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CONTENTS.

	PAGE		PAGE
Drawings, MSS.	656	Gems	695
Armour	658	Glass Painting	696
Arundel Society	659	Gruner's Works	698
Bible Prints	663	Hogarth's Works	708
Block Book	665	Lodge's Portraits	722
Campo Santo	670	Military Antiquities	710
Catalogues of Pictures	671	Ornaments	712
Christian Art	674	Pageants	714
Costume	675	Piranesi's Works	717
Dance of Death	678	Portraits	719
Dilettanti Society	678	Spain	731
Emblems	680	Tapestry	734
Etching Club	682	Venice	735
Exhibitions	684	Wood Engraving, Xylography	739
Florence	686	Maximilian Series	743
Furniture	687	Modern Woodcuts	745
Galleries	687	Bewick's Works	746

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—— Head from the same Fresco on the scale of the original.
- MASACCIO.—Chromolithographs of SS. Peter and John healing the Sick by their Shadows,” and SS. Peter and John giving Alms,” from Frescoes in the Church of the Carmine, at Florence. On one sheet.
—— Head from SS. Peter and John giving Alms,” on the scale and in exact imitation of the original.
- 1864 RAFFAELLE.—A line Engraving by Gruner, “The Conversion of Saul,” from the Tapestry in the Vatican.
- FRA ANGELICO.—A line engraving by Stoessel, “St. John,” in continuation of the series from the Frescoes in the Chapel of Nicholas V. in the Vatican.
- LUINI.—“The Presentation in the Temple,” from the Fresco at Saronno.
—— A Head from the same Fresco, on the scale and in exact imitation of the original.
- 1865 FRA ANGELICO.—A line Engraving by Schäffer, “St. Sixtus giving money to St. Laurence for Alms,” in continuation of the series from the Frescoes in the Chapel of Nicholas V. in the Vatican.
- MELMING.—Five Chromolithographs from the “Triptych,” in the Hospital of St. John at Bruges, representing the following subjects :—
“The Adoration of the Magi.”
“The Nativity,” and “The Presentation in the Temple.” On one sheet.
“St. John the Baptist,” and “St. Veronica.” On one sheet.
- 1866 GHIRLANDAIO.—“The Last Supper,” from a Fresco in the Church of the Ognissanti at Florence.
- LUINI.—“The Adoration of the Magi,” from a Fresco at Saronno.

Arundel Society—continued.

Division No. III.—EXTRA PLATES.

These were NOT issued to Subscribers, but sold separately at high prices; most of them are out of print and very rare.

CHROMOLITHOGRAPHS.

1. GIOTTO.—Portrait of Dante, from a Fresco in the Bargello, at Florence.
2. FRA ANGELICO.—“The Annunciation,” from a Fresco in the Convent of St. Mark, at Florence.
3. BENOZZO GOZZOLI.—“St. Augustine lecturing on Rhetoric,” from a Fresco at S. Geminiano.
4. ANDREA MANTEGNA.—“The Conversion of Herinogenes the Sorcerer,” from a Fresco in the Church of the Eremitani, at Padua.
5. PINTURICCHIO.—“The Annunciation,” from a Fresco in the Cathedral at Spello.
6. FRANCESCO FRANCA.—“The Marriage of St. Cecilia,” from a Fresco in the Church of St. Cecilia, at Bologna.
7. FRANCESCO FRANCA.—“The Burial of St. Cecilia,” from a Fresco in the Church of St. Cecilia, at Bologna.
8. LUINI.—“Christ among the Doctors,” from a Fresco at Saronno.
9. ANDREA DEL SARTO.—“The Madonna del Sacco,” from a Fresco in the Cloister of the Annunziata, at Florence.
10. Three Capital Letters, coloured in facsimile, from the Choral Books of St. Mark’s, the Duomo at Florence, and the Piccolomini Library, Siena.
11. LUINI.—“The Marriage of the Virgin,” from a Fresco at Saronno.
12. RAFFAELLE.—“The Four Sibyls,” from a Fresco in S. Maria della Pace, at Rome.

34 ARUNDEL SOCIETY’S PUBLICATIONS for 1867, First and Second Publications, as described below (instead of £7. 2s 6d), £6. 5s 1867

I, First Publications.

- GHIRLANDAJO.—“Preaching of John the Baptist,” Chromolithograph from a Fresco in S. Maria Novella at Florence, £1. 7s 6d.
- RAZZI.—“Ecstasy of S. Catherine,” Chromolithograph from a Fresco in San Domenico at Siena, £1. 7s 6d.
- RAFFAELLE.—“Martyrdom of St. Stephen,” Engraving on India Paper, from the Tapestry in the Vatican, 20s

35 PUBLICATIONS OF THE ARUNDEL SOCIETY for 1868, First and Second publications, as described below (instead of £5. 6s) £4. 15s 1868

I, First Publications.

- FILIPPINO LIPPI.—“SS. Peter and Paul before Nero; and the Martyrdom of St. Peter,” from the Fresco in the Brancacci Chapel. On one sheet, £1.
- BROTHERS VAN EYCK.—“The Adoration of the Lamb,” from the centre panel of the altar piece in the Cathedral of St. Bavon, at Ghent, £1. 11s 6d.
- NOTICE OF THE BRANCACCI CHAPEL, by Layard,

36 PUBLICATIONS OF THE ARUNDEL SOCIETY for 1869, as described below, (instead of £5. 12s) £4. 16s 1869

I, First Publications.

- FRA ANGELICO.—“The Ordination of St. Lawrence,” a line Engraving by Schaffer, 15s
- BROTHERS VAN EYCK.—“Judges and Warriors;—Hermits and Pilgrims,” the side

13. ANDREA DEL SARTO.—“The Nativity of the Virgin,” from a Fresco in the Convent of the Annunziata, at Florence.
14. FRA BARTOLOMEO.—“The Annunciation,” from a Fresco in the Villa of the Frati di S. Marco, at Florence.
15. FRA ANGELICO.—“The Coronation of the Virgin,” from a Fresco in the Convent of St. Mark, at Florence.
16. ANDREA MANTEGNA.—“St. James the Greater before Herod Agrippa,” from a Fresco in the Church of the Eremitani, at Padua.
17. RAFFAELLE.—“St. Peter delivered from Prison,” from a Fresco in the Stanze of the Vatican.

BOOKS OF ENGRAVINGS.

1. An Alphabet of Capital Letters, from the Choral Books of St. Mark’s, the Duomo at Florence, and the Piccolomini Library at Siena, 23 plates engraved in outline, with the letter F coloured in facsimile, in one volume 1862
2. PINTURICCHIO.—Outlines of three Heads, traced from the Fresco of “The Annunciation,” at Spello.

PHOTOGRAPH.

- TINTORETTO.—“Christ before Pilate,” and “Christ bearing the Cross,” from two Paintings in the Scuola di San Rocco, Venice; with RUSKIN’S Description.

II, Second Publications.

- GHIRLANDAJO.—“Zacharias naming his Son John,” Chromolithograph from the Fresco in S. Maria Novella at Florence, £1. 7s 6d.
- RAFFAELLE.—“Poetry,” from the Fresco in the Stanze of the Vatican, £1.

III, Extra Publications, (No. 18).

- RAFFAELLE.—“Theology,” from a Fresco in the Stanze of the Vatican, £1.

II, Second Publications.

- FILIPPINO LIPPI.—“The Vision of St. Bernard,” from the Painting in the Badia, at Florence, £1. 7s 6d.
- ANDREA DEL SARTO.—“The Procession of the Magi,” from the Fresco in the Cloister of the S. Annunziata, at Florence, 21s.

panels of the “Adoration of the Lamb,” in St. Bavon Cathedral, Ghent. On one sheet, £1. 7s 6d.

- BROTHERS VAN EYCK.—“Portraits of Judocus Vyts, Lord of Pomele, and his wife,

Publications of the Arundel Society—continued.

- Isabella de Borlunt, with their patron saints," from the same, £1. 1s.
- II, Second Publications.
- PIETRO PERUGINO.—"The Adoration of the Kings," from a Fresco at Cetta della Pieve, near Perugia, £1. 7s 6d.
- ANDREA DEL SARTO.—"S. Filippo Benizzi healing Children," from a Fresco in the Convent of the Annunziata at Florence, £1. 1s.
- The Council of the Arundel Society having decided that 1500 impressions were as large a number of each plate as was desirable to print
- ART TREASURES, exhibited at MANCHESTER, 1857—see EXHIBITIONS.
- 37 AUSTRIA (House of): PRIMISSER (Al.) Der Stammbaum des A. D. Hauses HABSBURG-ÖSTERREICH in einer Reihe von Bildnissen Habsburgischer Fürsten and Fürstinnen von Rudolf I bis Philipp dem Schönen, nach dem in der K. K. Ambraser-Sammlung befindlichen, auf Befehl Maximilians I verfertigten Originalgema hlde, 2 vols. elephant folio, 57 superb lithographic plates surrounded by neatly ruled lines, mounted tinted boards, fine impressions of the portraits, a most elegant work, hf. red morocco, super extra, gilt edges, £15. 15s
Wien, 1822
- This extremely rare book was published in 14 Lieferungen, each with one leaf of text and 4 superb plates; the last part, which is Supplementary, has the extra plate, and carries the Series beyond "Philip the handsome." I can trace the sale of no copy in England or on the Continent. Brunet's statement of 22 parts and 66 plates is erroneous.
- 38 BAGLIONE, Vite de' Pittori, Scultori, Architetti ed Intagliatori, e Vita di Salvatore Rosa da Passari, 4to. vellum, 5s
Napoli, 1733
- 39 BAILLIE'S (Capt. W.) WORKS, after Paintings, Drawings, and Etchings, by the Greatest Masters, imperial folio, portrait and 107 fine plates, including facsimiles of the rarest of Rembrandt's Etchings, the works of Ostade, Teniers, Gerard Dow, Terburg, Poussin, etc. (pub. at £26. 5s) whole purple MOROCCO, gilt edges, £4. 4s
London, Boydell & Co. n. d. (1792)
- Good copies like the above have often sold for 10 guineas and upwards.
- 40 BALLINO (M. G.) de' Disegni delle piu illustri Città et Fortezze del Mondo, large 4to. 50 Views of Towns and Fortresses, with descriptions, very fine copy in gilt vellum, 25s
Vinegia, 1569
- 41 BARBUO SONCINO (S.) Vite de' Duchi di Milano, high 4to. with full-length portraits of the Viscontis and Sforza's, engraved within Ornamental Arches, by Porro, hf. morocco, 10s 6d
Venetia, 1574
- 42 BARTSCH, LE PEINTRE GRAVEUR, 21 vols. in 10, sm. 8vo. with 43 plates of Monograms, and the 16 EXTRA ETCHINGS, calf neat, £10. Vienne, 1803-21
- 43 ——— the same, completed by the reprint, 21 vols. post 8vo. with all the 59 plates, the extra plates in 1 vol. 4to. hf. bd. morocco, gilt tops, £10. 10. 1854-21
- 44 ——— the same 21 vols. 8vo. and Etchings, 4to. hf. bd. calf, from Baron Marchetti's library, £9. 1854-21
- Cet ouvrage, dont l'auteur est mort à Vienne, le 21 Aout, 1820, est certainement le plus exact qu'on possède en ce genre. Les quelques exemplaires qu'on avait pu compléter au moyen de la
- reimpression des premiers volumes étant déjà disparus du Commerce, cet ouvrage est redevenu rare.
- 45 BARTSCH, LE PEINTRE GRAVEUR, 21 vols. sm. 8vo. in 19, the EXTRA plates folded and bound up with the text, WITH VALUABLE Manuscript ADDITIONS TO THE Italian SCHOOL, not only in the margins, but filling 2 ADDITIONAL VOLUMES, lettered SUPPLEMENT, hf. red morocco, uncut, top edge gilt, Mr. Slade's copy, £21. Vienne, 1797
- 46 ——— Suppléments au Peintre-Graveur recueillis par R. WEIGEL, Tome I, (all pub.) contenant les Peintres et Dessinateurs Néerlandais, 12mo. hf. morocco, uncut, 20s
Leipzig, 1843
- 47 ——— Catalogue raisonné de toutes les Estampes qui forment l'Œuvre de REMBRANDT et ceux de ses principaux Imitateurs, 2 vols. 8vo. portraits and plates, hf. calf, uncut, Mr. Slade's copy, 21s
Vienne, 1797

- 48 BARTSCH, Œuvre de Rembrandt, 2 vols. in 1, sm. 8vo. *calf neat*, 16s 1797
 49 ——— the same, LARGE PAPER, 2 vols. in 1, 4to. *hf. bd.* 24s 1797
See also DUMESNIL.
- 50 BASSEGGIO, Intorno tre celebri Intagliatori in Legno Vicentini, 8vo. *hf. morocco, uncut*, 3s 6d Bassano, 1844
- 51 BATAISSIER (R.) Histoire de l'Art Monumental dans l'Antiquité et au Moyen Age etc. royal 8vo. *woodcuts of Architectural Art Monuments, hf. morocco, gilt edges*, 14s roy. 8vo. Paris, 1845
- 52 BAUR (Jo. Gul., *pictor*) Iconographia, 4 vols. in 1, obl. fol. *portrait, 4 titles, and 146 fine plates by MELCHIOR KYSELL, comprising two series of the Life and Passion of Christ, Views, Ports, Palaces, Gardens, and Miscellaneous Compositions, forming the COMPLETE WORKS, FINE IMPRESSIONS, blue MOROCCO, gt. edges, rare in this complete state*, £2. 16s Augspurg, M. Kysel, 1682
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- 53 BECKER (G. G.) AUGUSTEUM: ou Descriptions des Monumens Antiques qui se trouvent à Dresde, 3 vols. in 1, folio, 154 *plates of the STATUES in the DRESDEN GALLERY, GENUINE FIRST IMPRESSIONS*, (pub. at £21.) *hf. morocco, uncut*, £2. 16s Leipzig, 1804-11
 "Ce bel ouvrage a paru en 13 cahiers, et contient 154 planches. Chaque cahier a coûté 30 ou 36 francs."—*Brunet*. Priced, 1847, *hf.* | mor. £8. 8s; russia, £10. 10s. A re-issue of the plates is offered for £3.
- 54 Belgium and Holland. Deliciæ Batavicae: variae elegantesque picturae omnes Belgii antiquitates, et quidquid præterea in eo visitur, representantes, Jacobus Marci collegit et edidit, obl. 16mo. *plates of arms, 3 portraits of the Counts of Nassau, and 28 curious plates illustrative of Dutch Customs, old red MOROCCO, gilt edges, very scarce*, £2. 5s Lugd. Bat. 1616
- 55 BERTELLI (Francesco) Il Carnevale Italiano mascherato, 16mo. 24 *humorous etchings, cloth, rare*, £2. senza nota (? Venice, 1590)
- 56 ——— Vere Imagini et descriptioni delle piu nobilli Città del Mondo, 4to. *engraved title and 22 double plates of Cities, old calf, rare*, 7s 6d Venetiis, 1572
- 57 BETTINELLI Lettere sulle Belle Arti, 4to. *engravings of Gems, including a pretty one of Cupid and Psyche, hf. calf neat*, 12s Venezia, 1793

BIBLE PRINTS:

- 58 ARLÆ MONTANI (B.) Humanæ Salutis Monumenta, 12mo. 71 *fine engravings by WIERCZ and Haeyeler, from the designs of O. Van der Bosch, Crispin van den Broecke, and others, with Latin Ode opposite each, calf*, 25s Antverpiæ, Plantin, 1571

Ouvrage rare et recherché. "C'est probable- | d'un grand nombre d'estampes gravées en cuivre, ment," dit Van Hulthem, "le premier livre, orné | qui ait été imprimé dans les Pays Bas."

- 59 BYBELSCHE HISTORIE: Historiæ sacrae tam veteris quam Novi Testamenti iconibus expressae, sm. stout folio, *about 250 prett'y engravings, underneath them a verse in Latin, French, English, German and Dutch, on the reverse page a prose story in the same Languages, hf. cf.* 36s Amst. N. Visscher, s. a. (? 1680)
- 60 HOLY BIBLE, London, 1699—Biblia Ectypa, Bildnissen aus Heiliger Schrift, von Chr. WEIGEL, Regensburg, 1697—divided into 9 vols. 8vo. *with nearly 500 fine engravings with a quotation from the Vulgate on the top of each plate and from the German Bible at the bottom, very fine impressions, text and plates carefully ruled, old English red morocco, gilt edges, fine copy*, £5. 5s 1697-99

This forms a beautiful library edition of the English Bible.

- 61 ICONES BIBLICAE: Figgers of the Bible in who (sic) almost every history of the holy scriptures are described, obl. sm. 4to. *about 250 engravings, with text in 5 languages, blue mor. gilt edges*, £2. Date of N. T. Amst. 1659
- 62 KÜSELL (MELCHIOR) Icones Biblicæ Veteris ac Novi Testamenti, sm. 4to. *consisting of 243 beautiful engravings by this very pleasing artist, BRILLIANT IMPRESSIONS, red MOROCCO extra, gilt edges*, £5. 10s Augustæ, 1680
 Fort belles épreuves. Le volume se compose Nouveau Testament, 1 frontisp., 1 titre, 47 pl. ainsi; Vieux Testament, 1 frontisp., 1 titre gravé, 1 titre, 42 pl., 1 fleur. Ce charmant volume a été vendu 299 fr. chez la Vallière.

Bible Prints—continued.

- 63 MORTIER, *Historie des Ouden en Nieuwen Testaments*, 2 vols. folio, 12 maps, and a set of more than 400 plates by MORTIER, very fine impressions. "AVANT LES CLOUS," old calf gilt, £2. 18s *Gorischem, 1748*
- Mortier's illustrations to the Bible are eagerly sought for by collectors when in the state of "Avant les Clous." An accident having happened to the last plate in the Apocalypse, in passing through the press, it was repaired with nails, the marks of which shew in the later impressions. The impressions in this copy are very fine.
- 64 NATALI (Hieron.) *Adnotationes et Meditationes in Evangelia quæ in SS. Missæ Sacrificio toto anno leguntur*, folio, engraved title and 153 fine plates, text and plates neatly ruled with red lines, old red morocco, gilt edges, fine copy, £9. 15s *Ant. 1594*
- The plates are 153 in number, designed by Martin de Vos, Bern. Passer Romanus, and engraved by Adr. Collaert, Ant. J. and Jer. Wierx, and others. This copy is the FIRST EDITION, with brilliant impressions of the plates in their original state.
- 65 SANDRART, *Illustrations of the New Testament Stories*, engraved by Chr. Weigel, large 8vo. 148 interesting plates giving a good practical idea towards the literal understanding of the text, old English blue morocco, gilt edges, £2. 16s *s. l. e. a. (? Nurnberg, 1680)*
- 66 SCHEUCHZER (J. J.) *Physique Sacrée ou Histoire Naturelle de la Bible*, 8 vols. in 4, folio, 750 fine engravings illustrative of the Bible, fine impressions, Dutch calf gilt, £2. 16s *Amst. 1735-37*
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- 67 SCHEYT (Caspar) *Wol gerissnen und geschnidten Figuren ausz der Bibel*, 12mo. 149 fine woodcuts, illustrating Genesis and Exodus, after Holbein and Sebald Beham, with text in German verse, calf, RARE, £2. *Lyon, Hans Tornesius, 1554*
- 68 SCHNORR'S Bible Pictures, Scripture History illustrated in a Series of 180 Engravings on Wood, from Original Designs by Julius Schnorr, with English text, impl. 4to. (pub. at 40s) cloth, 22s *1860*
- 69 SHAW'S *Superbly Illustrated Edition of the NEW TESTAMENT*, 4to. with engravings on wood from the designs of Fra Angelico, Pietro Perugino, Francesco Francia, Lorenzo di Credi, Fra Bartolommeo, Titian, Raphael, Gaudenzio Ferrari, Daniele da Volterra, etc. (pub. at £3. 3s) cloth gilt, £2. 8s *1864*
- 70 ——— the same, royal 4to. LARGE PAPER, hf. bd. £14. *1864*
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- 71 SIMEONI (Gabriel) *FIGURE del NUOVO TESTAMENTO illustrate di bellissimo stanze volgari*, 16mo. 115 pretty woodcuts by Moni, with borderings at each side, vellum, RARE, 32s *Vinegia, Bevilacqua, 1574*
See post WIERX, and Woodcuts.
- 72 BILLING'S BARONIAL and ECCLESIASTICAL ANTIQUITIES OF SCOTLAND, 240 highly finished and interesting engravings of Ancient Castles, Abbies, Churches, &c. besides woodcuts, with Descriptions, (pub. at £16. 16s) 4 vols. impl. 4to. LARGE PAPER, India Proofs, hf. morocco, £9. 9s *1852*
- Copies as this, THE BEST STATE, were only issued to a few original Subscribers.
- "The first work which, either in point of extent or of style, has any claim to be regarded as a collection worthy of the remains yet spared to Scotland; it undertakes to give at least one view of every ancient edifice worthy of notice. It is worthy of all praise. The plates are large enough to admit of the distinct delineation of minute peculiarities. Mr. Billings is a masterly draughtsman, well skilled in the history and characteristics of architectural style, bearing an excellent eye for perspective, and uniting scrupulous fidelity to good taste and knowledge of effect. His engravings do him justice, and altogether nothing can be more satisfactory than his representations." *Quarterly Review.*
- 73 BINNS'S-Worcester China Manufacture: Century of Potting in the City of Worcester, being the History of the Royal Porcelain Works, from 1750 to 1851, to which is added a short account of the Celtic, Roman, and Mediæval Pottery of Worcestershire, by R. W. Binns, F.S.A, a proprietor of the Royal Porcelain Works and the Art Director since 1852, 8vo. illustrated with many woodcuts, (pub. at 16s) cloth, 18s 6d *1865*

74 BINNS'S Worcester China Manufacture, LARGE PAPER, 4to. with numerous ADDITIONAL PLATES, and PHOTOGRAPHS, a very elegant volume, *hf. mor.* 1865

£3. 3s

"Mr. Binns's book is an important addition to ceramic literature, and will always be a local treasure. Mr. Binns writes tersely and well, tells what he has to tell in good simple English, and there is a method in his arrangement of the various phases of his subject. Commencing with a history of ancient pottery and porcelain, he gives us a succinct account of the various early receipts for making porcelain; and then after a passing notice of the various European manufactures in 1750,

he introduces us to Worcester ware, which he traces through all its various peculiarities, styles, and changes. Meanwhile we congratulate him on the production of a valuable and interesting book, which we heartily commend to our readers."

Worcester Journal, September 16, 1865.

"'Worcester Potting' is a valuable addition to the History of Art Manufacture in England."

The Reader, 2 Dec. 1865.

75 BIRCH'S (Sam.) History of Ancient POTTERY, 2 vols. Svo. with coloured plates and numerous woodcuts, calf gilt, £2. 2s 1858

76 BIVERII (Pedro) Sacrum Sanctuarium Crucis et Patientiæ Crucifixorum, Emblematicis Imaginibus laborantium et ægotantium ornatum, sm. 4to. *fine impressions of the plates, calf gilt, 32s* Antwerp, 1634

77 ——— Sacrum Oratorium piarum imaginum Immaculatæ Mariæ et Animæ Creatæ ac Baptismo Poenitentia et Eucharista Innovatæ: Ars Nova bene Vivendi et Moriendi, sm. 4to. numerous plates of Emblems, calf gilt, 28s 1634

78 BLAKE. Gilchrist's Life of William Blake, "Pictor Ignotus," with selections from his Poems and other Writings, 2 vols. Svo. portrait and numerous facsimile illustrations from Blake's works, (pub. at 32s) cloth, 20s 1863

79 BLAEU. Theatrum Statuum regiae celsitudinis SABAUDIAE Ducis, PEDEMONTII principis, 2 vols. impl. folio, above 150 fine large birds-eye Views of Cities in Savoy and Piedmont, most of them on a very large scale, also some Views of the principal Buildings, original impressions, fine copy in vellum, gilt edges, £2. Amst. 1682

80 BLOCK BOOK. APOCALYPSIS SANCTI JOHANNIS, small folio, 48 leaves of Xylographic printing, the illustrations richly coloured, bound in old green morocco, with silk linings, gilt edges, from Mr. Corser's library, £550, cash.

No discount to Agents.

Circ. 1420

FIRST EDITION of this famous Block-Book. Sotheby, in the *Principia Typographica*, styles it the fifth edition and of German origin, the four preceding having been, in his opinion, produced in Holland. In this, however, he sets himself up in opposition to such men as Heineken, Falkenstein, Weigel, and Zestermann, who are all agreed upon the edition to which they would assign the first place. It would be hardly worth while to notice this opinion of Mr. Sotheby, were it not that the success of his book has given to it a reputation which it does not deserve. He did not even understand the accomplished writer whose judgment he rejects, for in several places of the *Principia Typographica*, his language shews evidently that he blundered over the description given by Heineken of the edition of the Apocalypse preserved in the Abbey of Göttweig. He attributes Heineken's words regarding this edition, partly to it and partly to another, and upon this blunder portion of his arguments is founded. Again, in referring to another passage of the *Idée Générale*, which states that "la grossièreté de la taille . . . ni même celle des caractères n'est rien moins qu'une preuve sûre de l'ancienneté," the author of the *Principia* sapiently renders this in a way directly contrary to its real meaning, and draws from his own error a conclusion against admitting the critical value of Heineken's judgment. Another instance of Mr. Sotheby's incorrectness,

and the untrustworthiness of his book, as well as of a more recent writer's essay on the same subject, is that the descriptions given by the former and by Mr. Berjeau (Catalogue des livres Xylographiques) of Lord Spencer's two Apocalypses, are utterly at variance. Yet they both profess to have personally examined the works in question—that is, the editions which they fix as first and fourth of the book, and which Heineken, with much more reason, places fourth and second. There is probably something to modify in the conclusions of the latter writer, but they are very close to the truth, and not widely erroneous like those of Mr. Sotheby. The fact is that the author of the *Principia* had predetermined the Dutch origin of the earliest editions of the Apocalypse, and consequently, finding a more distinctly German character in the engravings of the present copy, he was obliged to place it fifth in order, so as not to disturb his pet theory. He had "made his siege," like the Abbé Vertot, and if his history was discovered to be at variance with the facts, "so much the worse for the facts."

The manner in which this edition was printed, that is, on the second and fourth pages of every sheet—a peculiarity observable in no other issue,—is in itself so primitive and awkward, that any rational mind must admit its priority to the method adopted in the other editions, by which the two inner pages of every sheet were printed

at the same time. The peculiar mode of impression was noticed and described by Sotheby himself, (Princip. Typ. II, 49) as well as the *gathering* of the edition in four cahiers of twelve leaves each (different from that of all others); yet these circumstances suggested no fresh idea to him, no suspicion that his arrangement was wrong. He places the edition at the head of this article fifth in order, and says that it "is altogether of a different character from the four preceding." Now, even an inspection of his own book alone, without reference to any other work, is sufficient to shew that his fourth and fifth editions partake of one style of character, that his first and second belong together to another style; that his third edition, which has two engravings more than the others, is of a similar character with his first and second, but different from them in having fifty instead of forty-eight leaves. Judging from a comparison of the several editions, the writer of the present note would place them in the following order:—

First Edition. The above, 4 cahiers of 48 leaves, printed on the second and fourth pages of each sheet, corresponding to the fifth edition of Sotheby, and most probably to the Berlin copy mentioned by Heineken and Weigel.

Second Edition. The first in order described by Heineken, after the Vienna copy, 48 leaves in 3 cahiers, printed on the two inner pages of every sheet, corresponding to the edition of which Mr. T. O. Weigel possesses a single leaf.

Third Edition. Mr. Weigel's complete Apocalypse.

Fourth Edition. The Götweig copy, supposed by Heineken to be the most ancient edition (p. 367).

Fifth Edition. The second according to Heineken and the fourth according to Sotheby.

All the preceding editions, though in themselves different publications, belong to one type, that is the original.

Sixth Edition. The fourth of Heineken and the first of Sotheby.

Seventh Edition. The third of Heineken and third of Sotheby, with fifty leaves.

Eighth Edition. The fifth of Heineken and second of Sotheby.

These three editions all partake of one character, different from that of the preceding five.

As for the descriptions given by Mr. Berjeau, and his arrangement of the various editions, they have no value. He seems to have used Sotheby and Heineken, in connection with his own personal observation, in such a way as to create the impression that they "all are wrong." He does not seem to have observed the different sequences laid down by his predecessors, and yet appropriates their descriptions in part, causing thus a hopeless confusion in his work.

With regard to the *Collectio Weigeliana*, the work of Mr. Weigel and Dr. Zestermann, it does not afford much basis for critique, as only one complete copy of the third edition (perhaps the second issue of the second edition) is described there, besides a single leaf (B) of the first or second edition. This single leaf agrees with the corresponding leaf in Mr. Corser's copy, in every respect but one—that is, that the word *deboravi*, which in Mr. Weigel's book is divided between

In each of the two sets of editions mentioned above, (five of the first and three of the second) it is noticeable how superior the original engraving is to that of the later ones. The variations that took place, as each new edition was issued, were not to the advantage of the engraving,—the typographical arrangement and appliances being improved at the expense of the design. It has been wisely remarked by Heineken that rudeness and want of form are by no means tests of the greater or less antiquity of such productions; and in fact, books of engravings were affected at that period by the very same influences and conditions which affect our fine-art productions at the present day. The best edition is always the first, it is carefully designed and well executed; it becomes popular at once, and the demand created causes the reproduction of inferior copies. The first edition of the Apocalypse notably is very much superior to the others, in spirit and boldness of design; some of the woodcuts being real works of art as compared with the weak and pitiful drawing observable in the later editions.

As for the text of the edition at present under notice, it contains numerous omissions and mistakes which appeared corrected and supplied in the later editions; and even in the volume itself many of these errors have been corrected in contemporary handwriting. I may specially draw attention to the words on the (14th) leaf B which stood "Et lauauit angelus," and in which the second word has been altered to *leuauit*. The word *lauauit* is particularly remarkable, because in all the descriptions of the various editions given by Sotheby and Heineken, it is correctly written *leuauit*, and consequently the erroneous form is one of the tests of an anterior edition. Weigel only notices it is his single leaf; in his complete copy it is correctly printed. Also on leaf C (5) in the first inscription, upper left-hand corner, the word *aperire* has been altered in ink from *aperire*, while it appears in its right form in the later editions. On leaf B (7) the word *pertinet* (as it appears correctly in the other editions) is misprinted *pertinen*, in the left-hand inscription. On leaf 9, the word *ortus fons* appears in the right hand corner, instead of *ort' solis* (see Weigel, II. p. 84. On leaf 15, *Cauda equorū*, in the central inscription, the word *non* has been corrected in MS. to *noli* as it appears everywhere else. On leaf 17 (I) *hic sedit* is printed, instead of *hic sedet* as most of the others have it. On leaf 21, *dimidiū tempus*, for *dimidiū temporis*. On leaf 32, in the lower left-hand inscription, *iudeos* has been altered from *nudeos*. On the fourth leaf, in the lower part of the apostolical symbols, the ox is on the right, the lion on the left. This is altered in other editions. On the same leaf, there are only two figures kneeling behind the angel in the lower right-hand corner. On leaf 5, the eagle and lion are on the left, the angel and ox on the right, in which position they also appear on the 9th leaf. This was changed in other editions. Only two trees appear lying down in the upper illustration on leaf 11. On 19th leaf, the inscription begins, *Et ecce draco*, Heineken has *erat*. On leaf 26, in the lower inscription, there appears a mistake which goes far to prove the German origin of the book: the word *agnus*, as it is in other editions, appears *angnus*, which truly represents the German pronunciation of the Latin word. On the 28th leaf, the words in *duo* have been added in MS. above the line in the margin.

tion "Beati mortui qui moriūtur." They are not omitted in the later editions. The first words of the left-hand inscription on leaf 31 are *Et uidi post hec ecce | aptū*; differently from the Vienna edition (Heineken, p. 343).

The paper-mark is a bunch of grapes, rudely formed, in which we see an indication that the

volume was printed in Southern Germany. A similar mark appears on a leaf in Weigel's possession, representing the *Adoration of the three Kings*, supposed to have been executed about 1425.

The sequence and arrangement of the leaves remains to be noted.

	Folio	
Sheet I.	{ 1 A	Conūsi ab ydolis
	{ 12	Quartus angls
II.	{ 2	Trahamus iohāuē
	{ 11 F	Primus angelus
III.	{ 3 B	Qd'uides scribe
	{ 10 E	Apicio septimi
IV.	{ 4	Per vii lampades
	{ 9	per terrā et mare
V.	{ 5 C	anctus iohes
	{ 8	Apicio qūti sigilli
VI.	{ 6	Apicio primi
	{ 7 D	Apicio tercii
VII.	{ 13 G	Angelus abadon
	{ 24 p	hanc bestia
VIII.	{ 14 H	Et lauauit angelus
	{ 23	Iratu est draco
IX.	{ 15	Caude equorū
	{ 22 A	draco est dyabolus
X.	{ 16	Et iacobūt
	{ 21 L	date sunt mulieri
XI.	{ 17 I	Hic sedit antiaps
	{ 20 K	Nūc facta est
XII.	{ 18 p	septinnū
	{ 19	Et ecce draco

	Folio	
XIII.	{ 25 A	Et uidi alia
	{ 36	Et uēit vnus
XIV.	{ 26	Et faciet om̄s
	{ 35 S	Et septim'
XV.	{ 27 O	Et uida alterum
	{ 34	Et sextus angelus
XVI.	{ 28	Et angelus secutus
	{ 33 R	Et q̄rtus āgls
XVII.	{ 29 P	Et uidit ecce
	{ 32	Et secūndus angelus
XVIII.	{ 30	Et uidi aliud
	{ 31 M	Et uidi post hec
XIX.	{ 37 C	Et post hec uidi
	{ 48 3	Beatus ioh'es
XX.	{ 38	Et uox de throvo
	{ 47	Stultus hm' mūdi
XXI.	{ 39 V	Et dixit michi
	{ 46 3	Et dixit michi
XXII.	{ 40	Et uidi vnū
	{ 45	Et oūdit michi
XXIII.	{ 41 B	Et ap̄p̄heusa ē
	{ 44	Et ego ioh'es
XXIV.	{ 42	Et uidi sedes
	{ 43	Et dyabolus qui

The following letter of the late owner of this Apocalypse is interesting:—

"Sir,—Notwithstanding what you remark as to the binding of the *Block Book* of the Apocalypse, which you purchased the other day, it is quite certain that it came from the sale of the STOWE LIBRARY; there is a long description of the book given in the Catalogue, occupying nearly a page. The Book is in such a genuine and fair state, and is so perfect a specimen of that class of works, that although you may have

"paid a large sum for it, I consider it worth the money, and that such another example is not likely to occur for sale again.

"I ALWAYS CONSIDERED IT THE GEM OF MY COLLECTION. You have had the cream of my collection, and there are no more Caxtons or Blockbooks to come.

"*Shand Rectory, August 10, 1868.*

THOMAS CORSER."

80*ARS MORIENDI. Facsimile of the EDITIO PRINCEPS OF THIS WONDERFUL BLOCK-BOOK: executed by photography from the unique copy in the possession of T. O. Weigel in Leipzig, royal 4to. 24 leaves, representing in exact facsimile this singularly beautiful Block-book, in a portfolio, £3. 3s

Leipzig, 1869

Only 100 copies were printed.

Falkenstein in his History of Printing says, page 23: This Block-Book surpasses in the spirited expression of the figures, and in the artistic use of the graver, every artistic production

of the 15th century; conception and execution point to Lower Rhenish origin, and it was most likely the work of the great artist Petrus Christus of Cologne, temp. 1438.

81 SOTHEBY (S. Leigh) PRINCIPIA TYPOGRAPHICA: the BLOCK-BOOKS, or Xylographic Delineations of Scripture History, issued in Holland, Flanders and Germany, during THE FIFTEENTH CENTURY, exemplified in connection with the Origin of Printing, with Notices on the Paper-Marks of the period, 3 vols. impl. 4to. 120 large engravings, some in colours, in exact similitude of the Block-Books, half red morocco, uncut, £6. 10s 1858

82 BERJKAU, Catalogue illustré des Livres Xylographiques, 8 facsim. 12s 1865

83 BLUNDELL GALLERY: Engravings and Etchings of the principal Statues, Buss, Bas-Reliefs, Sepulchral Monuments, Cinerary Urns, &c. in the Collection of Henry Blundell, at Ince, 2 vols. atlas folio, 168 fine plates (wanting plates 41 and 42) red morocco, £10. 10s 1809

Of this splendid Gallery only fifty copies were printed. Combe's copy sold for £83. 12s 6d.

- 84 BOCK (Dr. F. R.) Geschichte der Liturgischen Gewänder des Mittelalters, 2 vols. 8vo. with 80 plates, mostly in colours, cloth, £2. 10s Bonn, 1859-66
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- 85 BOCCACE, Contes et nouvelles, traduction libre, 2 vols. 12mo. numerous very pretty plates by Romain de Hooge, red morocco, gilt edges, by Nédécé, £2. 16s Cologne, 1732
- 86 BLOUET. Expédition Scientifique en MORÉE, ordonnée par le Gouvernement Français. Architecture, Sculptures, Inscriptions et Vues du Péloponnèse, des Cyclades et de l'Attique, mesurées, dessinées, recueillies et publiées par Abel Blouet, et par MM. Ravoisié, Poirot, F. de Gournay et F. Trézel, 3 vols. atlas folio, magnifique ouvrage de 280 planches, exécutées par les plus célèbres graveurs de la France, (pub. at 528 fr.) bds. £14.; or, half bound, uncut, Sir Charles Price's copy, £16. 16s Paris, 1831-38
Le Gouvernement Français envoya une commission de savants et d'artistes pour reconnaître et recueillir tout ce qui pouvait rester d'intéressant ou d'ignoré dans ce pays célèbre.
Il comprend les antiquités de Pylos, Méthone, Colonis, Coroné, Messène, Lepréum, Scillonte, Olympie, Phyalie, Mégalopolis, Sparte, Martinée, Argos, Tyrinthe, Nauplie, Scyros, Ténos, Myconas, Délos, Naxos, Paros, Mélos, Sanium, Égine, Epidaure, Hiéro, Mycènes, Némée, Corinthe, Sicyone, Patras, etc. etc.
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- 127 AUMALE (Duc d') Description des Objets d' Art exposés pour la visite du Fine Arts Club, le 21 Mai, 1862, sm. 4to. *sd. privately printed, 10s* 1862
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- 132 BERCH, Catalogue de Portraits, de SUEDE. 4to. bds. rare, 3s 6d Upsale, 1767
- 133 BLACKBURN COLLECTION: Hutchins' Sale Catalogue of Prints, Drawings, etc. collected by Jonathan Blackburn, of Liverpool, 4to. *interleaved, with the prices and purchasers' names, vellum or morocco, 4s 6d* 1786
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308 DENNIS'S (G.) Cities and Cemeteries of Etruria, 2 vols. 8vo. 10 maps and 99 engravings of the relics of Etruscan Art, cloth gilt, £2. 1848

ETCHING Club Publications:

309 ANNUAL SERIES of the Etching Club for 1839 and after, 4 vols. folio, 42 spirited etchings, cloth, from Dr. Wellesley's library, rare, £2. 10s 1839, etc.

310 GOLDSMITH'S DESERTED VILLAGE, a Poem illustrated by the Etching Club, atlas folio, FIRST INDIA PROOFS ON THE LARGEST PAPER, russia, super extra, gilt edges, by Lewis, Sir Charles Price's copy, very rare, £16. 1841

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312 — the same, impl. folio, LARGE PAPER, INDIA PROOFS of the numerous beautiful etchings, cloth, gilt edges, Sir Charles Price's copy, £14. 1844

313 HOOD'S (Thomas) Passages from his Poems, illustrated by the Junior Etching Club, atlas 4to. 34 plates, extra cloth, gilt edges, 32s 1858

314 SELECTION OF ETCHINGS, by the Etching Clubs, large folio, title, leaf of contents, and 12 beautiful plates after Millais, Holman Hunt, and others, India Proofs, before Letters, (pub. at £5. 5s) hf. morocco, £2. 10s 1865

Etching Club Publications—continued.

- 315 **SELECTION OF ETCHINGS**, Largest Paper, **INDIA PROOFS before Letters**, in a *half morocco portfolio*, £3. 10s 1865
- 316 **ETRUBIA PITTRICE**, OVVERO STORIA DELLA PITTURA TOSCANA, dedotta dai suoi Monumenti che si esibiscono in Stampa dal Secolo X sino al presente, 2 vols. royal folio, containing 121 beautiful engravings, exhibiting the *chefs-d'œuvre of so many artists of the Florentine school, with vignette portraits of each, and bibliographical sketches, vellum*, £5. 15s Firenze, 1791-95
- 317 ——— the same, 2 vols. royal folio, 121 *fine plates, hf. bd. yellow morocco, gilt tops, uncut*, £6. 6s 1791-95
- Priced, 1829, J. Bohn, mor. £18.; it fetched, 1856, Adamson, hf. bd. £11. 5s.
- The text is in Italian and French, and was contributed by M. Pacini. The plates are said in the Preface to be engraved by the first artists of Italy.
- The greater part of these paintings are not

engraved in any other collection, but many of them are described in Lanzi's History of Painting in Italy. Brunet says of this work, "Ouvrage composé de 120 pl. avec un texte en Italien et en Français par le savant Lastri; on le trouve rarement en France."

EXHIBITIONS:

- 318 **London, 1851: WYATT'S (D.) Industrial Arts of the Nineteenth Century:** a Series of Illustrations of the choicest specimens produced by every Nation at the Great Exhibition of Works of Industry, 1851, 2 vols. royal folio, with 158 elaborate plates executed in the exact COLOURS of the originals, SCULPTURES, METAL-WORK, TEXTILE FABRICS, LACE AND EMBROIDERY, PORCELAIN, WOOD AND IVORY CARVING, etc. (pub. £17. 17s in bds.) hf. bd. morocco, uncut, an original copy, £6. 10s 1851
- 319 ——— another copy, 2 vols. impl. folio, whole bound MOROCCO, gilt edges, £8. 10s 1851
- This beautiful work forms in itself a perfect cyclopaedia of Design in all branches of Art. The plates have the appearance of original paintings, and have never been surpassed in gorgeousness of colouring.
- 320 **REPORTS** by the Juries, stout impl. 8vo. cloth, rare, 28s 1863
- 321 **London, 1862: WARING'S Masterpieces of Industrial Art and Sculpture** at the International Exhibition of 1862, by J. B. WARING, Editor of the 'Art Treasures of the United Kingdom,' 3 vols. folio, 300 plates in Chromo-lithography, (pub. at £26. 12s 6d) in parts, £6. 10s 1864
- 322 **Manchester, 1857: ART TREASURES of the United Kingdom:** consisting of Examples from the Manchester Exhibition of 1857, with descriptive Essays by OWEN JONES, DIGBY WYATT, A. W. FRANKS, WARING, J. C. ROBINSON, and G. SCHARF, folio, 100 extremely beautiful PLATES, MOSTLY IN GOLD and COLOURS, executed in the highest style of chromo-lithography, by F. Bedford, (pub. at £19. 19s unbound) calf extra, Grolier tooling, gilt edges, rare, £9. 1857-8
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- See also: CATALOGUES.

- 323 **FAERNUS.** Centum Fabulæ ex Antiquis Auctoribus delectæ et a Gabriele Faerno Cremonensi carminibus explicatæ, sm. 4to. elaborately engraved title and 100 remarkably spirited and well engraved ETCHINGS, veau fauve extra, gilt edges, beautiful copy, from the Yemeniz library, £6.

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Belles figures sur cuivre.

- 324 **FENTON (Roger) Works in LANDSCAPE and CATHEDRAL VIEWS**, 2 vols. atlas folio, a series of 40 large and beautiful PHOTOGRAPHS of English Scenery and Ecclesiastical Edifices (20 plates each) (published at 21 guineas) half green morocco, gilt edges, £10. 18s

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- 327 FICORONII (F.) Dissertatio de Larvis Scenicis et Figuris comicis antiquorum Romanorum, 4to. 84 *plates of Ancient Works of Art, with MASKS, fine copy in old calf gilt*, 18s *Rome*, 1750
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- 336 FINE ARTS QUARTERLY REVIEW, edited by B. B. Woodward, Illustrations in Chromo-Lithography, Etching, Mezzotint, Wood-Engravings, etc. Series I, May 1863 to Jan. 1865, 3 vols.; Series II, July 1856 to June 1867, 2 vols. —together 5 vols. royal 8vo. *three in cloth and two in parts, numerous plates*, £2. 10s 1863-67
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- 337 FIORILLO, Geschichte der zeichnenden Künste in Deutschland und den Niederlanden, 4 vols. 8vo. *with 2 Indexes, bds.* 6s *Hannover*, 1815-20
- 338 FISHER (J.) Seventy etched Facsimiles, on a reduced scale, after the original Studies of MICHAEL ANGELO and RAFFAELLE in the University Galleries, Oxford, 8vo. *fine original impressions, cloth, Dr. Wellesley's copy*, £2. 10s *Oxford*, 1852
- 339 ——— the same, 1 vol. 1852—Series II, 84 Etched Facsimiles after original Studies by Michael Angelo and Raffaele, in the University Galleries, OXFORD, 1 vol. 1862—together 2 vols. 8vo. 154 *finely etched facsimiles, ORIGINAL IMPRESSIONS, hf. calf neat*, £4. 4s *Oxford*, 1852-62
- This issue was privately printed, and got into the hands of distinguished Collectors at Oxford. The coppers came recently into the hands of Messrs. Bell and Daldy, who made a re-impression, and issued it in 2 vols. sm. 4to. for £2. 12s 6d.
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- There are still copies issued printed from the inferior to the old ones in the brilliancy of the old coppers; but these modern plates are of course impressions.
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- 342 FLAXMAN'S Compositions from the Tragedies of Aeschylus, obl. folio, 31 plates, *first impressions, afterwards extended to 36 plates, hf. bd. 18s s. a.*
- 343 ——— Compositions of the Acts of Mercy, obl. folio, 8 *fine plates, engraved by F. C. Lewis, hf. bd. 12s* 1831
- 344 ——— Lectures on Sculpture, 8vo. *portrait and 52 plates, bds. 8s 6d* 1838

FLORENCE :

- 345 Ghiberti, le Tre Porte di Bronzo della Chiesa di S. Giovanni Batista di Firenze, da PACH, atlas folio, *enr. dedication, Elevation, printed title with portrait, and 30 large plates, hf. russia, £3.* Firenze, 1772
- 346 Ghiberti, Le Tre Porte del Battistero di San Giovanni di Firenze, incise ed illustrate, atlas folio, 75 *beautiful engravings representing Biblical subjects, on 46 large plates, by LASINIO, old impressions, the text in Italian and French, hf. bd. morocco, gilt top, uncut, £3.* Firenze, 1821
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- 348 RICHA (Gius.) *Notizie istoriche delle Chiese Fiorentine*, 10 vols. 4to. *numerous large folding plates of the Art Treasures in the Churches of Florence, vellum, £2. 16s* Firenze, 1754-62

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Ghiberti's great gate from the Baptistery at Florence is one of the two pronounced by Michael Angelo to be fit for the "gates of Paradise." A pupil of Giotto, Ghiberti is said to have begun them when just of age, carrying off the palm from his rivals Donatello and Brunelleschi, finishing them after twenty years' labour, in which he was aided by his father and nine other sculptors.

"The beautiful compositions by Ghiberti, in the gates of the Baptistery at Florence, 'fit,' as Michael Angelo said, 'to be the gates of Paradise,' are as good examples as could be brought before you, of their kind."—*Athenæum*, March 6, 1858.

ter, écrivain célèbre en Allemagne, en Italie et en Angleterre par ses importants travaux sur l'histoire des beaux-arts, contient une description succincte des monuments, l'histoire chronologique de chacun d'eux, ainsi que des appréciations sur le style ou les qualités qui les distinguent.

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360 BLUNDELL GALLERY. Engravings and Etchings of the principal Statues, Busts, Bas-Reliefs, Sepulchral Monuments, Cinerary Urns, &c. in the Collection of Henry Blundell, at Ince, 2 vols. atlas folio, 158 *fine plates (wanting plates 41 and 42) red morocco,* £10. 10s 1809
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date of 1763 the impressions of which are much |

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This work is by no means uncommon, but copies like the above are seldom to be met with. As the plates are very minute, it is only in fine impressions that their beauty can be seen.

Priced, 1831, H. Bohn. £5. 5s and £7. 17s 6d; 1847, £4. 4s to £6. 6s.; Dent's copy, £6. 12s.; the Marquis of Lansdowne's, £5.; Dawson Turner's, £4. 4s

366 Florence Gallery (the Oldest). GALLERY OF THE GRAND DUKE OF TUSCANY, FROM DRAWINGS BY F. PETRUCCI, atlas folio, 80 *fine large engravings*, by Lorenzini, after paintings by Paul Veronese, Del Sarto, Lanfranco, Correggio, and others, *hf. bound*, £8. 8s Florence, s. a. (1740)

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VERY FEW COPIES OF THIS GRAND OLD GALLERY HAVE EVER REACHED THIS COUNTRY.

Galleries of Europe—*continued.*

- 368 **Florence Gallery** (the enlarged). TABLEAUX, STATUES, Bas-Reliefs et Camées de la Galerie de FLORENCE et du PALAIS PITTI, dessinés par Wicar, avec explications par Mongez, roy. folio, with the 2 Supplementary livraisons 49 and 50 complete, containing 400 beautiful engravings of first-rate Pictures, Statues, Bas-Reliefs, and Gems, VELLUM PAPER, 4 vols. in 2, fine copy in red morocco, gilt edges, £15. 15s Paris, J. P. Aillaud, 1819

The table of contents is of 48 livraisons on one leaf, and livraisons 49 and 50 on a separate slip.

See post—PITTI GALLERY.

- 369 **DISEGNI ORIGINALI** d'eccelesi Pittori esisenti nella GALLERIA di FIRENZE, incisi in Rame, con imitazione, grandezza, e colore, ad acquello, penna, e matita, da And. SCACCIATI, imp. folio, 100 fine imitations of Drawings, in various tints, calf neat, rare, £5. Firenze, 1766
- 370 **Florence Gallery** (The Building). MAESTRO (Ferd. de.) AZIONI GLORIOSE degli Uomini illustri Fiorentini espresse co' loro RITRATTI nelle Volte della Reale GALLERIA di TOSCANA, oblong royal folio, portrait and 52 large plates of the Decorations and Portraits on the Arches and Ceilings of the Florence Gallery, old calf gilt, £3. 10s Florence, s. a. (1720)
- 371 **Florence Academy Gallery**: GALLERIA dell' I. e R. ACCADEMIA delle BELLE ARTI di FIRENZE, descritta da Vinc. MARCHESE, impl. folio, 60 superb plates, executed by the first Italian engravers, after the Paintings of Cimabue, Giotto, Angelico da Fiesole, Pietro Perugino, Raphael, Del Sarto, etc. India proofs, hf. morocco, gilt edges, £7. 7s Firenze, 1845
- 372 **Grosvenor Gallery**. YOUNG (J.) Catalogue of the Pictures at GROSVENOR HOUSE, LARGE PAPER, portrait and 143 etchings, INDIA PROOFS, half bound, uncut, £2. 1821
- 373 **Lambert Gallery**. GALERIE du PRESIDENT LAMBERT: Le Brun (C.) et E. le Sueur, leurs Peintures qui sont dans l'Hotel du Chastelet, cy devant la Maison du President Lambert, dessinées par B. Picart et gravées tant par lui que par différents Graveurs, impl. folio, fine impressions of the 36 beautiful engravings by Picart, Desplaces, Beauvais, Dupuis, Duchange, Duflos, Pool, &c. half calf, £4. 10s Paris, 1743
- 374 ——— the same, impl. folio, PROOFS, brilliant impressions, French calf gilt, £8. 8s 1740
- 375 **Le Brun Gallery**: GALERIE DES PEINTRES FLAMANDS, HOLLANDAIS, et ALLEMANDS: ouvrage enrichi de 201 planches, gravées d'après les meilleurs tableaux de ces maitres, par les plus habiles artistes de France, de Hollande, et d'Allemagne, par J. P. B. LEBRUN, 3 vols. in 1, large folio, 201 beautiful engravings after celebrated pictures, ORIGINAL BRILLIANT IMPRESSIONS, russia, marbled edges, £10. Paris, 1792-96

The coppers of this beautiful Gallery have therefore to be selected. been repeatedly worked; an early copy ought |

- 376 **Leicester Gallery**. YOUNG, Catalogue of Pictures by British Artists in the possession of Sir J. F. LEICESTER, Bart. (Lord de Tabley) atlas 4to. LARGE PAPER, half morocco, gilt edges, 35s 1821
- 377 **Madrid Gallery** (engraved): A Series of 6 superb large ENGRAVINGS of Paintings in the MADRID GALLERY, extremely rare, £2. 10s Madrid, Real Calcografía, 1792-97

Contents as below :

Painter.	Designer.	Engraver.	Subject.
Moro, Antonio	De la Cruz	B. Vazqz.	Retrato desconocido.
Murillo	Bueno	Muntaner	Aparicion de la Sa. Virgen á S. Bernardo
"	Gutierrez	Ametler	Santa Rosa de Lima.
Ribera	Alcantara	Ribault	San Francisco.
Velasquez (Diego)	Ant. Vazqz.	B. Vazqz.	Niño de Ballecas.
Zarbaran	Bueno	B. Vazqz.	Pintura Simbolica.

Galleries of Europe—continued.

- 378 **Luxembourg Gallery**: GALERIE DU PALAIS DU LUXEMBOURG, peinte par RUBENS, atlas folio, containing 25 beautiful engravings by Vermeulen, AUDRAN, and others, SUPERB IMPRESSIONS, old MOROCCO, gilt edges, fine copy, £5.
Paris, 1710
Priced, 1826, Thorpe, mor. £10. 10s; 1845, Rodwell, mor. £6. 6s; 1844, £5. 15s 6d.

Madrid Gallery (lithographed):

- 379 **COLECCION LITHOGRAPHICA DE CUADROS DEL REY DE ESPANA**, el señor don Fernando VII, lithographiada por hábiles artistas bajo la direccion de D. JOSE DE MADRAZO, 8 vols. atlas folio, LARGE VELLUM PAPER, containing 203 magnificent plates, genuine **INDIA PROOFS**, half bound, uncut, EXCESSIVELY RARE, £96.

Madrid, 1826-36

The only copy ever offered in a bookseller's Catalogue; only 2 copies were issued in this state, one for the King of Spain, the other for Don Jose de Madrazo, Director of the Royal Gallery.

COLLATION: Vol. I, Half title, Title, Prologo, etc. 6 leaves; portrait of Fernando VII; Description del Real Museo, 1 leaf; Vista del Real Museo; plates I-LXII, with text to each plate; Indice and List of Subscribers, 2 leaves. II:

half title, title, etc. 3 leaves; portrait of Ma. Cristina; Vista del costado del Real Museo; plates LXIII-CXXVI, with text; Indice 1 leaf. III: half title; address, 1 leaf; portrait of Ysabel II; plates CXXVII-CXCVIII; Indice, 1 leaf.

"Madrazo's Spanish Gallery is really a very fine work; the lithographs especially the later ones peculiarly fine. The impressions are excellent and equally good throughout."—Lord Lindsay.

- 380 **Madrid Gallery**, the Lithographed edition of MADRAZO, a series consisting of 50 plates, mostly on **INDIA PAPER**, no text, £7. 10s 1826-36

- 381 ——— Another lot of 11 plates, £1. 1820

- 382 **Madrid Galleries (Various)**: A Miscellaneous Collection of 62 large Lithographs, executed chiefly under the direction of José de Madrazo, and being duplicates of the various Madrid Galleries described above; added are a series of Spanish studies, portraits, and views, etc. etc. from the Collection of the Marquis of Salamanca, in one parcel, atlas folio, £3. 16s

Madrid, circ. 1830

It is extremely difficult to obtain any engravings or lithographs, executed in Spain, after the wonderful art treasures by the great masters, existing in various public and private collections of that country; the present is therefore an ex-

cellent opportunity for Art Students, Collectors, or those, who wish for mementos of their Spanish experiences, to secure any of the collections specified above.

- 383 ——— a similar Miscellaneous Collection, consisting of 23 lithographs, 15s

Madrid, cir. 1830

- 384 **Madrid Gallery (Photographed)**: Chefs d'Oeuvre from the Galleries of Madrid, impl. 4to. a series of 24 photographs, carefully mounted on card-boards, from the best Engravings or Lithographs of superb Paintings, in a morocco case, 36s
Cambridge, Nichols, (? 1866)

- 385 **Munich Gallery (No. 1, or First Publication on a smaller scale)**. KÖNIGLICH-BAIERISCHER GEMÄLDE SAAL ZU MÜNCHEN und SCHLEISSHEIM, 2 vols. in 1, atlas fol. containing 142 plates, from Subjects by OLD MASTERS, executed in lithography by Piloty, Strizner, and others, with text to plates 1-92, hf. russia, £9.
München, 1817-21

Priced, 1841, H. Bohn, 200 plates, in parts, £47. 5s; 1847, morocco, £42. 1869, Lord Farnham's copy, 132 plates only, fetched £32.

the above set does not consist of Nos. 1-142, but of 142 plates taken from those 200, and none of them numbered.

The complete series should be 200 plates;

Galleries of Europe—*continued.*

Munich Gallery (No. 2, the Great and only complete publication) :

386 COLLECTION LITHOGRAPHIÉE des plus beaux TABLEAUX QUI SE TROUVENT DANS LA PINACOTHEQUE DE S. M. LE ROI DE BAVIERE à MUNICH, et dans la GALERIE de Tableaux du Chateau royal à SCHLEIS-SHEIM: Die Königl. BAYER. PINAKOTHEKEN von MÜNCHEN, Abbildungen der ausgezeichnetsten Gemälde älterer und neuerer Meister in diesen beiden Gallerien, 4 vols. elephant folio, subdivided into two vols. to each of which there is a list of plates and a title

In 2 DIVISIONS:

Division I, (Vols. 1 and 2), 2 titles, 2 lists of plates,	
1 portrait, and plates	. 178
„ II, (Vols. 3 and 4), 2 titles, 2 lists of plates,	
1 portrait, and plates	. 128
2 Portraits	. 2

total 308 plates

The Illustrations are of various styles of artistic execution, consisting chiefly of superb Lithographs, with an admixture of photographs and steel engravings, also about twenty CHROMO-LITHOGRAPHS.

SUPPLEMENT TO THE PINACOTHEQUE, forming a FIFTH volume, royal folio, consisting of 22 photographs, numbered 179-200, in continuation of the first division of the Pinacothèque

— together 5 vols. large folio, as described, (Subscription price £105. cost of binding £25.) elegantly hf. bd. red morocco, gilt edges, a most sumptuous book, £84. München, Piloty and Loehle, 1832-68

This great work is now COMPLETE, and B. Q. has the pleasure of offering here a fine and perfect copy to his customers.

This edition of the two Munich Galleries (or Pinacothecæ) includes all the choicest Pictures, executed here on a larger scale than in the older, called “Königlich-Baierischer Gemälde-Saal zu München und Schleisheim” 1817 and following years, of which 200 lithographs constitute the complete series. THIS work contains of the

Old Masters: 9 Raphael, 24 Rubens, 14 van Dyk, 6 Murillo, 8 Dav. Teniers, 2 Titian, 4 Wouvermans, 2 Albr. Dürer, 6 Carlo Dolce, 6 Gerard Dow, 4 Hans Holbein, 2 Giorgione, 6 van der Werff, &c.

New Masters: 13 W. v. Kaulbach, 6 Heinrich and Peter Hess, 2 Overbeck, 5 Aug. Riedel, 2 Carl Rottmann, 1 Carl Piloty, 8 Albrecht, Benno und Franz Adam, 2 Hasenclever, 1 Wilkie, 1 Schuorr von Carolsfeld, 1 Schorn, 2 R. S. Zimmermann.

Mr. Quaritch undertakes to complete imperfect sets, charging 6s for plates of an ordinary size, 10s for a few of the extra size plates

387 ALBUM offert par des ARTISTES ALLEMANDS à S. M. le roi LOUIS I. DE BAVIÈRE, à l'occasion de l'inauguration solennelle de la statue colossale, en bronze, “Bavaria,” le 9 Octobre, 1850, à Munich, 2 vols. impl. folio, (pub. at £21. cost of binding, £6. 6s) hf. bd. red morocco, gilt edges, to match the preceding lot, £16. 10s München, Piloty and Loehle, 1850-68

COLLATION:

Vol. I, (divided into 5 portions, to each of which there is a list of plates) title, 5 lists of plates, and plates	87
II, (divided same as Vol. I.) title, 5 lists of plates, and plates	83

Digitized by Google total 170 plates

These plates consist chiefly of Lithographs, but a few are Chromolithographs, and some steel engravings.

Galleries of Europe—continued.

- 388 STRICKNER ET PILOTY, DESSINS DU CABINET DE MUNICH, 2 vols. atlas folio, upwards of 450 plates, some of a very large size, in the highest style of lithography, arranged under Schools, *hf. red morocco extra, gilt edges, £10. 10s* Stuttgart et Munich, s. d. (p 1820)
- Priced by Hy. Bohn, £20. The originals of these fine and elegant designs are in the Public Galleries of Munich. Such a long series is seldom found together. These two volumes contain designs, which are in neither edition of the Munich Gallery.
- 389 Boissérée Gallery, now at Munich: GALLERY OF THE OLD GERMAN MASTERS, formerly at Stuttgart, in the Possession of the Brothers BOISSERÉE, now removed to Munich, 117 superb Plates, executed under the direction of STRICKNER, engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, mounted on *drab-coloured drawing paper, elephant folio, (pub. at £105.) hf. bound red MOROCCO extra, full gilt back, gilt edges, £16. 16s* Stuttgart and München, 1821-36
- Priced, in 1841, H. Bohn, £63. In 1825 a copy fetched at Sotheby's £40.; 1866, Scarisbrick's, £28. 10s.; 1868, Lord Farnham's, £34. This work forms the COMPANION to the second or large edition of the "ΠΙΝΑΚΟΘΗΚΗ."
- 390 Musée Français, ou COLLECTION COMPLETE DES TABLEAUX, STATUES, ET BAS-RELIEFS, qui composent la Collection Nationale, avec l'Explication des Sujets et des Discours sur la Peinture, la Sculpture, et la Gravure par S. C. Croze, Magnan, Robillard, Laurent, Visconti et David, 4 vols. atlas folio, 343 superb plates, ORIGINAL EDITION, with VERY BRILLIANT IMPRESSIONS of the *Laocoon, The Transfiguration by Raphael, St. Cecilia, Infant Hercules, &c. hf. red MOROCCO extra, gilt backs, gilt edges, £40.* Paris, 1803-11
- Published in 80 livraisons of 48 francs each, being 3840 fr.; priced, 1820, J. Bohn, £105., mor. £130.; 1831, H. Bohn, £120.; 1840, Payne and Foss. £105.; 1847, £52. 10s.—By auction, copies fetched at Sotheby's, 1832, £56.; 1855, Southgate's, mor. £51.; 1856, Sotheby's, russia, £63.
- 391 Musée Royal, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-reliefs de la Collection Royale, par LAURENT, 2 vols. atlas folio, brilliant impressions of the 161 beautiful plates, superb PROOFS before letters, ORIGINAL COPY, in numbers, rare, £36. Paris, 1816-18
- 392 MUSÉE FRANÇAIS, 4 vols. 1803-11—MUSÉE ROYAL, 2 vols. 1816-18—together 6 vols. atlas folio, 481 fine plates, genuine original impressions, *hf. bd. blue morocco, uncut, an unusually FINE and excellent set, £60.* 1803-18
- L'un des plus beaux monumens élevés aux arts est, sans contredit, cette vaste collection d'estampes, commencée en 1802, sous le nom de Musée Français, continuée sous le titre de Musée Royal, par M.M. Laurent pere et fils. A l'exposition de 1819, la médaille d'or fut décernée à Mr. Henri Laurent, le jury considérant cet ouvrage comme le plus parfait qui ait eu lieu depuis l'existence de la gravure.
- This very interesting publication is undoubtedly the most magnificent work that has issued from the Parisian Press; and will perpetuate the matchless collection which formerly graced the Louvre, combining, as it did, nearly all the excellence of which the various countries on the Continent could boast in painting and sculpture. And although a chain of wonderful events has restored many of the brightest gems of art to their rightful owners, so much of excellence still remains, that the gallery of the Louvre is yet, to the man of taste, the greatest attraction in Paris, and the very circumstance of the dispersion of so many wonderful productions gives additional value to the work which describes them in a collected state.
- It is necessary to observe, that this work is not a mere collection of Prints, as it contains many luminous and masterly dissertations upon the state of the arts in different ages, observations upon the style, excellence, and defects of the various schools in painting; a minute description of every painting, &c. drawn with extreme care and correctness.
- 393 Musée Napoléon. GALERIE du MUSÉE NAPOLÉON, par FILHOL, 10 vols. impl. 8vo. 720 fine plates, *hf. bd. morocco, £12.* 1804-15
- COLLATION: Notice, there are no plates 552, 553, but 577 and 578 are each twice numbered.
- 394 ——— the same, with the title: "GALERIE DU MUSÉE DE FRANCE, publiée par FILHOL, graveur," 11 vols. 4to. LARGE PAPER, Proofs before the Letters, 1814-2—MUSÉE ROYAL DE FRANCE, par Filhol: this is the SUPPLEMENT, 1827, 72 plates, superb India Proofs before Letters, richly gilt maroon morocco—in all 12 vols. 4to. morocco, gilt edges, £55. 1802-27
- A beautiful set of books; the first volume on small paper, but neatly inlaid.

Galleries of Europe—continued.

- 395 Orleans Gallery. GALERIE DU PALAIS ROYAL, (dite: d'ORLEANS) par J. COUCHÉ, avec une Description de chaque Tableau par l'Abbé de Fontenai, &c. 3 vols. impl. folio, containing 350 beautiful engravings of one of the finest Collection of Pictures ever made, many of which are now in this country, brilliant impressions, usually called PROOFS, beautiful copy in old red morocco, gilt edges, from Felix Slade's library, £42. Paris, 1786-1808

The copies on India paper were *posterior* | represents the genuine original issue of the to the genuine FIRST PROOFS. The above copy | book.

- 396 ——— the same, in the very Earliest State, PROOFS, the text printed separately on fine silk paper, 3 vols. folio, one of the choicest books in the whole range of the Galleries, whole red MOROCCO extra, gilt edges, £50.

1786-1808

- 397 Parma Gallery. BODONI (G. B.) le più insigni Pitture Parmensi, 4to. VELLUM PAPER, 59 plates, PROOF IMPRESSIONS of these beautiful engravings, etchings by Rosaspina, with descriptions in Italian and French, half red morocco, gilt edges, £3. 3s Parma, Della Topografia Bodoniana, 1809

- 398 Pitti Gallery. L'Imperiale e Reale GALLERIA PITTI illustrata per cura di L. Bardi, 4 stout vols. large folio, containing 500 engravings, executed by the first Italian Artists, original impressions, hf. bound red morocco extra, gilt edges, £30. 10s Firenze, 1837-42

The subsequent edition, with a French text, | will at once perceive the difference. is dated 1842-45; whoever sees the two issues |

- 399 Royal Gallery of Art, with descriptions by S. C. Hall. 4 vols. folio, 144 large and most beautiful engravings on INDIA PAPER, by the best artists, from the choicest pictures, both ancient and modern, in the private collections of Her Majesty and his late Royal Highness Prince Albert, and the Art Heirlooms of the Crown, at Windsor Castle, Buckingham Palace, and Osborne, (sells £30. in parts) hf. bound red morocco, gilt backs, gilt edges, £12. 16s London, Colnaghi & Co. n. d. (? 1840-60)

- 400 ——— the same, 4 vols. colombier folio, LARGE PAPER IMPRESSIONS on INDIA PAPER, WITH THE ARTISTS' NAMES BENEATH EACH PLATE, (pub. at 72 guineas) £20. 1840-60

- 401 ——— the same, LARGEST PAPER, atlas folio, CHOICE ARTIST'S PROOFS ON INDIA PAPER, BEFORE any writing was put under the plates, (pub. at 144 guineas) in four portfolios, £24. 1840-60

A copy fetched, 1861, at Southgate's, £27. 6s.

- 402 ——— another copy, same state, 4 vols. atlas folio, whole bound CRIMSON MOROCCO extra, gilt edges, £40. 1840-60

With the ROYAL GALLERY OF PICTURES, preserved in Buckingham Palace, the private property of HER MOST GRACIOUS MAJESTY, the public are not altogether unacquainted; for at the request of the Directors of the British Institution, many of these Paintings have been permitted to enrich their annual Exhibitions of the works of the Old Masters. The taste and munificence of two successive Sovereigns have produced a Collection of Pictures, genuine, interesting, and splendid. Other galleries may be more numerous, but none have been formed on principles of such severe and scrutinizing selection. No picture is to be met with in Buckingham Palace, whose history, from the artist's time to the present day, is doubtful; none but the finest and purest specimens of genius,—none but works whose inspiration guided every line of the pencil,—have been admitted.

Some of the pictures formed part of the well-known collection of Lady Holderness; some were selected from the galleries of Lord Rendlesham, and M. Schmidt of Amsterdam. The entire collection of Dutch Pictures which belonged to the late Sir Francis Baring, was secured for his late Majesty King George the Fourth, as were also

Rubens' "Portrait of his Wife," from a descendant of the artist; and the splendid picture of the "Marriage of St. Catherine," by VANDYCKE, from the collection of M. de Burtin, of Brussels.

The late JOHN YOUNG, Esq., whose descriptive catalogues of the Galleries of the DUKE of SUTHERLAND, the MARQUIS of WESTMINSTER, the ANGERSTEIN COLLECTION, &c. &c., justly hold so conspicuous a rank in the estimation of the amateur, selected this series of Subjects, presented to the public, under the title of "THE ROYAL GALLERY OF PICTURES." It was his intention "to produce highly finished etchings, with appropriate letter-press descriptions of the Dutch and Flemish Pictures, and some of our own School;" and he was engaged upon the work at the time of his decease. Since that period the plates have been gradually progressing, in the hands of some of the most eminent engravers of the present day, without regard to cost, having been chiefly executed by J. BURNET, S. W. REYNOLDS, W. GREATBACH, J. C. ALLEN, T. JEAVONS, J. P. QUILLEY, and W. J. TAYLOR; from Drawings made expressly for the Work by ROYAL PERMISSION.

Galleries of Europe—continued.

- 403 **Stafford Gallery.** THE GALLERY OF PICTURES BY EMINENT MASTERS FORMED BY THE LATE MARQUIS OF STAFFORD, *with descriptions by W. Y. OTTLEY and P. W. TOMKINS, Esq.* 4 vols. atlas folio, containing upwards of 800 Coloured REPRESENTATIONS AFTER VERY SPLENDID AND MUCH ADMIRABLE PICTURES; THE WHOLE SERIES MOUNTED ON TINTED DRAWING PAPER, (pub. at £171. 14s) *hf. green morocco, very fine copy, £25.* 1818
The Fonthill copy fetched £78. 15s.
- 404 **YOUNG,** Catalogue of the Collection of Pictures of the Marquess of STAFFORD, at Cleveland House, London, containing an Etching of every Picture, and historical notices by J. Young, 2 vols. atlas 4to. 282 *engravings, India Proofs, hf. morocco, uncut, £2.* 1825
- 405 **Teniers Gallery.** THEATRE DES PEINTURES DE DAVID TENIERS, Engravings of Two Hundred and Forty Paintings (on 224 plates), executed for Leopold William and Don John of Austria, in the Gallery at Brussels, folio, *very early impressions before the numbers, calf, gilt edges, Arms of Spain on the sides, with the book-plate of M. Letellier Marquis de Courtanvaux, from the library of the late S. P. Denning, £8.* 10s
Bruxelles, 1660
- 406 ——— another copy. *Proof impressions before the numbers, quite perfect, folio, 246 engravings, old calf neat, £10.* 10s 1660
- 407 ——— another copy, *the plates numbered, 1 to 246, old Dutch calf gilt, Spanish Arms on the sides in gold, gilt edges, £7.* 1660
- 408 ——— another very splendid copy, folio, *with the title-pages and prefatory matter in 4 languages, almost unique in this state, fine impressions of the 246 engravings (including portraits), BEFORE THE NUMBERS, red morocco super extra, broad borders of gold, gilt edges, £16.* Bruxelles, 1660
- 409 **Turin Gallery.** GALLERIA Reale di TORINO, illustrata da Roberto d'Azeglio, 41 fascicoli, making 4 vols. royal folio, 164 *superb plates, INDIA PROOFS before LETTERS, BRILLIANT IMPRESSIONS, hf. bd. morocco, or vellum, uncut, £26.* 10s
Torino, 1836-64
- 410 ——— the same, 4 vols. royal folio, *red MOROCCO extra, broad gold borders, gilt edges, a superb book, £48.* 1836-64

Two issues exist of the Turin Gallery, one PLAIN PROOFS, the other INDIA PROOFS; both the above copies are of the best issue, of which only a limited number was printed, and these were given by the late King of Sardinia to his special friends. No publishing price was therefore fixed

for it.

There is also in stock: PLAIN PROOFS, fasc. 31, 37, 38, 39;—INDIA PROOFS, fasc. 38, 39. These parts are sold separately at 5s and 10s per plate.

- 411 **Vernon Gallery** and Gallery of Sculpture, edited by S. C. Hall, Esq. comprising the famous collection of Pictures by the most Eminent British Artists presented to the Nation by Mr. Vernon, besides fine specimens of Modern Sculpture, the 5 SERIES COMPLETE, folio, 152 *beautiful and highly finished engravings, with descriptions, (pub. at £21.)* 1849-53
- 412 ——— the same, LARGE PAPER, INDIA PROOFS, WITH *the names of the Artists, 5 vols. royal folio,* 1849-53
- 413 ——— the same, in the BEST STATE, BRILLIANT ARTIST'S PROOFS ON INDIA PAPER BEFORE ANY WORDS UNDER THE PLATES, atlas folio, (pub. at £131. 15s) in portfolio, £40. 1849-53
- 414 ——— the same, 5 vols. in 3, atlas folio, Largest Paper, real Artist's India Proofs before Letters, *hf. bd. green morocco, gilt tops, uncut, £44.* 1849-53

The FIFTH Series is very rare and usually wanting. The copies in the "middle state" are often mistaken for copies in the best state, though the difference in appearance, size, and power of the Impressions is very considerable.

COLLATION: Vol. I has 25 plates; Vol. II. 25 plates; Vol. III. 24 plates; Vol. IV. 33 plates; Vol. V. 45 plates.

This splendid Collection was formed by that eminent Patron of Art, Robert Vernon, Esq. by whom it was presented to the British Nation.

It comprises some of the chief Works of Turner, Landseer, Stanfield, Leslie, Collins, Cooper, Roberts, Webster, Cooke, Callcott, Etty, Mulready, Newton, Stothard, and other highly distinguished British Artists, and must ever be considered a noble monument to the fame of the magnificent Donor.

The pictures have been most ably engraved by the eminent artists to whom the work has been assigned.

Galleries of Europe—continued.

- 415 **Vienna Gallery.** PRENNER (A. J. DE) THEATRUM ARTIS PICTORÆ quo Tabulæ depictæ quæ in Cæsarea Vindobonensi Pinacotheca servantur leviore cælatura æri insculptæ exhibentur, folio, *good impressions of the 120 plates, after pictures by the most celebrated Artists*, SIR JOSHUA REYNOLDS' COPY, WITH HIS AUTOGRAPH AND STAMP, *old gilt russia*, £6. 10s
Vienna, 1728
- 416 **Vienna Gallery.** ICHNOGRAPHIA CÆSARÆ PINACOTHECÆ, folio, *a series of Etchings by PRENNER, representing all the Pictures and Sculpture, 34 plates, BRILLIANT IMPRESSIONS, hf. bd. very scarce, £2. 5s* (1735)
Mariette's copy fetched 100 fr. Collation:— 5 plates; the Gallery, plates numbered 4-30.
The title, with the portraits of Stampart and Prener; Doors, Windows and Interior Views, Names of the Painters. There exists further an engraved leaf of the
- 417 **GALERIE IMPERIALE ROYALE AU BELVÈDÈRE à VIENNE:** K. K. Bilder-Gallerie im Belvidere zu Wien nach den Zeichnungen des K. K. Hofmahlers S. von Perger in Kupfer gestochen, herausgegeben von C. Haas, 4 vols. in 3, sm. 4to. descriptive text in French and German, *containing 240 highly finished line engravings, fine genuine impressions*, (subscription price 120 Thalers) *calf*, £8. Vienne, 1823-28
- 418 ——— the same, 4 vols. 4to. *hf. bd. morocco*, £10. 1823-28
- 419 ——— the same, 4 vols. 4to. in parts, *uncut*, £9. 1823-28
- Of all the celebrated Continental Picture Galleries, this is perhaps the most popular and pleasing, the subjects being selected with the most consummate taste and judgment; it was published in 60 parts, 4to. Priced, 1847, Bohn, £20; Artaria, Mannheim, 200 fl. A few copies were issued of the Large Paper Proofs before Letters, sold by me, 1859, for 124. The coppers of this work have recently passed into other hands, and have been worked again.
- 420 **GANDELLINI (G.)** Notizie istoriche degli Intagliatori, 3 vols. 1808—ANGELIS (L. de) Notizie degli Intagliatori ed Aggiunte a G. Gandellini, 12 vols. —together 15 vols. 8vo. *hf. bound calf, uncut, 27s*; or, *hf. calf gilt, 38s*
Siena, 1808-16
- 421 **GAYE (G.)** CARTEGGIO inedito d' Artisti dei Secoli XIV, XV, XVI, con note ed Appendici, 3 large vols. 8vo. *with 84 facsimiles*, (pub. at 60 fr. *sd.*) *half calf*, 32s
Firenze, 1839-40
- “Recueil d'un grand intérêt pour l'histoire des beaux-arts.”—Brunet.
- GELL**—see Pompeii.
- GEMS:**
- 422 **KING (Rev. C. W.)** Antique Gems, their origin, uses, and value, as interpreters of Ancient History, and illustrative of Ancient Art, stout 8vo. *numerous woodcuts*, (pub. 42s) *cloth, 21s* 1860
- 423 ——— the **GNOSTICS** and their Remains, ancient and mediæval, large 8vo. *many plates and woodcuts, representing famous and historical Gems, etc.* (pub. at 15s) *cloth, 12s 6d* 1864
- 424 ——— Natural History of Precious Stones and Gems, and of the Precious Metals, large 8vo. *many plates and woodcuts, representing famous and historical Gems, etc.* (pub. at 21s) *cloth, 17s 6d* 1865
- 425 ——— the same, new edition, sm. 8vo. *cuts, cloth, 9s* 1867
- 426 ——— the Natural History of Gems or Decorative Stones, sm. 8vo. *many cuts, cloth, 9s* 1867
- 427 **MARIETTE (P. J.)** Traité des PIERRES GRAVÉES, 2 vols. sm. folio, *with 157 fine plates of Gems, beautiful copy, veau fauve extra, gilt edges, from Mionnet's library*, £5. 5s
Paris, 1750
- 428 **MARLBOROUGH GEMS.** Gemmarum Antiquarum Delectus, ex præstantioribus desumptus quæ in Dactylithocis Marlburgiensibus conservantur, 2 vols. large folio, 100 plates by Bartolozzi, etc. *with a second impression of the Nuptials of Cupid and Psyche taken off in red, cloth*, £9.
Privately printed, 1845
Presented by the Duke of Marlborough to Sir W. Ch. Ross, R.A., 1850.
- 429 **NATTER**, Traité de la méthode antique de graver en pierres fines, comparée avec la méthode moderne, folio, *with 37 plates of Gems, veau fauve*, 25s
Londres, 1754

Gems—continued.

- 430 STOSCH (P. de) Pierres Antiques gravées, sur lesquelles les Graveurs ont mis leurs noms, expliquées par P. Stosch, *Fr. et Lat.* folio, 70 *finely engraved portraits by D. Picart, veau fauve, gilt edges*, 18s Amst. 1724
- 431 TASSIE, Catalogue of a Collection of Ancient and Modern Engraved Gems, Cameos, and Intaglios, described by Raspe, *plates*, 2 vols. 4to. £2. 8s 1791
- 432 WORLIDGE (T.) GEMS, royal 8vo. 26 *plates*, ORIGINAL IMPRESSIONS, PROOFS *before the numbers, interleaved, calf, gilt edges*, £2. s. a.
- 433 ——— Select Collection of Drawings from curious ANTIQUE GEMS, etched after the manner of Rembrandt, 4to. 182 *beautiful plates, fine impressions, including the two additional engravings of Hercules with the Nemean Lion, and Medusa, fine copy in red morocco extra, gilt edges*, £3. 3s 1768
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- This magnificent and serviceable work contains 102 plates, ALL FULLY ILLUMINATED, and printed in colours and gold on vellum paper, and 104 pages of Text, surrounded by borders in colours. Counting the various specimens of letters and borders given on the page, there will be 1008 Illuminated Figures.
- 936 YOUNG (John) CATALOGUE OF AUTOGRAPH LETTERS, Historical and Literary Papers and Engraved Portraits, forming part of his Collection exhibited at the Meetings of the Incorporated Law Society, LARGE PAPER, presentation copy from Mr. Young to Sir Charles Price, with his autograph note, ILLUSTRATED with 64 *valuable and choice portraits (chiefly unlettered proofs on India paper, folio size)*, including *Machiavelli by Cipriani, proof before the dedication*, etc. £5. 5s 1862
- 937 ZAHN'S POMPEIAN ORNAMENTS. LES PLUS BEAUX ORNEMENTS ET LES TABLEAUX les plus remarquables de Pompéi, d'Herculaneum, et de Stabiae, the 3 Series complete, large atlas folio, *above 250 magnificent plates, many of them superbly executed in colours, the letterpress in German and French*, (pub. £30. *bds.* binding cost £12.—total £42.) *first two vols. hf. morocco extra, gilt edges, the third, hf. bd. morocco, uncut*, £30. Berlin, 1829-53
- THE GRANDEST AND MOST BEAUTIFUL WORK ever published on the discoveries made at Pompeii, Herculaneum and Stabiae. It is difficult to procure the THREE SERIES in so fine and perfectly clean condition as the above.
- 938 ZANI, Materiali per servire alla storia dell' origine dell' Incisione in rame e in legno, 8vo. *calf*, 3s 6d Parma, 1802
- 939 ZANI, Enciclopedia metodica critico-ragionata delle BELLE ARTI, 28 vols. 8vo. *hf. calf, full gilt backs*, £5. 10s Parma, 1819-24

WOOD ENGRAVING AND XYLOGRAPHY. Early Art.

Amman's (Jost) Works :

- 940 VIELLERLEY WÜDERBARLICHER. (Recueil de divers animaux merveilleux habitant la terre, l'eau et l'air, pour l'usage des peintres et des orfèvres, et en même temps des autres artisans), small 4to. *numerous woodcuts of Animals, some of them imaginary, but believed at that time really to exist, singularly fine in calf gilt, the Yemeniz copy, £6. 6s* Frankfort, 1546
- 941 SCHOPFERI Omnium iliberalium mechanicarum aut sedentariarum artium genera, 12mo. *a very interesting series of 113 woodcut representations of all known Trades, with verses, fine copy in russia extra, gilt edges, £5. ib. 1568*
There exists also an edition with German text by Hans Sachs, issued the same year.
- 942 FRONSPERGER (L.) KRIEGSZBUCH, 2 vols. folio, *numerous fine woodcuts of every variety of Soldiers, in the picturesque COSTUME of the period, Scenes during War, Groups, Battles, Sieges, numerous representations of CANNONS, fine impressions, old calf gilt, Arms on sides, £2. 6s* ib. 1573
- 943 TITUS LIVIUS and Livius FLORUS, deutsch von Müntzer, folio, *numerous spirited woodcuts, chiefly of Battles and Pageants, calf, 21s* Franckf. 1568
- 944 RUEFFUS (J.) de Conceptu et Generatione Hominis; de Matrice et ejus Partibus, nec non de Conditione Infantis in Utero, de Partu, de Sterilitatis Causa, etc. smallest 4to. *woodcuts by JOST AMMAN, fine copy in vellum, scarce, 32s* Francof. 1580
- 945 CLERI TOTIUS ROMANÆ ECCLESIE subjecti seu Pontificiorum Ordinum omnium utriusque sexus Habitus, small 4to. *with 103 fine woodcuts, calf gilt, 32s* Fetched, 1855, at Sotheby's, £3. 1s. Francof. Feyrabend, 1585
- 946 KUMPOLT (M.) Ein new Kochbuch, folio, *numerous singularly spirited woodcuts of Costume, Banquets, many of Animals, also cuts of various kinds of edible Fishes, fine copy, old hf. red morocco, clasps, £3. 10s* Frankf. 1587
- 947 BECKER, JOBST AMMAN, Zeichner und Formschneider, Kupferätzer und Stecher, 8vo. *with 17 woodcuts, bds. 6s* Leipzig, 1854.
- 948 ARS MORIENDI. Kunst wol zu sterben (Art de bien mourir, liure très-utile et très-nécessaire, tiré des SS. Ecritures par Adam Walasser), 12mo. *numerous woodcuts, the designs of the mediæval character, the execution of about the period of the date, stamped hogskin, clasps, fine copy from the Yemeniz library, £3. 16s* Dillingen, Johan Mayer, 1603
- 949 Augsburg Nobility: GESCHLECHTER BUCH der REICHS STATT AUGSBURG, durch Sigmund FEYRABEND, sm. folio, consisting of four Series of full-length figures, KNIGHTS in their ARMOUR and COSTUMES, with their COATS-OF-ARMS; I. Ancient Augsburg Noble Families, 51 engravings; II. New Noble Families, raised 1538, 39 engravings; III. The Town Council, 1548, 41 engravings; IV. The Augsburg Judges, 17 engravings—in all 148 bold and beautiful woodcuts, fine copy, calf gilt, £3. 18s Frankfort, 1580
- 950 BADI ASCENSII (J.) Stultiferæ Naves sensus animosque trahentes Mortis in exitium, sm. 4to. 8 *very fine woodcuts, (including devices of E. G. de Marnef and T. Kerver) calf extra, gilt edges, £2. 8s* Paris, T. Kerver (1500)
- 951 BECKER et DERSCHAU, Gravures en Bois des anciens Maitres Allemands, tirées des Planches originales, avec un Discours de la Gravure en Bois, Allemand et Français, 3 vols. atlas folio, *containing on 123 sheets near 300 fine LARGE WOODCUTS, some upwards of four feet long, printed from the ORIGINAL BLOCKS, (pub. at £11. 11s) bds. £8. 15s* Gotha, 1808-16
This curious and splendid series of woodcuts | scarce; and after a severe fall copies are now sold by the Old German Masters has become very | ing again at nearly the publishing price.
- 952 BEHEM (Sebald) BIBLISCHE HISTORIEN figurlich fürbildet, *very fine woodcuts, same style as those ascribed to Holbein, Francof. Eginolphus, s. a.—Typi in Apocalypsi Joannis depicti, woodcuts, ib. 1539—in 1 vol. smallest 4to. 82 woodcuts, EXTREMELY RARE, red MOROCCO extra, gilt edges, by Niedree, £12. 10s* Francof. 1539

This is a beautiful volume in every respect : | hem's volume is rarer even than that called
style of engraving, condition, and binding. Be- | "Holbein's Bible Prints." 

953 BELIAL; een rechtelijck ghedinge tusschen Belyal den helsen Procureur en Jesu Christo, sm. folio, black letter, *quaint woodcuts, calf, good sound copy, £2. 10s* Antwerpen, 1551

A very curious religious Romance, extremely popular during the Middle Ages.

954 BIBLIA GERMANICA: Die Gantze Heylige Geschrift genant dy Bibel für all and.' vorgetrückt teutsch biblè lauterer, etc. stout folio, *the ninth German Bible, printed with a very elegant type, and embellished by 109 singularly fine woodcuts, artistically coloured at the time of the publication, thus enhancing the effect of these quaint representations of Biblical Events, dark hogskin binding, very sound copy, £12.* Nüremberg, Koburger, 1483

The costume and all details of Landscape, striking picture of Biblical notions during the Furniture, etc. are very well attended to in this Middle Ages. I have not a better coloured woodcut work in my stock.

955 BERGOMENSIS (Frat. Ja. Philippi) Opus de plurimis claris selectisque Mulieribus, folio, black letter, FIRST EDITION, *curious, spirited, and well executed cuts, very sound copy, hf. calf, £2. 2s*

Ferraria, opera et impensis M. Laurentii de Rubeis de Valencia, 1497

The earliest Portrait Gallery of celebrated Ladies, including several English and Scottish; — a rather exciting subject for a pious Brother. All booksellers of a former period, such as Thorpe in 1829, Payne and Foss in 1830, Henry G. Bohn, 1841 and 1847, describe these "cuts" as wood-cuts; I am compelled to differ, as I believe these engravings were impressions from

LEAD; even the title, a very beautiful one in Gothic letters, seems to have been an impression from a design engraved on METAL; certainly so the mark of the Duke of Ferrara's printer. Mr. REID, the keeper of the Prints in the British Museum, possesses valuable knowledge on this subject, which it would be desirable to have in print.

956 BRANDT (Seb.) aliorumque Hexasticha in memorabiles Evangelistarum figuras, smallest 4to. 15 *fine and quaint woodcuts, in the style of Mediæval Illustrations of the Apocalypse, hf. bd. £4. 4s* Thomas Phorcensis cognomento Anselmi, 1502

957 ——— the same, a later issue, smallest 4to. *fine copy in veau fauve, £3. 16s*

(Phorcæ) s. l. 1504

Cet ouvrage n'est donc pas de Sebastien Brandt comme l'a mal à propos intitulé le relieur. Il a été imprimé à Phorcheim (Phorca) en 1504, par Thomas de Bade surnommé Anselmi. Je viens de decouvrir que la 1re edition

du Memoriale divinorum Eloquiorum de S. Rosenhaim avait été faite à Nuremberg par Frederic Kreuzner en 1493 in 4to.

Voyez Panzer, Vol. II, p. 214.

958 BRANT (Sebastiani) STULTIFERA NAVIS, per Jacobum Locher traducta, sm. 4to. 116 *curious and well executed woodcuts, FINE COPY in MOROCCO extra, gilt edges, by Petit, £5. 5s* Basileæ, J. B. de Olpe, Kal. Mart. 1498

In the same month in the preceding year the first issue was made.

959 BRANT, STULTIFERA NAVIS, 12mo. a verbal copy of the Kal. Mart. edition, 1497, *with the woodcuts reduced, in the original stamped binding, £2. 10s*

Augusta, Schensperger, kl. April, 1497

960 ——— Salutifera (sic) Navis, narragonice profectionis nunquam satis laudata Navis p. Sebastianum Grant (sic) etc. smallest 4to. *above 100 woodcuts, vellum, £2. 2s* Impressum (Lugduni) per Jacobum Zaconi de Romano, 1488 (sic)

This edition was evidently made about 20 years later than the date given.

961 ——— Navis stultifere Collectanea, ab Jodoco Badio Ascensio conflata, sq. 8vo. *the same woodcuts re-engraved on wood, and about 25 ADDED at the end, calf neat, £2. 16s* Paris, 1507

962 ——— Stultifera Navis mortalium in qua fatui affectus, mores, conatus, etc. ponuntur, 12mo. *with all the cuts, recut on wood on a smaller scale, fine copy in vellum, 25s* Basil. 1572

963 ——— Aff-ghebeelde Narren Speel-schuyt, in Nederduytach, sq. 12mo. *the same cuts rudely recut, with the addition of a very fine portrait of S. Brandt, engraved on copper, old calf, 20s* Amst. 1635

964 BRANDT (Seb.) Stultifera Navis. The Ship of Fools, wherein is shewed the folly of all States, very profitable and fruitfull for all Men, translated by Alexander Barclay, folio, black letter, *with numerous curious woodcuts, good copy in russia, £10. 10s* London, by John Cawood, [1570]

Chiromancy:

965 TRICASSO DE CERESARI (Patricio) Chyromantia, 16mo. 49 *woodcuts, fine copy in red MOROCCO, gilt edges, by Derome, £2. 2s* Vinegia, 1534

Probably the most complete book on this amusing Art.

- 966 TRICASSO da Cerasari (Patritio) Epitoma Chyromantico, nel quale si contiene tutte l'opere per esso Tricasso composte, 12mo. *numerous woodcuts*, bds. UNCLT, 15s
Venetia, 1538
- 967 CHIRURGIA e Græco in Latinum conversa a Vido Vidio, folio, *many curious woodcuts of the ingenious Machinery used by the Ancients in Surgical operations, green vellum*, 35s
Paris, 1544
- 968 (COECKX D'ALOST, Ces mœurs et fachons de faire de Turcz avecq les Regions y appartenantes, ont este au vif contrefactez par Pierre Coeck d'Alost, luy estant en Turquie l'an de Jesu Christ m. d. 33,) folio, *a singularly fine and bold series of ten large woodcuts, illustrative of the Manners and Customs of the Turks at Constantinople, shewing the COSTUME of the period, old calf, very rare*, £9. (*Marie Verhulst vefve du dict Pierre d'Alost, MDL.*)
- 969 CRANACH. Das Symbolum oder Bekenntnis der zwelff Aposteln, *Wittenberg*, 1539, 12 *very fine spirited woodcuts*—FRONTINI Bücher von den guten Râthen; Onexander von der Kriegshandlungen; Keyser Maximilian's Leer, etc. *numerous woodcuts of Mediæval Warfare and Adventures, Meyntz, Schÿffer*, 1532—in 1 vol. sm. folio, *original hogskin binding, wooden bds. £6.*
- 970 (BIDPAI) DIRECTORIUM humane vite alias parabole antiquorum sapientium, sm. folio, *First Latin Edition, numerous rude woodcuts, with the rare first leaf, from Dr. Wellesley's library*, £8. 8s
s. l. e. a. explicit liber Parabolarum ant. Sap. (ca. 1480)
- 971 GHISI (A.) LABERINTO nel quale si vede m.c.c.lx Figure, sm. folio, *a very curious BLOCK-BOOK, containing 60 different woodcut figures, with xylographic inscriptions, worked in red ink, so arranged on 22 leaves as to appear in different positions, with a curious Dutch game and an Italian GIUOCO DE PELA, (in Verse, by Alitenio Gatti) added in MS. at end, hf. bd. EXTREMELY RARE*, £4. 4s
Venetia, 1616
- An arithmetical puzzle, containing a solution of one of the most difficult problems, both of the theory of numbers and geometry of position. It is dedicated to the Doge Giovanni Bembo, and on the back of the Dedication is a Table of Letters, so arranged as to read, any way from the centre "ZOUANE BEMBO DOSE PER MERTI." The only other copy of this rare book which has appeared for sale, and then described as UNIQUE, was that sold in the Libri Sale (7078 Cat. 1861) for £5.
- 972 GRÛNPECK (J.) Spiegel der natürlichen himlischen und prophetischen Sehungen aller TrÛbsalen, &c. sm. 4to. *curious woodcuts, calf extra, gilt edges*, by *Niedrèe, Mr. Slade's copy*, £2. 2s
Leypszik, 1522
- 973 HANS SACHS im Gewande seiner Zeit: Gedichte, herausg. von Becker, impl. folio, *frontisp. and 22 large bold woodcuts, text in Old German verse*, bds. 18s
Gotha, 1821
- 974 HIERONYMO. EPISTOLE de San Hieronymo vulgare; con la Vita, folio, *two beautiful borders, several hundred very fine woodcuts, stated to be after drawings of the celebrated MANTEGNA, and a great variety of Capitals, (these after ancient MSS.) a superb copy in blue MOROCCO extra, gilt leaves, by Lewis*, £10.
Ferrara, 1497
- Colophon: Imprensa e la presente opera cosi con diligencia emendada como di jocunde caractere et figure ornata ne la inclita et florentissima cita de FERRARA: per Maestro Lorenzo di Rossi da Valenza: ne gli anni de la salute del mundo mcccxcvii. A. di xii. de Octobre. Regnante et juridicamente et cum humanita el felice et religiosissimo Principe messer HERCULE ESTENSE Duca secondo, Specchio de infrangibile fide.
- This volume abounds with small woodcuts executed in outline like the Aldus Poliphilus, and with the same spirit and character. The Life affixed is of a shorter copy, and occupies 4 leaves, the title of it is especially rare. There are in it eighteen miniature cuts, representing St. Jerome, from his birth and tuition to his death and burial. The Epistles take up 266 pages; and the cuts, which are one and two in a page, are all different.
- HOLBEIN—See *Ante* in General Alphabet.
- 975 HOMER. LES DIX PREMIERS LIVRES DE L'ILIADÉ D'HOMÈRE, prince des poetes, traduitz en vers Francois, par HUGUES SALEL, 4to. 11 *fine large woodcuts (one on title, and one at the beginning of each book) old calf gilt, arms on the sides*, RARE, £6.
Paris, Loys, 1545
- 976 HORÆ: Ces presentes heures a l usage de (Damlle Marcet Rinelart femme de Lancelot de Lakke) [Almanach de 1502 a 1520] 8vo. PRINTED ON VELLUM, *with beautiful large engravings, executed in the dotted manner or manière criblée, that of the Adoration of the Shepherds being particularly described by Dr. Dibdin in his Bibliographical Decameron, Vol. I. pp. 90, 1; borders, in*

which a curious *Dance of Death* and other subjects are introduced, purple morocco, gilt edges, £12. (S. Vostre, 1502)

- 977 LICHTENBERGER. Die Weissagung Johannis Lichtenbergers, deutsch zugericht mit vleys von St. Rodt; sampt einer Vorrede D. MARTINI LUTHERS, sm. 4to. the printed title surrounded by elaborate borders, numerous very fine woodcuts, old morocco, £3. 16s Wittemberg, Hans Lufft, 1527

Life and Passion of CHRIST:

- 978 TBOECK VANDEN LEUEN ONS HEEREN JHESU CHRISTI, (Ludolphi des Carthusiers), sm. fol. 53 coloured wood engravings, singularly quaint and striking, vellum-covered bds, with clasps, £9.

Gheprint . . . tAntwerpen bij mij Gheraert de Leeu, 1487

RARE. This copy comes from a conventual library, as appears from the MS. note "Dit boeck toe behoert die ansterē vā Sinte Clarē tEnchusion." Leu had left Gouda for Antwerp two years before the date of this remarkable production. Holtrop (178) describes the volume.

- 979 ONS HEEREN PASSIE, met ter Verrisenisse ende met ten Figuren, sm. 4to. rude woodcut in contemporary colouring, vellum, £16.

Gheprent te Delf in Hollant, 1487

VERY RARE. There is no printer's name, but the book is supposed to come from the press of Jacob Jacobsson (printer of the first Dutch Bible) or of H. Eckert von Hombergh. But M. Enschede attributed it to Chr. Snellaert. It is printed in the same character as the Psalter of 1487.

- 980 EIN SCHÖN PASSIO DEÜTSCH, mit schönen Figuren, 12mo. with 27 fine woodcuts by HANS SCHÄUFELEIN, contemporary colouring, hf. cf. rare, £2. 2s Augsburg, Hans Schönsperger, s. a. (? 1490)

This work is printed with that peculiar TYPE, which was afterwards (1517) used for the first edition of the "Theuerdanck."

- 981 DAT BOOC VANDEN LEVEN ONS LIEFS HEREN IHU CRISTI, sm. folio, numerous woodcuts, uncoloured, a fine copy in the original boards, covered with leather, £18. 18s Zwoll, by Peter Os van Breda, MCCCC cxix (1499)

The woodcuts which give so much importance to the book, are all well-designed and full of spirit, though their character is quaint and curious, and the execution rude. The book is described by Holtrop (506), and by Renouvier. The singular circumstance that the engravings have remained uncoloured, notwithstanding that it was the practice of the publishers in those days to have them coloured by hand before issuing, adds a special interest and value to the present copy.

- 982 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. Oppenheim, s. a. (cir. 1500)

One of the very rare books printed in Oppenheim at that early period. Specimens are very scarce.

- 983 PASSIONAEL. DIT ES D'LEVE ONS LIEFS HEEREN IJESU CRISTI. . . . met addicnen van schoonen moralen en geesteliken leeringhen en devoten meditacien, sm. fol. woodcut on title, about 200 rude and curious engravings (*manière criblée*) through the book, plain; with painted initials, original oak boards covered with stamped calf, RARE, £6.

Antwerpen int huys vā Delft, Henrick Eckert vā Homberch, 1503

- 984 DÜRER (Albrecht.) La Passione di Giesu Christo d'Alberto Durero, sposta in ottava rima da Mauritio Moro, sm. 4to. 37 large woodcuts from the original blocks, dated 1510, and the rare medallion portrait on title, beautiful copy in green morocco extra, gilt edges, RARE, £7. 10s Venetia, 1612

- 985 DEUTISSIME MEDITATIONES de vita, beneficiis, et PASSIOE Saluatoris Jesu Chri. cum gratiarū actione, 12mo. 86 very artistically designed woodcuts of the PASSION OF CHRIST, each woodcut within an elegant border, very fine sound copy, white vellum, gilt edges, the Yemeniz copy, £6.

In officina excusoria Sigismudi Grimm, Medicine doctoris, ac marcii wyrnung:

Auguste Vindelicorum quinta die Aprilis, anno DDDXX (1520)

- 986 CRANACH (Lucas) PASSIONAL CHRISTI und ANTICHRISTI, sm. 4to. 26 bold large woodcuts, ORIGINAL EDITION, very large and fine copy in purple morocco extra, gilt edges, £8. l et a. (sed Wittemberg, 1524)

This is the first edition, and contains the finest impressions. Several other editions followed.

- 987 SCHÄUFELEIN (Hans.) Doctrina, Vita et Passio Jesu Christi: Lehre, Lebenn und Sterben Jesu Christi, sm. 4to. 74 fine large woodcuts, beautiful tall copy, with rough leaves, purple morocco extra, £20. Franc. Egenolff, 1550

MAXIMILIAN (Emperor of Germany), his Series of Illustrated Works :

988 TEWRDAN NKH. Die geuerlicheiten und eins teils der geschichtē des löblichen streiftbaren und hochberümbten helds und Ritters TEWRDAN NKHS : An Allegorical Poem of Knight-Errantry, executed by Melchior Pfintzing, but projected by the Hero of the work himself, the subject matter being the Adventures which the Emperor Maximilian 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, coloured at the period, a very good large sound copy, in the original hogskin binding, £15.*

There are 237 large cuts in this fine work, 92 contain Burghmaier'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 Burgmaier showing a decided superiority in point of engraving.

FIRST EDITION, with the rare 8 leaves of Table. The second edition appeared in 1519.

This most singular and extraordinary Ro-

989 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 Burghmaier, from the original old blocks, a superb tall copy, hf. bd. UN CUT, £7. 7s *Wien, 1775*

990 — the same, THICK PAPER, 2 vols. folio, splendid impressions of the 237 woodcuts, hf. bd. UN CUT, from the Enschede library, £16. 10s *1775*

Nearly all the Thick Paper copies of the "Weiss Kunig" were issued by the publisher with the edges cut; an uncut copy on Thick Paper is therefore a desideratum.

991 TRIOMPHE DE L'EMPEREUR MAXIMILIAN I, en une suite de 135 planches, gravées en bois, d'après les dessins de HANS BURGMAIER, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, impl. folio, fine impressions of this wonderful series of woodcuts, the text in French and German, £10. *Vienna, 1796*

992 — the same, without plate 36, no letterpress, the greater part of the plates on Fine Paper, brilliant impressions, hf. bd. £4. *1796*

993 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. BURGMAIER, hf. vellum, £2. 12s 6d; or, hf. morocco, uncut, the Yemeniz copy, £3. 3s *Vienna, 1790*

994 — the same, LARGE AND THICK PAPER, large folio, FIRST IMPRESSIONS, Baron Marochetti's copy, £5. *1799*

This beautifully engraved Series of Saints includes: St. Ediltrude, Queen of Northumberland; St. Bridgit of Kildare; King Edgar; King Edmund of East Anglia; Edward the Confessor; St. Ethelbert, King of Kent; St. George; St. Oswald, King of Northumberland; St. Richard,

a Saxon King; St. Rumbold, Bishop of Dublin; Thomas a Becket; and others English. For Symbolical and Sacred Art this volume is particularly suggestive. Each noble Saint has his Coat of Arms introduced.

995 ARC TRIOMPHAL DE MAXIMILIEN, publié par Bartsch, impl. folio, very rare *Vienna, 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. Is there a fourth leaf, with plate W or X?

996 DÜRER'S (Albert) TRIUMPH-WAGEN, or TRIUMPHAL CAR OF MAXIMILIAN I. represented in a series of eight large wood engravings, brilliant impressions, pasted together and mounted, in a black frame, and very rare in this fine state, £8. 8s *Excogitatus et depictus est*

Currus iste Nurembergae, impressus vero per Albertum Dürer, 1523

Best edition, later appeared an edition, dated:

Cornel Lieftrinck anno 1545."

997 MOLITOR. De laniis at phitonicis mulieribus per Ulricum molitorem de constantia, small 4to. very rude woodcuts, full size of the page, of Witches, superb copy in morocco extra, gilt edges by Trautz-Bauzonnet, from the Yemeniz library, £6. 10s *Ex constan. anno dni. mcccclxxxix die decima ianuarii*

- 998 Nuremberg Chronicle. SCHEDEL, CRONICARUM Liber, cū figuris et ymaginibus, royal folio, FIRST EDITION, 2000 engravings on wood, clean and sound copy, QUITE PERFECT, with the Supplement "De Sarmatia" and all the blank leaves, stamped hogskin, £10. 10s Nuremberge, Koberger, 1493
- 999 ——— the same, measuring 18 inches in height by 12½ in width, a beautiful copy in brown hogskin extra, from Sir Chas. Price's library, £22. 10s
- 1000 ——— another copy, probably one of the finest and tallest ever offered for sale, roy. fol. quite perfect, brown MOROCCO extra, gilt edges by Bedford, £25. 1493
- This copy measures over 18 in. in height and above 12½ in. in width; it was bound by Bedford from the original oaken boards. EDITIO PRINCIPIS. A volume of extraordinary interest, embellished with 2250 woodcut Engravings of the principal events, characters, and cities, described in the work, executed in a masterly and spirited style by Michael Wolgemuth and William Pleydenwurff, as the last colophon in the work informs us.
- 1001 Owlglass (the renowned Low-German Clown of the 14th Century). Noctuae Speculum. Omnes res memorabiles, variasque et admirabiles TYLI SAXONICI machinationes complectens authore Aegidio Periadro, 12mo. a poetical version of these famous tricks, with numerous woodcuts, fine copy in red morocco, gilt edges, £2. 2s Francofurti, S. Feyrabendt et S. Huter, 1567
- 1002 PARADIN, QUADERNOS YSTORICOS de la Biblia, sq. 12mo. 142 beautiful cuts by Le Petit Bernard, vel. fine copy, £8. 8s Leon (Lyon), J. de Tournes, 1553
- This Spanish edition appeared in the same year as the first French one, and consequently has the earliest impressions of the engravings. As for the rhymes, they are only barbarous doggerel. But this book is the rarest form of Paradin's work, as there was but one edition with Spanish text.
- 1003 PINDER (U.) SPECULUM PASSIONIS DOMINI NOSTRI JESU CHRISTI, folio, 40 large very beautiful woodcuts, full of expression and vigour, by Hans Schäußelein and G. Glockendon, fine copy, brown MOROCCO extra, gilt edges, by Capé, £7. 7s Nurembergæ, Fed. Peypus, 1519
- 1004 POLIPHILI HYPNEROTOMACHIA, ubi humani omnia non nisi Somnium esse docet atque obiter plurima scitu sane quam digna commemorat (Auctore Francisco Columna), Italice, folio, (first edition, with exquisitely beautiful wood engravings from designs attributed to Giovanni Bellino and to Raffaele, a MAGNIFICENT COPY, splendidly bound in olive morocco, super extra, the sides and back covered with gold tooling in the Grolier style, gilt gaufré edges, by F. Bedford, in a morocco case, a MASTERPIECE OF BOOK-BINDING, exactly uniform with Sir C. Price's copy, £42. Venetiis apud Aldum, 1499
- The GEM of Sir Charles Price's Library. It fetched £53. 10s at this sale. Sir Charles's and Mr. Bedford's opinion about this CHEF-D'ŒUVRE were expressed in the following letter:
- 4, Eccleston Terrace, Eccleston Sq. S.W. February 8, 1857.
- SIR, I am much gratified to learn that you are pleased with the Poliphilo. I assure you it was my utmost effort to make it worthy your approval, and that effort has met with success. I can only in return express how proud I feel at the high encomium you have placed upon its merits.
- I remain, Sir, your most obt. hble. servant,
Sir Charles Price, Bart. FRANCIS BEDFORD.
- 1005 POLIPHILI HYPNEROTOMACHIA, Italice, folio, first edition, with beautiful wood engravings from designs attributed to Giovanni Bellino and to Raffaele, including the Worship of Priapus, in perfect condition, fine copy in olive morocco extra, joints, gilt edges, by Lewis, £40. Venetiis apud Aldum, 1499
- This is the PINNACLED and TALLEST copy offered for many years; it measures above 12½ in. by 8½.
- 1006 POLIPHILI Hypnerotomachia, cioè Pugna d'Amore in Sogno, ristampato di novo, sm. folio, the Worship of Priapus and the other beautiful woodcuts by Bellino, in perfect state, old calf, £5. Vinegia, fgluoli 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 Grolier binding £28.
- The woodcuts which adorn this very rare volume are now generally attributed to Giovanni Bellini, the master of Titian and Giorgione, but formerly they were considered as the designs of Raffaele.
- 1007 BENOUIER, Gravures en bois dans les livres VERARD, 8vo. sd. 5s 1859
- 1008 ROSETTI, PLICHTO DE LARTE DE TENTORI che insegna tenger pani, telle, banbasi et sede si per larte maggiore come per la comune. (At end :) Composto per Gioanventura Rossetti provisionato ne lo Arsena, dallo illustrissimo Senato Venetiano, sm. 4to. woodcuts, veau fauve, gilt edges, by Bausonnet, the Yemenis copy, £6. 6s Venetia, per Franceaco Bampasetto, MDXL.
- Jolies gravures sur bois représentant les différentes opérations de la teinturerie vénitienne.
- 1009 SCHORPFF. 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, coloured, and signed at foot "Michel Schorpp," pasted on the cover of an ancient folio volume, £15. (*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. A 19 and 20). The above agrees in every respect with the first and earlier of the two: excepting the signature. Those engravings are there attributed to the "premier âge de la gravure jusqu'à Albert Durer."

1010 TÜRKISCHE (der) Schauplatz eröffnet in Figuren: Türkischer Estats und Kriegesbericht Nos. 1-137, small folio, each number containing a woodcut, representing every variety of TURKISH COSTUME, and some other objects of the East, russia, Dr. Wellesley's copy, £2. 2s *Hamburg, 1685*

This edition has 16 woodcuts more than that of 1626.

1011 SPIRITO DE' GUALTIERI (LORENZO) LIBRO DA LA VENTURA (over li Libro de le Sorte) in Terzine, small folio, many curious woodcuts, fine copy, hf. calf, £6. 8s *Bologna, s. a. (? 1500)*

A very rare work on the Art of telling Fortunes by Dice. COLLATION:—Sheets A, 8 leaves; B, 12 leaves; C, 8 leaves; D, 6 leaves; E, 6 leaves; F, 4 leaves. Folio 2 contains a fine large cut of a Wheel of Fortune, presided over by King Solomon; this is followed by 24 very rude cuts of the Figures of Kings, surrounded by a border with the inscription CISA FE PIERO IN TAIGIO QUESTO. In the centre of all the Combinations of Dice Play are allegorical figures, all engraved in the same rude style; elegant borders surround the Circular Games.

1012 VERDIZOTTI, Cento Favole bellissime, sm. sq. 8vo. numerous woodcuts after Titian, limp vellum, fine copy, 32s *Venetia, 1661*

1013 VITA di SANCTI PADRI vulgare historiata, the fourth leaf contains a fine large woodcut surrounded by a border, with the title: Incomencia il primo Libro de le VITE DE SANCTI PADRI, &c. sm. folio, with 235 very beautiful woodcuts; the last cut represents "Silentium," the Monk Dū. Nicolo at his desk writing this book, old calf gilt, £7.

In fine: Finisse la tabula dle. vite di Sāti padri, Laus Deo, s. l. e. a. (Venice, 1500)

1014 WECZDORFF DE TRIPITIS (Jodocus) ARS MEMORANDI, nova secretissima continens precepta, paucissimis bonarum artium militibus visa, sm. 4to. a curious work of 8 pages, with large woodcut title, several peculiar woodcut characters, and symbols, mor. extra, gilt edges, uncut, £4. 10s s. l. et an. (ca. 1480) Unmentioned by all the bibliographers. This is the only copy I can trace.

Modern Works with Woodcuts.

1015 BEWICK'S (T.) History of BRITISH BIRDS, 2 vols. 8vo. first edition, 1797-1804—History of QUADRUPEDS, fifth edition, 1807—together 3 vols. 8vo. fine impressions of these fascinating woodcuts, uniform in calf neat, £6. 10s *1797-1804-7*

1016 ——— History of British Land and Water Birds, 2 vols. large 8vo. with the Supplement and the Addenda to the Supplement to Land Birds, pp. 51-68, (frequently wanting) first edition, LARGE PAPER, Newcastle, 1797-1804—A General History of Quadrupeds, woodcuts, LARGE PAPER, ib. 1800—together 3 vols. large 8vo. LARGE and THICK PAPER, maroon MOROCCO extra, gilt edges, A VERY EXCELLENT SET, £15. 10s *1797-1804*

1017 ——— Land Birds, second edition, 1804—Water Birds, first edition, 1804—Quadrupeds, fifth edition, 1807, calf nt. Corser's copy, £7. Newcastle, 1804-7 This copy was bought by Mr. Corser, when at the Free Grammar School, Manchester, in 1811.

1018 ——— the same, LARGEST PAPER, 3 vols. super royal 8vo. calf neat, marbled edges, £14. *1804-7*

1019 ——— The FIGURES of Bewick's QUADRUPEDS, second edition, 1824—British Land and Water BIRDS, 2 vols. 1825—together 3 vols. 4to. all the engravings of QUADRUPEDS and BIRDS struck off with extra care on FINE PAPER, quarto size, sd. uncut, £7. 10s *1824-25*

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1020 BEWICK'S History of QUADRUPEDS, first edition, 8vo. genuine original impressions of the numerous woodcuts, very fine copy from the Library of the Marquis of Hastings, Donnington Park, £5. 5s *Newcastle, 1790*

1021 ——— the same, royal paper, large 8vo. bd. Jesse's copy fetched £20. 10s. 1790



