published for the Artist, 1833-1836

OF THE GREATEST RARITY IN SUCH PERFECT CONDITION, with all the "points" and all the plates in first state, agreeing with the Douglas collation.

It is especially difficult to obtain a copy of this book with Plate 2 Part 5 in first state. There is a peculiar error on this plate which was corrected before many copies were issued. In the first state, on a bag of gold (made to represent a man's head) are printed the letters, "O G L D," being afterwards corrected "G O L D."

189. CRUIKSHANK (GEORGE). [Pettigrew (T. J.).] *Lucien Greville. By A Cornet in the Hon. East India Company's Service. With 6 etchings by George Cruikshank.* FIRST EDITION. 3 vols. 12mo. boards, with paper labels, uncut and entirely unopened. In open faced leather case.

London: Saunders & Otley, 1833

From the Edward Truman collection, and remarkable for its condition.

190. CRUIKSHANK (GEORGE). [Smith (H. and J.).] *Rejected Addresses: or, the New Theatrum Poetarum. With 6 woodcuts in the text by George Cruikshank, and a tinted portrait of the authors by Harlowe.* FIRST EDITION with the Cruikshank illustrations. 12mo. original boards, with the label, entirely uncut, and mainly unopened. Enclosed in crimson levant morocco solander case.

London: John Murray, 1833

A VERY FINE COPY. Rare in this condition.

191. CRUIKSHANK (GEORGE). *Sunday in London. Illustrated in fourteen Cuts, by George Cruikshank, and a few words by a friend of his: with a copy of Sir Andrew Agnew's Bill. With 11 full-page woodcuts and 3 vignettes (one of which is repeated on the title-page), by George Cruikshank.* FIRST EDITION. 8vo, original boards, uncut. Enclosed in crimson levant morocco solander case.

London: Effingham Wilson, 1833

UNUSUALLY FINE COPY. From the J. F. Hinckley collection, with bookplate.

192. CRUIKSHANK (GEORGE). [Barker (M. H.).] *Tough Yarns; A series of Naval Tales and Sketches to please all hands. By the Old Sailor. With 8 etchings and 9 woodcuts by George Cruikshank.* FIRST EDITION. 12mo, full slate-blue levant morocco, with medallion of a ship under full sail in translucent vellum on front cover, BY CEDRIC CHIVERS. In cloth case.

London, 1835

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193. CRUIKSHANK (GEORGE). The Comic Almanack. *Containing 195 etched plates, of which those for 1849-1853 are folding, and the last four (viz, 1850-1853) finely colored, by George Cruikshank, also 76 woodcuts by the same artist, and hundreds of equally humorous small woodcuts by Hine and other artists.* COMPLETE SET. 19 vols., 15 in the original pictorial covers, the balance in original cloth. Enclosed in 5 cloth cases, with inner protecting cloth covers. New backs most skilfully supplied for volumes 1844 and 1847.

London, 1835-1853

A REMARKABLY FINE AND ABSOLUTELY PERFECT SET, EVEN MORE SO THAN IS RECORDED BY CAPTAIN DOUGLAS IN HIS ELABORATE COLLATION.

The text, edited by Mayhew, was contributed to by a host of humorous talent, including Thackeray who enriched the issues of 1839 and 1840 with two of the best of his minor writings "The Fatal Boots," and "Barber Cox's Diary," the 24 etchings for which year are solely devoted to illustrating those two Miscellanies.

This set agrees with Douglas throughout in color of covers, and the supply of advertisement leaves, except in one volume, that of 1848; which has 16pp. of an advertisement sheet at the back, of which Capt. Douglas does not seem to have known.

194. CRUIKSHANK (GEORGE). A Comic Alphabet. *Folding panoramic sheet, containing 24 subjects. ALL IN COLORS, designed, etched and published by George Cruikshank.* FIRST EDITION. 16mo, original boards. Enclosed in open-faced cloth case, with cloth protecting cover.

Pentonville, 1836

AS FRESH AS ON DAY OF ISSUE. From the Edward Truman collection.

195. CRUIKSHANK (GEORGE). Landscape-Historical Illustrations of Scotland, and the Waverley Novels; from drawings by J. M. W. Turner Comic Illustrations by G. Cruikshank. Descriptions by G. N. Wright. FIRST EDITION. 2 vols. in 1, 4to, half olive morocco, gilt.

London [1836-1838]

The above contains 106 illustrations, of which 34 are by George Cruikshank. All are fine impressions and unspotted, an unusual feature.

196. CRUIKSHANK (GEORGE). Inglis (H. D.). Rambles in the Footsteps of Don Quixote. *With 6 etchings by George Cruikshank.* FIRST EDITION. 12mo, half green polished calf, gilt back, gilt top, uncut, with original paper label preserved, BY ZAEHNSDORF.

London, 1837

197. CRUIKSHANK (GEORGE). Scenes from the Life of Edward Lascelles, Gent. *With vignettes on each title-page, and frontispieces to each volume, by George Cruikshank.* FIRST EDITION. 2 vols. 12mo, full blue crushed levant morocco, interlaced gold lines on sides, with facsimile of Cruikshank's signature in centre of each side, gilt tops, uncut, BY SANGORSKI AND SUTCLIFFE. In open faced cloth case.

London, 1837

198. CRUIKSHANK (GEORGE). Glascock (Captain). Land Sharks and Sea Gulls. *With 6 etchings by George Cruikshank.* FIRST EDITION. 3 vols. 8vo, half brown polished morocco, gilt backs, gilt tops, uncut, BY RIVIÈRE.

London: Richard Bentley, 1838

First Session, Monday Afternoon, April 23rd

199. CRUIKSHANK (GEORGE). Ainsworth (William Harrison). Jack Sheppard. A Romance. *With portrait after Lane, and 27 etchings and 2 woodcuts by George Cruikshank.* FIRST EDITION. 3 vols. 12mo. original cloth, uncut, several pages loose. Enclosed in case, with morocco back, lettered. London: Richard Bentley, 1839

A FINE COPY. RARE IN ORIGINAL CLOTH.

200. CRUIKSHANK (GEORGE). The Loving Ballad of Lord Bateman. *With 11 finely etched plates by George Cruikshank, and the sheet of music.* FIRST ISSUE OF THE FIRST EDITION. Square 24mo. full dark red levant morocco, gilt back and sides, broad dentelle inside border, gilt top, original cloth covers preserved, also 8 pages of advertisements. Enclosed in slip-case, with yellow levant back.

London: Charles Tilt, 1839

With the numbers in the centre of the pages. The text has been attributed to both Charles Dickens and William Makepeace Thackeray.

201. CRUIKSHANK (GEORGE). Ainsworth (William Harrison). The Tower of London. A Historical Romance. *With 40 etchings, and 58 woodcuts by George Cruikshank.* FIRST EDITION. 8vo. IN THE ORIGINAL PARTS (13 in 12), with all the wrappers and advertisements, uncut. Enclosed in cloth case, with inner protecting cover. Two backs and portions of one other most skilfully supplied; name on all wrappers but one. London: Richard Bentley, 1840

A VERY FINE COPY. EXCEEDINGLY RARE IN PARTS.

202. CRUIKSHANK (GEORGE). [Barham (Richard Harris).] The Ingoldsby Legends; or, Mirth and Marvels. By "Thomas Ingoldsby, Esquire." *Illustrated with 19 spirited etchings, 8 of which are by George Cruikshank, and the remainder by John Leech.* 3 vols. 8vo, original brown cloth, uncut. Enclosed in cloth case.

London: Richard Bentley, 1840-1842-1847

GENUINE FIRST ISSUE OF THE FIRST EDITION, WITH THE BLANK PAGE 236, AND THE EXCESSIVELY RARE SMALL SLIP FACING IT, FOUND IN BUT FEW COPIES, WHICH READS AS FOLLOWS:

"To the Critical Reader"

"By a blunder—for which too myself I may thank—

Page Two thirty-six has been somehow left-blank.

Aha!—*pour le coup je te tiens*—you'll look

In vain for a fault in *one* page of the book."

"T. I."

UNDER WHICH IS WRITTEN IN THE AUTOGRAPH OF THOMAS MOORE, THE AUTHOR OF "IRISH MELODIES," the following,—

"Take back the virgin page

White and unlettered still

Some hand more calm more sage

The leaf shall fill."

"T. M."

THE FAMOUS CAPTAIN DOUGLAS COPY, NUMBER 37 IN THE SALES CATALOGUE.

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203. CRUIKSHANK (GEORGE). Cockton (Henry). Stanley Thorn. *With illustrations by George Cruikshank, "Alfred Crowquill" (A. H. Forrester), and John Leech.* FIRST EDITION. 3 vols. 12mo, full polished calf, rich gilt backs, gilt tops, uncut. BY RIVIÈRE.
London: Richard Bentley, 1841
The first volume is illustrated by George Cruikshank, and the second, by Alfred Crowquill; the third by John Leech, contains some of his best work.
204. CRUIKSHANK (GEORGE). Dibdin (Charles). *Songs, Naval and National. With a Memoir and Addenda. With 12 characteristic etchings by George Cruikshank.* FIRST EDITION. 12mo, original cloth, uncut. Preserved in a most artistic and beautifully made levant case, decorated and hand-tooled and inlaid BY KELLY.
London: John Murray, 1841
UNUSUALLY CHOICE AND PERFECT COPY.
The case contains two of the Cruikshank illustrations, reproduced in different colored leathers: The central figures of "Tars Carousing," and the illustrations at the bottom of "Jack Come Home." With smaller inlaid designs in each corner and on the back of a Sea Lantern, an anchor, small ships, flag, etc. The inside lining is of red, white and blue, moire silk, representing the naval colors. The different designs on the outside front cover are divided by gold tooling of a rope design.
205. CRUIKSHANK (GEORGE). THE ORIGINAL STEEL PLATE FOR The illustration.—"Mr. Jacob Twink Sucking the Monkey," which appeared in BENTLEY'S MISCELLANY for December 1st, 1841, illustrating the story "Giles Chawbacon," by Paul Pindar. London, 1841
THE ORIGINAL PART of the "Miscellany" for December 1st, 1841, accompanies the plate, and an impression from the original plate is used as a doublure to the very appropriate straight-grained morocco case in which the whole is preserved. The plate is protected between layers of silk. The top layer is stretched on a padded board which can easily be removed, and the steel plate taken out. The case is very finely made and has the appearance of a book,—contents lettered, gilt tool decoration.
206. CRUIKSHANK (GEORGE). George Cruikshank's Omnibus. Edited by Laman Blanchard. *Illustrated with 100 engravings on steel and wood by George Cruikshank.* FIRST EDITION. Royal 8vo, IN THE ORIGINAL 9 PARTS, with all wrappers and advertisements, uncut, 3 parts need slight repairs. In a cloth case.
London: Tilt and Bogue, 1842
RARE IN PARTS. The Captain R. J. H. Douglas copy. No. 154 of his sales catalogue.
Contains all the "points."—The Table of Contents, list of etchings, "Our Preface," and "A Few Words to the Public."
207. CRUIKSHANK (GEORGE). George Cruikshank's Omnibus. Edited by Laman Blanchard. *Illustrated with 100 engravings on steel and wood by George Cruikshank.* FIRST EDITION. Royal 8vo, full olive green crushed levant morocco, with a six-line border on sides, gilt

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[No. 207—Continued]

inside borders, gilt edges on the rough, with original green cloth covers preserved. BY ZAEHNSDORF.

London: Tilt and Bogue, 1842

EARLIEST ISSUE of the first edition in a single volume, bound from the green cloth, that of red being the second issue, published the same year. There are two additional illustrations by George Cruikshank on these covers, one on the front and the other on the back.

Like the preceding copy in parts, it contains all the "points," as enumerated above.

208. CRUIKSHANK (GEORGE). [Barham (R. H. D.).] *Martin's Vagaries*. Being a Sequel to *A Tale of a Tub*, recently discovered at the University of Oxford, with Notes by Scriblerus Oxonienses, etc. *With 2 full-page etchings and woodcut vignette, by George Cruikshank*. FIRST EDITION. 12mo, original wrappers, uncut and unopened.
London: A. H. Baily, 1843

209. CRUIKSHANK (GEORGE). Ainsworth (William Harrison). *St. James's; or, The Court of Queen Anne. An Historical Romance. With 9 characteristic plates, by George Cruikshank*. FIRST EDITION. 3 vols. 12mo, ORIGINAL BOARDS, with labels, uncut. Each volume enclosed in a maroon leather case, with inner protecting cover of cloth.
London: John Mortimer, 1844
RARE IN THIS CONDITION. From the library of Edward Henry Hill, with his finely engraved bookplate.

210. CRUIKSHANK (GEORGE). *The Bachelor's Own Book; being, the Progress of Mr. Lambkin in the Pursuit of Pleasure and Amusement, and also in Search of Health and Happiness. With finely engraved pictorial title-page, and a series of 24 scenes on 12 plates, designed, etched and published by George Cruikshank, ALL IN COLORS*. FIRST EDITION. Oblong 8vo, original boards, with front cover in colors, by Cruikshank, cloth back. In open faced cloth case and protecting wrapper of cloth. Name on front cover.
[London] Designed, Etched & Published by George Cruikshank,
August 1st, 1844

FINE COPY OF THIS CHARMING BOOK. EXCEEDINGLY RARE IN THIS STATE.

211. CRUIKSHANK (GEORGE). A'Beckett (Gilbert Abbott—Editor). *George Cruikshank's Table-Book. Illustrated with 12 etchings, signed, 6 glypographs, and 116 woodcuts, by George Cruikshank*. FIRST EDITION. Royal 8vo, full olive green crushed levant morocco, with a border of six lines on sides, inside borders, original cloth covers preserved, gilt edges, BY ZAEHNSDORF.

London: Punch Office, 1845

FINE COPY. Contains the first appearance of Thackeray's "*A Legend of the Rhine*."

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212. CRUIKSHANK (GEORGE). Maxwell (W. H.). History of the Irish Rebellion in 1798; with Memoirs of the Union, and Emmett's Insurrection in 1803. *With portraits of Lord Cornwallis, Robert Emmett, and others, and numerous spirited etchings by George Cruikshank.* FIRST EDITION. IN THE ORIGINAL PARTS (XV in XII), with all the wrappers, and advertisements, uncut. Enclosed in a green levant morocco solander case, with inner protecting cover of green silk. London: A. H. Baily, 1845

With the exception that new backs and several small portions of wrappers have been skilfully supplied, and a little writing on 2 covers, A VERY FINE SET AND VERY RARE IN THE ORIGINAL PARTS, ALL OF WHICH HAVE A WOODCUT DESIGN BY CRUIKSHANK. Contains 27 plates, 21 of which are by Cruikshank.

213. CRUIKSHANK (GEORGE). Gore (Mrs.). New Year's Day, a Winter's Tale. *With 4 illustrations by George Cruikshank.* FIRST EDITION. 12mo, full polished maroon calf, rich gilt back, gilt edges, original cloth covers and advertisements preserved, BY ZAEHNSDORF. London: Fisher Son & Co. [1846]

214. CRUIKSHANK (GEORGE). Our Own Times. *With 4 etchings and 35 glyphographs, and 6 woodcuts, all by George Cruikshank.* 4 parts. ALL EVER ISSUED. 8vo, original wrappers, designed by Cruikshank, with advertisements, uncut. Enclosed in crimson morocco solander case, with inner protecting cover of cloth.

London: Bradbury & Evans, 1846

Comprises,—April, May, June and July, 1846. A VERY FINE SET. The contributors included Gilbert A. A'Beckett, and others.

215. CRUIKSHANK (GEORGE). Mayhew (The Brothers). The Good Genius that turned everything into Gold; or, The Queen Bee and the Magic Dress. A Christmas Fairy Tale. *Illustrated by George Cruikshank.* FIRST EDITION. 12mo, full polished yellow calf, rich gilt back, gilt edges, original cloth covers bound in, BY ROOT.

London, 1847

216. CRUIKSHANK (GEORGE). Mayhew (The Brothers). The Greatest Plague of Life: or, Adventures of a Lady in Search of a Good Servant. *With 12 etchings and a glyphograph by George Cruikshank.* FIRST EDITION. 12mo, original cloth, mcut. Preserved in a box covered in a red levant morocco in imitation of a book, inlaid and blind tooled figures and domestic utensils on both sides, with gold tooled ornamentations, enclosed in another cloth case.

London [1847]

FINE COPY.

217. CRUIKSHANK (GEORGE). Mayhew (The Brothers). The Greatest Plague of Life; or, The Adventures of a Lady in Search of a Good Servant. *With 12 etchings by George Cruikshank, and a glyphograph by him on the title, and the wrapper of each part.* FIRST

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[No. 217—Continued]

EDITION. 12mo, IN THE ORIGINAL 6 PARTS, with all the wrappers and advertisements, uncut, new backs supplied for 2 parts. Enclosed in maroon levant morocco case, with padded silk linings.

London: David Bogue, 1847

FINE COPY. VERY RARE IN PARTS.

218. CRUIKSHANK (GEORGE). Basile (Giambattista). The Pentamerone; or, The Story of Stories, fun for the little ones. Translated from the Neapolitan by John Edward Taylor. *With illustrations by George Cruikshank.* FIRST EDITION. 12mo, full polished yellow calf, rich gilt back, gilt edges, BY RIVIÈRE. London, 1848

219. CRUIKSHANK (GEORGE). Mayhew (The Brothers). Whom to Marry and How to Get Married. *With 12 etchings by George Cruikshank.* FIRST EDITION. 12mo, IN THE ORIGINAL SIX PARTS, with the wrappers designed by Cruikshank, and advertisements, uncut, and mainly unopened. Enclosed in a red morocco case, lined with white silk.

London: D. Bogue [1848]

EXCEPTIONALLY FINE COPY. RARE IN PARTS.

220. CRUIKSHANK (GEORGE). [Mayhew (Horace).] The Toothache. Imagined by Horace Mayhew and realized by George Cruikshank. *A folded sheet containing 43 numbered illustrations by George Cruikshank, ALL IN COLORS.* FIRST EDITION. 16mo, full brown levant morocco, doublure of red levant. Enclosed in cloth case.

[London, 1849]

From the Edward Truman collection.

221. CRUIKSHANK (GEORGE). Reach (Angus B.). Clement Lorimer; or, The Book with the Iron Clasps. *With 12 etchings by George Cruikshank.* FIRST EDITION. 12mo, half green polished calf, gilt back, gilt top, uncut. London, 1849

222. CRUIKSHANK (GEORGE). [Smedley (F. E.).] Frank Fairleigh; or, Scenes from the Life of a Private Pupil. *With 30 illustrations on steel, by George Cruikshank.* 8vo, full green polished calf, gilt back, gilt top, edges scraped, original cloth covers preserved. BY TOUT.

London: A. Hall, Virtue & Co., 1850

THE GENUINE FIRST EDITION WITH THE DATE.

223. CRUIKSHANK (GEORGE). The World's Show, 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. By Henry Mayhew and George Cruikshank. *10 etchings by G. Cruikshank.* 8 parts, 8vo, ORIGINAL PICTORIAL WRAPPER, UN-cut, FOUR PARTS UN-OPENED, in half blue levant morocco case, with cloth protecting cover.

London: David Bogue, 1851

FIRST EDITION. VERY RARE. With the following added points of interest. Part I—uncut and unopened.

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[No. 223—*Continued*]

Part II—uncut; with the Spp. of advertisements at front, including the Opinions of the Press on the above work; and the 8 specimen pages at end of the National Illustrated Library.

Part III—uncut; with the leaf announcing the publication of "A Case in Bankruptcy."

Part IV—uncut; with 2 pages of advertisement at front and 8 pages at end.

Part V—uncut and unopened; with 8 specimen pages at end of the "National Illustrated Library."

Part VI—uncut, mainly unopened; with 2 pages of advertisements at end.

Part VII—uncut and unopened.

Part VIII—uncut; with the General Title, and leaf containing List of Illustrations, at end.

224. CRUIKSHANK (GEORGE). Stowe (Harriet Beecher). Uncle Tom's Cabin. *With 27 illustrations on wood by George Cruikshank.* FIRST ENGLISH EDITION. IN THE ORIGINAL 13 PARTS, with all wrappers, some pages unopened, uncut. Enclosed in half morocco slip-case, with inner protecting cover. London: John Cassell, 1852

VERY RARE IN THIS CONDITION.

225. CRUIKSHANK (GEORGE). The Betting-Book. *With cuts by George Cruikshank.* FIRST EDITION. 8vo, morocco back and boards.

London, 1852

The "tail" of a racehorse and its extension, at page 31 is specially interesting.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF
LOUISE SUYDAM AUSTIN, EMILIE AUSTIN JONES, and the
GIRARD TRUST COMPANY OF PHILADELPHIA, EXECUTORS

Second Session, Numbers 226 to 449, inclusive

MONDAY EVENING, APRIL 23rd, AT 8:00 O'CLOCK

226. CRUIKSHANK (GEORGE). FAIRY LIBRARY. COMPLETE SET, as follows,—
No. 1. George Cruikshank's Fairy Library. Hop-O'My-Thumb and the Seven-League Boots. Edited and *illustrated with six etchings by George Cruikshank*. GENUINE FIRST ISSUE OF THE FIRST EDITION, the list of plates preceding frontispiece, and the advertisement on back wrapper reading,—“Preparing for publication,” etc.
London: David Bogue [1853]
- No. 2. George Cruikshank's Fairy Library. The History of Jack & the Bean-Stalk. Edited and *illustrated with six etchings by George Cruikshank*. GENUINE FIRST ISSUE OF THE FIRST EDITION, the list of plates preceding frontispiece, and the advertisement on back wrapper reading,—“Already Published. Hop O' My Thumb and the Seven League Boots. . . . Preparing for Publication, No. III. Cinderella and the Glass Slipper,” etc.
London: David Bogue [1854]
- No. 3. George Cruikshank's Fairy Library. Cinderella and the Glass Slipper. Edited and *illustrated with ten subjects, designed and etched on steel, by George Cruikshank*. GENUINE FIRST ISSUE OF THE FIRST EDITION, the list of plates after the printed title-page, and counted in the pagination, and the Address of Cruikshank referring to Mrs. Harriett Beecher Stowe, and to Dickens's article—“Frauds on Fairies.”
London: David Bogue [1854]
- No. 4. George Cruikshank's Fairy Library. Puss in Boots. Edited and *illustrated with (6) etchings on steel by George Cruikshank*. GENUINE FIRST ISSUE OF THE FIRST EDITION, with the Address “To the Public” on verso of front cover, the Address to Little Boys

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and Girls, etc. at the end, and the correct covers "Published by Routledge, Warne, & Routledge."

London: Published by Routledge, Warne, & Routledge [1864]

Together, 4 vols. square 12mo, ORIGINAL PICTORIAL WRAPPERS, with designs by Cruikshank, 3 with cloth wrappers, the whole enclosed in violet levant morocco solander case. London, 1853-1864

COMPLETE SETS AND ALL GENUINE FIRST ISSUES, LIKE THE ABOVE, ARE NOW OF GREAT RARITY.

227. CRUIKSHANK (GEORGE). George Cruikshank's Magazine. Edited by Frank E. Smedley. *With folding plates and woodcuts by George Cruikshank.* 2 parts, 8vo, original pictorial wrappers, designed by C. Williams, uncut, with advertisements. Enclosed in half morocco case, with protecting cloth cover.

London: David Bogue, 1854

ALL EVER ISSUED, AND RARE. EXCEEDINGLY FINE COPY. In the opinion of many collectors and admirers of Cruikshank, he never executed a finer and more characteristic plate than that of "*The Comet*," which appears in part one of the above work.

228. CRUIKSHANK (GEORGE). Cox (Mrs. E. W.). *Twilight Tales.* *With frontispiece by George Cruikshank.* FIRST EDITION. Square 12mo, original blue cloth, gilt edges. London, 1855

EXTREMELY SCARCE. Not in the Reid or Douglas catalogues. "*The Truman*" copy is the only one known.—COHN.

229. CRUIKSHANK (GEORGE). *The Bands in the Parks.* Copy of a Letter supposed to have been sent from A High Dignitary of the Church, to "The Right Man in the Right Place," upon the subject of the Military Bands playing in the Parks on Sundays. Picked up and published by George Cruikshank. *With 3 woodcuts by George Cruikshank.* FIRST EDITION. Pp. 4. With 3 ORIGINAL DRAWINGS BY CRUIKSHANK (see below). Bound in one large oblong folio volume, full dark red crushed levant morocco, facsimile of the artist's signature in centre of front cover, and with title in large type; floral tooling, dark blue silk doublures and linings, gilt edges. BY SANGORSKI AND SUTCLIFFE. In cloth case.

London: W. Tweedie [1856]

ACCOMPANYING THIS RARE WORK, ARE THREE ORIGINAL DRAWINGS BY GEORGE CRUIKSHANK, TWO OF WHICH ARE THE DRAWINGS MADE FOR THE WOODCUTS, AS THEY APPEAR IN THE PAMPHLET; THE OTHER, A DRAWING MADE FOR IT, BUT NEVER PUBLISHED. The drawings are actual scenes, accurately sketched. All are signed in his autograph, and named by him, as follows,—

- (1) "*Scene in Farringdon St., City of London, 1855. In the forenoon 11-12 o'ck.*"

DRAWING, PARTLY COLORED, 12¼ x 10¼ inches, of one of the cuts in the work. An infuriated man, open shirt, no collar, in the act of striking a woman with a baby in her arms, blood on her face and dress.

- (2) "*Scene in Broad Street, St. Giles, Sunday afternoon, 4 o'ck, 1855.*"

DRAWING, PARTLY COLORED, same size as preceding, of one of the

[No. 229—*Continued*]

cuts in the work. An infuriated man is striking a woman, her face covered with blood. Standing complacently by, is a man, hands in pocket, pipe in mouth, while 5 children, including 2 little girls, look on. The figures of the spectators are unpublished, they do not appear on the cut in book.

- (3) "A Scene in Eversholt St. Camden Town, Sunday Evening, 8 o'clk, 1855."

DRAWING, PARTLY COLORED, same size as preceding. UNPUBLISHED. A drunken woman is being carried on the back of a man, while another man renders assistance by taking hold of the woman's legs, interested spectators stand by. [See No. 329 for the original pencil sketch of this drawing.]

230. CRUIKSHANK (GEORGE). Brough (Robert B.). The Life of Sir John Falstaff. With a Biography of the Knight, from authentic Sources, by Robert B. Brough. With 20 full-page etchings by George Cruikshank. FIRST EDITION. Royal 8vo, IN THE ORIGINAL 10 PARTS, with all the wrappers (design by George Cruikshank on front cover of each), uncut, some pages unopened. Enclosed in crimson morocco solander case, with inner protecting silk wrapper.

London: Longman, Brown, Green etc., 1857-1858

With the exception that a new back has been supplied to part one so skilfully as almost to defy detection, an exceptionally choice copy, and ONE OF THE FINEST KNOWN. EACH PART PRACTICALLY AS FRESH AS THE DAY IT LEFT THE PRINTER. A note inside reads,—"*A more perfect copy in more perfect condition could not be found.*"

231. CRUIKSHANK (GEORGE). Cole (Alfred W.). Lorimer Littlehood, Esq., a Young Man who wished to see Society and saw it accordingly. With 16 plates, 12 of which are by George Cruikshank. FIRST EDITION. 8vo, half green polished calf, gilt back, gilt top, uncut, BY ZAEHNSDORF. London: James Blackwood, 1858

232. CRUIKSHANK (GEORGE). Pennell (H. Cholmondeley). Puck on Pegasus. Illustrated with a beautiful frontispiece by George Cruikshank, and other illustrations by John Leech, "Phiz," and others. FIRST EDITION. Square 8vo, original cloth, gilt, gilt edges.

London: Camden Hotten, 1861

The frontispiece to this work ranks among the finest of Cruikshank's conceptions.

233. CRUIKSHANK (GEORGE). The Oyster; where, how, and when to find, breed, cook, and eat it. With 3 woodcuts by George Cruikshank, 2 of which are repeated on covers. FIRST EDITION. 12mo, original boards. Enclosed in cloth case, with ties. London, 1861

"It is a difficult book to get in fine condition, with back strip perfect." —COHN. The above is a fine copy with back intact.

234. CRUIKSHANK (GEORGE). What put my Pipe Out; or, Incidents in the Life of a Clergyman. With 5 full-page woodcuts by George Cruikshank. FIRST EDITION. 12mo, original cloth, gilt.

London [1862]

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235. CRUIKSHANK (GEORGE). A Discovery concerning Ghosts; with a Rap at the "Spirit-Rappers." Dedicated to the "Ghost Club." *Illustrated with 9 cuts by George Cruikshank.* FIRST EDITION. 8vo, original blue wrappers, enclosed in limp leather wrappers.
London, 1863
236. CRUIKSHANK (GEORGE). Blewitt (Mrs. Octavian). The Rose and the Lily: how they became the Emblems of England and France. *With frontispiece by George Cruikshank.* FIRST EDITION. 12mo. half red morocco, gilt back, gilt top, BY ROOT. London, 1877
The frontispiece is most interesting, as it is the last etching by George Cruikshank, published at the age of 83.
237. CRUIKSHANK (GEORGE). Hamilton (Walter). George Cruikshank: Artist and Humorist. *With numerous illustrations and a one-pound bank note.* FIRST EDITION. 8vo, original wrappers, enclosed in cloth case. London, 1878
AUTOGRAPH PRESENTATION COPY FROM THE AUTHOR.
This sketch was published in London in 1878 the year of Cruikshank's death. He was therefore over 85 years of age.
The amount of Cruikshank's work is almost inconceivable. Some idea of the magnitude of his labors may be formed from Bill & Daldy's Catalogue in which mention is made of 5080 separate productions; this list published in 1870 does not of course contain his excellent work issued later in life.
When Cruikshank was in his prime, copper was the only material used for etching.
238. CRUIKSHANK (GEORGE). Jerrold (Douglas). The Life of George Cruikshank: In Two Epochs. *With numerous illustrations.* FIRST EDITION. 2 vols. thick 12mo, full crimson levant morocco, richly tooled gold backs, dentelle inside borders, gilt tops, BY MORRELL. London, 1882
EXTRA-ILLUSTRATED by the insertion of about 80 plates, all specimens of Cruikshank's work, some in colors, including several early and very rare examples, some in proof state. A VERY ATTRACTIVE COPY.
239. CRUIKSHANK (GEORGE). The Cruikshankian Momus. Pictorial Broad-sides and Humorous Song-Headings. *With 52 comic designs to popular ballads by the three Cruikshanks, colored by hand.* Royal 8vo, cloth, uncut. London, 1892
No. 196 of 520 copies printed.
240. CRUIKSHANK (GEORGE). Bunyan (John). The Pilgrim's Progress. *Illustrated with 25 full-page wood engravings by George Cruikshank.* FIRST EDITION with these illustrations. Royal 8vo, original cloth, uncut. London, 1901
Limited and numbered issue. Each autographed by Edwin Truman.
"The drawings for the illustrations in this edition of the Pilgrim's Progress were made by my friend George Cruikshank more than forty years ago, and have been in my possession more than thirty-three years. They are now produced for the first time."—EDWIN TRUMAN.

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241. CRUIKSHANK (GEORGE). Douglas (Captain R. J. H.). The Works of George Cruikshank. Classified and Arranged, with references to Reid's Catalogue, and their approximate values. *With a frontispiece.* 4to, cloth, slightly worn. London, 1904

Only a limited number of copies of this valuable work were printed. It is now quite scarce, owing to the fact that a number of the copies were destroyed in a fire at the binder's.

242. CRUIKSHANK (GEORGE). Fairy Songs and Ballads for the Young. Written, composed, and dedicated to Her Royal Highness, the Princess Royal, by O. B. Dussek. With the words and music of Jack and the Bean Stalk. *The cover design, in 12 compartments, by George Cruikshank, IN TWO STATES, PLAIN AND IN TINTS.* Folio, enclosed in cloth covers, lettered on side. London, undated
RARE.

243. CRUIKSHANK (GEORGE). Cruikshank's Alphabet of Oddities. *With a colored representation of each letter of the alphabet.* FIRST (and probably only) EDITION. 8vo, original cloth. Enclosed in blue morocco solander case. London: Edward Wallis, undated

This book, entirely unknown to any of the collectors or bibliographers of Cruikshank, is not in the British Museum.

Inserted on the inside of front cover is a card of George Cruikshank and on the fly-leaf, a signature of the artist.

Accompanying the volume is a letter from the British Museum to the former owner of the book, in which the expert says that the British Museum has no copy, but that the work can be attributed to either George or Robert. On comparison with works of both these artists, we are of the opinion that both George and Robert worked on the same.

244. CRUIKSHANK (GEORGE). A Collection of 60 CARICATURES, ALL IN COLOR. Oblong 4to, or 8vo, inlaid in sheets of drawing paper, with outer lines of black ink, and with specially printed title-page. Bound in one vol. thick oblong 4to, half maroon levant morocco, with leather label on side.

A CRUIKSHANK COLLECTION OF CARICATURES OF IMPORTANCE AND VALUE, including a NUMBER OF NAPOLEONIC INTEREST.

The collection comprises some of his best and rarest humorous and satirical productions. Included are 17 of the folding illustrations of that rare and much esteemed periodical "The Scourge;" the entire series of his illustrations to the "Satirist," and both plates of the excessively rare and short-lived continuation, "The Tripod." The remaining 32 plates have been chosen not only for excellence of impression and coloring, but as affording a wide view of the wonderful genius of the artist's work, during its early vigor and originality.

ALL THE PLATES (with two exceptions) ARE IN FIRST STATE, the exceptions being,—

"Jealousy," issued by Thos. McLean, Aug. 1, 1835. (First Issue is Knight, Nov. 1, 1825.)

"Blue Devils," Thos. McLean, Aug. 1, 1835. (First Issue is Humphreys, Jan. 10, 1823.)

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[No. 244. CRUIKSHANK PLATES—*Continued*]

For the first STATE of both the above plates see Nos. 160 and 168. The following are among the 32 separate publications,—
"Inconveniences of a Crowded Drawing Room," Douglas, No. 1087.
"Humming Birds—or, A Dandy Trio," Douglas, No. 1192.
"An Irish Epitaph," after Woodward, Douglas, No. 1045.
"Puzzled which to Choose; or, The King of Timbuctoo offering one of his Daughters in marriage to Capt. —," Douglas, No. 1092.
"Boney's Return from Elba," Douglas, No. 715.
"Mr. Grimaldi. Song in Character—"All the World's in Paris," Douglas, No. 987.
"Dos à Dos—Accidents in Quadrille Dancing," Douglas, No. 1174.

245. CRUIKSHANK (GEORGE). ORIGINAL DRAWING IN PENCIL AND SEPIA; "The Awkward Situation of Lady Balaeston." Signed in full, in ink,—"*George Cruikshank*." $4\frac{1}{4}$ by $6\frac{1}{4}$ inches. Framed and glazed.

Attractive specimen. The original of one of the plates in Fielding's "Tom Jones," published in Roscoe's "Novelist's Library."

246. CRUIKSHANK (GEORGE). Original Pencil Drawing, signed,—"*George Cruikshank*," entitled,—"*The Gin-Juggernaut,—or the Worship of the Great Spirit of the Age*." $9\frac{3}{4}$ by 8 inches. Framed and glazed.

A powerful and probably unpublished drawing, conceived by Cruikshank about the time that his remarkable work, "The Bottle" called world-wide attention to the evils attendant on the drink traffic.

247. CRUIKSHANK (GEORGE). A woodcut, representing a drinking scene, the main figure with uplifted glass, about to propose a toast. Mounted and guarded with loose fitting mat and bound in half dark blue polished morocco, cloth sides, contents lettered.

A RARE WOODCUT. FIRST STATE. PROBABLY UNIQUE. With a most interesting inscription in the handwriting of GEORGE CRUIKSHANK as follows,—

*"Some of this by me, G. C. but the
greater part is by my brother,
I. R. C."*

The woodcut itself is signed in this manner,—"*I. R. & G. C.*" (in the handwriting of George Cruikshank).

248. CRUIKSHANK (GEORGE). THE JOHN B. GOUGH AND M. C. D. BORDEN COLLECTION OF CRUIKSHANKIANA. COMPRISING ALMOST THREE THOUSAND, EIGHT HUNDRED ETCHINGS, WOODCUTS, LITHOGRAPHS, GLYPHOGRAPHS, etc. A NUMBER SIGNED IN THE AUTOGRAPH OF CRUIKSHANK; articles, essays, newspaper clippings, and other material. 26 vols. thick folio, full red crushed levant morocco, richly tooled gold backs, panelled sides with corner ornaments, dentelle inside borders, gilt tops, BY THE CLUB BINDERY.

THE WORLD FAMOUS COLLECTION OF CRUIKSHANKIANA FORMED BY JOHN B. GOUGH, THE TEMPERANCE LECTURER, AND LIFE-LONG FRIEND OF GEORGE CRUIKSHANK, WHICH WAS LATER OWNED BY THE LATE M. C. D. BORDEN, OF NEW YORK. MR. BORDEN HAD THE COLLECTION INLAID TO A UNIFORM SIZE, AND SUMPTUOUSLY BOUND AT THE CLUB BINDERY, AND IT FORMED PART OF HIS REMARKABLE LIBRARY, DISPERSED BY THE AMERICAN ART ASSOCIATION IN 1913.

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[No. 248. CRUIKSHANK PLATES—*Continued*]

IT IS THE MOST COMPLETE COLLECTION OF ITS KIND THAT HAS EVER BEEN BROUGHT TO AMERICA, AND NOW THAT THE FAMOUS TRUMAN AND DOUGLAS COLLECTIONS HAVE BEEN DISPERSED, IS CONSIDERED TO BE THE MOST VALUABLE AND IMPORTANT COLLECTION OF ITS KIND IN THE WORLD, NOT EVEN EXCEPTING THE LARGE AND IMPORTANT COLLECTION IN THE BRITISH MUSEUM.

Includes plates that were unknown to either Reid or Douglas. Each plate has been carefully inlaid on Whatman paper, and the leaf mounted on a linen guard. THE PLATES ARE IN ALMOST EVERY CASE FROM FIRST EDITIONS OF THE WORKS IN WHICH THEY APPEARED, AND ARE WITH FEW EXCEPTIONS COMPLETE SETS, A LARGE NUMBER IN PROOF STATE.

SPECIAL ATTENTION IS CALLED TO THE UNUSUAL NUMBER IN COLOR.

Each volume has its title-page and list of Contents, all beautifully executed in pen-and-ink. Each volume (with the exception of the Douglas Bibliography) contains a portrait (all different) of George Cruikshank,—steel, woodcut, photograph, etc.

This set comprises all but Volume 25 of the item sold in the Borden Sale under item No. 171. Regarding Vol. 25 of this collection see heading to following item,—No. 249.

Mr. Gough was a frequent visitor at the home of George Cruikshank, both being intensely interested in the subject of temperance, Gough as a lecturer and Cruikshank as an advocate and illustrator of the evils attendant on drink. Under these conditions, Gough had a unique opportunity to secure specimens of the work of his friend, and to receive the artist's personal attention and supervision in forming the collection.

PARTIAL LIST OF CONTENTS.

VOLUME I. THE WESTMINSTER REVIEW. No. LXVI.—June, 1840. By William Makepeace Thackeray.

The Original Article inlaid from 8vo, to folio. EXTRA-ILLUSTRATED by the insertion of 132 specimens of the work of Cruikshank, including several title-pages. Every book mentioned at the beginning of the article and every incident in the text is represented.

Includes: "Monstrosities of 1816," IN COLORS. One of the rarest of Cruikshank's caricatures of the prevailing fashions (1816); "Philoprogenitiveness;" the plate usually missing from the original publication,—"*The Westminster Review*;" a set of the "Illustrations of Time," with title; a series from the following.—"Life in Paris," "Life in London," "Tales of Irish Life," "Points of Humour," "German Popular Stories," "Hans of Iceland," "The Comic Almanac," "The Loving Ballad of Lord Bateman," "Memoirs of Joseph Grimaldi," "Jack Sheppard," "The Tower of London," "Greenwich Hospital," and others of interest and importance.

Together, 132 plates, 33 of which ARE IN COLORS, OTHERS IN PROOF STATE.

VOLUME II. BOOK ILLUSTRATIONS, FRONTISPICES, TITLE-PAGES, VIGNETTES.

Includes: Photograph of Cruikshank; "The Life of Napoleon," by William Combe, FIRST EDITION, London, 1815, complete set of 30 illustrations IN COLOR; including the title-page in colors, each plate with its original title, and the added feature of having the detailed descriptions as given in Reid's catalogue attached; "The Greeks," 1817, complete set of 6 illustrations IN COLOR; "The Pigeons," 1817, complete set of 6 illustrations IN COLOR; "The Wit's Magazine" (1818), a series of 12 illustrations IN COLOR, from this, ONE OF THE RAREST OF THE SEVERAL MAGAZINES ILLUSTRATED BY CRUIKSHANK, including title-pages; "The Humourist," a series of 32 illustra-

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[No. 248. CRUIKSHANK PLATES—*Continued*]

tions, all but 2, IN COLOR, ALL BRILLIANT IMPRESSIONS, several in PROOF STATE, and including 3 of the colored title-pages; "Life in London," by Pierce Egan, First Edition, 1821, complete set of 36 illustrations IN COLOR, also the complete set of 23 woodcuts issued with this work.

Together, 158 plates, 118 of which ARE IN COLORS.

VOLUME III. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works,— "Life in Paris," by David Carey, 1822, both sets of illustrations, colored and woodcut; "Points of Humour," 1823, both sets of illustrations, colored and woodcut; "Der Freischutz Travestie," 1824, also the original title-page of this rare work, and others of interest and importance.

Together, 182 plates, 41 of which ARE IN COLORS, others in PROOF STATE.

VOLUME IV. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: Full bust portrait of George Cruikshank, engraved by W. E. Wagstaff, AUTOGRAPH PRESENTATION COPY FROM GEORGE CRUIKSHANK, with the following inscription,—"*From Geo. Cruikshank, to his friend, James Gibbs, August 6th, 1869;*" complete set in every case of the following works,— "Greenwich Hospital" (by M. H. Barker), 1826, the 12 illustrations IN COLOR and the 16 woodcuts; "Hans of Iceland," (by Victor Hugo), 1825; "Specimens of German Romance," 1826; "Bibliotheca Sussexiana," 1826-1829, the plates in this work by George Cruikshank are etched after a famous Hebrew and Chaldee Pentateuch of the 13th century, and others of interest and importance.

Together, 187 plates, 20 of which ARE IN COLORS, others in PROOF STATE.

VOLUME V. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works,— "Punch and Judy," 1828, the series of 24 plates IN COLOR, and the 4 woodcuts; "Tim Bobbin's Lancashire Dialect," (by John Collier), 1828; "Tales of other Days," (by J. Y. Akerman), 1830; "The Gentleman in Black," (by J. Dalton), 1831; "Demonology and Witchcraft," by Sir Walter Scott, 1830, and others of interest and importance.

Together, 190 plates, 27 of which ARE IN COLORS, others in PROOF STATE.

VOLUME VI. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: Full bust portrait of George Cruikshank, engraved by C. E. Wagstaff. AUTOGRAPH PRESENTATION COPY FROM GEORGE CRUIKSHANK, with the following inscription,—"*George Cruikshank. To his friend J. B. Gough;*" complete sets in every case of the plates of the following works,— "Humphrey Clinker," "Roderick Random," and "Peregrine Pickle," by T. Smollett, 1831, all from Roscoe's "Novellst's Magazine;" "Tom Jones," "Amelia," and "Joseph Andrews," by Henry Fielding, 1831-1832, from Roscoe's "Novelist's Magazine;" "Egyptian Mummies," by T. J. Pettrigrew, 1836, 10 illustrations, including the extraordinary plate of the profile of the Graeco mummy, in gold and colors, and others of interest and importance.

Together, 169 plates, 3 of which ARE IN COLORS.

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[No. 248. CRUIKSHANK PLATES—*Continued*]

VOLUME VII. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete sets in every case of the plates of the following works.—“Minor Morals,” by J. Bowring, 1834-5-9; “Journal of the Plague Year,” by Daniel Defoe, 1833; “The Comic Almanack, 1835-1836; “Rookwood,” by William Harrison Ainsworth, 1836; “Ben Brace,” (by Captain Chamier), 1836, and others of interest and importance.

Together, 171 plates.

VOLUME VIII. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete sets in every case of the plates of the following works.—“Sketches by Boz,” by Charles Dickens, 1836-1837, both First and Second Series; “Comic Alphabet,” 1836, both states, COLORED AND PLAIN; “Rambles in the Footsteps of Don Quixote,” by H. D. Inglis, 1837; “Oliver Twist,” by Charles Dickens, 1846, the first octavo edition, the front wrapper of part I. is preserved; “Comic Alphabet,” 1837-1838, and others of interest and importance.

Together, 165 plates, 24 of which ARE IN COLORS.

VOLUME IX. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the plates of the following works.—“Life of Grimaldi,” by Charles Dickens, 1838, including the first state of “The last Song;” “The Ingoldsby Legends,” by Richard H. Barham, from the pages of Bentley’s “Miscellany,” where it originally appeared; “Comic Almanack,” 1839; “Sketches by Boz,” by Charles Dickens, 1837, the first octavo edition, the front wrapper of part I. is preserved; “Jack Sheppard,” by William Harrison Ainsworth, 1839; “The Loving Ballad of Lord Bateman,” 1839, the plates IN TWO STATES, COLORED AND PLAIN. The original cloth front cover preserved, also all the text and the music, and others of interest and importance.

Together, 183 plates, 11 of which ARE IN COLORS.

VOLUME X. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the plates of the following works.—“The Tower of London,” by William Harrison Ainsworth, 1840, the original cloth covers and front wrapper of part I. preserved; “Comic Almanack,” 1840 and 1841, the former containing Thackeray’s story “The Story of Barber Cox;” “The Little Old Man of the Wood,” by T. H. Sealy, the illustrated title-page, containing a portrait of the author, who is listening to the forest warder’s lamentations; “The Artist and the Author. A Statement of Facts,” by George Cruikshank, proving that the Distinguished Author, Mr. W. Harrison Ainsworth, is “labouring under a singular delusion” with respect to the origin of “The Miser’s Daughter,” “The Tower of London,” etc., the complete text, pp.16. AUTOGRAPH PRESENTATION COPY to J. B. GOUGH, with the following inscription.—“*From Geo. Cruikshank, to his dear & valued friend J. B. Gough, June 22nd, 1872.*” and others of interest and importance.

Together, 149 plates.

VOLUME XI. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case (one exception) of the following works.—“Guy Fawkes,” by William Harrison Ainsworth, 1841; “Songs, Naval and National,” by Charles Dibdin, 1841; “Windsor Castle,” 1843, and “The Miser’s Daughter,” 1842, both by William Harrison Ainsworth; George Cruikshank’s “Omnibus,”

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[No. 248. CRUIKSHANK PLATES—*Continued*]

1842, the original front wrapper of No. VIII. preserved, and others of interest and importance.

Together, 205 plates.

VOLUME XII. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works.—“Arthur O’Leary,” by Charles Lever, 1844; “History of the Irish Rebellion,” by W. H. MAXWELL, 1845; “The Snow Storm,” and “New Year’s Day,” both by Mrs. Gore, (1845-1846); “John Manesty,” by Dr. Maginn. PROOFS ON INDIA PAPER; “The Bachelor’s Own Book,” 1844; “The Lamplighter’s Story,” by Charles Dickens, 1841 (from “The Picnic Papers”), PROOFS ON INDIA PAPER, and others of interest and importance.

Together, 170 plates.

VOLUME XIII. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works.—“George Cruikshank’s Table-Book,” 1845, the front wrapper of No. 8 preserved: “Comic Almanack,” 1846-1847-1848-1849; “The Greatest Plague in Life,” by the Brothers Mayhew, (1847); “The Inundation,” by Mrs. Gore, (1847), and others of interest and importance.

Together, 263 plates.

VOLUME XIV. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works.—“The Good Genius that turned everything to Gold,” by The Brothers Mayhew, 1847; “Comic Almanac,” 1850-1851-1852; “Uncle Tom’s Cabin,” by H. Beecher Stowe, 1852; “The Tooth-Ache,” (1849), and others of interest and importance.

Together, 146 plates, 24 of which are IN COLORS.

VOLUME XV. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in every case of the following works.—“Hop o My Thumb,” (1853), PROOFS ON INDIA PAPER, Autograph Presentation Set, with the following inscription,—“From George Cruikshank, to his dear friend, John B. Gough;” “Jack and the Bean Stalk,” (1854), PROOFS ON INDIA PAPER, also Autograph Presentation set, with a similar inscription by George Cruikshank; “Cinderella,” (1854), PROOFS ON INDIA PAPER, also Autograph Presentation set, with a similar inscription by George Cruikshank; “Puss in Boots,” (1864), PROOFS ON INDIA PAPER, also Autograph Presentation set, with a similar inscription by George Cruikshank; “Sir John Falstaff,” 1857-1858, PROOFS ON INDIA PAPER, and with an extra portrait of FALSTAFF IN COLORS, and others of interest and importance.

Together, 167 plates, 3 of which are IN COLORS.

VOLUME XVI. BOOK ILLUSTRATIONS, FRONTISPIECES, TITLE-PAGES, VIGNETTES.

Includes: The complete set in practically all cases of the following works, several of which are EXTREMELY RARE AND IMPORTANT.—“An Historical Account of the Battle of Waterloo,” by William Mudford, 1816-1817, a series of 27 large plates IN COLORS (including the finely engraved title-page, and all the George Cruikshank plates); “Bertram,” by R. C. Matrin, 1816, the title-page IN COLORS; “The Wit’s Magazine,” Volume 2 (1818); “The Progress of a Midshipman,” 1835; “Life of Napoleon Bonaparte,” by W. H. Ireland, a series of 23 large plates IN COLORS (with one exception, that of Joseph, Duke of Reichstadt, a complete set of the Cruikshank plates comprise 27, 3 of which are uncolored), the title-page of volume 1, printed and

[No. 248. CRUIKSHANK PLATES—*Continued*]

published by John Fairbairn is preserved: "Barney Buntline and Billy Bowling," Song Sheet, with large plate IN COLORS, (1836), and others of interest and importance, including a large number of frontispieces or engraved titles of which many are early and rare. Bound in this volume are the pages of "The Illustrated Review," with the lengthy article about George Cruikshank, also newspaper clippings (1872) on the Ainsworth-Cruikshank controversy.

Together, 190 plates, 55 of which ARE IN COLORS.

VOLUME XVII. CHARACTERS AND SCENES.

Includes: Caricatures, Song Sheets, and other material.—"The Soldier's Farewell," after Woodward, August 13th, 1803, song sheet, IN COLORS; "Unlawful Union," after Woodward, IN COLORS; "Waiting on the Ladies," (1808, but without date or imprint), IN COLORS; "Inconvenient partners in Waltzing," (1817), IN COLORS; "Picture of London," (1812), IN COLORS, many years later fac-similes by Pailthorpe; "Twelfth Night," after Woodward, IN COLORS; "The Spirit overcoming The Flesh," the frontispiece to Fairbairn's Laughable Song Book for 1813, IN COLORS; "Mary Hamilton," the frontispiece to a very rare and early chap-book, IN COLORS; "A Rejected Trifle from Cumberland to Hanover," IN COLORS, (this and the two following plates, ARE FROM THE EXCESSIVELY RARE PERIODICAL "THE METEOR," 1814).—"Lord P-t-s-h-m." (Petersham, a well known fop of the period), IN COLORS;—"The Poet's Grave," IN COLORS; "Poor Little Mo." (1814), song sheet, IN COLORS; "The School of Love," (1814), illustration to a "Valentine Writer;" "A True Description of the Young Lady born with a Pig's Face," (1815), broadside, IN COLORS, with initials (pencil), thought to be in the autograph of Cruikshank;—"Henry Hunt, Esqr," 1816, IN COLOR; "A Gennine Dandy," (1817), IN COLORS; A series of portraits, from Kenrick's "British Stage," including Munden, Braham, Kean and others, 1818, ALL IN COLORS; "Les Graces," April 9th, 1817, and 3 others of this series, making it complete, ALL IN COLORS; "The Art of Walking the Streets of London," after Woodward, 1818, the set of 8 plates, ALL IN COLORS; "The Headache," and "The Cholic," Feb. 12th, 1819, both in two states, colored and plain; "Mr. Liston, as Moll Flaggon," July 23rd, 1824, AUTOGRAPHED BY GEORGE CRUIKSHANK, who states that the plate is the work of his brother, Robert, and himself; "Dover Coach," after A. Crowquill (1826), IN COLORS; "London Characters," designed and etched by George Cruikshank, a series of 15 (complete set is 24 plates), IN COLORS; "La Bagatelle" (1836), song sheet, IN COLORS; Portrait, full length, standing, of King George the Fourth, 1830, IN COLORS (very rare), and others of interest and importance, MANY OF WHICH ARE DOUBLE PLATES.

Together, 134 plates, 86 of which ARE IN COLORS.

VOLUME XVIII. POLITICAL AND SATIRICAL.

Includes: Caricatures, Song Sheets, and other material.—"We two hae paidl t," very early woodcut portrait of Cruikshank and William Hone, the publisher seated at table, W. Hone invt. G. Cruikshank del.; "Presbyterian Penance," (1807), IN COLORS, the work of George Cruikshank and his father, principally the latter; "A Hint to the Ladies," after Woodward, (1868), IN COLORS; "Boney Stark Mad, or, More Ships, Colonies & Commerce," 1808, IN COLORS, Napoleon is depicted as in the height of his fury, seizing Talleyrand by the hair, at the same time kicking the minister into the Tagus; "Bonaparte," (1811), song sheet, contains portrait of Elliston, the actor singing the song; "Dinner of the Four in Hand Club at Salt-hill," 1811, IN COLORS, First State, and the only plate executed by Cruikshank for the first volume of "The Scourge;" "The Return

[No. 248. CRUIKSHANK PLATES—*Continued*]

to Office," 1811, IN COLORS, contains portrait of The Duke of York, from "The Scourge."

Then follows a series of about 20 DOUBLE PLATES IN COLOR, from "The Scourge," including,—*"Princely Piety,"* 1811, contains portraits of the Duke of Clarence and Mrs. Jordan; *"The Prince of Whales,"* 1812, contains portraits of the Prince of Wales, Sheridan and others; *"Quadrupeds, or Little Boney's last Kick,"* 1813, satire on Napoleon's retreat from Moscow, etc.

"Buonaparte led on by Ambition seeks ye conquest of ye World," 1814, IN COLORS, ALL THREE COMPARTMENTS, FROM THE EXCESSIVELY RARE PERIODICAL *"THE METEOR,"* also, *"The Meteor Discomfiting Vice and Exposing Folly,"* 1813, and the front pages of the issues for Nov. 1, 1813, Jan. 1st, 1814, Feby. 1st, 1814, and March 1st, 1814, all of which contain head-pieces by George Cruikshank, also *"Try-alle forre Libelle. Pleadingge toe ann Indictemenete,"* and other plates from the same periodical.

"The Imposter," 1814, IN COLORS; *"Napoleon and Louis XVIII. fighting for the French Crown,"* 1815, IN COLORS; *"The Phoenix of Elba resuscitated by Treason,"* 1815, IN COLORS, Napoleon as the French eagle, rising from a caldron at the bidding of the Spirit of Treason; *"Napoleon riding on the French eagle from Belgium towards Paris,"* 1815, IN COLORS; *"Napoleon addressing John Bull from the deck of the Bellerophon"* (1815), IN COLORS; *"A swarm of English bees living in the Imperial Carriage,"* 1816, IN COLORS and plain, a satire on the struggle made by the public to see the carriage and other effects of Napoleon which were taken at Waterloo: *"Royal Christmas Boxes and New Year Gifts,"* 1816, IN COLORS, the Prince Regent and the Emperor Alexander offer civilities to Napoleon in his exile, and others of interest and importance, MANY OF WHICH ARE DOUBLE PLATES.

Together, 106 plates, 81 of which ARE IN COLORS.

VOLUME XIX. POLITICAL AND SATIRICAL.

Caricatures, Political Pamphlets, etc.,—*"The Piccadilly Nuisance,"* 1818, IN COLORS; *"The Political House that Jack Built,"* Fine Edition, Colored, London, William Hone, 1819, the complete work, with portraits of the Duke of Wellington, Canning, and others; *"Lacing in Style, or, a Dandy Midshipman preparing for (attr)action,"* 1819, IN COLORS, caustic satire on the fop of the period;—*"Monstrosities of 1819 & 1820,"* 1819, IN COLORS and black and white; *"The Queen's Matrimonial Ladder,"* London, William Hone, 1820, containing woodcut portraits of celebrated contemporary characters, and other similar publications.

Together, 135 plates, 23 of which are IN COLORS.

VOLUME XX. POLITICAL AND SATIRICAL.

Includes: Caricatures, Political Pamphlets, and other material.—Portrait of George Cruikshank, 1811, etched by P. D'aigaille; *"The Root of the King's Evil,"* 1820, BOTH STATES, colored and plain; *"La Gloire des Honnetes Gens!!"* 1820, ALL 3 PLATES, IN COLORS; *"Mother Wood, the popular Procuress,"* 1820, IN COLORS; *"The Royal Extinguisher,"* 1821, IN COLORS; *"The Radical Ladder,"* 1821, IN COLORS; *"The Political Showman—at Home,"* London, William Hone, 1821, and other similar publications, all with illustrations (mainly portraits of celebrities), by George Cruikshank; *"Geordie and Willie keeping it up,"* and *"Turtle Doves and Turtle Soup,"* 1822, one IN COLORS, the other plain, the very rare plates for both parts of *"Kilts and Philibegs,"* 1822, both of which contain portraits of George the Fourth; *"The Advantages of Travel,"* 1824, IN COLORS;

[No. 218. CRUIKSHANK PLATES—*Continued*]

"Parisian Luxury." 1824, IN COLORS; "Exhibition Extraordinary in the Horticultural Room," 1826, IN COLORS, includes portraits of many well-known contemporary persons; "A Penny Political Picture for the People," 1867, with the 2 pages of text, on first page of text is slip on which is written in George Cruikshank's autograph,—*"Mr. Gibbs,"* and on the page the artist's initials, believed to be in his autograph; "The Leader of the Parisian Blood Red Republic, or the Infernal Fiend," 1871, IN COLORS, AUTOGRAPHIC PRESENTATION COPY FROM GEORGE CRUIKSHANK with the following inscription.—*"From Geo. Cruikshank, to his dear friend, J. B. Gough. Augt. 10th, 1871."* a very rare broadside relating to Franco-Prussian War; "My Sketch Book," FIRST EDITION, 1834, etc., COMPLETE SET of the 36 plates (or 9 parts), Parts I-VI. IN TWO STATES, COLORED AND PLAIN, including title-page, and others of interest and importance. SOME OF WHICH ARE DOUBLE PLATES.

Together, 165 plates, 44 of which ARE IN COLORS.

VOLUME XXI. CARICATURES, SONG SHEETS, BROADSIDES, POLITICAL PAMPHLETS, and other material.

"The Good Effects of Carbonic Gas," 1807, IN COLORS, not in Douglas; "The Mulberry-Tree," March 1st, 1808, IN COLORS, AUTOGRAPHED BY GEORGE CRUIKSHANK; "The Jubilee of 1809," with the frontispiece IN COLORS, the entire work, London, 1809; "Comparative Anatomy or Boney's new Conscrip'ts filling up the Skeletons of the Old Regiments," 1813, IN COLORS, from "The Satirist;" "The Narrow Escape, or Boney's Grand Leap, a la Grimaldi," 1813, IN COLORS; "The Hero's Return," 1813, IN COLORS, the Empress Maria Louise horror struck at Napoleon's appearance on his return from Moscow;—"Anticipation for Boney," 1813, IN COLORS, a republican tribunal for Napoleon; "Review of the French Troops on their returning March through Smolensko," 1813, IN COLORS; "More Trophies for White-hall," 1813, IN COLORS, Wellington receiving Marshal Jourdan's baton; "Imperial Botany—or a Peep at Josephine's collection of English Exoticks," 1814, IN COLORS; "The Allied Baker, or, the Corsican Toad in the hole," 1814, IN COLORS, view of a large oven, with Blucher, Woronzow and the King of Prussia about to thrust Napoleon, into the glowing interior; "Broken Gingerbread," 1814, IN COLORS, Napoleon as a ragged Italian image vendor; "The Hell-Baronian Emperor going to take possession of his new Territory," 1814, IN COLORS;—"Little Boney gone to Pot," 1814, IN COLORS; "The Brown Jug" (1815), IN COLORS, song sheet; "Boney's Return from Elba, or, the Devil among the Tailors," 1815, IN COLORS; "Hell broke Loose" (1815), IN COLORS, the flight of the English across the Seine at the approach of Napoleon from Elba; "Dreams of Terror, or the Vision of Louis XVIII" (1816), IN COLORS, relates to the arrest of Sir R. Wilson and others for having aided the escape of Lavalette; "A German Mountebank blowing his own Trumpet at a Dutch Concert" (1818), IN COLORS, song sheet, with the music (pp. 3); "A Dandy & a Dandyzette" (1818), IN COLORS; "Old Towler," circa 1829, song sheet, sporting item, and others of interest and importance, MANY OF WHICH RELATE TO NAPOLEON. A LARGE NUMBER OF THE PLATES IN THIS VOLUME ARE DOUBLE-PAGE.

Together, 131 plates, 118 of which ARE IN COLORS.

VOLUME XXII. ILLUSTRATIONS OF TIME, PHRENOLOGICAL ILLUSTRATIONS, SCRAPS AND SKETCHES; MISCELLANEOUS.

Includes: "The Champion of Temperance," portrait of George Cruikshank; "Paddy M'Shane's Seven Ages" (1807), song sheet; "The Celebrated Mock Italian Song" (1808), IN COLORS, song sheet; A series of "Lottery Puffs," published in the early part of the

[No. 248. CRUIKSHANK PLATES—*Continued*]

XIXth century, all of which are rare, including two autographed or initialed by George Cruikshank; "Phrenological Illustrations," 1830, two sets, one colored, the other plain, also title-page and letter-press of an edition of 1873 (apparently never published), and specially interesting, it contains A PRESENTATION INSCRIPTION BY GEORGE CRUIKSHANK, reading as follows,—"*From Geoe. Cruikshank to his friend & Tectotal Brother, J. B. Gough;*" "Illustrations of Time," 1827, two sets, one colored, the other plain, only one title-page however, and that plain, specially interesting as it contains A PRESENTATION INSCRIPTION BY GEORGE CRUIKSHANK, reading as follows,—"*From Geo. Cruikshank to his friend & brother, J. B. Gough, May 1st, 1874;*" "Scraps and Sketches;" The front cover of a projected re-issue of "Scraps and Sketches," circa 1855; "A Discovery Concerning Ghosts," London, 1863 (text complete); "The Chignon," 1870, IN COLORS; The series of three portraits of Arthur Upton and others from "Memoirs of Harriet Wilson," 1813; Trade Card of J. W. Bouton, bookseller, New York, 1871, both states, colored and plain, and others of interest and importance. Also various periodical excerpts, newspaper clippings, etc.

Together, 134 plates, of which 28 ARE IN COLORS.

VOLUME XXIII. TEMPERANCE AND SOCIAL REFORM.

Includes: "Our Gutter Children," 1869, AUTOGRAPH PRESENTATION COPY FROM GEORGE CRUIKSHANK, with the following inscription,—"*From George Cruikshank, to his friend James Gibbs, with best wishes & regards. Sept. 22nd, 1869;*" "A Pop-Gun fired off by George Cruikshank," the words "*Mr. Gibbs*" written on front cover IN THE AUTOGRAPH OF GEORGE CRUIKSHANK; "The Glass. The New Crystal Palace" (1853), AUTOGRAPH PRESENTATION INSCRIPTION ON front cover; "The Drunkard," by John O'Neill, London, 1842; "The Bottle;" "Band of Hope Pledges;" "The Betting Book;" "The Backslider;" "The Gin Shop," two states, COLORED and plain, and a large number of similar publications.

Together, 150 plates, 16 of which ARE IN COLORS.

VOLUME XXIV. SONG SHEETS, CARICATURES, ETCHINGS, and other material, many in Proof State, Some Autographed by the Artist.

Includes: "The Treasury Spectre," 1798, IN COLORS, designed by Mary Cruikshank, OF HIGH ASSOCIATION INTEREST, having written on the plate IN THE AUTOGRAPH OF GEORGE CRUIKSHANK, the following,—"*This Mary Cruikshank was not my sister, but my dear Mother. My sister Mary died when a little girl. Geo. Cruikshank;*"—"The Cossacks attacking the French Army under Murat," IN COLORS, AUTOGRAPHED BY GEORGE CRUIKSHANK, not in Reid, and extremely rare; "The Noble Spaniards," 1808, IN COLORS; "Mrs. Clarke's Petticoat," 1809, IN COLORS, a satire on the Duke of York and his Mistress; "The Arrest of Sir Fs. Burdett," IN COLORS, contains portrait of George Cruikshank, INITIALED IN HIS AUTOGRAPH; "The Peddigue of Corporal Violet," 1815, IN COLORS, a Napoleon item of rarity; "Fare Thee Well," IN COLORS, song sheet; "Bags Nodde's Feast" (1817), IN COLORS, song sheet; "The New Union Club," 1819, IN COLORS; "Monstrosities," 1818, 1824, 1826, ALL IN COLORS; "Source of the Water Works" (1828), Broadside; "Sketches by Boz," by Charles Dickens, 1836, the series of 28 plates (including title-page), ALL PROOFS ON INDIA PAPER; "The Inhabitants of the Earth," AUTOGRAPH PRESENTATION COPY FROM GEORGE CRUIKSHANK, with the following inscription,—"*From Geo. Cruikshank, to his friend, J. B. Gough;*" "Fairy Connoisseurs inspecting Mr. Locker's collection of Drawings" (1868), PROOF ON INDIA PAPER, Autograph pre-

[No. 248. CRUIKSHANK PLATES—*Continued*]

sentation copy from Mr. Locker, and others of interest and importance.

Together, 95 plates, 38 of which ARE IN COLORS.

VOLUME XXVI.

The Works of George Cruikshank, in Oil, Water-Colors, Original Drawings, Engravings, Woodcuts, Lithographs, and Glyphographs. Collected by John B. Gough. With a facsimile of the catalogue and 28 original drawings reproduced by photogravure.

Boston: The Club of Odd Volumes, 1890

One of 125 copies printed on plate paper, inlaid on Whatman hand-made paper.

VOLUME XXVII.

The Works of George Cruikshank, Classified and Arranged. With references to Reid's Catalogue, and their approximate values. By Capt. R. J. H. Douglas. With a frontispiece.

London: Printed by J. Davy, 1903

ORIGINAL DRAWINGS BY GEORGE CRUIKSHANK
COMPRISING THE WORLD-FAMOUS GOUGH COLLECTION

(No. 171, Vol. 25, in the Borden Catalogue)

This collection contains some of the finest productions from the pen and pencil of this renowned artist, as well as outline drawings of his original conception for some of the more noteworthy etchings appearing in his important published works, and includes some apparently unpublished subjects.

With the exception of about twelve sketches, they are all SIGNED BY THE ARTIST, WHILE MANY CONTAIN THE TITLES OF THE SUBJECTS, WITH COMMENTS AND OTHER REMARKS IN CRUIKSHANK'S CHARACTERISTIC STYLE AND AUTOGRAPH.

On account of the great importance of these sketches, comprising as they do, the most NOTEWORTHY COLLECTION OF ITS KIND EVER OFFERED, EITHER AT PUBLIC OR PRIVATE SALE IN AMERICA, it has been thought advisable, in order to give to the numerous Collectors and admirers of the art of Cruikshank, an opportunity of procuring one or more unique specimens of this artist's original work, to break the volume up, and offer the various drawings as separate items.

The following items, Numbers 249 to 385 inclusive, are therefore those sketches originally bound in the above-mentioned volume.

249. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Portrait of himself in profile, three on one side, and two on the other side of a sheet of paper, 2 by 3½ inches, inlaid to 4to.
250. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Portrait of Charles Dickens at the age of 26. Signed in pencil,—“*Geo. Cruikshank.*” This is the original pencil sketch, later used by F. W. Pailthorpe, for his etched portrait of Dickens, an India proof copy of which accompanies the above. Together, 2 pieces, both inlaid.

Second Session, Monday Evening, April 23rd

251. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Monument, and St. Paul's. Signed,—"*Geo. Cruikshank.*" $5\frac{3}{4}$ by $7\frac{3}{4}$ inches, inlaid to 4to.

The artist having humanized both the dome and a torch, places them in a conversational attitude, with the full-face of the moon looking down through a rift in the dark clouds.

252. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Paul Pry. Signed,—"*Geo. Cruikshank.*" $7\frac{1}{2}$ by $6\frac{1}{4}$ inches, inlaid to 4to.

The artist has here represented Mr. Liston, the great actor, as "Paul Pry," placing him in an attitude of astonishment, between two pillars of a large building, doorway in background.

253. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Peter Peppercorn. Signed,—"*Geo. Cruikshank del.*" $6\frac{1}{4}$ by $5\frac{3}{4}$ inches, inlaid to 4to, slightly spotted.

A love scene, interior. A young man is handing a bouquet of flowers to a female, the latter is turning away in scorn.

254. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Jack Robinson. Signed,—"*Geo. Cruikshank, del.*" $6\frac{3}{4}$ by $5\frac{1}{2}$ inches, inlaid to 4to.

PROBABLY UNPUBLISHED. Two elderly people are about to be united in the bonds of matrimony, when the long absent husband returns. The faces of both the prospective bride and her lost husband's, are an interesting study in physiognomy.

255. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Barney Bralaghan. Signed,—"*Geo. Cruikshank del.*" $6\frac{1}{2}$ by $5\frac{3}{4}$ inches, inlaid, slightly spotted.

AN APPARENTLY UNPUBLISHED SKETCH. A jovial Irishman, seated astride a gate, with shilalah in hand, is apparently singing, or conversing to an unseen party behind a latticed window.

256. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Haste to the Wedding. Signed,—"*Geo. Cruikshank del.*" $6\frac{3}{4}$ by $5\frac{3}{4}$ inches, inlaid to 4to.

POSSIBLY UNPUBLISHED. Two Irishmen are beating each other with their shilalahs, the quarrel apparently having started over the "Fair one," who during the altercation has run away with a third party, with whom she is about to enter the church to get married.

257. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH. Sir John Falstaff's Grand Manoevre at the Battle of Shrewsbury. Signed,—"*George Cruikshank.*" 7 by $4\frac{1}{2}$ inches, inlaid to 4to.

This is the original of plate No. 7, an etching by Cruikshank for Part IV. of "The Life of Sir John Falstaff." The scene depicts the knight about to rise from the ground, after having been supposed to be dead by his royal highness, the Prince of Wales. The battle is still raging in the background.

*"Death hath not struck so fat a deer to-day,
Thought many dearer, in this bloody fray—
Embowell'd will I see thee by and by;
Till then, in blood by noble Percy lie."*—Page 89.

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258. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, partly tinted. Sir John Falstaff (at Justice Shallow's) Exercising his Wit and his Judgment in Selecting Men to Serve the King. 7 by 4½ inches, inlaid to 4to.

The original of plate No. 11, an etching by Cruikshank for Part VI. of "The Life of Sir John Falstaff." Illustrates the following passage,—

"Sir John's treatment of his host was affable, but dignified. He suffered Master Shallow to refer to their past intimacy, and lie to his heart's content. . . . Sir John selected such men as he considered desirable for the King's service from the levies provided for him."—Page 139.

259. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, partly tinted. "Pistol" Informing Sir John Falstaff of the Death of Henry the Fourth. 6¾ by 4½ inches, inlaid to 4to.

The original of plate No. 12, an etching by Cruikshank for Part VI. of "The Life of Sir John Falstaff." The scene is laid in an inn-yard, Pistol has just informed Falstaff of the death of the king.

"Sir John Falstaff (leaping to his feet like a colt).—

What, is the old king dead?

Pistol.—As nail in door: the things I speak are just."—Page 171.

260. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH. Sir John Falstaff on a Visit to his Friend Page at Windsor. 7 by 4¾ inches, inlaid to 4to.

The original of plate No. 14, an etching by Cruikshank for Part VII. of "The Life of Sir John Falstaff." A charming landscape, with figures in foreground, castle on hill in background.

261. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH. Sir John Falstaff Disguised as "Mother Prat," Cudgelled and Driven Out by Mr. Ford. Signed on face of lower step,—"*George Cruikshank.*" 7 by 4½ inches, inlaid to 4to.

The original of plate No. 17, an etching by Cruikshank for No. IX. of "The Life of Sir John Falstaff." A beautifully executed piece, illustrative of the following lines,—"The victor is vanquished—the biter bitten . . . becomes the easy dupe of a couple of practical-joking Berkshire housewives. It is distressing to contemplate a man— . . . sunk so low as to receive without resentment a sound cudgelling administered, in a fit of insensate jealousy, by a *bourgeois* inhabitant of Peascod Street." —Pages, 192-193.

262. CRUIKSHANK (GEORGE). ORIGINAL PENCIL AND WATERCOLOR SKETCH. On a ribbon above, the words,—"The Triumph of Cupid;" On a ribbon below,—"A Reverie;" just above the last is the autograph signature,—"*George Cruikshank;*" below the lower ribbon, the motto,—"*Ex Fumo dare Lucem,*" and below the motto,—"The Conquest & Triumph of cupid, or as the oldman said anything you please." 7¼ by 9 inches, inlaid to 4to.

CONSIDERED CRUIKSHANK'S MASTERPIECE. This is the original drawing of an etched plate for "The Table-Book," representing the artist seated in an armchair before an open fire. He is in a "reverie," smoking a long pipe, the smoke curling in a dense circular cloud over his head, shows many finely executed miniature figures, preceding and following a



GEORGE CRUIKSHANK.
 Original Pencil and Watercolor Sketch.
 "The Triumph of Cupid." [No. 262]

[No. 262—*Continued*]

chariot on which cupid sits, being drawn in triumph by lions and tigers. Sportive miniature figures, some grotesque, are climbing over chair, table, and mantle-piece. There is a wide margin to the original sketch, which contains numerous other miniature figures, in pencil, and additional writing, which does not appear on the finished sketch.

The finished etching accompanies the above drawing.

ONE OF THE MOST BEAUTIFUL AND ARTISTICALLY GROUPED SUBJECTS OF THIS NOTED ARTIST.

[See Reproduction]

263. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, slightly colored. George's Sister being flogged. "Uncle Tom's Cabin." Signed,—*"Geo. Cruikshank."* The entire title, as given above, is in Cruikshank's handwriting, and just below the signature the following, also in the artist's autograph,—*"The Tracing for drawing on wood."* 4¼ by 6¼ inches, inlaid to 4to.

This is the original drawing of the sketch which appears in Mrs. Stowe's "Uncle Tom's Cabin," with illustrations, by Cruikshank, published in London, 1852. The finished woodcut bears caption,—*"Persecuted Virtue."*

"She was whipped, sir, for wanting to live a decent Christian life, such as your laws give no slave girl a right to live."—Page 95.

This tracing varies from the finished sketch.

264. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, slightly colored. Horticultural Fete Treat. Signed,—*"George Cruikshank."* Below the title given above, which is in Cruikshank's handwriting, and in ink, the following almost illegible pencil caption is given,—*"Comic Almanac."* 5½ by 4 inches. The finished etching accompanies the drawing, both are inlaid to 4to. Together, 2 pieces.

This is the original sketch of a plate appearing in the "Comic Almanac" for 1845. It shows a large company, both male and female, caught in a shower.

265. CRUIKSHANK (GEORGE). ORIGINAL PENCIL DRAWING. The Provocation of Miss Polly C—. Signed in ink,—*"Geo. Cruikshank."* 5½ by 8 inches. The finished plate accompanies the drawing. Both inlaid to 4to. Together, 2 pieces.

This is the original sketch of the glyceographic plate appearing in No. 1, January, 1854, of Cruikshank's Magazine. It shows Mr. Joseph Whinney pelting Mr. Walter Vernon with fruit in the orangery, in the presence of Miss Polly C.

266. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH, ALSO AN ORIGINAL UNFINISHED SKETCH for "The Bachelor's Own Book." Each signed in ink,—*"George Cruikshank."* Both sketches on one sheet, with wide margins containing penciled notes by Cruikshank. The following caption, in Cruikshank's handwriting, appears below the first, and above the second drawing,—*"The adventures of Mr. Lamkin . . . (Gent)."* The title and finished woodcut of the first of

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[No. 266—Continued]

the above drawings accompany the same. Inlaid to 4to. Together, 2 pieces. Size of sheet with drawing,— $8\frac{3}{4}$ by $7\frac{1}{4}$ inches.

The first drawing is the original of the woodcut bearing inscription,—“*Mr. Lambkin, overwhelmed with shame and vexation, resorts to Kensington Gardens in the hope of obtaining a meeting with the lady of his affections,*” etc. The inscription in Cruikshank’s handwriting to this drawing reads,—“*Mr. L. is evidently cut by the Lady of his affections—who is in . . . conversation with a gentleman, think he is—can it be a rival,*” etc. The inscription in Cruikshank’s handwriting on second, and unpublished sketch reads,—“*Mr. L dreams of . . . and Duels,*” etc.

267. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH AND AN ORIGINAL PENCIL SKETCH, partly colored. Both drawings on one sheet, with the following caption in pencil, by the artist,—“*The Adventures of Mr. Lampkin (Gent).*” Each signed in ink,—“*George Cruikshank.*” The top margin contains pencil sketches of masks. $7\frac{3}{4}$ by $6\frac{1}{4}$ inches. The finished woodcuts accompany the above. All inlaid to 4to. Together, 2 pieces.

These are the original drawings to the subjects appearing on pages 17 and 18 of “*The Bachelor’s Own Book.*” In the first, Mr. Lampkin has come to a standstill and the doctor is with him. In the second, he is being nursed by Mrs. Slops.

268. CRUIKSHANK (GEORGE). ORIGINAL PENCIL DRAWINGS (FOUR). Sketches for the “*Table Book.*” Signed in ink,—“*Geo. Cruikshank.*” The lower sketch represents “*Bessie returning home with her husband;*” just above this is a group of people before an inn, and above the latter, a sketch of Bessie reading. In the upper right corner, is an unfinished sketch. Full size of sheet, $6\frac{3}{4}$ by $8\frac{1}{2}$ inches. The finished woodcut of the first accompanies the same. Inlaid to 4to. Together, 2 pieces.

269. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. The Proctor at home. A Visitation and a Visit. Signed in ink,—“*George Cruikshank.*” The wide margin contains a number of pencil sketches, some shaded. $6\frac{3}{4}$ by $8\frac{1}{2}$ inches. The plate accompanies the drawing. Both inlaid to 4to. Together, 2 pieces.

A group of people surrounding an infant, lying on a table.

270. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. The Last Half Hour. Signed,—“*Geo. Cruikshank del.*” 9 by 6 inches. The finished woodcut of the same by Dalziel Brothers accompanies the drawing. Both inlaid to 4to. Together, 2 pieces.

A large group of drunken people, both male and female, are crowded in front of an inn. The sign on door reads,—“*The Grapes.*”

271. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Escape of Mary, Queen of Scots. Signed in pencil,—“*Geo. Cruikshank.*” $3\frac{1}{4}$ by 4 inches, inlaid to 4to.

A charming little sketch. She is being taken out of a window in the castle by a man; a boatman is waiting near the shore.

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272. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. The Folly of Crime. Signed in ink,—“Geo. Cruikshank.” With proof impression of the finished etching, for the “Table-Book,” with wide margin, on the lower of which in Cruikshank’s characteristic handwriting is the following inscription,—“From Geo. Cruikshank to his friend J. B. Gough.” The drawing is 5 by 8 inches. Both are inlaid to 4to. Together, 2 pieces.

The above drawing is an early sketch of the centre part of the finished engraving, the margins contain pencil sketches of various figures, also some pencil notes by Cruikshank, one reading,—

“The Folly of Crime—
Beware of the first step.”

On the reverse of the drawing are several grotesque figures, in pen and ink, and pencil, illustrative of the centre figure in the foregoing design, and signed in the corner.—“Geo. Cruikshank.”

273. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, slightly tinted. The Baron Von Boots. Signed in ink,—“George Cruikshank.” $3\frac{3}{4}$ by $5\frac{3}{4}$ inches. The finished etching accompanies the drawing. Both inlaid to 4to. Together, 2 pieces.

The original sketch contains title in pencil, by Cruikshank; an additional sketch on lower margin, and above, the words,—“Original sketch.”

The Baron is shown kneeling before a lady. A figure appears in the doorway, which is not shown in the finished sketch.

274. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, with light sepia drawing. Illustrations to “Cakes and Ale,” by Douglas Jerrold, comprising the original sketches for the title-pages to volumes 1 and 2, and the original sketch of the plate, lettered,—“The Mayor of Hole-Cum-Corner.” Each signed in ink,—“George Cruikshank.” The last has an additional line in pencil, by Cruikshank,—“Original sketch.” The finished etching of the second title-page accompanies the same. All inlaid to 4to. Together, 4 pieces.

All subject matter on the drawings is in Cruikshank’s autograph.

275. CRUIKSHANK (GEORGE). ORIGINAL PEN AND INK SKETCH. The House in which J. B. Gough was born. With the following pen and ink inscription, entirely in Cruikshank’s characteristic handwriting,—

*“The House in which my friend
J. B. Gough—was born
August 22nd. 1817
Sketched on Tuesday the 22nd. of
August 1854 by
Geo: Cruikshank”*

*“Sandgate
Kent”*

An apparently unpublished sketch, on the reverse of which is a letter by James M’Curney, dated Sandgate, Aug. 22, 1854, apparently written to George Cruikshank,—“You shall ever have the sincere prayers of one who has deeply felt what the poor drunkard only knows.”

The letter and the sketch, taken together, make an unusually interesting combination.

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276. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, slightly shaded with colors. The Search for Herne the Hunter. Signed in ink,—“George Cruikshank.” The title is in Cruikshank’s handwriting, as well as a caption above print,—“Windsor Castle.” On the left hand margin is a pencil sketch of a cavalier on horseback. $7\frac{3}{4}$ by $5\frac{1}{4}$ inches, inlaid to 4to.

The original sketch of a plate appearing in Ainsworth’s “Windsor Castle.”

277. CRUIKSHANK (GEORGE). ORIGINAL PENCIL AND WATERCOLOR SKETCH. Primium and Discount. Signed in ink,—“George Cruikshank.” $7\frac{1}{8}$ by $8\frac{3}{4}$ inches, inlaid to 4to.

This is the original sketch, so signed by Cruikshank, of an engraving for the “Table Book.” The upper sketch represents an engine with a man’s face, arms, and clay pipes, a large crowd is joyfully watching the smoke-bubbles. In the lower sketch, the boiler of the same engine has burst, and the crowd is scattered over the ground. The margins contain pencil sketches which do not appear in the finished sketch.

278. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, slightly colored, Puss in Boots. Signed in pencil, on lower margin,—“Geo. Cruikshank. Augt. 26th-1864.” $5\frac{1}{2}$ by 8 inches, inlaid to 4to.

The original drawings for one of the plates in “Puss and Boots.” The upper half shows the king about to enter the cathedral, “Puss” is standing on the steps, the caption, in Cruikshank’s handwriting reads,—“Tom Puss sees the King the Princess and his Master at the Castle of Carribas.” The lower half of the sketch, shows the wedding feast, with caption in Cruikshank’s handwriting,—“Tom Puss addressing the company at the marriage feast.” This drawing varies slightly from the finished sketch.

279. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Jack Sheppard Tricking Shotbolt the Jailor. Signed in ink,—“George Cruikshank.” $6\frac{3}{4}$ by 8 inches, inlaid to 4to.

The original sketch, so lettered by Cruikshank, of a plate in Ainsworth’s “Jack Sheppard.”

280. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Jack Sheppard Showing a Vindictive Spirit. Signed in ink,—“Geo. Cruikshank.” $6\frac{1}{2}$ by 9 inches, inlaid to 4to.

This is the first sketch of the centre figures to this plate. The margins contain several other sketches. A pencil inscription in Cruikshank’s handwriting reads,—“First sketch for ‘Jack shows a Vindictive Spirit.’”

281. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Jack Sheppard Visits his Mother in Bedlam. Several sketches on one sheet. Signed in ink,—“Geo. Cruikshank.” 7 by $8\frac{3}{4}$ inches, inlaid to 4to.

Original sketches for the figures in the finished plate. Lettered by Cruikshank,—“Original Sketches. Jack Sheppard.” “Jack Visiting his Mother in Bedlam.”

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282. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Jonathan Wild throwing Sir Rowland Trenchard down the well-hole. Signed in ink,—“*Geo. Cruikshank.*” 7 by 9¼ inches, inlaid to 4to.

The centre panel contains a sketch of the entire subject, the margin contains minor sketches of the same. None of these sketches are like the finished plate. Besides the signature Cruikshank has written the following,—“*Original sketch.*” “*The Well Hole.*” “*Jack Sheppard.*”

283. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Willerden Church, for Jack Sheppard. Signed in ink.—“*George Cruikshank.*” 7 by 5 inches, inlaid to 4to.

This is the original sketch, showing church and graveyard, but not the figures, which appear in the finished plate of “Jonathan Wild seizing Jack Sheppard at his Mather’s grave.”

284. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Inside of a Slave Warehouse. Signed in ink,—“*Geo. Cruikshank.*” The title is in Cruikshank’s handwriting, also the words,—“*Uncle Tom’s Cabin.*” 9½ by 7½ inches, inlaid to 4to.

This is an early if not the first sketch of a plate appearing in the 1852 London edition of “Uncle Tom’s Cabin.” The margins contain sketches in profile and full-length of various characters in the tale.

On the reverse is another and different sketch of the same subject, with marginal figures. The caption underneath reads,—“*Keep off can’t You.*” and the signature is in ink, in the artist’s handwriting.—“*Geo. Cruikshank.*”

285. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Montpelier Rotunda—or Pump room, Cheltenham. The foregoing inscription in ink, in Cruikshank’s handwriting, is below the centre design. In the top corner the artist has written,—“*First sketch for my Sketch Book part 3.*” On the lower margin is his signature in ink,—“*George Cruikshank.*” 10¾ by 8 inches, inlaid to 4to.

As stated, by the artist, this is the first sketch of a plate appearing in the “Sketch-Book.” The marginal sketches are entirely different from those on the finished plate. On the reverse are several sketches, also intended for the “Sketch Book.” and signed,—“*Sketches for my ‘Sketch Book’ George Cruikshank.*”

286. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. “*The Written Apology.*” The foregoing title in Cruikshank’s autograph, also caption,—“*My Sketch Book,*” and signature in ink,—“*George Cruikshank.*” 9½ by 8 inches, inlaid to 4to.

The centre sketch is an early drawing of the plate representing the interior of a school, in the “Sketch Book.” The marginal illustrations are different from the finished plate. On the reverse are several sketches, signed in ink,—“*George Cruikshank.*”

287. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Sweet Anne Page. The foregoing title in Cruikshank’s autograph, and his signature,—“*George Cruikshank.*” 7¼ by 9 inches, inlaid to 4to.

AN APPARENTLY UNPUBLISHED SKETCH, NOT IN REID’S CATALOGUE.

A wooded landscape, with portion of picturesque cottage. Miss Anne standing in the doorway talking to a gentleman. In the background, the towers of a castle.

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288. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Signed.—*George Cruikshank.*" 8¾ by 6½ inches, inlaid to 4to.

AN UNPUBLISHED SKETCH, apparently intended for Shakespeare's "Midsummer Night's Dream." A group of grotesque and other figures at the foot of a large tree, making merry with an elderly gentleman with horns.

289. CRUIKSHANK (GEORGE). ORIGINAL WATERCOLOR SKETCH. Signed.—*G. Cruikshank,*" and lettered by him in ink,—"*Grown out of all Knowledge.*" "*A school boy's visit to his aunt.*" 3 by 2½ inches. inlaid to 4to.

AN apparently UNPUBLISHED SKETCH, NOT IN REIDS CATALOGUE. A group of three figures, the boy, his aunt, and a maid-servant.

May possibly have been intended for "Oliver Twist."

290. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, with sepia drawing. Signed.—"*George Cruikshank, Original Sketch,*" and lettered by him,—"*The Greatest plague of Life.*" "*Oh! here's Missus!*" 6¾ by 8½ inches, inlaid to 4to.

As stated above, this is the original sketch, for one of the plates in "The Greatest Plague of Life." The servants in the absence of their mistress are having a feast, in which they are surprised by her abrupt return.

291. CRUIKSHANK (GEORGE). ORIGINAL PENCIL AND SEPIA DRAWING. Signed,—"*George Cruikshank,*" and lettered by him,—"*Squire Weston Seizing Jones at Upton.*" 4½ by 7¼ inches, inlaid to 4to.

This is the original sketch for one of the plates in "Tom Jones." The grouping of the figures in the background varies from those in the finished sketch.

"The uproar in the kitchen at Upton, where Tom Jones,

having Sophia's muff in his hand, is shaking Squire Western off:
some of the company are about to interfere."

The reverse of this sheet contains preliminary sketches of the centre figures in the above group.

292. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed, in ink,—"*George Cruikshank,*" and lettered by him,—"*First sketches for Windsor Castle.*" 7½ by 9 inches, inlaid to 4to.

The centre group, is the original sketch for the plate entitled,—"*Henry's Reconciliation with Anne Boleyn.*" The margins contain preliminary sketches of the same, profiles, and other drawings.

293. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—"*George Cruikshank,*" and lettered by him,—"*The King & the Player*" "*Original Sketch.*" The inscription below the drawing is in pencil and in Cruikshank's handwriting, and reads,—"*Elliston playing 'God save the King,' on the violin to awake his Majesty (George III), who was asleep in the Royal Box—Elliston Papers.*" 5¼ by 7¾ inches. The finished etching accompanies the drawing. Both are inlaid to 4to. Together, 2 pieces.

The drawing is an exceptionally choice one.

294. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink.—*“George Cruikshank,”* and lettered by him, in ink.—*“Title page for Life in Paris.”* $7\frac{1}{4}$ by $8\frac{3}{4}$ inches, inlaid to 4to.

The original sketch of the title-page to *“Life in Paris.”* The margins contain sketches of figures and details of the same, which do not appear on the finished plate. A CHOICE ITEM.

295. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Signed,—*“George Cruikshank.”* Two sketches on one sheet, with lettering by Cruikshank,—(above) *“Going”* *“Comic Alman. 1842;”* (in centre) *“original sketch;”* (at foot) *“Gone”* *“Let this act as a curtain.”* Below all is the artist’s signature. $4\frac{1}{4}$ by $7\frac{1}{4}$ inches, inlaid to 4to.

A humorous sketch for the *“Almanac for 1842.”* The above sketch represents an auction room. The auctioneer is trying to sell a bust, which is standing on a table surrounded by prospective buyers. In the lower sketch, entitled, *“Gone,”* the room below the above is shown, the floor of the auction room having given way, precipitating the occupants to the lower story.

296. CRUIKSHANK (GEORGE). TWO ORIGINAL SEPIA DRAWINGS; one colored. Signed.—*“George Cruikshank.”* Two sketches on one sheet, lettered by Cruikshank.—(above) *“Comic Almanac 1842”* *“Blood Heat;”* (below) *“Freezing Point.”* $6\frac{1}{4}$ by $7\frac{1}{2}$ inches, inlaid to 4to.

The original sketches for a plate in the *“Comic Almanac for 1842.”* The top sketch shows interior of an inn, the two principals are pulling each other by the nose; in the lower view, the same parties are about to engage in a duel. The margin contains preliminary sketches which do not appear in the finished sketch.

297. CRUIKSHANK (GEORGE). ORIGINAL PENCIL AND SEPIA DRAWINGS. Signed,—*“George Cruikshank.”* Two sketches on one sheet, lettered by the artist,—(above) *“Comic Almanack 1842”* *“Going to Battle;”* (below) *“Returning from Do the charge and the Return. N. B. not of the Killed & wound(ed).”* $4\frac{1}{4}$ by 7 inches, inlaid to 4to.

The original sketches of a plate for the *“Comic Almanack for 1842,”* which in its finished state is lettered,—*“Valour and Discreation.”*

298. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed.—*“George Cruikshank.”* Several sketches on both sides of one sheet, signed twice. These are apparently original sketches for woodcuts in *“The Table Book.”* One represents *“The barber cutting Sir Ludwig’s hair,”* another, *“Sir Ludwig on horseback.”* $8\frac{1}{4}$ by 7 inches, inlaid to 4to.

299. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Portrait of Charles Dickens, so lettered, and signed in pencil with Cruikshank’s characteristic signature,—*“Geo. Cruikshank.”* $4\frac{3}{8}$ by 7 inches, inlaid to 4to.

A full-length portrait* of Dickens, seated in an armchair, with head to right; a table to his left, on which are books. Executed on straw-colored paper. CHOICE ITEM.

This is the original finished drawing of the portrait of Dickens appearing in Forster’s *“Life of Dickens,”* Vol. 1., page 78.

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300. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. "Rose Maylie and Oliver." With Dickens' characteristic signature in ink,—"*Charles Dickens*," the remarks by Dickens, which originally followed his name have been scratched out. Regarding the signature "Dickens" and the scratched-out remarks, the following pencil note, appears on the margin, in Cruikshank's own handwriting.—"*Charles Dickens autograph with a mem. 'Rose & Oliver Twist too old' scratched out by G. Cruikshank.*" $7\frac{1}{4}$ by 9 inches, inlaid to 4to.

This is undoubtedly the Original, and unfinished sketch of the substituted plate drawn by Cruikshank to take the place of the "Fire-side" plate in "Oliver Twist." The lower margin contains a portrait sketch of "Oliver" which is unpublished.

[See Reproduction]

301. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Lettered by Cruikshank in pencil.—"*Oliver Twist.*" "*Oliver Twist at Mrs. Maylie's door.*" $7\frac{1}{4}$ by $8\frac{3}{4}$ inches, inlaid to 4to.

This is an early, if not the first drawing for this plate in "Oliver Twist." "Oliver" is seen seated on the doorstep, some of the figures in the open doorway are indistinct, the dog is absent. The margins contain various preliminary sketches of "Oliver," for this subject.

302. CRUIKSHANK (GEORGE). ORIGINAL PEN AND INK STUDIES. Signed,—"*Geo. Cruikshank*" and "*G. C. K.*" $4\frac{1}{4}$ by 7 inches, inlaid to 4to.

Several apparently unpublished sketches, on two sides of one sheet. The first page contains three groups, lettered by Cruikshank, as follows.—"*going to church—going to chapel;*" "*Bawer's shop, the Sunday dinner;*" "*Baker at work.*" NOT IN REID'S CATALOGUE.

303. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed, in ink, "*George Cruikshank.*" $13\frac{1}{4}$ by $9\frac{1}{4}$ inches, inlaid.

An original unfinished caricature sketch, with numerous figures, George IV. in centre. Cruikshank has pencilled various notes, but they are almost illegible. CHOICE ITEM.

304. CRUIKSHANK (GEORGE). ORIGINAL PEN AND INK SKETCHES. Signed, —"*George Cruikshank*," lettered by him at top,—"*Original sketch for 'Gin Shop,'*" in Scraps & Sketches. $8\frac{1}{2}$ by $10\frac{3}{4}$ inches, inlaid.

Contains several preliminary sketches, and a general sketch of the subject, entitled,—"*The Gin Shop.*" Beside various sketches Cruikshank has inscribed,—"*Black Spirits & white spirits, blue spirits & grey;*" "*I shall have them all dead Drunk presently;*" "*The magic gin;*" "*The Spirit-of a Gallon of Gin,*" and other remarks.

305. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink, "*George Cruikshank.*" $8\frac{3}{4}$ by 7 inches, inlaid to 4to.

ORIGINAL SKETCHES, APPARENTLY UNPUBLISHED. In the centre a female is belaboring an old "Tar," with a pair of bellows. In the lower corner is a sketch of a dry-goods shop, with the following inscription by Cruikshank,—"*allow me to recommend these New Patterns to you madam.*"

Illustrations



June 1837



Illustration of Rose Maylie and Oliver

GEORGE CRUIKSHANK.

Original Pencil Sketch for "Oliver Twist."

"Rose Maylie and Oliver." [No. 300]

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306. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, some with pen-and-ink shading. Signed,—“*Geo. Cruikshank.*” $7\frac{1}{2}$ by $8\frac{3}{4}$ inches, inlaid.

Studies of heads, in the centre a tomorial sketch. EXCEPTIONALLY FINE.

307. CRUIKSHANK (GEORGE). ORIGINAL PENCIL AND WATERCOLOR SKETCHES. Signed,—“*Geo. Cruikshank.*” Four studies of a bust-portrait, the original outline pencil sketch, the finish shaded pencil sketch, the same with face and hat colored, and the finished sketch in colors. One one sheet. $6\frac{3}{4}$ by 9 inches.

EXCEPTIONALLY FINE. This is the portrait part of figure on the etching, entitled,—“One of the Lions, or the Living Statue at the London Museum.” Published by Stockdale in 1817. Douglas, No. 1372.

308. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed and lettered by the artist,—“*A skelch made when a youth, Geo. Cruikshank.*” $8\frac{3}{4}$ by $5\frac{3}{4}$ inches, inlaid to 4to.

AN UNPUBLISHED SKETCH INTENDED FOR ONE OF “DR. SYNTAX’S” TOURS. VERY RARE, AND EARLY. An early sketch, showing the front of a mansion house, in the court, a pool, in which the “Doctor” is taking an unexpected bath. The inscription on lower margin, in Cruikshank’s handwriting, reads,—“*Dr. Syntar taking an unerpected dip in the Bath at Holywell—in North Wales.*”

309. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—“*George Cruikshank,*” and lettered,—“*Table Book.*” With caption,—“*Shades,*” to right of which are the words,—“*pay on delivery no trust.*” $6\frac{1}{2}$ by $7\frac{1}{4}$ inches, inlaid to 4to.

The original drawing of the woodcut in the “Table Book,” showing Eneas welcomed to the Hades Tavern. Two pencil sketches on margin.

310. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed, in ink, “*Geo. Cruikshank,*” and lettered by the artist,—“*Sketches by Boz,*” “*Mr. Gabriel Parson’s Courtship.*” $4\frac{1}{2}$ by $6\frac{3}{4}$ inches, inlaid to 4to.

The original finished sketch of this plate. The couple are seated on a table in the kitchen, and deeply engaged in conversation. FINE ITEM.

311. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Signed and lettered,—“*Mornings at Bow Street. Geo. Cruikshank.*” $4\frac{3}{4}$ by $6\frac{1}{2}$ inches, inlaid to 4to.

An early conception of the plate appearing at page 51, in “Mornings at Bow Street, 1824,” and there lettered,—“Boundling up.”

312. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—“*Geo. Cruikshank,*” and lettered by the artist,—“*Sketch for Tam A’ Shanter.*” $7\frac{1}{2}$ by $6\frac{1}{4}$ inches, inlaid to 4to.

AN UNFINISHED AND UNPUBLISHED SKETCH. NOT IN THE REID CATALOGUE.

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313. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. (1) Sheet containing several grotesque figures, portrait sketches, one of Napoleon; (2) Sheet with two grotesque sketches, the artist has taken stumps of two trees and humanized them. Two pieces, both inlaid.

314. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed,—*"George Cruikshank."* † by $8\frac{3}{4}$ inches, inlaid to 4to.

AN APPARENTLY UNPUBLISHED SKETCH FOR BUNYAN'S "PILGRIM'S PROGRESS." NOT IN REID'S CATALOGUE. "Christian" is here depicted in the "Valley of the Shadow of Death."

315. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Lettered,—*"The Illustrated Magazine of Art,"* Signed, in ink,—*"George Cruikshank."* On a separate slip, in Cruikshank's autograph are the words,—*"Original Sketch for a drawing made on wood."* † by $10\frac{1}{4}$ inches, inlaid.

The original sketch for the "January 1853" number of this magazine. CHOICE ITEM.

316. CRUIKSHANK (GEORGE). ORIGINAL SEPIA DRAWING. Two sketches within a floral wreath in the figure eight. Signed,—*"Designed & etched by G. Cruikshank,"* and lettered by the artist,—(top) *"The Enchanted Garden;"* (lower section) *"The Weather Monapens."* On one sheet, $4\frac{1}{4}$ by $6\frac{1}{2}$ inches, inlaid to 4to.

AN APPARENTLY UNPUBLISHED SKETCH FOR A FAIRY STORY. NOT IN REID'S CATALOGUE. The top section shows Fairies dancing around a sleeping girl. The lower section, a youth sliding down a rainbow. VERY FINE.

317. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed,—*"Geo. Cruikshank,"* and lettered by the artist,—*"King Robert the Bruce."* ORIGINAL PENCIL SKETCH of the preceding, not signed, but lettered,—*"King Robert the Bruce."* Both inlaid. Together, 2 pieces.

APPARENTLY UNPUBLISHED AND NOT IN REID'S CATALOGUE, although Douglas under the heading of "Etchings on glass," quotes the same caption, with the additional information that the same was etched by Cruikshank, June 24. 1814. See Douglas, No. 1769.

318. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—*"George Cruikshank,"* and lettered by the artist,—*"Pentamerone."* $5\frac{3}{4}$ by $8\frac{1}{2}$ inches, inlaid to 4to.

The original sketch of plate 3 "Petrososinella." Four subjects on one sheet, as follows,—The ogress abusing Pascadozzia; the prince climbing to the tower by Petrososinella's hair; the orge stopped in pursuing Porziella by the field of razors, and an illustration to "The Three Sisters." Nella in the tree listening to the conversation of the orge and his wife. VERY FINE.

319. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—*"George Cruikshank,"* and lettered by the artist,—*"A first sketch for the Miser's Daughter."* On the reverse side is an earlier sketch of the same, signed in ink,—*"George Cruikshank,"* and lettered by

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[No. 319—Continued]

the artist,—“*Abel Beechcroft discovering the body of the miser.*” “*The Body of the Miser discovered by A.B.*” “*The Miser’s Death.*” 6¾ by 8¼ inches, inlaid to 4to.

AN EXCEPTIONALLY CHOICE ITEM. The inscriptions to the drawing on the reverse side shows that the artist was undecided as to the subject-title for the finished plate, which finally appeared with the caption,—“*Abel Beechcroft discovering the body of the Miser in the cellar.*”

320. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*Geo. Cruikshank.*” 7½ by 8¾ inches, inlaid.

Original sketches for “*The Omnibus*,” 1842, with numerous penciled notes by the artist. These are some of the sketches which appear on the two plates headed,—“*Commentary upon the New Police Act.*” Some of the sketches which are here given bear the following inscriptions on the finished plates,—“*Nobody is allowed to play the organ;*” “*Nobody is allowed to play Punch;*” “*Nobody is allowed to blow his own trumpet;*” “*Nobody is allowed to make a bonfire;*” “*Nobody is allowed to ride behind a coach,*” etc. On the reverse is an earlier sketch of “*Nobody is allowed to Play Punch,*” signed in ink,—“*Geo. Cruikshank.*”

321. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*Geo. Cruikshank.*” The caption at top, which is in Cruikshank’s handwriting, reads,—“*Hypothesis of Hoche.*” In the lower left hand corner, the artist has written,—“*From Gilray.*” 4¾ by 9 inches, inlaid to 4to.

A CHARMING, AND PROBABLY UNPUBLISHED SKETCH, NOT IN THE REID CATALOGUE. A symbolical design, showing the spirit of General Hoche, one of Napoleon’s Marshals ascending from the earth to heaven, his large spurred boots are dropping from his legs; numerous grotesque figures, large and small, are floating in the heavens; while in the zenith is shown a tablet with demon-shaped figures on each side.

322. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*George Cruikshank,*” and lettered by the artist,—“*Original Sketch.*” “*Bufford Cottage.*” 8 by 9¼ inches, inlaid.

The original sketch of the plate appearing in “*Bufford Cottage*,” 1835, showing Cobler Dykes preparing the collar for the entrapped Robin. The margin contains preliminary sketches of the various figures in the sketch.

323. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—“*George Cruikshank.*” 5¾ by 4¼ inches, inlaid to 4to.

THIS IS AN EARLY, IF NOT THE FIRST SKETCH TO THE VERY IMPORTANT PLATE APPEARING IN “*THE TOWER OF LONDON,*” showing “*Feckenham offering Jane a pardon on the way to Trial.*”

324. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Two portrait sketches on one sheet. Signed in ink.—“*George Cruikshank.*” 7¾ by 6¾ inches, inlaid to 4to.

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325. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES on both sides of a sheet of paper. Signed on each side,—“*Geo. Cruikshank.*” 7 by 8¾ inches, inlaid.

A charming series of studies, including,—portrait of “*Tilt the publisher;*” “*A French Artist;*” “*Spectacles.*” and other. The portrait of a French artist is exceptionally fine, showing him with a long beard; this portrait is in both plain and colored state. VERY FINE.

326. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed.—“*George Cruikshank.*” 7¼ by 8½ inches, inlaid.

Contains numerous sketches of fashions, etc., with lettering in pencil by the artist,—“*Gentleman Tiger;*” “*Gentleman's cane;*” “*The Ladies Page;*” “*Fashions,*” and other inscriptions. Some of these sketches resemble those appearing in “*Ainsworth's Magazine.*”

327. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*Original sketch. George Cruikshank.*” 7½ by 7 inches, inlaid to 4to.

Groups of figures and portrait, unfinished portions of body, etc.

328. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed.—“*Geo. Cruikshank,*” 6¾ by 4¼ inches, inlaid to 4to.

NOT IN THE REID CATALOGUE. Shows an omnibus being drawn up a hill, one of the horses has fallen, the driver is using his whip freely. Above the sketch Cruikshank has written,—“*suggestion for a viaduct;*” and below appear the words,—“*Sketch from nature. Which are the Brutes? the omnibus brutes(qs.) which are they?—Society for the promotion of cruelty to animals.*”

This is the original drawing of a sketch appearing in “*The Sketch Book,*” Nov. 1, 1835. FINE EXAMPLE.

329. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. With the following caption in the artist's handwriting,—“*A Drunken woman—seen one Sunday Evg. by George Cruikshank.*” 8¾ by 7¼ inches, inlaid to 4to.

This is undoubtedly the artist's original sketch of a later unpublished water-color [see No. 229] intended for “*The Bands in the Park,*” published by W. Tweedie, in 1856.

330. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—“*Geo. Cruikshank.*” 9 by 5¾ inches, inlaid.

THIS IS ONE OF THE EARLIEST, IF NOT THE FIRST SKETCH of the Temperance Pledge, designed by Cruikshank in 1852. This is the large sketch with thirteen compartments; twelve of these are temperance scenes; the thirteenth, and principal is at the top representing a female personifying Temperance, with an upright cross in place of the banner which appeared in the finished sketch, on either side are abstainers and drunkards. The sketches in the other compartments vary from the final etched plate. On the reverse, is an ORIGINAL PENCIL SKETCH by Cruikshank, of the smaller plate of this Pledge, this is in seven compartments, and is an early unfinished drawing. VERY FINE.

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331. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, shaded with ink. Signed in ink,—“*Geo. Cruikshank.*” and lettered by him,—“*Chimpanzee with his keeper at the Zoological Garden.*” $8\frac{3}{4}$ by $7\frac{1}{2}$ inches, inlaid.

This is an early unfinished sketch. VERY INTERESTING.

332. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed,—“*First State George Cruikshank.*” The following captions in the artist’s handwriting,—(above) “Ye shall know the Tree by its Fruit!” (below) “The Roots drink up the riches of the land,” (also in large letters) “The Brewers and Distillers Plant.” 11 by $16\frac{1}{2}$ inches, inlaid.

AN EARLY AND PROBABLY THE ONLY SKETCH OF ONE OF THE MOST PRE-
TENTIOUS TEMPERANCE DESIGNS BY CRUIKSHANK. NEVER ENGRAVED BY HIM.
The branches of a large tree are filled with devices representing the
evils of the drinking custom. AN UNUSUALLY WELL-CONCEIVED DESIGN.

333. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Numerous sketches on one sheet, regarding the “Ministry.” Signed,—“*George Cruikshank.*” Several notations by the artist, and on lower margin, in his handwriting,—“*Original sketch for Cancalooze Life Boat.*” $18\frac{1}{4}$ by $11\frac{1}{4}$ inches, inlaid.

ORIGINAL AND ELABORATE DESIGN, the margins with detail sketches. The following note, Reid Catalogue, No. 1415, is written by a later hand on the lower inlaid margin,—

“The New Life Boat, Going on Swimmingly, Resignation a virtue.—All aground, nine subjects referring to the new ministry and the turning out of the old. 1 Duke of Wellington on a shell fired from a bomb bestridden by an officer. 2 Lord Melville on a broom. 3 Duke of Montrose lost the key to St. James. 4 Duke of Dorset thrown from his horse. 5 Dreadnought cutter, Duke of Clarence at the bow, Lord Brougham on his back in the wherry, Lord Lansdowne standing. 6 Sir Robert Pell screwing up a press. 7 Marquis of Londonderry falling out of bed. 8 Lord Bathurst pitched from a hogshead. 9 Lord Eldon addressing the Judges.”

334. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Not signed, but contains numerous annotations in Cruikshank’s autograph. Both sides of the paper contain sketches. 7 by $4\frac{1}{2}$ inches, inlaid to 4to.

Original sketches for “Harcourt’s Jests,” published in 1827, including the frontispiece, the head of a provincial, with a grinning face, the mouth is pulled awry by little figures, emblematical of the Joke and Jest, below this sketch Cruikshank has written,—“*Comic Annuals (tc) a Broad grin from year to year.*” Other annotations read,—“*Messrs. Hood & Mathews two factious gentlemen,*” etc.; “*The world to wealth doth homage pay But not to Worth or Talent,*” etc.

335. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, some shaded with ink. Signed,—“*Geo. Cruikshank.*” Several studies, temperance and profile, on one sheet. $5\frac{1}{4}$ by 6 inches, inlaid to 4to.

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336. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Signed—“*George Cruikshank.*” 7 by 4½ inches, inlaid to 4to.

Several female studies, full-length, and profile, on one sheet, possibly intended for “*Polly C.*”

337. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, shaded in sepia. Signed,—“*Geo. Cruikshank.*” 7 by 6 inches, inlaid to 4to.

Figures of Arabs, on foot, and horseback. Unfinished sketch.

338. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed,—“*Geo. Cruikshank,*” and lettered by him,—“*Sketch for ‘Illustrations of Time.’*” 5½ by 7 inches, inlaid to 4to.

Several figures on one sheet, intended as stated by the artist for “*Illustrations of Time,*” published in 1856, but never etched by him.

339. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink,—“*Geo. Cruikshank.*” 6½ by 8½ inches, inlaid to 4to.

Three studies of insects, grass-hopper, etc., each with ecclesiastical cap. One the original sketch of “*The Locust*” appearing in “*The Political Showman.*”

340. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, some shaded with ink. Studies of figures and groups. Not signed. 7 by 8½ inches, inlaid to 4to.

Preliminary studies of figures used by the artist, in some of his works.

341. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink,—“*George Cruikshank.*” 8½ by 7 inches, inlaid to 4to.

Several studies of old churches and towers, on one sheet.

342. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*Geo. Cruikshank.*” 5¼ by 8 inches, inlaid to 4to.

Study of a large chair, with carved back. WELL EXECUTED.

343. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink,—“*Geo. Cruikshank.*” 4½ by 6¾ inches, inlaid to 4to.

Several sketches, studies of hand, profiles, etc., on one sheet, one possibly intended for William Harrison Ainsworth.

344. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed,—“*G. Ck.*” 4¼ by 5½ inches, inlaid to 4to.

Original sketch for the plate in “*Oliver Twist,*” entitled,—“*Monks and the Jew.*” The figure of “*Oliver*” is seen seated at a table, he is asleep; Monks and the Jew are looking in at the open window. On the reverse is a charming ORIGINAL PENCIL SKETCH by Cruikshank of “*Oliver,*” signed,—“*G. Ck.*” CHOICE ITEM.

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345. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Design for the cover of "Our Own Times," published in 1846. $7\frac{1}{4}$ by $8\frac{3}{4}$ inches, inlaid.

ORIGINAL DESIGN, one of two for the cover of this work (see following item). A trumpeter standing on high stilts, from his trumpet is suspended a banner, with the words,—"*Our Own Times. Illustrated by George Cruikshank;*" grouped at the foot are children and grown folks. The margins contain annotation in the artist's autograph, and over all he has printed the words,—"*No. 1 March, 1846. Vol. I.*" VERY FINE. NOT IN REID'S CATALOGUE. The reverse contains another sketch of the same subject, entirely different.

346. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Design for the cover of "Our Own Times." $7\frac{1}{4}$ by $8\frac{3}{4}$ inches, inlaid.

ORIGINAL DESIGN, entirely different from the preceding, possibly an earlier sketch, some of the figures are very indistinct. In the centre is a man holding a globe in his left hand, above which, in large letters appear the words,—"*Our Own Times,*" and below, the inscription,—"*suggested & Illustrated by George Cruikshank.*" In the lower half are three compartments, each containing different groups of figures. A decorative arch surrounds the top portion, and above all, the words,—"*Roblins à Kiepes.*" In the right-hand upper corner the artist has written,—"*Get an Answer No time—*"

This may possibly be Cruikshank's earliest conception for a cover design to this work. On the reverse is an ORIGINAL PENCIL SKETCH, evidently an unfinished design for the same work, entirely different from any of the above. This is signed,—"*George Cruikshank.*"

347. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink and pencil,—"*G. Cruikshank.*" $7\frac{1}{4}$ by 9 inches, inlaid.

Several sketches on one sheet, including two designs for the back of Sir Francis Head's Book on "The Emigrant;" both designs are different, one being an ornamental lettering, the other, the title of the work within an arbor decoration. In the upper left corner is a sketch of an axe made by the author himself, under which Cruikshank has written,—"*This are sketched by Sir Francis B. Head Bart, as the one used by the Emigrants in Canada—when he was Governor.*"

On the reverse side is an ORIGINAL PENCIL SKETCH, signed in pencil,—"*Geo. Cruikshank.*" and lettered by him,—"*The Emigrants Hut in Canada.*" This sketch is Number 2389 in Reid's Catalogue.

Attention is called to the unusual signature of Cruikshank, on the first of the above sketches, he having originally signed the same in ink,—"*GC*" afterwards, adding in pencil,—"*ruikshank.*" commencing the first letter under the "k" in the previous signature. AN EXCEPTIONALLY CHOICE EXAMPLE.

348. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Signed. —"*George Cruikshank.*" $7\frac{3}{4}$ by $4\frac{3}{4}$ inches, inlaid to 4to.

Preliminary studies of animals. In the centre, a child pulling a cat's tail, under which Cruikshank has written,—"*tête à tête.*"

349. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink. —"*George Cruikshank.*" 4 by $6\frac{1}{4}$ inches, inlaid to 4to.

Several studies on one sheet. At top is a political seesaw, "*Ld. Brown*" standing in the centre balancing same, with opposing groups sitting on opposite ends. Below is a sketch of "*Lord Brougham,*" riding on a broom.

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350. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed.—*“George Cruikshank,”* and lettered by the artist,—*“Shoot Folly as it flies.”* 3½ by 5¾ inches, inlaid to 4to.

A charming little unfinished sketch. APPARENTLY UNPUBLISHED. NOT IN REID'S CATALOGUE. A youth lying beneath a tree, flying a kite. On the reverse is an ORIGINAL UNFINISHED PENCIL SKETCH of a clown before a mirror.

351. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Not signed. 4¼ by 4¼ inches, inlaid to 4to.

An early if not the first conception by the artist for the coach and its occupants depicted on the caricature,—*“Sailors on a Cruise,”* published in 1825.

352. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, with sepia shading. Signed,—*“Geo. Cruikshank,”* and lettered by the artist,—*“Just arrived from Ireland.”* 7¼ by 5¼ inches, inlaid to 4to.

Three figures on one sheet; two Irishmen, one with pack on stick over shoulder, the other with box on arm; a sailor is seen going in the opposite direction.

Early sketches of Irish characters, used by Cruikshank for illustrating *“Tales of Irish Life.”* [By I. Whitty.] 1824.

353. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed,—*“George Cruikshank,”* and lettered by the artist,—*“Bottom the Weaver.”* 4 by 6½ inches, inlaid to 4to.

AN APPARENTLY UNPUBLISHED SKETCH for *“Midsummer Night's Dream.”* *“Bottom,”* is represented with a man's body, and the head of an ass.

354. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Signed,—*“George Cruikshank.”* 4¼ by 4½ inches, inlaid to 4to.

Studies of Hens fighting, and man with parrot face. On the reverse are two profile sketches, besides which the artist has written,—*“black lig from the black legs of game birds to point a moral & adorn a tale.”* Signed,—*“George Cruikshank.”*

355. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed,—*“Geo. Cruikshank.”* 7 by 3½ inches, inlaid to 4to.

Several detail and finished sketches of *“Cossacks,”* on foot and horseback. Sketched on the reverse of a portion of a letter, which was addressed to Murray, the publisher.

356. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink,—*“Geo. Cruikshank.”* Several sketches on one sheet, including two well executed portraits of Russian Majors, and a group of sporting sketches, unfinished, lettered by the artist.—*“over the water.”* 6¾ by 4¼ inches, inlaid to 4to.

NOT IN REID'S CATALOGUE.

357. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES, some shaded with ink. Signed,—*“Geo. Cruikshank.”* Sketch of an Englishman with monocle, large pipe in mouth and cane under arm. Several sketches, front and back view, on one sheet. 6 by 7½ inches, inlaid to 4to.

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358. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Signed, —“*Geo. Cruikshank.*” 6½ by 3 inches, inlaid to 4to.

Several portrait sketches on one sheet, above which Cruikshank has written,—“*Now I’ve got you sir I told you I gave fair warning . . . , no use Kicking you cant get away.*” On the reverse are some unfinished pencil sketches.

359. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Not signed. 4 by 5½ inches, inlaid to 4to.

This is an early if not the artist’s original conception for the plate appearing in “*The Cat’s Tail*,” published in 1831, and lettered on the finished etching,—“*you shall judge for yourself—there’s the lady & cat.*” Shows the Baroness Katzschildt in admiration at the salutation of “*Merlin.*”

360. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink.—“*George Cruikshank,*” and lettered by him,—“*The British Beehive.*” 5¾ by 8¾ inches, inlaid.

Very elaborate design, full of figures. Sectional view of a large dome, divided into numerous compartments, each showing several figures.

Reid, Number 2653.

Original sketch of the cut appearing on the first page of a four-page leaflet, entitled,—“*A Penny Political Picture for the People,*” published by W. Tweedie, 1867.

361. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Signed. —“*Geo. Cruikshank.*” 8¾ by 6¾ inches, inlaid to 4to.

Two sketches on one sheet, both apparently UNPUBLISHED, AND NOT IN REID. A jovial sketch of George IVth, showing him with a large cudgel in one hand, and a tumbler in the other; above, Cruikshank has written,—“*Hurraw for old Ireland with Halbabes whack,*” and below,—“*The Prince Regent (G. 4th) Dancing at a Ball for the Benefit of some distressed Irish.*” The other sketch shows the “*Prince*” standing in the stern of a small steamboat.

Apparently two unpublished sketches intended for “*Tales of Irish Life.*” NOT IN REID’S CATALOGUE.

362. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink, —“*George Cruikshank.*” 6¾ by 6 inches, inlaid to 4to.

NOT IN REID’S CATALOGUE. Ornamental framework, with the design in oval, apparently intended by the artist for “*Midsummer Night’s Dream.*” On the lower margin he has written,—“*Titania & Bottom the Weaver.*”

363. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed in ink. —“*Geo. Cruikshank,*” and lettered by him.—“*Look at the Clock ride—Ingoldsby Legends.*” 4¼ by 6¾ inches, inlaid to 4to.

An early, and possibly the artist’s first conception of the plate illustrating *Patty Morgan the Milkmaid’s Story*,—

“*And close at his heels, not at all to his liking,*

The terrible clock keeps on ticking and striking,” etc.

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364. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—*"Geo. Cruikshank."* 4½ by 7¼ inches, inlaid to 4to.

NOT IN REID'S CATALOGUE. Beside a large pillar, on which appear the words,—*"More is Latin for Death ergo—Morison must be Deaths Son Death."* stands a full-length figure, long coat, tightly laced, giving the effect of an hour-glass to his figure; below, the artist has written,—*"The Doctor that Cures all Disorders with one sort of Pill-remedy."* AN EXCEPTIONALLY FINE PIECE.

365. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. With inscription in ink,—*"A first sketch for 'Misers Daughter,'—of the Grand Barge Hotel on the River Thames—George Cruikshank."* 4¾ by 7 inches, inlaid to 4to.

NOT IN REID'S CATALOGUE. As stated this is the artist's first conception of the plate which finally appeared in the *"Miser's Daughter,"* published in 1843, with the caption,—*"The Folly on the Thames."*

Sketches with the artist's written statement regarding their conception are EXCEEDINGLY SCARCE.

366. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink.—*"George Cruikshank."* 10¼ by 14 inches.

NOT IN REID'S CATALOGUE, AND APPARENTLY UNPUBLISHED. At the top is a sketch of *"Bottom, the Weaver,"* with the head of an ass. Below, within an oval, is shown a wood-scene, with the figures of *"Bottom"* and *"Titanea."* On the lower edge of this last sketch, the artist has written,—*"Titanea and Bottom the Weaver,"* and below this the words,—*"Original Sketch."*

A sketch apparently intended for *"Midsummer Night's Dream."*

367. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink.—*"Geo. Cruikshank,"* and lettered by him,—*"Old Montague House. The British Museum."* 7 by 4½ inches, inlaid to 4to.

On the reverse is a sketch of *"The Field of Waterloo,"* so lettered by the artist, and signed,—*"Geo. Cruikshank."*

368. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. Signed.—*"Geo. Cruikshank,"* and lettered by him,—*"Battle of Agincourt."* 6¾ by 4¼ inches, inlaid to 4to.

On the reverse is an A.L.S. by Cruikshank, dated, Aug. 20, 1852, sent to Lovell Reeve, and reading,—*"Will you be so obliging as to give the bearer a cheque for the last eight drawings by yours truly Geo. Cruikshank."*

369. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink.—*"Geo. Cruikshank,"* and lettered by the artist,—*"The Duke of Wellington."* 3½ by 4 inches, inlaid to 4to.

A well-executed profile sketch.

370. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—*"Geo. Cruikshank,"* and lettered by him,—*"self."* A portrait of himself. Beneath is a pen-and-ink sketch, a profile of a girl. The two inlaid on one sheet, 4to.

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371. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Not signed. $7\frac{1}{4}$ by $7\frac{1}{2}$ inches, inlaid.

There are two sketches on one sheet, the top drawing shows an artist sketching; the lower one, an open book, lettered,—“My Sketch-Book,” with a cupid at each side. In the top corner, Tilt, the publisher has written,—“*Sketched by George Cruikshank in my shop this morning. Chas. Tilt, Nov. 22, 1834.*” Although not an elaborate drawing, being only a rough sketch, it is nevertheless a CHOICE ITEM.

372. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH. Signed in ink,—“*George Cruikshank,*” and lettered,—“Table Book.” $6\frac{1}{2}$ by $4\frac{1}{4}$ inches, inlaid to 4to.

The original sketch of woodcut showing the Genius relieving Hi To from the magician's art.

373. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCH, shaded with red and black ink. Not signed. $8\frac{1}{4}$ by $4\frac{1}{4}$ inches, inlaid to 4to.

A CHARMING PIECE, POSSIBLY UNPUBLISHED. A large crowd of people, male and female, in a rotunda, similar to the plate in “The Sketch Book.” lettered,—“Montpellier Rotunda—Cheltenham.” [See No. 285.] VERY FINE AND RARE.

374. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Signed, in ink,—“*Geo. Cruikshank.*” 7 by $4\frac{1}{4}$ inches, inlaid to 4to.

Early portrait sketches, one a well-executed portrait of George IV.

375. CRUIKSHANK (GEORGE). SEPIA DRAWING. Not signed. Somewhat rubbed. $4\frac{3}{4}$ by 8 inches, inlaid to 4to.

AN APPARENTLY UNPUBLISHED SKETCH. NOT IN REID. A figure with outstretched arms standing on a large bat, flying through the air. The whole design with an oval border-line.

376. CRUIKSHANK (GEORGE). ORIGINAL SEPIA of Queen Victoria, profile: also an ORIGINAL PEN-AND-INK SKETCH, a profile portrait, signed, “*Gck.*” Two small sketches, inlaid on one sheet, 4to.

377. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Studies of military heads, signed,—“*Gck;*” Unfinished profiles, etc., signed,—“*Gck;*” Two profile sketches, one an exceptionally fine one, on one sheet, signed,—“*Geo. Cruikshank;*” Two portrait sketches on one sheet, signed,—“*G.Ck.*” Together, 4 pieces, all inlaid.

378. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Female study, in two attitudes, signed,—“*Geo. Cruikshank;*” A large sheet containing many unfinished sketches, signed,—“*George Cruikshank;*” Sketch of a cottage, signed,—“*George Cruikshank.*” Together, 3 pieces, all inlaid.

379. CRUIKSHANK (GEORGE). ORIGINAL PENCIL SKETCHES. Various studies, portraits, sketches, details of the human body, animals, etc. Each sheet signed by the artist. All inlaid. Together, 3 pieces.

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380. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Study of man and dog, signed.—“*Geo. Cruikshank;*” Portrait studies and full-length figure of an officer, signed.—“*Geo. Cruikshank;*” Landscape with bridge, signed.—“*George Cruikshank;*” and one other. Together, 4 pieces, inlaid on 3 sheets.
381. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH. A plan, with a profile, beside which the artist has written.—“*yes contrast it with the present state,*” signed.—“*George Cruikshank;*” Sketch of nude figure, also portrait in profile, on the reverse side of a note, signed by Cruikshank and dated, Aug. 14, 1850; Pencil Sketch, flags, portrait, balloons, etc., signed.—“*GCK.*” Together, 3 pieces, all inlaid.
382. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Portrait and figure with annotations, signed.—“*GCK;*” Unfinished sketch of steamboats, signed.—“*GCK,*” and marked.—“*copy;*” Study for Cliffs, not signed. Together, 3 pieces, all inlaid.
383. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Studies of men, horses, etc. Not signed. Several on each sheet. Together, 6 pieces, all inlaid.
384. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCHES. Portrait studies, one apparently a portrait of himself, another, that of “Polly C.” etc. Together, 5 sheets, inlaid on 3 sheets, 4to. Not signed.
385. CRUIKSHANK (GEORGE). ORIGINAL PEN-AND-INK SKETCH BY ISAAC ROBERT CRUIKSHANK. A shooting match, probably at “Hyde Park,” England. Signed by Robert Cruikshank.—“*By my Brother Isaac Robert Cruikshank.—GCK.*” 5 by 3¼ inches, inlaid to 4to.
A charming little design, and an EXCEPTIONALLY FINE PIECE.

AUTOGRAPH LETTERS BY GEORGE CRUIKSHANK

CRUIKSHANK—GOUGH CORRESPONDENCE, comprising those letters sent by Cruikshank to John Bartholomew Gough, the great temperance lecturer of America, which were formerly in the latter's WORLD RENOWNED collection, and which formed part of Vol. 25 of Number 171 in the Borden Catalogue.

These letters comprise without doubt the most important collection of its kind ever offered at public sale in America. They are all of unusual length, and contain a vast amount of interesting and important information relative to the artist's works, especially his famous painting, “*Worship of Bacchus;*” also notices of his work for the temperance cause in England, and his friend's labors for the same in America, and the latter's endeavors regarding a “*Testimonial*” to Cruikshank by his friends in America.

The American interest is of unusual importance; but few letters by Cruikshank, outside the present collection, are extant, which reveal to so great an extent his own sentiments regarding his “*Brothers*” in America, and affairs connected with his own private life.

Regarding the artist's painting.—“*Worship of Bacchus,*” which is men-

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[CRUIKSHANK (GEORGE). Autograph Letters—*Continued*]

tioned very freely throughout the letters, the Dictionary of National Biography states,—“But his *magnum opus* in one sense, for it measures 7 feet 8 inches high by 13 feet 3 inches wide, is the huge cartoon crowded with groups and figures which he produced in 1862. . . . This, a work of inexhaustible detail and invention. . . . was intended to be his formal and final protest against intemperance. The original oil painting is in the National Gallery.”

It has been thought advisable on account of the great importance of the contents of these letters to quote in full, rather than to give garbled extracts of the same.

THE FOLLOWING NUMBERS, 386 TO 399 INCLUSIVE, COMPRISE THOSE LETTERS FORMERLY IN THE ABOVE-MENTIONED VOLUME.

386. CRUIKSHANK (GEORGE). A.L.S., 2pp. 8vo, 48 Morning Place, September 29, 1853. Written on mourning paper.

“*Dear Gough—*

You will see that my friend Mr Staey has written your name & Mrs Goughs at the back of his card which you will have to present to Mr Gange the store-keeper at the Cos . . . when no doubt they will show you everywhere & every attention We got home—I am thankful to say—quite safe yesterday—and hope you arrived safely at yr native town—and that your reminiscences have been impressive and also delightful—

Mrs Cruikshank desires her kind regards to Mrs Gough & yourself and with mine also I remain yours truly,

GEORGE CRUIKSHANK.”

387. CRUIKSHANK (GEORGE). A.L.S., 4pp. 8vo, 263 Hamstead Road, London, June 26, 1865.

“*My Dear Gough—*

. . . Having now something particular to write about I have been going to write a long letter to you—for the last fortnight—but I now feel that if I wait until I can find time to write a long letter—I shall not write at all so here goes—for a short one—and the long and the short of the matter is this, my big picture of “the Worship of Bacchus”—13 ft. 4. by 7 ft. 8. has been for the last two years traveling about in this country and Tweedie suggest that it should now be sent on its travels abroad—and with respect to this I want your advice and assistance.

A very respectable man of the name of Mace—has been exhibiting & explaining the picture—but I do not know whether he would like to travel to America with it—and if he declines to do so—could you take charge of it and arrange with some that you could depend upon—to exhibit and explain it—and also to sell the Prints—in the United States?

I know that I need only add that the exhibition of the picture & the sale of the prints are for my benefit, to ensure your kind advice and assistance—for yours very truly

GEORGE CRUIKSHANK.”

“*My wife unites with me in kindest regard to Mrs. Gough—and yourself.*

I would willingly give more than a trifle to hear you describe my picture—and I hope it will not be long before I hear your voice again—on this side the Atlantic.

388. CRUIKSHANK (GEORGE). A.L.S., 6pp. Svo, London, October 8, 1867.

"My dear friend J. B. Gough.

One reason for my not replying to your letter was, that I have been told from time to time, that you were coming over to your native land again—and another reason was, because—month after month—we have been trying to get my large picture of "the Worship of Bacchus" over to America—but without success—so that what with the heavy 'duty'—the 'Insurance' & the difficulty of getting any one, to take charge of the picture & the prints—my picture of 'The Worship of Bacchus' will never be exhibited in the 'United States'—this I am sorry for—and I know you will be sorry to know that, in a pecuniary point of view—the exhibition of the engravings has been a failure in this country—and you will also be sorry to know, that in consequence of the 'Monetary Panic' in this country—and the failure of some of our wealthy Temperance friends—about £2000. debt has been thrown upon my shoulders! poor Sam-I-Gurney lost about a million & a half of money!—all his 'Goods & Chattles', were sold by auction—and as he had my drawing of this 'Worship of Bacchus'—(Which you will remember seeing at my house) I was obliged to go & bring this drawing back—as the 'copyright' went with the drawing, I shall always rejoice that I have been a stern advocate of the Temperance cause—but it is a curious fact that my taking up this cause—has cost me in one way & another—in about 22 years £10,000!—Everything I have published upon this question has been a loss—and people that used to employ me as an artist ceased to do so—as they supposed all my talent was gone—because I abstained from Wine—Beer Spirits & Tobacco! ! !—I am going to publish some of these facts—& you shall have a copy of the work when ready and now my dear friend I am going to ask you a favor—In the first place I am happy to say, my dear wife & I, have a small independence—which nothing can alter whilst we are alive—but if so happens that to secure a property worth £2000. I require just at this moment about 5 or 6 hundred pounds—for 12 or 18 months—and my reason for asking you if you could do me the great favor of lending me that sum for about that time, is because all my friends have been—by the 'Panic'—either entirely ruined, or so crippled, that they hardly know how to get on—England never was in such a state as she is at present and all through heedless speculations or unprincipled—rascally—one of my friends who would have lent me what I want—in a minute—had £13000 a year—& now he has not one farthing! and he & his wife go & stay with one friend and then with another,—or they would have to go to the Parish.

I know my dear boy your sincere friendship towards me & that you will lend me this help if you can—& if you should send the whole or a part over to me I will give you my note of hand to hold for a given time—and I know that you will rely upon my honor for the amount to be returned in due course—I was much pleased with the part of your letter which has been published in 'The Record'—It is a first rate policy not to have all Teetotal Lectures—& I feel convinced that you will serve the cause greatly by this means for you will get people to come & hear you, upon other subjects, that would not attend anything Teetotal & with your wonderful power of words you may put a word in—that these anti teetotal people—will never forget or get rid of. My Wife joins with me in the kindest remembrances to your wife, & yourself and trusting that you are both in good health—as I am glad say we both are—I am my dear friend yours very, very truly

May God bless you both.

GEORGE CRUIKSHANK."

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389. CRUIKSHANK (GEORGE). A.L.S., 2pp. 8vo, n.p. August 22, 1871.

"Dear Friend—

Having lately made the acquaintance of Mr. I. W. Bouton—and who I believe leaves 'old England' tomorrow to return to 'New York'—I take the opportunity of sending this note and two circulars—respecting 'The Worship of Bacchus', and shall be glad if you, and any of your total abstaining friends can do anything to help me out of the mess that the picture committee have left me in—

My wife joins with me in kindest regards to your dear wife and yourself—and trusting that you are both in the enjoyment of good health as I am happy to say that we both are—

I remain Dear friend

Yours truly

GEORGE CRUIKSHANK.

"PS

*Oh! how delighted we—
& all the abstainers would
be if we had 'Gough' with
us again! ! !—"*

"To J. B. Gough"

390. CRUIKSHANK (GEORGE). A.L.S., 3pp. 8vo, n.p., December 18, 1871.

"My dear Friend John B. Gough—

Very sorry to find that you have been unwell, and my sincere prayer is that you may soon be restored to perfect health—

I am not surprised at the kind & brotherly feeling expressed & proved, by your letter of the 2nd. inst. but am indeed greatly surprised at this most unexpected, but extremely kind proposal of a testimonial—

I knew that my name was known in America—but I had no idea that there existed in the 'United States' such a friendly feeling towards the old artist—which feeling however I very highly estimate—If this kind favor should be conferred, I beg to suggest that it be as a Testimonial to GC—who has been working against strong drink—with Pencil—Pen & voice—for upwards of sixty years—being now in my 80th year—and working as hard as ever in the great & good cause of Total abstinence—and I am glad to tell you that those in this country who take strong drink, are beginning to think—and are going to try to stop drunkenness by altering the Licensing System—many of our worthy Bishops are now working in that direction—and I only wish they could hear some of your powerful arguments—and to point out to them the right road—

My wife joins with me in kindest regards in best wishes towards your dear wife and yourself and I am my dear friend yours very truly

GEORGE CRUIKSHANK."

"PS We are in the same house as when you both paid us your first visit & we often point out to our friends, the place where you and your wife sat by the Drawing room window but the Commissioners of the Roads have altered the address—to

"263 Hampstead Road' instead of Mornington Place"

391. CRUIKSHANK (GEORGE). A.L.S., 3pp. 8vo, London, August 6, 1872.

"My Dear Friend John B. Gough.

Your kind letter with its highly valued contents 'came safe to hand'—this morning—and for which I have not any thing to send you in return, but my very best thanks—

With respect to the way in which it is proposed to carry out this object I leave that entirely in the hands of yourself & friends, or in other words, in the hands of Brother Gough—and my American Brothers—I say Brothers, for I feel that the two countries—are more nearly

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related to each other, than mere 'Country Cousins'—but I do not wish anything to be said about 'The Worship of Bacchus'—affair; as I am preparing an explanation of that matter for a future time

I saw Mr. Bouton twice last week, & expect him to be with me tomorrow evening, and will then finally arrange us to what is best to be done to meet your wishes—

I have now to thank you for your photograph—a copy of which I will endeavour to give in the 'Recollections of my Time'. (which I am preparing for publication)—and in my next I will forward Photo's of my dear wife & myself—and in begging you to favor us with a Photo of your dear wife we both join in best wishes and kindest regards to her & to yourself, and trusting that we may all live long to enjoy the pleasure of each others sincere friendship. I am my dear friend

Yours truly

GEORGE CRUIKSHANK."

"PS. Have you received my pamphlet of 'The Artist & the Author'?"

392. CRUIKSHANK (GEORGE). A.L.S., 5pp. 8vo, 263 Hampstead Road, London, February 3. 1873.

"J. B. Gough—

Dear Friend & Brother—

To use the old English style of letter writing—"This comes hoping to find"—you and your dear wife, both quite well, as I am happy to say that my dear wife & I are—although we have had very trying weather here, almost constant Rain—then colds, then warm, more like a wet spring than a winter—but the winter set in yesterday in right earnest—with a very stormy cold wind & a heavy fall of snow, so much so, that yesterday—our Road was quite impassable for either Omnibus or Tramway car,—and as to to your part of the world I was indeed distressed to read the sad effects of the severe frost—sad—sad indeed—

I am working as hard as ever in the good cause—generally presiding—& sometimes as as Speaker—and your name as the great leader is constantly being brought forward, and you will be interested to know that there is a young man, of the name of Noble—who learns your orations by heart and repeats them with great success I was asked to preside at one of these Repetitions—but being engaged on that evening I shall have to do so upon another occasion—He was at a meeting one evg. where I was presiding & in consequence of some remarks that I made agt smoking—he then & there disclosed that he and a noble young man he is—would leave it off & by doing so he said his wife would be highly pleased.

I am publishing two photo prints—one the 'First appearance of W. Shakespeare on the stage of the Globe', & the other entitled 'Mothers Love'—& I want you to tell me if I present a copy of each to you, if I had better send them direct to your residence, or through the hands of Bouton the Bookseller to whom I am going to send some for him to sell, to our American Brothers—

By this time you of course have heard of that dreadful affair of the Spanish steamer causing the loss of so many lives in the English ship the 'Northfleet'—I believe that intoxicating liquor was the cause of this for we find here that Spanish sailors get drunk—as well as the sailors of other nations—

I feel my dear friend as if I could go on writing to you for hours but as it is now nearly half past one in the morning I must wish you good night—and in doing so give united best wishes & regards of my dear wife & myself to your dear wife and to your self, & subscribe myself

Yours very truly,

GEORGE CRUIKSHANK."

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"Pray do not inconvenience yourself about the time—the month of May—or any other month—will be equally cheering to 'my wife & I—'

"Do not make (if you can avoid it) any mention of 'The Worship of Bacchus'—in this matter—I shall have to write a long private letter to you upon that subject—but you might tell friends that my being a Teetotaller has cost me about £10,000—this I shall be able to show in something I am about to write—and when I intend to bring you in."

393. CRUIKSHANK (GEORGE). A.L.S., 4pp. 8vo, 263 Hampstead Road, London, June 12th, 1873.

"My dear Friend J. B. Gough.

This comes hoping that you & your dear wife are quite well—as I am happy to say—that I and my dear wife are.—

I have not time to write a regular letter to you, but 'under all circumstances,' it occurs to me, that I had better forward to you a copy of what I felt obliged to send to all the Newspapers in London.

Knowing that you will excuse this hasty scrawl, and with our united regards to yr. dear wife & yourself I am Dear Friend yours truly

GEO. CRUIKSHANK."

Then follows a copy of the letter referred to,—

"To the Editor of

Sir. A paragraph has lately appeared in the Newspapers, relative to a Testimonial which was presented to me by some friends; and as not any date is given, it is supposed to be a recent matter, whereas it occurred nearly seven years back, mention is also made in this paragraph, respecting pensions, and this statement, altogether, has led many to suppose that I have a good sum of money in hand from these sources, but as this is not the case, I shall esteem it a favour if you will allow me to inform the public through the medium of your paper, that previous to the Testimonial being started, a 'party' who proposed to establish an insurance society for the working classes—and who induced me to join in the prospect, committed a Forgery—by which I lost, what was to me a considerable sum of money—and from that time up to the present, in some efforts to serve my fellow creatures I have sustained losses amounting to upwards of £3000—so that unfortunately for me the balance is on the wrong side—& it will therefore be a long time before the pensions will cover my losses. I however take this opportunity of giving my heartfelt thanks to all my friends for their kind efforts in favour of Sir your Obt Servt

GEORGE CRUIKSHANK."

"263 Hampstead Road,

May 28th 1873."

"P. S. I was distressed to hear of that great fire at Boston.—

I have not yet joined the 'good Tempters'—

I should like to know your opinion upon this subject."

394. CRUIKSHANK (GEORGE). A.L.S., 5pp. 8vo, July 22, 1873.

"Dear John B. Gough

Friend and Brother

The first words I have to write, are to express a sincere hope that you and your dear good wife, are in the enjoyment of good health, which I am happy to say my dear good wife is blessed with—I am myself a wonderful example of good health, generally, but lately I have had an attack of Influenza, a very strange sort of affection from which a large number of people have been suffering here and supposed to have been produced by most extraordinary changes in the weather—The symptoms are occasional depression—Three of my medical friends have suffered

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severely from it—and although I have not been able to go on with my work in my usual constant & regular way, yet it has not kept me in doors for an hour, & I have attended the meetings (the Tectotal meetings) as usual.

And now my dear Friend, sorry am I to trouble you with my own affairs—but you kindly promised to try & get some of American Tectotal Brothers to do something for me—and I have been most anxiously waiting in expectation of hearing from you upon the subject—and such is my state of mind at this moment, that if it be possible to let me know if any thing has been done in this matter, by return of Post, it will indeed be a great favour—

I had thought that long before this I should have the pleasure to send you a couple of Prints—taken from two pictures of mine but the 'Autographe compy'—or permanent photographers have sadly disappointed me for after waiting for two years they have failed to produce what was required & I have therefore to go elsewhere—and I hope in another month or two to send the prints—which I very much wish you to see & for a most particular reason.

Once more dear friend trusting that you and your dear wife are both well & with our united & Kindest regards I am your truly

GEO. CRUKSHANK."

"I forgot to tell you that I seem to be entirely recovering from that attack of Influenza & with the blessing of the Almighty regaining my usual & remarkable strength but it is curious that all the time I have had it every one has said how well I looked—

Write to me soon about your hands—and I know you will give me your helping hand as soon as it is possible—in a short time I shall write out the full explanation about Mr. Bacchus."

395. CRUKSHANK (GEORGE). A.L.S., 4pp. 8vo, London, August 29, 1873.

"My Dear & worthy Friend,

John B. Gough—

I am glad to find that the health of your dear wife is better, & trust that she may soon get well—also glad to know that you are well, but regret that you should have that affection in the hands, and in the hope of being able to be of some service to you, I suggest that you write out a clear statement of the case,—which I will hand to my friend Erasmus Wilson—who is known as the first Medical man in 'Europe' in all such cases—and he may perhaps prescribe something that will effect a cure.

My wife & I were staying at Margate for a week—where I got your kind letter of the 19th inst. whilst there I met, by chance—an American Gentle who is an Engineer & total abstainer—and who said he knew you—so we had a long chat about 'J. B. Gough'—his name is 'Martin Benson'—and last Sunday evening at a friends house I met another native of the United States, and had a chat with him, about you & your lectures—many of which he had listened to with interest. He is a minister of the Gospel—and a thorough going 'total abstainer'—his name is the Rev. Edwin C. Sweetser—of New York.—

With respect to these terrible fires in the States, it really seems to me as if it were the work of some insane incendiary—we have many fires in London—but we have 'party walls' which separate each house—and the fires do not often spread beyond the premises where the fire began—but some times lives are lost & this is caused by the drink—in almost every instance—and by fellows throwing their burning matches about after lighting their pipes & womens dresses are often set on fire in this way—and one poor woman was very nearly burnt to death the other day near our house by a match thrown down in this careless manner.

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I had thought that before this I should have been able to send you copies of some prints which I had hoped would have been produced by a new style of photography—but after a great deal of labour & loss of time & money—for about 4 years the matter turns out to be an entire failure. This is a sad disappointment—but I am sorry to tell you not the only one—for after going on with a work for nearly two years a sudden dissolution of partnership of the publishers put a stop to that.

I now conclude with sending the united best wishes & regards of my dear wife & myself to you & your dear wife & as I hope to do for many day, sign myself yours truly

GEO. CRUIKSHANK."

"P.S. Mr. Bouton of New York called here the other day & said he had seen you quite well first before he left for England."

396. CRUIKSHANK (GEORGE). A.L.S., 4pp. 8vo, London, February 7, 1874.

"Dear Friend & Brother

J. B. Gough—

This comes hoping to find you & your dear wife in good health—as I may say, it leaves my good wife & I at present.

I am at the request of some friends, Republishing some of my early works, the first one being 'Phreological Illustrations' done nearly 50 years back—and a copy of which I have asked Mr. Bouton to forward to you—

I am sending some copies to him to see if he can sell them to our American Brothers.—

I do not wish to put you to the trouble of writing—but never the less, I should be glad to have even a line from you—and know from you, how the cause is progressing in the United States. we are here certainly making progress—but slowly—the fact is we want a J. B. Gough, but much as I should like to see him & his 'better half' I would not on any account have him run the risk & have all the trouble of crossing the Atlantic again.

So my God bless you both in your happy settled Home and with every wish for the health & happiness of you both & with our united & kindest regards I am dear friend yours truly

GEO. CRUIKSHANK."

"Postscript
other side"

"P. S. With respect to disappointments it really seems to be my fate to meet with them constantly, for it so happens, that for four years, I have been working hard & preparing some works to be published in Photography—but after many attempts the party who had them in hand, failed altogether in the process! so there is all my time and money gone!—

I had expected also to have had the pleasure of hearing from you but when that Panic occurred I saw at once that there was not any chance of your being able to carry out what you suggested—so I compared myself to a poor Boatman whose boat had been knocked about a good deal, & wanted repairing—and a friend on the other side of a river had promised to get him some brass nails—so the boatman kept on doing the best he could to get his craft in good sailing order—but anxiously looking all the while across the River for his friend whose boat he expected to see coming across every day & when he saw it in the distance a most violent storm arose & he saw his friend's boat stuck fast on a Sand Bank, and you may imagine how the poor boatman & his friend also were disappointed.

I do hope that your hands are better, but if not, do pray send me

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an exact account of the way they are affected—for I feel almost certain that my friend Dr Richardson could give you a remedy—he is a first rate fellow & is giving lectures upon Alcohol to show how it produces diseases in the Brain & Body.”

397. CRUIKSHANK (GEORGE). A.L.S., 3pp. 8vo. June 25, 1874.

“Dear Friend & Brother,

J. B. Gough—

Some short time back I was sorry to hear that you had been very unwell—and now trust that you have quite recovered and that you and your dear wife are quite well—as I am happy to say that my dear wife & myself are—

I am sending this week a parcel of books of some more of my early catchings the ‘Illustrations of time’ and have enclosed a copy for you of which I beg your acceptance—and have asked Mr Boulton to forward it to you—

Since that unpleasant affair with respect to the ‘Worship of Bacchus’—I never see Mr. Tweedie—but I was indeed distressed the other day to find that he is afflicted with a sort of cancer—upon which our first class medical men are afraid to operate—This is indeed a sad sad matter for there does not appear to be any hope of his recovery.

Being just now suddenly & unexpectedly called out I must conclude these few lines—with sending the best wishes & united regards to you & yours & hoping to hear from you soon I am Dear Friend

Yours most sincerely

GEO. CRUIKSHANK.”

398. CRUIKSHANK (GEORGE). A.L.S., 4pp. 8vo. October 15th, 1874.

“Dear John B. Gough—

Friend & Brother,

When Mr. Boulton, of New York, was over here lately, I was indeed glad to hear from him, that you had quite recovered from your late illness, and I trust that you & your dear wife are both quite well, as I am happy to say my dear wife & I are—

I suppose you have heard of poor Tweedie being now most seriously ill He is suffering from cancer in the upper and middle part of the thigh, & which for a long long time he did not attend to, or have any advice upon, until it was too late to perform an operation which might have saved his life—but it has now extended up past the groin—and there is now no hope—in fact, he is poor fellow sinking fast—

Ever since I discovered that I was to be such a serious loser by the bad management of John Taylor & Tweedie—in ‘The worship of Bacchus’ affair and in consequence of the way they both treated me I have never spoken to either of them—but finding that my old & esteemed friend Tweedie was in a dangerous state, of course I forgave him—and constantly called in the Strand to enquire about his health, & in case an operation was to be performed recommended a first class man to assist, and I fully expected that all this would have been reported to Mr. Tweedie & that he would have desired to see me, but as I was not invited to call, and as I found he was on his death bed—I determined to go & see him if he wished for the interview so I went to his house the day before yesterday, & he was glad to see me and wished that I had called before—I gave him my hand & my best wishes but it was a sad meeting & a sad parting—poor fellow! his voice is quite gone & he can only whisper. Mrs. Tweedie had to stoop down to the pillow to hear his whisper—

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which she conveyed to me—The interview was short—and I left him—with a sad heart—perhaps never to see him alive again—

Poor dear Mrs. Tweedie and her two daughters are nursing him with the greatest care & attention; but it is a sad sad thing for his dear good wife & his dear children.

My wife joins with me in kindest regards to your wife & yourself and hoping soon to hear from you I am yours truly

GEO. CRUIKSHANK."

399. CRUIKSHANK (GEORGE). A.L.S., 6pp. 8vo. February 12, 1875.

"Dear Friend John B. Gough—

When I look at the date of your letter & find it to be 'Nov 27, 1874'—I can hardly believe that I have delayed writing an answer for so long a time—but the fact is, we have had here a most severe & trying winter, and many of our friends have not only been suffering from illness, but many of our most intimate & dearest friends have passed away—these sad events & having had to work hard in the great cause by attending & presiding at meetings & having to attend to other peoples affairs, as well as my own, has so occupied my time, that I have hardly had a minute to myself, but now having the opportunity, the first thing I do is to express the great delight of my dear wife & myself to find that your dear wife is restored to health & that you are quite well—as I am happy to say, my wife & I are—we have been so far in the fashion of the season, as to have a little 'coid' now & then—but I am indeed thankful to say that we have never been laid up for a day.

With respect to the proposed Testimonial from our American Brothers—I should have felt it a very great compliment, but I can well understand the difficulty of carrying out such an object—particularly from what you state—so do not my dear friend give yourself & your friends any more trouble about the matter—had it been a general affair I would have had a printed form of thanks to send to each subscriber but I can only now beg of you when you see those kind friends who have subscribed to give them my best thanks—and I shall keep the list of their names as a treasure.

When that dreadful fire took place I at once saw that it was one of those unfortunate events that called for the sympathy and assistance of the Nation, & of course never expected that a people however kind generous could spare any thing the Testimonial.

In our drawing room, there is an arm chair—always near the window—and in which chair you sat with your dear wife by your side—when we first had the pleasure of seeing you both and I felt visitors (pointing to these pieces of furniture) 'That is J. B. Gough's chair & that is Mrs. Gough's' where we shall be pleased indeed to see you both seated again—and make our house your home.—

With respect to poor Tweedie—he behaved in an extraordinary manner towards—he & John Taylor causing a most serious loss—but finding that he was dying I of course forgave him & went & saw him on his death bed, & with which visit, poor fellow, he was much pleased—He was a man so much respected that people would not believe what I complained of but now that he is gone it turns out that I am not the only one who has had losses & some think that he could have hardly been in his right mind to have acted as he did—one of his best friends lent him about £2000 which you may be said is all gone—for the debts amount to £13,000 & there is only tenpence in the pound to meet them. This ended all very sad—and pains me exceedingly when I think of the poor widow & the children—

My wife unites with me in best wishes & regards to your dear wife

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& yourself and as she attends to all matters about proofs and sketches—she desires me to say that she will attend to your wishes after the 10th of March—and now trusting with the blessing of the Almighty we may all enjoy health & a long life I am dear friend yours truly
GEO. CRUIKSHANK."

"P. S. In the work I am preparing for publication—(but which will not be ready until the end of the year) I shall be able to prove that I have lost about 12 or 14 Thousand pounds by being a Tectotaller!—but I hope to get over that in time—but these loses with others too long to explain have so crippled me that I am compelled to ask friends to assist me—and as I suppose those dreadful & most destructive fires in the states have prevented you from carrying out your kind intention towards me—I venture to ask if you can help me with a loan—of a hundred or two—which I would undertake to return at the end of this year—What you have done already was most important & for which I cannot sufficiently thank you—An early answer will oblige as I am in a regular fix just now."

400. CRUIKSHANK (GEORGE). A.L.S., 1p. Svo, n.p., March 1st. 1870.

"Dear Mr Gibbs.

Be so good as to give the paper to the bearer—

I will bring the proof—& pay for this paper on Wednesday morn (tomorrow)

Yours truly

GEO. CRUIKSHANK."

401. CRUIKSHANK (GEORGE). Autograph Letter, Signed, 2p, Svo, May 14th, 1868. To Capt. J. Cruikshank. With addressed envelope in Cruikshank's autograph, signed by him. Framed and glazed.

Regarding a Sergeant Pratt.

402. CRUIKSHANK (ISAAC—Father of George Cruikshank). Woodward (G. M.). Eccentric Excursions; or, Literary and Pictorial Sketches of Countenance, Character and Country, in different parts of England and Wales. Interspersed with Curious Anecdotes. *With over 100 PLATES IN COLOR, all engraved by Isaac Cruikshank, after G. M. Woodward.* 4to, full green crushed levant morocco, rich gilt back, broad dentelle inside borders, gilt edges, by L. BROCA. In a morocco open faced case. London: Allen and Co., 1796

LARGE AND FINE COPY OF THE RARE FIRST EDITION. ALL THE PLATES IN FIRST STATE. An edition published the following year (1797) is sometimes erroneously designated as the first. The plates are rich impressions, many of which broadly satirize the life and times of the English and Welsh inhabitants of the time, both in town and country.

403. CRUIKSHANK (ISAAC). ORIGINAL SEPIA DRAWING. "Charles Prie alias Old Patch." Unsigned. Accompanied by a copy of the engraving for which the drawing was made. Framed and glazed.

[London] Tegg & Co., Feb. 14th, 1803

000. CRUIKSHANK (ISAAC). For Original Drawing, with Inscription by George Cruikshank. See, No. 385.

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404. CRUIKSHANK (PERCY). Original Drawing IN WATER COLORS: "The United Germans." Signed,—"*P. Ck. delt. 1871.*" A soldier, with heavy moustache, holding string of sausages, in his hand one lettered "Prussia," on the floor and attached to "Prussia" are Hesse, Hanover, Coburg, Nassau and others. [Also] "The Cad to the man wot drives the Sovereign." Caricature in colors (by William Heath). April, 1829. 2 pieces. Framed and glazed as one.
405. CRUIKSHANK (PERCY). Guy Faux. A Squib, manufactured by Horace Mayhew and Percy Cruikshank. *Folded panoramic sheet, containing 20 humorous plates IN COLOR, by Percy Cruikshank.* FIRST EDITION. Square 12mo, original pictorial boards, with cloth protecting wrapper. London, circa 1850
406. CRUIKSHANK (ROBERT). A COMPLETE SET OF "THE DANDIES." A series of 15 FINELY COLORED CARICATURES, ALL ORIGINAL ISSUES. Mounted down and bound in one vol. folio half green morocco, lettered on side. London, various publishers, 1818-1819

COMPLETE SETS ARE OF THE GREATEST RARITY.
Comprises,—

Dandies at Tea;
Dandies Having a Treat;
Dandies Dressing;
Dandies and Dandyzettes;
A new Thing for the Ladies;
The Hen-pecked Dandy;
Dandies in the Upper Boxes;
Dandy Pickpockets Diving;
A Dandy Shoe-maker in a fright;
The Dandy Lion;
Exquisite Dandies;
The English Ladies Dandy Toy;
Comparative Anatomy of the Dandy Tree;
A Dandy Fainting,—or an Exquisite in Fits;
The Dandy Sick.

Formerly many Cruikshank experts considered the work in these plates to be partly done by GEORGE CRUIKSHANK.

The above is the famous Edward Truman set, and has an association value of interest, as follows,—

Truman was a personal friend of the artist, and deciding to settle the question brought the plates to him, the result being, that on the first plate of the volume, GEORGE CRUIKSHANK has written the words "NOT ANY OF IT BY ME—G. CK."

407. CRUIKSHANK (ROBERT). Lessons of Thrift. Published for the General Benefit. By "A Member of the Save-all Club." *With the series of 12 BEAUTIFULLY COLORED PLATES by Robert Cruikshank.* FIRST EDITION. Royal 8vo, ORIGINAL PINK BOARDS, WITH MAJOR PORTION OF LABEL, entirely uncut. Enclosed in a red morocco solander case, with inner protecting cloth cover. London: Thomas Boys, 1820

BUT FEW COPIES ARE KNOWN IN THIS CHOICE STATE. From the library of Edward Henry Hill, with his finely engraved bookplate.

408. [CRUIKSHANK (ROBERT—Brother of George Cruikshank).] [Combe (William).] The Tour of Doctor Syntax through London; or, The Pleasures and Miseries of the Metropolis. A Poem. By Doctor Syntax. *With the complete series of 20 FINELY COLORED PLATES, unsigned, but thought to be either the work of Robert Cruikshank, or Thomas Rowlandson.* Svo, IN THE ORIGINAL 8 PARTS, WITH ALL THE WRAPPERS, BACK AND FRONT, entirely uncut, portions of a few backs repaired. Enclosed in a maroon morocco slander case, with inner protecting cover of red silk.

London: Published by J. Johnston, 1820

THE EXTREMELY RARE FIRST EDITION IN REMARKABLE CONDITION. PROBABLY THE FINEST KNOWN COPY. THE COVERS INTACT, ARE WITHOUT NAME OF FORMER OWNER, IN STRIKING CONTRAST TO THE ONLY OTHER COPY IN ORIGINAL PARTS SOLD AT AUCTION IN AMERICA.

IN ADDITION IT CONTAINS THE ALMOST UNKNOWN SLIP IN PART 2: "Dr. Syntax in London." . . . "On the 1st of May will be published, No. 1. of a New Volume of The New Bon-Ton Magazine." etc. The slip, dated May, 1819, regarding the indisposition of one of the artists, does not appear.

The work is entirely anonymous, both author and illustrator (or illustrators), not being definitely known. Mr. Jaggard in his Index to Book-Prices Current, gives Isaac Robert Cruikshank as the illustrator, and William Combe, as the author. Some collectors and experts declare that the plates are by THOMAS ROWLANDSON, and assert this with such certainty that they bind the book, and on the back have printed the words "Illustrated by T. Rowlandson."

After careful comparison of the work of the two artists,—Robert Cruikshank and Thomas Rowlandson, we are of the opinion that Mr. Jaggard is right in his contention that the illustrator is Robert Cruikshank, the contention being based on the work executed by Cruikshank for Egan's "*Finish to Life in London.*" although this work was not published until ten years later (1830). Undoubtedly however Rowlandson influence is seen in the reproduction of the portraits of the familiar "*Dr. Syntax.*"

That more than one artist illustrated the work is evidenced by the fact that there was issued by the publisher a slip announcing the indisposition of *one* of the artists.

409. [CRUIKSHANK (ROBERT?)]. Fashion and Folly; or, The Buck's Pilgrimage. A SERIES OF 24 MOST INTERESTING COLORED PLATES representing the exploits and adventures of DASHALL AND LUBIN through a Pilgrimage of FASHION AND FOLLY. FIRST EDITION.

London: Published by William Sams, 1822

OF THE GREATEST RARITY. These plates are sometimes attributed by collectors to be the work of WILLIAM HEATH, but the majority of experts place them to the credit of ROBERT CRUIKSHANK. Portraits of both Robert Cruikshank and Pierce Egan appear among the characters throughout the work.

These plates were published during the time when the interest in LIFE IN LONDON was at its height, and they form an extra series of plates to this famous book. Originally they appeared separately in oblong octavo style; but they have been most attractively and ingeniously inlaid in panorama style and placed in a red levant protecting case with plate glass top. The case has lock and key, and the plate can be easily seen in panoramic style by the motion to right or left as the case may be, of two small wooden handles.

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410. CRUIKSHANK (ROBERT). *The Commercial Tourist: or, Gentleman Traveller; A Satirical Poem, in four Cantos. With 5 humorous plates IN COLOR by Robert Cruikshank.* Svo, half brown levant morocco, gilt, gilt edges, old writing on reverse of frontispiece.
London: G. and W. B. Whittaker, 1822
Second Edition, greatly enlarged. THE FIRST EDITION WITH THESE ILLUSTRATIONS. RARE.
411. CRUIKSHANK (ROBERT). *London Oddities: or, Theatrical Cabinet: being a collection of the most popular, serious, comic, and truly eccentric Songs, Recitations, Narratives, and Laughable Stories . . . for the Lovers of Fun and Eccentricity. Collected, revised, and arranged, by Tim Tidy. With 12 PLATES IN COLOR, by Robert Cruikshank.* 12mo, original boards, uncut, with paper label, joints repaired. Enclosed in case with morocco back and protecting silk wrapper.
London: Hodgson and Co., 1824
EXTREMELY RARE IN THIS CONDITION. Plate 7 is generally considered to be the work of George Cruikshank. IN THIS COPY THIS PLATE BEARS THE INITIALS OF GEORGE CRUIKSHANK, WRITTEN WITH PENCIL. From the Truman collection.
An edition of this work appeared two years earlier, although the above is generally known as the first edition. Perhaps the above should be styled First Collected Edition, as it is likely to contain more than the edition of 1822.
412. CRUIKSHANK (ROBERT). *Monstrosities of 1827. Caricature IN COLORS.* Framed and glazed. London: G. Humphrey, 1827
Douglas No. 1172. An extraordinary caricature on the prevailing fashions of both sexes.
413. CRUIKSHANK (ROBERT). Moncrieff (W. T.). *Old Booty. A Serio-Comic Sailor's Tale. Illustrated by 6 spirited engravings on wood, from designs by Robert Cruikshank.* FIRST EDITION. 12mo, original wrappers, preserved in blue cloth wrappers.
London: William Kidd, 1830
414. CRUIKSHANK (ROBERT). Dibdin (Charles). *The High-Mettled Racer.* To which are added many interesting Anecdotes of the Race-Horse. *Illustrated by ten first-rate engravings on wood, by G. W. Bonner, from designs by Robert Cruikshank.* FIRST EDITION. 16mo, full polished calf, gilt top, BY RIVIÈRE. London: William Kidd, 1831
415. CRUIKSHANK (ROBERT). *Fifty-One Original Fables, with Morals and Ethical Index.* Written by "A.T.R.O." *Embellished with 85 original designs by R. Cruikshank.* Also a translation of Plutarch's Banquet of the Seven Sages. FIRST EDITION with the Cruikshank

Second Session, Monday Evening, April 23rd

[No. 415—*Continued*]

illustrations. 8vo, half crimson levant morocco, gilt back, gilt top, original label and front wrapper preserved, BY ZAEHNSDORF.

London, 1833

PRESENTATION COPY with the author's inscription.—"*A Present to Mary Miril Johnson from the Author. Jan. 1836.*"

416. CRUIKSHANK (ROBERT). *The Lady and the Saints. In Three Cantos. With 10 vignettes, designed by R. Cruikshank.* FIRST EDITION. 8vo, half polished yellow calf, gilt back, gilt top, BY ROOT.

London: Edward Hull, 1839

PRESENTATION COPY from the author with inscription in his handwriting.—"*Rev. Dr. Fletcher with best Compts. of the Author.*"

Contains the rare slip of "Errata."

417. CRUIKSHANK (ROBERT). THOMSON (EDWARD). *The Adventures of a Carpet Bag; respectfully addressed to Travellers in General. Illustrated by Robert Cruikshank, several very interesting and amusing full-page plates, and numerous woodcuts in the text.* 12mo, original wrappers, which were designed by Percy Cruikshank. Enclosed in cloth ease. London, 1853

RARE, especially in wrappers. The fourth edition of the work, but the first with the illustrations by Robert Cruikshank.

418. CRUIKSHANK (ROBERT). [BYRON (George Gordon, Lord).] *Don Juan. Cantos 1 to 5. A correct copy from the original edition. With the series of 6 FINELY COLORED PLATES, by Robert Cruikshank.* FIRST EDITION, with these illustrations. 8vo, full dark blue levant morocco, gilt back, gilt top. London: G. Smeeton, undated

VERY RARE, WHEN WITH ALL THE PLATES, AS ABOVE.

419. CRUIKSHANK (ROBERT). *The Glorious Reform in Parliament.* Printed IN COLORS on a large silk handkerchief, about 35 by 31 inches, designed by Robert Cruikshank, a friend of Reform. Folded to 8vo, and enclosed in a crimson levant morocco ease, with inner protecting cover of red silk, BY RIVIÈRE.

UNIQUE. A political memento of significance, containing portraits of the Duke of Wellington, Lord Russell, and many other contemporary English notables.

420. CRUIKSHANK (ROBERT AND GEORGE). "The Needless Alarm," and "A Smoking Party. BOTH ON THE SAME UNDIVIDED PLATE. BOTH IN COLORS." Inlaid and bound in one vol. small 4to, half dark-blue polished morocco, lettered on side.

Undated, but early, probably *circa* 1822

FIRST STATE OF A UNIQUE ITEM, having the inscription in the handwriting of GEORGE CRUIKSHANK.—"*All by my brother, I. R. Cruikshank, G. CR.*"

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421. CRUIKSHANK (ROBERT) AND SEYMOUR (ROBERT). The Comic Coronel; or, Book of Merriment. *With numerous illustrations on wood, by Robert Cruikshank and Robert Seymour.* FIRST COLLECTED EDITION. 12mo, original cloth, back worn and portion of label missing. Enclosed in cloth case. London, 1830

Comprises,—“Margate,” *illustrated by Robert Cruikshank, 1831*; “The High-Mettled Racer,” by Charles Dibdin, *illustrated by Robert Cruikshank, 1831*, and others, some of which are first editions.

422. CRUIKSHANK (ROBERT) and others. [WESTMACOTT (C. M.).] The English Spy: An Original Work, Characteristic, Satirical, and Humorous, comprising Scenes and Sketches in Every Rank of Society, being Portraits of the Illustrious, Eminent, Eccentric, and Notorious. Drawn from the Life by Bernard Blackmantle. The Illustrations designed by Robert Cruikshank. *Illustrated with 72 full-page plates, of which 71 ARE EXQUISITELY COLORED; 68 are by Robert Cruikshank; 2 by Thomas Rowlandson, and one each by T. Wageman and G. M. Brightly; also 36 woodcuts in the text by Robert Cruikshank, Rowlandson, Gilray and Finlay, engraved by Bonner and Hughes.* 2 vols. royal 8vo, full crimson crushed levant morocco, sides and backs richly ornamented with floral tooling, gilt top, one of the original pictorial wrappers preserved in each volume. BY WOOD. London, 1825-1826

FIRST EDITION, AND A BEAUTIFUL AND EXCEPTIONALLY TALL COPY. The plate by Thomas Rowlandson, entitled,—“*R. A.'s of Genius reflecting on the true line of Beauty.*” etc., which this copy contains, is generally missing. The plate,—“*The Five Principal Orders of Society,*” is in its correct state, uncolored.

One of the best works to describe in detail this period of London life, and the fashionable places of resort, with portraits of many of the more notorious characters. The author, a species of blackmailer, insinuated many things against prominent characters of the time; among those thus slandered were George IV, the Countess of Conyngnam, Charles Kemble, Macready, Madame Vestris, Colonel Berkeley, and others.

423. DAGLEY (R.). Takings; or, The Life of a Collegian. A Poem. *With 26 hand colored elchings.* London, 1821; [ALSO] Death's Doings, consisting of numerous original compositions in Prose and Verse, the friendly contributions of various writers; principally intended as illustrations of the 24 colored plates. *With 24 hand-colored plates.* London, 1826. FIRST EDITIONS. Together, 2 vols. 8vo, and royal 8vo, full polished yellow calf, gilt backs, gilt edges. BY ROOT. London, 1821-1826

The title-page of the former bears the following inscription,—“*With best regards from the author of the poem to his friend W. Hecstline, Esq.*”

000. DALTON (J.). Gentleman in Black. See, Cruikshank (George). [No. 182]
000. DE FOE (DANIEL). Robinson Crusoe. See, Cruikshank (George). [No. 183]
000. DIBDIN (CHARLES). Songs. See, Cruikshank (George). [No. 204]

Second Session, Monday Evening, April 23rd

424. DICKENS (CHARLES). Sketches by "Boz." Both Series complete, as follows,—

"Sketches by "Boz."
Illustrative of
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. *With the series of 26 fine etchings by George Cruikshank.* FIRST EDITIONS OF EACH SERIES. 3 vols. 12mo. ORIGINAL GREEN AND PINK CLOTH, uncut, the Second Series with its 2 original black labels. Enclosed in solander case, with blue levant back, cloth sides.

London: John Macrone, 1836-1837

FIRST ISSUES OF THE FIRST EDITION, IN THE ORIGINAL CLOTH BINDING, IN PERFECT STATE, ARE OFFERED FOR SALE ONLY AT LONG INTERVALS. The second series contains two additional etchings from the 1837 (first octavo) edition.

425. DICKENS (CHARLES). The Posthumous Papers of the Pickwick Club, containing a faithful Record of the Perambulations, Perils, Travels, Adventures and Sporting Transactions of the Corresponding Members. Edited by "Boz." *With illustrations by Buss, "Phiz," and Seymour.* 8vo, IN THE ORIGINAL PARTS (20 in 19), WITH ALL WRAPPERS AND ADVERTISEMENTS, UN CUT. Enclosed in cloth ease, with white silk inner protecting cover.

London, 1836-1837

THE FINEST KNOWN COPY OF THE FIRST EDITION OF "PICKWICK," POSSESSING ALL THE "POINTS."

- (1) ALL THE PARTS ARE THE EARLIEST ISSUE, AND CONTAIN ALL THE ADVERTISEMENTS.
- (2) ALL THE COVERS ARE DATED 1836.
- (3) THE PLATES THROUGHOUT ARE IN THE EARLIEST STATE.
- (4) PARTS II, III, X, AND XV, CONTAIN THE "ADDRESSES" BY THE AUTHOR.
- (5) PARTS XVII, XVIII, AND XX, CONTAIN THE "ADDRESSES" BY THE PUBLISHER.

THIS IS THE CAPTAIN R. J. H. DOUGLAS COPY, SOLD AT AUCTION IN LONDON THREE YEARS AGO. MR. JOHN C. ECKEL, author of the Bibliography of

Second Session, Monday Evening, April 23rd

[No. 425—Continued]

First Editions of Charles Dickens, after a careful examination of the copy, penned the late Mr. Samuel Henry Austin the following autograph letter, which accompanies the copy.

"July 31st, 1914."

"Mr. S. H. Austin,
Philadelphia, Pa.

Dear Sir:

It was my privilege some time since to carefully examine the Douglas Copy of "Pickwick" which, I am informed, is at present in your possession. Without any desire of obtruding any superior knowledge of the book in question, I wish to say that it is the finest and most perfect copy of an original issue it has ever been my fortune to handle, as it is also the best copy I have ever heard of.

In attempting to describe a complete first issue of "Pickwick" in my Bibliography, I had recourse to the Lapham Copy, and a copy owned by a noted Collector in Glasgow. In my opinion, the Douglas copy far excels either in brilliancy and "points." The absence of the figure "17" in the Albemarle street address in Part IV surely stamps it as an earlier issue than the two I have mentioned. In addition, there are other advertisements which are unknown in the copies to which I have alluded.

After an investigation, I am forced to revise my description of Part I as it relates to the plates. I am satisfied that the original plates bore signatures and that these hairlines wore off as the printing proceeded. It was the later issues upon which the error was based that the plates were unsigned.

In short, I am free to say that the Douglas copy is unmatched in the world so far as I know.

Trusting that you will understand the spirit which prompts this letter, I beg leave to remain,

Very sincerely

JOHN C. ECKEL."

THE FOLLOWING "POINTS" REGARDING WRAPPERS AND ADVERTISEMENTS, DESCRIBE THE COPY:

PART I. has the excessively rare advertisement of "New Works published by Chapman & Hall" (4 leaves), the first in the list being "The Garland of Love," the last "The Library of Fiction;" the reverse of the back wrapper announces the publication of No. 1 of "The Library of Fiction."

PART II. has the rare printed "Address" announcing the death of Seymour. The outside back cover advertises No. II of "The Library of Fiction."

PART III. has on the wrapper, "With illustrations by R. W. Buss." Inside the front wrapper is an advertisement (4pp.) advertising "Sunday under Three Heads." Following the two plates is the "Address" announcing the engagement of Buss as illustrator. After the letterpress is the advertisement of two leaves headed "The Toilet," advertising Rowland & Sons' Toilet Preparations, and of which only one other copy is known. Outside back wrapper advertises No. III. of "The Library of Fiction."

PART IV. The inside of the front and back wrappers gives a list of new works published by Chapman & Hall, "Sunday under Three Heads" being the first; "The Pickwick Advertiser" (2 leaves); outside of back wrapper advertising "The Library of Fiction" to be continued monthly, but not giving the particular number of same.

PART V. has four leaves of advertisements, and also the very rare folded advertisement of Rowland's Preparations, with a woodcut of a black woman. Outside back wrapper advertises No. V. of "The Library of Fiction."

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[No. 425—*Continued*]

- PART VI. has four leaves of "The Pickwick Advertiser," and facing last leaf is a rare slip advertisement of "Phrenology made Easy." Outside back wrapper advertises No. 6 of "The Library of Fiction."
- PART VII. In addition to the four leaves of "The Pickwick Advertiser" is the slip advertisement inside back wrapper of "Phrenology made Easy."
- PART VIII. has the four leaves of "The Pickwick Advertiser," and two leaves on light blue paper of Henekey's Brandy.
- PART IX. has "The Pickwick Advertiser," 4 leaves, and 14 leaves of advertisements after the letterpress.
- PART X. has the "Address" dated December, 1836, eight leaves of "The Pickwick Advertiser," and two leaves of advertisements following letterpress.
- PART XI. has four leaves of "The Pickwick Advertiser."
- PART XII. has "The Pickwick Advertiser," 4 leaves, and "Mechi's Catalogue."
- PART XIII. has "The Pickwick Advertiser," 8 leaves, and three leaves of advertisements after letterpress.
- PART XIV. has "The Pickwick Advertiser," 12 leaves, and four leaves of advertisements after letterpress.
- PART XV. has the "Address" dated June 30th, 1837. "The Pickwick Advertiser," 8 leaves, and 12 leaves of advertisements after letterpress.
- PART XVI. has "The Pickwick Advertiser," 4 leaves.
- PART XVII. has the "Address," dated August 20th, 1837, "The Pickwick Advertiser," 4 leaves, and 13 leaves of advertisements after letterpress.
- PART XVIII. has "The Pickwick Advertiser," 8 leaves, "Address" announcing the completion of Pickwick, and seven leaves of advertisements after letterpress.
- PART XIX-XX. has "The Pickwick Advertiser," 12 leaves, "Address" announcing "New Work by Boz," three leaves of advertisements after letterpress, and "Mechi's Catalogue."

[See Frontispiece for Reproduction of Wrapper of Part III]

426. [DICKENS (CHARLES).] Sunday under Three Heads: as it is: as sabbath bills would make it: as it might have been. By "Timothy Sparks." *With 3 full-page wood engravings, and vignette on title-page, by "Phiz."* FIRST EDITION. 12mo. full polished yellow calf, gilt, gilt edges. BY MANSELL. Enclosed in slip-case, with purple levant back. London: Chapman and Hall, 1836
An autograph signature on front cover of an envelope, is inserted.

427. DICKENS (CHARLES). The Village Coquettes: A Comic Opera. In Two Acts. GENUINE FIRST EDITION. 8vo. IN THE ORIGINAL SHEETS, FOLDED BUT NEVER STITCHED, uncut. Enclosed in slip-case, with brown levant back, and inner protecting cloth wrapper. London: Richard Bentley, 1836

A VERY FINE AND PERFECT COPY.

Second Session, Monday Evening, April 23rd

428. [DICKENS (CHARLES).] *The Library of Fiction; or, Family Story-Teller, consisting of Original Tales, Essays, and Sketches of Character. With 14 full-page engravings in each volume by "Phiz," "Seymour" and "Buss."* FIRST EDITION. 2 vols. 8vo, ORIGINAL CLOTH, UNCUT. Each volume enclosed in slip-case with brown levant morocco back. London: Chapman and Hall, 1836-1837

RARE IN ORIGINAL CLOTH. Dickens wrote "The Tugs at Ramsgate" and "A Little Talk about Spring and the Sweeps." G. P. R. James, Miss Mitford, Douglas Jerrold, Sheridan Knowles, and others, were contributors.

429. [DICKENS (CHARLES).] *The Strange Gentleman; A Comic Burletta, in Two Acts. By "Boz."* First performed at The James's Theatre, on Thursday, September 29, 1836. WITH THE GENUINE FRONTISPIECE BY "PHIZ." Small 8vo, ORIGINAL PRINTED WRAPPERS. Enclosed in crimson crushed levant morocco solander case, with inner protecting cover of red silk.

London: Chapman and Hall, 186, Strand, MDCCCXXXVII. [1837]

THE EXCESSIVELY RARE ORIGINAL ISSUE, OF WHICH BUT FEW COPIES WITH THE GENUINE FRONTISPIECE BY "PHIZ" ARE KNOWN.

It is accompanied by a very rare playbill, issued from St. James's Theatre, Thursday, Oct. 20th, 1836, when the "entirely new Burletta (Written by Boz) called "The Strange Gentleman," was first produced, with Mr. Harley, Mr. Hollingsworth, Madama Sala, Miss Stuart, and others in the cast.

[See Reproduction of Frontispiece and Title-page]

430. DICKENS (CHARLES). *Memoirs of Joseph Grimaldi. Edited by "Boz." With fine portrait of Grimaldi, and the series of 12 characteristic etchings by George Cruikshank.* FIRST ISSUE OF THE FIRST EDITION. 2 vols. 12mo, ORIGINAL PINK EMBOSSED CLOTH, gilt, uncut. Enclosed in open faced cloth case.

London: Richard Bentley, 1838

A FINE COPY, with advertisements in vol. 2. The design on the back is after a design by Cruikshank. The plate,—"The Last Song," is without the border, which is a proof of the first issue. This plate represents the famous clown on the occasion of his farewell benefit. Copies with this plate and in the pink cloth are VERY SCARCE.

From the collection of Lord Racliffe, with his signature in each volume.

431. [DICKENS (CHARLES).] *More Hints on Etiquette, for the Use of Society at Large, and Young Gentlemen in Particular. With 9 woodcuts by George Cruikshank, one of which is reproduced in gold on the cover.* FIRST EDITION. 12mo, original cloth, gilt edges. Enclosed in slip-case, with lilac levant back. Front cover slightly defective. London: C. Tilt, 1838

1111

STRANGE GENTLEMAN:

A Comit Buffeta.

IN TWO ACTS.

BY "BOZ."

FIRST PERFORMED

AT

THE ST. JAMES'S THEATRE.

ON

THURSDAY, SEPTEMBER 29, 1836.

LONDON
CHAPMAN AND HALL, 156, STRAND

MDCCLXXXVI



DICKENS' "STRANGE GENTLEMAN."
Reduced Facsimile of Frontispiece and Title. [No. 429]

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432. [DICKENS (CHARLES).] *Oliver Twist; or, The Parish Boy's Progress.* By "Boz." *With the series of 24 characteristic etchings by George Cruikshank.* FIRST ISSUE OF THE FIRST EDITION. 3 vols. 12mo, ORIGINAL CLOTH, uncut, with advertisements. Enclosed in a so-lander case with blue morocco back, cloth sides.

London: Richard Bentley, 1838

A VERY FINE COPY. Contains the "Fireside Plate" which was afterwards suppressed for some mysterious reason, as it is a far better illustration than the one which was substituted.

"Collectors under whose observations have come copies with the list of illustrations (there is no list in the present copy following the title-page) will be justified in a protest against the elimination of this feature from the collation. This was done because experts now agree that the list was an interpolation on the part of Dickens suggested by the utter absence of Cruikshank's name on any part of the book. . . . With and without the list both are genuine first issues."—JOHN C. ECKEL.

433. [DICKENS (CHARLES).] *Sketches of Young Ladies.* "By "Quiz." *With 6 illustrations by "Phiz."* Seventh Edition. London, 1838; [ALSO] *Sketches of Young Gentlemen.* *With 6 illustrations by "Phiz."* Third Edition. London, 1838. 2 vols. in one. 16mo, full calf, pages soiled. London, 1838

The last named is by Charles Dickens.

434. DICKENS (CHARLES). *The Life and Adventures of Nicholas Nickleby.* *With illustrations by "Phiz."* FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements, uncut. Enclosed in cloth case. London, 1838-1839

FIRST ISSUE OF THE FIRST EDITION, with the four plates of parts I. and II. bearing the publisher's imprint, omitted in later impressions, and the misprint "visiter" in part IV. page 123, line 17, which Dickens early discovered and for which he ordered "sister" substituted in later editions; the plate "Nicholas makes his first Visit to the lodgings of Mr. Bray;" is with this title, later issues of the first edition are merely "to Mr. Bray," omitting "the lodgings of;" Part XIV. contains the rare notice with regard to the postponement of the plates, generally missing.

ADDITIONAL INTEREST ATTACHES TO THIS COPY, AS IT IS ACCOMPANIED BY THE EXCESSIVELY RARE "PROCLAMATION," STATING: "Whereas we are the only true and lawful 'Boz.' And Whereas it hath been reported to us, who are commencing a New Work, to be called—The Life and Adventures of Nicholas Nickleby, That some dishonest dullards, resident in the by-streets and cellars of this town, impose upon the unwary and credulous by producing cheap and wretched imitations of our delectable Works. . . . This is to give Notice. Firstly, To Pirates, . . . Secondly, To the Public, . . . Thirdly, To the Potentates of Paternoster-Row," etc. Signed "Boz," pp. 4.

The "Proclamation" has a twofold purpose; i.e., to advertise "Nicholas Nickleby;" and to enter a protest and warning to the literary pirates, who jealous of the success of Dickens wrote numerous articles, publishing them under similar names, with the intent to deceive the Public into believing that they were written by Boz.

435. [DICKENS (CHARLES).] [Mogridge (George—"Old Humphrey").] *Sergeant Bell and his Raree-Show.* *Embellished with woodcuts by Cruikshanks (sic), Thompson, Williams, etc.* FIRST EDITION.

Second Session, Monday Evening, April 23rd

[No. 435—(Continued)]

Square 12mo, original cloth, gilt, gilt edges. Enclosed in slip-case, with dark red levant back. London: Thomas Tegg, 1839

Usually, but erroneously, ascribed to Charles Dickens.

436. DICKENS (CHARLES). Master Humphrey's Clock, Old Curiosity Shop and Barnaby Rudge. *With illustrations by George Cattermole and Hablot Knight Browne.* FIRST ISSUE OF THE FIRST EDITION. Royal 8vo, IN THE ORIGINAL 88 WEEKLY PARTS, with all the white wrappers, uncut. Enclosed in 2 dark blue levant morocco solander cases, with inner protecting covers of blue silk, BY RIVIERE.

London. 1840-1841

ONE OF THE MOST IMPORTANT COPIES EVER OFFERED FOR SALE, BEING ACCOMPANIED BY SEVEN OF THE ORIGINAL DRAWINGS IN PEN-AND-INK AND SEPIA, BY HABLOT KNIGHT BROWNE ("Phiz"). The drawings, all of which are signed either with the artist's initials or "Phiz." ARE FINELY EXECUTED AND FINISHED, two being with titles in the artist's autograph. They are inlaid to size and laid in the parts facing the illustrations, as follows.—

"THE OLD CURIOSITY SHOP."

"Kit and Barbara in the Kitchen." Part 18.

"The Parlour in the Road Side Public House." Part 22.

"Little Nell and her Grandfather on the Barge." Part 29.

"BARNABY RUDGE."

"The May Pole Inn." Part 46.

"Mr. and Mrs. Haredale and Edward." Part 53.

"Dolly, Mrs. Varden, Miss Miggs," "Mr. Chester and Sam in Mrs. Varden's Parlour." Part 60.

These drawings originally belonged to Miss EMILY BROWNE, THE ARTIST'S DAUGHTER. They include such world famous characters as "Little Nell and her Grandfather," and "Dolly Varden."

The inside of the front wrapper to Part 58 is quite interesting and important. On it, is an advertisement of "written Caricatures" by John Leech; the vignettes illustrating this advertisement are by John Leech. A different illustration for the same work by Leech will be found on the back wrapper of Part 59, and repeated on wrappers of Parts 63 and 67.

437. [DICKENS (CHARLES).] The Pic-Nic Papers. By Various Hands. Edited by Charles Dickens. *With 14 etchings by "Phiz" and George Cruikshank.* FIRST EDITION. 3 vols. 12mo, full polished yellow calf, gilt backs, gilt edges. London: Henry Colburn, 1841

Dickens wrote the "Preface" and "The Lamplighter's Story," and edited the balance of the work.

438. DICKENS (CHARLES). American Notes for General Circulation. FIRST ISSUE OF THE FIRST EDITION. 2 vols. 12mo, original cloth, uncut, one back repaired. Enclosed in slip-case, brown morocco back, cloth sides. London: Chapman and Hall, 1842

The preliminary pages of this, the FIRST ISSUE, were prepared to number up to xvi, but immediately before publication, some of the matter that was intended to be included was omitted. The pagination of the earliest copies remained unchanged but later copies of the same edition have the necessary alteration. The matter omitted was Dickens's "Apology."

Second Session, Monday Evening, April 23rd

439. DICKENS (CHARLES). Life and Adventures of Martin Chuzzlewit. With illustrations by "Phiz." FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19). with wrappers and advertisements, uncut. Enclosed in cloth case. London, 1843-1844

FIRST ISSUE OF THE FIRST EDITION, having the £ mark on the signpost transposed.

440. DICKENS (CHARLES). A Christmas Carol in Prose; Being a Ghost Story of Christmas. With 4 COLORED PLATES, and 4 woodcuts by John Leech. FIRST ISSUE OF THE FIRST EDITION. 12mo, ORIGINAL BROWN CLOTH, gilt, gilt edges. Enclosed in dark brown crushed levant morocco solander case, with inner protecting silk cover, BY ZAEHNSDORF. London, 1843

A BEAUTIFUL COPY OF THE FIRST ISSUE, with the title-page in red-and-blue ink, the heading on page 1 reading "Stave I." and the 2 pages of advertisements.

441. DICKENS (CHARLES). Overs (John). Evenings of a Working Man, being the Occupation of his Scanty Leisure. With a Preface relative to the Author, by Charles Dickens. FIRST EDITION. 12mo, original cloth, gilt edges. Enclosed in slip-case, with maroon levant back. London: T. C. Newby, 1844

442. DICKENS (CHARLES). The Keepsake for 1844. Edited by the Countess of Blessington. Fine steel plates. 8vo, original pink silk, with large gilt ornament in centre of front cover, gilt edges. Enclosed in slip-case, violet levant back, cloth sides. London: Longman, 1844

UNUSUALLY FINE COPY, being practically as fresh as new. Dickens contributed the Poem,—"*A Word in Season*," which appears at page 73.

*"They have a superstition in the East,
That ALLAH, written on a piece of paper,
In better unction than can come of priest
Of rolling incense, and of lighted taper,"* etc.

443. DICKENS (CHARLES). The Chimes: A Goblin Story. With engraved title-page and frontispiece, and 11 illustrations on wood by John Leech. FIRST ISSUE OF THE FIRST EDITION. 12mo, original red cloth, gilt, gilt edges. Enclosed in a brown crushed levant morocco solander case, with inner protecting cover of silk, BY ZAEHNSDORF. London, 1845

With the imprint of Chapman and Hall on the engraved title-page, and the leaf announcing the "Christmas Carol. Tenth Edition."

444. DICKENS (CHARLES). A.L.S., 3pp. 8vo, Devonshire Terrace, Tuesday Thirteenth October, 1845. To the Countess of Blessington.

"My Dear Lady Blessington

*More thanks than I can pay you, or than you would care to receive,
for your inestimably useful kindness!*

*Will you tell me where the Baboo is to be found? I will leave a card
at his Hotel, straightway.*

Shall I speak to Dr. Southwood Smith, who is Manager of the Sanatorium committee arrangements, about a good box for you on the 15th.

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[No. 444—Continued]

otherwise I fear they will all be gone. For how many, Do you wish it? I am very sorry I had gone out for a walk when you called yesterday. It would have delighted me to have installed you into my Sanctum.

Mrs. Dickens, I am glad to say, is going on quite brilliantly. I wish I could say as much for myself, but as the distraction of these great newspaper arrangements, I find the little work trots along—sometimes walks indeed—and sometimes stops altogether."

445. DICKENS (CHARLES). *The Adventures of Oliver Twist; or, The Parish Boy's Progress. With 24 illustrations on steel, by George Cruikshank.* FIRST OCTAVO EDITION. 8vo, IN THE ORIGINAL 10 PARTS, with green wrappers and advertisements, uncut, slightly worn and first two plates time-stained. Enclosed slip case, with protecting covers of cloth, with ties. London, 1846
EXCEEDINGLY RARE IN PARTS. The Douglas copy, No. 188 in the sales catalogue. A duplicate part one, in blue wrappers (the others being all green) accompanies the set. The plates in this duplicate are all clean.
446. DICKENS (CHARLES). *Pictures from Italy. The Vignette illustrations on wood by Samuel Palmer.* FIRST EDITION. 12mo, original blue cloth, uncut. Enclosed in slip-case, with violet levant back. London, 1846
447. DICKENS (CHARLES). *The Cricket on the Hearth. A Fairy Tale of Home. With frontispiece, title and woodcuts by John Leech.* FIRST ISSUE OF THE FIRST EDITION. 12mo, original red cloth, gilt, gilt edges. Enclosed in dark brown crushed levant morocco solander case, with inner protecting silk cover, by ZAEHNSDORF. Old writing on one fly-leaf. London, 1846
Contains the publishers' name at foot of engraved title-page, and the 2pp. of advertisements concerning "Oliver Twist," and others of Dickens' writings.
448. DICKENS (CHARLES). *Dealings with the Firm of Dombey and Son. Wholesale, Retail, and for Exportation. With illustrations by H. K. Browne.* FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements, uncut, portions of some backs restored. Enclosed in dark green straight-grained morocco case. London, 1847-1848
CONTAINS THE SLIP OF "ERRATA," GENERALLY ABSENT.
449. DICKENS (CHARLES). *The Haunted Man and the Ghost's Bargain. A Fancy for Christmas Time. With illustrations by John Leech and others.* FIRST ISSUE OF THE FIRST EDITION. 12mo, original red cloth, gilt, gilt edges. Enclosed in a dark brown crushed levant morocco solander case, with inner protecting silk cover, by ZAEHNSDORF. London, 1848
With the leaf advertising "Dombey and Son," etc. and with a perfect letter "I" on page 166.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF
LOUISE SUYDAM AUSTIN, EMILIE AUSTIN JONES, and the
GIRARD TRUST COMPANY, OF PHILADELPHIA, EXECUTORS

Third Session, Numbers 450 to 675, inclusive

TUESDAY EVENING, APRIL 24th, AT 8:00 O'CLOCK

450. DICKENS (CHARLES). *The Personal History of David Copperfield. With illustrations by H. K. Browne.* FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements, uncut. Enclosed in solander case, green morocco back, cloth sides. London, 1849-1850

With the exception of a name in ink on one wrapper, and that several backs have been most skilfully supplied, AN UNUSUALLY FINE COPY OF THIS, THE FIRST ISSUE OF THE FIRST EDITION, with the engraved title-page containing the date, 1850, omitted altogether in later editions.

ONE OF THE MOST DIFFICULT OF FIRST EDITION OF THE WRITINGS OF DICKENS TO PROCURE IN DESIRABLE CONDITION.

451. DICKENS (CHARLES). A Complete Set of Christmas Numbers of "Household Words" and "All the Year Round." Together, 18 issues, 13 in white covers, 5 in blue covers, all as originally issued, uncut. Enclosed in slip-case, with yellow levant back, inner protecting cloth cover. London, 1850-1867

EXTREMELY RARE TO FIND IN ORIGINAL STATE.

The principal contents in the above were written by Charles Dickens, and include, "A Christmas Tree," "The Poor Relations Story and the Child's Story," "The Seven Poor Travellers," "The Wreck of the Golden Mary," "A House to Let," "The Haunted House," "Mugby Junction," "Tom Tiddler's Ground," and others.

452. DICKENS (CHARLES). *To Be Read at Dusk.* FIRST EDITION. 8vo, as issued, unstitched, uncut. Enclosed in full brown levant morocco solander case, BY ZAEHNSDORF. London, 1852

FINE COPY. PRIVATELY PRINTED AND EXCEEDINGLY RARE. This sketch was originally written by Dickens for "The Keepsake," of which periodical Lady Blessington was for a period, the editor.

453. DICKENS (CHARLES). *A Child's History of England. With frontispieces by F. W. Topham.* FIRST EDITION, 3 vols., square 12mo, full dark brown crushed levant morocco, gilt backs and sides, dentelle inside borders, brown silk linings, original cloth covers bound at end of each volume. BY ZAEHNSDORF. London, 1852-1853-1854

Third Session, Tuesday Evening, April 24th

- 453A. DICKENS (CHARLES). *Bleak House*. With 40 illustrations by H. K. Browne. FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements. Enclosed in cloth case. London, 1852-1853

EARLY ISSUE OF THE FIRST EDITION with the one plate only in part IX.; the printed slip announcing accident to the usual second plate; part X. has three plates instead of two. The impressions of the "dark" plates.—"Tom All Alone's," "Night" and "Morning," are excellent, thus indicating an early issue.

454. DICKENS (CHARLES). *Little Dorrit*. With illustrations by Hablot Knight Browne. FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements, uncut. Enclosed in slip-case, blue morocco back, inner cloth protecting cover. London, 1855-1857

EARLIEST ISSUE OF THE FIRST EDITION, with the slip inserted at page 481 regarding the author's oversight in allowing the name "Rigand" to be printed in place of "Blandois." Fine impressions of the five "dark" plates.

455. DICKENS (CHARLES). *A Tale of Two Cities*. With illustrations by H. K. Browne. FIRST EDITION. 8vo, IN THE ORIGINAL 7 PARTS, with all wrappers and advertisements, uncut. Enclosed in slip-case, with blue leather back, inner protecting red silk cover. London: Chapman and Hall, 1859

FIRST ISSUE. This copy has the "point" which proclaims it a first issue, namely, the error in the pagination at page 213.

The first announcement of the new Thackeray-edited magazine (*The Cornhill Magazine*), is printed on white paper (part VI.), correct state; whereas that which announces the name (final part) is printed on rusty red paper (second state, according to Eckel).

456. DICKENS (CHARLES). *A Curious Dance Round a Curious Tree*. FIRST ISSUE OF THE FIRST EDITION. 12mo, original pink wrappers. Enclosed in slip-case, with morocco back, and inner protecting silk cover. London, 1860

With the type unchanged throughout the pamphlet. In the later edition, the appeal for funds was printed in heavy, bold type.

A copy of special interest, having the original stamped wrapper in which the pamphlet was to have been mailed (the wrapper is blank), and in addition the stamped and addressed envelope which was issued for the return of donations to the Hospital.

457. DICKENS (CHARLES). *Great Expectations*. FIRST EDITION. 3 vols. 12mo, ORIGINAL BLUE EMBOSSED CLOTH, uncut. Enclosed in green morocco solander case, with inner protecting green silk wrapper. London: Chapman & Hall, 1861

GENUINE FIRST EDITION, WITH THE ADVERTISEMENT AT END OF VOLUME THREE DATED MAY, 1861. A FINE AND PERFECT COPY, AND ONE OF THE MOST DIFFICULT BOOKS PUBLISHED DURING THE PAST SEVENTY-FIVE YEARS TO PROCURE IN CHOICE COLLECTOR'S CONDITION.

GREAT EXPECTATIONS was published in 1861, and proved to be so popular that on October 13th, 1861, Dickens was able to write as a post-

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[No. 457—Continued]

script to a letter to his friend Macready—"Fourth edition of 'Great Expectations almost gone!'"

This work is one of Dickens' best novels; the circulating libraries, foreseeing the demand for it, bought up almost the entire first edition, so that there were very few copies of this issue that found their way into private hands. Those used by the libraries, were of course mostly destroyed, by constant handling, thus rendering the FIRST EDITION of this book extremely scarce.

Most existing copies of this book, frequently but wrongly called First Editions, have the catalogue in the back bearing the date of August, 1861, instead of May, 1861. THIS COPY HAS THE MAY ADVERTISEMENT. A BETTER COPY OF THE GENUINE FIRST EDITION IN MORE PERFECT CONDITION COULD NOT BE FOUND.

458. DICKENS (CHARLES). Autograph Cheque, with fine signature. February fourth, 1864. Framed and glazed.

459. DICKENS (CHARLES). Our Mutual Friend. With illustrations by Marcus Stone. FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY parts (in 19), with wrappers and advertisements. Enclosed in two dark brown crushed levant morocco solander cases, with inner protecting covers of brown silk, BY ZAEHNSDORF.

London, 1864-1865

With the rare slip in part 13 with reference to the title "Our Mutual Friend" which is frequently missing.

460. DICKENS (CHARLES). Proctor (Adelaide Anne). Legends and Lyrics. With an introduction by Charles Dickens. With numerous illustrations by Palmer, Tenniel, Keene, Du Maurier and others. Square 8vo, original cloth, gilt. In case, with yellow morocco back.

London, 1866

A New Edition of the Work but the FIRST WITH THE INTRODUCTION BY DICKENS.

461. DICKENS (CHARLES). George Silverman's Explanation. [The "Atlantic Monthly," January, February, and March, 1868, containing the story.] 3 issues, 8vo, wrappers, uncut. Enclosed in slip-case, blue morocco back, inner protecting cloth cover. Boston, 1868

462. DICKENS (CHARLES). Hunted Down. A Story. With some Account of Thomas Griffiths Wainwright, the Poisoner. With woodcut on cover and on title-page of "The Fatal House." FIRST EDITION in book form. 12mo, original green wrappers. Enclosed in slip-case, with yellow levant back and protecting cloth cover.

London: John Camden Hotten [1870]

A very entertaining story, founded upon the true tale of Wainwright's life. It was originally published in the "New York Ledger," the publisher having paid Dickens a thousand guineas for it.

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463. DICKENS (CHARLES). *Speeches, Literary and Social. Now FIRST COLLECTED. With 2 portraits.* 12mo, original cloth.
London: Camden Hotten [1780]
With the advertisements in the back and the slip advertisement of "The Story of the Life of Dickens" which is nearly always missing.
464. DICKENS (CHARLES). *The Mystery of Edwin Drood. With engraved signature of the author, and illustrations by S. L. Fildes.* FIRST EDITION. Svo, in the ORIGINAL 6 MONTHLY PARTS, with wrappers and advertisements, uncut. Enclosed in a solander case of green morocco, cloth sides.
London, 1870
Dickens' last book, left unfinished at his death.
465. DICKENS (CHARLES). *A Child's Dream of a Star. With illustrations.* FIRST EDITION in book form. 12mo, original cloth, gilt, gilt edges. Enclosed in slip-case, with brown levant back.
Boston: Fields, Osgood & Co., 1871
466. DICKENS (CHARLES). *Is She His Wife? or, Something Singular. A Comic Burletta in One Act.* 24mo, original cloth. Enclosed in brown levant morocco solander case.
Boston: James R. Osgood and Company, 1877
This work was printed early in 1837 in London, but it is not known that any copy of the original edition exists. The only known copy was bought by Mr. Osgood of Boston in 1876 from which he published the present edition of 1877, which is called the first edition by collectors because no other copy of the earlier issues are known to exist. The book purchased by Mr. Osgood was destroyed in the 1879 fire at Boston.
467. DICKENS (CHARLES). *Mr. Nightingale's Diary: A Farce in One Act.* 24mo, original cloth. Enclosed in slip-case, with green levant back, cloth sides.
Boston: James R. Osgood and Company, 1877
Only 3 copies of the original issue of 1851 are known.
468. DICKENS (CHARLES). *The Lamplighter. A Farce. Now First Printed from a Manuscript in the Forster Collection at the South Kensington Museum.* 12mo, original wrappers. Enclosed in cloth case, with inner protecting cloth wrapper.
London, 1879
No. 182 of 250 copies printed.
469. DICKENS (CHARLES). *The Mudfog Papers, etc.* Now FIRST COLLECTED. 12mo, original cloth. Enclosed in slip-case, with light green levant morocco back.
London: Richard Bentley, 1880
Loosely inserted are some reviews of this publication.
470. DICKENS (CHARLES). Eckel (John C.). *The First Editions of the Writings of Charles Dickens and their Values. A Bibliography. With a portrait of Charles Dickens, and 36 illustrations and fac-similes.* 4to, white vellum back and cloth, gilt top, uncut.
London: Chapman and Hall, 1913
No. 210 of 250 copies printed, autographed by the author and the publisher. The standard bibliography of the great novelist, and invaluable to all collectors of his writings.

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471. DICKENS (CHARLES) AND COLLINS (WILKIE). *The Frozen Deep*. A Drama. In Three Acts. 12mo, full polished yellow calf, gilt back, gilt top, original covers preserved, BY RIVIÈRE. Enclosed in slip-case, with violet levant back, cloth sides. [Not published] 1866
WITH NUMEROUS CORRECTIONS IN THE AUTOGRAPH OF WILKIE COLLINS. He has also written on the cover, "*Corrected Copy*."
This play was written in 1856 by Wilkie Collins, and was produced by Dickens and his Players at Dickens' house on January 6, 1857. It has never been published, and differs widely from the story which appeared in 1874.
In the course of preparation, Dickens changed it to such a great extent that it may be said to be almost entirely by him.
In 1866, the Drama was produced at the Olympic Theatre, London.
Bound up with this item, are facsimiles of the description of the original manuscript, and a facsimile of the page of the original manuscript in Dickens' autograph, which was sold at auction in 1890.
472. DICKENS (CHARLES) AND COLLINS (WILKIE). *No Thoroughfare*. A Drama, in Five Acts. FIRST ISSUE OF THE FIRST EDITION. 12mo, original printed wrappers. Enclosed in half green levant morocco case. London: Office of All the Year Round, 1867
FINE PERFECT COPY. VERY RARE IN ORIGINAL WRAPPERS.
473. DICKENS (CHARLES) AND COLLINS (WILKIE). *The Lazy Tour of the Two Idle Apprentices*. *No Thoroughfare*. *The Perils of Certain English Prisoners*. *Illustrated*. FIRST COLLECTED EDITION. 8vo, original cloth, uncut. Enclosed in slip-case, yellow levant back, cloth sides. London: Chapman and Hall, 1890
474. DUMAS (ALEXANDRE). *Celebrated Crimes*. Translated by I. G. Burnham. *Illustrated with photogravures after original drawings by De Los Rios, Prudhomme, Wugrez, etc.* 8 vols. 8vo, shot silk, paper labels, uncut. Philadelphia: George Barrie, 1895
No. 431 of 500 copies PRINTED THROUGHOUT ON JAPANESE VELLUM PAPER.
Contains,—The Stories of Joanna of Naples; the Borgias; Mary Stuart; The Cenci; Ali Pacha; La Comtesse de Saint-Geran; La Marquise de Brinvilliers; Massacres in the South, 1551-1815 (the persecution of the Protestants in the Cevennes, etc.), and other notorious historical events.
475. DU MAURIER (GEORGE). ORIGINAL PEN-AND-INK DRAWING, "Things one would rather have expressed differently." Sir Pompey (so much in earnest that he forgets his grammar)—"Well, all I can say is this, that what I give in Charity is Nothing to Nobody!" Framed and glazed.
This drawing illustrated "Punch" for July 22nd, 1893. A VERY FINE SPECIMEN.
476. EGAN (PIERCE). *Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his Elegant Friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis*. *Illustrated* by 36 COLORED PLATES

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[No. 47C—Continued]

by I. R. and George Cruikshank, engraved music, and numerous woodcuts in text. FIRST EDITION. Royal 8vo, ORIGINAL ILLUSTRATED BOARD COVERS, entirely uncut. Enclosed in crimson levant morocco solander case, with inner protecting cover of cloth.

London: Printed for Sherwood, Neely, and Jones, 1821

A REMARKABLY FINE COPY OF THE LARGE PAPER EDITION OF ONE OF THE MOST POPULAR BOOKS OF ITS KIND. BUT FEW COPIES REMAIN IN THIS REMARKABLE STATE.

With the footnote commencing "Second Edition" on page 9 (which Cohn attributes to the First spurious issue): the printer's name is placed correctly at lower left hand corner on back of half-title; and there are 16 pages of advertisements at end, as called for by Douglas.

WITH THE ABOVE IS THE ORIGINAL PEN-AND-INK AND SEPIA DRAWING BY GEORGE CRUIKSHANK FOR THE PLATE AT PAGE 181. "Coffee Shop 5 o'clock." The marginal sketches are of special interest, and are unpublished.

477. [EGAN (PIERCE)] CRUIKSHANK (GEORGE). THE ORIGINAL PAINTING on Panel: "Lowest Life in London—Tom, Jerry and Logie among the unsophisticated Sons and Daughters of Nature, at *All Mex* in the East." AND ONE OF THE PLATES IN EGAN'S "LIFE IN LONDON," 1821. Signed, "G. C." Framed and glazed.

A VERY IMPORTANT EXAMPLE.

478. [EGAN (PIERCE)]. Real Life in London; or, Rambles and Adventures of Bob Tallyho, Esq., and his Cousin The Hon. Tom Dashall, through the Metropolis; Exhibiting a Living Picture of Fashionable Characters, Manners, and Amusements in High and Low Life. By "An Amateur." *Embellished with a series of 33 FINELY COLORED ENGRAVINGS, designed and engraved by Henry Alken, Thomas Rowlandson, Dighton, Brooke and others.* FIRST EDITION. Svo. COMPLETE IN THE ORIGINAL 14 PARTS, with wrappers, uncut, slight repairs to a few backs. Enclosed in 2 crimson crushed levant morocco solander cases, with inner protecting covers of crimson watered silk. London: Printed for Jones and Co., 1821-1822

EXTREMELY RARE IN ORIGINAL PARTS. A few of the erasures and corrections in the numbers on covers which this copy contains were certainly done by the publishers to use up the spare wrappers, as the work being an utter failure, they did not sell it in the usual way, but "did it up" in all sorts of ways,—weekly parts, monthly parts, etc., to suit the orders their travellers had obtained.

The above copy contains the plate, usually missing—"Catching a Charley Napping," but does not contain "St. George's Day," neither are the four pages of advertisements and the leaf "A Word to the Wise," present.

479. EGAN (PIERCE). The Life of an Actor. By Pierce Egan. Dedicated to Edmund Kean, Esq. The Poetical Descriptions by T. Greenwood. *Embellished with 27 characteristic scenes IN COLOR, etched by Theodore Lane; enriched also with several original designs on wood, executed by Mr. Thompson.* FIRST EDITION. Large 8vo,

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[No. 479—Continued]

full blue crushed levant morocco, richly tooled back and sides, gilt top, BY ROOT. Plate "*Proteus and his brother Actors*," in facsimile. London: Printed for C. S. Arnold, 1825

One of Egan's more ambitious productions, the hero of which, Peregrine Proteus, is said to be the counterpart of Edmond Kean, the English tragedian, to whom the volume is dedicated. The illustrations in color, by Lane, are well and sympathetically executed and doubtless aided considerably in securing the instant popularity accorded to the work.

480. EGAN (PIERCE). Pierce Egan's Anecdotes (Original and Selected) of the Turf, the Chase, the Ring, and the Stage; the whole forming a Complete Panorama of the Sporting World. *Embellished with 13 COLORED PLATES, designed from nature and etched by Theodore Lane.* Royal 8vo, full crimson polished levant morocco, emblematically tooled back and inside borders, gilt top, BY ROOT.

London: Printed for Knight & Lacey, 1827

FINE LARGE COPY OF THE FIRST EDITION, evidenced by the fact that the imprint at foot of the frontispiece has margin underneath, an unusual feature.

481. EGAN (PIERCE). Pierce Egan's Finish to the Adventures of Tom, Jerry, and Logic, in their Pursuits through Life In and Out of London. *Illustrated by the pencil of Robert Cruikshank, in 36 scenes from Real Life (ALL FINELY COLORED), and enriched with several designs on wood by the same artist.* Royal 8vo, full crimson crushed levant morocco, rich gilt back, triple border line on sides, dentelle inside borders, gilt top, green silk linings, BY RIVIÈRE.

London: G. Virtue, 1830

THE EXTREMELY RARE FIRST EDITION, AND GENUINE FIRST ISSUE WITH THE "POINTS," having the woodcuts in the text at beginning of pages 40-42, and all the plates with Virtue's address. Much superior to the later issue both as to impression and coloring.

UNIQUE COPY, ENRICHED WITH FOUR OF THE ORIGINAL DRAWINGS BY ROBERT CRUIKSHANK.—(1) for the vignette at page 174. (2) the vignette at page 266, entitled "*The Yankee Trotter*." (3) the drawing (full-page) for the plate at page 308. "*Pigeon Shooting.—Tom, Jerry, and the Fat Knight engaged in a Match*." and (4) the drawing (full-page) for the plate at page 367. "*The Wedding Day—all happiness at Hawthorne Hall—Jerry and Mary Rosebud united*."

482. EGAN (PIERCE). Matthew's Comic Annual; or, The Snuff Box and the Leetel Bird. *Illustrated by Robert Cruikshank.* FIRST EDITION. 16mo, half green levant morocco, original wrappers preserved, BY BRADSTREET'S.

London, 1831

From the Henry W. Poor collection, with bookplate.

483. EGERTON (D. T.). The Necessary Qualifications of a Man of Fashion. *A series of 12 plates, ALL FINELY COLORED, designed and etched by D. T. Egerton.* FIRST EDITION. Oblong 4to, ORIGINAL WRAPPERS,

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[No. 483—Continued]

enclosed in cloth case, lettered on side. Corner of title-page repaired, not affecting text. London: Thomas M'Lean, 1823

WE THINK THAT NO COPY OF THIS RARE AND BEAUTIFUL SERIES OF PLATES, IN ORIGINAL WRAPPERS, HAS HITHERTO BEEN OFFERED FOR SALE AT AUCTION IN THIS COUNTRY.

The plates include, "Assurance;" "Confidence;" "Impudence;" "Eccentricity," and others.

484. EGERTON (D. T.). Fashionable Bores: or, Coolers in High Life. By Peter Quiz. *A series of 12 plates, ALL FINELY COLORED, designed and etched by D. T. Egerton.* FIRST EDITION. Oblong 4to, ORIGINAL ILLUSTRATED BOARDS, with leather back, preserved by a cloth cover. No title, probably issued without.

London: W. Sams, 1824

WE THINK THAT NO COPY OF THIS RARE AND BEAUTIFUL SERIES OF PLATES, IN ORIGINAL BOARDS, HAS HITHERTO BEEN OFFERED FOR SALE AT AUCTION IN THIS COUNTRY.

The plates include, "The Silent Rebuke;" "The Leech;" "The Tables Turn'd;" "The Unfortunate Discovery;" "The Insolence of Office;" "The Trial of Nerves" (duelling scene); "The Pressing Invitation," and others.

485. EGINTON COLORED PLATES. Anstey (C.). The New Bath Guide; or, Memoirs of the B-N-R-D Family, in a series of Poetical Epistles, during their residence at Bath. *With 12 plates IN COLOR (probably hand colored at a later date), by F. Eginton.* FIRST EDITION, with these illustrations. 12mo. full polished yellow calf, gilt back, gilt top, BY ROOT.

London, 1807

486. EVERITT (GRAHAM). English Caricaturists and Graphic Humourists of the Nineteenth Century. How they illustrated and interpreted their Times. *Numerous reproductions.* Thick 4to, cloth, uncut.

London, 1886.

Gillray, Rowlandson, Thackeray, "Phiz," and many others are represented.

487. FISCHER (HENRY W.). Private Lives of Kaiser William II and his Consort. Secret History of the Court of Berlin. Translated from the German. *Portraits.* 3 vols. 8vo, three-quarter maroon levant morocco, gilt backs, gilt tops, uncut. New York [1909]

No. 87 of 500 copies printed.

This edition contains the expurgated passages of the English edition, which reflected on the Emperor's private life.

488. FITZGERALD (EDWARD—Translator). Rubaiyat of Omar Khayyam. Translated into English Verse by Edward Fitzgerald. With an Introduction by A. C. Benson. Reproduced from a manuscript, written and illuminated by S. Sangorski & G. Sntcliffe. *Printed throughout on fine quality Japanese vellum paper, with numerous beautiful full-page illuminations and decorative borders and initials.* Small

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[No. 488—*Continued*]

folio, full blue crushed levant morocco, the front cover most elaborately inlaid and gold tooled with a peacock design, its tail set with 31 garnets; jewelled clasps, doublures of dark red levant, with large ornament tooled and inlaid with blue levant, in centre of each cover, maroon watered silk linings, gilt edges, BY SANGORSKI AND SUTCLIFFE. In a cloth case. [London, 1910]

BEAUTIFUL SPECIMEN OF JEWELLED BINDING.

489. FORE-EDGE PAINTING. Scott (Sir Walter). *The Lady of the Lake. A Poem.* The Eleventh Edition. Svo, contemporary full straight-grained orange morocco, with broad and richly decorated borders and back, centre ornament on both sides of blind tooling, silk linings, gilt edges, in the manner of Charles Lewis. Edinburgh, 1816

ON THE FORE-EDGE UNDER THE GOLD, IS A FINELY EXECUTED PAINTING OF A CASTLE IN THE SCOTTISH HIGHLANDS. THE PAINTING IS CONTEMPORARY.

490. FORE-EDGE PAINTING. Stanley (Arthur Penrhyn). *Historical Memorials of Westminster Abbey. With illustrations.* Seventh Edition, with the author's final revisions. Svo, full slate-blue crushed levant morocco, rich gilt back, gilt edges.

London: John Murray, 1890

ON THE FORE-EDGE UNDER THE GOLD, IS A BEAUTIFULLY EXECUTED PAINTING OF WESTMINSTER ABBEY.

491. FORRESTER (ALFRED). *Absurdities: in Prose and Verse.* Written and illustrated by A. Crowquill. *With 13 COLORED PLATES, by "Crowquill."* FIRST EDITION. Svo, original illustrated boards, uncut. Enclosed in open faced cloth case, with protecting cloth cover.

London, 1827

A REMARKABLE COPY, being practically as fresh as on day of issue. From the collection of Edward Henry Hill, with his finely engraved bookplate.

492. FRANKLIN (BENJAMIN—Printer). *M. T. Cicero's Cato Major, or, His Discourse of Old-Age: With Explanatory Notes.* Small 4to, ORIGINAL MARBLED BOARDS, LEATHER BACK, ORIGINAL LABEL. Enclosed in crimson crushed levant morocco solander case, with inner protecting cloth cover.

Philadelphia: Printed and sold by B. Franklin, MDCCXLIV
[1744]

BUT FEW, PROBABLY NOT MORE THAN FOUR OR FIVE COPIES ARE KNOWN IN THE ORIGINAL BOARDS, OF THIS, THE MOST CELEBRATED PRODUCTION OF BENJAMIN FRANKLIN'S PRESS. This copy measures 8 x 5¾ inches.

Franklin wrote the Preface and in it he says that he has printed the book, "in a large and fair Character, that those who begin to think on the subject of Old Age (which seldom happens till their Sight is somewhat impair'd by it's Approaches) may not, in Reading, by the *Pain* small Letters give the Eyes, feel the *Pleasure* of the Mind in the least allayed."

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[No. 492—(continued)]

In conclusion he says, "I shall add to these few Lines my hearty Wish, that this first Translation of a *Classic*, in this *Western World*, may be followed with many others, performed with equal Judgment and Success, and be a happy Omen, that *Philadelphia* shall become the Seat of the *American Muses*."

The translation was made in 1734 by Chief Justice James Logan.

[See Reproduction of Title]

493. GILLRAY (JAMES). Original Drawing IN WATER COLORS: "Tiddy-Doll. The Great French Gingerbread drawing out a New Batch of Kings." Unsigned. 15¼ by 10½ inches; [ALSO] A BRILLIANT FIRST IMPRESSION of the Colored and finished Plate, signed,—"*Js. Gillray, inv. & fec. Jany. 30th, 1806.*" Both framed and glazed. Together, 2 pieces.

THE ORIGINAL DRAWING OF ONE OF THE MOST IMPORTANT OF GILLRAY'S CARICATURES OF NAPOLEON.

Napoleon, represented as "The great French Ginger-bread Maker," is drawing out of "The New French Oven for Imperial Gingerbread," a batch of Kings—"The Kings of Bavaria, Wirtemberg and Baden." Among the persons standing by are Sheridan, Fox, Lord Moira, and others, with crowns on their heads. It is generally considered to be the most caustic satire on the wanton manner in which Napoleon displayed his despotic power about this period.

494. GILLRAY (JAMES). ORIGINAL DRAWING IN WATER COLORS: "Introduction of Citizen Volpone & his Suite at Paris." Lettered (probably in Gillray's autograph), but not signed; [ALSO] FIRST IMPRESSION IN BROWN of the finished plate, signed,—"*Js. Gillray invt. & fecit. Nov. 15th, 1802.*" Together, 2 pieces. Framed and glazed.

A VERY IMPORTANT GILLRAY DRAWING, the principal characters being Napoleon and Charles J. Fox.

The First Consul Bonaparte is holding a Levee, with one hand outstretched he is welcoming Fox, who is in full court dress. Mrs. Fox is standing nearby, as are Lord and Lady Holland.

495. GILLRAY (JAMES). A Collection of 6 Caricatures IN COLOR. Large oblong folio, half red morocco, lettered on side, BY ROOT.

London, 1783-1792

THE ABOVE AND SEVEN FOLLOWING ITEMS, FORM A VERY IMPORTANT AND RARE SERIES OF FIRST STATE CARICATURES IN COLOR BY THIS CELEBRATED ENGLISH ARTIST. All are laid down on heavy paper, and bound into volumes of a uniform color. The numbers refer to the standard work on the subject, that by Wright and Evans, in which many of them are reproduced.

(1) "Balaam,—or the Majesty of the People. The Lord open'd the Mouth of the Ass, etc." Unsigned. April 10th, 1783. UNKNOWN TO WRIGHT AND EVANS, AND OTHER BIBLIOGRAPHERS.

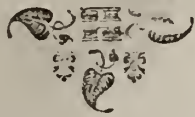
(2) "The Westminster Hunt." Unsigned. April 27th, 1788. [No. 35.]

(3) "A Connoisseur examining a Cooper." Signed,—"*Js. Gy. del; et fecit. June 18th, 1792.*" [No. 84.] A noted portrait of George III., who with candle in hand is making an examination of a medallion of Oliver

4
2

M. T. CICERO'S
CATO MAJOR,
OR HIS
DISCOURSE
OF
OLD-AGE:

With Explanatory NOTES.



PHILADELPHIA:

Printed and Sold by B. FRANKLIN,
MDCCLXIV.

BENJAMIN FRANKLIN IMPRINT.
Cicero's "Cato Major"
Reduced Facsimile of Title. [No. 492]

Third Session, Tuesday Evening, April 24th

[No. 495—*Continued*]

Cromwell. (See page 46 of Wright and Evans for lengthy account of this plate.)

(4) "The Introduction." Unsigned and undated. [No. 61.] George III. and Queen Caroline in the throne room, the king showing surprise at the beauty of the daughter of the King of Prussia who is being presented, while the queen holds out an apron for bags of gold carried by an attendant.

(5) "The Reception of the Diplomatique & his Suite, at the Court of Peking." Signed,—"*Js. Gy. Sept. 14th. 1792.*" [No. 88.] The reception of Lord Macartney's Embassy to China. See page 48 of Wright and Evans for detailed description.

(6) "Frying Sprats," and "Toasting Muffins." Unsigned. Nov. 28th, 1791. Two scenes on one sheet. [Nos. 66 and 67.] A very bitter satire on the "economies" of George III. and his queen.

496. GILLRAY (JAMES). Two Caricatures IN COLOR. Royal 4to, half red morocco, lettered on side, BY ROOT. London, 1792

(1) "A Voluptuary under the horrors of Digestion." Signed,—"*Js. Gy. design et fecit. July 2nd. 1792.*" [No. 85.] A merciless satire on the heir to the throne, who at the time was celebrated for his voluptuousness and the pecuniary difficulties into which he was constantly thrown in consequence of his expensive habits.

(2) "Temperance enjoying a Frugal Meal." Signed,—"*Js. Gy. design et fecit. July 28th. 1792.*" [No. 86.] A companion plate to the preceding and as bitter in its satire on the saving and parsimonious habits of the king and queen (George III. and his queen), as the preceding is of their son's extravagance.

497. GILLRAY (JAMES). Two Caricatures, ONE IN COLOR, THE OTHER IN BROWN. Oblong 4to, half red morocco, lettered on side, BY ROOT. London, 1798

A VERY RARE GILLRAY CARICATURE, IN BOTH STATES, COLORED AND IN BROWN. This caricature caused a tremendous sensation when first issued.

(1) "Doublures of Characters; or, striking Resemblances in Physiognomy.—If you would know Mens Hearts, look in their Faces."—Lavater. Signed,—"*Js. Gillray inv. & fecit. Nov. 1st, 1798.*" [No. 251.] Fox is depicted in the duplicate readings of character as, "The patron of liberty;" doublure "The arch-fiend;" Sheridan carrying "the bag" is depicted as "The friend to his country;" doublure "Judas selling his Master," The Duke of Norfolk is depicted as "Character of High Birth;" doublure "Silemus debauching." The Duke of Bedford is depicted as "A Pillar of the State;" doublure "A Newmarket Jockey." Earl Derby, with his large forehead and his pigtail is the representation of "Strong Sense;" doublure "A baboon," Sir Francis Burdett, the man of refinement, appears as "Arbiter elegantiarum;" doublure "Sixteen-string Jack." Tierney, the eloquent member for Southwark is depicted as "A finished Patriot;" doublure "The lowest spirit of hell."

(2) The same, in brown.

498. GILLRAY (JAMES). Four Caricatures IN COLOR. Oblong folio, half red morocco, lettered on side, BY ROOT. London, 1800

COMPLETE AND RARE SET.

(1) "Hounds Finding." Signed,—"*Js. Gy fecit. April 8th, 1800.*" [No. 488.] A mounted rider having been thrown, the "hounds" are dragging a chicken from his pocket, while a bottle of wine is being strewn on the ground.

[No. 498—Continued]

(2) "Hounds in Full Cry." Signed.—"*J. G. April 8th, 1800.*" [No. 489.]

(3) "Hounds Throwing-off." Signed.—"*J. G. April 8th, 1800.*" [No. 490.] An all-round catastrophe.

(4) "Coming in at the Death." Signed.—"*J. G. April 8th, 1800.*" [No. 491.] The best executed and most attractive of the series.

499. GILLRAY (JAMES). Fifteen Caricatures IN COLOR. Large oblong folio, half red morocco, lettered on side, BY ROOF. London, 1800-1801

AN IMPORTANT AND VERY RARE SERIES, INCLUDING ONE OF NAPOLEON INTEREST, CONTAINING EIGHT SCENES IN HIS LIFE.

(1) "A Pair of Polished Gentlemen." Unsigned. March 10th, 1801. [No. 499.]

(2) "Anacreonticks in full Song." Signed.—"*J. Gillray, inv. & fecit, Dec. 1st, 1801.*" [No. 484.] Scene of jollification, for which Gillray was famous.

(3) "Political Dreamings—Visions of Peace—Perspective Horrors." Unsigned. Nov. 9th, 1801. [No. 214.] A Napoleonic caricature of great interest. The names of the subjects (British ministers of state) have been written on the margins by a former owner.

(4) "Integrity retiring from Office." Signed.—"*J. Gillray inv. & ft. Feby, 24th, 1801.*" [No. 203.] Mr. Pitt closely followed by Mr. Dundas are leaving the Treasury, a soldier with fixed bayonet keeping back the angry crowd.

(5) "The Union-Club." Signed.—"*J. Gillray inv. & fecit, Jan'y, 21st, 1801.*" [No. 257.] A very important and rare plate, containing a large number of portraits of contemporary British ministers of state.

(6) "Political Amusements for Young Gentlemen." Signed.—"*J. Gillray inv. & fecit.*" Undated. [No. 259.] Lords Temple and Camelford playing "shuttlecock" with Horne Tooke's head.

(7) "A Bravura Air, Maudane." Signed.—"*J. Gillray ad viv. fecit, Decr, 22nd, 1801.*" [No. 308.] Full-length portrait of Mrs. Billington, the greatest singer England has ever produced. She was the first vocalist who could act as well as sing. For the season October, 1801, to April, 1802, she was guaranteed the sum of four thousand pounds and a benefit, the greatest sum ever paid up to that time.

(8) "Lilliputian Substitutes." Signed.—"*J. Gillray fecit, & del, May 28th, 1801.*" [No. 260.] Portraits of Lords Eldon, Sidmouth and Hawkesbury wearing the ill-fitting clothes of their predecessors.

(9) "A Welch Tandem." Signed.—"*J. Gillray fec, June 21st, 1801.*" [No. 531.]

(10) "Preliminaries of Peace, or, John Bull, and his Little Friends Marching to Paris." Signed.—"*J. Gillray d. & f. Oct. 6th, 1801.*" [No. 262.] Includes portraits of Lords Hawkesbury, Derby and others.

(11) "Metallic-Tractors." Signed.—"*J. Gillray inv. & fec, Nov. 11th, 1801.*" [No. 506.]

(12) "A Cognocenti contemplating ye Beauties of ye Antique." Signed.—"*J. Gillray inv. & fec, Feb. 10th, 1801.*" [No. 498.]

(13) "Democracy, or, A Sketch of the Life of Buonaparte." Signed.—"*J. Gillray inv. & fecit, May 12th, 1800.*" [No. 286.] A very important and very rare example. It is in eight scenes, each containing portrait of Napoleon from the time the young Buonaparte and his relatives were "Free Booters in the Island of Corsica," to "Buonaparte on his Couch, surrounded by the Ghosts of the Murder'd . . . Horrors of Final Retribution."

(14) "Preparing for the Grand Attack." Signed.—"*J. Gillray inv. & fecit, Dec. 4th, 1801.*" [No. 263.] Portrait of Sir Francis Burdett, reading

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[No. 499—Continued]

a huge scroll, his indictment of the ministry, which took place April 12th, 1802.

(15) "Playing in Parts." Signed,—"*Js. Gy. fecit. May 15th, 1801.*" [No. 280.] A remarkably spirited and famous example of Gillray's work. It illustrates a musical gathering, a fair performer seated at the harpsichord is surrounded by male performers playing the violin, flute, etc.

500. GILLRAY (JAMES). Two Caricatures IN COLOR. Oblong 4to, half red morocco, lettered on side, BY ROOT. London, 1802

(1) "Tales of Wonder." Signed.—"*Js. Gillray. inv. & ft. Feby. 1st, 1802.*" [No. 513.] "This attempt to describe the effects of the Sublime & Wonderful, is dedicated to M. G. Lewis, Esqr. M. P." Four females are seated at a circular table, one reading the lately published "Tales of Wonder," by "Monk" Lewis.

(2) "Advantages of Wearing Muslin Dresses." Signed,—"*Js. Gillray inv. & ft.*" Undated, but circa 1802. [No. 513.] The red-hot poker having fallen out of the fire, sets fire to the dress of one of the ladies seated around a circular table enjoying tea.

501. GILLRAY (JAMES). Seven Caricatures IN COLOR. Folio, half red morocco, lettered on side, BY ROOT. London, 1808

THE VERY RARE "WEATHER" SERIES COMPLETE. VERY INTERESTING AND WELL-EXECUTED.

(1) "Delicious Weather." Signed,—"*Etch'd by Js. Gillray. Feby. 10th, 1808.*" [No. 558.] An elderly gentleman seated on a bench in the park, flowering plants in the background.

(2) "Dreadful-Hot-Weather." Signed and dated same as preceding. [No. 554.] The elderly gentleman removes his wig, and hangs his hat on the post "One mile from——"

(3) "Sad Sloppy Weather." Signed and dated same as preceding. [No. 555.] The elderly gentleman has stepped into water, with ill effects to his hose.

(4) "Raw Weather." Signed and dated same as preceding. [No. 556.] A thin and sparsely clad man, wearing light slippers, is vainly trying to keep warm.

(5) "Fine Bracing Weather." Signed and dated same as preceding. [No. 557.] A well fed and portly gentleman, enjoying skating, pleasure depicted on his face.

(6) "Windy Weather." Signed and dated same as preceding. [No. 558.] A thin and sparsely clad gentleman facing the high wind.

(7) "Very Slippery-Weather." Signed and dated same as preceding. [No. 559.] A figure not unlike "Dr. Syntax, has come a cropper" on the slippery walk, his wig and hat have fallen off.

502. GILLRAY (JAMES). Two Caricatures IN COLORS. Oblong folio, half red morocco, lettered on side, BY ROOT. London, 1810

(1) "A Squall." Etched by J. Gillray. [No. 576.]

(2) "The Graces (three young ladies) in a High Wind." Signed,—"*Js. Gillray fecit. May 26th, 1810.*"

503. GILLRAY (JAMES). The Gout. *Caricature* IN COLORS. Unsigned. Framed and glazed. London, May 14th, 1799

"One of the cleverest and most popular of this artist's numerous productions."—WRIGHT AND EVANS, page 449.

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504. GILLRAY (JAMES). Company shocked at a Lady getting up to Ring the Bell. *Caricature* IN COLORS. Signed with Gillray's monogram. Framed and glazed. London, Nov. 20th, 1804
Wright and Evans, No. 473.
505. GILLRAY (JAMES). A broad hint of not meaning to Dance. *Caricature* IN COLORS. Signed with Gillray's Monogram. Framed and glazed. London, Nov. 20th, 1804
Wright and Evans, No. 528.
506. GILLRAY (JAMES). An Old Maid on a Journey. *Caricature* IN COLORS. Signed with Gillray's monogram. Framed and glazed. London, November 20th, 1804
Wright and Evans, No. 530.
507. GILLRAY (JAMES). Harmony before Matrimony and Matrimonial Harmonics. *Caricatures* IN COLOR. Mounted and bound in a volume, large oblong 4to, three-quarter red morocco, lettered on the side, BY ROOT. London: Humphrey, October 25, 1805
BRILLIANT IMPRESSIONS, and the FIRST STATE of each.
508. GILLRAY (JAMES). The Works of James Gillray, from the original plates, with the addition of many subjects not before collected. *Fine portrait and numerous plates.* Atlas folio, original half red morocco, rubbed. London: Henry G. Bohn, undated; [ALSO] Historical and Descriptive Account of the Caricatures of James Gillray, by Thomas Wright and R. H. Evans. 8vo, original half red morocco, rubbed. London: Henry G. Bohn, 1851. Together, 2 vols. London, n.d. and 1851
510. GONTAUT (JOSEPHINE, DUCHESS DE). Memoirs of the Duchesse de Gontaut, Gouvernante to the children of France during the Restoration, 1775-1836. Translated by Mrs. J. W. Davis. *With 14 illustrations including 2 mezzotint proof frontispieces by S. Arlent Edwards, autographed by him.* 2 vols. 8vo, full dark blue crushed levant morocco, backs richly gilt, the arms of Navarre in the centre of each cover, gilt edges, BY ROUSSELLE. New York, 1894
EXTRA-ILLUSTRATED by the insertion of 54 portraits of characters mentioned in the work, some on India paper.
From the M. C. D. Borden collection, with bookplate.
000. GRIMM (M. M.). German Popular Stories. See, Cruikshank (George.) [No. 157.]
511. HARPER'S WEEKLY. Vol. 4 (1860) to Vol. 19 (1875), inclusive. *With thousands of illustrations.* 16 vols, thick folio, cloth. New York, 1860-1875
FINE CLEAN CONDITION. Includes the Civil War period.

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512. HARRISON (W. H.). The Humourist, a Companion for the Christmas Fireside. *Embellished with 80 engravings, designed and executed by W. H. Brooke.* FIRST EDITION. 12mo, half crimson polished calf, gilt back, original wrappers preserved. BY ZAEHNSDORF.
London: Ackermann, circa 1839
513. HEATH (CHARLES). Beauties of the Opera and Ballet. *Pages printed within colored borders, and illustrated with portraits of Taglioni, Sontag, Ellsler and others.* FIRST EDITION. Imperial 8vo, original full morocco, elaborately gilt, gilt edges. London [1844]
514. HEATH (HENRY) COLORED PLATES. The Art of Tormenting. *With 6 FINELY COLORED PLATES, several subjects on each, by Henry Heath.* FIRST EDITION. Oblong folio, full polished yellow calf, gilt back, gilt edges, BY RIVIÈRE. London: Charles Tilt, 1834
515. HEATH (WILLIAM). Omnium Gatherum. *Numerous illustrations.* Oblong 4to, cloth and boards. London, undated. Reprint
516. HEATH (WILLIAM) COLORED PLATES. Studies from the Stage; or, The Vicissitudes of Life. *With emblematic title-page, and the series of 20 plates, each containing a number of highly humorous subjects, ALL FINELY COLORED, by William Heath.* FIRST EDITION. Oblong 4to, original half leather and boards, leather label on side.
London: W. Sams, 1823
COPIES IN THE ORIGINAL CONDITION ARE NOW EXTREMELY RARE.
517. HOGARTH (WILLIAM). Graphic Illustrations of Hogarth, from Pictures, Drawings, and Scarce Prints in the Possession of Samuel Ireland. *Numerous fine plates.* FIRST EDITION. 8vo, full maroon levant morocco, with inlaid figures (both different) in centre of each side, executed with leathers of varying colors, outer ornate borders, gilt edges. In cloth case. London, 1794
"A Purchase from the late Mrs. Hogarth in 1780 and other Channels enables the Author to convey to the Public a number of curious Productions from the pencil of our Artist, and such as either have not been communicated to them, or at least, have not been authenticated as his."
518. HOGARTH (WILLIAM). The Works of Hogarth, with Descriptions, and a Comment on their Moral Tendency, by Rev. John Trusler. *Numerous fine steel plates.* 2 vols. 4to, full crimson morocco, figure of Hogarth and his dog in centre of each front side, gilt edges, BY ROACH. London, 1833
519. HOOD (THOMAS). Memorials. Collected, arranged and edited by his daughter, with a Preface and Notes by his son. *Illustrated with copies from his own sketches.* FIRST EDITION. 2 vols. 12mo, half calf, gilt. London: Edward Moxon, 1860

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520. HORLE BEATLE MARLE VIRGINIS. MANUSCRIPT ON VELLUM, executed in France in the XV Century, written in red and black, adorned by a coat-of-arms and TWENTY-SEVEN LARGE AND BEAUTIFUL MINIATURES IN GOLD AND COLORS, many fine borders, and initial letters. 158 leaves, 12 of which are for the calendar. Svo, olive morocco, broad ornamental borders, richly ornamented back, old rose silk-linings, gilt edges, by DEROME LE JETNE, WITH HIS LABEL. In a brown morocco case. Sac. XV.

A VERY BEAUTIFUL MANUSCRIPT, accompanied by a very interesting old book-mark of silk ribbon, with gold braid decorations, a very unusual specimen. The miniatures represent,—(1) St. John, the Evangelist; (2) St. Luke; (3) St. Mathew; (4) St. Mark; (5) The Descent from the Cross; (6) The Angelic Salutation; (7) The Visitation; (8) Calvary; (9) Pentecost; (10) The Stable at Bethlehem; (11) The Annunciation to the Shepherds; (12) The Adoration of the Magi; (13) The Presentation at the Temple; (14) The Ascension of the Virgin; God and two angels (in greyish tones); (15) The Crowning of the Virgin; (16) King David and Beelzebub; (17) Job Sorrowing; (18) The Holy Trinity; (19) St. Michael Killing the Dragon; (20) The Beheading of St. John, the Baptist; (21) St. Peter and St. Paul; (22) St. Martin and the Beggars; (23) The Martyrdom of St. Andrew; (24) The Martyrdom of St. Sebastian; (25) A Lady at prayer in front of St. Agnes; (26) Christ as a gardiner, and Mary Magdalene; (27) St. Catherine.

These miniatures are by a clever artist belonging most probably to the school of Bourges, and are for the most part finished off by beautifully executed landscapes. Nearly all the papers have ornamental borders composed of flower and leaf motives and lifelike figures of dwarfs and fantastic animals.

The French Calendar executed in red and blue.

Above the Angelic Salutation is formed the coat-of-arms of the previous owner held up by two angels, and composed of three "fascés de gueule sur or." Before the Calendar, painted on a white leaflet is the same coat-of-arms held up by two griffins and crowned by a nine-prong crown. This painting is the size of the page and was executed by B. Mecoulle in 1632.

This manuscript was ordered executed for a lady whose portrait is found in the painting, representing a lady kneeling in front of St. Agnes, which proves conclusively that the lady's first name was Agnes.

This manuscript was obtained from Joseph Baer & Co. of Frankfort, Germany, whose note of November 15, 1912, reads,—"*This manuscript is absolutely complete and in perfect condition.*"

521. HORLE BEATLE MARLE VIRGINIS. Sertum Catholicum Ex variis S. Patrum Scriptis compositum Et propria Manu. Virg. Nob. L. E. J. V. Licen. et ser. Lor. Duc. Cons. des crip. tum, et figuris Illustratum 1634. MANUSCRIPT ON VELLUM. 110 leaves, 80 of which are in red, black, blue and gold, each page ruled in red ink, pretty border around title. WITH 32 MINIATURES AND 6 GRAVURES BY EDMÉ. MOREAU, OF REIMS, and initial letters and ornamental paragraph endings, painted in gold, silver and other colors. Small Svo, red morocco, back and sides tooled in finely executed scrolls, with centre medallions on sides, silver clasps, BY LE GASCON. In yellow morocco solander case. Sac. XVII.

THE MINIATURES IN THIS BEAUTIFUL MANUSCRIPT ARE EXECUTED IN THE

Third Session, Tuesday Evening, April 24th

[No. 521—*Continued*]

MANNER OF THE FAMOUS CALIGRAPHER, DE JARRY. They are enriched with gold; the small miniatures above the calendar (which will be found toward the front of the book) are specially noteworthy for their true representation of the costumes of the day and of the rural sports and occupations.

The other miniatures and gravures are Biblical subjects of much interest. The two representing the Last Judgment are especially interesting and curious.

This manuscript was made for the Duc de Lorraine by one who was especially titled to do this work. In the front of the Prayer book will be found an illuminated illustration of the Lorraine Arms, with three stars the central feature, and above the whole design the devise, or motto "*Stella ducc*," which might be literally translated, "*With the Star for Guide*."

522. HORN-BOOK. A HORN BOOK OF OAK, WITH ORIGINAL COVERING OF LEATHER; Containing, The criss-cross capital "A;" small alphabet (no j but two s's); Vowels; Large alphabet (no J or V); Syllabarium; Invocation; Lord's Prayer. The leather covered back is stamped with a device of "St. George and the Dragon."

Circa 1560

THIS HORN-BOOK IS ONE OF THE EARLIEST EXAMPLES EXTANT. In 1877, it was one of four exhibited at the CAXTON EXHIBITION. In the catalogue of this exhibition, the date was given as the time of King James the First (1566-1625); but Andrew W. Tuer, F.S.A., who wrote a History of the Horn-Book, states that he thinks this specimen is still earlier. We can therefore, with certainty, place the date of the present example as *circa 1560*.

Tuer reproduced this Horn-Book in full size in the second volume of his Work on Horn-Books, and describes it fully as follows.—

"A brown leather covered black-letter Horn-Book (reproduced full size) in the Collection of Sir John Evans, K.C.B. The leather has entirely disappeared from the handle, which is pierced for the insertion of a string for suspending the Horn-Book from the Girdle.

"On the back, is lightly stamped, the device of St. George and the Dragon. In the catalogue of the Caxton Exhibition 1877, where it was exhibited, this Horn-Book is assigned to the time of James I, but I see no reason why it should not be earlier."—Vol. II, page 137.

Horn-Books were generally used toward the end of the 16th Century. The meaning of the actual term "Horn-Book," came to be any early primer. Some of the later Horn-Books were made of cardboard and heavy paper, and there are interesting accounts of Horn-Books being made on ginger-bread.

At the decline of the Horn-Book, it was treated with contempt, and the cry went about, "Destroy and forget," and everyone destroyed and forgot. Manufacturers destroyed them by the gross, and those that were in private possession were treated as so much waste.

Tuer endeavored with the aid of the Press to unearth 150 specimens of the Horn-Book, and interesting accounts are given telling how some of these were found; one being discovered under a Church Pew, where it had probably lain for decades; another, found in a wall, where it may have been hidden by some dilatory child.

[See Reproduction.]

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523. HORN-BOOK. THE ALPHABET. RAISED LETTERS ON BRASS, 5 inches by 2 $\frac{1}{2}$, with a hole at the top, for fastening to a desk or bench. The inscription on the back reads:

"ST. PAULS
INFANT SCHOOL,
A D 1729."

Most beautifully and appropriately preserved from injury, in a blind tooled mottled calf case of contemporary design, made in the form of a book. The interior is lined with a rich green velvet, in which the horn book is imbedded.

The original Horn-Book consisted of a printed or written paper, fastened on a board of oak, and covered with a thin sheet of Horn for protection. The "Horn," however, very frequently became torn and water-soaked, thus loosening the paper, and sometimes, making the reading matter very indistinct and unreadable. The brass was more durable.

Thus, we see the evolution of the Brass Horn-Book, still retaining the name "Horn-Book," because that word came to mean the same as the word "Primer" means in our enlightened days.

[See Reproduction.]

524. HORN-BOOK. Tuer (Andrew W.). History of the Horn-Book. *With numerous reproductions in facsimile, and actual specimens (facsimile) in pockets in covers.* 2 vols. 4to, vellum, gilt tops, uncut. In cloth open faced case.

London: The Leadenhall Press, 1896.

The standard work on the subject, long out of print and scarce.

525. HORT (LIEUTENANT-COLONEL). Penelope Wedgebone: The Supposed Heiress. *Embellished with 8 colored etchings on steel, by Alfred Ashley.* FIRST EDITION. 8vo, three-quarter sage-green crushed levant morocco, gilt back, gilt top, original illustrated front wrapper preserved, BY ZAEHNSDORF. London [1850]

526. [IRELAND (WILLIAM HENRY)]. Stultifera Navis; the Modern Ship of Fools. *With folding frontispiece IN COLORS, by J. A. Atkinson.* FIRST EDITION. 12mo, half calf, frontispiece slightly wrinkled. London, 1807

000. IRELAND (WILLIAM HENRY). Life of Napoleon. See, Cruikshank (George). [No. 156]

527. JERROLD (DOUGLAS). Mrs. Caudle's Curtain Lectures. *Illustrated by Charles Keene.* FIRST EDITION. Square 8vo, full polished calf, rich gilt back, gilt edges, original cloth covers preserved, BY ROOR. London, 1866

528. JESSE (CAPTAIN). [Life of] Beam Brummell. *With illustrations on Japanese vellum paper, the frontispieces in color.* 2 vols. 8vo, half blue morocco, gilt backs, gilt tops, uncut.

London: The Grolier Society, undated

EDITION DE LUXE, limited issue. This forms part of the "Beaux & Belles of England." series.

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529. [JOHNSON (CHARLES)]. *Chrysal; or, The Adventures of a Guinea; [wherein are exhibited Views of several Striking Scenes; with interesting Anecdotes of the most noted persons in every rank of Life.]* By "An Adept." *With 15 BEAUTIFULLY COLORED PLATES, after Corbould, Burney and others.* FIRST EDITION. 3 vols. 8vo, full sage-green morocco, rich gilt backs and sides, gilt tops, edges scraped, BY WOOD. London: Hector M'Lean, 1821

LARGE PAPER COPY OF THE FIRST EDITION, AND MUCH SUPERIOR TO THE EDITION IN 12mo, issued the following year, and which had but 11 plates.

One of the characters satirized is General Wolfe, the hero of Quebec (see volume 3 for a representation of his portraiture). Contains account of the sham Order of Monks of St. Francis, established at Medmenham Abbey, by Sir Francis Dashwood, John Wilkes, and others, and describes fully the members and their mock rites and orgies.

530. KEENE (CHARLES). ORIGINAL DRAWING IN WATER COLORS.—"Bathing Man and Horse." 6 $\frac{3}{4}$ by 3 $\frac{3}{4}$ inches. Framed and glazed.

A BEAUTIFUL SPECIMEN, PERFECTLY FINISHED. It appeared in "Punch." BATHING-MAN. "Yes, Mhm, he's a good old 'Orse yet. And he's been in the Salt Water so long, he'll make capital Biled Beef when we're done with him!"

Unsigned, as are all the early drawings by Keene.

531. LEECH (JOHN). [Lee (P.)] *The Comic English Grammar; a New and Facetious Introduction to the English Tongue. Embellished with upwards of 50 characteristic illustrations by J. Leech.* FIRST EDITION. 8vo, full polished yellow calf, rich gilt back, dentelle inside borders, gilt top, original cloth covers preserved, BY RIVIÈRE. London, 1840

532. LEECH (JOHN). *Portraits of the Children of the Mobility. Drawn from nature, by J. Leech. With memoirs and characteristic sketches, by the author of "The Comic English Grammar" [P. Lee]. With 8 full-page etchings by John Leech.* FIRST EDITION. Folio, original cloth. Name on title. London: Richard Bentley, 1841

This work contains some of Leech's most characteristic work. In this copy the impressions are particularly fine and clear.

533. LEECH (JOHN). [Sealy (Thomas Henry).] *The Porcelain Tower; or, Nine Stories of China. Compiled from original sources, by "T. T. T." With 3 full-page plates and numerous woodcuts in the text by John Leech.* FIRST EDITION. 12mo, full polished yellow calf, rich gilt back, gilt top, BY ROOT. London: Richard Bentley, 1841

534. LEECH (JOHN). *Pepper (Captain). Written Characters. A Series of Peripatetic Philosophy, from Hints in the Paris Charivari. With numerous illustrations by John Leech.* FIRST EDITION. 12mo, full polished yellow calf, gilt back, gilt top, BY RIVIÈRE.

London: Chapman and Hall, 1841

Third Session, Tuesday Evening, April 24th

535. LEECH (JOHN). Daniel (George). Merrie England. *With 28 illustrations by John Leech.* FIRST EDITION. 2 vols. 12mo, full polished crimson calf, gilt backs and sides, gilt tops, uncut, original cloth backs preserved, BY ZAEHNSDORF. London: Bentley, 1842
The plates are dated 1841. Book was, however, not published until the year 1842.
536. LEECH (JOHN). Maxwell (W. H.). The Fortunes of Hector O'Halloran, and his man, Mark Antony O'Toole. *With illustrations by John Leech.* FIRST EDITION. 8vo, IN THE ORIGINAL THIRTEEN PARTS, with all wrappers, and the advertisements, uncut. Enclosed in cloth case, with inner protecting cloth cover. Former owner's name on margin of last part. London: Richard Bentley [1842]
VERY RARE IN THIS STATE. The illustrations of the first two parts are by "Dick Kitcat" and are signed by him. Contains the rare slip in Part X referring to the postponement of the completion of one of the plates, and the advertisements which are frequently missing.
537. LEECH (JOHN). Smith (Albert). The Wassail-Bowl. *With frontispieces and numerous illustrations in the text, all by John Leech.* FIRST EDITION. 2 vols. 12mo, original red cloth, gilt, several portions of margins slightly marred by careless opening. In case, with morocco back. London, 1843
538. LEECH (JOHN). Jerrold (Douglas). The Story of a Feather. *With a frontispiece by John Leech.* FIRST EDITION. 12mo, full polished calf, gilt back, dentelle inside borders, gilt top, uncut, original cloth covers preserved, BY RIVIÈRE. London: Punch Office, 1844
539. LEECH (JOHN). Trollope (Mrs.). Jessie Phillips. A Tale of the present day. *With full-page illustrations by John Leech.* FIRST EDITION. 8vo, full violet crushed levant morocco, gilt back, floral ornaments on each corner with small inlays of red levant, gilt top, uncut, BY SANGORSKI AND SUTCLIFFE. In open-face cloth case. London: Henry Colburn. 1844
540. LEECH (JOHN). Punch's Pocket Book. *With hundreds of illustrations, A LARGE NUMBER FOLDING AND IN COLORS, by John Leech, John Tenniel, Charles Keene, and other celebrated "Punch" artists.* COMPLETE SET, from its commencement in 1844 to its termination in 1881. Together, 38 vols. 16mo, original leather, with flaps. Enclosed in 4 cases with crimson morocco backs, made to resemble volumes. London: Punch Office. 1844-1881
IT IS DOUBTFUL IF A FINER SET OF THIS JUSTLY FAMOUS PUBLICATION EXISTS.
541. LEECH (JOHN). The Human Face. Divine and De Vino. *Caricature IN COLORS, "Divine," representing a pretty young lady; "De Vino," a drunkard.* Oblong 4to, half red levant morocco. London: William, Spooner, circa 1845

542. LEECH (JOHN). *Punch's Snapdragons for Christmas. With 4 steel engravings by John Leech.* FIRST EDITION. 12mo, full polished crimson calf, gilt, gilt edges, original covers preserved. BY ZAEHNSDORF. London: Punch Office, 1845

543. LEECH (JOHN). A'Beckett (Gilbert Abbott). Complete Set of the ORIGINAL ISSUES of The Comic History of England Rome, with ALL THE COLORED PLATES BY JOHN LEECH, as follows:

(1) The Comic History of England. *Illustrated with 20 FULL-PAGE COLORED PLATES and numerous woodcuts throughout the text by John Leech.* FIRST EDITION. 8vo, IN THE ORIGINAL 20 MONTHLY PARTS (in 19), with wrappers and advertisements, uncut. Enclosed in dark green levant morocco solander case, lined with white padded silk. Name on one wrapper.

London: Punch Office, 1846-1847-1848

The XX. parts in XIX. as issued, with the correct dates on all wrappers, commencing with July, 1846, and ending with February, 1848. The advertisements are important, and include: "New Work by Michael Angelo Titmarsh. On the First of January, to be continued in Monthly Parts. . . . VANITY FAIR," etc. Also announcements of the works of Charles Dickens, etc.

(2) The Comic History of Rome. *Illustrated with 10 FULL-PAGE COLORED PLATES, and numerous woodcuts by John Leech.* FIRST EDITION. 8vo, IN THE ORIGINAL 10 PARTS (in 9), with wrappers and advertisements. Enclosed in dark green levant morocco solander case, lined with white padded silk. Name on one cover.

London: Bradbury & Evans [1853]

The following features add interest to the copy,—No. I. has "Comic Rome Advertiser," pp. 16; No. VII. has slip announcing: "New Serial Work by Mr. Charles Dickens." printed on green paper; No. VIII. has slip announcing "New Sporting Work. . . . Mr. Sponge's Sporting Tour." printed on pink paper. The slip announcing "Bleak House," printed on green paper, which should appear in the last part, is not present.

544. LEECH (JOHN). Jerrold (Douglas). *A Man Made of Money. With 12 illustrations on steel, by John Leech.* FIRST EDITION. 12mo, half maroon polished calf, gilt top.

London: Punch Office, 1849

545. LEECH (JOHN). Smith (Albert). *The Struggles and Adventures of Christopher Tadpole. At Home and Abroad. With illustrations by John Leech.* FIRST EDITION in book form. 8vo, full polished calf, rich gilt back, gilt top, uncut, BY MORRELL.

London, 1851

The plates all have the early imprints of 1846 and 1847. The book was published originally in parts which were finished in the year 1848.

This copy is the first edition in book-form. A new edition was published in 1854 and another in 1864.

Third Session, Tuesday Evening, April 24th

546. LEECH (JOHN). Reach (Angus B.) and Brooks (Shirley). A Story with a Vengeance. *With a steel engraving by John Leech, and 10 cuts by Smyth.* FIRST EDITION. 12mo. half maroon polished calf, gilt, gilt top, original from wrapper and advertisements bound in. BY ZAEHNSDORF. London, 1852
547. LEECH (JOHN). [Hole (S. R.).] A Little Tour in Ireland. Being a Visit to Dublin, Galway, Connamara, etc. By "An Oxonian." *With illustrations by John Leech.* FIRST EDITION. Square 12mo. full polished yellow calf, gilt back, gilt edges. BY RIVIÈRE. London: Bradbury and Evans, 1859
FINE COPY, the folding frontispiece, in colors, in brilliant condition.
548. LEECH (JOHN). Follies of the Year. *A series of colored etchings from Punch's Pocket Books, 1844-1864.* With some Notes by Shirley Brooks. FIRST EDITION. Oblong 4to. original half red morocco, cloth sides. London [1864]
549. LEECH (JOHN). Pictures of Life and Character from the Collection of Mr. Punch. *With several hundred illustrations.* FIRST EDITIONS. Complete set, 5 volumes in 3, oblong 4to. original half red morocco, gilt edges. London, 1865-1866-1869
550. LEECH (JOHN). Kitton (Fred G.). John Leech, Artist and Humourist: A Biographical Sketch. *Illustrated.* FIRST EDITION. London, 1883; [Also] "Phiz" (Hablott Knight Browne): A Memoir, including a selection from his Correspondence and Notes on his principal Works. *With portrait and numerous illustrations.* FIRST EDITION. London, 1882. Together, 2 vols. 8vo. original wrappers, uncut. Enclosed in red morocco portfolio. London, 1883-1882
551. LEECH (JOHN). Frith (William Powell). John Leech: His Life and Work. *With portrait and numerous illustrations.* FIRST EDITION. 2 vols. thick 8vo. full crimson levant morocco, full gilt backs, inside borders, gilt tops. BY RIVIÈRE. London: Richard Beutley, 1891
In addition to the illustrations in the work (there are 95 including the portrait), this copy contains 89 extra plates, all of which are original impressions from the different works of JOHN LEECH, THOMAS ROWLANDSON, GEORGE CRUKSHANK, R. SEYMOUR, etc., including,—5 colored illustrations by Thomas Rowlandson, 3 of which, are Syntax plates; illustrations from George Cruikshank's "Scraps and Sketches;" four plates from "The Bee and the Wasp," and the private plates to the "Knight of Morar;" beautiful impressions, and a very interesting plate of "John Bull taking Luncheon," by James Gilray.
552. LEECH (JOHN). A SERIES OF 21 ORIGINAL DRAWINGS IN PENCIL, 23 of which were executed for (and afterwards reproduced in) "PUNCH," one being the original drawing for the vignette title of "YANKEE STORIES" (issued in 1852). Neatly mounted in two albums, with

[No. 552—Continued]

the text from "Punch" and references to the various volumes of "Punch" appended to each. 2 vols. small 1to, full morocco, gilt edges. Enclosed in cloth cases. London [1844-1853]

AN IMPORTANT AND VALUABLE COLLECTION OF ORIGINAL DRAWINGS BY JOHN LEECH.

These drawings formed part of the collection formerly in the possession of John Leech's sister, who mounted them in albums. The text beneath each drawing (copies from "Punch") is very probably in her handwriting. At her request, JOHN RUSKIN wrote an article on Leech's Drawings, from which the following extracts are taken.—

"I am honored by the request of the sister of John Leech that I should give some account of the drawings of her brother which remain in her possession; and I am able to fulfil her request without departing from the rule which has always bound me, not to allow any private interest to weigh with me in speaking of matters which concern the public. It is merely and simply a matter of Public concern that the value of these drawings should be known, and measures taken for their acquisition, or, at least, for obtaining a characteristic selection from them, as a National Property. It cannot be necessary for me or for anyone now to praise the work of John Leech. Admittedly, it contains the finest definition and natural history of the classes of our Society, the kindest and subtlest analysis of its foibles, the tenderest flattery of its pretty and well-bred ways, with which the modesty of subservient genius ever amused or immortalized careless masters.

"But it is not generally known how much more valuable, as art, the first sketches for the woodcuts were than the finished drawings, even before those drawings sustained any loss in engraving.

"Of all rapid and condensed realization ever accomplished by the pencil, John Leech's is the most dainty, and the least fallible, in the subjects of which he was cognizant. . . . In flexibility and lightness of pencilling nothing but the best outlines of Italian Masters with the silver point can be compared to them.

"That Leech sketched English squires instead of saints, and their daughters instead of martyrs, does not in the least affect the question respecting skill and pencilling; and I repeat deliberately that nothing but the best work of sixteenth century Italy with the silver point exists in art, which in rapid refinement these playful English drawings do not excel."

Accompanying these drawings are the original numbers of "PUNCH" and the "Punch Almanacks" for 1850 and 1853, which contain the woodcut reproductions of the drawings.

553. LEECH (JOHN). ORIGINAL DRAWING IN PEN-AND-INK, on a small envelope, which was used by Leech to send a letter to J. M. Fleming, Esq., whose address is cleverly marked on the envelope. It is stamped and post-marked, 1860, which is one year after the publication of "A Little Tour in Ireland," illustrated by Leech. Framed and glazed.

UNUSUAL AND VERY ATTRACTIVE SPECIMEN.

000. LEECH (JOHN). See Cruikshank (George). Cockton (Henry). Stanley Thorn. 3 vols. 1841. [No. 203.]

000. LEECH (JOHN). See Cruikshank (George). Puck on Pegasus. London, 1861. [No. 232.]

Third Session, Tuesday Evening, April 24th

554. LEMON (MARK). Up and Down the London Streets. Illustrated. FIRST EDITION. 3 vols. 8vo, full polished yellow calf, gilt backs, gilt tops, uncut, BY MORRELL. London: Chapman and Hall, 1867
ONE VOLUME EXTENDED TO THREE, AND EXTRA-ILLUSTRATED by the insertion of 169 plates,—portraits, views, etc. A VERY INTERESTING COPY.
555. LEVER (CHARLES). The Knight of Gwynne; A Tale of the Time of the Union. With illustrations by "Phiz." FIRST EDITION. 8vo, full green polished calf, gilt back, gilt top, uncut, BY ZAEHNSDORF. London, 1847
Bound from the original parts, with specimen wrapper preserved.
556. LIBRARY OF HISTORIC CHARACTERS, and Famous Events of all Nations and all Ages. A. R. Spofford, and others, Editors-in-Chief. Illustrated. 12 vols. royal 8vo, cloth. Boston, 1906
557. LITTLE FRENCH MASTERPIECES. Selected writings of Balzac, Gautier, Merimee, Daudet and Maupassant. Translated. Portraits. 5 vols. 16mo, half red levant morocco, gilt, gilt tops. New York: G. P. Putnam's Sons, 1903-1909
558. LOVER (CHARLES). Handy Andy: A Tale of Irish Life. With 24 illustrations on steel, by the author. FIRST EDITION. 8vo, full polished yellow calf, rich gilt back, gilt edges, BY RIVIÈRE. London, 1842
559. MANCHESTER (DUKE OF). Court and Society from Elizabeth to Anne. Edited from the Papers at Kimbolton. FIRST EDITION. 2 vols. thick 8vo, full maroon levant morocco, gilt backs and sides, gilt edges, BY BAYNTUN. London: Hurst and Blackett, 1864
EXTRA-ILLUSTRATED by the insertion of 121 portraits of characters mentioned in the work, some of which are hand-colored.
560. MANUSCRIPT. One leaf, two pages, from an Italian Antiphony of the fifteenth Century, with illuminated initial P., and floral decorative border, and a large miniature within the initial, representing St. Francis. The music with four-line staff. Between two sheets of glass, and with gold frame and loops for hanging. Sæc. XV.
FINE DECORATIVE SPECIMEN.
561. MANUSCRIPT. Three pages of a French Book of Hours of the Fifteenth Century, each page with richly decorated borders, the centre page with large miniature representing The Pentecost. In three compartments, framed and glazed, triptych style. Sæc. XV.
UNUSUALLY ATTRACTIVE SPECIMEN.

Third Session, Tuesday Evening, April 24th

562. MAUPASSANT (GUY DE). The Writings of Guy De Maupassant. Now for the first time complete in English. With a critical Preface by Paul Bourget. *Illustrated from original drawings by eminent French and American artists.* 17 vols. 8vo, cloth, paper labels, gilt tops, uncut. New York: M. Walter Dunne [1903]
000. MAXWELL (W. H.). Irish Rebellion. See, Cruikshank (George). [No. 212]
563. MAY (PHIL). Original Pen-and-Ink Drawing: "Reading the Proclamation." Signed,—"*Phil May.*" Framed and glazed.
FINE SPECIMEN. Exhibited in London. With catalogue number attached.
564. MINIATURE ALMANAC. Schloss's English Bijou Almanac for 1841. *Poetically illustrated by Hon. Mrs. Norton, with fine miniature portraits of Princess Marie of Denmark, Napoleon, Caroline Norton, Sheridan Knowles, Taglioni, and a view of Caernaroon Castle.* In the original red morocco binding, accompanied by a small magnifying glass of great power, with tortoise shell brim. Both enclosed in green morocco velvet case, lined with cream silk.
London: A. Schloss, 1841
VERY RARE. Measures $\frac{7}{8}$ x $\frac{5}{8}$ inches, and $\frac{3}{16}$ inch thick. The glass is $\frac{1}{2}$ inch in diameter and 1 inch long.
000. MOORE (A.). Annals of Gallantry. See, Cruikshank (George). [No. 133]
565. NAPOLEON. O'Meara (Barry E.). 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. *Portraits.* FIRST EDITION, 4 vols. 8vo, full dark green crushed levant morocco, large emblematical gold ornament in centre of each cover, gilt backs, gilt tops, dentelle inside borders, uncut, BY RIVIÈRE.
London: W. Simpkin, 1822
TWO VOLUMES EXTENDED TO FOUR BY THE INSERTION OF 181 EXTRA ENGRAVED PORTRAITS OF NAPOLEON, HIS MARSHALS, AND OTHERS, MENTIONED IN THE WORK. A most attractive set.
566. NAPOLEON. Bourrienne (M. De). Memoirs of Napoleon Bonaparte . . . to which are now First added An Account of the important Events of the Hundred Days, of Napoleon's surrender to the English, and of his residence and death at St. Helena. *Fine portraits.* FIRST EDITION. 4 vols. 8vo, half olive green morocco, emblematically tooled backs, gilt tops, BY COLLEY.
London: Richard Bentley, 1836
567. NAPOLEON. Bussey (George Moir). History of Napoleon. *Illustrated by Horace Vernet.* FIRST EDITION. 2 vols. imperial 8vo, half crimson morocco, emblematically tooled backs, gilt edges, BY ROOT.
London, 1840

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568. NAPOLEON. Pulitzer (Albert). The Romance of Prince Eugene. Translated from the French, by Mrs. B. M. Sherman. *Portraits*. 2 vols. 8vo, half brown levant morocco, gilt backs, gilt tops, uncut. New York: Dodd, Mead. 1895
569. NAPOLEON BONAPARTE. D.S., 1p. folio, parchment. Paris, the fifteenth fructidor, year nine of the Republic.
Order recompensing Citizen Bisancourt for brilliant military service, signed by Napoleon, as First Consul.
570. NAPOLEON BONAPARTE. D.S., 2pp. large folio, Palace of St. Cloud, April 14, 1813.
Document relative to the free imports and exports of an American ship. Signed by Napoleon, as Emperor.
571. NAPOLEON BONAPARTE. Josephine (Marie J. R., Empress of France, wife of Napoleon Bonaparte). D.S., 1p. folio, June 8, 1807. An itemized bill of household expenses, signed.—“*Bonaparte Josephine.*”
572. NAST (THOMAS). Original Drawing in Pen-and-Ink. Signed,—“*Th. Nast.*”
Spirited and well executed sketch, depicting Chinese troubles in the eighties.
573. NEW JERSEY RAILROADS. Fast U. S. Mail Way-Bill from Philadelphia to New York, via Camden and Amboy Rail-road, December 26, 1831. Small folio, passe-partout. Tear in centre.
An item of unusual interest, being one of the earliest U. S. Post-Office Railroad waybills extant.
The act incorporating the Raritan Canal Company and Camden and Amboy Rail Road and Transportation Company, was passed by the New Jersey legislature in 1832. This act was known as the “Marriage Act.”
The above caption is at the head of the sheet, in the centre being a vignette of a coach drawn by an old-fashioned engine; below is the schedule.
574. PERCY ANECDOTES: Original and Selected. By Shelto and Reuben Percy. *Illustrated*. 40 vols. in 20, 16mo, half red morocco, contents lettered, gilt tops, BY ROOT. London, 1823
000. PETTIGREW (T. J.). Lucien Greville. See, Cruikshank (George). [No. 189]
575. PHILLIPS (WATTS). A Case in Bankruptcy. With 9 COLORED PLATES in panoramic form, by Watts Phillips. FIRST EDITION. 24mo, original colored boards, with protecting cloth wrapper.
London [1850]
576. PHILLIPS (WATTS). To those About to Marry, showing how we (the Jones's) commenced Housekeeping, with some account of my mother-in-law, Mrs. Smith. A large folding panoramic sheet, each containing several humorous scenes, IN COLORS, designed and etched by Watts Phillips. FIRST EDITION. Oblong 8vo, original pictorial boards, enclosed in cloth folder. London [1850]

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577. PHILLIPS (WATTS). Showing how the Honorable New Teddington Locke was not returned for the incorruptible Borough of Bubengrub from Notions by Edward Grant. *A series of 12 pages of humorous illustrations, ALL IN COLORS.* FIRST EDITION. Oblong 8vo. original wrappers, enclosed in cloth protecting cover.
London: Ackermann and Co., circa 1859
578. "PHIZ" ILLUSTRATIONS. [Neale (W. J).] Paul Periwinkle: or, The Pressgang. *Embellished with 40 etchings, drawn and engraved by "Phiz."* FIRST EDITION. Thick 8vo., contemporary full red morocco, gilt and blind tooled, gilt edges.
London: Thomas Tegg, 1841
579. "PHIZ" ILLUSTRATIONS. Morals for the Churchyard: in a Series of Cheerful Fables. *With 7 illustrations by "Phiz."* FIRST EDITION. Square 16mo, original cloth. London, 1845
580. "PHIZ" ILLUSTRATIONS. Poole (John). The Comic Miscellany for 1845. *With a portrait of the author, and an illustration by "Phiz."* FIRST EDITION. 12mo, full polished yellow calf, gilt back, gilt edges, BY MORRELL. London: Henry Colburn, 1845
581. "PHIZ" ILLUSTRATIONS. Smith (Albert). The Pottleou Legacy. A Story of Town and Country Life. *With illustrations by Hablot K. Browne.* FIRST EDITION. 12mo, half calf.
London: David Bogue, 1849
582. "PHIZ" ILLUSTRATIONS. Mayhew (The Brothers). The Image of His Father; or, One Boy is more trouble than a dozen Girls. Being A Tale of a "Young Monkey." *Illustrated by "Phiz."* FIRST EDITION. 12mo, three-quarter blue levant morocco, gilt back, blue cloth cover and back preserved, BY ZAEHNSDORF. London, 1851
583. "PHIZ" ILLUSTRATIONS. Thomson (David Croal). Life and Labours of Hablot Knight Browne, "Phiz." *With 130 illustrations.* Royal 4to, cloth, uncut. Slightly worn. London, 1884
No. 57 of an edition of 200 copies. The best work relative to the works of this famous illustrator.
584. "PHIZ" ILLUSTRATIONS. Racing and Chasing. The Road, the River, and the Hunt. *Illustrated in fifty drawings, by Hablot K. Browne, "Phiz."* FIRST EDITION. Oblong 4to, original illustrated boards, leather back, worn. London, undated
585. "PHIZ" ILLUSTRATIONS. The Man in the Moon. Edited by Albert Smith and Angus B. Reach. *With illustrations by Kenny Meadows, "Phiz," A. Mayhew, and others.* COMPLETE SET. 4 vols. 16mo. half morocco. London, undated
Complete Sets of this periodical are seldom met with. Contains contributions by eminent and anonymous writers.

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000. "PHIZ" ILLUSTRATIONS. See under Cruikshank (George). Pennell (H. C.). Puck on Pegasus. London, 1861. [No. 232.]

586. POE (EDGAR ALLAN). ORIGINAL AUTOGRAPH MANUSCRIPT. 24 lines, written on blue paper, with the front cover of an envelope, addressed to Chas. G. Percival, Esq., Utica, N. Y., in POE'S AUTOGRAPH, initialed by him,—"*E. A. P.*" Inlaid from 8vo to 4to, and bound in one vol. 4to, full dark-blue crushed levant morocco, gilt back and sides, broad dentelle inside borders, gilt edges, BY ZUCKER.

Consists of the following.—

31.

"Talking of puns:—

'Why do they not give us quail for dinner, as usual?' demanded Count Fessis, the other day, of H——, the classicist and sportsman.

'Because at this season,' replied H——, who was dozing, 'quails *sopor fessis*.' (Quail is so poor, Fessis)."

32.

"An infinity of error makes its way into our Philosophy, through Man's habit of considering himself a citizen of a world solely—of an individual planet—instead of at least occasionally contemplating his position as cosmopolite proper—as a denizen of the Universe."

33.

"The Carlyle-ists should adopt, as a motto, the inscription on the old bell from whose metal was cast the Great Tom, of Oxford:— *In Thomae laude resono 'Bim! Bom!' 'sine fraude:'—and 'Bim! Bom,' in such case, would be a marvellous "echo of sound to sense."*

[See Reproduction]

587. RACKHAM (ARTHUR—Illustrator). Lamb (Charles and Mary). Tales from Shakespeare. With numerous illustrations in color, by Arthur Rackham. FIRST EDITION, with these illustrations. royal 8vo, full green polished calf, gilt, gilt edges, original covers preserved, BY ZAEHNSDORF. London, 1909

588. ROWLANDSON COLORED PLATES. Smollett (Tobias). The Adventures of Roderick Random. By Doctor Smollett. With the complete series of 6 BEAUTIFULLY COLORED PLATES, 4 by Thomas Rowlandson, 2 by Studler. FIRST EDITION with these illustrations. 8vo, full crimson crushed levant morocco, richly tooled back, panelled sides with corner ornaments, dentelle inside borders, gilt edges, BY RIVIÈRE. London: Printed and Published by C. Lowndes, 1792

A BEAUTIFUL AND VERY RARE VOLUME, EACH PLATE FIRST ISSUE.

The large folding colored plates are six in number. They are known as "Hogarthian Novelist" Series, each plate is signed and dated.

But two of these plates were known to Grego, both of which are reproduced in his bibliography.

Talking of huns:— "Why do they not give us suail for dinner, as usual?" demanded Count Ferris, the other day, of H—, the clarinet and sportsman.

"Because at this season," replied H—, who was dozing, "qualis so-
per ferris." (Suail is so poor, Ferris.)

An infinity of error makes its way into our Philosophy, through man's habit of considering himself a citizen of a world solely — of an individual planet — instead of at least occasionally contemplating his position as cosmopolite proper — as a denizen of the Universe.

The Carlyle-ists should adopt, as a motto, the inscription on the old bell from whose metal was cast the Great Tom, of Oxford:— "In Thomæ laude resonno 'Tom! Tom!' sine fraude!" — and "Tom! Tom", in such case, would be a marvellous "echo of sound to sense."

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589. ROWLANDSON COLORED PLATES. Cries of London. COMPLETE SET. ALL IN COLORS, AND ALL FIRST STATE. Together, 8 plates, mounted down, and bound in one vol. small folio, half blue morocco, lettered on side. London: R. Ackermann, 1799
COMPLETE SETS IN COLORS, ARE OF THE GREATEST RARITY. Plate 7 was unknown to Grego. Comprises,—
(1) "Buy a Trap, a Rat Trap, buy my Trap." Jan. 1st, 1799.
(2) "Buy my Goose, my fat Goose." Jan. 1st, 1797.
(3) "Last Dying Speech and Confession." Feb. 20th, 1799.
(4) "Do you want any brick-dust." Feb. 20th, 1799.
(5) "Water Cresses, come buy my Water Cresses." March 1st, 1799.
(6) "All a growing, here's Flowers for your Gardens." March 1st, 1799.
(7) "Old Cloaths, any old Cloaths." May 4th, 1799.
(8) "Hot cross Buns, two a penny Buns." May 4th, 1799.
590. ROWLANDSON COLORED PLATES. The Breakfast. *Sporting scene* IN COLORS. Signed,—"*Rowlandson*, 1789." Framed and glazed. London: S. W. Fores, Feby. 1st, 1799
A very attractive example. The sportsmen are eating a hasty breakfast previous to starting out.
591. ROWLANDSON COLORED PLATES. Le Brun Travested; or, Caricatures of the Passions. Designed by G. M. Woodward, and etch'd by T. Rowlandson. *A series of 19 PLATES IN COLOR, and with colored title, making 20 plates in all, by Thomas Rowlandson.* THE EXTREMELY RARE FIRST EDITION. Small 4to, ORIGINAL WRAPPERS, with original printed label on side. Enclosed in red morocco open-face case, with inner protecting cloth and morocco cover. London: R. Ackermann, Jan'y. 21st, 1800
BUT FEW COPIES ARE KNOWN IN THIS CHOICE STATE. There are several differences between the above (the first issue), and the plates described in Grego, who apparently described the second issue.
592. ROWLANDSON COLORED PLATES. A Cake in Danger. *Caricature* IN COLORS. Signed,—"*Rowlandson*." Framed and glazed. London: Bowles, April 20th, 1806
593. ROWLANDSON COLORED PLATES. Gambado (Geoffrey). An Academy for Grown Horsemen; containing the completest instructions for
Walking, Galloping,
Trotting, Stumbling and
Cantering, Tumbling
[ALSO] The Annals of Horsemanship: containing Accounts of Accidental Experiments and Experimental Accidents, both Successful and Unsuccessful; Communicated by various Correspondents to the Author, Geoffrey, Gambado, Esq., Riding Master, Master of the Horse, and Grand Equerry to the Doge of Venice. *Embellished with 29 SPIRITED PLATES, ALL IN COLOR, BY ROWLANDSON, after designs*

[No. 593—Continued]

by H. Bunbury. Svo. full green straight-grained morocco, gilt back and sides, gilt edges, dentelle inside borders, BY ZAEHNSDORF.
London, 1809

FINE, AND EXCEPTIONALLY TALL COPY OF THE FIRST ISSUE OF THIS EDITION. WITH THE TWO LEAVES CONTAINING THE NOTICE BY THE EDITOR, ONE TO EACH PART. The plates for this edition were all re-engraved in 1808, and are so dated, although the work was not published until 1809. The margins throughout, both of text and plates, are exceptionally wide.

594. ROWLANDSON COLORED PLATES. *The Annals of Sporting*. By Caleb Quizen, Esq., and his various Correspondents. *With the Complete series of 29 PLATES IN COLOR, by Thomas Rowlandson, after Bunbury, Woodward and others.* FIRST EDITION. 12mo, original boards, entirely uncut, rebacked with similar paper. Enclosed in cloth case, with cloth protecting wrapper.

London: Thomas Tegg, 1809

FINE COPY OF THIS RARE BOOK, seldom found complete with all the 29 plates. It includes the famous series (in 7 scenes) of "The Bailiff's Hunt."

595. ROWLANDSON COLORED PLATES. *The Beauties of Sterne*: comprising the Humorous and Descriptive Tales, Letters, &c. *Embellished with (2) caricatures (in color), by Rowlandson, from original drawings by Newton.* FIRST EDITION. 12mo, full maroon morocco, blind tooled, gilt top, BY SANGORSKI AND SUTCLIFFE. London, 1809

596. ROWLANDSON COLORED PLATES. *The Cobbler's Cure for a Scolding Wife. Caricature IN COLORS.* Signed,—"*Rowlandson del.*" Framed and glazed. London: Thos. Tegg, Aug. 4th. 1809
Tied in a chair, the scolding wife's mouth is being sewed.

597. ROWLANDSON COLORED PLATES. Butler (Samuel). *Hudibras*, written in the time of the late Wars: Collected and amended, with large Annotations, and Preface, by Zachary Grey. *With the series of 5 FINELY COLORED PLATES by Thomas Rowlandson, and EXTRA-ILLUSTRATED by the insertion of 17 hand-colored plates by Ridley after Hogarth.* 2 vols. 12mo, full crimson levant morocco, gilt backs, gilt edges, BY ROOT. In open-face cloth case.

London: Thomas Tegg, 1810

FIRST EDITION with the Rowlandson plates, which were made in 1809, but not published until the following year.

598. ROWLANDSON COLORED PLATES. *The Microcosm of London; or, London in Miniature.* *With 104 BEAUTIFULLY COLORED PLATES by Pugin and Rowlandson.* 3 vols. royal 4to, half crimson levant morocco, gilt backs, gilt edges, BY ROOT. In open-face cloth case.

London: R. Ackermann [1810]

FIRST EDITION of a most beautifully preserved copy, the plates being in perfect state.

The Microcosm was originally published in parts. The plates were prepared before the Work was issued, from January, 1808, to February,

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[No. 598—Continued]

1810, on an average of four monthly, some changes were made from the plan originally designed by the publishers, Ackermann.

The interiors and structural artistic work is done by the famous architectural artist Pugin, the figures on each plate are by Thomas Rowlandson. Pugin is noted for his accuracy and elegant taste, and Rowlandson's work, in this instance, is wonderful in its versatility, ranging from a scene in the Drawing Room of St. James Palace to the interior of a Prison Chapel; or showing a Ballet scene in an Opera House, and with equal merit, picturing a Session of the House of Lords.

The Work of Rowlandson in the Microcosm is different from most of his illustrations in other works. It lacks the coarseness and grotesque quality that is generally characteristic of his work.

599. ROWLANDSON COLORED PLATES. Chesterfield Burlesqued, or, School for Modern Manners. With 10 COLORED PLATES, by Thomas Rowlandson. 12mo, full polished yellow calf, full gilt back, gilt top, uncut, original board covers preserved, BY ZAEHNSDORF.

London: Thomas Tegg, 1811

FINE COPY, AND VERY RARE IN UNCUT STATE. This is the First Edition of the work with the Rowlandson illustrations, although designated "*Third Edition*," on title-page.

600. ROWLANDSON COLORED PLATES. Love Laughs at Locksmiths. *Caricature* IN COLORS. August 20th, 1811. Framed and glazed.

A young lady's father thinks that locking his daughter in the house will prevent her meeting her lover. In this he is mistaken as she is escaping through a window, assisted by her lover who has placed a ladder against it.

601. ROWLANDSON COLORED PLATES. [Combe (William).] The English Dance of Death. With *frontispiece, illustrated title, and 72 plates*, ALL FINELY COLORED, by Thomas Rowlandson. Enclosed in morocco solander case, with leather protecting wrapper. A former owner's name will be found on most of the parts.

London, 1814-1815-1816

A REMARKABLE COPY OF THE FIRST EDITION. IN THE ORIGINAL TWENTY-FOUR NUMBERS. WITH ALL THE WRAPPERS, BACKS, ILLUSTRATIONS AND ADVERTISEMENTS. TOTALLY UNCUT. MANY OF THE LEAVES ARE UNOPENED.

Contains the very rare slip of "Errata" in Part VIII, "To lessen the Expense of binding this work," the practically unknown title in Volume I, "*English Dance of Death, in twenty-four monthly numbers*," DATED 1814, and the half-title. All three are only found when in the parts.

The title to Volume I was later changed to "The English Dance of Death, from the Designs of Thomas Rowlandson—1815." This set of the parts also contains the later title which will be found in Part XII. No half-title to Volume II was ever issued.

The plates to the English Dance of Death constitute some of Rowlandson's best work. "Both artist and author seem to have appreciated the resources of their subject so thoroughly, and have worked out its grotesque spirit with such appropriateness, that the Dance of Death

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[No. 601—Continued]

must remain a fitting monument of their genius. The plates are executed with the fulness and attention of finished drawings."—GREGO.

IN ADDITION, THIS COPY IS ACCOMPANIED BY THREE OF THE ORIGINAL DRAWINGS BY THOMAS ROWLANDSON, 2 IN COLORS, THE OTHER IN SEPIA, AS FOLLOWS,—

- (1) "The Nursery." Plate 3 to face page 33, volume II. Drawing signed.
*"Death rocks the cradle, Life of o'er
The infant sleeps to wake no more."*
- (2) "Tom Higgins." Plate 5 to face page 37, volume I. Drawing unsigned.
*"His Blood is stopped in every vein
He ne'er will eat or drink again."*
- (3) "The Law Overthrown." Plate 24 to face page 210, volume II.
*"The Serjeant's tongue will cease to brawl
In every Court of yonder Hall."*

602. ROWLANDSON COLORED PLATES. [Roberts (Lt.-Col. David.) The Military Adventures of Johnny Newcome, with an Account of his Campaigns on the Peninsula and in Pall Mall. By "An Officer." With 15 FINELY COLORED PLATES, by Thomas Rowlandson. FIRST EDITION. 8vo, full crimson levant morocco, gilt back and sides, broad dentelle inside borders, with doublures of dark brown levant leather joints, gilt edges, BY H. ZUCKER.
London: Patrick Martin, 1815

603. ROWLANDSON COLORED PLATES. The Grand Master; or, The Adventures of Qui Hi in Hindostan, a Hudibrastic Poem, by Quiz. With *folding frontispiece, engraved title, and 26 plates, ALL FINELY COLORED, by Thomas Rowlandson.* FIRST EDITION. Royal 8vo, full crimson levant morocco, gilt and blind tooled back and sides, gilt top. OTHER EDGES UNCUT, BY SANGORSKI AND SUTCLIFFE.
London: Thomas Tegg, 1816

EXCEPTIONALLY FINE COPY, WITH BRILLIANT PLATES IN RARE UNCUT STATE. The plates are all dated Oct. 1, 1815, but the book was not published until the following year, 1816, which explains the date on the title page. The small slip of "Errata," which appears in a few copies, is not present.

604. ROWLANDSON COLORED PLATES. [Combe (William).] The Dance of Life. A Poem, by the Author of "Doctor Syntax." With the complete series of 26 FINELY COLORED PLATES, by Thomas Rowlandson. FIRST EDITION. Royal 8vo, ORIGINAL BROWN BOARDS, WITH ORIGINAL LABEL, entirely uncut. Enclosed in brown cloth case, with protecting cloth cover.
London: R. Ackermann, 1817

BUT FEW COPIES KNOWN IN AS REMARKABLE CONDITION AS THE ABOVE. From the library of Edward Henry Hill, with his finely engraved book-plate.

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605. ROWLANDSON COLORED PLATES. Goldsmith (Oliver). The Vicar of Wakefield. A Tale. By Doctor Goldsmith. *Illustrated with 24 designs IN COLOR, by Thomas Rowlandson.* FIRST EDITION. Royal 8vo, ORIGINAL BOARDS, WITH MAJOR PORTION OF ORIGINAL LABEL, entirely uncut. Enclosed in cloth case, with inner protecting cloth wrapper. London: R. Ackermann, 1817

OF THE GREATEST RARITY, IN THIS MOST DESIRABLE CONDITION. From the library of Edward Henry Hill, with his finely engraved bookplate.

606. ROWLANDSON COLORED PLATES. Burton (Alfred). The Adventures of Johnny Newcome in the Navy; A Poem, in four Cantos. *Illustrated with 16 PLATES IN COLOR, by Thomas Rowlandson, from the author's designs.* FIRST EDITION. 8vo, original stamped and gilt cloth, enclosed in a blue levant morocco solander case, BY RIVIÈRE. London: W. Simpkin and R. Marshall, 1818

VERY RARE IN ORIGINAL CLOTH. A representation of a ship under full sail is stamped on each cover.

607. ROWLANDSON COLORED PLATES. [Combe (William).] Complete Set of the "Syntax" Tours, ALL FIRST EDITIONS, as follows,—

(1) The Tour of Doctor Syntax, In Search of the Picturesque. A Poem. *Portrait of Dr. Syntax, COLORED, TITLE AND 29 PLATES, ALL FINELY COLORED.* London: R. Ackermann, Pub. 1st, 1812

(2) The Second Tour of Doctor Syntax, In Search of Consolation; a Poem. *With 24 FINELY COLORED PLATES.*

London: Published by R. Ackermann, 1820

(3) The Third Tour of Dr. Syntax, In Search of a Wife. A Poem. *Illustrated title, and 24 FINELY COLORED PLATES.*

London: Published by R. Ackermann [1821]

Together, 3 vols. 8vo, full blue crushed levant morocco, elaborately tooled gilt backs, gilt lines on sides, broad dentelle inside borders, gilt edges, BY RIVIÈRE. London, 1812-1820-[1821]

HANDSOME AND COMPLETE SET OF THE FIRST EDITIONS OF THE FAMOUS "SYNTAX TOURS." EACH VOLUME CONTAINS THE SEPARATELY PRINTED "DIRECTIONS TO THE BINDER FOR PLACING THE PLATES," FREQUENTLY MISSING.

TALL COPIES WITH AMPLE MARGINS. THE TITLE OF THE "FIRST TOUR" HAS THE IMPRINT, an unusual feature, as in most copies the same is cut into.

Accompanying the above set, is an ORIGINAL DRAWING IN WATER COLORS, being a drawing for the FIRST TOUR OF DOCTOR SYNTAX. Signed,—"Rowlandson." Size 7¾ by 4½ inches. Framed and glazed.

000. ROWLANDSON COLORED PLATES. See under Cruikshank (George). The Caricature Magazine. 2 vols. 1807-1808. [No. 123]

608. ROWLANDSON ORIGINAL DRAWING. ORIGINAL DRAWING IN WATER COLORS. Signed,—"*T. Rowlandson*," 1812. 15½ by 10 inches. Framed and glazed.

A SPIRITED AND WELL EXECUTED SPECIMEN. Owing to a mishap to a coach while crossing a bridge, all the occupants, both male and female, have been thrown out, some are already in the water, others falling.

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609. ROWLANDSON ORIGINAL DRAWING. ORIGINAL DRAWING IN WATER COLORS. Signed,—“*Rowlandson, 1821.*” 10 $\frac{1}{8}$ by 12 $\frac{1}{2}$ inches. Framed and glazed.

FINE SPECIMEN. A large number of interested persons are watching the progress of a comet, the principal figure in the foreground being a figure of the “*Dr. Syntax*” type with telescope to eye.

610. ROWLANDSON ORIGINAL DRAWING. ORIGINAL DRAWING IN WATER COLORS. Signed,—“*T. Rowlandson.*” 13 $\frac{1}{2}$ by 23 $\frac{1}{2}$ inches. Framed and glazed.

A SINGULARLY ATTRACTIVE AND REMARKABLE SPECIMEN. This drawing represents a gay scene at a Boat Landing. A Vessel has probably just been landed. Some of the Seamen are crowded in a coach and are about to be driven off; others are seated at a table smoking and drinking. A few people are looking out of an Inn window. A young woman and sailor are dancing surrounded by a crowd of interesting spectators. A sign hung on the roof of the boat-house reads, “*Jack Ratlin, late Boatswain, to the Victory.*” In all, there are about 45 figures. Many sail boats are seen, sailing away from the shore.

A London dealer discovered this drawing at Exeter, England, whither he had gone to purchase books. Appreciating its merit he bought it, the signature not being visible. After removing the mat he found that it was signed in full,—“*T. Rowlandson.*”

- 611 ROWLANDSON PLATES. Thirteen (fourteen) etchings illustrative of striking passages in Tom Jones and Joseph Andrews; also specimen of a New Edition of Smollett's works. Oblong 8vo, ORIGINAL PRINTED WRAPPERS, entirely uncut. Enclosed in cloth case, with ties. Edinburgh: John Orphoot, 1808.

VERY RARE IN THIS STATE. This is the first appearance of the plates in this style.

612. ROWLANDSON PLATES. The World in Minature; consisting of groups of figures, for the Illustration of Landscape-Scenery. *A series of 40 plates, drawn and etched by Thomas Rowlandson.* FIRST EDITION. Royal 8vo, three-quarter crimson crushed levant morocco, gilt back, gilt edges, original boards, covers and labels preserved, BY RIVIÈRE. London: R. Ackermann, 1817

A beautiful series of plates, including several very attractive coaching scenes. RARE.

613. ROWLANDSON PLATES. Harrison (W. H.). The Humourist, a Companion for the Christmas Fireside. *Embellished by 50 engravings, exclusive of numerous vignettes, from designs by the late T. Rowlandson.* FIRST EDITION. 12mo, full polished yellow calf, gilt back, dentelle inside borders, gilt edges, with advertisements bound in, BY RIVIÈRE. London, 1831

A posthumous publication, the designs being carefully selected from a great variety of original drawings, by Thomas Rowlandson.

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614. SALA (GEORGE AUGUSTUS). Great Exhibition "Wot is to be." Probable results of the Industries of all Nations in the year 1851, showing what is to be exhibited, who is to exhibit, in short—how it's all going to be done. A colored folding panoramic view, measuring when extended, 18 feet 6 inches in length, by 5 inches in width, mounted on linen, folded to 9¼ by 5 inches in oblong 8vo, blue morocco covers, sides and inside edges gilt and tooled.

London: Published by the Committee of the Society for Keeping Things in Their Places, 1850.

SCARCE AND VERY AMUSING.

615. SEYMOUR (ROBERT). The Heiress: A Farce. *With 6 FINELY COLORED PLATES, containing 32 humorous scenes, by Robert Seymour.* FIRST EDITION. Oblong folio, ORIGINAL PRINTED WRAPPERS, cloth back, enclosed in a cloth portfolio, lettered on side.

London: Thomas M'Lean, 1830

EXCEEDINGLY RARE IN THIS DESIRABLE CONDITION.

616. SEYMOUR (ROBERT). The Omnibus. What sort of Company go in the Omnibus?, Oh! all Sorts. *A series of 28 FINELY COLORED PLATES (several subjects on each), by Robert Seymour.* FIRST EDITION, oblong folio, ORIGINAL PRINTED WRAPPERS, cloth back. Enclosed in cloth portfolio, lettered on side.

London: Thomas M'Lean, May 1st, 1830

A VERY FINE COPY, AND VERY RARE IN THIS ORIGINAL STATE.

617. SEYMOUR (ROBERT). The Comic Offering. *With illustrations by R. Seymour and others.* 3 vols. 12mo, original roan, gilt edges, lacks frontispiece and plate for 1832 volume; some pages soiled. Not returnable.

London, 1832-1833-1834

Contains original contributions by T. Dibdin; Samuel Lover, and others.

618. SEYMOUR (ROBERT). New Readings of Old Authors. *A series of 260 PLATES IN COLOR.* 26 vols. 12mo, full wine-colored polished calf, contents lettered, gilt tops, BY ROOT.

London: Charles Tilt [1836]

A COMPLETE SET. FIRST EDITION. Represents riotous misreadings from twenty-five of Shakespeare's Plays (250 plates in 25 vols.), and a single Poem of Byron. "The Giaour" (10 plates in one vol.).

The series might probably have been extended so far as to include the few remaining plays of Shakespeare had it not been for the deplorable end of the artist, who perished by his own act while in full tide of professional success.

In all, 260 of the most mirth provoking perversions of passages in these works.

619. SEYMOUR (ROBERT). Hervey (T. K.). The Book of Christmas. *With the complete series of 35 exquisite illustrations, ALL IN COLORS (hand colored), by Robert Seymour.* FIRST EDITION. 12mo, full light blue levant morocco, rich gilt back, broad dentelle inside borders, gilt edges, BY RIVIÈRE. London: William Spooner, 1836

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620. SEYMOUR (ROBERT). ORIGINAL DRAWING IN WATER COLORS. Unsigned, 6 by 6¼ inches. Framed and glazed.
FINE SPECIMEN. A servant entertaining her soldier-lover. The movable door shows the master of the house hiding inside the cupboard, listening to the conversation.
621. SEYMOUR (ROBERT). Snobson's Seasons, being Annals of Cockney Sports. [London particular.] By R. B. Peake. *With 92 illustrations by Seymour.* FIRST EDITION. Royal 8vo, half crimson morocco, gilt back, gilt top, somewhat thumbed.
London, undated
000. SMEDLEY (F. E.). Frank Fairleigh. See, Cruikshank (George). [No. 222]
622. SMITH (HARRY B.). A Sentimental Library, comprising Books formerly owned by famous Writers, Presentation Copies, Manuscripts, and Drawings. Collected and described by Harry B. Smith. *With 56 illustrations.* Royal 8vo, white vellum back, cloth sides, gilt top, uncut. [New York.] Privately printed, 1914
Special edition, only a small number printed. This extraordinary collection was purchased by private treaty, by the well-known firm, Rosenbach and Co., of Philadelphia. The above is an autograph presentation copy to Samuel Henry Austin, from A. S. W. Rosenbach.
623. SMITH (J. JAY) AND WATSON (JOHN F.). American Historical and Literary Curiosities; consisting of fac-similes of original documents relating to the events of the Revolution etc. *Numerous reproductions.* 2 vols. royal 4to, half morocco, several pages spotted. Not returnable. Philadelphia, 1847-New York, 1860
The second series is seldom found with the first.
624. SONG OF SOLOMON. The Song of Songs, which is Solomon's. *With 12 full-page plates and various other decorations by H. Granville Fell.* 4to, full old-rose levant morocco, with borders on sides and inside edges inlaid with green levant, on which are tooled quotations from the "Songs," balance of both back and front covers covered with masses of daisies, leaves and dots, BY WATSON, OF THE GUILD OF WOMEN BINDERS. Enclosed in red morocco open faced case. London, 1897
Printed throughout on JAPANESE VELLUM PAPER, with extra titles. From the M. C. D. Borden Collection, with bookplate.
625. SPIELMANN (M. H.). The History of "Punch." *With numerous illustrations, including several portraits of Thackeray.* 8vo, cloth. New York, 1895
626. STOWE (HARRIET BEECHER). Unele Tom's Cabin; or, Life among the Lowly. *Illustrated.* FIRST EDITION. 2 vols. 12mo, full black levant morocco, plain finish, white watered silk doublures and

[No. 626—*Continued*]

linings, gilt tops, original cloth covers preserved, BY RIVIÈRE. Some pages soiled. Boston, 1852

Special Copy, having inserted 2 portraits of the authoress, an Original Slave Deed, dated October 28, 1814, transferring a slave by gift, and a Signed Autograph Note reading.—

“Learn to say No.—

Your sincere friend,

H. B. Stowe,

Binghamton, June 3, 1868.”

627. SURTEES (ROBERT SMITH). Sporting Novels. *With COLORED PLATES and other illustrations by John Leech and “Phiz.”* 5 vols. 8vo. EACH IN THE ORIGINAL PARTS, WITH WRAPPERS, AND ADVERTISEMENTS, UNCUT. Each volume enclosed in separate crimson straight-grained morocco solander case, with inner protecting cloth cover. BY ROOT. London, 1853-1865

ONE OF THE FINEST KNOWN SETS. With the exception of 2 backs, skillfully supplied on parts XIV and XVI of “Handley Cross,” and trifling repairs to a few other backs.—PRACTICALLY AS FRESH AND CLEAN AS ON THE VARIOUS DAYS OF PUBLICATION. OF THE GREATEST RARITY IN THIS CHOICE COLLECTOR’S CONDITION.

CONTENTS:

- (1) MR. SPONGE’S SPORTING TOUR. *With 13 COLORED PLATES and 84 woodcuts by John Leech.* 13 parts in 12. London, 1853

Part VI. has slip, “Cheap Edition of Works of Mr. Charles Dickens; Part XI. has the 8-page advertisement, commencing “Allsopp’s Pale or Bitter Ale.” Parts XII & XIII. has slip “An Extra Number of Household Words;” page, “New Sporting Newspaper. The First Number of the Field;” slip, “Punch’s Almanack for 1853 will be published early in December;” slip, “In January will be published, The First Number of “Handley Cross;” advertisements at end, pp. 4, ending with “This Day is Published . . . handsomely bound in cloth. Mr. Sponge’s Sporting Tour.”

IT IS VERY UNUSUAL TO FIND THE ABOVE WORK WITH ALL THESE ADVERTISEMENTS. The slip announcing the publication of “Handley Cross” (printed on pink paper) is EXCEEDINGLY RARE. The leaf of announcement of the “People’s Illustrated Journal,” which is generally found in part IV. is not present.

- (2) HANDLEY CROSS; OR, MR. JORROCK’S HUNT. *With 17 COLORED PLATES and 84 woodcuts by John Leech.* 17 parts. London, 1854

Part I. has 4-page “Handley Cross Advertiser;” Part II. with leaf announcing the publication of the “English Cyclopaedia” (some copies have this leaf in duplicate, back and front, the present in front only, see Part XV); Part V. with slip advertising “The Field,” printed on green paper; Part VII. with slip, “New Periodical Work by the Author of Vanity Fair;” “The Newcomes,” printed on yellow paper; Part XI. with the 4-page Advertisement at front, “This day is Published. . . The Foreign Tour of Brown, Jones and Robinson,” by Richard Doyle; Part XII. with the slip announcing “Hard Times,” by Charles Dickens, printed on green paper; Part XV. with the leaf announcing the publication of the “English Cyclopaedia.”

THE SLIP ANNOUNCING “HARD TIMES” IS EXCEEDINGLY RARE.

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- (3) ASK MAMMA; OR, THE RICHEST COMMONER IN ENGLAND. *With 13 COLORED PLATES and 69 woodcuts by John Leech.* 13 parts.

London, 1858

Parts I. to X. contain the 4-page "Ask Mamma" Advertiser, and the following additional advertisements.—Part III. 2pp. The English Cyclopaedia;" Part VII. with two leaflets, "The Lazy Tour," and "The Virginians;" Part VIII. with leaf advertising "Works of Charles Dickens," and slip of "The Virginians;" Part IX. with leaflets, "The Perils of Certain English Prisoners," and "The Virginians." It is doubtful if the leaf "The English Cyclopaedia," at end of occasional copies really belongs there. It is not present in the above.

- (4) PLAIN OR RINGLETS?. *With 13 COLORED PLATES and 44 woodcuts by John Leech.* 13 parts in 12. London, 1860

No advertisements or extra slips, as issued.

- (5) MR. FACEY ROMFORD'S HOUNDS. *With 24 COLORED PLATES and other illustrations by John Leech, and H. K. Browne, "Phiz."* 12 parts. London, 1865

Parts I. to IV. with the 8-page "Facey Romford" Advertiser; Part I. with leaflet "Important Family Medicine," pp. 4, at end; Part V. with the 4-page "Facey Romford" Advertiser; Part VI. with 4-page Liverpool, London and Globe Insurance Co. Advertisement; Part X. with the same; Part XII. with slip "Sporting Works by the same Author," and a 4-page advertisement, Liverpool, London and Globe Insurance Co. The slip "Mr. and Mrs. Asheton," and the 4-page "The Temple Anecdotes," are not present.

628. SWEDISH BINDING. Den Swenska Psalmboken. 16mo. contemporary vellum, illuminated in gold and colors, original clasps, gilt edges. Stockholm, 1835

628A. SWIFT (JONATHAN). *Travels into several remote Nations of the World. With Memoir by George Saintsbury. With 180 colored and 60 plain illustrations.* Royal 8vo. half green polished calf, gilt, gilt top, BY COLLEY. London, 1886

This fine edition is now out of print and quite scarce.

629. TENNIEL (JOHN). *Original Pencil Drawing, "Sisters in Sorrow."* Signed with the artist's monogram, and dated, 1900. Framed and glazed.

ONE OF TENNIEL'S FINEST DRAWINGS. The reproduction occupies a full page in "Punch," appearing in that publication, August 8, 1900.

It was drawn at the death of Prince Albert, Duke of Saxe-Coburg, and Gotha, etc., and Humbert, the first King of Italy.

629A. TENNYSON (ALFRED, LORD). *Poems. Portrait, engraved by Robinson, and 54 illustrations by Millais, Hunt, Mulready, Rossetti, Maclise, and others, engraved by Thompson.* Square 8vo. Full green crushed levant morocco, richly tooled and inlaid in different colored moroccos, with gaufered edges, and FORE-EDGE PAINTING.

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[No. 629A—Continued]

the central figure of which is a miniature copy of HOLMAN HUNT's picture of THE LADY OF SHALOTT. The pattern of the gannfered edges is monastic in character. London, Edward Moxon, 1857

SUPERB COPY OF THE EARLIEST ISSUE OF THE FAMOUS PRE-RAPHAELITE EDITION.

From the M.C.D. Borden collection, with bookplate.

630. THACKERAY (WILLIAM MAKEPEACE). *Vanity Fair. A Novel without a Hero. With illustrations on steel and wood by the author.* FIRST ISSUE OF THE FIRST EDITION. 8vo, IN THE ORIGINAL 20 (in 19) PARTS, WITH ALL WRAPPERS AND ADVERTISEMENTS, *uncut*. Enclosed in blue morocco solander case.

London: Published at the Punch Office, 1847-1848

BELIEVED TO BE THE FINEST COPY OF THACKERAY'S MASTERPIECE THAT HAS EVER BEEN OFFERED FOR SALE AT AUCTION IN AMERICA. IT IS EQUALLED BY BUT TWO OTHER COPIES IN AMERICA, BOTH OF WHICH ARE IN PRIVATE COLLECTIONS IN NEW YORK. Attention is called to the following.—

(1) The yellow wrappers are complete, the numerous technicalities as to brackets, dates, etc., being in correct first-issue state.

(2) The advertisements and interesting "Slips" that were so frequently destroyed or omitted as "Vanity Fair" grew in popularity, are each in their proper "Number."

(3) The interesting first-issue "points," the "Steyne" woodcut, and others, so eagerly sought for by Thackeray collectors, are here present without exception.

(4) The presence of a number of the original tissues between the plates, each showing an "offset" is an added and unusual feature.

(5) The superb condition of the backs, as issued, without any restoration whatever.

Some years ago the late eminent bibliographer, Luther S. Livingston, compiled and published anonymously, a bibliography of "Vanity Fair," which appeared in the *Boston Evening Transcript*. Later discoveries have established the fact that Mr. Livingston was in error in a few of his statements, the following of which is a comparison and list.

The Boston Transcript Collation states that the inside front wrapper of Nos. I. to XIII. should read "CONTENTS OF No. I." etc.

In the first five wrappers of the present copy, there is simply the word "CONTENTS."

The present copy is quite correct in this respect, the numbers being added subsequently, evidently for the sake of uniformity.

The Boston Transcript Collation requires the absence of the square bracket in front of the Price on wrapper XVI. This occurs only on undated numbers, and the present copy is therefore correct.

The inside of the back wrapper of PART IX. is identical with the inside of the back wrapper of PART X. The Boston Transcript collation states that the first line of Part X. should have the words "NOVELS" AND "TALES" in capitals, differing from Part IX. where these words were evidently in even type with the remainder of the line.

The Brayton Ives Copy (sold by The American Art Association in 1915) had advertisements in PART IV., 4pp.—a repetition of the advertisement in Part III.

The mention of this advertisement does not appear in the original Boston Transcript Collation. Being a repetition, it is evidently an addition.

The Boston Transcript Collation requires the advertisements at the

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[No. 630. THACKERAY'S Vanity Fair—Continued]

end of PART XVI. to be on tinted paper. Although they are identical, they are on white paper in this copy.

FOR THE BENEFIT OF COLLECTORS AND THOSE INTERESTED, THE FOLLOWING DETAILED COLLATION IS PRESENTED.—

TITLE-PAGE.

VANITY FAIR. A Novel without a Hero. | BY WILLIAM MAKE-
PEACE THACKERAY. | WITH ILLUSTRATIONS ON STEEL
AND WOOD BY THE AUTHOR. | LONDON: | BRADBURY AND
EVANS, 11 BOUVERIE STREET. | 1848. |

PART I

FRONT WRAPPER, PAGE I.

No. I.] JANUARY. [Price 1s. | (Woodcut design) | VANITY FAIR;
PEN AND PENCIL SKETCHES OF ENGLISH SOCIETY. | (line).
BY W. M. THACKERAY. | Author of "The Irish Sketch Book;"
"Journey from Cornhill to Grand Cairo;" of "Jeames's Diary" | and
the "Snob Papers" in "Punch;" &c. &c. | LONDON: | PUBLISHED
AT THE PUNCH OFFICE, 85, FLEET STREET. | J. MENZIES,
EDINBURGH; J. McLEOD, GLASGOW; J. McGLASHAN, DUB-
LIN. | 1847. | [Bradbury & Evans, Printers, Whitefriars.] |

INSIDE FRONT WRAPPER.

CONTENTS. | (and at the bottom) Advertisements | REFORM
YOUR TAILOR'S BILLS. | DOUDNEY & SON, 49, LOMBARD
STREET. | ESTABLISHED 1784.

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | Christmas Festivities. | (etc.).

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | TO THE TEA-DRINKERS THROUGHOUT
THE KINGDOM. | (etc.).

FRONT ADVERTISEMENTS.

No. I.—JANUARY. 1847. | VANITY FAIR ADVERTISER. |
SMITH, ELDER, & CO.'S NEW PUBLICATIONS. | (Reverse) 2 |
ADVERTISEMENTS BY MR. MICHAEL ANGELO | TITMARSH. |
Page 3. ADVERTISEMENTS. | COUGHS, HOARSENESS, AND ALL
ASTHMATIC AND PULMONARY | (etc., complete advertisements
4 numbered pages. 1-4.).

BACK ADVERTISEMENTS.

NEW WORK | BY MICHAEL ANGELO TITMARSH. | (Woodcut) |
On the first of January, to be continued in Monthly Parts, price 1s.
each, with | numerous Illustrations on Steel and Wood, | VANITY
FAIR: | (etc.).

(Page 3.) BECHSTEIN'S CAGE BIRDS. | (etc.)

(Page 5.) WORKS BY MR. DICKENS. | (etc.)

(Page 7.) Published Weekly, price 3d., or Stamped 4d. | (etc., eight
numbered 4, 5, 6, 7, 8, page 3 unnumbered.)

CHAMBERS' EDINBURGH JOURNAL. | (etc., 2 pages, first unnum-
bered, but with * at lower right, second numbered 2.)

WORKS | PUBLISHED BY WM. S. ORR AND CO., | (etc., 6 pages,
numbered 4, 5, 6, 7, 8, page 3 unnumbered.)

ILLUSTRATIONS, ETC.

2 PLATES, WITH THE ORIGINAL TISSUE. Text, pages (1) to 32.

PART II.

FRONT WRAPPER, PAGE I.

No. II.] FEBRUARY. [Price 1s. | (the remainder of the wrapper
similar to Part I. with the date 1847).]

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—*Continued*]

INSIDE OF BACK WRAPPER.

CONTENTS. | (and at the bottom) Advertisements. | REFORM YOUR TAILOR'S BILLS. | (two more lines, and beneath) THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE | (etc.).

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | Rowland's Unique Preparations. | (etc.).

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | TO THE TEA-DRINKERS THROUGHOUT THE KINGDOM. | (etc.).

FRONT ADVERTISEMENTS.

No. II.—FEBRUARY, 1847. | VANITY FAIR ADVERTISER. | BY MR. MICHAEL ANGELO TITMARSH. | (etc.).

(Page 3.) ADVERTISEMENTS. | PRICE EIGHTPENCE—HALF-PENNY. | (etc., complete advertisements, 4pp. first unnumbered, others numbered, 2, 3, 4.).

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUE. Text, pages (33) to 64.

PART III.

FRONT WRAPPER, PAGE I.

No. III.] MARCH. [PRICE 1s. | (the remainder of the wrapper like Part I, with the date, 1847.)

INSIDE OF FRONT WRAPPER.

CONTENTS. | Advertisements. | REFORM YOUR TAILORS' BILLS. | (etc.). THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE (etc.) | REMARKABLE CASE OF RESTORATION. | ROWLAND'S MACASSAR OIL. | (the contents covering about 1-3 of the page).

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THE GENTLEMAN'S REAL HEAD OF HAIR; | (etc.).

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, SAINT PAUL'S CHURCH-YARD. |

FRONT ADVERTISEMENTS.

Cheap Edition of the Works of | Mr. Charles Dickens. | (4 pages, the first unnumbered, 2 and 3, and the 4th page numbered) | (page) 20 | THE PICKWICK PAPERS. CHAP. XIII.

ILLUSTRATIONS.

2 Plates, WITH THE ORIGINAL TISSUE, text, pages (65) to 96.

PART IV.

FRONT WRAPPER, PAGE I.

No. IV.] APRIL. [PRICE 1s. | (Wrapper like Part I, with the date 1847.)

INSIDE OF FRONT WRAPPER.

CONTENTS. | —Advertisements. | REFORM YOUR TAILOR'S BILLS. | —TO THE LADIES. | —BAD COUGHS & COLDS CURED BY HOLLOWAY'S OINTMENT | —STOOPING OF THE SHOULDERS & CONTRACTION OF THE CHEST | (etc.).

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THE GENTLEMAN'S REAL HEAD OF HAIR; | (etc.).

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, SAINT PAUL'S CHURCH-YARD. |

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—Continued]

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUE. Text, pages (97) to 128.

PART V.

FRONT WRAPPER. PAGE I.

No. V.] MAY. [PRICE 1s. | (remainder of the wrapper like Part I. with the date 1847).

INSIDE OF FRONT WRAPPER.

CONTENTS. | —REFORM YOUR TAILOR'S BILLS. | —TO THE LADIES. | —THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE | —STOOPING OF THE SHOULDERS & CONTRACTION OF THE CHEST. | (etc., contents taking up about $\frac{1}{4}$ of the page).

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THE GENTLEMAN'S REAL HEAD OF HAIR; | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE. SAINT PAUL'S CHURCH-YARD. | (etc.)

FRONT ADVERTISEMENTS.

WORKS BY DR. LINDLEY. | (etc.)

(Page 3.) On the 1st of May, with Illustrations on Steel and Wood, Part V., price 1s. | VANITY FAIR: | (etc., 4 unnumbered pages).

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (129) to 160.

PART VI.

FRONT WRAPPER. PAGE I.

No. VI.] JUNE. [PRICE 1s. | (The remainder of the wrapper like Part I, with the date 1847.)

INSIDE OF FRONT COVER.

CONTENTS OF NO. VI. | —REFORM YOUR TAILORS' BILLS. | —PERSONAL GRACES. | —THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE | —STOOPING OF THE SHOULDERS & CONTRACTION OF THE CHEST. | (etc.)

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THE GENTLEMAN'S REAL HEAD OF HAIR; | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THOS. HARRIS & SON'S | (etc.)

BACK ADVERTISEMENTS.

DAKIN & COMY. | TEA MERCHANTS, | (2 unnumbered pages printed in blue).

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUE. Text, pages (161) to 192.

PART VII.

FRONT WRAPPER. PAGE I.

No. VII.] JULY. [PRICE 1s. | (the remainder of the wrapper like Part I, with the date, 1847).

INSIDE OF FRONT WRAPPER.

CONTENTS of No. VII. | —*On the 6th of July will be published, price 8s. 6d., handsomely bound in cloth,* | —MR. JAMES'S NEW HISTORICAL ROMANCE. | —REFORM YOUR TAILORS' BILLS. | —STOOPING OF THE SHOULDERS & CONTRACTION OF THE CHEST | (etc.)

(The lines of Contents occupy about $\frac{1}{4}$ of the page.)

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—*Continued*]

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | THOS. HARRIS & SON'S | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | (etc.)

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (193) to 224.

PART VIII.

FRONT WRAPPER, PAGE I.

No. VIII.] AUGUST. [PRICE 1s. | (remainder of the wrapper like Part I. with the date 1847).

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. VIII. | —THE COMIC HISTORY OF ENGLAND. | —DOUGLAS JERROLD'S SHILLING MAGAZINE. | —PUNCH, VOLUME THE TWELFTH: | (Above each of the last two mentioned books, there is a line of announcement in small type, the first in Roman, the second italics. The Contents occupy about $\frac{1}{3}$ of the page.)

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | To INVIGORATE THE CONSTITUTION AND OBTAIN HEALTH | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | (etc.)

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUES. Text, pages (225) to 256.

PART IX.

FRONT WRAPPER, PAGE I.

No. IX.] SEPTEMBER. [PRICE 1s. | (the remainder of the wrapper like Part I with the date 1847).

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. IX. | —THE COMIC HISTORY OF ENGLAND. | —DOUGLAS JERROLD'S SHILLING MAGAZINE. | —LADIES TRAVELLING. | (etc.) [Above The Shilling Magazine advertisement, there is a brief line of announcement in small type. The lines of Contents occupy nearly $\frac{1}{3}$ of the page.]

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | Cheap Edition of the NOVELS and TALES of | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | (etc.)

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (257) to 288.

PART X.

FRONT WRAPPER, PAGE I.

No. X.] OCTOBER. [PRICE 1s. | (The remainder of the wrapper like Part I, with the date 1847.)

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. X. | —On the First of November. | —PUNCH'S POCKET BOOK. | —LEIGH HUNT'S CHRISTMAS BOOK. | —JANE EYRE. AN AUTOBIOGRAPHY. | —IMPORTANT CAUTION. | (etc.)

Third Session, Tuesday Evening, April 24th

[No. 630, THACKERAY'S Vanity Fair—Continued]

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | Cheap Edition of the NOVELS and TALES of | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | (etc.)

FRONT ADVERTISEMENTS.

Cheap Edition of the Novels and Tales of | (Four pages, page 1 unnumbered, pages 2 and 3 and 4 numbered.) (Page 4 headed) RIENZI THE LAST OF THE TRIBUNES. |

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUE. Text, pages (289) to 320.

PART XI.

FRONT WRAPPER. PAGE I.

No. XI.] NOVEMBER. [Price 1s. | (The remainder of the wrapper like Part I, with the date 1847.)

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. XI. | —SUMMERLY'S ART MANUFACTURES in metals, pottery. | —FIVE SPECIAL APPOINTMENTS | etc. Water-proof Irish Poplin,—the DOUDNEYS (etc.). |

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NEW BOOKS BY POPULAR AUTHORS. | KEATING'S COUGH LOZENGES. | BEAUTIFUL TEETH. | THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE | PERUKE. |

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | DAKIN AND COMPY. TEA MERCHANTS. | (etc.)

ILLUSTRATIONS, ETC.

2 Plates, WITH THE ORIGINAL TISSUE. Text, pages (321)—352.

PART XII.

FRONT WRAPPER. PAGE I.

No. XII.] DECEMBER. [Price 1s. | (Remainder of wrapper like Part I, with the date 1847.)

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. XII. | —MR. M. A. TITMARSII'S NEW CHRISTMAS BOOK. | ACCEPTABLE PRESENTS. |

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | NUMBER ONE, ST. PAUL'S CHURCH-YARD. | DAKIN AND COMPY., TEA MERCHANTS.

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | LEIGH HUNT'S CHRISTMAS BOOK. | SICK HEADACHES, BILE AND INDIGESTION, CURED BY HOLLOWAY'S PILLS. | COUGHS, HOARSENESS, AND ALL ASTHMATIC AND PULMONARY COMPLAINTS | EFFECTUALLY CURED BY | KEATING'S COUGH LOZENGES. | THE GENTLEMAN'S REAL HEAD OF HAIR, OR INVISIBLE | PERUKE. | (etc.)

FRONT ADVERTISEMENTS.

NEW MONTHLY PERIODICAL.—Messrs. BRADBURY & EVANS beg to | announce that a NEW MONTHLY PERIODICAL, | (etc.) | NEW STORY BY DOUGLAS JERROLD. PUNCH'S ALMANACK FOR 1848. | *This day is published, price 1s. No. XVIII, of* | THE COMIC HISTORY OF ENGLAND. | *Just published, price Sixpence,* | (etc. Reverse blank).

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—*Continued*]

ILLUSTRATIONS, ETC.

2 Plates. Text pages (353)-384.

PART XIII.

FRONT WRAPPER. PAGE I.

No. XIII. JANUARY. [PRICE 1s. | (Remainder of wrapper like Part I, with the date 1848.)

INSIDE OF FRONT WRAPPER.

CONTENTS OF No. XIII. | *Shortly will be published, price 2s. 6d.*
THE BOOK OF SNOBS. | LEIGH HUNT'S CHRISTMAS BOOK. |
—THE MOST IMMEDIATE REMEDY FOR COUGHS AND COLDS | —(The lines of Contents occupy about $\frac{1}{2}$ of the page.)

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | ACCEPTABLE PRESENTS. | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE PATENT JOURNAL" OF THE 11TH OF | —PRELIMINARY ANNOUNCEMENT. |

FRONT ADVERTISEMENTS.

11. *Bouverie Street, 1848.* | WORKS BY MR. DICKENS. | (etc.)
(Page 3) MISCELLANEOUS WORKS. | etc.
(Page 5) *Punch Office, 85, Fleet Street.* | Wonder Of The Season!!!
| (etc.)
(Page 7) *Punch Office, 85, Fleet Street.* | WORKS BY GILBERT A. a BECKETT. | (etc., forming 8 unnumbered pages.)
Slip "PUNCH'S ALMANACK." | *From the great approbation which has been expressed of . . .* | *Punch Office, 85, Fleet Street.* | (Verso blank.)

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (385) to 416.

PART XIV.

FRONT WRAPPER.

No. XIV. FEBRUARY. [PRICE 1s. | (Remainder of the wrapper like Part I, with the date 1848.)

INSIDE OF FRONT WRAPPER.

ADVERTISEMENTS. | Now ready price 10s., Svo, boards, | THE STUART PAPERS, | —THE BOOK OF SNOBS. | —Completion of the Comic History Of England. | —DOUGLAS JERROLD'S SHILLING MAGAZINE. | PUNCH'S ALMANACK, FOR 1848, | *Preparing for Publication, THE GALLANTEE SHOW.* |

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | OPEN DAILY, FROM TEN TILL FOUR | THE BOWYER GALLERY, (etc.) |

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE PATENT JOURNAL" OF THE 11TH OF | (etc.)

ILLUSTRATIONS, ETC.

2 Plates. Text pages (417) to 448. Slip, after the plates, *Early in March, with Illustrations.* | *The Life and Adventures Of Oliver Goldsmith.* | etc. Verso blank.

PART XV.

FRONT WRAPPER. PAGE I.

No. XV. MARCH. [PRICE 1s. | (Remainder of the wrapper like Part I, with the date 1848.)

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—Continued]

INSIDE OF FRONT WRAPPER.

ADVERTISEMENTS. | NEW WORK, BY THE AUTHOR OF |
"HARRY LORREQUER," etc. | —Mrs. Mary Parkes's Last Grand
Club Subscription, | (etc.)

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | PARASOLS. | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE
PATENT JOURNAL" OF THE 11TH OF | (etc. first word on last
line is "*delicacy*").

FRONT ADVERTISEMENTS.

No. XV. —MARCH 1848. | VANITY FAIR ADVERTISER. |
WORKS BY MR. THACKERAY. | (etc.)

(Page 3.) ADVERTISEMENTS | *Early in March, with Illustrations.* |
The Life and Adventures of Oliver Goldsmith. | (etc., complete, 4
pages, first page unnumbered, others, 2, 3, 4.)

BACK ADVERTISEMENTS.

Dr. RADCLIFFE'S ALLEVIATORS, | (2 unnumbered pages.)

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (449) to 480.

PART XVI.

FRONT WRAPPER. PAGE I.

No. XVI.] APRIL. [PRICE 1s. | (Remainder of the wrapper like
Part I, with the date 1848.)

INSIDE OF FRONT WRAPPER.

ADVERTISEMENTS. | FIVE SPECIAL APPOINTMENTS | (Be-
tween two coats of Arms) | (etc.)

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms.) | PARASOLS. | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE
PATENT JOURNAL" OF THE 11TH OF | (etc. Last line reads
"this berry.")

FRONT ADVERTISEMENTS.

No. XVI. —APRIL, 1848. | VANITY FAIR ADVERTISER. | NEW
BOOKS BY POPULAR AUTHORS. | (etc.)

(Page 3) ADVERTISEMENTS. | NEW WORK | By the Author of
"Harry Lorrequer." | (etc., complete advertisement 4 pages, first
unnumbered, and the others, 2, 3, 4).

BACK ADVERTISEMENTS.

New Life of Goldsmith. | *On Saturday, the 15th of April will be pub-*
lished, in one large Volume 8vo. |

(Page 3) Completion of *Domby and Son.* | (etc.)

(Page 5) DOUGLAS JERROLD'S | MAGAZINE. | (etc.)

(Page 7) PUNCH; | (etc., complete 8 pages, unnumbered, on white
paper).

ILLUSTRATIONS, ETC.

2 Plates. Text, pages (481)-512.

PART XVII.

FRONT WRAPPER. PAGE I.

No. XVII. MAY. PRICE 1s. | (Remainder of the wrapper like Part
I, with the date 1848.)

Third Session, Tuesday Evening, April 24th

[No. 630. THACKERAY'S Vanity Fair—*Continued*]

INSIDE OF FRONT WRAPPER.

FIVE SPECIAL APPOINTMENTS. | (large Coat of Arms) | (etc.)

INSIDE OF BACK WRAPPER.

(Coat of Arms) | PARASOLS. | (etc.)

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS | (Coat of Arms) | EXTRACT FROM "THE PATENT JOURNAL" etc. | (Last two lines an "N.B. Full Particulars," etc.)

FRONT ADVERTISEMENTS.

No. XVII.—MAY, 1848. | VANITY FAIR ADVERTISER. | (etc.)
(Page 3.) ADVERTISEMENTS TO LADIES. | (etc., complete in 4 pages, first unnumbered, then 2, 3, 4.)

ILLUSTRATIONS, ETC.

2 Plates. Text pages (513) to 544.

PART XVIII.

FRONT WRAPPER. PAGE I.

No. XVIII. JUNE. PRICE 1s. | (Remainder of the wrapper like part I, with the date 1848.)

INSIDE OF FRONT WRAPPER.

ADVERTISEMENTS. | HALF-MOURNING DRESSES. | —COFFEE AS IN FRANCE | DIETETIC COCOA |

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | Coughs and Influenza. | KEATING'S COUGH LOZENGES |

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE PATENT JOURNAL" OF THE 11TH OF | (etc. Last paragraph an "N.B. consisting of 4 lines, commencing "An unforeseen cause of delay." Etc.)

FRONT ADVERTISEMENTS.

No. XVIII. JUNE—1848. VANITY FAIR ADVERTISER. | NEW BOOKS | (etc.)
(Page 3.) ADVERTISEMENTS | ROWLANDS' TOILET ARTICLES. | (complete in 4 pages, first unnumbered, others 2, 3, 4.)

BACK ADVERTISEMENTS.

WATERLOW & SONS. | WHOLESALE AND EXPORT STATIONERS. | (consisting of 8 pages, Pages 1 and 2, unnumbered; the others, 3, 4, 5, 6, 7, 8.) |

PROSPECTUS | OF | A NEW WEEKLY JOURNAL. | "THE STANDARD OF FREEDOM." | (complete in 4 pages, the first, unnumbered, and the others, 2, 3, 4.)

ILLUSTRATIONS, ETC.

2 Plates. Text pages (545) to 576.

PARTS XIX & XX.

FRONT WRAPPER. PAGE I.

Nos. XIX. & XX. JULY. PRICE 2s. | (Remainder of the wrapper like Part I, with the date 1848.)

INSIDE OF FRONT WRAPPER.

ADVERTISEMENTS | HALF-MOURNING DRESSES. | NICOLL'S PALETOT, NEWLY REGISTERED. |

INSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | ALPACA UMBRELLAS. | (etc.)

[No. 630. THACKERAY'S Vanity Fair—*Continued*]

OUTSIDE OF BACK WRAPPER.

ADVERTISEMENTS. | (Coat of Arms) | EXTRACT FROM "THE PATENT JOURNAL" OF THE 11TH OF | (etc. The last paragraph an "N.B. An unforseen cause of delay prevented the full particulars of," consisting of 4 lines.)

FRONT ADVERTISEMENTS.

Nos. XIX & XX.—JULY, 1848. | VANITY FAIR ADVERTISER. | COMPLETION OF VANITY FAIR.

(Page 3) ADVERTISEMENTS. | CHAPMAN AND HALL'S NEW PUBLICATIONS. | etc.

(Page 5) ADVERTISEMENTS. | FOURTEENTH VOLUME OF PUNCH!

(Page 7) ADVERTISEMENTS. | ROYAL PAPIER MACHE AND JAPAN WORKS | JENNENS & BETTRIDGE | (etc., complete in 8 pages, the first numbered. Then, numbered from 2 to 8.)

ILLUSTRATIONS, ETC.

3 Plates and the Engraved Title. Text, pages (577) to 624. Slip, after the plates." New Work By The Author of "Vanity Fair." ; dated, No. 11, Bouverie Street, | June 30, 1848.

16 preliminary pages, as follows:

blank page.—Preparing for Publication, with illustrations by the Author. | THE | GREAT HOGGARTY DIAMOND. | (etc.)—Title page as above. | (Verso) (Imprint :) London; | Bradbury and Evans, Printers, Whitefriars. | —Dedication page "TO B. W. PROCTOR," etc. (Verso blank.) | BEFORE THE CURTAIN, pages (vii) viii and ix. (page x, blank); CONTENTS, (xi), xii, xiii, and xiv; List of Plates, (xv) and xvi.

631. THACKERAY (WILLIAM MAKEPEACE). A SERIES OF THREE MOST IMPORTANT ORIGINAL DRAWINGS FOR "VANITY FAIR." Together, 3 pieces, beautifully bound in full blue crushed levant morocco, contents lettered, BY RIVIÈRE.

The drawings are tipped in snnken mounts, the illustration from the first edition of Vanity Fair, "Amelia Waiting," is inlaid to quarto size.

Authenticated by Lady Ritchie, the novelist's daughter, in an autograph attestation, as follows,—

"THESE DRAWINGS FOR VANITY FAIR BY MY FATHER, W. M. THACKERAY, HAVE BEEN IN MY POSSESSION SINCE HIS DEATH.

ANNE RITCHIE."

THREE MOST IMPORTANT SKETCHES FOR VANITY FAIR, the first partly appearing in the first edition, and the other two, unpublished, as follows,—

(1) "AMELIA WAITING." Touched up with water colors. The figure of Amelia is represented sitting in a meek and pensive attitude, with folded arms. A tiny dog is approaching to offer his sympathy. Above this sketch, which is in the lower left corner, are four different pencil studies of the head of Amelia, each with a different facial expression.

The finished figure is all that appears in the first edition.

(2) "MRS. WYNNE AND MISS OSBORNES." A finished pencil drawing of these famous characters of the author's imagination. This picture did not appear in the first edition of Vanity Fair.

(3) The second study of "MRS. WYNNE and one of the MISS OSBORNES." A finished pencil drawing. This did not appear in Vanity Fair.



for Vanity Fair
under walking

WILLIAM MAKEPEACE THACKERAY.
Original Drawing for "Vanity Fair." [No. 631]

[No. 631—*Continued*]

VANITY FAIR was published in 1848, but the book was written (according to Thackeray's daughter (Lady Ritchie), in 1845. Many years later, in 1897, Thackeray's daughter wrote an introduction,—“A Memorial” —to the Biographical Edition of Thackeray's Works. She illustrated her discussion of “Vanity Fair” by publishing the drawing “Amelia Waiting,” and the first of the studies of the Miss Osbornes.

[See Reproduction for “Amelia Waiting”]

632. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL MANUSCRIPT OF A PORTION OF AN UNPUBLISHED PLAY, BY THACKERAY, written on THIRTEEN PAGES, QUARTO. Each page neatly inlaid, the whole bound in one vol. 4to, blue crushed levant morocco, rich gilt tooled back, broad dentelle inside borders, crimson watered silk doublures and linings, gilt edges, lettered on side. BY RIVIÈRE. *(Circa 1840)*

A THACKERAY MANUSCRIPT OF GREAT IMPORTANCE, AND THE FIRST TIME IT HAS APPEARED IN A PUBLIC SALE, HAVING BEEN IN THE POSSESSION OF THE NOVELIST'S DAUGHTER SINCE HER FATHER'S DEATH IN 1863. HER AUTOGRAPH ATTESTATION TO THAT EFFECT IN THE VOLUME READS:

“This portion of the original manuscript of an unpublished play by my father, W. M. Thackeray. It has been in my possession since his death in 1863.” (Signed) “ANNE RITCHE.”

The subject of this Play is founded on the story of MARY ANCEL and has a connection with that narrative which constitutes one of the most important Sketches of the “Paris Sketch Book.” Thackeray's first published work, 1840.

The story itself is said to be founded on actual fact. Thackeray has taken the material, and presented it in two entirely different forms,—the simple narrative of the story in the “Paris Sketch Book,”—and the humorous and satirical dialogue of THIS PORTION OF THE ABOVE UNPUBLISHED PLAY.

Although the names of a few of the characters have been changed, a careful reading of both the story and the play will be sufficient evidence to convince the reader that Thackeray had the same story in mind when he wrote these two articles.

Following is the text of the first two pages.

MAJOR. *Ho, La Tulipe, bring me my medicine, I am growing weak, you rascal, without it.* (La Tulipe pours out a glass from a vial.)

LA TULIPE. *Ha, Ha, here it is Commandant, It's the only remedy for a poor invalid like you.*

MAJOR (tastes it). *Confusion! You've been putting water to this brandy, you scoundrel.*

LA T. *Not t, sir, upon honour. But I got the last bottle at a new shop, and perhaps their cognac is not quite so good as that you had formerly. Are we never to get away, Major? There's all sorts of fighting going on, and here you stay with that old wound of yours that to my knowledge is no more painful than a flea-bite.*

MAJOR. *Silence, Sirrah. What do you know about my wound? I tell you it shall never be cured until I'm married Sir. What a Munny you are to talk about glory and fighting: Do you think I would be such a fool as to fight when I can get twenty thousand pounds a year by remaining at home? This is my house look you, La Tulipe. I intend to live here. I intend to marry that darling girl. I intend to build a good dining room; to have a billiard table from Paris. I'll enlarge the stables, and the cellars are dreadfully cold. I'll put old Ance up into one of the garrets, and in the company of his daughter, I'll*

months ago. My dear Major I keep you here to be useful. Have you
seen that fine painted ~~board~~ ^{board} in our orchard, with Spring guns
and steel traps written on it - and what do you think is the
use of it - to keep off naughty boys to be sure: well you are
my Spring gun and steel trap, and keep off the mischievous
people who are always dangling about your humble servant.
Heaven bless you, you are the greatest comfort and defence in
a house - ever since our musty old man died. I've never been easy till
you came. Here's the whole village and the whole country
indeed troubled ~~by~~ ^{with} republican requisitions, domiciliary visits,
calls for money, - soldiers troops billeted and Heaven knows
what, and since you are with us nobody thinks of troubling
Edward and me. Nobody doubts our patriotism, nobody asks
us for corn or tax, we're no fears for insolent soldiers or
insolent republican functionaries - and all because we have
in the house, an elderly Major of Dragoons who has delicate
health, and a wound in the elbow!

Major. Murther; Corblin, Sacrebleu - Tarcavous! Here
have I been playing the sick man for 2 months, dawdling at
home when I longed to be abroad, and absolutely suffering

[No. 632—Continued]

manage his property for him; and devote the rest of my days to peace and pleasure.

LA T. *Are you sure of the lady, Sir?*

MAJOR. *Sure, what do you mean? Let any other suitor come near her, that's all. I have already done for 3. There was young Paul that I frightened off by a few big words . . . he's past and gone, and married to Brown Bess. There was the Miller's son that was hankering after her. I've taught him to keep his distance by putting a bullet into his shoulder, and there was the dandy from Paris who has gone back again with a slight poke in the ribs that will remind him of his fatal attachment for many a day. Curse them, I'll serve them all so, and here I'll stick with the depot of the regiment. Do you think any woman can stand perseverance and warm affection like mine? She must yield, I tell you. I give her three months more and then La Tulipe, you shall drink the health of the Countess O'Reilly.*

LA T. *I don't believe there'll be any Count O'Reilly at all by that time. They'll break you Sir, or have your head off, which is pretty much the same. As sure as your name's John.*

[See Reproduction]

633. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL MANUSCRIPT,—“The Lord’s Prayer,” exquisitely written in Thackeray’s microscopic penmanship, within a circle about the size of a threepenny piece (about $5\frac{1}{8}$ inch diameter). On an 8vo sheet. Framed and glazed.

ONE OF THE FINEST SPECIMENS OF ITS KIND KNOWN. Presented to his friend, Stanfield, the artist. On the top of the sheet Thackeray has written,—“*My dear Stanfield: This Paternoster is a great deal smaller than the last and also written without spectacles by your obedient Servant, W. M. T.*”

634. THACKERAY (WILLIAM MAKEPEACE). Autograph Letter, Signed, 1p. 8vo, no place or date (probably London, March, 1857). To “*My Dear (William Harrison) Ainsworth.*” Framed and glazed.

A VERY IMPORTANT AUTOGRAPH LETTER, WITH MENTION OF CHARLES DICKENS, and the great “Titmarsh Banquet,” to which apparently both Dickens and Ainsworth had been invited by Thackeray.

“*My dear Ainsworth:*

There comes a note from Dickens who begs too for a remission of the dinner—as I can’t have it without my two carving animals; and the play wouldn’t be worth coming to with the part of Hamlet omitted—the great Titmarsh Banquet is hereby postponed, to be held on some other occasion however with uncommon splendor.

Yrs. Ever,

W. M. T.”

635. THACKERAY (WILLIAM MAKEPEACE). THE FAMOUS ORIGINAL POSTAGE STAMP DRAWING BY THACKERAY, known as the “Postage Stamp Picture of The Royal Family (of England).” With inscriptions in the hand-writing of Thackeray. Lightly hinged in sunken mount, framed and glazed.

A THACKERAY DRAWING OF THE GREATEST IMPORTANCE, BEAUTIFULLY EXECUTED, AND WITH A VERY INTERESTING HISTORY.

The Postage Stamp picture shows twelve members of the British Royal Family on parade, with Queen Victoria and Prince Consort Albert at the

1 & 2 need not be mentioned but
 Zisewitz the Colberg (St. Peter).

3 & 4 Prince of Wales
 & Princess Royal of
 Prussia accordingly

5 & 6 P. Alfred &
 P. Alice (also heads
 her head up because
 she is going to be
 married to Prince
 Maurice of Saxe)

7 & 8 P. Edward
 & P. Elizabeth
 (in Prussia)

9 & 10 P. Alfred &
 P. Arthur in
 uniform
 (uniform)

11 P. Patrick
 in the arms of his
 mother

12 Darling Prince of Wales



WILLIAM MAKEPEACE THACKERAY.
 Facsimile of the Original Drawing, "The Famous Postage Stamp." [No. 635]

[No. 635—Continued]

head. One day Thackeray was lunching at Folkestone with Sir William and Lady Knighton, and suggested that they have a bottle of wine. "Champagne at luncheon! Oh, no, Mr. Thackeray, I shan't allow it," said the lady. But Thackeray was not to be dissuaded. He argued his own thirst, offered to drink the greater part of the bottle, and finally promised Lady Knighton a shilling if she would consent. That bribe could not be resisted, and the wine was ordered. The next day Thackeray sent her the shilling in the shape of twelve penny postage stamps with the head of the Queen in red. He cut the head out of each, and pasted the stamps on paper. Her Majesty's body was finished with pen and ink. Another head was supplied with a monstache and was made into a resemblance of the Prince Consort, while the other ten, by means of clipping with the scissors and pen additions, complete the Royal Family from the then Prince of Wales down. In the background there is an outline sketch which, without doubt, is meant to be Windsor Castle.

[See Reproduction]

636. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL PEN-AND-INK DRAWING, being the initial Vignette of Chapter III, Volume 1 of "Pendennis." The figure is that of a butler with a basket and bottles, and is said to be a portrait of John, Thackeray's butler. Beneath the sketch Thackeray has written, "*Chap. III. Pendennis. John go and get some maderia.*" Framed and glazed. (1850)

637. THACKERAY (WILLIAM MAKEPEACE). ORIGINAL DRAWING on a block of wood, probably an outline for an engraving. Framed and glazed. The Block is a horizontal section from a trunk of a tree. The Sketch was probably made in Ireland.

638. THACKERAY (WILLIAM MAKEPEACE). Library Ticket, probably one issued at the British Museum, autographed by Thackeray,—"*Bran-tome. Oeuvres de. 14 vols. 1740 . . August 18,*" (no year but probably in the middle fifties), and with the title of the work borrowed. Between two sheets of glass.

INTERESTING AND UNUSUAL SPECIMEN. The signature specially good.

639. THACKERAY (WILLIAM MAKEPEACE), LEECH (JOHN), AND LEMON (MARK). Original Pen-and-Ink Drawings BY ALL THREE, on a single sheet. Lightly hinged. Framed and glazed.

A VALUABLE AND INTERESTING SPECIMEN OF THE SKILL OF EACH ARTIST.

Thackeray, Leech and Lemon,—probably in an idle moment,—were discussing their skill at minute writing without the aid of glasses, and naturally, they proceeded to paper with their friendly contest.

Thackeray drew a circle with a threepenny piece, and wrote the Lord's Prayer within it, leaving ample room for the crown and "3" in the centre; Lemon selected a line from the title of "Punch," and wrote it twice; and Leech made some delightful little drawings of men and horses.

The paper is stamped "Whitefriars, London."

Third Session, Tuesday Evening, April 24th

640. THORNTON (ALFRED). Don Juan (Volume the First); with the Continuation (Volume the Second); Containing his Life in London; or, a True Picture of the British Metropolis. With 31 FINELY COLORED PLATES. FIRST EDITION. 2 vols. 8vo, full crimson crushed levant morocco, backs and sides richly gold tooled, gilt tops, BY ROOT. London, 1821-1822

LARGE AND FINE COPY OF THIS RARE AND CURIOUS WORK.

Although the plates are unsigned, they are considered by experts to be by C. Williams who did a number of books of this character at this period, and who illustrated another of Alfred Thornton's Books, "The Adventures of a Post Captain."

This entertaining work is a curious specimen of book-making. It was published in parts, and as far as the middle of Volume I was founded upon a very free paraphrase of Byron's Poem, of which but five cantos had then appeared. About this time, "Life in London" leaped into popularity. It's success was so phenomenal that it was sufficient for the Author of "Don Juan," and straightway, Don Juan was pressed into rivalry with "Tom and Jerry."

641. VICTORIA, QUEEN OF ENGLAND. Maxwell (Sir Herbert). Sixty Years a Queen. Numerous illustrations. Small folio full morocco, gilt, gilt edges. London, undated

642. VICTORIA, QUEEN OF ENGLAND. St. Patrick's Prayer Book. Edited by Rev. John Nolan, O.D.C. 24mo, green leather, gilt edges. Enclosed in a violet levant morocco solander case. Dublin, undated

A UNIQUE ITEM OF ROYAL INTEREST, with the following inscription on the back of the title-page, written by QUEEN VICTORIA,—

"I gave the shamrocks to the Irish soldiers to please my darling grandson, Le Roi des Rois, and Ireland.

VICTORIA."

On the fly-leaf, there is an ink sketch of a crown and cross, beneath which are the words,—

"His Royal Highness,

the Prince of Mayo,

Le Roi des Rois"

(again the sketch of the crown, and then the words)

"Le Roi des Rois

The King of the Kings."

643. WALTON (IZAAR). The Lives of Dr. John Donne, Sir Henry Wotton, Mr. Richard Hooker, Mr. George Herbert. Portraits. FIRST EDITION. 8vo, old, probably original calf, rebacked, cover loose. Enclosed in dark blue levant morocco solander case.

London: Printed by Tho. Newcomb for Richard Marriott, 1676

AUTOGRAPH PRESENTATION COPY FROM IZAAR WALTON, with inscription on blank leaf preceding title-page.—

"ffor my lord chiefe

Justice Vaughan

IZ: WA." AND CORRECTIONS IN HIS AUTOGRAPH.

On the end papers at the beginning of the volume, is the autograph of E. MALONE, the celebrated Shakespearian editor and commentator, together with the following autograph initial signed account of the book,—

"This book was a presentation copy given to Lord Chief Justice

[No. 643—Continued]

Vaughan, and is corrected throughout by the author whose name and handwriting is in the leaf opposite the title-page.

Isaac Walton was born in 1593, and died on the 15th of December, 1683, at the age of 90.

In the year 1616, he opened a shop in the Royal Bourse built by Sir Th. Gresham. He was a Sempster at that time, He afterwards kept a hosiers shop in Fleet Street.

Hooker's Life in 1664.

Herbert's Life was written not long before 1670.

Walton's Life of Sanderson which I have in a separate volume first appeared before some of that bishop's pieces in 1677.

E. M."

Facing the above concluding lines, we find a further history of this most interesting volume, as follows,—

"This book was purchased by me at the sale of the books of the late Edmund Malone, Esq., and presented by me, A.D. 1825, to my friend and brother angler, the Rev. S. Titbrook of St. Peter's College, Cambridge,

ROBERT CLUTTERBUCK."

Beneath is written,—

"This book given by my late father Clutterbuck, the Historian of Hertfordshire to the Rev. S. Titbrook was, after the death of the Rev. Titbrook, given to me by his widow."

WALTON'S CORRECTIONS MADE IN THE TEXT will be found at eight openings; some of them following those noted in the list of Errata and others are independent of it.

Thus, the history of this copy is to be traced for a period of over 150 years. Printed in 1670, it must have been given by Walton to Chief Justice Vaughan very shortly after, as that judge died in 1674; but there is every probability that it reposed unknown and unnoticed upon the family library shelves until sales by auction became more common in the latter part of the eighteenth century.

From about 1770 to 1810, Malone was an active literary man, a friend of Johnson, and a member of the circle of wits and writers gathered around the great lexicographer.

Clutterbuck, the next owner, was the historian of the county which was beloved by Walton, who fished in its streams, and immortalized them in his "Complete Angler."

For a notice of Walton, see an account of him and his last will (which was made in 1683) in Hawkin's Acc. of his Complete Angler, 1760 and 1775.

644. WALTON (IZAAK) AND COTTON (CHARLES). The Complete Angler. Edited by Richard Le Gallienne. *Illustrated by Edmund H. New.* 12mo, full crimson levant morocco, large centre ornament on both sides, inlaid with green and white flowers, gilt edges, silk linings, BY RIVIÈRE. London: John Lane, 1904
000. WIGHT (J.). Mornings in Bow Street. See, Cruikshank (George). [No. 164]
645. WILSON (CHARLES HEATH). Life and Works of Michelangelo Buonarriti. The Life partly compiled from that of Commend. Aurelio Gotti. *Illustrated.* FIRST EDITION. Royal 8vo, half blue calf, gilt. London, 1876

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A SINGULARLY ATTRACTIVE SPECIMEN. Original drawings by this artist are rare.
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