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- 821 Hardouin and Anabat. HEURES A L'USAIGE DE ROME tout au lóg | sans riens requérir avec les figures de | lapocalypse, sm. 8vo. gothic letter, PRINTED ON VELLUM, 140 leaves not numbered, all the initials throughout the volume illuminated, with woodcut borders around each page, representing scenes in Biblical History, 20 large engravings, several hundred small ones, £14. (at end) Paris, par Guillaume Anabat, . . .
pour Gillet Hardouin . . . et pour Germain Hardouin, (1500)

This is undoubtedly the finest edition of the Book of Hours published by the Hardouins, and is a worthy rival to the contemporary productions of Simon Vostre, which have been so much admired. There are more figures in this edition than in any other of the same book, the frontispiece, like the one facsimiled in Brunet (*Heures Gothiques*, No. 217), representing the Rape of Dejanira. The Calendar contains the years 1500 to 1520; the number of leaves is 140 (signatures A to S iv, in eights,—sheet A not

marked), with 22 lines a page; yet the difference of a few letters in the superscription—viz. the error of "en la seigne" appearing twice instead of once—and the fact that "la grande figure No. 17," is not "La mort a cheval sur un boeuf," (being, in fact, the death of Uriah through the treachery of David) prove that this is a different edition from the article described by Brunet.—The Dance of Death is not figured in the borderings.

- 822 Higman. CES PRESENTES HEURES a l'usage de Rôme | toutes au long sans requérir: avec aucüs des | miracles de nostre dame, etc. roy. 8vo. black letter, every page within beautiful woodcut borders, enclosing numerous engravings of saints, &c. some coloured, imperfect, sold with all faults, calf gilt, very large copy, with some uncut leaves, £3. 16s
Paris, par N. Hygman pour Jehan de Brie (almanac commencing 1515)

Not mentioned by Brunet, who, however, states that a copy of a later edition (1516) fetched 163 francs at the Pins-Montbrun sale in 1861.—The first page

bears an engraving of the De Coucy Coat of Arms illuminated, beneath which are written the words, "Jaques de Coucy."

- 823 Kerver (THELMANN). HORE DIVE VIRGINIS MARIE scd'm verum vsum Roma- | num cum aliis multis folio sequenti notatis: characteri | bus suis diligentius impressæ per Thielmannü Keruer, 12mo. PRINTED ON VELLUM, 104 leaves, Roman Letter, with 18 large woodcut figures, the text within pretty woodcut borders, containing about 500 small engravings of Biblical Scenes and figures, etc. parts of the Calendar, the headings, and the marginal extracts printed in red ink, the initials illuminated, fine copy, in ancient smooth red morocco, gilt edges, £20.
Paris, 1504

This volume would exactly correspond with the edition described by Brunet (*Heures Gothiques*, No. 175), but for the following variations: the first year of the Calendar is, correctly, 1487 (not, as he says, incorrectly 1487); Kerver's mark and name appear only on page 1, not, as Brunet asserts, on the last

page also, where the printer's name is seen in the imprint, and there is no mark; besides two other trifling discrepancies which need not be noted.—Brunet mentions two copies, one on paper, which sold at Solar's sale for 475 francs, and the other on vellum, in M. Didot's library.

- 824 HORE INTEMBRATE DEI GENITRICIS VIRGINIS MA | RIE secudum usum Romanum totaliter ad lon | gum, etc. large 8vo. printed on fine VELLUM, printer's mark on title, and 18 large engravings, the text entirely within woodcut borders, containing a great profusion of smaller woodcuts, including

WOODCUTS. Hora—continued.

a series of the *Dance of Death*, the initial and capital letters illuminated, beautifully bound in smooth dark morocco, elaborately tooled in the Grolier style with red morocco linings, and joints, gilt edges, £36.

Paris, T. Kerver, *le dernier iour de Mars*, 1511 (P 1506)

COLLATION: 100 leaves, consisting of signatures, in eights, a to m iv. This edition is not mentioned by Brunet. The date, 1511, appears to be a typographical error for 1506 (easily made from the similarity in form of the Gothic v and x), as the calendar begins with the latter date (1506-30.)

- 825 **Kerver (Jacques)** CES PRESENTES HEURES A LUSAIGE | DE ROUEN, toutes au long sans rien reque | rir, 12mo. gothic letter, printed in large well cut type, red and black, with 60 large and very curious woodcuts, and numerous woodcut initials, calf extra, bound by Simier, £6.

Paris, J. Kerver, 1577

Many of the woodcuts are of a singularly grotesque character. There are numerous very curious couplets and quatrains interspersed through the beginning of the book, and many odd phrases quite in keeping with the style of the illustrations.

- 827 **Vostre.** CES PRESENTES HEURES A LUSAIGE DE ROME toutes | au long sans requir : avec les figures, & signes de lapo | calipse, etc. 12mo. PRINTED ON VELLUM, printer's mark on title, 20 large engravings, and numerous smaller ones contained in the woodcut borders which enclose every page, including the *Dance of Death* series, the initial and capital letters illuminated, magnificently bound in morocco extra, gilt edges, the sides and back most elaborately tooled with flower patterns, £21. Paris, s.d. (1514)

The Almanack runs from 1514-30, but there is no date to the volume, which appears to be No. 96 of Brunet. He gives, however, no collation, so that it cannot now be identified. It consists of 140 leaves, being signatures a to p, and a, e, i, all in eights, except d, which has four leaves.

- 828 **Vostre.** CES PRESENTES HEURES A LUSAIGE DE ROME toutes | au long sans requir : avec les figures & signes de lapo | calipse : la vie de thobie & de iudic, les accidès de lhō | me, le triumphi de cesar, les miracles nostre dame : | ont este faictes a Paris pour Symō vostre libraire | demourât en la rue neuve a lèseigne. s. iehā leuâgel'. 12mo. PRINTED ON VELLUM, 140 leaves, within rich woodcut borders, Gothic letter, 19 large woodcuts, full-page size, with an infinite number of small engravings, including a series of 90 which represent a complete *Dance of Death*, fine impressions, the initials coloured and illuminated, fine copy in old calf, gilt edges, £25.

This splendid edition by Vostre is nowhere mentioned, nor does it shew a resemblance to any of those enumerated by Brunet. There is no date in it, but the Almanack extends from 1520 to 1536. COLLATION: a (which is not marked), to p, and a, e, i, all in eights, except d, which has four leaves.

- 829 [LICHTENBERGER]. Hec practica narrat de presenti âno et sequētibus quamplurimis annis ; DE NOVIS BARIS ET INAUDITIS REBUS, et gestis que futura sunt in hoc mundo, sq. 8vo. numerous allegorical woodcuts, singularly fine copy, calf extra, by Simier, £2. 10s Urbs Argent. 1499

Collation: A, B, C, E, in eights; D, F, G, H, in fours; the last leaf containing only a woodcut.

- 830 **JACKSON** AND **CHATTO'S** Treatise on WOOD ENGRAVING, historical and practical, impl. 8vo. BEST EDITION, xvi. and 749 pp. with upwards of 300 beautiful woodcut illustrations, including facsimiles from the works of Albert Dürer, with the rare slip, hf. bound morocco, £2. 12s 1839
- 831 **JACKSON'S** Wood Engraving. CHATTO'S Third Preface, account of Jackson's share in the work, roy. 8vo. sd. 10s 1839

MAXIMILIAN (Emperor of Germany) his Series of Illustrated Works.

- 832 **TEWRDANKH.** Die geuerlicheiten und eins teils der geschichten des löblichen streitbaren und hochberübten helds und Ritters TEWRDANKHS: An Allegorical Poem of Knight-Erantry, executed by Melchior Pfintzing, but projected by the Hero of the work himself, the subject matter being the Adventures which the Emperor Maximilian I. had to undergo, before he could win the beautiful and wealthy Maria of Burgundy, folio, with 118 very large and spirited woodcuts, by Hans Scheufelin and Hans Burgmaier, old calf gilt, £6. 6s Augspurg, Schönsperger, 1519

This most singular and extraordinary Romance Poem was written for the amusement of the Emperor Charles V. when only king of Spain, by his chaplain, Melchior Pfintzing, who, however, drew his materials from a life of the Emperor Maximilian I., which that monarch had dictated to his secretary, Trüt-Saurwein, and it is from this circumstance, probably,

that many writers have asserted that Maximilian himself was the author of the poem.

"Schäufelin was an excellent engraver. I would especially refer to the woodcuts of the Romance of Tewrdanck (First) published in 1517 at Nuremberg, one of the marvels of the early German press."

Lord Lindsay's *Christian Art*, Vol. III. p. 385.

WOODCUTS—continued.

833 DER WEISS KUNIG, eine Erzählung von den Thaten Kaiser Maximilian des Ersten; von M. Treitzsaurwein: THE WISE KING, ILLUSTRATIVE OF THE LEARNING, WISDOM, AND ADVENTURES OF THE EMPEROR MAXIMILIAN, folio, 237 large woodcuts by Hans BURGHMAIR, from the original old blocks (1510), £6. 6s
Wien, 1775

To this copy is added a French Text, dated Vienna, 1799.

Copies have fetched, 1855, Bernal's, £6. 16s 6d; on Thick Paper, 1853, Dr. Hawtrey's copy £9. 9s.

There are 237 large cuts in this fine work, 92 contain Burghmair's mark, H. B. and one that of Schaeuffelein; they are executed in a very bold manner, all those which contain the mark of Hans Burghmair showing a decided superiority in point of engraving.

"Le livre étrange auquel nous avons emprunté la gravure et les lignes qui précèdent a été commencé en 1512 par l'empereur Maximilien lui-même, et terminé d'après son ordre, en 1514, par Marx Treitzsaurwein, l'un de ses secrétaires. L'ouvrage entier est resté inédit pendant près de trois siècles. Georges-Christophe van Schallenberg avait découvert, le

premier, pendant son séjour à Vienne (1631) quelques-unes des gravures sur bois du *Weiss Kunig*, avec une note autographe de Maximilien; il entreprit de les publier en les complétant, mais il mourut laissant son travail inachevé. Plus tard on découvrit d'autres planches a Graez en Styrie, et on les porta à la bibliothèque impériale de Vienne, où était déjà le manuscrit de Treitzsaurwein. Enfin on publia en 1775 le texte avec les gravures sur bois, dont les planches avaient été rassemblées à grand-peine un nombre de 237. La bibliothèque impériale de Vienne possède de plus 13 gravures dont les planches n'ont pas été retrouvées. L'objet du livre est l'histoire de la naissance, de l'éducation et des actions de Maximilien; on le suit pas à pas depuis son enfance jusqu'à son âge mûr."—*Magasin pittoresque*, 1835.

834 TRIOMPHE DE L'EMPEREUR MAXIMILIEN I, en une suite de 135 planches, gravées en bois, d'après les dessins de HANS BURGHMAIR, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, obl. impl. folio, fine impressions of this wonderful series of woodcuts, bd. £8.
Vienne, 1796

335 — the same, FINE PAPER, impl. folio, brilliant impressions, £12. 12s
1796

335*IMAGES de SAINTS et Saintes de la Famille de l'Empereur Maximilien I. folio, 119 fine large woodcuts by various old engravers after designs by H. BURGHMAIR, £4.
Vienne, 1799

836 ARC TRIOMPHAL DE MAXIMILIEN, publié par Bartsch, impl. folio, very rare
Vienne, 1799

COLLATION: Plates or Nos. 1—53, on 43 sheets (full opening). Eauxfortes A—V (20 subjects), on 3 sheets.

According to the list and to Brunet, there should be 21 eauxfortes. Can there be a fourth leaf, with plate W or X apparently wanting to my copy.

837 MENTZIUS (Balthasar) Stambuch, dorinnen der Chur unnd Fürsten zu Sachsen Thaten, Bildnisse, vnd Wapen in Druck bracht, 16mo. numerous Portraits, Coats of Arms, etc. vellum, 36s
Wittenberg, 1598

This book, and another on the same subject, are the only examples that remain of this old engraver's work.

838 MURNER (Thomæ) Chartiludium Logicæ, seu Logica Poetica vel Memorativa ed. Balesdens, 12mo. numerous woodcuts, vellum, rare, 36s
Parisiis, 1629

A singular work, in which Murner attempted to teach logic by means of a game at cards; thereby ac-

quiling the name of a sorcerer.—See SINGER'S HISTORY, pp. 211, 216.

839 NATALIBUS (P. de) Le premier (et second) volume du CATALOGUE DES SAINCTZ et Saintes, nouvellement translate de Latin en Francois (heading of prologue) recuilli de diuers liures par Pierre des Natalles, 2 vols. in 1, sm. folio, numerous woodcuts, fine copy in green morocco extra, gilt edges by Lortic, £16. 16s
Paris, Galliot du Pre, 1523-24

COLLATION: Vol. I. Title, 7 preliminary leaves, and ff. 1—285 (185-26 skipped in numeration). Vol. II.

Title, 9 preliminary leaves, ff. 1—241, and a leaf with printer's mark at end.

840 Nuremberg Chronicle. SCHEDEL (H.) CRONICARUM Liber, eū figuris et ymaginibus, ab initio mundi ad hanc usque temporis nostri calamitatem, royal folio, FIRST EDITION, with upwards of 2000 engravings in wood, beautiful large, clean and sound copy, in the original wooden boards, leather back, £10. 10s
Nuremb. Koberger, 1493

841 — the same, not quite perfect, in vellum, £5.
1493

This copy has both the scarce appendix "De Sarmatia," and the three blank leaves.

EDRIG PRINCKE.—This is a magnificent specimen both of ancient printing and of ancient engraving. "If Koberger," says Dr. Dibdin, "had printed only this Chronicle, he would have done enough to place his name among the most distinguished of his typographical brethren." It has always been styled, by way of distinction, the *Nuremberg Chronicle*, and scarcely any volume has been so celebrated for a long

series of years. The engravings, which are upwards of 2200 in number, are in wood, and were executed by Michael Wolgemut and Pleydenwurff, the former of whom was the master of Albert Durer; the subjects are Portraits of Illustrious Characters, Views of Towns, &c. &c. In the *Bibliotheca Spenceriana* it is minutely described, and facsimiles of the cuts are given; Dr. Dibdin has appropriated no less than twenty-six pages to this article alone.

WOODCUTS—continued.

- 842 PALMERIN D'OLIVE. Le premier Livre de Palmerin d'Olive fils du Roy Florendos de Macedone et de la belle Griane, histoire plaisante . . . mise en son entier selon nostre vulgaire par JEAN MAUGIN, sm. folio, *small woodcuts within borders at the heads of most of the chapters, very fine large copy in stamped pigskin*, RARE, £6. 6s
Paris, J. de Longis, 1546
- 843 PAPHILON, Traité historique et pratique de la Gravure en Bois, 2 vols. 8vo. *portrait and numerous facsimile-woodcuts and engravings representing the processes of woodcut printing, some coloured, calf*, 18s
Paris, 1766
- 844 PASSIO DOMINI, litteraliter et moraliter ab HENRICO DE FIRMARIA explanata, sq. sm. 8vo. 16 leaves, including title, on which is a large engraving, with several small and curious woodcuts in the text, bds. vellum back, VERY RARE, £2. 10s
Oppenheim, s. a. (cir. 1500)
- One of the very few and rare books printed in Oppenheim at that early period. Specimens are very scarce.
- 845 PASSIONAEL. DIT ES D'LEVÉ ONS LIEFS HEEREN JHESU CRISTI, met ad-dicien van schoonen moralen en geesteliken leeringhen en devoten medita-cien, sm. folio, *woodcut on title, about 200 engravings through the book, plain; with painted initials, original oak boards covered with stamped calf*, rare, £6.
Antwerpen int huys van Delft, Henrick Eckert van Homborch, 1503
- 846 PASSIO Domino nostri Jesu Christi, ex Evangelistarum textu, &c. smallest fol. 30 leaves, with 25 large bold woodcuts, the size of the page, by the Master Urse Graff, calf, scarce, £2. 10s
Argent. Knolouchus, 1507
- A copy fetched at the Borhult sale, 52 fr.
- 846* PLAUTI LINGUÆ LATINÆ PRINCIPIS COMEDIE, cum commentationibus Ber-nardi Saraeni, Joannis Petri Vallæ, et Pii Bononiensis, folio, *title within large woodcut border, and a great number of woodcuts through the text, illus-trating the action of the scenes, beautiful copy in brown morocco extra, gilt edges*, by Bedford, VERY RARE, £14. 14s
Venetis, Soardus, 1511
- 847 POLIPHILI Hypnerotomachia, ubi humana omnia, non nisi Somnium esse docet, atque obiter plurima scitu sane quam digna commemorat, folio, *fine copy, with the numerous beautiful woodcuts*, £15.
Venet. Aldus, 1467 (1499)
- Quite perfect, with all the woodcuts, and the list of
Errata. For a detailed account of this interesting volume, *vide*, Renouard, Annales de l'Imp. des Aïdes, vol. 1, p. 50, where there are upwards of three pages devoted to its description.
- 848 POLIPHILI Hyperotomachia, cioè Pugna d'Amore in Sogno, ristampato di novo, sm. folio, *title mended, but the rest of the book in fine condition, the Worship of Priapus and the other beautiful woodcuts by Bellino, in perfect state, russia extra, gilt edges*, £5.
Vinegia, figliuoli di Aldo, 1545
- This second edition is nearly as rare and valuable as the first. Priced by Thorpe, £6. 6s; Dr. Bliss's copy fetched £5. 10s; and at Libri's sale in 1860, a copy in Grollier binding fetched £28.
- The extremely beautiful woodcuts which adorn this very rare and desirable volume are now generally attributed to Giovanni Bellini, the master of Titian and Giorgione, but formerly they were considered as the designs of Raffaele.
- For a full and interesting description of the book, and the nature of its contents, see Dr. Dibdin's Bibliotheca Spenceriana, lv. 145-65, where it is designated, "One of the most desirable volumes in the library of a collector, while it presents the most perfect specimen of the press of Aldus, and of the tastefulness of wood engraving in the 15th century. In this latter respect there is no volume to be put in competition with it. Every thing in it conspires to charm the tasteful collector."
- 849 PRIMALEON DE GRECE. Histoire de Primaleon de Grece, continuant celle de Palmerin d'Olive, Empereur de Constantinople, son père, mise en nostre vulgaire par François de Vernassal, sm. folio, *numerous woodcuts, fine copy in the original calf*, RARE, £5. 5s
Paris, Groulleau, 1550
- All the mute e's in the text of this book are in a peculiar character crossed with a line.
- 850 SCHÄPLER. EIN LIEPLICHS LESEN vnd ein warhafftige HISTORII wie einer (d. da hiess HUG SCHÄPLER un wz Metzgers Gschlecht) ein gewaltiger Künig zu Franckrich ward durch sein grosse ritterliche Mänheit, 4to. 36 *fine large woodcuts, with woodcut initials, vell.* £18. Strassburg, Hans Grüninger, 1500
- FIRST EDITION. A remarkably fine large and clean copy, of an extremely rare Romance of Chivalry, which although relating to a French subject, never was published in the French language [see Brunet III. 362-363.] It is a romantic history of the life of Hugh Capet.
- 851 SCHATZBEHALTER (der) oder Schrein der waren Reichtümer des Heils, stout folio, with 95 *remarkably beautiful large woodcuts, the full size of the page*, by MICH. WOHLGEMUTH, in contemporary colouring, in the original leather-covered oak binding, £4.
Nurnberg, Koberger, 1491
- A tall clean copy of an extremely rare and curious work. The woodcuts in this most extraordinary volume, which occupy the whole length of the page, represent subjects of the Old and New Testament, but chiefly the life and passion of our Saviour. Many of the designs are highly singular, and are evidently the work of WOHLGEMUTH, the tutor of ALBERT DURER, and the engraver of the cuts for the NUREMBERG CHRONICLE. Strutt characterises the productions of this artist as "bold in execution and original in design."
- 852 SELVA D'ORATIONI di diversi santi Dottori, et di molti Scrittori antichi et moderni, raccolte et tradotte da AURIFICO, 16mo. *numerous minute woodcuts of excellent design, citron mor. extra, gilt edges*, 36s
Vinegia, Gioliti, 1581

WOODCUTS—continued.

853 SCHORPPFF. A large XYLOGRAPHIC ENGRAVING, 14½ inches by 10, representing St. Jerome kneeling before a Crucifix, behind which a lion is crouching, with a landscape of trees and a distant city in the background, and an owl perched on a bough above the Saint's head, coloured, and signed at foot "Michel Schorpp," pasted on the wooden cover of an ancient folio volume, £20. (Ulm, circa 1480)

There are two unsigned copies of the above engraving given in the "Gravures en bois des anciens Maitres Allemands" of Becker and Derschau, one a little finer than the other (Vol. II. s. 19 and 20). The

above agrees in every respect with the first and earlier of the two, with the exception of the signature. Those engravings are attributed in that work to the "premier âge de la gravure jusqu'à Albert Durer."

854 THOURNIER, KAMPPF, UNND RITTERSPIEL inn Eroberunge aines gefährlichenn Thurns und Zauberer Schloss, auch der abentheurlichen Insell unnd güldinn Schwerdts, zu Ehren dem Fürsten Philippen Princen aus Hispanien, zu Bintz und Marienberg ritterlich gehalten, sampt anderen Bancketen, Lust und Freuden Spielen, etc. sm. folio, several fine large and bold woodcuts of the *Vilting, Festivals, etc. hf. calf*, £2. 16s Franck. Egen, 1550

VERY RARE, and not mentioned by the bibliographers. COLLATION: Title and 15 leaves unnumbered, with signatures A to D in fours. The woodcuts are

14 in number; without any engraver's mark, but displaying considerable excellence in design and execution.

855 VOGTHERR (Henrich) Ein frembdes und wunderbarliches KUNST-BUECHLIN, allen Molern, Bildtschnitzern, Goltschmiden, Steynmetzen, Waffen- und Messerschmiden hoch nützlich zu gebrauchen; dergleichen vor nie keines gesehen, oder in den Truck kommen ist, sq. sm. 8vo. (smallest 4to.) two woodcut portraits of "Henrich Vogtherr der elter, und der junger" on the title, with several hundred bold and very original designs to serve as copies for Artists, all engraved on wood, beautiful copy, morocco, gilt edges, £3. 18s Strassburg, 1572

COLLATION: Sign. A—G in fours, H 2 leaves; both sides of the leaves filled with woodcuts.

Numerous representations of male and female Heads and Head-Dresses, including even close resem-

blances to the modern chimney-pot hat, and lady's bonnet. Every variety of character is depicted in the physiognomies.

856 [VORAGINE (JACOBUS à)] PASSIONAEL efte Dat le | uent der hyllighen
to | dude : vth dem latino : | Mit velen nyen hystorien vñ le | ren, 2 parts
in 1 vol. stout sm. folio, in Low German, printed in an uncommon type, with
an immense number of fine woodcuts, some very large, by Hans Schäußelein,
Urse Graff, V. Gamberlein, and others, a couple of insignificant wormholes
on first and last leaves, otherwise a good sound copy in vellum, £10. 10s

Adā Petri bürger dat stadt Basel, 1517

VERY RARE. COLLATION: 4 preliminary leaves, including title, with 2 large woodcuts, full page size; Dat Samerdeyl, leaves 1—264; Wynter Deel, leaves 1—258, the imprint on the recto of 257; the verso of 257

and the recto of 258 containing "Dat ende unde Besluth," (a large woodcut by Sebastian Brandt, and a prayer to the Virgin).

857 WECZDORFF DE TRIPTIS (Jodocus) ABS MEMORANDI, NOVA SECRETISSIMA
contimens precepta, paucissimis bonarum artium militibus visa, sm. 4to. a curi-
ous work of 8 pages, with large woodcut title, several peculiar woodcut cha-
racters, and woodcuts of symbols, beautifully bound in red morocco extra, gilt
edges, uncut, £5. s. l. et a. (ca. 1480)

Unmentioned by all the bibliographers. This is the only copy I can trace.

858 WURTZGARTLIN. Diss büchlin | genannt das Wurtzgärtlin der andä |
chtigen übung ist also gesetzt vnd | geordnet durch ainen gaistlichen | vat-
ter Barfüsser sant Fran | ciscen ordenns der Obser | quantz in der Provintz |
österreich, 16mo. printed in black and red, with fine bold woodcuts, full page
size, calf extra, 28s Augspurg, Silvanus Otmar, 1515

VERY RARE, and unmentioned by the bibliographers. COLLATION: 4 preliminary leaves, including

title; and folios 1-95, numbered in red with Roman numerals.

WOOD-ENGRAVING, Modern :

859 BEWICK'S (Thos.) HISTORY of QUADRUPEDS, FIRST EDITION, 8vo. upwards
of 200 cuts Newcastle, 1790

859* — the same, third edition, 8vo. with numerous duplicate variations taken
upon separate leaves, and inserted, calf gilt, 36s ib. 1792

860 — HISTORY of BRITISH BIRDS, 2 vols. 8vo. first edition, fine impressions
of the woodcuts, beautiful copy in green morocco super extra, very scarce, £8.
ib. 1797-1804

861 — History of BRITISH BIRDS (with Addenda), 2 vols. 8vo. about 300 beau-
tiful cuts, calf neat, £2. 16s ib. 1826

862 — SUPPLEMENT to the History of British BIRDS, 2 parts in 1 vol. 8vo. nu-
merous woodcuts, bds. rare, £2. 10s ib. 1821

WOOD-ENGRAVING, Modern—*continued.*

- 863 BEWICK (T.) Fables of Æsop, and others, 8vo. *many very spirited woodcuts,*
£2. 2s Newcastle, 1818
- 864 BEWICK (T. and J.) Select Fables, with Memoir and Catalogue of their
 Works, 8vo. *portraits and many woodcuts,* 30s *ib.* 1820
- 865 ——— the same, LARGE PAPER, royal 8vo. *£2. 2s* 1820
- Cruikshank's (George) Works.**
- 866 SUNDAY IN LONDON, illustrated by Cruikshank, with a few words by a friend.
 etc. 8vo. 14 *cuts, bds. 7s 6d* 1833
- 867 DICKENS. SKETCHES BY BOZ, Both Series, 3 vols. 8vo. *numerous plates,*
cloth, 15s 1836-37
- 868 CRUIKSHANK'S Omnibus, edited by Laman Blanchard, roy. 8vo. 100 *plates*
and cuts, cloth, 10s 6d 1842
- 869 ——— Comet, *an engraving in folio, 10s* Boyne, 1850
- 870 GOLDSMITH'S Vicar of Wakefield, 8vo. 32 *beautiful woodcuts designed by*
MULBERRY, and admirably engraved by Thompson, (pub. 21s) *cl. 12s* 1843
- 871 HONE'S Popular Works: Every Day-Book, Table-Book, and Year-Book,
 4 vols. thick 8vo. 550 *woodcuts of Antiquities, Remarkable Characters,*
Curiosities, etc. (pub. at £3. 3s) *new in cloth, 36s* 1826
- One of the most entertaining Miscellanies in the whole range of English Literature.
- 872 SEMANARIO PINTORESCO Español, Enciclopedia Popular, 1850-51, 2 vols. sm.
 folio, *with several hundred woodcuts of Portraits, Views, Caricatures, etc.*
cloth, 12s Madrid, 1850-51
- Containing articles by Fernan Caballero, P. de la Escosura, and other celebrated writers.
- 873 STOTHARD. THE ALPHABET engraved on wood, from designs by Thomas
 Stothard, 32mo. *titles, and 27 beautifully executed minute engravings, cloth,*
RARE, 12s Pickering, 1830
- 874 WRIGHT'S (T.) HISTORY OF CARICATURES and the Grotesque in Literature and
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