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# MUSEUM OF FINE ARTS.

PRINT DEPARTMENT.

## CATALOGUE

OF A

### Loan Exhibition of Book-Plates and Super-Libros

HELD BY

### THE CLUB OF ODD VOLUMES.

At the Museum of Fine Arts,  
April 25th to June 5th, 1898.

ILLUSTRATED WITH REPRODUCTIONS OF

the Pirckheimer book-plate by DÜRER, rare old American plates by JES.  
GALLENDER, DENRY DAWKINS, AND DOOLITTLE, N. HERR,  
P. R. MAVERICK, PAUL REVERE and JAS. TURNER,  
the plate of the Club of Odd Volumes, by E. D. FRENCH, and the Gaffield  
gift plate of the Museum of Fine Arts, by W. H. W. BUCKNELL.



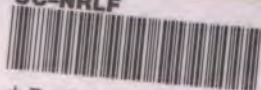
BOSTON:

ALFRED MUDGE & SON, PRINTERS,

24 FRANKLIN STREET.

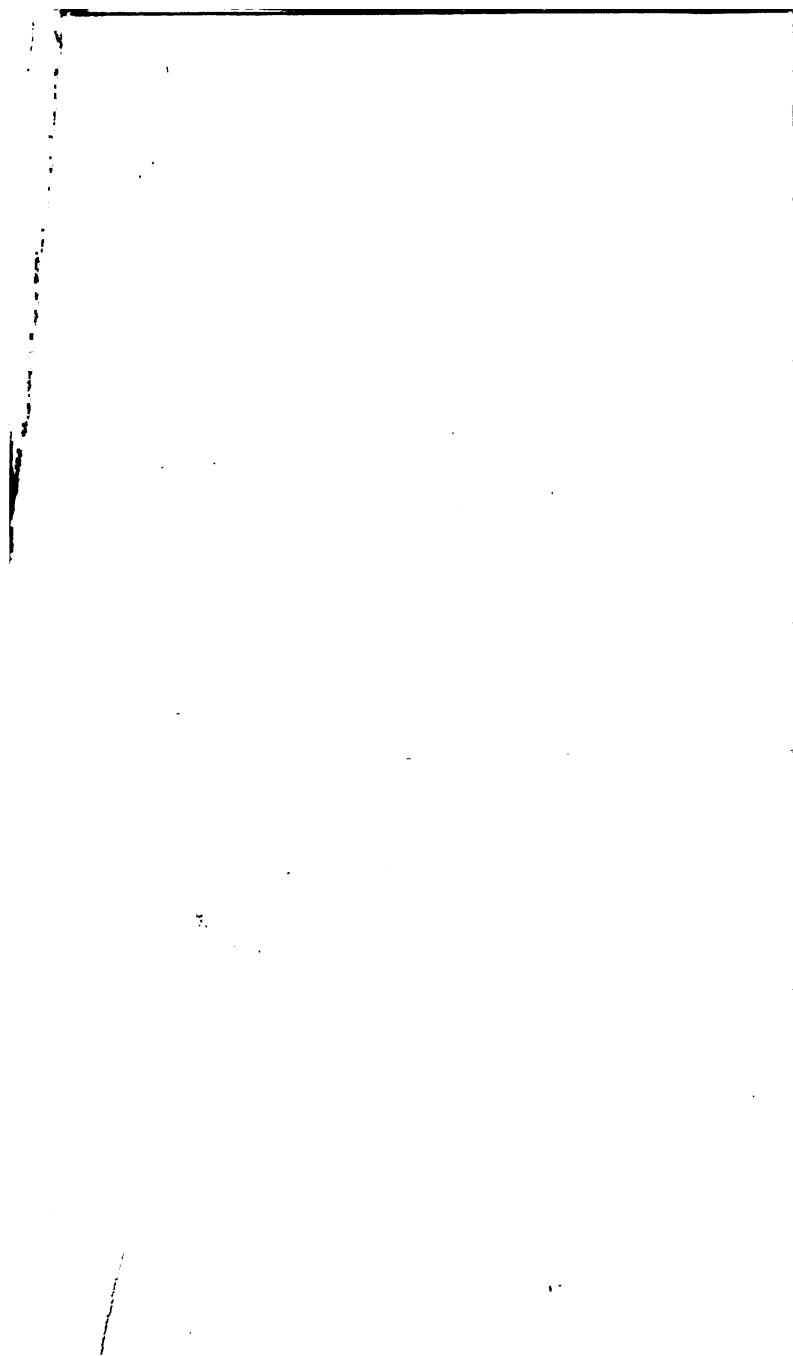
1898.

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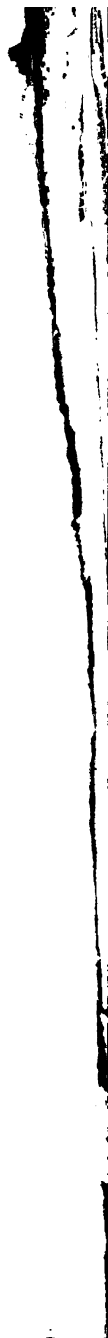
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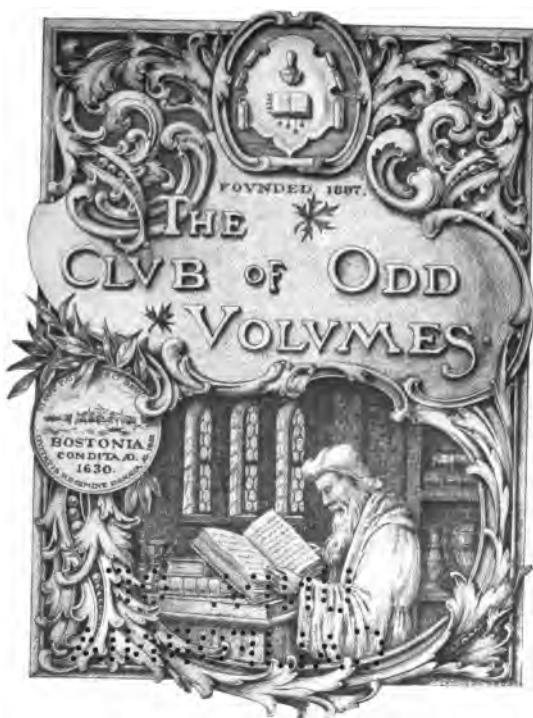
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UNIVERSITY OF  
CALIFORNIA





No. 1701.

# MUSEUM OF FINE ARTS.

PRINT DEPARTMENT

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## CATALOGUE

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OF A

### Loan Exhibition of Book-Plates and Super-Libros

HELD BY

THE CLUB OF ODD VOLUMES,

At the Museum of Fine Arts,  
April 25th to June 5th, 1898.

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ILLUSTRATED WITH REPRODUCTIONS OF

the Pirckheimer book-plate by DÜRER, rare old American plates by Jos.

CALLENDER, HENRY DAWKINS, AMOS DOOLITTLE, N. HURD,

P. R. MAVERICK, PAUL REVERE and JAS. TURNER,

the plate of the Club of Odd Volumes, by E. D. FRENCH, and the Gaffield

gift plate of the Museum of Fine Arts, by W. H. W. BICKNELL.



BOSTON:

ALFRED MUDGE & SON, PRIN

FRANKLIN STREET

1898

2973  
3  
C67

LIBRARY  
SCHOOL

TO VIND  
ALPHABETIC

**LOAN EXHIBITION**  
**OF**  
**BOOK-PLATES AND SUPER-LIBROS**  
**HELD BY**  
**THE CLUB OF ODD VOLUMES.**

**576078**



## LIST OF PLATES.

No. 1701. CLUB OF ODD VOLUMES.

" 39. BILIBALD PIRCKHEIMER.

" 1036. ISAAC NORRIS.

" 1044. JONATHAN JACKSON.

" 1056. DAVID GREENE.

" 1062. SAMUEL JONES.

" 1089. HUGH MCLEAN.

" 1569. MECHANIC LIBRARY, NEW HAVEN.

" 1715. MASSACHUSETTS MEDICAL SOCIETY.

1719. MUSEUM OF FINE ARTS, GIFT OF THOMAS GAFFIELD.



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## PRELIMINARY NOTICE.

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The exhibition, here catalogued, was intended to be opened in October, 1897, but a number of unforeseen circumstances, the last being the sickness, still continuing, of the undersigned, conspired to delay it until now. The reason last named also made it impossible for him to redeem the promise given to the Club of Odd Volumes that he would edit the catalogue and write an introduction to it. He did, indeed, begin the compilation of the catalogue, but was compelled to abandon it, before it was finished, and to leave the completion of it to his daughter and assistant, Miss Hedwig J. Koehler, with such help as the members of the committee of the Club of Odd Volumes were good enough to give her. Mr. Charles Dexter Allen, as one of the committee, has had the kindness to write the introduction, — a fact which will not be regretted by those interested in bookplates, as, it is unnecessary to say, Mr. Allen is a recognized authority on the subject.

S. R. KOEHLER.

(*Dictated.*)

## INTRODUCTION.

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THE CLUB OF ODD VOLUMES accepted some months ago the invitation of the Administration of the Museum of Fine Arts in Boston, to make an exhibit of book-plates in the Print Rooms of the Museum. For a long period the Club's Committee has been working most harmoniously with Mr. S. R. Koehler, the Curator of the Museum's Print Department, and a great deal of precious time and strength has been given to the subject. The Chairman of the Club's Committee has been for a full year most painstakingly and continuously attentive to the work of assembling the plates and arousing a wide-spread interest in the project. The result of all this effort is that the exhibition now opened is confidently believed to be the most carefully chosen, the best arranged and, indeed, from all points of view, the most useful and important to the student of book-plates, as well as to his brother-collector, who regards the book-plate as but a humble by-product of the arts of engraving and design, that has yet been given.

The chief aim of the exhibition is to afford the attentive visitor an opportunity of tracing the artistic development of the book-plate, from its rude beginnings many centuries ago, to the elegant works of the famous masters of the present day. In maintaining this primary purpose of showing the progress of the art of the book-plate, several secondary purposes are also well subserved. In selecting the specimens to be shown the aim has been to obtain plates signed by distinguished, or by at least identifiable engravers, and to disregard those by unknown hands, or by engravers who bear no especial part in the development of the book-plate. Some plates which are not signed, but which upon the best authority, can be assigned confidently to known engravers, are included, and it has also been in mind to make use of dated plates as far as possible. The experienced collector will realize at once, that the exhi-

bition has been planned with the utmost care, and will appreciate both its peculiar value and the amount of labor it has required to gather the plates and to compile the studied catalogue herewith presented.

Something over two thousand plates are listed, and all of these, with the exception of a few loaned by the Museum of Fine Arts and the Public Library of Boston, and ten plates loaned by Mr. Charles William Sherborn, the foremost engraver on copper in England today, are taken from the collections of the members of the Club of Odd Volumes. The visitor will wonder, possibly, why, in the Third Print Room, among the plates used by United States government institutions, public libraries, colleges, etc., so many uninteresting and even extremely ugly things are shown, most of which are, indeed, simply typographical labels of the most tasteless kind. The reason, however, for bringing together this mass of utilitarian hideousness is obvious. It has been gathered with the distinct aim of showing how unsatisfactory the great number of book-plates used by the public libraries, the libraries of colleges and of other institutions of learning, is. There are over eight million volumes in the public libraries of the country, and a very small proportion of them is marked with suitable plates. Hundreds of libraries have been founded by the generous gifts of interested men, and thousands of books are purchased annually with money that is freely given, yet in how few instances does one find the books suitably identified with the donor. Among these institutions, which loan books to the vast army of readers and students throughout the land, and which are thereby given an unusual opportunity of fostering good art, the book-plate is too little regarded. The various public libraries of Boston possess a score of well engraved plates which are exceedingly creditable, and which record the gift, and perpetuate the memory of the giver very acceptably, and which may well serve as an example for others to follow. The renaissance of the book-plate has given a great impetus to the arts of engraving and etching on copper. Indeed, the increased employment of these delightful arts may almost be called a revival, for they were certainly languishing. Today they flourish. This welcome reanimation is widespread.

It is not confined to one nation even, but is really world-wide. It is due to the enthusiasm and industry of many active individuals, interested in books and their treatment. In the early days of the book-plate, the libraries were the leaders among its users; today, they are far behind the private collector of books. It is an interesting fact that of the three earliest authentic book-plates known, two were made for the express purpose of recording gifts of books to public libraries, or at least to the libraries of institutions as distinguished from individuals. Princely gifts were made to libraries of those days, and princely gifts are made to the libraries of today. It is gratifying to observe that several of the wealthy and larger libraries are now using engraved plates of the highest type, but it is very much to be desired that the custom of providing and using a fitting book-plate should prevail more widely.

Although we cannot claim that this is the first catalogue in which the plates are grouped under the names of the engravers and designers, arranged alphabetically (for Mr. J. Carlton Stitt used this method, in a part at least, of his catalogue of the exhibit given by the Liverpool Art Club, in January, 1895), it certainly is the first to deal with the engravers and their work with such fulness of detail, and in the thorough, scientific manner of the expert on engraving. The catalogue was planned and begun before Mr. H. W. Fincham's excellent "Artists and Engravers of British and American Book Plates" was published. In dealing with the engravers, a very brief biographical note has been given to aid in identification, and while there is no attempt at a full detailed description of the plates, the date is given and the manner of signing. As far as practicable, too, the process employed in making the plate has been indicated. This has not been a light task, especially in the case of the modern plates, for there are many processes employed, particularly of the photo-mechanical kind, which aim to resemble hand work closely, and to distinguish between them is not always easy. In the case of plates executed by means of more than one process, as engraving and etching, the one which preponderates is named.

In the first exhibition room (Case 5) the visitor will find an interesting assemblage of designs, copper-plates, blocks,

and trial-proofs, showing the engraved plate in various states, arranged thus to show the book-plate in process of creation. The articles gathered here are representative, and furnish a suitable preface to the rest of the exhibition. In the same room, in Cases 10 and 11, the finished plates are seen doing duty in their intended place,—on the inside of the book's front cover. Here are old books, with old plates in them, and books once owned and read by distinguished men, and their book-plates remain in them. Here is one of the books which Bishop Huet presented to the College of Jesuits, in Paris, very near the end of the seventeenth century; here are volumes from the libraries of Horace Walpole, David Garrick, Charles Dickens, William Penn, Robert Hale, Peter Kemble, Randolph of Roanoke, and George Washington. These are books which give one a foretaste of the good things which attract the collector of book-plates. In the remaining cases in Room 1, are plates from Germany, France, the Netherlands, Italy, Spain, Switzerland, Denmark, and Sweden, while Rooms 2 and 3 are filled with plates produced in Great Britain and the United States. These cover a long range of years, fully four centuries, in fact, and afford an unusual and most instructive panorama of the progress of the book-plate.

The exhibit of present day plates, made by American artists, is very encouraging. Delightful examples of engraving on copper, of etching, of wood-cutting, and of black and white design, reproduced by photo-mechanical processes are numerous. This part of the exhibition is worthy of careful study, and the assemblage of so many examples of so many artists' work, should tend to increase the interest in artistic book-plates very perceptibly.

Although America was one of the last of the nations to be affected by the book-plate revival, it has taken the lead in the matter of artistic plates and in the number of good plates produced, to say nothing of its prominence on account of the number of its engravers, etchers, artists and designers, whose work is of the highest grade. It must be remembered that the great impetus came only about five years ago. In this short time, with the encouragement of enthusiastic collectors, our book-plate engravers and

designers have placed this country ahead of all others in quantity as well as quality of work, for they have produced the greatest number of the finest plates, and the group of widely-known men to whom the credit is due, is larger than any other country can boast. There is today an eager demand from across the Atlantic for the best American plates. At the same time the work of Sherborn and Eve, the leading book-plate engravers of England, is eagerly sought, and the plates of Bell are popular, while every collector is anxious to get as nearly full sets as possible of the work of French, Hopson, Spenceley, Garret, Smith, and Hollyer, who are the foremost American engravers and etchers. There is too a growing number of black-and-white designers whose output demands commendation. In Germany the unquestioned leader is Joseph Sattler, while in the case of France it is difficult to specify any particularly prominent workers in book-plates, though the names of Paul Avril and Aglaüs Bouvenne will occur to many.

Every one then who takes a genuine interest in book-plates congratulates himself upon the position held by the United States and looks forward with great content to the coming centuries when the plates of to-day have become scarce and rare and will excite the comment and speculation of the collectors of those days. But book-plates can never again become so really forgotten and disregarded, or so rare as now, for records and books and collections are better preserved today than ever before, or at least we think they are, and there are many libraries which possess considerable collections, and especially notable is that of the British Museum of some 150,000 examples given by the late Sir Wollaston Franks.

The student of book-plates gives to Germany the honor of originating these marks of book possession, and regards that country as producing the earliest design used as a book-plate. It is true we are told that in Japan the book-plate was in use even in the tenth century, but as yet the statement, though it comes from a good authority, has had little chance of proof. Possibly future years will bring us to the conclusion that China, from which country Japan got her printing art, used the book-plate in even more

remote ages ; still, as far as investigation has gone today, the collector halts at the plate known as that of Hildebrand Brandenburg, and considers it the earliest plate known. This plate is one of the small rude wood-cuts of the fifteenth century, crude in drawing, yet by no means bad. It represents a soaring angel carrying a large shield by its upper corners. On the silver shield is a blue fork-tailed ox, with a black ring in its nose, — the arms of the Brandenburg family. No name or inscription appears, except such as is written by hand. This written sentence tells us that the book in which the plate was found, belonged to the said Hildebrand Brandenburg of Bibrach, who was a monk in the Carthusian monastery of Buchshaim and to which institution he gave the book. These plates are printed on pieces of paper which have printing on the reverse and they are tinted with two or three colors.

Closely associated with this plate is one which was found in the same monastery, and which we know by its similar written inscription was used in books given to the library of the monastery by Wilhelm von Zell. This plate is probably not much removed from the other in point of time. Their date is fixed approximately at 1480. These plates are exceedingly interesting to the collector, and they furnish almost unbounded opportunity for speculation and question. In considering them, one must take also into account the famous "St. Christopher of 1423", the earliest dated wood cut known and which to our great satisfaction was also found in this same monastery of Buchshaim where the Friar Brandenburg and Younker von Zell book-plates were unearthed.

Heineken discovered this engraving pasted on the board cover of a volume which had been given to the monastery by Anna, canoness of Buchaw, but there is no reason to take it for a book-plate. It was one of the "Helglein", and was without doubt the work of one of the Formschneiders of Nuremberg or Augsburg. It is in the heart of Suabia that the earliest wood engravers flourished, and it is a matter of considerable satisfaction to the book-plate collector, that the prints he especially appreciates were made in this very region, within a comparatively short time of the "St. Christopher of 1423". And it is also of some

importance to observe that the earliest use of the book-plate was for the purpose of recording the gifts of private donors to public libraries. The librarian of this old monastery has claims upon the regard and estimation of present-day librarians, and the example he set so long ago is worthy of close imitation today. He made use of the newest and best that the art of his day could supply. It may be noted in this connection, that not only the Formschneider but also the Kartenmaler contributed to the making of these plates. They were colored by hand, as well as cut in the wood.

The plate of Hans Igler, which for a time was considered to precede these, is not now believed to be as early as at first announced. It is a very curious plate and one well worth attention. It is pictorial in character and conveys by its motto not only a striking hint to the possible book-thief, but in connection with the pictorial representation of a hedge-hog, which occupies the centre of the design, a very passable pun. This picture shows the porcupine with a leaf in his mouth trampling on blossoms and leaves, he has apparently plucked in his passage. The motto reads "Hans Igler das dich ein igel küs", which may be said to mean "Hans Igler may a porcupine kiss you."

It gives the book-plate collector great pride and no small content to know that Albert Dürer designed book-plates. It dignifies the object of his patient search. The earliest to bear a date is heraldic, of course, and has the words, "Deus refugium meum; liber Hieronimi Ebner". As is to be expected, it far surpasses the older plates as "a thing of beauty" and in the eye of the collector fully justifies the conclusion of the well-known proverb. Eight years later, Dürer made a plate which is perhaps, more famous,—the plate for his friend, Bilibald Pirckheimer, the Nuremberg jurist, historian, philologist, and royal councillor. This plate is shown in the present exhibition. It is extremely interesting. The central portion presents the arms of Pirckheimer and those of his wife, Margaretha Rieterin. The Pirckheimer arms illustrate the odd punning heraldry of the age, the *birke*, or birch-tree, being undoubtedly in reference to the family name. The Rieterin arms represent a crowned mermaid



with two tails, both being held in her hands. These arms are shown on two shields which are supported by a pair of substantial angels, who also contrive to bear an unusually big helmet and a correspondingly immense crest. The abundance of fruit and flowers and angels (some of the last in evident and quite surprising gayety of action) may denote the wealth of good things that in this life surrounded the owner of the plate. Not infrequently the books which have this plate within the front cover also hold on the back cover the portrait plate (if it is a real book-plate) of the same bulbous-faced jurist. There is another variety of the Pirckheimer plate, signed "J. B. 1529" which the late Sir Wollaston Franks first brought to the notice of book-plate collectors, although it had been mentioned long years ago by Bartsch. It is based on a design by Dürer but not by his hand.

Although signed with the initials "R. A." the plate of Dr. Hector Pömer is ascribed to Dürer, for he in all probability drew the design, the initials being those of the wood-cutter. This book-plate is among the best from the artist's point of view that Dürer made. It is a large one, thirteen inches by nine, showing the Pömer arms, a figure of St. Laurence in the monkish dress (for Dr. Pömer was the Prior of the Abbey of St. Laurence in Nuremberg), and the motto "To the pure all things are pure", in three languages, Hebrew, Greek and Latin. The most interesting copies of this plate known today are in the two folio volumes containing Erasmus's edition of the works of St. Ambrose, which were given by Erasmus himself to Dr. Pömer. They are from Froben's press, and according to Hardy, are today owned by the Rev. H. W. Pereira.

Turning to Bartsch we find a list of about a score of "Armoiries" by Dürer. It would be easy, but not safe, to conclude that these were book-plates. Indeed, it may be well to state here that the collector has need of great care in claiming as book-plates many of the old heraldic engravings he discovers, or in believing too readily the statement of dealers who offer genuine book-plates (so-called). There were many places for heraldic engravings besides on the book cover.

In the sixteenth century, German book-plates become

really numerous, and their value as works of art increases rapidly, though, to many, there is no work comparable to Dürer's. The warm-hearted and well-expressed praise, bestowed upon him in Bryan (Graves's edition), is well worth quoting here.

"Dürer's art is essentially German in character, and those who only admire the Italian ideal, find nothing in it to desire. But in his art we find a noble expression of the German mind, with its high intellectual powers, its daring speculative philosophy, its deep-seated reverence, its patient laboriousness, and above all, its strange love for the weird and grotesque".

Another most interesting book-plate by Dürer is the Behaim von Schwarzbach, which is exhibited here.

We are fortunate, too, in having a copy of the famous Holzschuher plate by Jost Amman, another plate of punning heraldry, in which the wooden shoes, used as charges on the field, refer to the family name. This plate, it must be remarked, is engraved on copper, and is signed "J. A". Amman was a painter as well as an engraver, and his copper-plates are inferior, as a rule, to his woodcuts. He was a prodigious worker, for we know of well over five hundred prints from his woods and coppers.

Another early engraver was Hans Siebmacher, who is represented here by his plate for Andreas Beham. This is an etching and is dated 1595. We have also an anonymous plate dated 1581 and the plate of Henry, Bishop of Augsburg, which bears the figures 1600.

Of the seventeenth century plates we show Georg Ludwig Kirchmair's, which is dated 1611. One of the most important plates of the first quarter of this century is that of the Ducal Library of Bavaria, which is dated 1618. It is known in several sizes and states. The plate of the Thierhaupten Monastery bears the date 1667.

In the eighteenth century the plates are more numerous than ever before and a still greater number of engravers must be considered. Among the representative men of this period, which the Club of Odd Volumes is able to represent, are Martin Tyroff, a German, Daniel Nicolaus Chodowiecki, Joh. Boehm, Jacob Andreas Fridrich, the younger, and engraver to the Duke of Württemberg, Johann

Ulrich Kraus of Augsburg, Franz Leopold Schmittner of Vienna, Franz Xaver Jungwirth of Munich, Peter Fehr of Francfort, I. E. Gericke of Berlin, Joh. Heinr. Wicker of Francfort, and Anna Rosina Wicker, his wife, Johann Martin Bernigeroth of Leipsic, Carl Gottfried Nestler of Dresden, and Joh. Rud. Schellenberg of Switzerland.

Coming to the present century and the modern plates, we find Emil Doepler, Jr., a Berlin lithographer, Prof. A. M. Hildebrandt, whose designs are usually reproduced by lithography, and Clemens Kissel of Mayence, Ernst Krahle of Vienna and Eduard Lorenz Mayer of Hamburg, whose works are reproduced by photo-mechanical processes. Among the best known of all the present day German book-plate designers, however, Joseph Sattler is far-and-away the best.

In 1895, the late F. Warnecke published in England a series of forty-two plates designed by Sattler, which at once took the attention of collectors everywhere as the most remarkable and original drawings for book-plates which had been seen in a long time. In his preface to these plates, Herr Warnecke said: "Sattler proceeds by a method of his own. Heraldry is almost entirely neglected, most of the plates bearing emblematical or allegorical designs. His ideal is Albrecht Dürer, but he does not copy him. Whether he is worthy to be called a disciple of this great master the following plates will show. That his designs are original and exquisitely executed no one can deny. Though some of the sketches are fantastic or grotesque, we cannot quarrel with the artist on that account. It must be remembered that he has not been free to consult his own taste only he has had to study also the tastes of his employers. Be that as it may it is certain that every true amateur and collector will greet with favour this work of a young and promising artist, whose drawings have already — 1893 — won for him a "mention honorable" in the "Salon de Paris".

Herr Warnecke is inclined to compare Sattler's work with that of the late Aubrey Beardsley and considers it rather remarkable that two such similar and peculiar geniuses should have arisen at about the same time. Another artist whose work has been attracting attention is Fritz Erler of Munich.

In summing up the history of the book-plate in Germany, after an examination of the works already mentioned and those of such artists too as Holbein, Hans Sebald Beham, Lucas Cranach, Johann Troschel, Wolfgang Kilian of Augsburg and Virgil Solis, one is inclined to agree that, like the art of printing, which sprang full-grown into the world and whose first performances have never been improved upon, if even equalled, the art of the book-plate reached during its very early years a degree of perfection that may well stand, and does in fact, to a large extent, as the model of to-day. The early German plates are rough, but strong. They never became delicate, though losing something of their rudeness as years pass on, and to-day the best German designers are distinctive and firm, while the older examples retain their marked superiority over the work of other nations.

The earliest dated book-plate which France can boast is the simple typographical label bearing the words:

EX BIBLIOTHECA CAROLI ALBOSII E. EDUENSIS

EX LABORE QUIES.

1574.

It belonged to Charles d'Ailleboust, Bishop of Autun, who died in 1585. This label and the manuscript *ex libris* (and here one naturally drops into the use of this term in place of the better one for general use, book-plates, because its use is sanctioned by the authorities and because it fits the present object of remark better than the other) which is often found in the early French books, are typical of the earliest book-plates in France. Frequently one comes across a written note beginning with the expressions "*Ex Libris Domini*," "*Ex Libris Monasterii*" and "*Ex Libris Conventua*", in the old books, which takes the place of the engraved book-plate. Ecclesiastical book-plates are not very numerous in France, or very old. The earliest dated armorial book-plate was engraved by Léonard Gaultier in 1611 and was for the books of Alexander Bouchart, Vicomte de Blosséville. There is one dated 1613 and one in 1644, which, with the already mentioned plate recording the gift of Dr. Peter

Daniel Huet, to the Paris Jesuits, about completes the list of seventeenth century dated or signed plates.

French book-plates are, as Hardy observes, interesting on account of their owners more than by reason of their engravers, though it is, of course, a pleasure to come across plates by Boucher, Eisen, Gribelin or Gravelot. But the plates of the monarchs, the women, the authors, and the statesmen of France have a special interest. The plates of Emeric Bigot, the bibliophile, and of Alexander Petau, who collected fine books and manuscripts, the plates of Pierre Segurier, of Louis XV. and his three daughters, Madame Victoire de France and the Princesses Adelaide and Sophie, of M. de Joubert, of Gueuelette the dramatist, of Madame Roland, of Lavoisier, of Charlotte Corday, of the Chevalier d'Eon, of Madame de Staël, of de Piis the dramatist, of Napoleon's brother Lucien, which bears the inscription "*Ex Bibliotheca Principis Canini*", of Alphonse Karr, of Maximilian, Emperor of Mexico (which properly belongs in the American lists but is mentioned here because of its owner's connection with Napoleon III.), of the Duchesse de Berry, of Leon Gambetta, of Victor Hugo, of Theophile Gautier, of Paul Lacroix, which has the words "*P. L. Jacob Bibliophile*", of Charles Monselet, and of the Vicomtesse de Bonnemains are instances.

The book-plate of France is different from that of all other countries: for a time it displays heraldry; for a time it is ornate and exceedingly pretty; plain styles have their vogue and during certain periods no one shows any heraldic trappings. One reason why the book-plate has not been so popular in France as in other countries, is because of the attention given in that country to the binding of books. Far prettier possibly, certainly more aristocratic, is the special binding of elegantly tooled morocco, with the arms or device of the owner elaborately inlaid or stamped thereon. To these outside marks of book possession collectors generally have given the name "*super libros*", though in France they are included in the term "*ex libris*" along with the printed plate. In this exhibition one may see a most interesting sequence of finely bound books showing the *super libros* of royalty in France

from Henry III. to Napoleon III. Grolier, who used no book-plate, used to have the following line stamped upon many of his bindings :

JO. GROLIERII ET AMICORUM.

And by this he proclaimed himself more generous in spirit than most of his successors in the love of books prove themselves to be.

The other Continental countries may be disposed of with a word. Book-plates are in use and old examples are known in all of them. Sweden has a plate dated 1575, Switzerland has one bearing the figures 1607, Italy has one dated 1623, and examples of Spanish, Danish, Russian and Austrian book-plates, while not so numerous, find their way into the collector's album.

In England the book-plate has been more generally used than anywhere else, and its examples have been studied more than those of any other country. Lord de Tabley originated the division into styles which still obtains among collectors, and which is likely to endure, with few changes, as long as book-plates are collected, exhibited, written of, and talked about. What is known as the "Early English" style is chiefly characterized by the arrangement of the mantling, which usually is made to envelop the shield of arms, spreading out at the sides like a mass of foliage. These plates were in use previous to the eighteenth century. From about 1700 to 1745, the prevailing style was very conventional in decoration, and was remarkable for its solidity rather than for its gracefulness. The two sides of the shield exactly coincided, and the whole arrangement was rather stiff and formal. It resembled the furniture of the day; it was massive, wooden, imposing from its very weight. This style is known as the "Jacobean".

The Chippendale style came in with the new ideas in upholstery and furniture making, which the famous T. Chippendale introduced into England. The decorative art of the day was greatly influenced by his ideas, and the book-plate, which is, in all countries, exceedingly susceptible to the changes of style, at once lost much of its old stiffness, and took on some of the grace and lightness of

Chippendale's cabinets and chairs and coverings. After this had held sway long enough, there came into use a plate, less abundant in decoration, relying principally upon a ribbon, and a wreath or spray of palm or holly for its effect. The shield of arms was plain in design, and was placed over a ribbon which carried the motto, while on either side there rose sprays of holly tied with a ribbon in a big bow-knot at the bottom. This is called the "Ribbon and Wreath" style. After this came the Plain Armorial which discarded all attempts at decoration, and was an unadorned coat-of-arms. All along, with these various styles, there ran the pictorial plates, the allegorical, the library interior, the literary, the portrait, the book-pile, and the trophy, all of which, unless it be the last, are sufficiently explained by their very names. The trophy plate is one in which the principal decoration is supplied by the introduction and careful disposal about the shield, of any number of military accoutrements, such as flags, cannon, muskets, drums, and similar implements. Ladies' plates are now a distinct branch, and a goodly number of lady designers are now making plates. This rapid survey of the principal styles will enable the visitor to place the specimens seen in this exhibition, and for a further study of them, he must be referred to the many books on the subject.

The earliest dated plate England can boast was owned by no less a personage than Sir Nicholas Bacon and bears the date 1574. Earlier by something like half a century is the plate that once graced the books of Cardinal Wolsey, a gorgeous ecclesiastical affair, but having no date. It is quite out of the question to enumerate here the many interesting plates which England has yielded up to the investigations of the collectors. The present exhibition is rich in good examples and there is abundant opportunity for comparison and study. To the experienced collector no less than to the tyro does the collection commend itself.

In America, within the borders of the United States at least, the earliest known dated plate was owned by Governor Dudley and bore the following inscription, "His Excellency, Joseph Dudley, Esqr., Governor of New England, 1702". The plates of William Penn and Thomas

Page (the last being from Virginia) are dated 1703, and in the next year there are two, those of Thomas Prince, and the Society for Propagating the Gospel in Foreign Parts, which is perhaps not rightfully claimed as American, though the copies so classed were certainly used in the American Colonies. Very probably the colonies got the book-plate fashion from England. Beyond question books with plates in them came over with many a party of the richer adventurers, and as the country grew and prospered we know that books and plates were ordered from the old country. These went more to the places south of New York than to those north of that city, for in New England most of the early book-plates were made by native self-taught engravers on copper, whose work of course was rougher than that of the London experts.

These book-plates of the early period are extremely interesting for two good reasons. The memorials of important old families are always attractive, and the first native work in any branch of worthy effort possesses a peculiar value. So then we find many plates that are interesting by reason of the position of their old owners, in colonial matters, either as lawyers, statesmen, soldiers, ministers, professional men or laymen of "parts". Then too, when a plate bears a signature, or can be accurately assigned to a known engraver, it rises in the estimation of the collector. One of the best and most popular makers of book-plates in old New England days was Nathaniel Hurd of Boston, whose work was done for the best families and was the best that could be had in the colonies. The few book-plates that we know were done by the hand of Paul Revere, the Boston patriot, have also an especial value and one of them has the distinction of having sold at auction for the highest price yet paid for an American plate. This is the Epes Sargent.

Other important men in the New England group were Abel Bowen who was the first wood-engraver in Boston, and whose Harvard College plates are much prized, Joseph Callender, a Boston-born engraver of whom little is known, Henry Dawkins, who according to Dunlap was from New England and who engraved the wildest sort of Chippendale plates, Nathaniel Dearborn who was asso-



ciated with Bowen here in Boston, Amos Doolittle, the famous Connecticut engraver, who made several plates for societies and libraries, notably one or two for the literary societies at Yale, Gideon Fairman of Connecticut, John Mason Furnass, nephew of Hurd, who engraved the rare Eli Forbes plate, Harris and Hill of Boston, Jocelyn of New Haven, Thomas Johnson who reposes in King's Chapel Burying-ground, and James Turner who engraved the exceedingly rare plate of John Franklin of Boston.

The New York and southern group comprised, besides Maverick, who was the best known, John Boyd, Edward Gallaudet, Abraham Godwin, Francis Kearney, William Rollinson, Smithers, Sparrow of Annapolis, Thackara, Trenchard, and Vallance. As the visitor examines the numerous examples of these engravers' work, he should not judge them too harshly from the artistic stand-point, nor compare them too sharply with the examples of the same date which were made across the Atlantic. The conditions under which these men worked was very different from those of the English engravers, and considering all the disadvantages under which they labored their book-plates are remarkably good.

The prolific period of these early American plates was during the last quarter of the eighteenth century. After the War of 1812, there was a continual diminution in the number of book-plates engraved and presently there began a period when for quite a stretch of years the output was very limited. Along about 1850 the custom began to revive and plates were made in greater numbers, but the real revival is now upon us. During all the periods since the introduction of book-plates in this country there has been a great number of typographical labels. These abound in a number of different combinations of wood-cut and type-set designs, and are chiefly interesting as indicating a very general desire to give books a personal mark, even if it could not be, for any reason, on the elaborate scale of the engraved specimens.

As we come over into the present day, we are met with a profusion of plates, and a large number of workers with graver, needle, and pencil, whose product is of great value. Edwin Davis French of New York, William F. Hopson of

New Haven, J. Winfred Spenceley of Boston, Edmund H. Garrett of Winchester, Howard Sill of Baltimore, Sidney L. Smith of Boston, Samuel Hollyer of New York, and Schweinfurth of Boston, Louis Rhead, George Wharton Edwards, D. McN. Stauffer, Henry C. Eno, and Thomas Tryon, all of New York, are among the best known of the engravers and artists of the day who design and execute book-plates. Edwin A. Abbey and Henry Sandham have made one or two highly-prized designs.

The plates of the present day in this country are generally free from heraldic insignia, though they are sometimes used. The late Eugene Field used a very simple and effective book-plate showing the old Field coat-of-arms, but Dr. Oliver Wendell Holmes chose for his design the nautilus, which he had long before celebrated in verse, which will never die. The aim to-day is to express the personal bent of the owner, his pursuits, his favorite books and authors, his especial delights in collecting. Pictorial features and actual representations of interiors or pleasant views, historic buildings or even famous portraits are frequently incorporated in the design.

The earliest collector of book-plates of whom record is left, is Miss Jenkins of Bath, England, who about the year 1820 was an active student of these delightful marks of book ownership and whose collection reached the respectable proportions of over 5000 specimens. In the thirties, Dr. Joseph Jackson Howard began collecting, and by the year 1877, he had amassed 20,000 examples. He absorbed the collection made by Miss Jenkins, which was contained in four quarto volumes and was sold at the auction rooms of Messrs. Puttick and Simpson, as well as the collection formed by Dr. Wellesley of Oxford, which was devoted almost entirely to Continental plates and which contained a great number of remarkably fine things. Bagford, of course, gathered book-plates, but not with particular relish and the few he owned are in the British Museum today. It is beyond question true, that *bona fide* book-plates had found their way into many of the great and small collections of prints which were made before this time, but it seems probable that the book-plate was not regarded interesting, *per se*, until the present century.

In 1823 the "Gentleman's Magazine" contained a contribution from one "C. S. B." who mentions the Fust book-plate and those made by Hogarth. The first use of the term "Book-plate" to distinguish these charming engravings, is, so far as is known today, found in John Ireland's "Hogarth Illustrated", whose first volume was published in 1791. Ireland says "the works of Callot were probably his (Hogarth's) first models, and shop-bills and book-plates his first performances". Were it not practically certain that Hogarth engraved the book-plates of John Ireland and Elis Gamble, as well as one for his own use, and a few others, it might not be safe to take this use of the word as a deliberate reference to the particular bits we are considering, for the expression might easily have been used in reference to the plates for regular book illustration. Indeed we have a case in point. For some time it has been the habit of book-plate collectors to refer to a passage in the diary of Samuel Pepys as the first mention in print of the book-plate. The researches of Mr. Henry B. Wheatley, however, lead that unquestioned authority to state in his new edition of the great Diary, that this passage does not refer to the book-plates which the vain old babbler used to denote his ownership of books, but concerns quite a different subject, namely, the preparation of four engraved plates of the King's dock-yards. The passage occurs under date of July, 21, 1668, and reads as follows:

"21st. . . . So home to the office, where all the morning, and so to dinner, and then all the afternoon at the office, only went to my plate-maker's, and there spent an hour about contriving my little plates, for my books of the King's four Yards."

In a foot-note, Mr. Wheatley refers to the use book-plate collectors have long made of these lines, and calling attention to an entry under date of the 27th of the same month, which more fully explains what these plates were, completely upsets the view hitherto held.

About the middle of the last century, a book-seller named Joseph Barber plied his trade in Newcastle. Thomas Moule reproduces on page 367 of his "Bibliotheca Heraldica", a curious excerpt from an old copy of the

"Gentleman's Magazine", which refers to a large copper plate of the equestrian statue of King James which Barber had published, and which was embellished with an enclosing frame made up of the arms of the gentlemen and ladies who had subscribed for copies of the print. In this excerpt, it appears that Barber wishes to call the attention of his subscribers to his intention of cutting up the large copper, and of selling to their various owners, for the further sum of 2s. 6d. each, the pieces which contain their arms. In explanation of this attempt to get a double price out of his customers, he says:

"The design of this proposal is a useful and necessary embellishment, and a remedy against losing books, by lending, or having them stolen; by pasting one print on the inside of the cover of each book, you have the owner's name, coat of arms, and place of abode, a thing so useful and the charge so easy, 'tis hoped will meet with encouragement".

This early reference to the book-plate, though it is not so named, is very interesting, and so is the fact that books are still preserved having "on the inside of the cover", prints from the coppers advertised by the enterprising Barber.

The interest in book-plates as an object worthy the attention of the collector spread very gradually. Until quite recently, one may say, the few who knew what they were and what was interesting in them, could purchase them at a penny a piece, without distinction as to age, size or any of the other features now eagerly regarded as adding to the value of a plate. There are many collectors in England who remember the good old days when both in London and along the quays of Paris they could stuff their pockets with good plates for almost nothing. But those days have passed away and today the book-plate has a marketable value, is sold at auction, is listed in catalogues, nay, even has risen to the dignity of having a good sized catalogue published in which nothing but book-plates are considered, and has still further been honored with a book by no less an authority than Mr. J. H. Slater, which gives the sale prices of some three hundred good examples.

The first book devoted wholly to the consideration of book-plates was "The Study of Book-Plates", by Hon. L. Leicester Warren (the late Lord de Tabley), which was published in 1880. Lord de Tabley was a choice poet and a ripe scholar, and he approached his subject with a mind well stored with information and with an imagination which fitted him to write of these plates and the collector's delight in them, with rare grace. The book is hard to get now, but those that have it may rest assured that in spite of all that has been written on this subject since its appearance, they still possess absolutely the best work, the only one that is indispensable. The interest which this book excited was communicated by one book-lover to another until a considerable territory was affected and the contagion spread across the ocean in several directions, reaching France, Germany, Sweden and the United States at about the same time. Societies of collectors were formed soon after, the first being The Ex Libris Society, whose headquarters are in London and which was started in 1891. The interest in the subject spread beyond all conception, a literature began to spring up, and almost before it was realized, the book-plate had passed out of the hands of a few quiet and scholarly men who loved them, and had become a popular hobby, in which at first only bookish men were interested, but which at length, and in a surprisingly short time, was taken up by many who had no especial interest in books, but wished to be collecting the popular thing.

And so it came about that within a dozen or fifteen years from the publication of Lord de Tabley's delightful book, the collecting of book-plates was a wide-spread "fad". This is a word your genuine collector hates to have applied to this interesting branch of collecting, yet it is a fit one with which to describe the situation today. Plates are "collected" by persons who have little interest in them and whose idea of collecting is to buy wholesale, and to purchase, at whatever price, the plate that few collections can boast. It is true that all this has resulted in what may be called the science of book-plate collecting and has caused a money value to be set on the best plates, all of which brings certain advantages. Still those can

be found who do not care for the publicity now attached to the whole subject, and who would be glad to return to the old days of quiet exchange and of correspondence with chosen friends of congenial mind, of unbothered investigation which returned information it was not necessary to publish.

One of the great trials of the careful and genuinely fond collector of book-plates today is that he is classed with those whose ways are different from his and are of the sort that merit and receive condemnation. It is a new instance of an old experience, — the good suffering with the wicked.

Now and again criticism of the collector appears in the public prints and very often some well-meaning collector attempts to make reply to the scathing remarks of his accusers, but such contests are of doubtful value. There are collectors and collectors. There are those who have no sense, and who will maltreat a book to get the plate from its dainty cover, and there are those who know when to take a plate from a book, and when to take book and plate and let them remain the inseparable companions they were meant to be. Collecting book-plates is an entirely worthy and laudable pursuit. It serves many good purposes. It preserves interesting mementos of by-gone worthies in several walks and grades of life, which have been for years disregarded and thoughtlessly destroyed. It preserves books and the memories of their writers, as well as the works of engravers whose names are known round the world. It adds not a little to the sum of interesting information that helps the days to pass pleasantly, and it gives joy and comfort to many a lover of books and prints as he sits by the wood fire and displays his treasures to his interested caller.

But beyond his value as a preserver of things likely to be lost and the re-awakening of an interest in persons and things well-nigh forgotten, the book-plate collector is of value to the present and the future years. He has exerted a wonderful influence on the art of design and has put new life in the fast dying art of copper-plate engraving. In summing up these points wherein the book-plate hobby (for this word is quite satisfactory) is of value, no mention has been made of the inward delight and mental pleasure of

the collector himself, which is not to be overlooked, for though it cannot be measured and weighed, it contributes its share to the pleasure of the passing days, and innocent enjoyment is gain.

JOHN P. WOODBURY.

HENRY S. ROWE.

FREDERICK W. FRENCH.

CHARLES DEXTER ALLEN.

*Committee of the Club of Odd  
Volumes on Book-Plate Exhibition.*









TO THE  
LIBRARY

## **SOME OF THE WAYS OF MAKING BOOK PLATES.**

### **DESIGNS, PLATES, BLOCKS AND TRIAL PROOFS.**

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**1.** Design by E. B. Bird, Boston, for Chas. H. Taylor, Jr.

**2.** Proof from the engraved plate made by E. D. French, New York, from the design No. 1.

**3.** Three designs for book plates made by E. D. French for the Club of Odd Volumes. (See No. 1701 of this catalogue for a proof from the plate engraved by Mr. French from the design selected.)

**4.** Copperplate, engraved by E. D. French, from his own design, for John P. Woodbury. (The plate is steel-faced, and coated with wax, to prevent its rusting.)

**5-9.** Progressive trial proofs printed from the plate No. 4 while it was in process of engraving. With No. 5 the photograph is shown which the designer utilized in drawing the Woodbury Library interior in the upper part of the plate.

**10.** Copperplate, with the portrait of Thomas Gaffield, etched by W. H. W. Bicknell, Winchester, Mass., for the Museum of Fine Arts. (The plate is steel-faced, and coated with wax to prevent its rusting.)

**11.** Proof from the plate No. 10.

**12.** Woodblock, from a design by A. F. Iaccaci, New York, engraved by John Andrew & Son, Boston, for A. L. Hollingsworth.

**13.** Proof from the block No. 12.

## HOW BOOK PLATES ARE USED.

### I. E. BOOK PLATES IN PLACE IN BOOKS.

14. The *Peter Daniel Huetius* gift book plate, dated 1692, in "Memoires de Messire Jacques de Saulx", Paris: 1691. (On the fly-leaf: Fran Baring. 1824. London.)

15. The bookplate of *William Lucy, Esq.*, of Charle-cote in Warwickshire, in Fuller's "The Holy State", Cambridge: 1642. Below the plate named is another, belonging to a later member of the same family, and below that again, the plate of the present owner of the book.

16. *Horace Walpole's* bookplate, in "Le Gemme Antiche Figurata di Michel Angelo Causeo de la Chausse", Rome: 1700. Walpole's signature, with date 1740, is on the fly-leaf.

17. *David Garrick's* bookplate, signed: I. Wood in et Sc., in De Beauchamps's "Recherches sur les theatres de France", Vol. I, Paris: 1735. F, p. 108.

18. Bookplate of the "*Library of the Duchy of Cornwall, Founded by his Royal Highness George Prince of Wales, 1783*", in "Reliquiæ Wottonianæ", London: 1672. On the fly-leaf is the plate of the present owner.

19. *Percival Lewis's* bookplate, in Murphy's "Life of David Garrick", Vol. I, London: 1801.

20. *Hon.<sup>ble</sup> George Agar Ellis's* bookplate, in Priorato's "Histoire du Ministère du Cardinal Mazarin" [translation from the Italian], Paris: 1672.

21. *Paul de Wint's* bookplate, in Descamps's "La vie des peintres", Vol. I, Paris: 1753.

22. The bookplate of *Edward Solly, F. R. S., F. S. A.*, in Waller's "Poems, c.", London: 1711.

**23.** Bookplate with the monogram *IN*, in Leigh Hunt's "Foliage", London: 1818. On the fly-leaf is *Charles Conway's* plate, which has been attributed to Wm. Blake. This would seem a wrong attribution, however, unless the engraving only and not the design is by Blake. F, p. 10, under "Blake", does mention such a plate.

**24.** *Lord Leigh's* bookplate, in Leigh Hunt's "The Descent of Liberty", London: 1815.

**25.** *William Bennet Martin's* bookplate (Warwick sc 145 Strand.), in Granger's "A Biographical History of England", Vol. VI, London: 1824. (F, p. 102.)

**26.** *Samuel Sharp's* bookplate, laid against the fly-leaf of Johnson's "Typographia", Vol. I, London: 1824.

**27.** *Edward Hailstone's* bookplate, printed in gold on leather, in "The Young Lady and Gentleman's New Riddle Book", London: N. d.

**28.** *Charles Dickens's* bookplate, in Pope's "The Iliad of Homer", Vol. I, London: 1853. Below is the label of the auction sale of Dickens's books, and on the fly-leaf is the plate of the present owner.

**29.** Bookplate of "*William Penn Esq<sup>r</sup>. Proprietor of Pennsylvania: 1703*", on reverse of title-page of John Norton's "The Orthodox Evangelist", London: 1654. (A 656.)

**30.** Bookplate of *Robert Hale Esq<sup>r</sup> of Beverly*, engraved by N. Hurd, in Vol. V of "The History of Sir Charles Grandison". (Titlepage wanting.) Above the plate is written: "Edw<sup>d</sup>. J. Davenports — Cambridge Oct. 1825". (A 339.)

**31.** *Peter Kemble's* bookplate, signed: I Lewis sc, in D'Anvers's, "The Craftsman", London: 1727. (A 450.)

**32.** *George Washington's* bookplate, in Justamond's translation of "The Private Life of Louis XV", Vol. II,

Dublin: 1781. On the titlepage is Washington's autograph. An impression of the spurious Washington plate is inserted opposite the genuine one. (A 913; see also A, pp. 91 and 94.)

33. *John Randolph of Roanoke's* bookplate, in Heinsius's edition of Aurelius Prudentius Clemens, Amsterdam: 1667. (A 714.)

34. *Henry Laight's* bookplate, signed: P. Maverick sc. Newark N. J., in William Smith's "History of the Province of New York", Philad.: 1792. (Not in A.)

35. *J. K. Paulding's* bookplate, in Colvin's "Historical letters", Georgetown, D. C.: 1821. (A 647.)

36. *The Harvard College "Detur" plate, of MDCCC-XXX* (with IX added in ink), in Mrs. Jameson's "The Romance of Biography", Vol. I, London: 1837, given to Jacob Cushing Merrill. (Not in A.)

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37. *Society for Propagating the Gospel.* This is a different version, — not a different state; but another engraving, — of the plate, No. 1783 of this catalogue. It is bound into a copy of Eliot's Indian Bible, of the edition of 1685. Underneath the plate is printed in type: "Printed by order of the Society, John Chamberlayne, Secretary". This would seem to indicate that it ought to be found in all copies of the Eliot Bible, but of the copies now known, this is the only one which contains it. On a comparison with the plate shown under No. 1783 the differences will be readily seen, the most obvious being, that the sun is without rays, and that the scroll below, instead of containing the "Gift" inscription, is filled up with an engraved tint. At the back of the book still another impression of the same society's plate is bound in, which, at first sight, appears to be of the same version as No. 1783, but with the date, 1704, almost erased. Closer examination, however, reveals quite a number of differences, which would seem to show that it is from the retouched plate.

## BOOK PLATES.

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### I. GERMANY AND SWITZERLAND.

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**A.** 16. CENTURY TO ABOUT 1<sup>st</sup> HALF OF 19. CENTURY.  
*Arranged approximately in chronological order. The biographical details mostly taken from Nagler's "Künstlerlexikon."*  
*The references are to W = Warncke, "Die deutschen Bücherzeichen", Berlin: 1890.*

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**Dürer, Albert**, painter, designer, and engr., born Nuremberg 1471, died there 1528. — **38.** *Behaim von Schwarzbach*. (Name not given.) Woodcut. Not signed. W 156, who, however, attributes the design to H. S. Beham. **39.** *Bilibald Pirkheimer*. Woodcut. Not signed. W 1584. **40.** *Hector Pömer*. Woodcut. Signed: R. A. 1521. W 1593.

**Amman, Jost**, painter, and etcher, born Zurich 1539, died Nuremberg 1591. — **41.** *Holzschuher*. (Name not given). Engr. Signed: I. A. Not dated, but W 892 gives the date, 1580, in parenthesis.

**1581. Anonymous.** — **42.** *B. S. E. D. S. F.* (Barth. Scholl, suffragan bishop of Freising). Woodcut, colored by hand. Dated MD.LXXXI, the date restored. Not in W.

**1600. Anonymous.** — **43.** *Henry, Bishop of Augsburg*. Woodcut. Dated 1600 in type. Not in W.

**Sibmacher, Hans**, designer and etcher, of Nuremberg where he died 1611. — **44.** *Andreas Beham der Elter*.



Etching. Not signed. Dated 1595. W 158. (W merely attributes this plate to Sibmacher. Andresen, "Deutscher Peintre-Graveur", II, p. 329, No. 106, assigns it to Sibmacher without hesitation, but calls it merely "The Arms of Andreas Beham", not his book-plate.)

**Heumann, G. D.**, engr. Nuremberg ? 17. century ? — **45.** *Library founded by Joh. Fenizer*, Nuremberg, died 1629. Engr. Signed: G. D. Heumann sc. Not in W.

**1611.** Anonymous. — **46.** *Georg Ludwig Kirchmair*. Engr. Dated 1611. W 995.

**1618.** Anonymous. — **47.** *Library of the Dukes of Bavaria*. Engr. Dated 1618. W 1370.

[1645.] Anonymous. — **48.** *Johann Friderich Löffelholz*. Engr. Not dated, but W 1178 gives the date, 1645, in parenthesis.

**1649.** Anonymous. — **49.** *Nameless Plate*. Armorial. Motto: Res Arduus Honor. Both this and the date, 1649, in ink. Not in W.

[1660.] Anonymous. — **50.** *Hanns Martin Löffelholz*. Engr. Not dated, but W 1180 gives the date, 1660, in parenthesis. **51.** *Hanns Martin Löffelholz*. Engr. Not dated, but W 1181 gives the date, 1660, in parenthesis.

**1667.** Anonymous. — **52.** *Monastery at Thierhaupten*. Engr. Dated 1667. W 2169.

**Grassanter, F.**, engraver (amateur?), 1672. — **53.** *C. R.* (Monastery of Roth?) Engr. Signed: f: grassanter. Dated 1672. Not in W.

**1687.** Anonymous. — **54.** *P: M: Io: Bap: Phil: Luti: Leop: P: Invictis Imp: R: Conc: Italus Anno D: 1687*. Engr. Not in W.

**1696.** Anonymous. — **55.** *Joseph Francis, Bishop of Freising*. Engr. Dated 1696. W 557.

**Lohrmann, F. A. A.**, 17. century. — **56.** *G. I. Weickmann*. Engr. Signed: F. A. A. Lohrmann. W 2392.

**1700. Anonymous.** — **57.** *Monastery of Niederalteich*. Engr. Dated 1700. W 1459.

**Fridrich, Jacob Andreas**, the younger, engr. to the Duke of Würtemberg, died 1779. — **58.** *Gottlieb Ettling*. Engr. Signed: Iac. Andr. Fridrich, Ser. Duc. Würt. Sculptor aul. Sc. A. V. W 485.

**Kraus, Johann Ulrich**, engr. and designer of Augsburg, died 1719. — **59.** *Von Uffenbach*. Engr. Signed: J. U. Kraus. sculp: W 2240.

**1719. Anonymous.** — **60.** *Monastery of Schefflarn*. Engr. Dated 1719. W 1878.

**1720. Anonymous.** — **61.** *Leopoldt Peisser*. Engr. Dated 1720. Not in W.

**Sy**, possibly **Sysang, Joh. Christoph**, engr., born Leipsic 1703, died there 1754. Another **Sysang** worked in Prague from 1720–38. — **62.** *Christian Ernst Graf zu Stolberg*. Engr. Signed: Sy sc. Dated 1721. W 2116, where the signature is wrongly given Sg.

**1725. Anonymous.** — **63.** *I. B. P. H.* (Joh. Bapt. Pucher Högelwörth.) Engr. Dated 1725. W 863.

**Scholtze, C.**, early 18. century. — **64.** *Graf von Schaffgotsch*. (Name not given.) Engr. Signed: C. Sholtze [sic!] fecit. Dated 1725, the last two figures in ink. W 1863. (See on same sheet with C. Winckler, No. 68.)

**1732. Anonymous.** — **65.** *Freiherr von Coreth*. Engr. Dated 1732. W 344.

[1735.] **Anonymous.** — **66.** *B. A. Z. W.* (Monastery of Weisenau.) Engr. Not dated, but W 2409 gives the date, 1735, in parenthesis.

**1739. Anonymous.** — **67. Monogram**, apparently R. C. C. R., in a wreath. Engr. In writing: Halae 1739. Not in W.

**Winckler, C.**, 18. century. — **68. Graf von Schaffgotsch.** (Name not given.) Engr. Signed: C: Winckler fecit. W 1864, where the written date 1740 is given, but there is no date on the impression here shown.

**Schmitner (Schmittner), Franz Leopold**, engr., of Vienna. Flourished about 1740. — **69. Freiherr von Raigersfeld.** Engr. Signed: F. L. Schmitner sc. Viennæ. W 1689.

**Heumann, Georg Daniel**, designer and engr., born 1691, died 1759. — **70. Ex Bibliotheca Kerniana.** Engr. Signed: G. D. Heumañ fecit. W 983. **71. Nameless plate.** Motto: Non tota perit. Engr. Signed: G. D. Heumañ fecit. 1743. Not in W.

**Reinhardt, A.**, 18. century. — **72. Joh. Christoph Seiff.** Engr. Signed: A. Reinhardt sc. Dated: CIO IO CCXLIII. W 2016.

**1744. Anonymous.** — **73. Monastery of Polling.** Engr. Dated 1744. W 1601.

**Jungwierth, Franz Xaver**, engr., born Munich, 1720, died there 1790. — **74. Franciscus Praepositus** etc. (at Polling). Etching. Signed: Iungwierth del. et Sc. M. Dated 1744. W 1604.

**1746. Anonymous.** — **75. Library of the Dukes of Bavaria.** Engr. Dated MDCCXLVI. W 1377.

**M.** Early 18. century. — **76. G. H. F. C. Count Lepell.** Engr. Signed: M: Sc. W 1135, who reads the initials of the owner G. H. E. C. and places the engr. in the 17. century.

**Fehr, Peter**, engr. at Francfort o. M., first half of 18. cent. — **77. Joh. Mich. von Loen**. Engr. Signed: P. Fehr fecit. W 1189.

**175-.** Anonymous. — **78. Monastery of Oberzell**. Engr. Dated 175-. W 1487.

**1751. Anonymous.** — **79. Heinr. Balth. Andr. Seiz**. Engr. Dated: MDCCLI. W 2022.

**Striedbeck (Stridbeck), Johann**, engr., who worked at Strasburg, at Basel and at Augsburg, and died about 1755. — **80. Nameless plate**. (Bookplate of a Bishop.) Engr. Signed: I. Striedbeck del. et sc. Argent. Not in W.

**1755. Anonymous.** — **81. Frantz Peter Zeltner der Aeltere**. Engr. Dated 1755, the last two figures in ink. W 2546, who, however, gives the date 1768.

**Nilson, Johann Esaias**, designer, painter, and engr., born Augsburg 1721, died there 1788. — **82. Joh. Reis**. Engr. Signed: J. E. Nilson, fec. 1756. W 1695.

**Gericke, I. E.**, engr., Berlin, 18. cent. — **83. I. C. v. Moehsen, M. D.** Engr. Signed: I. E. Gericke, sculps. Berol. 1757. Not in W.

**Tyroff, Martin**, designer and engr., born Augsburg 1705, died Nuremberg about 1758. — **84. Kellner**. Name not given. (Traces of some letters, apparently I. C. K., visible below.) Engr. Signed: M. Tyroff fec. (W says "fecit".) W 973. **85. E. F. C.** (Monogr.: Ernst Friedrich Carl, Duke of Sachsen-Hildburghausen.) Engr. Signed: Martin Tyroff del. & sc. Norimb<sup>a</sup>. W 1832. **86. Benj. Stabenau**. Engr. Signed: Tyroff del. & sc. Norimbg. W 2071.

**Osterländer, Dr.**, 18. century. — **87. Joh. Bern. Nack**. Engr. Signed: Dr. Osterländer Inv. De St. Hilaire del. et Sc. 1759. W 1422. **88. Joh. Bern. Nack**. The

same design, engr. by **Joh. Heinr. Wicker**, born Francfort o. M. 1723, died 1786. Signed: Wicker sc. W 1423.

**Bernigeroth (Berningroth), Johann Martin**, engr., of Leipsic, died 1767 in his 54. year. — **89.** *Aug. Schultz.* Engr. Signed: Bernigeroth sc. Lips 1762. Not in W.

[1762.] **Anonymous.** — **90.** *Karl Ferd. Hommel.* Engr. Not dated, but W 897 says that the date, 1762, is engraved under the statue of Apollo.

**Steinberger, Leonhard Michael**, engr., born Augsburg 1719, died 1766. — **91.** *Collegium Evangelicum of Augsburg.* Engr. Signed: L. M. Steinberger. Sculps. A. V. W 72, where the plate is attributed to the 16. century.

**Pfautz, Christoph Andreas**, painter and engr., died 1772, aged 45. — **92.** *Barth. Jac. Neuss.* Etching. Signed: C. A. Pfautz del. et sculpsit. W 1445. **93.** *Joh. Dan. Schleissner.* Etching. Signed: C. A. Pfautz del. et sculpsit. W 1913.

**Stock, Joh. Mich.**, designer, eng., and etcher, of Nuremberg, settled in Leipsic, where he died 1773, in his 34. year. Göthe took lessons from him in etching. — **94.** *Jac. Fridr. Freiherr von Bielfeld.* Etching. Signed: I M Stock sc. Lipsiæ. W 204.

[1773.] **Anonymous.** — **95.** *F. X. A. von Stubenrauch.* Engr. Not dated, but W 2136 gives the date, 1773, in parenthesis.

**Thoenert, possibly Medard Thoenert (Thaenert)** designer and engr., born Leipsic 1754, died there 1812. — **96.** *Nameless plate (with bust of Homer, etc.)* Etching. Signed: Thoenert inv. sc. Not in W. **97.** *N.* Etching. Signed: Thoenert fec. 1773. Not in W.

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cer sc [1775.] Anonymous. — 98. *Jacob Wilhelm Löffelholz*. Etched. Not dated, but W 1182 gives the date, 1775, in parenthesis.

enr.  
Aug.  
1762. Nestler, Carl Gottfried. Designer and engr., born Stolpen 1730, died Dresden 1777. — 99. *Bibliotheca Pezoldiana*. Engr. Signed: C. G. Nestler sc. W 1556, where, however, the name of the engr. is not given. 100. *Zinsendorf?* (Name not given.) Engr. Signed: Nestler f. Not in W.

mmel.  
62, is 1778. Anonymous. — 101. *Ludovicus*, canon of the Monastery of the Holy Cross at Augsburg, etc. Engr. Dated 1778. W 80.

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m of  
11ps.  
16. Crusius, Carl Lebrecht, designer and engr., born 1740 near Leipsic, died at the age of 39 years. — 102. *Carl Benjamin Lengnich*. Etching. Signed: C. L. Crusius f. W 1129.

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ing.  
93.  
utz Wachsmut (Wachsmuth), either Jeremias, designer and engr., born Augsburg 1712, died 1779, or Michael, engr., who worked in Schaffhausen about 1760-70. — 103. *I. L. Blessig Prof.* Engr. Signed: Wachsmut. sculp. W 215.

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his  
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d: Wicker, Anna Rosina, engr., wife of Joh. Heinr. Wicker, engr., born Francfort o. M. 1723, died 1786. — 104. *Joh. Christian Gerning*. Engr. Signed: Aña Ros. Wicker, sc. 1779. W 633.

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2, 1780. Anonymous. — 105. *Bernh. Jacob Schudt*. Engr. Dated 1780. W 1971. — 105\*. *Acad. Pat. [i. e. Passau] Scient. Litter. et Art.* Engr. The date, MDCC-LXXX, printed from type. Not in W.

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Wernerin (*i. e.* Mrs. Werner), W., 18. century. (Boetius or Boethius, Christian Friedrich, painter, designer and engr., born Leipsic about 1706, died Dresden 1778 or 1783.) — 106. *Bibliotheca Woogiana*. Engr. Signed: W. Wernerin del. C. F. Boetius sculp., but in the impression shown these signatures have been cut off. W 2517.

**Aberli, Johann Ludwig**, painter and engr., born Winterthur 1723, died Bern 1786. — **107.** *Vincentz Frischling*. Etching and engr. Signed: I. L. Aberli del. W 573.

**Berger, Daniel**, engr. and etcher, born Berlin 1744, died there 1824. — **108.** *Bibliotheca Uhliana*. Etching. Signed: D. Berger Sc., with a date which, however, is not readable in the impression shown. W 2245 reads it 1736, but that is manifestly impossible. Probably 1786?

**Werner**, possibly **Christian Gottlieb**, engr., born Zwickau 1732, died Dresden 1789. — **109.** *Bibliotheca Schneideriana*. Engr. Signed: Werner sc. W 1938.

**Welté**, probably **Gottlieb**, painter and etcher, born Mayence about 1745, died near Reval about 1790. — **110.** *I. C. V. B.* (Monogram.) Etching. Signed: Welté. fe =. W 87.

**Wachsmann**, possibly **Anton**, designer and engr., born in Silesia about 1765, died about 1836. — **111.** *Schwarzkopf*. Etching. Signed: Wachsmann inv. et fecit 1791. W 1988.

**Chodowiecki, Daniel Nicolaus**, designer, painter, and etcher, born Danzig 1726, died Berlin 1801. — **112.** *David Fridländer*. Etching. Signed: D: Chodowiecki inv & s. W 565. **113.** *C. S. Schinz, Med. D.* Etching. Signed: D: Chodowiecki: f 1792. W 1909.

**Halle, S.**, engr., Berlin, about the end of the 18. cent.. — **114.** *Count von Borch*. Etching. Signed: S. Halle sc: Berol: 1790. W 233. **115.** *Count von Borch*. Etching. Signed: S. Halle fc. W 234.

**Klass, Carl Christian**, painter and designer, born Dresden 1747, died there 1793. (**Krüger, Ephraim Gottlieb**, engr., born Dresden 1756, died there 1835.) — **116.** *Joh. Ernst von Teubern*. Engr. Signed: Klass sen: del: E. G. Krüger sc: W 2165.

**Keyl, Michael**, engr., born Nuremberg 1722, died Dresden 1795. — **117.** *C. F. G.* (C. Freiherr Gregory.) Signed: M. Keyl f. W 667.

**Wirsing, Adam Ludwig**, engr., born Dresden 1733, died Nuremberg 1797. — **118.** *Kesler.* Engr. Signed: dess. et grave par A. L. Wirsing N. W 986.

**Berndt, Johann Christoph**, engr., born Nuremberg 1755, died there 1798. — **119.** *Reuss?* (No name, but this name is suggested by W.) Engr. Signed: I. C. Berndt. del: et Sculp: Francoft. W 1717.

**M. B.**, 18. century. — **120.** *Joh. Georg Burckhard.* Engr. Signed: M. B. sc. W 285.

**Belling, I. E.**, engr., Augsburg, 18. cent. — **121.** *Abbey of Wessobrunn.* Engr. Signed: I. E. Belling, Cath. Sc. A. V. W 2451.

**Boehm, Joh.**, designer and engr., 18. century. — **122.** *Graf Chotek.* Engr. Signed: Ioh. Boehm, del. et scupsit. W 326. **122<sup>a</sup>.** *Graf Chotek.* Engr. Signed: Ioh. Boehm. W 327.

**De Montalegre, I. D.**, probably Joseph von Montalegre, who worked in Francfort o. M. and in Nuremberg, during the first half of the 18. century. — **123.** *Monogram* (Polycarp Müller.) Engr. Signed: Montalegre fecit. W 1343. **124.** *The same*, but larger. Signed: I. D. de Montalegre fecit. W 1344.

**Funck, I. P.**, engr., Nuremberg, 18. cent. — **125.** *Ex Bibliotheca Harlibiana.* Etching. Signed: I. P. Funck Sculpebat. Not in W. **126.** *Biblioth: Wagneriana.* Etching. Signed: I. P. Funck Sculpebat, Nürnberg. W 2353.

**Graf, C.**, 18. cent. — **127.** *Professor Baader.* Etching. Signed: C. Graf f: W 88.



**Hörmann von Gutenberg, C. F.**, designer and engr., 18. cent. — **128.** *S. N. W. L. H. D. G.* (S. N. W. L. Hermann von Guttenberg, according to W.) Engr. Signed: C. F. Hoermañ. de Gutbg.: delin: et Sculpsit. W 817. **129.** *Library of the city of Kaufbeuren.* Engr. Signed: C. F. Hörmann. de Gutbg: sculp. W 966.

**K.**, engr., 18. cent. — **130.** *Bibliotheca Pezoldiana.* Engr. Signed: K sc: W 1557.

**Körner, C.**, 18. cent. — **131.** *Von Hohenhausen.* Engr. Signed: C. Körner fe. W 883.

**Krüger, F. C.**, engr. and designer, of Berlin, 18. century. — **132.** *Cothenius.* Engr. Signed: F. C: Krüger del et sc. Berol. W 338.

**Kütner, S. G.**, designer and etcher, 18. cent. — **133.** *C. G. Günther.* Etching. Signed: S. G. Kütner. inv. et. fe. W 693.

**Lange, J. F.**, 18. century. — **134.** *Joseph Augustin Brentano.* Stipple engr. Signed: J. F. Lange, f. Not in W.

**R.**, 18. century. — **135.** *Weiner.* Etching. Signed: R fecit. Not in W.

**I.R. S.B.**, 18. century. — **136.** *Jacob Hanhart.* Etching. Signed: I. R. S B. fec. W 752, where, however, the signature is not given.

**C. S.**, 18. century. — **137.** *I. W. Schlegel.* Engr. Signed: C. S., reversed. W 1912.

**Schnaper (Schnapper), I. I.**, of Offenbach, 18. century. — **138.** *Henrich Wilhelm Lehnemañ.* Engr. Signed: I. I. Schnaper. a. Offenbach. W 1117. **139.** *Joh. Noe de Neufville.* Engr. Signed: I. I. Schnapper a offenbach. W 1440.

**F. W.**, 18. century. — **140.** *Schurer. Ph. P.* Etching. Signed: F. W., reversed. W 1980.

**Wisard**, 18. century. — **141.** *G. E. von Wagner.* Etching. Signed: Wisard. sc: W 2352.

**Volckart, I. F.**, Nuremberg, 18. century. — **142.** *L. B. de Lützerode.* Engr. Signed: I. F. Volckart sc: Nbg: Not in W.

**Müller**, 18.-19. century. — **143.** *L. G.* Etching. Signed: Müller s. Not in W.

**E. Th.**, 18.-19. century. — **144.** *O. G.* Etching. Signed: E. Th. sculp. Not in W.

**Neubauer**, early 19. century. — **145.** *Von Schwarzkopf and Von Bethmann.* (Names not given.) Engr. Signed: Neubauer fec: W 1989.

**S.**, early 19. century. — **146.** *Wurstenberger.* (Name not given.) Engr. Signed: S. W 2529.

**Hampe, C.** (Possibly Carl Friedr. Hampe, painter, who flourished in Berlin at the beginning of the 19. century.) — **147.** *Euchel.* Etching. Signed: C. Hampe. inv. Bendix. sc. W 487.

**Grünler**, probably Carl Heinrich, designer, engr. and etcher, born Trünzig 1761, died in Leipsic in the 19. cent. — **148.** *V.* Etching. Signed: Grünler fec. , Not in W.

**Geyser**, either Christian Gottlieb, engr. and etcher, born Görlitz 1742, died near Leipsic 1803, or Friedr. Christian Gottlieb, the son of the preceding, painter and engr., born Leipsic 1772. — **149.** *C. B. Lengnich.* Etching. Signed: Geyser f. W 1130 **150.** *Ern. Fr. Werndorf.* Etching. Signed: Geyser fecit. W 2442.

**Meil, Johann Wilhelm**, painter, designer, and etcher, born Altenburg 1733, died Berlin 1805. — **151.** *E. I. v.*

**Von Retberg, Ralf**, of Munich, amateur painter, designer, lithographer, etc., born 1812. — **177.** *Ralf von Retberg*. Lithogr. Not signed. W 1711, where the date is given about 1860.

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**B. MODERN PERIOD.** *The names of the artists arranged in alphabetical order. References, as before, to Warnecke. As his book was published in 1890, plates of a later date must not, of course, be looked for in it.*

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**Anonymous.** **1871.** — **178.** *Hochschule zu Strassburg*. Dated 1871. Lithograph? Not in W.

**Anonymous.** [1888.] — **179.** *Graf von Mirbach*. Lithograph. W 1312, where the date is given in parenthesis, although there is no date on the plate.

**Behrens, W.**, designer, Cassel. — **180.** *Rudolf Benkard*. Photo-mech. reprod. of a drawing. Signed: W. Behrens. Cassel. 1893. **181.** *Marie Magdalene Gräfin zu Leiningen Westerburg*. Photo-mech. reprod. of a drawing. Signed: W. Behrens (the W joined to the B). Dated 1892.

**Caspari, Walter**, Munich. — **182.** *Ray Lamprey*. Photo-mech. reprod. of a drawing, signed: Caspari. 96.

**Clericus, Ludwig**, lived in Berlin, 1879, died since in Magdeburg. — **183.** *B. Ragotsky*. Wood-engr. Not signed. W 1639. **184.** *Hanno von Dassel*, and his wife, born *Anna von Ohlendorf*. Wood-engr., printed in blue. Signed: C L (monogram). Designed in 1879. W 369.

**Doepler, Emil, Jr.**, Berlin. — **185.** *Emil Doepler, der Juengere*. Lithograph. Not signed, but below is the printer's address: Druck v. Wilhem Greve, Berlin S. W. Not in W. **186.** *Graefin Theresa Hahn-Basedow*. Etching. Signed only by the etcher: Carl Leonh. Becker sc<sup>l</sup>.

1890. Remark proof (lion's head) on mounted India. W 729. **187.** *Freiherr v. u. z. Aufsess.* Lithogr. Signed: E. D. d. j. W 67. **188.** *Bill Bismarck.* Wood-engr. Signed: E. D. d. j. Kbg & Oe. X. I. (i. e. Käseberg & Oertel, Xylographic Institute). W 212. **189.** *Adolf Bachofen von Echt Sen.* Etching. Signed only by the etcher: Carl Leonh. Becker sc<sup>t</sup>. 1889. W 90. **190.** *Albertine Bachofen von Echt d. Ae.* Etching. Signed: E. Döpler d. J. del. 1893. Carl Leonh. Becker sc. O. Felsing Berlin impr. Proof on Japan. **191.** *Adolf Bachofen v. Echt d. J.* Lithogr. Signed: E. D. d. j. 91. **192.** *Albertine Bachofen von Echt d. J.* Lithograph. Signed: E. D. d. j. 1891. **193.** *August Bachofen von Echt.* Chromolithogr. Signed: E. D. d. j. 1891. **194.** *Frider. Warnecke.* Lithogr. Signed: E. D. d. j. 77. W 2375. **195.** *Friedr. Warnecke.* Lithogr., printed in blue. Signed: E. D. d. j. Dated 1893.

Giesel, Hermann. — **196.** *I. D.* (or D. I., monogr.) Photo-mech. reprod. of a design by Herm. Giesel, made 1882. Not in W.

Gube, M. — **197.** *Gottfried Boehm.* Engr. Hand colored. Signed: M. G. (monogr.). W 224. **198.** *Freiherr von Lichtenstern.* Engr. Signed: M. G. (monogr.). W 1698, where the date, 1888, is given in parenthesis, although the plate is not dated.

Heil, Georg, Weimar. — **199.** *Thomas Ewing Moore.* Collographic reprod. of a drawing. Signed: G. Heil. del.

Hildebrandt, Prof. A. M., Berlin. — **200.** *Albert Andrae.* Lithogr. in black and gray. Not signed. W 49. **201.** *Richard Béringuier.* Photo-mech. reprod. of a drawing. Signed: A. H. (monogr.). Not in W. **202.** *Prince Ernst zu Leiningen.* Chromolithogr. Signed: A. H. (monogr.). Dated M.DCCC.LXXXIX. W 1125. **203.** *M. Gfn. z. L. = W.* (Magdalene, Gräfin zu Leiningen Westenburg.) Photo-mech. reprod. of a drawing made 1897. On buff paper. Not signed. **204.** *K. E. G. z. L.-W.* (Karl Emich Graf zu Leiningen-

Westerburg.) Photo-mech. reprod. of a drawing made 1897. On buff paper. Not signed. **205.** *Friedrich Otto Kleemann.* Lithogr. in black and gray. Signed: A. H. (monogr.). W 998. **206.** *Neufvillsches Familien-Archiv.* Photo-mech. reprod. of a drawing. Signed: Ad. M. Hildebrandt del<sup>t</sup>. Not in W. **207.** *Otto Ludw. Aug. v. Dassel.* Photo-mech. reprod. of a drawing. Signed: A. H. (monogr.). Dated 1893. **208.** *Alfred von Neufville.* Photo-mech. reprod. of a drawing. Signed: A. H. (monogr.). Dated 1893. **209.** *Friedricus Warnecke.* Chromolithogr. Signed: A. H. (monogram). Dated 1883. W 2377.

Kissel, Clemens, of Mayence. — **210.** *Heinrich Eduard Stiebel.* Photo-mech. reprod. of a drawing, signed with monogram. Dated 1894.

Krahl, Ernst, Vienna. — **211.** *Karl Emich Graf zu Leiningen-Westerburg.* Photo-mech. reprod. of a drawing made 1893. Signed: Ernst Krahl. **212.** *Friedrich Warnecke.* Photo-mech. reprod. of a drawing. Signed: E. Krahl, and with the monogr. of the photo-engr. and the date 1890. Not in W.

Leiningen, K. E. Graf. — **213.** *Karl Koch.* Photo-mech. reprod. of a drawing. Signed: K. E. Graf Leiningen, and v Rochefort. Printed on tinted paper. Not in W.

Maess, Jc. — **214.** *Dr. Hans Brendicke.* Photo-gravure from a drawing. Signed: Jc. Maess. (The year, 1870, on the cross below, is not the date of the drawing.) Not in W.

Meyer, Eduard Lorenz, Hamburg. — **215.** *Alice Meyer.* Photo-mech. reprod. of a drawing. Not signed. Not in W. **216.** *Eduard Lorenz Meyer.* Photo-mech. reprod. of a drawing, printed in black with a greenish tint. Signed and dated: 18 M 94. Not in W. **217.** *Magda. Gräfin zu Leiningen-Westerburg.* Photo-mech. reprod. of a drawing printed in dark blue on light blue paper. Signed and dated: 18 M 94. Not in W.

**219\*** *Sattler, Joseph.* — Art in Book-Plates. Forty-two original ex-libris designed by Joseph Sattler. . . . . London: 1895. (Plates from the above.) *A. Chromolithogr.* Signed: I. Sattler. *Mathilde Abel geb. Berend.* Signed: I. S. *Henri Albert.* Photo-mech. reprod. of a drawing. Signed: I. S. *Ex-libris Caroli. Bill.* Photo-mech. reprod. of a drawing(?). Signed: J. S. Dated M.D.C.C.C.XC.III. *C. Binder.* Chromolithogr. Signed: S. Dated 1893. *P. Bucher.* Chromolithogr. Signed: I S (monogr.) Dated M.D.CCC.XC.III. *Theodor. Flatau.* Chromolithogr. Signed: Jos. Sattler. *Ernst Garten-schlaeger.* Chromolithogr. Signed: I. S. *Friedrich Franz. Graf. Hahn = Basedow.* Chromolithogr. Signed: I S (monogr.) *Ex. libris. Ludovici. Harnisch.* Chromolithogr. Signed: Joseph. Sattler. Dated M.D.C.C.C.XC.III. *Ex. libris. Frid. Caroli Hauptii.* Chromolithogr. Signed: I. Sattler. *Gust. Heydt.* Photo-mech. reprod. of a drawing(?). Signed: I. S. *Gust. Heydt.* Chromolithogr. Signed: J. S. *S. Hornecker.* Chromolithogr. Signed: J. Sattler. 1893. *I. Kraemer.* Chromolithogr. Signed: J. Sattler. *A. Marzloff.* Photo-mech. reprod. of a drawing(?). Signed: I S. Dated M.D.C.C.C.XC.III. *Wolfgang Mecklenburg.* Chromolithogr. Signed: I. Sattler. Dated 1893. *Wolfgang Mecklenburg.* Chromolithogr. Signed: I S (monogr.) Dated M.D.C.C.C.XC.III. *Gustav. Ad. Mueller.* Chromolithogr. Signed: I S. *Ernst Noether.* Chromolithogr. Signed: J. S. *J. R.* Chromolithogr. Signed: I. S. *A. Rav.* Chromolithogr. Signed: I. S. *Andreas. Rau.* Chromolithogr. Signed: I S (monogr.) *C S.* Chromolithogr. Signed: I S (monogr.) *C. S.* Chromolithogr. Signed: I S (monogr.) *J. S. (A B C)* Chromolithogr. Signed: I. Sattler. *Joseph Sattler.* Chromolithogr. Signed: J. S. 1893. *Jos. Sattler.* Chromolithogr. Signed: I S (monogr.) *Rosa Sattler.* Chromolithogr. Signed: I S (monogr.) Dated M.D.C.C.C.XC.III. *G. A. Süß.* Chromolithogr. Signed: Sattler. *Otto. Tracy.* Chromolithogr. Signed: I S (monogr.) *Adolf Bachofen von Echt d. Ae.* Chromolithogr. Signed: I S (monogr.) M.D.C.C.C.XC.III. *Gabriel. von Törey.* Chromolithogr. Signed: I S (monogr.) *C. W.* Chromolithogr. Signed J.

Sattler. *Friedrich. Warnecke.* Chromolithogr. Signed: I S (monogr.) M.D.C.C.C.XC.III. *Friedrich Warnecke.* Chromolithogr. Signed: I S (monogr.) Dated 1893. *Hedwig. Warnecke.* Chromolithogr. Signed: I S (monogr.) *Ilse Warnecke. geb. von. Landwüst.* Chromolithogr. Signed: I S (monogr.) Dated M.D.C.C.C.XC.III. *Konrad. Weidling.* Chromolithogr. Signed: I. S. M Z. Chromolithogr. Signed: I S (monogr.) *Nameless plate.* Chromolithogr. Signed: S. *Nameless plate.* (Arms of a cardinal on it.) Chromolithogr. Signed: Sattler and I S (monogr.)

**Otto, G. — 218.** *Monastery of Kremsmünster.* Photo-mech. reprod. of a drawing. Signed: G. Otto. 1893. Not in W. **219.** *Paul Nicolaus Ratajczak.* Photo-mech. reprod. of a drawing. Signed: G. Otto. 95. Not in W.

**Schulte, W.,** Wiesbaden. — **220.** *Karl Emich, Graf zu Leiningen-Westerburg.* Photo-mech. reprod. of a drawing, printed in very dark blue. Signed: Sch. v. B. Dated 1895. **221.** *Marie Magdalene, Gräfin zu Leiningen-Westerburg.* Photo-mech. reprod. of a drawing, printed in blue. Signed: Sch. v. B. 95.

**Seitz, Anton,** Munich. — **222.** *Aug. v. Eisenhart.* Photogravure from a drawing. Signed: Ant. Seitz, M. Dated 1895.

**Voigt, Paul.** — **223.** *Paul Voigt.* Wood-engr. (?), printed in black and a dark bluish gray tint. Signed: P. V. (monogr.). Not in W.

**Von Dachenhausen, Alexander.** — **224.** *Friedrich von Sachs.* Chromolithogr. Signed: A. D. (monogr.). Dated 1889. W 1826.

**Von Hausen, Erich Freiherr.** — **225.** *Karl Emich Graf zu Leiningen-Westerburg.* Chromolithogr. Not signed. W 1122, where the date, 1888, is given in parenthesis, although the plate is not dated. **226.** *Karl Emich Graf zu Leiningen-Westerburg.* Photo-mech. reprod. of a drawing. Signed: E. F. V. Hsn. W 1123, where the date, 1889, is given in parenthesis, although the plate is not dated.



## II. FRANCE.

**A.** 17. CENTURY TO ABOUT 1<sup>st</sup> HALF OF 19. CENTURY. Arranged approximately in chronological order. The biographical details mostly taken from LeBlanc, "*Manuel de l'amateur d'estampes*," Portalis and Beraldi, "*Les graveurs du dix-huitième siècle*," and Beraldi, "*Les graveurs du XIX<sup>e</sup> siècle*." The references are to HD = Hamilton, "*Dated Book-Plates*," London: 1894-5; HF = Hamilton, "*French Book-Plates*," London: 1892; P-M = Poulet-Malassis, "*Les Ex-Libris français*," Paris: 1875; W = Warnecke, "*Die deutschen Bücherzeichen*," Berlin: 1890, and F = Fincham, "*Artists and Engravers of British and American Book Plates*," New York [London]: 1897.

**1692.** Anonymous. — **227.** *D. Petrus Daniel Huetius* (Gift of). Engr. Dated 1692. HD, p. 15. — **228.** The same, somewhat changed in design, and smaller. — **229.** *D. Ægidius Menagvis* (Gift of). Engr. Dated 1692. HD, p. 15.

**Delespier, Ia.** — **230.** *Joan. Carol. Seyringer.* Engr. Signed: Ia: de le spier sc. Dated 1692. W 2030; HD, p. 16, where the date is read 1697.

**Aved.** — **231.** *Nameless Plate.* (An empty cartouche, with a coat-of-arms above it.) Engr. The signature is actually: 2T AVED.

**Gribelin, Simon,** painter and engr., b. Paris, 1662 (Blois 1661?), d. in England about 1733. — **232.** *Charles Hamilton.* Engr. Signed: S. G. **233.** *Nameless plate.* Engr. Signed: S. G. **234.** *James Carlton Stitt.* Engr. Signed: S. G. **235.** *Parochial Library of [Wigton.]* This in ink.] Engr. Signed: S. G.

**17—.** Anonymous. — **236.** *Senatus Academici Regii Gymnasii Gallici.* Prize label, typogr. Dated 17—

(but changed in ink to 1800). Not in H D. **237.** *Bernard Dufav.* Engr. Dated Anno 17—. H D, p. 21.

**Scotin, Gerard Jean Baptiste.** The elder, engr., b. 1671, d. 1716. — **238.** *Nameless plate.* (Joh. Heinr. Burckhard). Motto: *Vita brevis ars longa.* Engr. Signed: Gerard Scotin major sculp. Lutetiæ Parisior. 1715.

**Duflos.** LeBlanc mentions six engr. of this name, all of whom worked within the 18. century. — **239.** *Cellieu.* Engr. Signed: Duflos fecit.

**Scotin, Jean Baptiste,** engr., b. 1678, d. after 1738? — **240.** *Richard de Ruffey.* Engr. Signed: J. B. Scotin. **241.** *The same,* but with the name of the *Count Richard de Vesvrotte*, substituted for the original name in much later lettering.

**1717. Anonymous.** — **242.** *Dominicus Barnabas Turgot.* Engr. Dated 1717. H D, p 45.

**Mercadier, J.** — **243.** *Fr. Tr. de Cambon.* Engr. Signed: J. Mercadier Fecit. **244.** *The same.* Larger size.

**Le Maire.** — **245.** *M. L. B. de Beauffort.* Engr. Signed: Le Maire — Fecit.

**Giffart, Pierre,** engr., b. Paris 1648, d. 1723. — **246.** *Nameless plate.* (Motto: *Antigua ætate decoræ.*) Engr. Signed: P. Giffart ex.

**Aveline, A.** Either Antoine, b. 1685?, d. 1743?, or François Antoine, who lived from 1718–1762. — **247.** *Carolus de Broses.* Engr. Signed: A. Aveline sculp. P-M, pp. 46–48.

**Michel, of Arles.** — **248.** *Nameless plate.* Engr. Signed: — Michel fecit. Arelatensis. 1727. H D, p. 51. **249.** *Nameless plate.* Same arms as preceding, but somewhat different ornamentation. Engr. Signed: Michel. fecit.

**P. L. — 250.** *Jean Louis Gourgas.* Engr. Signed : P. L.

**Rouviere. — 251.** *Nameless plate.* Engr. Signed : Rouviere scul.

**Roger. — 252.** *Nameless plate.* (Motto : J'attends mon hevre.) Engr. Signed : Roger f.

**H. N. — 253.** *Nameless plate.* (Motto : Nec timide nec tumide.) Engr. Signed : H. N. fecit.

**Sparnac. — 254.** *Joa. Geoffroy.* Engr. Signed : Sparnac.

**D. — 255.** *Louis-Cesar Gaudard.* Engr. Signed : D. f.

**Beaumont. — 256.** *Jac. Oliv. Vallée.* Engr. Dated 1730. Signed : Gravé par Beaumont Grav<sup>r</sup>. ord<sup>re</sup>. de la Ville. H D, p. 55.

**M. B. — 257.** *Victor Leroux.* Engr. Signed : M. B. F. A. 1731. H D, p. 55.

**1732. Anonymous. — 258.** *Fran. Mouchard.* Engr. Dated 1732. H D, p. 56.

**Desmarestz.** (The engr., Jean Audran, was b. Lyons 1667, d. Paris 1756.) — **259.** *Nameless plate.* Engr. Signed : Desmarestz inv. I. Audran scul.

**Huquier, Jacques Gabriel,** designer and engr., b. Orleans 1695, d. 1772. — **260.** *J. G. Huquier.* Etching. Signed : J. G. Huquier fecit.

**Gravelot, Hubert François Bourguignon,** called, b. Paris 1699, worked for a time in England, d. Paris, 1773. — **261.** *J. Burton D. D.* Engr. Signed : Gravelot inv. J. Pine Sculp. F, p. 35. (John Pine, the engr., b. 1690, d. London, 1756.) **262.** *Wadham Wyndham Esq<sup>r</sup>.* Engr. Not signed.



No. 1036.



**Boucher, François**, celebrated French painter, b. 1703, d. 1770. (The Comte de Caylus, who etched the plate, lived from 1692-1765.) — **263**. *Le P<sup>dent</sup>. Henault de l'Academie Française*. Designed by Boucher, but not signed by him, nor by the etcher. P-M, p. 58.

[1733?] **Anonymous**. — **264**. *M<sup>r</sup>. de Joubert*. Engr. Not dated, but H F, p. 126, makes the date of about 1733 plausible.

**A. C.** — **265**. *Jacob Perard*. Engr. Signed: A. C. Dated 1735. H D, p. 59.

**Baron, Bernard**, engr., b. Paris about 1700, d. in England 1766 (1762?). — **266**. *Jacobus Gibbs*. Engr. Signed: B. B. S. Dated 1736. (With the bookplate of Radcliff Library, Oxford, to which Gibbs presented all his books.) H D, plate opp. p. 53.

**1736**. **Anonymous**. — **267**. *Nameless plate*. Engr. Dated 1736. H D, p. 60.

**1740**. **Anonymous**. — **268**. *Jac. Ann. Claret Delatourette*. Engr. Dated 1740. H D, p. 63. — **269**. *Philib. de Rymon*. Engr. Dated 1740. H D, p. 63.

**Nicole**, engr. at Nancy. See P-M, p. 32, note. — **270**. *Nameless plate*. (Le Prudhomme de Fontenay.) Engr. Signed: A Nancy 1745 Nicole. H D, p. 67; H F, p. 97.

**Descamps, Jean Bapt.**, painter and author, b. Dunquerque, 1714, d. Rouen 1791. — **271**. *Nameless plate*. (J. B. Descamps). Etching. Signed: Descamps Inv. N. le Mire sculp. [Possibly not properly an "Ex-Libris," as it has printed matter on the reverse, showing that it was cut from a book. See No. 272, and P-M, p. 31.]

**Le Mire, Noël**, designer and engr., b. Rouen or Abbeville 1723, d. Paris 1801. — **272**. *J. B. Descamps*. Engr. Signed: N. Le-Mire inv. et Sculp. P-M, p. 31.

**Le Tillier. — 300.** *Franciscus Perrault.* Etching. Dated 1764. Signed: le Tillier inv.

**Monier. — 301.** *Ludov. Vacher.* 1768. Engr. Signed: Monier sculp. H D, p. 89; H F, p. 138.

**Helman (Hermann), Isidore Stanislas,** engr; b. Lille 1743, d. 1806. — **302.** *Clenewereck de Crayencourt.* Engr. Signed: Helman 1768. **303.** *The same,* 2<sup>d</sup> state, i. e., worked over.

**De la Rosée, Aloysius, Count. — 304.** *Aloys Com: de la Rosée.* Etching. Signed: Aloys Com. de La Rosée inv<sup>t</sup>, del. & Sculp<sup>s</sup>i. 1769. H D, p. 90.

**Voyssard, Etienne Claude,** engr., b. Paris 1746, was still working in 1798. — **305.** *M<sup>r</sup>. Aimé de Le Didier.* Engr. Signed: E Voysard Sculp<sup>s</sup>it.

**1772. Anonymous. — 306.** *M<sup>r</sup>. Poullietier.* Engr. Dated 1772. H D, p. 93.

**Gaucher, Charles Etienne,** engr., b. Paris 1741, d. 1804. — **307.** *Jac. Desmares.* Engr. Signed: C. S. Gaucher ex Academ. Art. Lond. Del. et incid. See Portalis & Beraldi, "Les Graveurs des Dix-Huitième Siècle", Vol. II, p. 282, No. 164.

**1774. Anonymous. — 308.** *Costard de Bursard.* Woodcut. Dated 1774. H D, p. 95.

**J. J. D. — 309.** *Nameless plate.* Underneath: Mes De Lasse Ments,, J. J. D. (These letters monogr.) Very crudely engr., apparently by an amateur.

**1776. Anonymous. — 310.** *Quarré de Monay.* Engr. Dated 1776. Not in H D.

**Moreau, Jean Michel, le jeune,** designer and etcher, b. Paris 1741, d. 1814. — **311.** *Nameless plate.* (D'Hemery.) Etching. Signed: Moreau I. et f. P-M, p. 63. See Mahérault, "L'Œuvre de Moreau le Jeune", Paris: 1880, p. 61, No. 67.

**Marillier, Pierre Clément**, designer and etcher, b. Dijon 1740, d. 1808. (Robert Delaunay, le jeune, the engr., lived from 1754-1814.) — **312.** *Ex libris Duché.* Etching. Signed: P. Marillier, Inv. et Del. 1779. De Launay le Jeune, Sculp. P-M, p. 65; H F, p. 69; H D, p. 98; Portalis & Beraldi, Vol. II, p. 556, No. 16, under Le Launay. **313.** *The same.* Modern copy, signed E. G94. (Eugène Gaujean?).

**Choffard, Pierre Philippe**, designer, engr. and etcher, b. Paris 1736?, d. 1809. — **314.** *Andreas de Salis.* Engr. Signed: P. P. Choffard fecit. W 1837, where the plate is erroneously assigned to the 17. century. **315.** *Jean Armand Tronchin.* Engr. Signed: P. P. Choffard fecit 1779. H D, p. 99.

**Michelin.** — **316.** *Des Livres de la Bibliothèque de M—.* From a book cover, on the reverse of which there is a vignette dated 1785. The name is left open, so that the purchaser can fill it in. Woodcut, printed in red.

**G. D.** — **317.** *M<sup>e</sup> Lejourdan.* Engr. Signed: G. D. (and two additional letters, which may stand for "F<sup>e</sup>."). 1786. **318.** *The same*, with improved lettering. H D, p. 223.

**Jourdan F<sup>me</sup>, i. e. Madame**, engr., Paris, 18. cent. — **319.** *M. le D<sup>e</sup>. de Bourbon Busset.* Engr. Signed: F<sup>me</sup> Jourdan Sculp 1788. H F, pp. 79, 80.

**Ollivault**, engr., at Rennes and at Paris, about 1788. See P-M, p. 32 and H F, p. 163. — **320.** *M—N: De Château-Giron.* Engr. Signed: Ollivault.

**Colinet**, engr., who worked in Paris in the second half of the 18. century. — **321.** *M. Thierry.* Engr. Signed: Colinet fecit.

**De la Gardette, P. C.**, is named as an engr., pupil of Cathelin, who worked in Paris during the second half of the 18. cent. — **322.** *M. Lavoisier.* Engr. Signed: De la Gardette fecit. P-M, p. 34.



**Martinet**, probably **François Nicolas**, who worked in Paris towards the close of the 18. cent.—**323**. *Joann. Thom. Aubry*. Engr. Signed: Martinet del fec. P-M, p. 42.

F . . . . G . . . . ?—**324**. *Saulot de Bospin*. Etching. There is a signature, but only the letters F . . . . G . . . . can be made out with difficulty.

**1790**. Anonymous.—**325**. *Charles Saladin-Egerton*. Engr. label. Dated 1790. Not in H D.

**1791**. Anonymous.—**326**. *J. B. Michaud*. Engr., colored by hand. Dated 1791. H D, p. 110; H F, p. 82; P-M, p. 35.

**1792**. Anonymous.—**327**. *Pasquier de Messange*. Engr. Dated 1792. H D, p. 110; H F, p. 70.

**1793**. Anonymous.—**328**. *Louis Antoine Paul Bourbon Busset*. Engr. Dated 1793. H D, p. 111; H F, p. 80.

**Ronson**.—**329**. *S. Mollevault*. Engr. Signed: Ronson.

**Durig**, engr. of the 18. cent. at Lille.—**330**. *Seraphin Malfait*. Engr. Signed: Durig, à Lille.—See M-P, p. 32, note.

**Jouvenel, H.**, engr. at Lille, beginning of 19. cent.—**331**. *Herbaut*. Etching. Signed: H. Jouvenel à Lille.

**Goüel**.—**332**. *Ex Libris De Couvert*. Engr. Signed: Goüel ex.

**Le Soing**.—**333**. *M<sup>r</sup>. Brevillier*. Engr. Signed: Le Soing a Nancy.

**Simon**.—**334**. *Ignace de Billieux*. Engr. Signed: Par Simon.

**Lambert**. The brothers Lambert, designers and stipple engr., are mentioned as working in Paris at the

beginning of the 19. cent. — **335.** *Mr. Thiry.* Stipple engr. Signed: Lambert sculpt.

**1806. Anonymous. — 336.** *Bibliothèque du Château de Mouchy-Noailles.* Engr. label. Dated 1806. H D, p. 122.

**Rottios. — 337.** *Nameless plate.* (Motto: Optimvs quisqve nobilimvs.) Etching. Signed: — Fait à L'eau forte par Le Capt: Rottios. ce 30 aoust 1808.

**George. — 338.** *M. le Duc de Brisac.* Engr. Signed: George f.

**Malbeste, Georges, engr. and lithogr., b. Paris 1754, d. 1843. — 339.** *Prince Freder. de Salm-Kyrburg.* Dated 1827. Engr. Signed: Gravé par Malbeste à Paris. W 1839.

**Lorichon, possibly Constant Louis, engr., b. Paris 1800. — 340.** *Nameless plate.* Engr. Lorichon F<sup>t</sup>.

**Desnoyers, L. A. B., designer and engr., b. Paris 1779, d. there 1857. — 341.** *Bibliothèque de Broglie.* Engr. Signed: Desnoyers.

**Neuchwander, J. — 342.** *Nameless plate.* Engr. Signed: A. Neuchwander à Besançon.

**Patier, J. The engr., Burdet, exhibited as early as 1827 and the date 1835 also occurs on one of his works. — 343.** *Aimé Leroy.* Engr. Signed: J. Patier. Burdet. On yellow paper.

**Benard, L. — 344.** *Mich. Chasles.* Lith. Signed: L. Benard. (After 1839, in which year Chasles, who calls himself "Acad. Scientiar Socius", was elected corresponding member of the Academy.)

**Fassoli, Ch. — 345.** *Albert Richard.* Lithogr. Signed: Lith. Ch. Fassoli Strasb<sup>g</sup>.

**H. C. — 346.** *L. Benoit.* Lithogr. Signed: H. C.

**Loizelet.** — **347.** *Bibliothèque de M<sup>r</sup> Eugene* (the rest of the name rubbed out). Etching. Signed: Loizelet sculp. **348.** *Bibliothèque [sic] de Mons* (name rubbed out) *conseiller à la Cour Royal de Paris*. Etching. Signed: Loizelet inv. et sculp.

**1850. Anonymous.** — **349.** *Ambr. Firmin-Didot*. Typogr. label, printed in gold on red leather. Dated 1850. H D, p. 145.

**Heylbrouck, F.** — **350.** *Nameless plate*. (Motto: *Ad altiora semper*.) Engr. Signed: F: heylbrouck Fecit.

**Agry, engraver, Paris.** — **351.** *Carlos Dose Armstrong*. Signed: Agry Gr. Paris. **352.** *Ex libris E B.* Signed: Agry G<sup>r</sup> Paris. **353.** *Comte Palluat de Besset*. Signed: Agry. G<sup>r</sup>. **354.** *Alured Baron de Braye*. Signed: Agry. **355.** *Chateau de Cœuvres*. Signed: Agry G<sup>r</sup> Paris. **356.** *V. de Marisy*. Signed: Agry. Printed in black. **357.** *The same*. Printed in brown. **358.** *De Merlemont*. Signed: Agry G<sup>r</sup> Paris. **359.** *De Mouchy*. Signed: Agry, 14, Castiglione, M<sup>on</sup> Bouvet. **360.** *Château de Neuville*. Signed: Agry G<sup>r</sup>. **361.** *Comte Constant d'Yanville, Daniel de Grangues*. Agry-G<sup>r</sup>. **362.** *Amos Tuck French*. Signed: Agry. **363.** *Harcourt*. Signed: Agry. **364.** *La Grange-Carroll*. Signed: Agry. Paris. **365.** *Chasseloup Laubat*. Signed: Agry. **366.** *Scarpelini — LeGrontec*. Signed: Agry. **367.** *Bibliothèque du Palais*. Agry. G<sup>r</sup> Paris. **368.** *Nameless plate*. (MacMahon.) Motto: *Sic. nos. sic. sacra. tuemur*.) Signed: Agry. **369.** *Nameless plate*. (Motto: *Tevel ac ober*.) Signed: Agry. Paris. — All etching with graver work, of a good quality of the "heraldic stationer" kind.

**Stern, engr., Paris, 19. cent.** — **370.** *Conte di Aquila*. Etching. Signed: Stern a Paris. **371.** *José do Canto* (of Ponta Delgada, S. Miguel). Engr. Signed: Stern Graveur Paris. On green paper. **372.** *A. de Zeltner*. Engr. Signed: Stern Gravr. W 2547. **373.** *Nameless*

*plate*. (Motto: Je veille et tiens bon.) Engr. Signed: Stern. Gr. — Good work of the "heraldic stationer" kind.

**E. L.** — **374.** *A. Clericeau*. Engr. Signed: E. L. (monogr.) and Stern — G. Paris.

**David, Alexis.** — **375.** *G. Ronalds*. Etching. Signed: Alexis David. Grav<sup>r</sup>. Paris. Evidently the work of an "heraldic stationer."

**Catenacci, H.** — **376.** *Martin Heldt*. Wood-engr. Signed: Catenacci. Del. P. Perrichon Sc. **377.** *Nameless plate*. (Motto: Quæro.) Engr. Signed: H. C. (monogr.) and H. Catenacci inv. del. A. Salmon imp. A. Descaves sculp. (Descaves, engr., born 1830.)

**Hamel**, possibly Victor, b. Fécamp 1832. — **378.** *Hippolyte Malibran*. Engr. Signed: Hamel.

**E. E. T.** — **379.** *École Massilon*. Etching. Signed: E. E. T.

**Huot, G.** either Gustave, heraldic engr., or Georges Eugène, etcher, both France, 19. cent. — **380.** *Monogram*, apparently A. P. (Pontilly). Etch. Signed: G. Huot. Paris.

**B. MODERN PERIOD.** *The names of the artists arranged in alphabetical order. The biographical details taken mostly from Beraldi, "Les Graveurs du XIX<sup>e</sup> siècle", Paris: 1885-1892. References as before.*

**Amand**, evidently an amateur designer, as he qualifies himself as "rel.", *i. e.* bookbinder. **Eugène Delâtre**, the engr., son of Charles Delâtre, the celebrated printer. — **381.** **W.** (Winants, bookbinder, Paris.) Dry-point. Signed: Amand (rel.) del. Eug. Delatre.

**André, Henry**, secretary of the "Société française des collectionneurs d'ex-libris". — **382.** *Henry André*. 1893. Signed: Henry-André. inv. del. & sc. **383.** **A. G. (Alex. Geoffroy.)** Signed: . Henry-André. inv. del. sc. 1893. **384.** *Auguste Geoffroy*. Paris MDCCC-XCIIII. Signed: Henry-André. inv. **385.** *Ch. Guinot*. 1894. Henry-André [sic!]. inv. Printed in a bluish ink. **386.** *Docteur Jules Lebayon*. 1896. Signed: Henry-André inv. **387.** *M<sup>e</sup> M. M.* Paris MDCCC-XCVII. Signed: Henry-André. inv. **388.** g 1 q. (Léon Quantin.) MDCCCXCIIII. Signed: Henry-André 1894. **389.** *Lucie Schultz*. 1897. Signed: Henry-André inv. **390.** *Société française des collectionneurs d'ex libris*. Signed: Henry-André 1893. **391.** *Paul Vibert*. Signed: Henry-André. inv. Printed in red and black. **392.** *Th<sup>r</sup>e Vibert*. Henry-André. inv. Printed in red and black. (Nos. 391 and 392 are the same design, only the lettering having been changed.) **393.** *Nameless plate*. (Bibliothèque notique.) 1894. Signed: Henry André inv. — All photo-mech. reprods. of drawings.

**Avril, Paul**, designer and etcher, b. Alger 1843. — **394.** *S. Ashbee*. Etching. Not signed. Dated 1890. **395.** *Geo. B. De Forest*. Etching. Signed: P. Avril.

**Benoit, A.** — **396.** *A. Benoit*. Signed: A. B. del. Photo-mech. reprod. of a drawing.

**Bonnejoy, E.** — **397.** *Docteur Bonnejoy*. Etching. Signed: E. Bonnejoy del. et sc. 1895(?).

**Bouvenne, Aglaüs**, art-writer, and amateur etcher, b. 1829. M. Beraldi, "Les Graveurs du XIX<sup>e</sup> siècle", Vol. II, p. 179, makes him the father of book-plate collecting. "Aglaüs Bouvenne", he says, "has invented and brought into fashion a new specialty in collecting, the ex-libris. He has brought together [Mr. Beraldi writes in 1885] a remarkable series of more than 3600, of the 17. and 18. centuries, and modern. His collection, which has no rivals, except in those of M. l'intendant Bilco or of M. Benoit, has greatly aided Poulet-Malassis in the publi-

cation of his interesting pamphlet on ex-libris". See P-M, p. vi. — **398.** *Champfleury*. Etching. Signed: Aglaüs Bouvenne 1874. **399.** *François Coppée*. Etching. Signed: Aglaüs Bouvenne. **400.** *La Comtesse de Noé*. Etching. Signed. Aglaus [sic!] Bouvenne inv. & sculp. 1888. **401.** *Monogram*. (Théophile Gautier.) Etching. Signed: Aglaus [sic!] Bouvenne del Sculp 1872. Imp. Beillet. **402.** *Victor Hugo*. Etching. Signed: Aglaüs Bouvenne del et sculp 70. **403.** *Alice Ozy*. Etching. Signed: Aglaus [sic!] Bouvenne Sc. 1884. **404.** *Octave Vزانة*. 1882. Etching. Signed: Aglaus [sic!] Bouvenne. Printed in blue. **405.** *The same*. Printed in brown.

**Bracquemond, Felix**, designer and etcher, b. Paris 1833. — **406.** *Book with an anagram etc.* (Aglaüs Bouvenne.) Etching. Signed: Bracquemond del et sculp. 1875. Beraldi, Vol. III, p. 136, No. 510. **407.** **A P M.** (A. Poulet-Malassis.) Etching. Not signed. Beraldi, Vol. III, p. 137, No. 513. Impression in P-M.

**C. (D.)** (monogram). **Devambez**, who also signs the plate, is mentioned by Beraldi as an "heraldic engraver", at 5 Passage des Panoramas, Paris. — **408.** *Charles Monselet*. Etching. Signed: D. C. (monogr.) and Devambez, Graveur à Paris. H F, p. 144.

**Chenay, Paul**, engr., b. 1818. — **409.** *F. Solar*. Imitation crayon, printed in sanguine. Signed: Paul Chenay sc. d'après A<sup>a</sup>. del Sarto. Imp. de Drouart.

**De Fériet, A.** — **410.** *Léon Germain*. Etching. Signed: A. de Fériet inv<sup>t</sup>. et del<sup>t</sup>. T. Nouvian sculp<sup>t</sup>.

**De la Pinelais, Benoit**, naval officer and marine painter, b. Paris, 1836. **411.** *Ex libris Conventsi* (Sosthène Convents). Etching. Signed: B. de la Pinelais. See Beraldi, Vol. IX, p. 50. **412.** *Ex libris Conventsi* (Sosthène Convents). Similar to preceding, but smaller. Etching. Monogram. 1889.

**De Récy, G.** — **413.** *C. Apiara.* Etching. Signed: G de Récy. **414.** *Vicomte Frederic Chandon de Brialles.* Etching. Signed: G de Récy.

**Dumont, Maurice,** designer, lithographer, etc. — **415.** *Maurice Dumont.* 1894. Signed: Maurice Dumont. Photo-mech. reprod. of a drawing. **416.** *A D* (monogram: Adr. Durier). Dry-point. Signed: M. Dvm. 93.

**F. (T.).** — **417.** *Marie Georgel.* Etching. Signed: T F (monogr.) and Ad. Noël Gr.

**Fornet.** — **418.** *Edmund Engelmann.* Chromo-lithogr. Signed: Fornet lith 1893 and R. Engelmann. Imp.

**G. (G.)** — **419.** *A. de Foville.* Etching. Signed: G G (monogr.) **420.** *A. de Foville.* Etching. Signed: G. G.

**Georgel, M.** — **421.** *Docteur L. Bouland.* Photo-gravure from a drawing. Signed: M. Georgel. **422.** *Henri Tausin.* Photogravure from a drawing. Signed: M. Georgel.

**J. (S. E.)?** — **423.** *C. Maury.* Dry-point. Signed with a monogram which seems to consist of S. E. J.

**L. (A.)** — **424.** *Bibliothèque Khan.* Photo-mech. reprod. of a drawing. Signed: A L.

**Lacoste, F.** The etcher is **Auguste Guillaumot**, son of the architectural engr. of the same name. — **425.** *Edouard Noël.* Etching and roulette work. Signed: F. Lacoste del (?) 97 (or 77?). Guillaumot fils sc.

**Legros, Alphonse,** painter, etcher, etc., b. Dijon 1837, domiciled in England. — **426.** *Leon Gambetta.* Etching. Not signed. Beraldi, IX, p. 102. No. 163. (The "Liberty cap" there mentioned is not, however, visible in the impression shown, nor in the reproduction H F, p. 132.)

**Lebegue, L. — 427.** *Jules Fougères*. Photo-mech. reprod. of a drawing. Signed: L. Lebegue inv. et del.  
**428.** *René Pincebourde*. Etching. Signed: L. Lebegue.

**M. — 429.** *Leon Grvel*. Wood-engr. in the style of the late 16. century. Signed: M.

**Pellisier, H. — 430.** *P. Dor*. Eng. Signed: H. Pellisier sc. à Marseilles 1895.

**Steyert, A. — 431.** *Chateau de Chazey*. Etching. Signed: A. Steyert inv. et sculp. **432.** *Auguste Fabre*. Etching. Signed: A. Steyert del & Sculp.

**Thiéry, C. E.**, painter, etcher, etc., Nancy. See H F, p. 165. — **433.** *Bibliotheca oratorie turonensis*. Etching. Signed: C. E. Thiéry sculps. Imp. Ch. Delâtre. **434.** *Ingold*. Lithog. Signed: E. Thiéry [the C. has evidently missed in the printing] d après la miniature originale de 1466. W 939, where the plate is said to be engr. on copper. **435.** *C. E. Thiéry, art. peintre*. Etching. Signed: C. E. Th 1872.

**Thiriez, H. — 436.** *René Pincebourde*. Photogravure from a drawing. Signed: H. Thiriez, the first two letters forming a monogram.

**V. (A. T.) — 437.** *C. Hartmann, Conflans*. Etching. Monogram consisting of the letters A T V.

**V. (F.) — 438.** *L. Joly*. Photo-mech. reprod. of a drawing. Signed: F V.

**Valton, E. — 439.** *A. H.* Etching. Signed: E. Valton 1880.

**Varin, Adolphe**, designer and engraver, b. Châlons 1821, went to Paris 1833. — **440.** *Ex libris de ma tante Pauline Etevenon*. Paris 1880. Engr. Signed: P. Adolphe Varin del. sc. 1880. Beraldi, XII, p. 180.

**Vernon, F.** The engr., Emile Sulpis, took the "grand-prix de Rome" for engraving in the year 1884. —



**441.** *L. B.* (monogram: M<sup>m</sup>. A. Baillieu). Etching. Signed: F. Vernon, within the outline, and below it: Emile Sulpis sculp. 1894 F. Vernon del.

**Wolff, L. — 442.** *E. Fontaney.* Lith. Signed: Lith. L. Wolff, St. Etienne. 465.

**1895. — 443.** *Louis Dorbon.* Dry-point. There is a signature, but it is not readable.

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### III. THE NETHERLANDS.

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**N. S. — 444.** *St. Charles Robert Iserwouters.* Engr. Signed: N. S. fecit. Dated 1666? The date is in doubt, as the impression shown has been torn and rubbed, so that only the first two figures are clearly readable.

**Opdebeeck, Ant. — 445.** *Nameless plate.* Motto: Prudentia et vigilantia. Engr. Signed: Ant: (the "n" reversed) Opdebeeck: sculps: Mechliniæ.

**Polak. — 446.** *Aerssen van Sommeldyck.* Engr. Signed: Polak. Sculp.

**Fruytiers, L.** (Nagler mentions a Phil. Fruytiers or Fruytiers, painter and engr., b. Antwerp 1625.) — **447.** *Monogram*, very complicated, one of the letters of which seems to be a W. Engr. Signed: L. Fruytiers. f: **448.** *L. B.* Engr. Signed: L. Fruytiers f.

**L. F. D. B.** (The engr., Pieter Tanjé, b. Bolsward 1706, d. 1761. — **449.** *Nameless plate.* Engr. Signed: L. F. D. B. del. P. Tanjé sculps.

**F. B. — 450.** *Nameless plate.* (Steenhagen of Brabant?) Engr. Signed: F: B 1838.

Onghena, Ch. — **451.** *Borluut—de Noortdonck.* Etching. Signed: Ch. Onghena inv. & Sc. gand.

Muller, L. — **452.** *Nameless plate.* Engr. on stone. Signed: Lith: van L. Muller: te Nymwegen.

#### IV. ITALY.

Lopi, Giovanni. — **453.** *Nameless plate.* Engr. Signed: Gio: Lopi inv: et scul:

Zucchi, Francesco, engr., b. Venice 1692, d. 1764. — **454.** *Nameless plate.* Engr. Signed: F<sup>co</sup>. Zucchi s.

Scotto, either Francesco, engr. at Venice, b. about 1760, or Girolamo, engr. at Milan, b. abt. 1780. — **455.** *Le Comte D. Boutourlin.* Engr. Signed: Scotto. f. **456.** *The same, without the owner's name.*

Viero, Theod., painter and engr., b. Bassano 1740, d. 1795. — **457.** *Jacobus Maximilianus. I,* etc. Engr. Signed: T. Viero inc. Dated MDCCLXXI. H D, p. 92.

Piranesi, Francesco, designer and etcher, b. 1748, d. 1810. — **458.** *Earl. of. Aylesford.* Etching. Not signed.

Foradori, G. — **459.** *A. C. M. Bertarelli.* 1896. Signed: G. Foradori dis and V. T. Printed in black. **460.** *The same, reduced in size, printed in dark brown.* **461.** *The same as No. 460, printed in reddish brown.* — All photo-mech. reprints. of a drawing.

V. T. — **462.** *L. Carozzi.* Photo-mech. reprod. of a drawing, printed in reddish brown. Signed: V. T.

## V. SPAIN.

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**Santiago, I. M. — 463.** *Nameless plate.* Motto: Virtuti et merito. Engr. Signed: I. M. Santiago lo dñº. y gro —

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## VI. DENMARK.

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**1776. Anonymous. — 464.** *Car: Frid: Schr: de Cronstern.* Engr. Dated 1776. W 352.

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## VII. SWEDEN.

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**Kjölstrom, J. — 465.** *Jac. Ax. Lindblom.* Etching. Signed: J. Kjölst. sculp. Carlander, Vol. I, p. 404.

**Haglund, Robert. — 466.** *Carl Trolle Bonde, 1888.* Etching. Signed: R. Haglund. Carlander, Vol. II, p. 40. **467.** *Nameless plate.* (Joh. Axel Almquist.) Etching. Signed: R H (monogram). Carlander, Vol. III, p. 381.

**K. Hm. — 468.** *Ex Libris Joannes Sibergii.* Wood-engr. Signed: K. Hm. (at least apparently!).

**J. E. — 469.** *C. M. Carlander.* Wood-engr. Signed: J. E.

**M. J. C. ???????? — 470.** *G. C.* (Monogram of Miss Gerda Carlander). Photo-mech. reprod. of a drawing. Dated 1890. Signed: M. J. C [with seven other letters not readable] sc.

## VIII. GREAT BRITAIN.

*The plates in this division, so far as they are by artists whose names or monograms are known, are arranged chronologically according to the dates adopted by Mr. Fincham, in one connected series from the year 1700 to the year 1897. The references are to H D = Hamilton, "Dated Book-Plates", and F = Fincham, "Artists and Engravers of British and American Book Plates". Where no references are given, it is understood that the plates in question are not described in either of the works named. The dates given in connection with F are those assigned to undated plates by Mr. Fincham.*

**1700. Anonymous.**—**471.** *Pembroke Hall, Cambridge.* Engr. Dated 1700. H D, p. 23. **472.** *The Right Hon<sup>ble</sup> Charles Lord Cornwallis.* Engr. Dated 1700. H D, p. 23.

**1701. Anonymous.**—**473.** *The Right Hon<sup>ble</sup> Charles Mildmay Lord Fitzwalter (etc.).* Engr. Dated 1701. H D, p. 25.

**1702. Anonymous.**—**474.** *The Right Hon<sup>ble</sup> Charles Lord Halifax.* Engr. Dated 1702. H D, p. 26. **475.** *Same as the preceding, but smaller.* H D, p. 26. **476.** *M<sup>r</sup>. Ambrose Holbech.* Engr. Dated 1702. H D, p. 27. **477.** *S<sup>t</sup>. William Hustler.* Engr. Dated 1702. H D, p. 27. **478.** *The Right Hon<sup>ble</sup> S<sup>t</sup>. Charles Hedges.* Engr. Dated 1702. H D, p. 26. **479.** *S<sup>t</sup>. John Percivale.* Engr. Dated 1702. H D, p. 28. **480.** *Richard Townley.* Engr. Dated 1702. H D, p. 28.

**1703. Anonymous.**—**481.** *The Most Noble Wriothesley Duke of Bedford.* Engr. Dated 1703. H D, p.

29. **482.** *John Champante.* Engr. Dated 1703. H D, p. 29. **483.** *Thomas Millington.* Engr. Dated 1703. H D, p. 30. **484.** *Edward Nicholas Esq.* (with motto scroll, but no motto, the larger plate). Engr. Dated 1703. H D, p. 30. **485.** *The Right Hon<sup>ble</sup> Francis North.* Engr. Dated 1703. **486.** *Nathaniell Pigott.* Engr. Dated 1703. H D, p. 31. **487.** *Henry Poley.* Engr. Dated 1703. H D, p. 31. **488.** *The R<sup>t</sup> Hon<sup>ble</sup> Lord Charles Somerset.* Engr. Dated 1703. H D, p. 31.

**1704.** Anonymous. — **489.** *Henry Hoare, Goldsmith in London.* Engr. Dated 1704. H D, p. 32. **490.** *Henry Hoare.* Engr. Not dated. H D mentions several plates under this name, but not the one here shown. Quite likely later than 1704. **490<sup>a</sup>.** *Henry Hoare.* Differs from 490 only in the head below the shield with the double eagle. **491.** *The Right Hon<sup>ble</sup> Robert Lord Viscount Killmorey.* Engr. The date, originally 1704, changed by hand to 1799. H D, p. 32. **492.** *The Right Hon<sup>ble</sup> William Earl of Portland (etc.).* Engr. Dated 1704. H D, p. 33. **493.** *Elizabeth Whitfeld.* Engr. Dated 1704.

**1706.** Anonymous. — **494.** *The Most Noble Henry Duke of Beaufort.* Engr. Dated 1706. H D, p. 34.

**1707.** Anonymous. — **495.** *George Finch.* Engr. Dated 1707. H D, p. 36.

**1708.** Anonymous. — **496.** *The Honourable Archibald Campbell Esq.* Engr. Dated 1708. H D, p. 37.

**1712.** Anonymous. — **497.** *The Right Hon<sup>ble</sup> Charles Viscount Bruce (etc.).* Engr. Dated 1712. H D, p. 41.

**1716.** Anonymous. — **498.** *Francis Hawes Esquire.* Relief cut on metal. Dated 1716. H D, p. 44.

**1720.** Anonymous. — **499.** *The Right Hon<sup>ble</sup> the Earl of Berkshire.* Engr. Dated 1720. H D, p. 47.

**Gardner, F. — 500.** *Edw<sup>d</sup>. Southwell Esq<sup>r</sup>.* Engr. Signed: F: Gard in Scu. Not dated. F, p. 33, 1720.

**Scott, B. — 501.** *John Earl of Hyndford.* Engr. Signed: B: Scott. F. F, p. 81, 1720.

**1727. Anonymous. — 502.** *S<sup>t</sup> George Cooke.* Engr. Dated 1727. H D, p. 52.

**1730. Anonymous. — 503.** *James Hustler.* Engr. Dated 1730, the 3 reversed. **504.** *James Hustler.* Engr. Dated 1730. Same coat as 503, but different ornamentation.

**Kent, William, b. 1685, d. 1748.** (Cole, B., the engr., of London, the first of the name in F.) — **505.** *Arthur Onslow.* Engr. Signed: W. Kent Delin. B. Cole Sculp<sup>t</sup>. F, p. 19.

**Main, George, Edinburgh. — 506.** *Lieut. Gen<sup>l</sup>. Campbell of Monzie.* Etching. Signed: G M. Probably one of those assigned to 1730, F, p. 61.

**Vertue, George, b. London 1684, d. 1756. — 507.** *Henrietta Cavendish Holles Oxford and Mortimer.* Engr. Not signed. Dated in ink 1731. F, p. 99. **508.** *M. Johnson.* Engr. Dated 1735. F, p. 99.

**Cole, M, Oxford. — 509.** *Fillinham.* Engr. Signed: Cole sculp. F, p. 19, where the name is wrongly given Fillingham, 1730. **510.** *W. Holmes.* Engr. Signed: Cole Oxon sculp. F, p. 19, 1740.

**Johnston, Andrew. — 511.** *His Excellency Robert Hunter Esq<sup>r</sup> (etc.).* Engr. Signed: A. Johnston Sculp: F, p. 50, 1740. **512.** *Alexander Murray.* Engr. Signed: A. Johnston Sculp. F, p. 50, 1730.

**1736. Anonymous. — 513.** *The most Noble John Duke of Bedford.* Engr. Dated 1736. H D, p. 60. **514.** *John Percival Earl of Egmont.* Engr. Dated 1736. H D, p. 60.

**Pine, John**, b. London 1690, d. 1756. — **515.** *Gift-plate for books given to Cambridge University by George I.* Engr. Signed: J. P. Sc. Dated 1715. F, p. 75, 1736; H D, p. 43, under 1715.

**1737. Anonymous.** — **516.** *Edward Pigott.* Engr. Dated 1737. H D, p. 61. **517.** *Charlotte Pigott.* Engr. Dated 1737. H D, p. 61.

**1740. Anonymous.** — **518.** *Prize-plate of Trinity College, Dublin.* Engr. Dated 1740 in ink.

**1743. Anonymous.** — **519.** *Benjamin Hatley Foot.* Engr. Dated 1743. H D, p. 65; Castle, "Engl. Book-Plates", p. 89. **520.** *Benjamin Hatley Foot.* Engr. Not dated. Alluded to H D, p. 65. **521.** *Edmond Trott M. A.* Engr. Dated 1743. H D, p. 65.

**1744. Anonymous.** — **522.** *John Mitford.* Engr. Dated 1744. H D, p. 66. **523.** *In<sup>o</sup> Smith Esq.* Engr. Dated 1744. H D, p. 66.

**Skinner, J.**, Bath. — **524.** *Charles Delafaye Esq.* Engr. Dated 1743. Signed: Bath I Skinner (the initials as monogr.) Sculp. F, p. 88; H D, p. 65. **525.** *John Hughes Esq.* Engr. Dated 1745. Signed: I Skin<sup>r</sup> (the initials as monogr.) Sculp<sup>t</sup>. F, p. 88; H D, p. 67.

**Levi, Benjamin.** — **526.** *Isaac Mendes.* Engr. Dated 1746. Signed: Levi Sculp. F, p. 57; H D, p. 68.

**Bickham, George**, d. London 1771. — **527.** *W. Wollaston Esq.* Engr. Signed: Bickham sc. F, p. 10, 1750.

**Cole, James**, Oxford. — **528.** *Tho<sup>r</sup>. Taylor Arm.* Engr. Signed: Cole sc. F, p. 19, 1750.

**Mountaine, R.**, Winchester. — **529.** *W. Harrison D. D.* Engr. Signed: R M. **530.** *Charles Mill.* Engr. Signed: R M. **531.** *St<sup>r</sup>. Philip Monoux Bar<sup>on</sup>.*

Engr. Signed: R. M. **532.** *Sophia Penn.* Engr. Signed: R. M. **533.** *John Sturges.* Engr. Signed: R. M. Sculp:—All these are assigned to 1750, F, pp. 68 and 69.

**Stephens, William, Cambridge.**—**534.** *Coll: Trin: Cant.* Engr. Not signed. A very small Chippendale plate. **534.** *Coll: Trin: Cantab:* Engr. Signed:—**Stephens Sculp:** F, p. 92, 1750. **535.** *Nutcombe Quicke.* Engr. Signed: W. S. F, p. 92, 1750.

**Wale, Samuel, R. A., d. London 1786.**—**536.** *The R<sup>t</sup> Hon<sup>ble</sup> Henrietta Louisa Jeffreys, Countess of Pomfret.* Engr. Signed: S. W. inv<sup>t</sup> F, p. 100, 1750.

**Watts, L.**—**537.** *R., Conyers.* Engr. Signed: **Watts Sculp.** F, p. 104, 1750.

**1751. Anonymous.**—**538.** *James Brackstone* (name rubbed out on impression shown) *Citizen of London.* Engr. Dated 1751. H D, p. 72; Hardy, "Book-Plates", app. p. 50.

**1753. Anonymous.**—**539.** *Hugh Rogers.* Engr. Dated 1753. H D, p. 74.

**1754. Anonymous.**—**540.** *Joseph Dudley.* Engr. Dated 1754. An American plate, but probably engraved in England, and earlier than at the date it now bears. See A, 233, and p. 38. H D, p. 75.

**Strange, Sir Robert, b. Pomona, Orkney, 1721, d. London 1792.**—**541.** *An<sup>o</sup> Lumisden.* Engr. Signed: R: **Strange Sculp<sup>t</sup>.** F, p. 93, 1747.

**1756. Anonymous.**—**542.** *T. Campbell A. B.* Engr. Dated 1756. H D, p. 77. **543.** *George Farmor Earl of Pomfret.* Engr. Dated 1756. H D, p. 77.

**1757. Anonymous.**—**544.** *John Hort Esq<sup>r</sup>.* Engr. Dated 1757. H D, p. 78.



**Taylor, Worcester.** — **545.** *Walter Blount.* Engr. Signed: Taylor Worces<sup>r</sup> Sculp 1757. F, p. 95; H D, p. 78 (without crest and motto).

**Hibbart, William, Bath.** — **546.** *Deburgh Earl of Clanricarde.* Engr. Signed: W. Hibbart Sculp: 1759. F, p. 43; H D, p. 80.

**Angier, Paul, London.** — **547.** *T. Lownd's Circulating Library.* Engr. Signed: Angier fet. F, p. 3, 1760.

**Burtenshaw, E., Dover.** — **548.** *H. Carter.* Engr. Signed: E Burtenshaw sc<sup>t</sup> Dover. F, p. 14, 1760.

**Cole, B., London (the second).** — **549.** *Randolph Greenway.* Engr. Signed: B. Cole sculp. F, p. 19, 1760.

**Foster, London.** — **550.** *Patrick Blake.* Engr. Signed: Foster sculp Fetter Lane. F, p. 30, 1760.

**Mazell, Peter, London, member of the Incorporated Society of Artists, 1774.** — **551.** *Nameless plate.* (Curzon, Baron Scarsdale.) Etching. Signed: P Mazell fec. F, p. 64, 1760.

**Robson.** — **552.** *T: P: Young D: D.* Engr. Signed: Robson fecit. F, p. 78, 1760.

**Toms, William Henry, b. London abt. 1700, d. after 1752.** — **553.** *Nameless plate* (Chichester). Engr. Signed: W. H. Toms Sculp. F, p. 97, 1760.

**Wood, John, London, d. abt. 1780.** — **554.** *David Garrick.* Etching. Signed: I. Wood in et Sc. F, p. 108, 1760.

**Austin, William, b. 1721, d. 1820.** — **555.** *Lord Walpole.* Engr. Signed: W: Austin Fecit. F, p. 4, 1760. **556.** *Nameless plate.* (Duke of Hamilton.) Engr. Signed: Austin Sculp<sup>n</sup>. F, p. 4, 1760.

**Henshaw, William.**—**557.** *Daniel Collyer.* Engr. Signed: W H, joined. F, p. 42, 1770. **558.** *T. Eastcourt.* Engr. Signed: W H. F, p. 42, 1750. **559.** *W<sup>m</sup> Farhill.* Engr. Signed: W. H. F, p. 42, 1750. **560.** *W: F: Gason.* Engr. Signed: W: Henshaw Sc<sup>t</sup>. F, p. 42 (the smaller size), 1780. **561.** *Cap<sup>t</sup> J. Montagu.* Engr. Signed: W. H. F, p. 42, 1760.

**Kirk, James, London.**—**562.** *Simon Mills.* Engr. Signed: I<sup>t</sup> Kirk Sc. F, p. 53, 1760. **563.** *Inner Temple Library.* Engr. Signed: Ia<sup>t</sup> Kirk del: et sc. F, p. 53, 1770.

**1766.** *Anonymous.*—**564.** *Donaldson.* Engr. Dated 1766, but, as H D, p. 87 says, "appears more modern, say about 1830".

**1768.** *Anonymous.*—**565.** *J. Gulston.* Engr. Dated 1768, but very likely, as H D, p. 89 says, "an older plate, with date added". **566.** *Plate for legacy of Robert Smith, etc.* Engr. Dated MDCCLXVIII. H D, p. 89.

**Ashby, London.**—**567.** *Henry Townley Ward.* Engr. Signed: Ashby sc. Russell C<sup>t</sup>. F, p. 4, 1770.

**Bottomley, Manchester.**—**568.** *Manchester Circulating Library.* Engr. Signed: Bottomley Sc. F, p. 11, 1770.

**Levi, I., Portsea.**—**569.** *Geo. Burrish.* Engr. Signed: Levi Sculp<sup>t</sup> Portsea — . F, p. 57, 1760. **570.** *Joseph Smith.* Engr. Signed: Levi Portsea. F, p. 57, 1780.

**Mordecai, M.**—**571.** *Nameless Plate.* Engr. Signed: Mordecai, scp. (?).

**Sharp, William, b. London 1749, d. 1824.**—**572.** *Nameless plate* (Lord Streatfield). Engr. Signed: Sharp sc. F, p. 82, 1770.

**Tringham, W.**—**573.** *James Forster.* Engr. Signed: W. Tringham Sculp. F, p. 97, where the name is erroneously written "Foster", 1770.

Darling, W., London. — **574.** *Sir Robert Gunning Bar<sup>t</sup>.* Engr. Signed: W Darling f<sup>t</sup> Newport s<sup>t</sup>. F, p. 23, 1780. **575.** *Charles Fitz-Roy Lord Southampton.* Engr. Signed: Darling fec<sup>t</sup> Newport s<sup>t</sup>. F, p. 22, 1770. **576.** *Philip Van Swinden.* Engr. Signed: Darling f<sup>t</sup> G<sup>t</sup> Newport S<sup>t</sup>. F, p. 23, 1780.

King, T., London. — **577.** *John Perchard.* Engr. Signed: T. King sculp<sup>t</sup> Homerton. F, p. 52.

**1779.** Anonymous. — **578.** *George Fairholme.* Engr. Dated 1779. H D, p. 99. **579.** *George Fairholme.* Same as preceding, with the date erased from the plate.

Bailey, J. — **580.** *Geo. Allan.* Engr. Signed: I. Bailey F<sup>t</sup> 1780. F, p. 5; H D, p. 100.

Barnes, S. C., London. — **581.** *Francis Enys.* Engr. Signed: Barnes F<sup>t</sup> Coventry S<sup>t</sup>. F, p. 6, 1780.

Forde, Cork. — **582.** *George Newenham.* Engr. Signed: Forde sculp<sup>t</sup> F, p. 30, 1780.

Howes, John. — **583.** *John Howes (?)* Stipple engr. Signed: Iohn Howes Inv<sup>t</sup> et Feit (?) F, p. 45, 1780.

Hughes, R. B., London. — **584.** *R: H: Alexan Bennett.* Engr. Signed: Hughes fec<sup>t</sup>. F, p. 46, 1780. **585.** *John Smith Budgen Esq<sup>r</sup>.* Engr. Signed: Hughes Fecit. F, p. 46, 1790. **586.** *Thomas Durrant Scotlow.* Engr. Signed: Hughes Fecit. F, p. 46, 1780. **587.** *Edward Gibbon Esq<sup>r</sup>.* Engr. Signed: Hughes Fecit. F, p. 46, 1780. **588.** *E. Rolfe.* Engr. Signed: Hughes Fecit. F, p. 46, 1780.

Long, Charles. — **589.** *Cha<sup>s</sup> Long Esq<sup>r</sup>.* Etching. Signed: C L fec<sup>t</sup>. F, p. 59, 1780.

Lyons, E., Cork. — **590.** *Josias Dunn.* Engr. Signed: E. Lyons Exu (?). F, p. 60, 1780.

N<sup>o</sup>



*Jonathan Jackson*

No. 1044.



**Sansom, F.—591.** *Iohannes Symmons Arm.* Engr. Signed: F. Sansom del et sculp. F, p. 81, where the name is given "E. Sansom", 1780.

**Sherwin, John Keyse, d. London 1790, aged 39.—592.** *Iohn Mitford Esq<sup>n</sup>.* Engr. Signed: Sherwin. F, p. 86, 1780.

**Thew, Robert, b. 1758, d. 1802.—593.** *Mary Horner.* Engr. Signed: Thew sculp. F, p. 96, 1780.

**Tolley, J.—594.** *George Burrish.* Engr. Signed: Tolley sc<sup>t</sup>. F, p. 97, 1800.

**Yates, Samuel, Liverpool.—595.** *Thomas Anson Esq<sup>n</sup>.* Engr. Signed: Yates. Sculp. F, p. 111, 1800. **596.** *Sir. Geo: Cooke. Bar<sup>t</sup>.* Engr. Signed: Yates scul: (?) F, p. 111, 1780. **597.** *Marquis of Donegall.* Engr. Signed: Yates Sculp. F, p. 111, 1790.

**Yates, London.—598.** *Peter Manigault.* Engr. Signed: Yates Fecit Royal Exchange. F, p. 110, 1760, but the ms. note on the modern impression here shown, by Mr. Louis Manigault, the present owner of the plate, states the dates of engraving to have been 1754. A 548, and p. 52.

**1782. Anonymous.—599.** *Sir Hugh Munro.* Engr. Dated 1782. H D, p. 102. **600.** *Iohn Peachey, Esq<sup>n</sup>.* Engr. Dated 1782. H D, p. 102.

**1783. Anonymous.—601.** *Charles Palmer.* Engr. Dated MDCCLXXXIII. H D, p. 103.

**Lake, J., London.—602.** *W. R. Highmore, M. D.* Engr. Signed: Lake. sc. 1779. F, p. 54; H D, p. 99, **603.** *Nich<sup>s</sup> Pearse,* Engr. Signed: Lake. s. F, p. 54, 1780. **604.** *Tho<sup>s</sup> Pennington D.<sup>r</sup> D.* Engr. Signed: Lake sc. F, p. 54, 1790. **605.** *Carrier Tompson.* Engr. Signed: Lake, sculp: F, p. 55, 1790.

**Beilby, Ralph**, Newcastle. — **606.** *J. Brand A M.* *F S A.* Engr. Signed: R B. F, p. 8, 1790.

**1788. Anonymous.** — **607.** *Shrewsbury.* Engr. Dated 1788. H D, p. 106.

**Thorntwait, J.**, b. London, abt. 1740. — **608.** *Rev<sup>d</sup> W. Barrow, L. L. D. S. A. S.* Engr. Not signed. Dated 1789. H D, p. 106.

**Archer, J.** — **609.** *MacLeod Bannatyne Esq<sup>r</sup>.* Engr. Signed: J. Archer Sculp. F, p. 4, 1790.

**Audinet, Phillipe**, b. London 1766, d. 1837. — **610.** *Rev. H. S. Cotton.* Etching. Signed: P Audinet. Sculp. F, p. 4, 1790.

**J. & W. B.** — **611.** *Thomas Lloyd Esq<sup>r</sup>.* Engr. Signed: J & W. B. F, p. 4, 1790.

**Esdall, W.**, Dublin. — **612.** *Michael Smith Esq<sup>r</sup>.* Etching. Signed: W: Esdall del. & sculp. F, p. 27, 1790.

**Howe.** — **613.** *Stourbridge Library. Instituted 1790.* Engr. Signed: Howe sc<sup>i</sup>. F, p. 45, 1790.

**Michell, London.** — **614.** *Rob<sup>t</sup>. Prescott Esq<sup>r</sup>.* Engr. Signed: Michell Bond S<sup>t</sup>. F, p. 66, 1790.

**Neele, S.**, London. — **615.** *Rev<sup>d</sup> Daniel Augustus Beaufort L. L. D.* Engr. Signed: S. Neele. sc 352 Strand. F, p. 71, 1790. **616.** *Ioh. Mitford.* Engr. Signed: Neele sculp. 352 Strand. F, p. 71, 1790.

**Ovenden, T.**, London. — **617.** *Ioh. Mitford.* Engr., Signed: Ovenden Sc. F, p. 73, 1790.

**Pye, G.**, Birmingham and Manchester. — **618.** *T. W. Greene.* Engr. Signed: Pye sculp Birm<sup>n</sup>. F, p. 76, 1790.

**Skelton, William**, b. London 1763, d. 1848. — **619.** *Little Harewood & Carr Hall.* (Clayton.) Engr. Signed: Skelton fecit. F, p. 87, 1790.

**Smith.** — **620.** *Joseph Laurence Darvall.* Engr. Signed: Smith sc. F, p. 88, 1790.

**1792.** Anonymous. — **621.** *I. Mallard.* Engr. Dated 1792. H D, p. 110.

**Berry, Agnes.** (The engr., **Francis Legat**, was b. 1755, d. 1809.) — **622.** *Anna Damer.* Engr. Signed: Agnes Berry inv<sup>t</sup> et del<sup>t</sup> Londini. 1793. Francis<sup>en</sup> Legat sculp<sup>t</sup>. F, p. 9; H D, p. 111.

**1794.** Anonymous. — **623.** *Prize plate of Trinity College, Dublin.* Engr. Dated 1794, the last two figures in ink.

**1795.** Anonymous. — **624.** *Fr. Dickins Armig.* 1795. H D, p. 131.

**Bartolozzi, Francesco,** b. Florence 1725, came to England 1764, d. Lisbon 1815. — **625.** *S<sup>r</sup> Foster Conliffe Bar<sup>t</sup>.* Engr. Signed: F. Bartolozzi fec. F, p. 7, 1790.

**Booker, London.** — **626.** *George Goold.* Engr. Signed: Booker. 56. Bond st<sup>h</sup>. F, p. 11, where the name is wrongly given "Gould", 1800. **627.** *C., Selby Esq<sup>r</sup>.* Engr. Signed: Booker Bond St<sup>h</sup>. F, p. 11, 1790. **628.** *John Wright, Esq<sup>r</sup>.* Engr. Signed: Booker Bond St<sup>h</sup>. F. p. 11, 1790.

**Ezekiel, Exeter,** b. 1757, d. 1806. — **629.** *Nameless plate.* (Motto: Deo ducente.) Engr. Signed: Ezekiel Sculp<sup>t</sup>. F, pp. 28, 29. **630.** *Nameless Plate.* (Motto: Mea virtute me involio.) Engr. Signed: Ezekiel Exon. F, pp. 28, 29.

**Woodman & Mutlow, London.** — **631.** *Marquis of Donegall.* Engr. Signed: Woodman & Mutlow, sc. F, p. 108, 1780.

**Cipriani, Giov. Batt.,** b. Florence 1727, came to England 1755, d. 1785. — **632.** *H. F. Bessborough* (Coun-



tess). Engr. Signed: G. B. Cipriani inv. F. Bartolozzi sculps. 1796 R. A. F, p. 17; H D, p. 113.

**1800. Anonymous. — 633. *Edward Pedder Junr.*** 1800. Engr. H D, p. 119 (arms and crest).

**Bowley, William, Shrewsbury. — 634. *Hon<sup>ble</sup> T. Kenyon.*** Engr. Signed: Bowley Sc. F, p. 11, 1800.

**Fraser, J. — 635. *James Wills.*** Engr. Signed: Fraser Sculp<sup>t</sup>. F, p. 31, 1800.

**Gavin, Hector, Edinburgh. — 636. *Heriot of Ramornie.*** Engr. Signed: H<sup>r</sup> Gavin Sc<sup>t</sup>. F, p. 34, 1820.  
**637. *Robert Montgomery.*** Engr. Signed: H<sup>r</sup> Gavin. F, p. 34, 1780.

**Girtin, London. — 638. *Will<sup>m</sup> Wilson Carus Wilson.*** Engr. Signed: Girtin sc<sup>t</sup> 388, Oxford St<sup>t</sup>. F, p. 35, 1800.

**Heath. — 639. *h w.*** Engr. Signed: Heath Sculp<sup>t</sup>. F. p. 41, 1800.

**Merrifield, London. — 640. *Robert Clutterbuck.*** Engr. Signed: Merrifield 77 Piccadilly. F, p. 65, 1800.

**Poore, G., Plymouth. — 641. *Mary Ann Mangles.*** Engr. Signed: G. Poore. sc. Plymouth. F, p. 75, 1800.

**Vining, J., London. — 642. *Earl of Morley.*** Engr. Signed: J. Vining. Sc. 120, Pall Mall. F, p. 99, 1800.

**1804. Anonymous. — 643. *Thomas Gowland.*** Engr. Dated 1804. H D, p. 121.

**Signeira. — 644. *Sir Thomas Gage Bart.*** Engr. Signed: Drawn by Signeira. Engraved by Bartolozzi, Lisbon, 1805. F, p. 7; H D, p. 122.

**1806. Anonymous. — 645. *John Fiott, B. A.*** Engr. Dated 1806. H D, p. 122.

**1808. Anonymous. — 647. *Prize plate of Trinity College, Dublin.*** Engr. Date 1808, the last two figures in ink.

**G. C. B. — 648. *Rev<sup>d</sup> W. Shepherd.*** Etching. Signed: G, C, B. fecit Oct<sup>r</sup> 1808. F, p. 4, H D, p. 124.  
**649. *The same,*** printed on pink paper.

**Allen, Josiah, Birmingham. — 650. *James Yates.*** Engr. Signed: Allen. fc<sup>t</sup> Birming<sup>h</sup>. F, p. 3, 1810.

**Bewick, Thomas, b. Cherryburn 1753, d. Gateshead 1828. — 651. *In<sup>o</sup> Anderson. Jun<sup>r</sup>.*** Wood-engr. Not signed. F, p. 9; Hugo 1942. **652. *Matt<sup>o</sup> Anderson.*** Wood-engr. Not signed. **653. *Thomas Bell.*** Wood-engr. Not signed. Dated 1797. H D, p. 114; Hugo 1960. **654. *John Bruce.*** Engr. Not signed. **655. *J. C. Bruce.*** Engr. Not signed. **656. *Chas: Charlton M D.*** Engr. Not signed. Hugo 1982. **657. *Nameless plate.*** (Joseph Cook.) Engr. Not signed. **658. *John Coulthard.*** Engr. Not signed. Hugo 1992. **659. *T. Hardy.*** Engr. Not signed. **660. *Neele.*** Engr. Not signed. **661. *R. Pemberton.*** Engr. Not signed. **662. *T. Sherwood.*** Wood-engr. Not signed. — All these plates have here been placed under Bewick's name, because their owner has so classified them, although quite a number of them are in none of the books of reference, and some of them show differences of handling, which would seem to point out that they must be by different engravers. They are all, however, inspired by Bewick, and of his time.

**Robinson, George F. — 663. *Buddle Atkinson.*** Engr. Not signed. See A E, p. 42.

**Brook, R., London. — 664. *Teston Library.*** Engr. Signed: Brook Sc. Engraver to His Majesty, 302, Strand. F, p. 12, 1810.

**Howitt, Samuel, London, b. abt. 1765, d. 1822. — 665. *G. C. Bainbridge.*** Etching. Signed: Howitt. F, p. 45, 1810.

Kirkwood Sculp<sup>t</sup>. F, p. 53, 1820. **695.** *Sir John Hay Bar<sup>t</sup> of Smithfield & Haystoun.* Engr. Signed: Drawn & Eng<sup>d</sup> by Kirkwood & Son. F, p. 53, 1810.

Lee. — **696.** *Nameless plate* (Harper). Engr. Signed: Lee. F, p. 56, 1820.

Mutlow, London. — **697.** *Nameless plate* (Lee). Engr. Signed: Mutlow Sc. York St. F, p. 70, 1820.

O'Connor, Cork. — **698.** *Mr. Rob<sup>t</sup> Maxwell.* Engr. Signed: O Connor. F, p. 72, 1820.

Scott, John, b. Newcastle 1774, d. London 1828. — **699.** *James Hews Bransby.* Engr. Signed: I Scott Sculp<sup>t</sup>. F, p. 81, 1820.

Stammers, E., London. — **700.** *Charles Yonge.* Engr. Signed: E. Stammers 99. Strand. F, p. 91, 1820.

Stevenson, A. — **701.** *Captain James Black Royal Navy.* Engr. Signed: Engraved by A. Stevenson.

Suffield, London. — **702.** *George G. De Hoche<sup>pied</sup> Larpent.* Engr. Signed: Suffield sc. 233 Strand. F, p. 94, 1810. **703.** *Newman Smith.* Engr. Signed: Suffield sculp. F, p. 94, 1820. **704.** *James Wigram.* Engr. Signed: Suffield sculp<sup>t</sup>. F, p. 94, 1830.

Wallis, J., London. — **705.** *Charles John Bird, A.M. & F.A.S., etc.* Engr. Signed: J. Wallis, sc. 159 Fleet Str<sup>t</sup>. F, p. 100, 1820.

Perkins and Heath, London. — **706.** *Nameless Plate* (Duke of Sussex). Engr. Signed: Perkins and Heath — Patent Hardened Steel Plate. F, p. 74, 1825. **707.** *Nameless Plate* (Duke of Sussex). Engr. Signed: Perkins and Heath. — Patent Hardened Steel Plate. F, p. 74, 1825.

Silvester, R., London. His earliest appearance in the London Directory is 1806. — **708.** *James Carmichael-*

*Smyth*. Engr. Signed: Silvester, Sc. 27, Strand. F, p. 86, 1820. **709.** *William Prickett*. Engr. Signed: Silvester, Sc. 27, Strand. F, p. 87, 1820. **710.** *Royal Geographical Society 1830*. Engr. Signed: Silvester & Co sc 27 Strand. F, p. 87; H D, p. 135.

**Warwick, B. & J.**, London, heraldic stationers.—**711.** *Edward T. Cardale*. Engr. Signed: Warwick, sc. 145, Strand. **712.** *Archbishop of Cashel*. Engr. Signed: Warwick sc. 145, Strand. F, p. 101, 1810. **713.** *Morton Eden*. Engr. Signed: Warwick sc. 145, Strand. F, p. 102, 1840. **714.** *Lyndhurst*. Engr. Signed: Warwick, (the rest torn off on the copy shown. According to F, the full signature is: Warwick F<sup>t</sup> 124 Regent Street). F, p. 102. **715.** *William Bennett Martin*. Engr. Signed: Warwick sc 145, Strand. F, p. 102, 1830.

**1826. Anonymous.**—**716.** *Prize plate for the Association Incorporated for Discountenancing Vice*, etc. Engr. Dated 1826, the last figure in ink.

**Roe, R.**, Cambridge.—**717.** *Plate for the legacy of Peter Paul Dobree, A. M., to Trinity College, Cambridge*, etc. Engr. Dated 1826. Signed: R. Roe. F, p. 78; H D, p. 133.

**1829. Anonymous.**—**718.** *Sheffield Grace, Esq<sup>r</sup>*, L. L. D.—F. S. A. Engr. Dated 1829. H D, p. 135.

**Busk, Hans.**—**719.** *W. I. Bernhard Smith*. Engr. Signed: H. Busk, fecit. F, p. 15, 1830.

**Coutts, W.**, Liverpool. **720.** *M. D. Lowndes*. Engr. Signed: Eng: by W. Coutts Liverpool. F, p. 21, 1830.

**Griffiths and Weigall**, heraldic stationers, London.—**721.** *Lord Auckland*. Engr. Signed: Griffiths & Weigall, 3, St James's St<sup>t</sup> F, p. 37, 1840. **722.** *Byron*. Engr. Signed: Griffiths & Weigalls, 3, St James' Street. F, p. 38, 1822.

**Hewitt**, London. — **723.** *William Draper.* Engr. Signed: Hewitt sculp<sup>t</sup> 10, Pickett Street. F, p. 42, 1830.

**Huntly**, T. D., London. He appears for the first time in the London Directory in 1815. — **724.** *Thomas Deane Shute.* Engr. Signed: Huntly Sc. F, p. 47, 1830.

**Swan**, Jos<sup>h</sup>, Glasgow. — **725.** *Ranelagh.* Engr. Signed: Swan Sc. F, p. 95, 1830. **726.** *D. K. Sandford, Esq<sup>r</sup>.* Engr. Signed: — Swan — F, p. 95.

**Thomson**, C., Edinburgh. — **727.** *R H D Tullimet.* Engr. Signed: C. Thomson S<sup>c</sup> Edin<sup>t</sup> F, p. 96, 1830.

**Willement**, Thomas, b. London, 1786, d. 1871. — **728.** *Henry Aylorde · f · s · b.* Etching. Not signed. F, p. 106. **729.** *Jarard Edw. Strickland.* Etching. Signed: T. W. (monogram.) F, p. 107, 1820.

**Anonymous.** — **730.** *Prize Plate of Trinity College, Dublin.* Engr. Dated 1832, the last two figures in ink. **731.** *Prize Plate of Trinity College, Dublin.* Engr. Dated 1839, the last two figures in ink.

**1833.** **Anonymous.** — **732.** *Plate for the legacy of Dan. Pettward, A. M. to Trinity College, Cambridge.* Engr. Dated 1833. H D, p. 136.

**1834.** **Anonymous.** — **733.** *Prize Plate of Trinity College, Dublin.* Engr. Dated 1834, the last two numbers in ink.

**Shaw**, Henry, b. London 1800, d. 1873. — **734.** *Michael Jones.* Engr. Signed: H. Shaw, sculp<sup>t</sup> F, p. 82, 1834.

**Hays**, Henry, London. — **735.** *Crabb.* Engr. Signed: H. Hays. sc.

**West**, William, London. — **736.** *The Hon<sup>ble</sup> Henry Boyle Bernard.* Engr. Signed: W. West, sc. Margaret

St.: F, p. 105, 1840. **737.** *Robert Ralph Augustus Hawkins*, etc. Engr. Signed: W. West. Sculp: Margaret St.: F, p. 105, 1830.

**1838. Anonymous. — 738.** *Prize Plate of East India College, Herts.* Engr. Dated 1838, in ink.

**Cleghorn, John. — 739.** — *I B.* (John Brown). Engr. Signed: John Cleghorn. Des. Del et Sc. F, p. 17, 1840.

**Cocher, Cambridge. — 740.** *George Thackeray.* Engr. Signed: Cocher Cambridge. F, p. 18, 1840.

**Williamson, R. & E., London. — 741.** *John Tidd Pratt, Inner Temple.* Engr. Signed: R & E. Williamson, Sculp<sup>t</sup> 14, Moore Place, Lambeth. F, p. 107, 1840.

**1841. Anonymous. — 742.** *Francis Dawson Jun<sup>r</sup>. Chislehurst, Kent*, etc. Engr. Dated 1841. H D, p. 140.

**1842. Anonymous. — 743.** *Gift Plate of Francis Wrangham, A. M. to Trinity College, Cambridge.* Engr. Dated 1842. H D, p. 141.

**Habbeson. — 744.** *Samuel Etting.* Engr. Signed: Habbeson Sc.

**Warne, Stannard. — 745.** *Edward Francis Searles.* Engr. Not signed.

**1844. Anonymous. — 746.** *Rev<sup>d</sup> Jas<sup>o</sup> Campbell, L, D,* Engr. Dated 1844. H D, p. 142.

**Halfhide, London. — 747.** *William Hardy, F. S. A.* Engr. Signed: Halfhide. Sculp<sup>t</sup>. 1845. F, p. 39; H D, p. 142.

**Bidgood, W., Taunton. — 748.** *Somertshire Archaeological Natural History Society.* Wood-engr. with letters in type. Dated MDCCCXLIX. F, p. 10; H D, p. 144.

Wyon, London, heraldic stationer. — **749.** *Andrew Mack Haines.* Engr. Not signed. **750.** *John Lewis Ricard Esq: M P.* Engr. Dated 1858. Not signed. F, p. 110; H D, p. 149. **751.** *William George Tupper.* Engr. Signed: B. Wyon, Sc. 287 Regent St. F, p. 110, 1840.

Adlard, Alfred, London. — **752.** *John Hutchinson.* Engr. Signed: Alfred Adlard Sc. F, p. 2, 1850.

Jones and Barriff, London. — **753.** *Henry Crabb Robinson.* Engr. Signed: Jones & Barriff sc. 36 Theobalds Road. F, p. 51, 1850.

Thackeray, William M., b. Calcutta 1811, d. London 1863. — **754.** *E. Fitz: Gerald.* Wood-engr. Not signed.

**1852.** Anonymous. — **755.** *John Sheepshanks.* Engr. Dated 1852. H D, p. 146.

Bellars, H. J. — **756.** *James Kendrick, M. D. of Warrington.* Etching. Signed: J. Kendrick. direxit 1853 H. J. Bellars des: et. fec: . F, p. 52; H D, p. 146.

**1857.** Anonymous. — **757.** *The Earl of Westmorland.* Printed label. Dated 1857. H D, p. 148.

Rix, S. Wilton, Beccles, Norfolk. — **758.** *Joseph Rix F. L. S. F. R. C. S. E. L. S. A. St. Neots, Huntingdonshire.* Etching. Signed: S W R (monogram) Frat: Cariss. 1857. F, p. 78; H D, p. 148. **759.** *The same,* but smaller plate, and differing in many details. Etching. Signed: S W R. (monogram) 1857. F, p. 78; H D, p. 148.

Abraham, London. — **760.** *Presented . . . . . the Clothworkers Company of London, Governors of the Free Grammar School of W<sup>m</sup> Lambe, etc.* Engr. Signed: Abraham sc. 1. Clements Lane. F, p. 1, 1860.

Cross, J. & Son, London, heraldic stationers. — **761.** *Montgomerie Miller.* Engr. Signed: J. Cross & Son, sc. 18, Holborn. F, p. 21, 1860.

Culleton, T., London, heraldic stationer. — **762.** *James John and Sophia Holroyd. White Hall.* Engr. Signed: Culleton, 2, Long Acre. London. F, p. 22, 1860.

Draper, J., London. — **763.** *Nameless plate.* (Marckner.) Engr. Signed: J. Draper, 5, Little Tower Str! London. F, p. 25, 1860.

Hylton, W. (Jewitt, O., engr.) — **764.** *Nameless plate.* (John Fenwick.) Wood-engr. Signed: W. Hylton. L. del O. Jewitt sc. F, p. 48, 1860.

Jewitt, Llewellyn, London. — **765.** *Llewellyn Jewitt.* Wood-engr. Signed: L. Jewitt. F S A. del<sup>t</sup>. F, p. 49, 1860.

Millais, Sir John Everett, b. Southampton 1829, d. London 1896. — **766.** *C S* (monogram, Sir Christopher Tatton Sykes.) Wood-engr. Signed: M. F, p. 66, 1860.

Ortner, Evan, London, heraldic stationer. — **767.** *John alexander marquess of bath.* Engr. Signed: Eng<sup>d</sup> by E. Ortner. 3. S! James's S!. F, p. 72, 1860.

Salt, H., London, heraldic stationer. — **768.** *George F. E. Shaw.* Engr. Signed: H. Salt, Heraldic Office, G<sup>r</sup> Turnstile Lincoln's Inn. F, p. 80, 1860.

Weigall, London. — **769.** *Sir Thomas Elmsley Croft, Baronet.* Engr. Signed: Weigall Sc. 3, S! James's S!. F, p. 104, 1860.

**1865.** Anonymous. — **770.** *James Kendrick, M. D. Warrington.* Engr. Dated 1865. H D, p. 154. **771.** *William, Duke of Bedford, Woburn Abbey.* Engr. Dated 1865. H D, p. 154.



**1866. Anonymous.—772.** *Legacy Plate of William Whewell, S. T. P. to Trinity College, Cambridge.* Lith. Dated MDCCCLXVI. H D, p. 155.

**1870. Anonymous.—773.** *Gift plate of Maria, widow of William Collings Mathison, A. M. to Trinity College, Cambridge.* Lith. Dated MDCCCLXX. H D, p. 157.

**H. A.—774.** *Egerton Francis Mead MacCarthy, M. A.* Wood-engr. Signed: A H (monogr.) inv. et del. F, p. 1, 1870.

**Livett, H. W.—775.** *H. W. Livett. Wells. Somt.* Lith. Signed: H. W. L, 1870. F, p. 58; H D, p. 157.

**1872. Anonymous.—776.** *Walter Hamilton. F. R. G. S.* Engr. Dated 1872. H D, p. 158.

**Leighton, John, London, Fellow of the Society of Antiquaries.—777.** *Prince George of York and Princess Mary of Teck.* Photo-mech. reprod. of a drawing. Signed: John Leighton F. S. A, July. 1893. **778.** *John Leighton. F. S. A., "Ormonde". Regent's Park.* Photo-mech. reprod. of a drawing. The border colored by hand. Signed: L. **779.** *Nameless Plate.* (John Leighton.) Wood-engr. Not signed. **780.** *Johannes Leighton.* Photo-mech. reprod. of a drawing. Signed: I L (monogram.) **781.** *The same,* printed in black, the border colored red by hand. Photo-mech. reprod. of a drawing. Signed: I L (monogram.) **782.** *John Leighton.* Photo-mech. reprod. of a drawing. Border colored by hand. Not signed. F, p. 56.

**Scott, William Bell, b. 1811, d. 1890.—783.** *Joseph Knight.* Etching. Signed: W B. S. 1881. F, p. 82; H D, p. 170. **784.** *William. B. Scott.* Etching. Not signed. F, p. 82. **785.** *The. Hon: J. B. Leicester Warren.* Etched lines and aquatint. Signed: W B S (monogram). F, p. 82.

**Mitchell, E. D.**, London. — **786.** *Henry Farnham Burke F S A Somerset Herald.* Engr. Signed: E. D. Mitchell London. Dated 1887. F, p. 66; H D, p. 177. **787.** *Gery Milner-Gibson-Cullum. Hardwick House, Suffolk.* Engr. Signed: E. Mitchell. London. F, p. 66, 1870.

**Bell, E. H.** — **788.** *Laurence Hutton.* Wood-engr. Signed: E H B (monogram). F, p. 8, where the name is given "Lawrence", 1880.

**Caldecott, Randolph**, b. Chester 1846, d. 1886. — **789.** *Seaman.* Wood-engr. by J. D. Cooper. Signed: R C. F, p. 15, 1880.

**Coke, T.** — **790.** *Talbot and Charlotte Coke.* Photo-mech. reprod. of a drawing. Signed: T C (monogram). F, p. 18, 1880.

**Moring, T.**, London, heraldic stationer. **791.** *Thomas Falconer.* Engr. Signed: T. Moring sc. F, p. 67, 1880.

**Shoppee, Charles John**, London, Fellow of the Royal Institute of British Architects. — **792.** *Charles John Shoppee, Citizen and Armourer of London.* Wood-engr. and letters in type. Signed: C I S (monogram). F, p. 86, 1880.

**Lloyd, J. W.** — **793.** : *J : W : Lloyd : Kingston : Herefordshire :* Wood-cut. Signed: J. W. L.

**Hooper, W. H.**, London. — **794.** *Andrew White Tuer.* Wood-engr. Signed: W H H (monogram). Dated 1881. F, p. 44; H D, p. 170.

**Marks, Henry Stacy**, b. London 1829. — **795.** . *Thomas. J. Barratt.* Photo-mech. reprod. of a drawing. Signed: 1891. H. S. M. F, p. 62; H D, p. 188. **796.** *James · Roberts · Brown ·* Photo-mech. reprod. of a drawing. Signed: H. S. M. 1892. Numbered 41. F, p. 62;

H D, p. 192. **797.** *The same.* Smaller size. **798.** *The same.* Etched by S. Hollyer. Signed: S Hollyer. **799.** *Henry Chapman.* Photo-mech. reprod. of a drawing. Signed: H S M (monogram) Photo-Litho Whiteman & Bass. F, p. 62, 1870. **800.** *T. A. Guinness.* Photo-mech. reprod. of a drawing. Signed: H. S. M. 1891. Numbered 36. F, p. 62; H D, p. 190. **801.** *Robert Jackson.* Photo-mech. reprod. of a drawing. Signed: H. S. M. F, p. 62, 1891. **802.** *The same.* Etched by S. Hollyer. **803.** *Frederick Locker.* Photo-mech. reprod. of a drawing. Signed: H. S. M. F, p. 62, 1873. **804.** *H. S. Marks.* Photo-mech. reprod. of a drawing. Signed: H. S. M. Dated 1891. F, p. 62; H D, p. 190. **805.** *Walter D. Marks.* Etched by S. Hollyer. Signed: H. S. M. 1892. Hollyer. Numbered 39. F, p. 62; H D, p. 195. **806.** *F. H. Milbank.* Photo-mech. reprod. of a drawing. Signed: H. S. M. F, p. 62, 1884.

**Jewers, Arthur John.—807.** *Arthur John Jewers, F. S. A.* Engr. Not signed. Dated 1882. H. D. p. 171.

**Hadlow, F. V., Brighton.—808.** *Charles Leeson Prince.* Engr. Signed: F. V. Hadlow. Sc. Brighton. Dated 1882. F, p. 39; H. D. p. 172.

**Soane, Harry, London, heraldic stationer.—809.** *Edward Robert and Clara Jane Constance Pearce Edgcombe.* Wood-engr. Signed: Harry Soane London. **810.** *James Edwin Millard, D. D.* Wood-engr. Signed: Harry Soane London. F, p. 90, 1880. **811.** *Russell Spokes.* Wood-engr. Signed: Soane. Sc. F, p. 90, 1890. **812.** *Free Public Library St. Martin in the Fields.* Wood-engr. Signed: Harry Soane. 1893. (The saint and the beggar copied from a picture by Van Dyck.) F, p. 90, where the date is erroneously given as 1895; H D, p. 202. **813.** *John W. Trist, F. S. A., F. S. I.* Wood-engr. Signed: Harry Soane London. F, p. 90, 1880. **814.** *Cornelius Walford, F. S. S.* Engr. Signed: Harry Soane, Sc. London. F, p. 90,

1870. **815.** *Lizzie May Whipple.* Engr. Signed: Harry Soane 1895. (The design is from Raphael's "Poesia", from the stanza in the Vatican.)

**1882.** Anonymous. — **816.** *Joseph Alfred Bradney of Llanfihangel — Ystern — Llewern Esq.* Engr. Dated 1883. H D, p. 173.

Winter, C. J. W., Norwich, d. 1890. — **817.** *Rev. Charles Upwood Manning, B. A.* Etching. Signed: C. J. W. Winter fec<sup>t</sup>. Dated 1884. F, p. 108; H D, p. 174. **818.** *The Rev. Charles Robertson Manning, M. A. Diss Rectory, Norfolk.* Etching. Signed: C. J. W. Winter, del et aqua. Dated 1883. F, p. 108; H D, p. 173.

New, Edmund H. — **819.** *Edmund Atkinson Portesbery. Hill Camberley.* Wood-engr.? Signed: E. H. N. F, p. 71, 1885.

White Gleeson, London. — **820.** *E. C. (Emma Chamberlayne.)* Wood-engr.? Signed: G. W. F, p. 106, 1885.

Vinycomb, John, Belfast, member of the Royal Irish Academy. — **821.** *Walter Besant, M. A.* Etching by S. Hollyer. Not signed. **822.** *Robert Day F S A M R I A,* etc. Engr. Signed: J. Vinycomb Del. Dated MDCCCLXXX. F, p. 99; H D, p. 167. **823.** *The same.* Smaller size. Photo-mech. reprod. of No. 822. **824.** *The Most Excellent Brother Robert Day,* etc. Photogravure from a drawing, by Marcus Ward & Co. Signed: Marcus Ward & Co. L<sup>td</sup> J. V. del. Dated 1891. H D, p. 189. **825.** *R D (Robert Day).* Photogravure from a drawing, by Marcus Ward & Co. Signed: Marcus Ward & Co. L<sup>td</sup> J. V. del. Dated 1893. H D, p. 199.

Curwen, Dublin. — **826.** *Dermot Earl of Mayo.* Engr. Signed: Curwen, Dublin. Dated 1888. F, p. 22; H D, p. 180. **827.** *Gerald Ponsonby.* Engr. Signed: Curwen, Dublin. Dated 1888. F, p. 22; H, D p. 180.

1889. Anonymous. — **828.** *The Rev<sup>d</sup> St. Leger Frederick Hope-Edwardes*, etc. Engr. Dated 1889. H D, p. 182.

Dempsey, C. W., Westminster. — **829.** *Sir. Charles. Henry. Stuart. Rich. Bart. Claxton Abbey*, etc. Photo-mech. reprod. of a drawing. Signed: C W D (monogram). Dated 1887. F, p. 24; H D, p. 178. **830.** *E. Lib. Dom<sup>l</sup>. Carol. Henric. Stuart. Rich. Baronetti*, etc. Photo-mech. reprod. of a drawing. Signed: C W D (monogram). Dated 1890. F, p. 24; H D, p. 187.

Elvin, Charles Norton, East Dereham, Norfolk, (P. C. Baker, London, engr.). — **831.** *Cha<sup>s</sup>. Norton Elvin. M. A. East Dereham*. Engr. Signed: C. N. Elvin. Del P. C Baker S<sup>c</sup>. F, p. 5, 1889.

Harrison, Thomas Erat, London. — **832.** *Joseph Edgar Boehm*. Photo-mech. reprod. of a drawing. Signed: T. E. H. 1889. F, p. 40; H D, p. 181. **833.** *Matthew Ridley Corbett*. Photo-mech. reprod. of a drawing. Signed: T. E. H. 1890. F, p. 40, where the name is spelled with one T; H D, p. 185. **834.** *Edward. Onslow. Ford*. Photo-mech. reprod. of a drawing. Signed: T E H 1893. F, p. 40; H D, p. 199. **835.** *William Ewart Gladstone* etc. Photo-mech. reprod. of a drawing. Signed: T. E. H. 1889 — F, p. 40; H D, p. 182. **836.** *Walter. Henry. James*. Photo-mech. reprod. of a drawing. Signed: T. E. H. 1888. F, p. 40; H D, p. 180. **837.** *Stuart. Henry. James Johnson*. Photo-mech. reprod. of a drawing. Signed: T. E. H. 1891. F, p. 40; H D, p. 190.

Robertson, Arthur, Associate of Royal Painter Etchers. — **838.** *Emma C. Chamberlayne*. Photo-mech. reprod. of a drawing. Signed: A R. Dated 1889. F, p. 78; H D, p. 182. **839.** *Charles Plumtre Johnson*. Photo-mech. reprod. of a drawing. Signed: A. R. Dated 1889. F, p. 78; H D, p. 182, where the middle name is spelled "Plumtre". **840.** *Francis Levien*. Photo-mech. of reprod. a drawing. Signed: A R. F, p.

78, 1890. **841.** *Ex libris. caroli. elkin. mathews.* Photo-mech. reprod. of a drawing. Signed: A R 89. F, p. 78; H D, p. 183. **842.** *Arthur Robertson. R. P. E.* Photo-mech. reprod., by A. & C. Dawson, of a drawing. Signed: A R Dawson. Sc. Dated 1892. F, p. 78; H D, p. 195.

**Anonymous. 843.** *Library of the Society of Biblical Archaeology. 11, Hart Street, Bloomsbury, W. C.* Wood-engr. and letters in type. Dated 189 . . . H D, additions, p. 4.

**1890. Anonymous. — 844.** *John. Norcliffe. Preston. of. Flasby. Yorks.* Photo-mech. reprod. of a drawing. Dated 1890. H D, p. 186.

**Bailey, George, Derby. — 845.** *D. C. Lloyd-Owen.* Photogravure from a drawing. Signed: G. Bailey. F, p. 5, 1890.

**Baker, (Samuel Hollyer, New York, etcher). — 846.** *Mary. Anderson. Ferndale Road, Tunbridge Wells.* Etching. Signed: Baker Hollyer. F, p. 44, 1896.

**Cloud and Shapland, goldsmiths, London. — 847.** *Louisa Wolseley.* Engr. Signed: Cloud & Shapland. Holborn. 1890. del. F, p. 18; H D, p. 187.

**Cotton, John, Birmingham, architect. — 848.** *John Cotton — his Book.* Not signed. **849.** *John Cotton. Archt. Birmingham. his book.* Not signed. **850.** *John Cotton Architect.* Not signed. **851.** *John Cotton Archt.* Not signed. **852.** *John Cotton his book.* Not signed. **853.** *John Cotton Architect & Artist F R I B A Birmingham.* Not signed. Dated 1891. H D, p. 188. **854.** *John Cotton his book.* Not signed. **855.** *John Cotton Architect his book.* Not signed. Dated 1891. H D, p. 188. **856.** *John Cotton. Architect. his boke.* Signed: J C (monogram). Dated 189 . F, p. 20. **857.** *Johannes Cotton, Architectus. (F. R. I. B. A.)* Not signed. Dated

189 . **858.** *John Cotton. Arch<sup>t</sup> his book.* Not signed. Dated 189 . **859.** *Nameless plate.* (John Cotton.) Not signed. — The above plates of John Cotton are all photo-mech. reprod's of drawings.

**Crane, Walter.** — **860.** *The. Whitechapel. Free. Public. Library. and. Museum.* Photo-mech. reprod. of a drawing. Signed with Crane's device, a crane and two V's within a large C. Dated 1890. F, p. 21 ; H D, p. 187.

**Housman, Lawrence.** — **861.** *Robert et Evelyn Benson.* Photo-mech. reprod. of a drawing. Signed: L H. F, p. 45.

**S. I.** — **862.** *J. and m. l. t.* (J. and M. L. Tregaskis.) Photo-mech. reprod. of a drawing. Signed: S. I. inv. Dated 1890.

**Ricketts, Charles, Chelsea.** — **863.** *Gleeson White.* Wood-engr. Signed: C R reversed. F, p. 78, 1890.

**Wheeler, E. J., London, (Samuel Hollyer, etcher).** — **864.** *E. J. Wheeler his Booke.* Etching. Signed: E J W del and in pencil S Hollyer. F, p. 106.

**Bools, William Edward, (Harry Soane, engr.).** — **865.** *W<sup>m</sup> Edw<sup>d</sup> Bools.* Engr. Signed: W. E. B. inv. 1891 Harry Soane Sc. F, p. 11 ; H D, p. 188.

**Browne, Gordon.** — **866.** *Henry T. Folkard.* Photo-mech. reprod. of a drawing. Signed: G B 91. F, p. 13 ; H D, p. 189.

**Ellis, Arthur, London.** — **867.** *Gilbert Ifold Ellis.* Autotype. Inscription under the plate: From a drawing by Arthur Ellis, 1891. F, p. 27 ; H D, p. 189.

**Nisbet, Hume.** — **868.** *W. E. Goulden.* Photo-mech. reprod. of a drawing. Signed: H N (monogram). Dated 1891. F, p. 71 ; H D, p. 190.



*Great Britain.*

- Sherborn, Charles William, b. London 1831.—  
**869.** *Samuel Putnam Avery.* Engr. Signed: C. W. Sherborn. fecit London. 1893. F, p. 83; H D, p. 197.  
**870.** *A. H. B.* (Anne H. Bowring.) Engr. Signed: C W S 1896. F, p. 83. **871.** *Constance Battersea.* Engr. Signed: C W S (monogram). Dated 1892. F, p. 83; H D, p. 192. **872.** *Lord Battersea.* Engr. Signed: C W Sherborn Ft 1893. F, p. 83; H D, p. 198. **873.** *John Alexander Marquess of Bath.* Engr. Signed: C. W. Sherborn. Fecit. Dated 1886. F, p. 83; H D, p. 176.  
**874.** *Francis Blomefield. Rector of Fersfield in Norfolk.* 1736. Engr. by W. H. Toms. Facsimile by C. W. Sherborn. of an old plate. Signed: W. H. Toms sculp. F, p. 83, 1885; H D, p. 60. **875.** *The Burlington Fine Arts Club Library.* Engr. Signed: S. S. Joseph. D. D. C. W. Sherborn R. P. E. In & ft. London 1893. F, p. 83; H D, p. 198. **876.** *Chelsea Public Libraries. Presented by.* Engr. Signed: C W S (monogram) 1896. F, p. 83. **877.** *Liber. Coll. Omn. Anim. Fidel. Defunct. in. Oxon.* Engr. Signed: C W S (monogram) herborn fecit, Lond: 1891. F, p. 83; H D, p. 188. **878.** *The same.* Smaller size. **879.** *George Lillie Craik.* Engr. Signed: Sherborn R. P. E. fecit 1893. F, p. 83. **880.** *R D A Y* (R. Day). Engr. Signed: C W S (monogram) 1894. F, p. 83. **881.** *The same.* Printed in red. **882.** *Robert Day. J. P. F. S. A. M. R. I. A.* Engr. Signed: C W S ft 1894. F, p. 83; H D, p. 206. **883.** *The same.* Printed in red. **884.** *John T Dickinson.* Engr. Signed: C W S 1893. F, p. 83; H D, p. 199. **885.** *Benjamin & Amy Elkin.* Engr. Signed: C W S (monogram) 1892. F, p. 83; H D, p. 193. **886.** *G. I. Ellis.* (An old plate altered.) Engr. Signed: C. W. S. 1894. F, p. 83; H D, p. 206. **887.** *Harris C. Fahnestock New York.* Engr. Signed: C W S (monogram) In ft. F, p. 84, 1894. **888.** *E. Libris. Avgnsti. Wollaston. Franks Ord. Batn. Com. Litt. Doct. Soc. Reg. et. Ant. Socii. MDCCCXCI.* Engr. Signed: C. W. Sherborn Sculp London 1891. F, p. 84; H D, p. 189. **889.** *Thomas Twanbrook Glazebrook.* Engr. Signed: C W S. Dated 1892. F, p. 84; H D, p. 193. **890.** *Albert Gray. of the Inner Temple.* Engr. Signed: Sher-



born 1893. F, p. 84. **891.** *Colonel. Acton. Chaplin. Havelock.* Engr. Signed: C. W. Sherborn. London. 1892. F, p. 84; H D, p. 193. **892.** *George & Rosalind Howard.* Engr. Signed: C W Sherborn fecit 1888. F, p. 84; H D, p. 180. **893.** *Library of the Institute of Chartered Accountants in England and Wales.* Photo-mech. reprod. of a drawing by C. W. Sherborn. Signed: C W Sherborn R P E 1893. F, p. 84; H D, p. 197. **894.** *Edith Joseph.* Engr. Signed: C W S 1893. F, p. 84; H D, p. 200. **895.** *Samuel. S. Joseph.* Engr. Signed: Sherborn R P E 1891. F, p. 84; H D, p. 190. **896.** *George Lambert. F. S. A.* Engr. Signed: C W S (monogram) 1892. F, p. 84; H D, p. 194. **897.** *Sir Thomas North Dick Lauder. of Grange & Fountain Hall. Bart.* Engr. Signed: C W Sherborn, London. Dated 1889. F, p. 84; H D, p. 183. **898.** *Alfred. Morrison.* Engr. Signed: C. W. S. 1889. F, p. 85; H D, p. 183. **899.** *O. (James Orrock.)* Engr. Signed: 1895 C W S. F, p. 85; H D, p. 212. **900.** *Emily Augusta Peake.* (An old plate altered.) Engr. Signed: C W S 1894. F, p. 85; H D, p. 209. **901.** *G. W. Reid. F. S. A.* Engr. Signed: C W S. Dated M.D.CCC.L.XXX. F, p. 85; H D, p. 168. **902.** *William Robinson.* Engr. Signed: Sherborn 1889. F, p. 85; H D, p. 183. **903.** *Lionel Walter Rothschild.* Engr. Signed: C W Sherborn. Dated 1886. F, p. 85; H D, p. 177. **904.** *Iohn W<sup>m</sup>. Ryland.* Engr. Signed: C W Sherborn 1890. F, p. 85; H D, p. 187. **905.** *Carolus Gulielmus Sherborn.* Engr. Signed: C W S (monogram) ft 1878. F, p. 85; H D, p. 165. **906.** *Charles Davies Sherborn.* Engr. Signed: C. W. Sherborn fecit 1890. F, p. 85; H D, p. 187. **907.** *Curt & Lilli Sobernheim.* Engr. Signed: C W S (monogram) 1894. F, p. 85; H D, p. 210. **908.** *Arthur H. Spokes. B. A. L L B. B. S<sup>c</sup>;* etc. (An old plate altered.) Engr. Signed: C. W. S. F, p. 85, 1894. **909.** *Daniel Berkeley Updike.* Engr. Signed: C W S. F, p. 85. **910.** *Ex Bibli. Arthuri Vicars Eq: Aur: Ulster Regis Armorum Totius Hibern: S: A: S:* Engr. Signed: C W S. Dated MDCCCXCVI. F, p. 85. **911.** *F. G. Waller. Amsterdam.* Engr. Signed: C W S (monogram) In Ft. Dated 1893. F, p. 85;

H D, p. 203. **912.** *Rosshyn Erskine Wemyss R. N.* Engr. Signed: C W S (monogram). F, p. 85, 1895. **913.** *Margaret White.* Engr. Signed: C. W. Sherborn fecit 1894. F, p. 86; H D p. 210. **914.** *Joseph. Bowstead. Wilson. M. A.* Engr. Signed: C W S (monogram) 1892. F, p. 86; H D, p. 196. **915.** *General Viscount Wolseley of Wolseley County of Stafford & Baron Wolseley of Cairo.* Engr. Signed: C W S (monogram) 1885. F, p. 86; H D, p. 176. **916.** *Hon<sup>ble</sup> Frances G. Wolseley.* Engr. Signed: C. W. Sherborn Sc: 1891. F, p. 86; H D, p. 191. **917.** *Robert Lloyd Woollcombe.* Engr. Signed: C. W. Sherborn. 1892. F, p. 86; H D, p. 196. **918.** *Samuel Ashton Thompson Yates. A. D. 1894.* Engr. Signed: C W Sherborn ft 1895. F, p. 86; H D, p. 213. **919.** *Arms granted to Col Carlos.* Engr. Signed: C W Sherborn ft 1894. **920.** *H. W. Fincham.* (An old plate altered.) Engr. Not signed. **921.** *Chas. Ino. Shoppee.* Engr. Not signed. **922.** *Robert Spearman of Oldacres Esq<sup>r</sup> Durham.* Engr. Not signed.

**Wright, Alan, London.** Mr. Wright's usual signature is a small device resembling a fly or beetle, but examined closely it will be seen to contain an A and W.—

**923.** *Royal Cortissoz.* Photo-mech. reprod. of a drawing. Signed with the device and C W (?). F, p. 108. **924.** *John Lane.* Photo-mech. reprod. of a drawing. Signed with the device. F, p. 109, 1892. **925.** *Gleeson White.* Photo-mech. reprod. of a drawing. Signed with the device. **926.** *Gleeson White.* Photo-mech. reprod. of a drawing. Signed: Alan Wright. F, p. 109, 1890. **927.** *Gleeson White.* Photo-mech. reprod. of a drawing. Not signed. **928.** *J. W. Gleeson White.* Photo-mech. reprod. of a drawing. Signed with the device and 88. H D, p. 181. **928<sup>2</sup>.** *Gleeson White.* Photo-mech. reprod. of a drawing. Signed with the device and 90. F, p. 109; H D, p. 187.

**Bradney, Col. J. A. — 929.** *Edward Jenkins, of The Grove in the County of Radnor Esq.* Engr. Not signed. Dated 1892. H D, p. 194.

Castle, Agnes. — 930. *Egerton Castle*, M. A. Photogravure from a drawing. Signed: Agnes Castle, del. 1892. F, p. 16; H D, p. 192. 931. *Ex Biblio. Dimicat. Egerton Castle*. Photo-mech. reprod. of a drawing. Signed: A C 92. F, p. 16; H D, p. 192. 932. *Walter Herries Pollock*, M. A. Photogravure from a drawing. Signed: A C 18. 1. 93. F, p. 16; H D, p. 202. 933. *Nameless plate*. (Elinor Sweetman.) Photo-mech. reprod. of a drawing. Not signed.

Emslie, John Phillips, b. London, 1839. — 934. *John Philipps Emslie*. Engr. Not signed. 935. *The Folk-Lore Society*. Engr. Signed: J. P. Emslie 1895. F, p. 27. 936. *Henry B Wheatley*. Engr. Signed: J. P. Emslie 1889. F, p. 27; H D, p. 184.

Eve, George W., London. — 937. *William Henry Weldon Windsor Herald*. Engr. Signed: G W Eve 1892 (the date scratched out on the copy shown). F, p. 28; H D, p. 196.

Fitz-Gerald, Rev. W. — 938. *Arthur Vicars F. S. A.* Photo-mech. reprod. of a drawing. Signed: W F G (monogram) 1892 (according to H D). F, p. 30; H D, p. 196.

Gardiner, Herbert L., Edinburgh. — 939. *Euphemia Davidson*. Photo-mech. reprod. of a drawing. Signed: H L G. Dated 1892. F, p. 33; H D, p. 193.

Hogg, Warrington, b. 1862, d. Bournemouth 1893. — 940. *Warrington Hogg*. Photo-mech. reprod. of a drawing. Signed: W. Hogg. 1893. F, p. 44; H D, p. 200. 941. *Keeverstone Library Leveson Scarth*. Photo-mech. reprod. of a drawing. Signed: Warrington Hogg. 1892. F, p. 44; H D, p. 195. 942. *The same*. Smaller size. 943. *The same*. Smaller size. 944. *Agnes. J. Rydd*. Photo-mech. reprod. of a drawing. Signed: Warrington. Hogg. 1893. F, (where the name is given Rydd) p. 44. 945. *Gleeson White*. Photo-mech. reprod. of a drawing. Signed: W Hogg. F, p. 44.



No. 1056.

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Holme, Charles, London. — **946.** *Charles Holme.* Photo-mech. reprod. of a drawing. Not signed. F, p. 44, 1892. **947.** *William Manning.* Photo-mech. reprod. of a drawing. Signed: C. Holme Aug. 1892. F, p. 44; H D, p. 195.

Nixon, J. Forbes, b. Wigton, Cumberland, 1845. — **948.** *Bibliotheca Jacksoniana Tullie House Carlisle.* Photo-mech. reprod. of a drawing? Signed: J F N (monogram). F, p. 71. **948\*** *C. E. Stewart.* Wood-engr. Printed from two blocks in black and red. Signed: J F N (monogram). Dated 1893. F, p. 72; H D, p. 202.

Stevens, F. T. — **949.** *Robert Hilton Typographe.* Photo-mech. reprod. of a drawing. Signed: F. T<sup>a</sup> Stevens 92. F, p. 92; H D, p. 194.

Thairlwall, Frederick James. — **950.** *Ex Libris Fred<sup>ci</sup> Jac<sup>bi</sup> Thairlwall.* Photo-mech. reprod. of a drawing. Signed: F. J. T. Fecit 1892. F, p. 96; H D, p. 196. **951.** *The same.* Printed in brown. **952.** *F. J. Thairlwall.* Etching. Not signed. Mentioned in H D, p. 196. **953.** *F J T* (monogram, F. J. Thairlwall). Wood-engr. Not signed.

Ward, Marcus & Co., Belfast, heraldic stationers. — **954.** *Robert Day, F. S. A, M. R. I. A.* Photo-mech. reprod. of a drawing by R. Thomson. Signed: Marcus Ward & Co 1894. R T. F, p. 100; H D, p. 206. **955.** *Richard Southcote Mansergh, Tipperary.* Engr. Signed: Marcus Ward & Co L<sup>d</sup>. **956.** *The same.* Printed on green paper. **957.** *Ulster Club Belfast.* Photo-mech. reprod. of a drawing by John Vinycomb. Signed: J V and Marcus Wards. Co. L. Dated 1896. F, p. 101. **958.** *Thomas James Welland. S. T. P., etc.* Engr. Signed: Marcus Ward & Co, L<sup>d</sup>. Dated 1892. F, p. 101; H D, p. 196.

Balfour, Kathleen F. — **959.** *Kathleen F. T. Balfour.* Photo-mech. reprod. of a drawing. Signed: K. F. B. del. Dated 1893. F, p. 5; H D, p. 198.

**Barrett, Charles Robert Browning.**—**960.** *Saint George, Hanover Square. W.* (London Public Library). Photo-mech. reprod. of a drawing. Signed: C. R. B. B. 1893. F, p. 6; H D, p. 202.

**Bell, Robert Anning, b. 1863.**—**961.** *George Ravenscroft Dennis.* Photo-mech. reprod. of a drawing. Signed: R. A. B. del<sup>t</sup>. 1893. F, p. 8. **962.** *The same.* Smaller size. Without date. **963.** *Iane Patterson.* Photo-mech. reprod. of a drawing. Signed: R. A. Bell. Dated 189 . F, p. 8; H D, p. 184.

**Brooke, L. Leslie, London.**—**964.** *One. of. the. Books. of. . Henry. Fisher. Cox. 13. Albert. Place. . Kensington.* Photo-mech. reprod. of a drawing. Signed: L. L. B. F, p. 12, 1893. **965.** *The same.* Etching. By S. Hollyer.

**Crake, John Wilkinson.**—**966.** *John. Wilkinson.* *Crake.* Photo-mech. reprod. of a drawing. Not signed. Dated 1895. H D, additions p. 6.

**France, Miss Georgie Cave.**—**967.** *William Neish.* Photo-mech. reprod. of a drawing. Signed: G. C. France, 16: v. 94. F, p. 31; H D, p. 208. **968.** *And: W. Tuer.* Photo-mech. reprod. of a drawing. Signed: G. Cave. France. F, p. 31, 1893.

**Greene, Miss Edith Anne.**—**969.** *Mary Townley Balfour.* Photo-mech. reprod. of a drawing. Signed: E. A. G. 1893. F, p. 37; H D, p. 198. **970.** *Edith Anne Greene.* Photo-mech. reprod. of a drawing. Signed: E. A. Greene. f. Dated 1893. F, p. 37; H D, p. 200. **971.** *Mary Beatrice (Greene) Lake.* Photo-mech. reprod. of a drawing. Signed: 1893. E. A. Greene. F, p. 37; H D, p. 201. **972.** *Constance O'Brien.* Photo-mech. reprod. of a drawing. Signed: E. A. Greene. Dated 1893. F, p. 37; H D, p. 201. **973.** *Kathleen O'Brien.* Photo-mech. reprod. of a drawing. Signed: E A G. **974.** *Mildred Constance O'Brien.* Photo-mech. reprod. of a drawing. Signed: E A G. F, (where the

name is wrongly given Greene) p. 37, 1895. **975.** *Emily Smythies Machell Smith.* Photo-mech. reprod. of a drawing. Signed: E A G. F, p. 37, 1893.

**Home, W. E.,** London. — **976.** *Frederick Graham Aylward.* Photo-mech. reprod. of a drawing. Signed: W. E. Home. del. Dated 1893. F, p. 44; H D, p. 197. **977.** *Frederick Graham & Annie E. Aylward.* Wood-engr. by **W. F. Hopson.** Signed: W. E. Home. inv. 1893. W. F. Hopson. del. sc. 1896. F, p. 44.

**Machell, R.** — **978.** *John Maurice Watkins.* Photo-mech. reprod. of a drawing. Signed: R Machell. Dated 1893. F, p. 61; H D, p. 203.

**Michie, J. D.,** Edinburgh. — **979.** *John. S. Martin.* Photo-mech. reprod. of a drawing. Signed: J. D. Michie Del<sup>t</sup> Edinburgh. Dated 1893. Two sizes. F. p. 66; H D, p. 201.

**Tilney, F. C.,** London. — **980.** *A. Bilbrough.* Wood-engr. Signed: F C T (monogram) 94. F, p. 96; H D, p. 204. **981.** *George Kitchin.* Photogravure? Signed: F. C. Tilney. Inv. & Del. F, (where the name is wrongly spelled Kitchen) p. 96, 1893.

**Wood, J. E.,** Plymouth. — **982.** *J. E. Monk.* Engr. Signed: J. E. Wood. Dated 1894. F, p. 108; H D, p. 208. **983.** *W. H. K. Wright.* Engr. Signed: J. E. Wood Del et Sc Plymouth. Dated 1892. F, p. 108; H D, p. 196.

**1894.** Anonymous. — **984.** *A. H. F. Boughey. A. M. Coll. SS. Trin. Cant. Sac.* Etching. H D, p. 205. **985.** *Thurstan. C. Peter Redruth. Cornwall.* Photo-mech. reprod. of a drawing. H D, p. 209. **986.** *Ethel Selina Clulow.* Etching. **987.** *Desmond Robinson.* Etching.

**Batten, John D.,** London. — **988.** *Percival Smith.* Wood-engr. Signed: J. D. B. Dated 1894. F, p. 7.



**De Flandre, Charles, Edinburgh. — 989.** *Claud Lonsdale Carlisle.* Lithogr. Signed: Charles de Flandre. F. S. A. Scot. fecit. Edinburgh. 18. x. 94. and Hudson Scott & Sons Sculp. & Litho. Carlisle. 1894. Printed in black and red. F, p. 30; H D, p. 208.

**Duthie, A. Louis, London. — 990.** *John Henry Quinn.* Photo-mech. reprod. of a drawing. Signed: A. Louis Duthie. Dated M.D.CCC.XC.I.V. F, p. 26; H D, p. 209.

**Jackson, Thomas Graham, London. — 991.** *Ex. Lib. Alice. Maria. Jackson.* Photo-mech. reprod. of a drawing. Signed: T. G. J. 1894. F, p. 48; H D, p. 207.

**U. L. K. — 992.** *Rudyard Kipling.* Photo-mech. reprod. of a drawing? Signed: U. L. K. Dated 1894.

**Lucas, Seymour. — 993.** *Egerton Castle. His book:* Photogravure, with the arms engraved. Signed: Seymour Lucas 1894. F, p. 60.

**Monk, William, London. — 994.** *Blanche Haskyns North Perrott Manor.* Etching. Signed: Monk R. P. E. Sept 5<sup>th</sup> 1894. F, p. 66; H D, p. 207. **995.** *W. Monk.* Etching. Signed: W. Monk Del. May 22, 1894. F, p. 66; H D, p. 208.

**Widdowson, Thomas B., Leicester. — 996.** *Charles I. Billson.* Photo-mech. reprod. of a drawing. Signed: Thos. B. Widdowson, Leicester. Dated 1894. F, p. 106; H D, p. 204.

**Williams, John, London. — 997.** *E. Crawshaw.* Signed: John. Williams 1894. F, p. 107. **998.** *Gertrude Hariot Edlmann: Hovnd House.* Signed: J. Williams 1895. F, p. 107. **999.** *Herbert. Edlmann:* Signed: J. Williams. 93. F, p. 107; H D, p. 199. **1000.** *H. W. Fincham:* Signed: John. Williams. 1894. F, p. 107; H D, p. 206. **1001.** *Mary Constance Hall.* Signed: J. Williams. 95. F, p. 107. **1002.** *Sophia. Elizabeth.*

*Hall*: Signed: John. Williams. 1894. F, p. 107; H D, p. 207. **1003.** *Nathaniel Micklem*: Signed: John. Williams. 1894. F, p. 107; H D, p. 208. — These are all photo-mech. reprod's of drawings?

**1895. Anonymous.—1004.** *Gift-plate of the widow of Arthur Cayley Sc. D. to Trinity College, Cambridge.* Engr. Dated MDCCCXCV.

**Foster, Will, Plymouth.—1005.** *Harry Wright Bullock.* Engr. Not signed. **1006.** *John. Wilkinson. Crake.* Engr. Signed: Will Foster. del. et scul. Dated 1897. **1007.** *The same.* Printed in reddish brown. **1008.** *Fred Kirk.* Photo-lithogr. Signed: Will Foster. 1896. **1009.** *Mary E. Rath Merrill Columbus, Ohio.* Engr. Signed in pencil: Will Foster '97.

**Foster, W. H., Plymouth.—1010.** *W. Nurce.* Photo-mech. reprod. of a drawing. Signed: W. H. Foster. Del. 1894. F, p. 31; H D, 208. **1011.** *Plymouth Free Public Library.* Engr. Signed: W. H. Foster 1894 del. et scul. F, p. 31; H D p. 209. **1012.** *The same.* Printed on different paper, with different ink. **1013.** *Colonel William Francis Prideaux, Indian Staff Corps: 1894.* Engr. Signed: W. H. Foster-scul. F, p. 31; H D, p. 209. **1014.** *Sellers.* Engr. Signed: W H Foster Plym°. F, p. 31. **1015.** *George Alexander Touch.* Engr. Signed: W. H. Foster del & scul. Dated 1895. F, p. 31; H D, p. 213. **1016.** *Rev. B. W. J. Trevelldwyn Rector of St Martin-by-Looe Cornwall.* Engr. Signed: W. H. Foster-del. & scul. Plymo. F, p. 31. **1017.** *W.H. K. Wright FR Hist. Soc Plymouth—Engla-d.* Photo-mech. reprod. of a drawing. Signed: W. H. Foster: del & sc. Plym° F, p. 31; H D, p. 203.

**Hodgson, G., Nottingham.—1018.** *James Ward.* Photo-mech. reprod. of a drawing. Signed: G. Hodgson. Del 1895. F, p. 43. **1019.** *The same.* Smaller size.

**Greenaway, Kate, London.—1020.** *Frederick Locker.* Photo-mech. reprod. of a drawing. Signed: K. G. F, p. 36.

**H. T. M. — 1021.** *Helen Violet Portal.* Photo-lithogr.? Signed: H T M 1896.

**Miller, R. A. — 1022.** *W. H. Downing.* Photo-mech. reprod. of a drawing. Signed: R A M (monogram). Dated 1895. F, p. 66. **1023.** *The same.* Smaller size.

**Murray, Charles O.,** Fellow of the Royal Painter Etchers. — **1024.** *Francis Edwin Murray of Ashover,* etc. Etching. Signed: C. O. M. Dated 1895.

**Watkins, E. S.,** Ealing. — **1025.** *G. W. Redway.* Photo-mech. reprod. of a drawing. Signed: E S W. Dated 1859 (birth date). F, p. 104.

**West, Joseph Walter,** Northwood, Hertfordshire. — **1026.** *John Watson M. A.* Photo-mech. reprod. of a drawing. Signed West 1895. F, p. 105.

**Brown, R. Paton,** Bradford. **1027.** *Bradford Free Public Library.* Engr. by H. Millword Nicholls, Leeds. Signed: H. M. N. Sc. R. P. B. Inv. Dated MDCCCXCVI. F, p. 13.

**Hope, Robert,** Edinburgh. — **1028.** *James H. Annandale.* Photo-mech. reprod. of a drawing. Signed: R. Hope. 1896. F, p. 45. **1029.** *Ge. Chvlow.* Photo-mech. reprod. of a drawing. Signed: R. Hope. 96. F, p. 45.

**Macdonald, T.,** Carlisle. — **1030.** *Robert Bateman Carlisle.* Engr. Signed: Nov. 1896. T. Macdonald Sc. F, p. 61.

**Weyer, William Robert,** Norwich. **1032.** *Thomas. J. Scott. Norwich.* Photo-mech. reprod. of a drawing. Signed: W R W. Dated 1896. F, p. 105.

**Alday, Miss,** Aston. — **1033.** *Aston Manor Public Reference Library.* Engr. Not signed.

## IX. THE UNITED STATES.

### I. PRIVATE PLATES.

**A.** EARLY AND MIDDLE PERIOD. *Plates by American designers, and engravers, also anonymous dated plates, arranged, approximately, in chronological order. The references are to B = Baker, "American Engravers and their Works", Philadelphia: 1875, to A = Allen, "American Book-Plates", New York: 1894, and to AE = Allen, "Essays of a Collector", Boston and New York: 1896.*

**1707.** Anonymous. — **1034.** *Samuel Phillips.* Typogr. 1707.

Turner, James, worked as early as 1715, and went to Philadelphia about 1730. AE, p. 146. — **1035.** *John Franklin.* Photo-mech. reprod. from the engr. original. Signed: J Turner Sculp. A, pp. 79, 156, 204, No. 287. **1036.** *Isaac Norris.* Engr. Signed: Ja. Turner. sc. A 618.

Hurd, Nathaniel, born, Boston 1730, died there 1777. B, p. 88; A, pp. 6, 38, 44, 46, 52, 67, 79, 104; AE., pp. xxxi, 115, 119, 122, 124. — **1037.** *John Chandler, Junr. Esq.* Engr. Signed: N. Hurd sculp. — A 148. **1038.** *Thomas Child.* Engr. Signed: N. Hurd sc<sup>p</sup>. (Not in A.) **1039.** *Richard Henry Dana.* Engr. Not signed. A 202. **1040.** *Danforth.* Engr. Signed: N. H. Sc<sup>p</sup>. A 203. **1041.** *Benjamin Greene.* 1757. Engr. Signed: N = H Sc<sup>p</sup>. Modern impr. A 326. **1042.** *Robert Hale Esq.* Engr. Signed: N = Hurd Sc<sup>p</sup>. A 339. **1043.** *William Hooper.* Engr. Signed: N = H Sc<sup>p</sup>? Signature blurred in this impr. A 388. **1044.** *Jonathan Jackson.* Engr. Signed: N. Hurd Sc<sup>p</sup>. A 419. **1045.** *Robert Jenkins.* Engr.

Signed: N Hurd, the N and H joined. A 429. **1046.** *John Lowell.* Engr. N" Hurd, Sc<sup>p</sup>. A 520. **1047.** *John Marston.* Engr. Signed: N. Hurd Sculp. A 556. **1048.** *Andrew Oliver.* Not signed. A 625. **1049.** *Jonathan Simpson.* Engr. Printed in green. Not signed. A 783. **1050.** *Spooner.* Engr. Signed: N = Hurd Sc<sup>p</sup>. A 813, but without the given name "Joshua". **1051.** *Andrew = Tyler.* Engr. Signed: — N: Hurd = sculp—. A 870. **1052.** *John Vassall Esq.* Engr. Not signed. A 888. **1053.** *Wentworth.* Engr. Signed: N = Hurd sc<sup>p</sup>. Printed on paper colored red. A 922. **1054.** *John C-Williams.* Engr. Signed: N. H. Sc<sup>p</sup>. A 941.

See also: Nos. 30, 1800-1804, 1963-1966.

**Revere, Paul,** goldsmith and engraver, the well-known patriot, born Boston 1735, died there 1818. A, pp. 6, 146, 148; AE., pp. xxxi, xxxii, 115, 117, 118, 119, 124, 143. — **1055.** *Gardiner Chandler.* Engr. Signed: P Revere sculp. A 147. **1056.** *David Greene.* Engr. Signed: Revere sc<sup>p</sup>. A 329. **1057.** *The same.* Later impr., with the name of the original owner covered up, before it was taken. **1058.** *Epes Sargent.* Engr. Signed, but signature partly destroyed in the impr. shown. A 760. **1059.** *William Wetmore.* Engr. Signed: Revere sc<sup>p</sup>. The abbreviated word not legible in the impr. shown. Printed in green. A 926.

**Ames. — 1060.** *Richard Champion.* Engr. Signed: Ames sc<sup>p</sup>. Not in A.

**Trenchard, James,** born in Cumberland Co., N. J., about 1746. Was a pupil of Smither, and worked in Philadelphia about 1785. A, p. 152. — **1061.** *Bloomfield.* (Jos. added in writing.) Engr. Signed: I. Trenchard sculp. A 87.

**Dawkins, Henry,** is known to have worked from 1754 until 1776 or later. A, pp. 6, 53, 127. — **1062.** *Samuel Jones Esq<sup>r</sup>.* Engr. Signed: Dawkins sc. A 442. **1063.** *Cornelius Low Esq<sup>r</sup>.* Engr. Not signed. A 519.

**Doolittle, Amos**, born at Cheshire, Conn., 1754, died at New Haven, Conn., 1832. B, p. 43; A, p. 132.—

**1064. George Goodwin.** Engr. Not signed. A 314.

**1065. Charles H. Wetmore.** Engr. Signed, according to Allen, but no signature is apparent on the somewhat imperfect impr. here shown. Printed in brown. A 924.

See also: Nos. 1542, 1569-1572, 1576, 1597.

**Bull, Martin**, Deacon, engraver, etc., Farmington, Conn. A, p. 202; AE, p. 113.—**1066. Martin Bull.** Engr. Not signed. A 118.

See also: No. 1540.

**Lewis J.—1067. Peter Middleton. M. D.** Engr. Signed: J Lewis Sc. A 575.

See also: No. 31.

**Smither (or Smithers), I.**, originally a gun engraver employed in the Tower of London, who came to Philadelphia in the year 1773. A, p. 150; AE, pp. xxxi, 124.—**1068. Henry Hale Graham.** Engr. Signed: I. Smither Sculp,—the last word hardly readable. A 319.

**1069. John Magill.** (The name torn out in the impr. shown.) Engr. Signed: I. Smither sc. (or sct?) A 547.

**Smith, W.—1070. Cary Ludlow, A. M.** (The name partly cut out.) Engr. Signed: W. Smith sculp. A 524. **1071. Mansfield Price LL D.** Engr. Signed: W. S.:—Not in A.

**Kirk, P. (or F?).—1072. Henry Reveley.** Engr. Signed: P. (F?) Kirk Sc. A 725.

**Sparrow, T.**, obscure engraver on wood [or type metal?], who worked at Annapolis from 1765 to about 1780. A, p. 151; AE., p. 124.—**1073. Richard Sprigg, jun.** The name in type, the ornam. border engr. on wood or type metal. Signed: T. Sparrow. Above this the initials: F. G. A 816.

**1783. Anonymous. — 1074. Samuel Mead.** Typogr. Dated 1783, the last two figures written. Not in A.

**1791. Anonymous. — 1075. Mercy Hay.** Typogr. Dated 1791. Not in A.

**1792. Anonymous. — 1076. George Carter.** Typogr. Dated 1792. Not in A.

**1798. Anonymous. — 1077. Grief Green.** Typogr. Dated 1798. Not in A.

**Maverick, Peter Rushton**, an American by birth, according to Baker, an Englishman, who only came to America about 1774, according to Allen. Born 1755, died in New York about 1807. B, p. 111; A, pp. 6, 56, 140; AE, pp. xxx, 100, 104, 107, 108, 115, 117, 124. — **1078. Jacob Brown.** (The name cut out.) Stipple engr. Signed: Engr<sup>d</sup> by P. R. Maverick 65 Liberty Street. A 110. **1079. De Witt Clinton.** Engr. Signed: P. R. Maverick sculp<sup>t</sup>. A 171. **1080. Frederick De Peyster.** Engr. Signed: P. R. Maverick sc<sup>t</sup>. A 216. **1081. James Giles.** Engr. Signed: Maverick Sculp. A 308. **1082. Samuel Hay.** Engr. Signed: P. R. Maverick Sculp<sup>t</sup>. Not in A. **1083. William J. Hunter.** Engr. Signed: Engr<sup>d</sup> by P. R. Maverick 65 Liberty St. N. Y. A 400. **1084. Benjamin S. Judah.** Engr. Not signed. By Maverick? A 445. **1085. John Keese.** Engr. Signed: Maver<sup>k</sup>. sc<sup>t</sup>. A 446. **1086. Morgan Lewis Esq<sup>r</sup>.** Engr. Not signed. A 486. **1087. Edward Livingston.** (The name cut off, but written on a piece of paper pasted on.) Engr. Signed: Maverick sculp<sup>t</sup>. Printed in brown. A 493. **1088. Maturin Livingston.** Engr. Signed: Maverick sculp<sup>t</sup>. A 495. **1089. Hugh McLean.** Engr. Signed: Maverick Sc<sup>t</sup>. A 541. **1090. Sam<sup>l</sup> Provoost.** Engr. Signed: Maverick Sculp<sup>t</sup>. A 709. **1091. Sam<sup>l</sup> Provoost, Esq<sup>r</sup>.** Coll: Pa: Cant. Engr. "Not signed, but undoubtedly by Maverick", says Mr. Allen in his book, but he is now inclined to think that this plate was engraved in England. A 708. **1092. William**

*Seton.* Engr. Signed: Maverick Sculp<sup>t</sup>. A 775. **1093.**  
*John C. Ten Broeck.* Engr. Not signed. Modern impr.  
 A 851. **1094.** *K. K. Van Rensselaer Esq<sup>r</sup>.* Engr.  
 Signed: Maverick Sc<sup>t</sup>. A 883.

See also: Nos. 34, 2003, 2052, 2053.

**Gallaudet, Elisha**, New York, end of 18. cent. A  
 136. — **1095.** *John Chambers Esq<sup>r</sup>.* Engr. Signed:  
 E. Gallaudet Sculp. A 146.

See also: No. 2051.

**Callender, Joseph**, born in Boston, 1751, died there  
 1821. Die sinker and engraver. A, pp. 56, 123; AE,  
 pp. xxxi, 123, 124. — **1096.** *Anonymous.* Engr. Signed:  
 Callender Sc<sup>p</sup>. Not in A. **1097.** *William King Atkin-*  
*son.* Engr. Signed: Callender Sculp<sup>t</sup>. A 39. **1098.**  
*Gray.* Engr. Not signed. A 322. **1099.** *Winthrop*  
*Sargent.* Engr. Signed: Callender Sc<sup>p</sup>. Not in A.

See also: Nos. 1686, 1715, 1780, 1826, 1827.

**Boyd (John?)**, worked in Philadelphia from about  
 1775 to 1812? A, p. 123. — **1100.** *S<sup>t</sup>. Chase.* Engr.  
 Signed: Boyd Sc. A 150.

**Dearborn, Nathaniel**, engraver on wood and on  
 metal, born in Boston, 1786. A, p. 132; AE, p. 124.  
 — **1101.** *Charles Beck.* Engr. Signed: N. D. Sc.  
 A 68.

**Brooks.** — **1102.** *Doct<sup>r</sup>. I. Dove.* Engr. Signed:  
 Brooks Sculp. A 226.

**Stuart.** — **1103.** *James Williamson M. D.* Engr.  
 Signed: Stuart fc<sup>t</sup>. Not in A.

**Rollinson, William**, chaser and engraver, born in  
 England, 1760, settled in New York, and was still work-  
 ing in 1834. B, p. 144; A, pp. 56, 149; AE, p.  
 xxx. — **1104.** *Rich<sup>d</sup>. Harison Esq<sup>r</sup>.* Engr. Signed:  
 Rollinson sculp<sup>t</sup>. Printed in bluish ink. A 349, where the  
 name is wrongly spelled "Harrison". **1105.** *Elias*  
*Hicks.* Engr. Signed: Rollinson sc<sup>t</sup>. A 377. **1106.**



*Charles Wilkes.* Engr. Signed: Rollinson sc. A 933.  
**1107.** *Azarias Williams.* Engr. Signed: Rollinson  
 Sculp<sup>t</sup>. A 935.

**Johnston, W. & A. K.—1108.** *Major R. S. Seton.*  
 Engr. Signed: W. & A. K. Johnston Sculp<sup>t</sup>.. Printed  
 on pink paper. Not in A.

**Anderson, Dr. Alexander,** designer and engraver,  
 and the first American wood-engraver of note, born  
 in New York, 1775, died in Jersey City, N. J., 1870.  
 A, pp. 79, 117, 120; AE, pp. xxxi, 124. — **1109.**  
*Alex<sup>r</sup> Anderson.* Engr. Signed: A. Anderson Sculp.  
 Modern impr. A 18. [**1110.** *Henry Blackwell.* 1895.  
 This plate does not strictly belong here, but has been  
 given this place, because the vignette is a 'photo-mech.  
 reprod. of a wood-engr. by Dr. Anderson.]

See also: Nos. 2030, 2034, 2105.

**Childs, Cephas G.,** engraver, born in Bucks Co.,  
 Pa., 1793, died in Philadelphia, 1871. B, p. 32; A, p.  
 127. — **1111.** *Henry D. Gilpin.* Engr. Signed: C. G.  
 Childs. A 310. **1112.** *W. Warren.* Engr. Signed:  
 Childs Sc. A 911, where the name of the engr. is not  
 given.

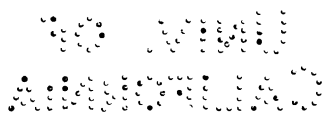
**Greenough, William.—1113.** *David Stoddard*  
*Greenough.* Typogr., with a border engr. on wood or  
 type metal. Signed: William Greenough, fecit. A 332.

**Thomas, Isaiah, LLD.,** printer and editor, born  
 Boston, 1749, died Worcester, 1831. — **1114.** *Timothy*  
*Newell.* Name in type, surrounded by an ornam. border,  
 engr. on wood or type metal. Signed: I. Thomas, print.  
 Dated 1815 in writing. A 607.

**Akin, James,** engraver, probably of Philadelphia.  
 A, p. 117. — **1115.** *Peter A. Browne.* Engr. Signed:  
 Engrav'd by James Akin. A 113. **1116.** *N. W.*  
*Coffin.* (The name written in ink.) Engr. Signed:—  
 J. Akin Sculp. — A 173.



No. 1062.



**Mitchell, E. — 1117.** *W<sup>m</sup> Howard. M. D.* Engr. Signed: E. Mitchell sculpt. Not in A. F, p. 66.

**Troth, Henry**, druggist, of Philadelphia. AE, p. 103. About **Samuel Tiller**, the engraver, see AE, pp. 103, 104. — **1118.** *Henry Troth.* Engr. Signed: Tiller Sc. Impr. in brownish ink on yellowish paper. (Not in A.) **1119.** *The same.* Impr. in black on white paper.

**Maverick, Peter**, the son of Peter Rushton Maverick, born in New York, 1780, died there, 1831. B, p. 111; A, p. 142. — **1120.** *Elias Hicks.* With the motto: *Judicemur agendo.* Engr. Signed: P. Maverick s. A 376. Note by Mr. Allen: "Of New York, not a distinguished Quaker preacher". **1121.** *The same*, but with the motto: *Tout en bonne heure.* **1122.** *Nat<sup>l</sup> F. Moore.* Engr. Signed: P. Maverick sc. A 586?

**1807.** Anonymous. — **1122<sup>a</sup>** *Samuel Parker's.* Engr. The date, 1807, has been added in ink. A 642, p. 260, gives a reproduction from another impression of this plate on which is written the date "802".

**Gallaudet, Edward**, a younger relative of Elisha Gallaudet. A, p. 137. — **1123.** *Gallaudet.* Engr. Not signed. A 293.

**Eddy, J. — 1124.** *J. T. Austin.* Engr. Signed: J. Eddy Sc. Not in A.  
See also: No. 1779.

**1835.** Anonymous. — **1125.** *James Louis Petigru.* Engr. Dated 1835 in ink. A 666.

**1837.** Anonymous. — **1126.** *Samuel W. Creech.* Typogr. Dated 1837. Not in A.

**Penniman, J. R. — 1127.** *J. B. Whitridge.* Engr. Signed: J. R. Penniman Del<sup>t</sup>. W. B. Annin Sc. Printed in blue. A 932.

**Annin & Smith**, a Boston firm of engravers, which consisted of W. B. Annin and George C. Smith, and was in existence from 1820 to 1837. A, p. 122. — **1128.** *John Lowell, Jr.* Engr. Annin & Smith sc. A 521. **1129.** *A. L. Peirson.* Engr. Signed: Annin & Smith, sc. Not in A. **1130.** *William H. Prescott.* Engr. Signed: A. & S. A 697.

See also: No. 1706.

**Annin, Smith & Co.** — **1131.** *John Lowell, Jr.* Lithogr. A 522.

**Pulini.** (Italian?) — **1132.** *Cushman.* Engr. Signed: Pulini inc. A 194. See also p. 373.

**Clay, Cosack & Co.** — **1133.** *Julius Movius.* Engr. Signed: Clay, Cosack & Co. Not in A.

**Hays, H.,** engraver, New York. — **1134.** *Beecher.* Engr. Signed: H. Hays. sc. Not in A. **1135.** *Almon M. Griswold.* Engr. Signed: H. Hays sc. N. Y. Not in A.

**Stout, J. D.,** engraver, New York. — **1136.** *Wall.* Engr. Signed: J. D. Stout. N. Y. A 903.

**Rawdon, R.,** engraver, Albany. — **1137.** *W<sup>m</sup> L. Stone.* Engr. Signed: R. Rawdon. Alb<sup>y</sup>. A 831.

**Western Bank Note & Engraving Co.,** Chicago. — **1138.** *E. G. Asay.* Engr. Signed: Western Bank Note & Engr. Co. Chicago. Not in A.

**Sartain, John,** the well-known mezzotint engraver, of Philadelphia, born in London, England, 1808, died in Philadelphia, 1897. B, p. 150. — **1139.** *William H. Smith.* Mezzotint and line. Signed: Engraved by John Sartain. Not in A.

**Buttre, J. C.,** engraver, New York. — **1140.** *Theodore Timpson.* Engr. Not signed. Not in A.

**Billings, Hammatt**, painter, designer, and architect. Died Boston, 1874. (**John Andrew**, wood-engraver, born in England, 1815, came to America 1848, died Boston 1870.) — **1141**. *John Andrew*. Wood-engraving. Designed and drawn on the wood by Hammatt Billings engr. by John Andrew. A 20.

See also : Nos. 1809-1811.

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**B. MODERN PERIOD.** *Plates by American designers and engravers, also dated plates, arranged in alphabetical order. References as before to Allen.*

**Abbey, Edwin A.**, painter and illustrator of Shakespeare. — **1142**. *Brander Matthews*. Signed: E. A. Abbey. Photo-mech. reprod. of a drawing. A, p. 99. **1143**. *The same design*, etched by E. Abot.

**1871. Anonymous.** — **1144**. *William Hilton*. Photo-mech. reprod. of a drawing. Dated: A. D. 1871.

**G. M. B., i. e. Mrs. W. E. Baillie**, Bridgeport, Conn. — **1145**. *W. E. Baillie*. Half-tone reprod. of a drawing. Signed: G. M. B. 93.

**J. L. B.** — **1146**. *Swan M. Burnett*. Photo-mech. reprod. of a drawing. Signed: J. L. B. 1887.

**Babb, George Fletcher**, architect, of New York. — **1147**. *Theo. L. De Vinne*. Engr. by E. D. French. A E, p. 134.

**Berg, Chas. I.** — **1148**. *Chas. I. Berg*. Photo-mech. reprod. of an ornam. design. Signed: C. I. Berg fecit 1895.

**Bicknell, W. H. W.**, painter, designer, and etcher, Winchester, Mass. — **1149**. *William Dudley Hall*. Etching.

See also : Nos. 10, 11, 1719, 1719\*.

**Bird, E. B.**, Boston. — **1150.** *Chas. H. Taylor, Jr.* Engr. by **E. D. French**. Signed: 1896 Bird E D F sc. Proof on Imperial Japan, signed by the engraver. A E, p. 134.

**Bolton, John B.** — **1151.** *Charles Knowles Bolton.* Engraved by John B. Bolton.

**Bragdon, Claude Fayette**, architect and designer, 104 and 105 Cutler Building, Rochester, N. Y. — **1152.** *Claude Fayette Bragdon.* **1153.** *May Bragdon.* **1154.** *John Northern Hilliard.* **1155.** *Rose Edith Mills.* **1156.** *Post Express Printing Company.* **1157.** *William Eyres Sloan.* — All photo-mech. reprints. of drawings, and all impressions on Japan paper, signed with the initials of the designer.

**Bridwell, H.** — **1158.** *Mary Edith Nichols.* Signed: H. Bridwell 1897. Photo-mech. reprint. of a drawing.

**Brown, Frank Chouteau**, designer and architectural draughtsman, now of Boston (95 Mt. Vernon St.). Studied at the Minneapolis School of Fine Arts, under Mr. Robert Koehler, and, since he came East, at the Boston Art Club, under Mr. Ernest Major. — **1159.** *Harriette Stuart Brown.* Signed: F. C. B. 1896. **1160.** *Harry B. Center.* Signed: F C B 97. **1161.** *Harriet Sewall Cutler.* Signed: F. C. Brown. 96. **1162.** *Samuel Davis.* Signed: F. C. Brown 1896. **1163.** *Edwin Hawley Hewitt.* Signed: F. C. Brown 1897. **1164.** *William Seymour Hosted.* Signed: F. C. Brown 1897. — All photo-mech. reprints. of drawing, and all proofs on Imperial Japan, signed by the designer.

**Brown, H. C.**, 80 Fifth Ave., New York. — **1165.** *Charles Dexter Allen.* Signed: H. C. Brown, 80 Fifth Ave., N. Y. 1892, and T. B. R. (*i. e.* T. B. Robertson?) (Compare A p. 365, Frances Louise and Charles Dexter Allen.) **1166.** *Julia Dexter Coffin.* Signed: H. C. Brown, N. Y., and T. B. R. (*i. e.* T. B. Robertson?) A, p. 374.

**Buck, John H.**, New York. — **1167** *John H. Buck*. Engr. Monogram. Dated 1894. Signed: J. Gill sc. and J H B (monogr.). A E, p. 128.

**F. W. C.** — **1168**. *H. Shugio*. Photogravure (?) of a drawing. Signed: F W C.

**Campbell, E. B.** — **1169**. *A. W. G. (i. e. A. W. Greeley, the Arctic explorer)*. Half-tone reproduction of a drawing, printed in two tints. Signed with the name of the designer, which has, however, become illegible in the reproduction.

**Canfield**, sculptor, of Cleveland, O. — **1170**. *Paul Lemperly*. Photo-mech. reprod. of a drawing. A, p. 359. Proof, signed by the owner.

**Cartwright, C. E.** — **1171**. *Edward Browne Hunt*. Photo-mech. reprod. of a drawing. Monogram.

**Clapp, J. C., Jr.** — **1172**. *George Herbert Chittenden*. Engr. by John A. Lowell & Co. Signed: J. C. Clapp, Jr. Del.

**Curtis, Walter B.**, New York. — **1173**. *George Augustus Warburton*. Photo-mech. reprod. of a drawing.

**H. L. D.** — **1174**. *J. H. Woods*. Photo-mech. reprod. of a drawing. Signed: H. L. D. 1896. **1175**. *The same*, larger.

**Edwards, George Wharton**, painter and designer, 96 Fifth Ave., New York. — **1175**. *Rowland: Cox*: Photo-gravure reprod. Signed: · G W E · · inv. **1176**. *George Washington Cram*. Photo-gravure from a drawing. Signed: George Wharton Edwards. Des. Printed in blue. **1177**. *George Wharton Edwards*. Photo-mech. reprod. of a drawing. **1178**. *George Langford Hamilton*. Photo-mech. reprod. of a drawing. Initials. **1179**. *George Langford Hamilton*. The same design reduced to smaller size. **1180**. *Tudor Jenks*. Photo-



mech. reprod. of a drawing, in two sizes. Initials. Dated 1894. **1181.** *John Teale Pratt.* Photo-gravure reprod. Signed: G W E. inv. Dated MDCCCXCVII. — A, p. 351; AE, p xxxv.

See also: Nos. 1585, 1830, 2045, 2046.

**Elson, A. W., & Co.,** photo-engravers, Boston. — **1182.** *William H. Whitmore.* Photo-gravure of an old engraving. Marked: D. de la Fucitte 1695. A. W. Elson & Co. 1895.

**England, Florence Pearl** (now Mrs. Nosworthy), of New York. — **1183, 1184.** *William Alfred Nosworthy.* Photo-mech. reprod. of a drawing. Signed: Florence Pearl England. Dated MDCCCXCV. Two impressions, — one in black, one in red.

**Eno, Dr. Henry C.,** Saugatuck, Conn., member of the N. Y. Etching Club. — **1185.** *H. C. Eno.* (Light house). Etching. **1185<sup>a</sup>.** *The same.* Later state. **1186.** *Henry C. Eno.* (Lighted candle, etc.) Etching. **1187.** *Henry C. Eno.* Same as preceding, but printed in brown and green. **1188.** *Marion C. Greenleaf.* Etching. Signed: HCE. Printed in brown. **1189.** *Giffora Pinchot.* Etching. Signed: H E. — A, p. 372.

**Evans, Joe.** — **1190.** *Richard Hoe Lawrence.* Monogram. Dated 1881. Photo-mech. reprod. of a drawing. A, p. 368.

**Fairbanks, Charles Mason.** — **1191.** *Charles Mason Fairbanks.* Photo-mech. reprod. of a drawing. Initials.

**Finley, John Huston.** — **1192.** *John Huston Finley.* Photo-mech. reprod. of a drawing.

**French, Edwin Davis,** was born in the year 1851. Entered Brown University in 1867, but did not complete the college course. Learned to engrave on silver ware, and followed that occupation from 1869 to 1894, studying

in the evening classes of the Art Students' League, New York, from 1883 to 1886. Was president of the League from 1889 to 1891. He began to make bookplates in 1893, and in June 1897 wrote to a friend that he was then at work on his one hundred and first plate. — **1193.**

*Charles B. Alexander.* Signed: E. D. F. 1895. Proof on Imp. Japan, signed by the artist. **1194.** *William Loring Andrews.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1195.** *W. E. Baillie.* Signed: E D French fec. 1894. Proof on mounted India, signed by the owner and the artist. **1196.**

*James Hale Bates.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1197.** *A. C. Bernheim.* Signed: E D French sc. 1895. Proof on Imp. Japan, signed by the artist. **1198.** *Edward Hale Bierstadt.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1199.** *Henry Blackwell.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist and with dedication by the owner. **1200.** *Catherine A. Bliss.* Signed: E D F 1896. **1201.** *Harriet Blair Borland.* Signed: E D F sc 1895. Proof on Imp. Japan, signed by the artist. **1202.** *Helen Elvira Brainerd.* 1893. Signed: E. D. F. Sc. Impression in brown. **1203.** *The same.* Impression in greenish ink. **1204.** *Helen Elvira Brainerd.* Signed: E D F Sc MDCCCXCIV. Proof on Imp. Japan signed by the artist. **1205.** *William Lanman Bull.* Signed: E D French sc. 1895. **1206.** *Candidati.* Signed: E D F. **1207.** *Lucy Coleman Carnegie.* Signed: E D F. **1208.** *Beverly Chew.* Signed: E D F Sc. 1894. Proof on mounted India, signed by the artist and with dedication by the owner. **1209.**

*E. D. Church.* Signed: E D F 1895. Proof on Imp. Japan, signed by the artist. **1210.** *Charles E. Clark, M. D.* Signed: E D F Sc. 1894. Proof on thin Japan, signed by the artist. **1211.** *Charles E. Clark, M. D.* 1894. Signed: E D F Sc. Proof on thin Japan, signed by the artist. **1212.** *Micajah Pratt Clough.* 1896. Signed: E D F sc. **1213.** *William Connell.* Signed: E D F 1897. **1214.** *Richard B. Coutant.* Signed: E D French. 1894. Proof on Imp. Japan, signed by the

artist and the owner. **1215.** *Hiram Edmund Deats.* Signed: E D French sc., 1894. Proof on Imp. Japan, signed by the artist. **1216.** *Tracy Dows.* Signed: E D F. **1217.** *James William Ellsworth.* Signed: E D French. 1895. Proof on Imp. Japan, signed by the artist. **1218.** *Edwin Davis French.* Signed: 1893. E. D. F. Sc. Proof on Imp. Japan, signed by the artist. **1219.** *The same.* Ordinary impression, printed in greenish ink. **1220.** *Mary Brainerd French.* 1893. Signed: E. D. F. Sc. Proof on Imp. Japan, signed by the artist. **1221.** *The same.* Ordinary impression, printed in greenish black ink. **1222.** *Charles B. Foote.* Signed: E D French sc., 1894. Proof on Imp. Japan, signed by the artist. **1223.** *Jonathan Godfrey.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1224.** *Francis Goodwin.* Signed: E. D. French. 1894. Proof on Imp. Japan, signed by the artist. **1225.** *James J. Goodwin.* Signed: E D French 1894. **1226.** *Adelle Webber Gray.* Signed: E D F. **1227.** *Louis I. Haber.* Signed: E D French 1894. Proof on Imp. Japan, signed by the artist. **1228.** *Christian Archibald Herter.* Signed: E D French 1896. Proof on Imp. Japan, signed by the artist. **1229.** *Alice C. Holden.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1230.** *E. H. (E. Holden.)* Signed: E D F. Proof, printed in greenish ink, on mounted Japan. **1231.** *Edwin B. Holden.* 1894. Signed: E D F Sc. Proof on Imp. Japan, signed by the artist. **1232.** *Edwin B. Holden.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1233.** *Edwin R. Holden.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1234.** *O. A. K. (O. A. Kahm.)* Signed: E D French 1897. **1235.** *Charles Conover Kalbfleisch.* Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1236.** *Marshall Clifford Lefferts.* Signed: E. D. French sc. 1894. Proof on Imp. Japan, signed by the artist. **1237.** *Cora Artemisia Leggett.* Signed: E D F. sc. 1894. Proof on Imp. Japan, signed by the artist. **1238.** *L. B. L. (L. B. Löwenstein.)* Signed: E D F. 1895. Proof on Imp. Japan, signed by the artist. **1239.** *Robert H.*

*McCarter*. Signed: E D F — 1896. **1240.** *Richard Southcote Mansergh*. (No signature.) **1241.** *Richard Southcote Mansergh*. Signed: E D French sc. 1895. Proof on Imp. Japan, signed by the artist. **1242.** *Frank Evans Marshall*. Signed: E D French 1895. **1243.** *Julian Marshall*. (E Libris Jvliani Marshall.) M. DCCC. XC. VI. Signed: E D French sc. **1244.** *Mary Gerard Messenger*. (Ex Libris Mariæ Gerard Messenger.) 1895. E D French sc. **1245.** *Maria Gerard Messenger*. 1896. Donation plate. Signed: E D French. Proof on Imp. Japan. **1246.** *Maria Gerard Messenger*. 1896. Same as preceding, but the pile of books, etc., in the circular frame changed to a view of the Pleasantville Library. Proof on Imp. Japan. **1247.** *A. J. Morgan*. Signed: E D F. 1896. Proof, signed by the artist, on Imp. Japan, of the first state of the plate, of which only six impressions were taken. **1248.** *The same*, second state, with the portrait of Thackeray changed. Ordinary impression, printed in bluish-greenish ink. **1249.** *Thomas Mott [and] Agnes Devens Osborne*. Working proof, unfinished and before the signature. **1250.** *The same*, finished. Signed: E D F. Proof on Imp. Japan, signed by the artist. **1251.** *Mary Emma Plummer*. Signed: E. D. French sc. 1896. Proof on Imp. Japan, signed by the artist. **1252.** *M. Taylor Pyne*. 1895. Signed: E D French sc. **1253.** *Percy Rivington Pyne*. 1895. Signed: E D French sc. **1254.** *Henry Clay [and] Helen Burgess Ranney*. Signed: — E D French — 1897 — —. Proof on Imp. Japan, signed by the artist. **1255.** *Whitelaw Reid*. Signed: E D French sc. 1894. Proof on Imp. Japan, signed by the artist. **1256.** *Henry Sherburne Rowe*. Signed: E D French. 1894. Proof on Imp. Japan, signed by the artist. **1257.** *Ruth Mary Sabin*. Signed: E D F. **1258.** *Robert Sedgwick*. Signed: E D French fec<sup>d</sup>, 1896. Proof on mounted India, signed by the artist. **1259.** *Henry A. Sherwin*. Signed: E D French sc. 1895. **1260.** *Henry A. Sherwin*. Same design as preceding, but smaller. Signed: E D French sc. 1896. **1261.** *John Lloyd Stearns*. Signed: E D F 1897. **1262.** *Beverley Warner, M. A.* Signed: E D French fec. 1894. Proof on Imp. Japan,

signed by the artist. **1263.** *Howard Willets.* Signed: E D F. **1264.** *John Page Woodbury.* 1894. Signed: E D French sc. Proof on Imp. Japan, signed by the artist. **1265.** *Ex libris* (without any name of owner). Signed: E D F. Sc 1883. — See A, p. 376; A E, pp. xxxiv, 106, 132, 134, 135.

See also: Nos. 2-9, 1147, 1150, 1493, 1495, 1497, 1535, 1584, 1608-1610, 1697-1701, 1825, 1859, 1979\*, 2033, 2047, 2048, 2055-2057, 2059.

**A. G. — 1266.** *G. M. Williamson.* Photo-mech. reprod. of a drawing. Signed: A G.

**Gage, Miss Mabel C.,** Worcester, Mass. — **1267.** *Thomas Hovey Gage Jr.* Printed from relief plates in black, green, and yellow.

**Garrett, Edmund H.,** painter, illustrator, and etcher, 52 Studio Bldg. Boston. — **1268.** *Charles Dexter Allen.* Etching by **W. H. W. Bicknell.** Signed with the monogram of the designer and the initials of the etcher. Dated 1893. Proof on Imp. Japan, printed in reddish brown. **1269.** *Hiram Edmund Deats.* Etching. Monogram. Dated 1895. Printed in reddish brown. **1269\*** *The same.* Printed in green. **1270.** *Frederick W. French.* Etching. Monogram. Dated MDCCCXCV. Proof printed in reddish brown, on Imp. Japan, signed by the artist. **1271.** *Edmund H. Garrett.* Etching. Monogram. Dated MDCCCXCIV. **1272.** *Alfred Gooding.* Etching. Initials. Dated MDCCCXCVI. **1273.** *Edwin Ruthven Lamson.* Engr. by **E. D. French.** Signed: E H Garrett inv. E D French sc. Proof on Imp. Japan, with dedication by the owner. **1274.** *Paul Lemperly.* Photo-mech. reprod. of a design, dated 1893. Printed in brown. **1275.** *Paul Lemperly.* Same design as preceding, reduced to smaller size. Printed in black. **1276.** *Paul Lemperly.* Photo-mech. reprod. of a monogram design. **1277.** *Frank Gair Macomber.* Photogravure of a drawing. Initials. Dated M. D. CCC. XCVI. — **1278.** *Mary E. Norcross.* Etching. Monogram. Dated M. D. CCC. XCVI. **1279.** *Henry A. Sherwin.* Etching. Monogram. Dated M. D. CCC. XC. VII.

Proof on India, signed by the artist. **1280.** *Florence Sylva Wheeler.* Etching. Monogram. Dated M. D. CCC. XCV. Proof, printed in reddish brown, on Imp. Jap., signed by owner and artist. **1281.** *Joseph H. Wheeler.* Etching. Monogram. Dated 1894. **1282.** *Joseph Huntress Wheeler.* Design the same as the preceding, with a double line around it. Date changed to M. D. CCC. XCVII. Etching. Proof on Imp. Japan, signed by the artist. **1283.** *Francis Wilson.* Etching. Monogram. — See A, pp. 138, 376; A E, pp. xxx, 43, 132, 133.

See also : No. 1785.

**Gaylord, Wm. H.,** President of the Rowfant Club, Cleveland, O. — **1284.** *Monogram: W. H. G.* (Wm. H. Gaylord.) Photo-engraved from a drawing. A, p. 129.

**Gibbs, George.** — **1285.** *Pickering Dodge.* Half-tone reprod. of a washed drawing. Signed : George Gibbs — 95.

**S. H. H.** — **1286.** *Rev. Carl E. Petersen.* Etching. Signed : S. H. H. Sc. Dated MDCCCXCIV.

**Halm, George R.,** designer, New York. — **1287.** *J. W. Bouton.* Photo-mech. reprod. of a drawing. Signed : G. R. Halm. **1288.** *George Washington Cram.* 1893. Photo-mech. reprod. of a drawing. Signed : Geo. R. Halm. invt. **1289.** *Louis I. Haber.* Etching. Signed : G. R. Halm. **1290.** *Walter Learned.* Photo-mech. reprod. of a drawing. Signed : G. R. Halm. **1291.** *F M* (Ferdinand Meder). 1888. Photo-mech. reprod. of a drawing. **1292.** *Chauncey Lawrence Williams.* Photo-mech. reprod. of a drawing. Signed : Geo. R. Halm. del. Printed in bluish ink.

**Hapgood, Melvin H.,** Hartford, Conn. — **1293.** *Melvin H. Hapgood.* Photo-mech. reprod. of a drawing. Dated 1887. A, p. 344. **1294.** *James Robinson Smith.* Photo-mech. reprod. of a drawing.

**Hapgood, Theodore Brown, Jr.**, designer, 5 Park Square, Boston, Mass. — **1295.** *Theodore Brown Hapgood, Junior.* Photo-mech. reprod. of a drawing. **1296.** *Norris Hastings Laughton.* Photo-mech. reprod. of a drawing. Signed: T B H. **1296.** *A. F. Schenkelberger.* Photo-mech. reprod. of a drawing. Signed: T B H 97. Printed in green. **1296.** *Rufus. William Sprague. Junior.* Photo-mech. reprod. of a drawing. Signed: T. B. H.

**Harrington, G. D.** — **1297.** *G. D. Harrington.* Lithograph. Signed: G. D. H.

**Harrison, Charles Leland**, Philadelphia, Pa. — **1298.** *Charles Leland Harrison.* Etching.

**Holloway, Edw. Stratton.** — **1299.** *Edward Stratton Holloway.* Etching. Signed: E. S. H. Proof, with dedication by the etcher.

**Hollyer, Samuel**, engraver and etcher, Guttenberg, N. J. Born in London in 1826, first came to the United States in 1851, and, after several visits to his native country, finally settled down in New Jersey in 1868. Some of his plates are copies from English originals, and are therefore entered under the names of the English designers. According to an article in the "Journal of the Ex-Libris Society", for June 1897, the following may be set down as original plates by Mr. Hollyer. — **1300.** *Madeline C. Chevalier.* Etching. On the plate appear the names of "M. C. Chevalier" and "S. Hollyer", but the figure of the woman playing the guitar is adapted from Mrs. George Crampton's bookplate, designed by R. Anning Bell. (See Norna Labouchere's "Ladies' Book-plates", p. 121.) Proof on plate paper, signed by the etcher. **1301.** *W. W. Chevalier.* 1883. Etching. Signed: S Hollyer. Proof on Imp. Japan, signed by the etcher. **1302.** *S. Hollyer.* Etching. Adapted from Dawkins. Signed: New York 1894 S Hollyer. Proof on plate paper, signed by the etcher. **1303.** *S. Hollyer.* (From Hogarth's "Politician".) Etching and graver work. Signed: S.



No. 1089.



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Hollyer eng. Dated 1896. Proof on Imp. Japan. **1304.** *John V. L. Pruyn.* Engr. Signed: S Hollyer N Y. Proof on Imp. Japan, signed by the engraver.

See also: Nos. 798, 802, 805, 821, 846, 864, 965.

**Homer, Winslow**, the well-known painter and etcher, of New York. — **1305.** *H. W. Bryant.* 1893. Photo-mech. reprod. of a drawing. Signed: W. H. Printed in red.

**Hopson, W. F.**, designer, wood-engraver, engraver, aquatinter, and etcher, of New Haven, Conn. — **1306.** *Ex-Libris Society.* Photogravure reprod. of a washed drawing. Signed: C. W. S. 1894. W. F. H. Proof, signed by the artist. **1307.** *W. F. Hopson.* 1892. Etching. Proof on Imp. Japan, signed by the artist. **1308.** *W. F. Hopson.* 1893. Etching. Monogram. Proof on Imp. Japan, signed by the artist. **1309.** *W. F. Hopson.* Etched lines and aquatint. Signed: W. F. Hopson. 1896. Proof on Imp. Japan, signed by the artist. **1310.** *The same.* Ordinary impression, printed much darker than the proof. **1310<sup>a</sup>.** *Adrian Hoffman Ioline.* Etching. Signed: W. F. Hopson. Sc. Dated 1897. Proof on Imp. Japan, signed by the artist. **1311.** *Frederic J. Libbie.* 1895. Initials. Etched lines and aquatint. Proof on Imp. Japan, signed by the owner and the artist. **1312.** *Stewart Means.* 1896. Signed: W. F. Hopson. Etched lines and aquatint. Proof on Imp. Japan, signed by the artist. **1313.** *The same.* Ordinary impression, printed somewhat lighter than the proof. **1314.** *May Peabody.* 1895. Etching. Signed: W. F. Hopson. N. H. Proof on Imp. Japan, signed by the artist. Printed in reddish brown. **1315.** *The same.* Ordinary impression, printed in black. **1315<sup>a</sup>.** *Augustus J. Phillips.* Etched lines and aquatint. Signed: W. F. Hopson N. H. 1897. 20. Proof on Imp. Japan, signed by the artist. **1316.** *Josephine E. S. Porter.* Etching. Signed: W. F. Hopson. N. H. 1895. Proof on Imp. Japan, signed by the artist. **1317.** *Gustave R. Sattig.* 1895. Photo-mech. reprod. of a drawing. Signed: W. F. Hopson. Proof signed by the artist.

**1318.** *George Dudley Seymour.* Wood-engr. Monogram. Dated 93. Proof on Japan paper, signed by the artist. **1319.** *George Dudley Seymour.* Etching. Signed W. F. Hopson N. H. 1894. Proof on Imp. Japan, signed by the artist. **1319.** *C. Smersick.* Etching. Proof on Imp. Japan, signed by the artist. **1320.** *Maria M. Sterling.* Wood-engr. Initials. Dated 1896. Proof on Japan paper, signed by the artist. **1321.** *E. G. Stoddard.* Etched lines and aquatint. Signed: W. F. Hopson N. H. 1895. Proof on Imp. Japan, signed by the artist. Printed in reddish brown ink. **1322.** *The same.* Ordinary impression, printed in black ink. **1323.** *Margaret Van Zandt.* Engr. Initials. **1323.** *John S. Wood.* Wood-engr. Signed: William F Hopson. Dated 1897, in interlaced figures. Proof on thin Japan, signed by the artist. — **Imaginary bookplates: 1324.** *Adam.* Etching. Proof on Imp. Japan, signed by the artist. **1325.** *John Howard Payne.* Etched lines, graver work, and aquatint. Signed: W. F. Hopson. 1896. Proof on Imp. Japan, signed by the artist. **1326.** *W. F. Hopson.* (Arms granted him by "Solemn Munn".) Etching. Proof, signed by the artist and colored by him. — A, pp. 104, 370, 376; A E, pp. xxxv, 132.

See also: Nos. 1537, 1567.

**Iaccaci, A. F.,** art editor of McClure's Magazine. — **1327.** *A. L. Hollingsworth.* Engr. on wood by John Andrew & Son, Boston. Proof on Japan paper. **1328.** *Repetition of preceding,* but reduced in size. Proof on Japan paper. — A, pp. 29, 355.

**Ipsen, Ludwig Sandøe,** architect and designer, 68 Devonshire St., Boston, Mass. — **1329.** *Joseph M. Edgar Chamberlin.* Photo-mech. reprod. of a drawing. **1330.** *James Means.* Photo-mech. reprod. of a drawing.

See also: No. 1765.

**Jenckes, C. M.** — **1331.** *George Doane Rand.* Photo-mech. reprod. of a drawing. Signed: C. M. Jenckes. 1890.

**Karst**, wood-engraver, New York. — **1332.** *Rousseau.* Wood-engr. Signed: Karst.

**Kelly, James E.** — **1333.** *Marcus Benjamin.* Photo-mech. reprod. of a drawing. Signed: K.

**Koehler, S. R.**, amateur etcher, Boston, Mass. — **1334.** *Hedwig Jaeger Koehler.* Proof on Japan. **1335.** *S. R. Koehler.* Proof on Japan. **1336.** *J. D. Lange.* Proof on Japan.

**Lauber, Joseph**, painter, designer, and etcher, of New York. — **1337.** *Alfred Trumble.* Etching. Signed: J. L.

**Lawrence, Mary Say.** — **1338.** *Richard H. Lawrence.* Engr. (Nature printing?) Printed in colors. Proof on Japan, signed by the designer. A, p. 362.

**Lee, Wm. F.**, Boston. — **1339.** *Everett C. Bumpus.* **1340.** *The same.* Reduced in size. **1341.** *James Stearns and Georgie Lee their book.* **1342.** *The same.* Reduced in size. All photo-mech. reprints of drawings, and all signed: W. F. Lee.

**Linton, William James**, wood-engraver, designer, water color painter, and poet, born in England 1812, since many years a resident of New Haven, Conn. where he died 1897. — **1343.** *Geo. Edw<sup>d</sup>. Sears.* Wood-engr. From a design in Matthew Merian's 1754 ed. of the "Dance of Death". A, p. 358. **1344.** *James Terry.* Wood-engr. Signed: W. J. Linton 1896.

**Lowell, John A., & Co.**, engravers and publishers, Boston, Mass. — **1345.** *Anonymous.* Motto: Ernst ist das Leben. Signed: John A. Lowell & Co. Boston. **1346.** *Anonymous.* Motto: Quæ supra. **1347.** *George Baty Blake.* **1348.** *Alfred Bowditch & Mary L. Bowditch.* **1349.** *George Prentice Field.* **1350.** *F. C. Hubbard.* **1351.** *William Vincent Hutchings.* **1352.** *George Abbot James.* **1353.** *Heber C. Lyon.* **1354.** *George M.*

*Morgan.* **1355.** *George Augustus Nickerson.* **1356.** *Edward Richardson.* **1357.** *Edith M. Simpson.* 1876. (Pile of books, with monogram on one of them.) **1358.** *Frank E. Simpson.* **1359.** *Clara Erskine Waters.* **1360.** *Edwin Forbes Waters.* **1361.** *John Harvey Wright.* All of these plates, with the exception of No. 1357, are plain armorial, of the "heraldic stationer" kind, and all are engraved by engravers in the employ of the firm named, who remain anonymous.

See also: Nos. 1172, 1648, 1649.

*Lummis, Chas. F.* — **1362.** *Chas. F. Lummis.* Half-tone reprod. of a washed drawing. Underneath, in type: Copyright 1894 by C. F. Lummis.

*Macdougall, W. B.* — **1363.** *Walter Preston.* Photo-mech. reprod. of a drawing. Signed: W. B. Macdougall 1893.

*Mitchell, H., engraver.* — **1364.** *Hotel Touraine. Boston.* Engr. by H. Mitchell.

*Morse, Prof. Edward S., of Salem, Mass., the well-known naturalist and writer on Japanese art, etc.* — **1365.** *Henry M. Brooks.* Photo-mech. reprod. of a drawing. (The name on the letter is in the owner's own handwriting.) Proof signed by Prof. Morse. A, p. 351.

*O'Brien, Henry, Boston, Mass.* — **1366.** *C. F. Libbie & Co.* Photo-mech. reprod. of a drawing, printed in black and red. Signed: Henry O'Brien.

*Pease, Miss Bessie C.* — **1367.** *Rev. Carl E. Petersen.* Photogravure from a drawing. Signed: B. C. P. L. E. Levy, Sc. Phila. 1895. **1368.** *Rev. Carl E. Petersen.* Photogravure from a drawing, with some of the lettering printed in type in red. Signed: B. C. P. and: L. Co. Dated 1895. **1368\*** *Marie S. Petersen.* Photo-mech. reprod. of a drawing. Signed: B C Pease.

*Petry, Victor J., designer and lithographer, Philadelphia, Pa.* — **1369.** *Carl Edelheim.* Engr. on stone.

**A. C. R. — 1370.** *Charles William Burrows and Lottie Thomas Mott Burrows.* Photogravure (?) from a drawing. Signed: A. C. R. Dated 1895. See "Ladies' Book Plates", p. 248.

**Rathbun, Frank R.,** designer, 42½ Franklin Street, Auburn, N. Y. — **1371.** *Thomas B. Mosher.* Photo-mech. reprod. of a drawing. Monogram.

**Reade, Christia M.,** designer and decorator, born in Lombard, Ill. Studied at the Art Institute, Chicago, and with Olivier Merson, Paris. Studio address: Marshall Field Building (Room 818), Chicago, Ill. — **1372.** *Marion Lord Chandler.* Initials. **1373.** *David Brainard Dewey.* Signed: C. M. Reade. **1374.** *Josiah Reade.* Monogram. **1375.** *Monogram formed of M. H. R.* (M. H. Reade.) Printed in brown. **1376.** *Maria Hawes Reade.* Initials. **1377.** *Caroline Dupee Wade.* Initials. — All photo-mech. reprods. of drawings.

**Rhead, Louis J.,** designer of posters and book-plates, medalist, etc., born in England, 1858, but educated in America. — **1378.** *James Henry Darlington.* **1379.** *Louis Rhead.* Signed: Louis Rhead. **1380.** *Louis J. Rhead.* In two sizes. **1381.** *W. H. Shir-Cliff.* 1897. Signed: Rhead. Proof on Japan paper, signed by the owner. — All photo-mech. reprods. from drawings.

**Robertson, Mrs. T. C.,** of Columbia, S. C. — **1382.** *J. M. Bateman.* **1383.** *Ellison Capers.* **1384.** *George Erwin.* **1384.** *W. E. Evans.* **1385.** *A. I. Robertson.* **1386.** *John T. Sloan.* **1387.** *Ex Libris,* without name of owner. On the specimen shown is written: Cav. Jones. — All photo-mech. reprods. of drawings.

See also: No. 2155.

**Rosenthal, Albert,** engraver and etcher, Philadelphia, Pa. — **1388.** *Frank Evans Marshall.* MDCCCXCV. Etching, the subject taken from a design by Madise. Signed: Albert Rosenthal after Madise.

**Russell, John E., Hon.,** of Boston, Mass. — **1389.** *John E. Russell.* Engr. Signed: J. E. R. Del<sup>t</sup> M. T. Callahan, Sculp<sup>t</sup> A, p. 357.

**Rykers, Henry.** — **1390.** *Anonymous.* Armorial. Motto: Moins faire mieux faire. Chromolithograph. Signed: Henry Rykers.

**J. D. S.** — **1391.** *B.* (Frank W. Bird.) Engr., the letter B printed in red. Signed: J. D. S. 1895.

**Sandham, Henry,** painter, illustrator, and etcher, 154 Boylston St., Boston, Mass. — **1392.** *John Herbert Corning.* Photo-mech. reprod. of a drawing. Signed: H<sup>r</sup> Sandham. 1890.

See also: No. 1599.

**Schweinfurth, J. A.,** architect and designer, 1111 Exchange Building, Boston, Mass. — **1393.** *Frances Bellows.* **1394.** *Julius Schweinfurth.* **1395.** *Sydney Homer.* **1396.** *J. Thomas Swifter.* 1897. **1397.** *Henry Homels.* **1398.** *T. Smith.* **1399.** *Edward T. Hapgood.* **1400.** *Julius A. Schweinfurth.* MDCCC-XCVII. — All photo-mech. reprod. of drawings.

**Sears, H. T** — **1401.** *Henry Blackwell.* Photo-mech. reprod. of a drawing. Signed: H. T. Sears. A, pp. 33, 360.

**Segendecker, I. C.** — **1402.** *Wilbur M. Stone.* Photo-mech. reprod. of a drawing. Printed in black and red.

**Sill, Howard,** architect, designer and etcher, born in Albany County, N. Y., now settled in Baltimore, Md. Home address: Glenndale, Prince George's Co., Md. — **1403.** *Maud Ashford.* 1891. Etching. Signed: H. Sill 1891. **1404.** *Frances M. Du Val.* Etching. Signed: H. S. 1891. **1405.** *S. D. Gallaudet.* 1894. Etching. Signed: H. S. Proof, signed with the artist's initials, taken from the plate before it was retouched by an

engraver. A E, p. 127. **1406.** *The same.* Impression from the retouched plate. **1407.** *Edwin Forrest Herring.* 1897. Photogravure from a drawing in soft lead pencil. Signed: H. Sill. inv't 1897. **1408.** *Margaret M. Miller.* 1893. Etching. Signed: H. S. Proof on laid paper, signed by the artist. A, p. 375. **1409.** *The same.* Proof on bond paper, signed by the artist. **1410.** *Fred. C. Schlaich.* Etching. Signed: H. S. 91. Proof on laid paper, signed by the artist. A, p. 362. **1411.** *Ewald J. Schmitt.* Etching. Signed: H. S. 91. Proof on mounted India, signed by the artist. **1412.** *George Imbrie Sill.* Etching. Signed: H. S. 1891. Impression on yellow paper. A, p. 353. **1413.** *Howard Sill.* 1890. Etching. Signed: H. S.

**Simonds, J. P., Jr.** — **1414.** *Frederic James Libbie.* Photo-mech. reprod. of a drawing. Signed: J. P. Simonds Jr Aug 94, 1892 Des. Eng.

**Smith, Sidney L.,** painter, designer, engraver, and etcher, 22 Cumberland St., Boston. — **1415.** *Adaline B. Beal.* Etching. Signed: S. L. S. 1897. **1416.** *Chase.* Etching. Signed: S. L. S. **1417.** *Arthur T. Connolly.* Etching. Signed: S. L. S. Dec. 96. **1418.** *George H. Elhwanger.* Etching. Signed: S. L. S. Sc. **1418.** *Z. T. Hollingsworth.* Etching. Signed: S. L. S. Jan. 1898. Proof signed by the etcher. **1419.** *Frederick Thayer Hunt.* Etching. Signed: S. L. S Dec '96. **1420.** *H. F. Tapley.* Etching. Signed: S. L. S. 97. Large paper proof. **1421.** *J. B. Troy.* Etching. Signed: S. L. S. 1896. A E, pp. 132, 133.

See also: Nos. 1776, 1777.

**Spenceley, J. Winfred,** designer, etcher, and engraver, Boston, Mass. — **1422.** *Alice Root Atkinson.* Etching. Signed: J. W. S. '95. Proof on mounted India, signed by the artist. **1423.** *George Forster Barnes.* Etching. Signed: J. W. S. '97. Proof on mounted India, signed by the artist. **1424.** *William Archer Butterfield.* Etching. Signed: J. W. Spenceley, Sc. — 1897 —. Proof on Imp. Japan, signed by the artist:



**1425.** *Charles E. Cameron.* 1897. Etching. Trial proof, 1<sup>st</sup> stage. **1426.** *The same.* Trial proof, 2<sup>d</sup> stage, retouched. **1427.** *The same.* Trial proof, 3<sup>d</sup> stage. **1428.** *The same.* Trial proof, 4<sup>th</sup> stage. **1429.** *The same.* Proof from finished plate. Signed: J. W. Spenceley '97. (This plate shows two Indians in the middle distance.) **1430.** *Charles E. Cameron.* 1897. Etching. (One Indian, standing in the foreground.) Trial proof, 1<sup>st</sup> stage. **1431.** *The same.* Trial proof, 2<sup>d</sup> stage. **1432.** *The same.* Trial proof, 3<sup>d</sup> stage. **1433.** *The same.* Trial proof, 4<sup>th</sup> stage. **1434.** Trial proof, 5<sup>th</sup> and last stage. Signed: J. W. Spenceley, Del. Sc. '97. **1435.** *The same.* A "remark", a beaver, has been added in lower left corner. This "remark" is printed in brown, while the design itself is printed in black. Proof signed by the artist. **1436.** *David W. Cheever.* Etching. Proof, signed by the artist. **1436\*** *Alphonso Trumbour Clearwater.* Etching. Signed: J. W. Spenceley. 1897. **1437.** *William M. Derby, Jr.* Etching, with machine ruling. **1438.** *Tracy C. Drake.* Etching. Printed in brown: **1439.** *Mary H. Fee.* Etching Signed: J. W. S. 95. Proof on mounted India, signed by the artist. Printed in dark brown. **1439\*** *James Rudolph Garfield.* Etching. Signed: J. W. S. '97. Proof on Imp. Japan, signed by the artist. **1440.** *Norman W. Harris.* Etching. Signed: J. W. S. '96. Proof on bluish surface paper, signed by the artist. **1441.** *E. N. Hewins.* Etching. Signed: J. W. Spenceley 1897. Proof on Imp. Japan, signed by the artist **1442.** *Noble Foster Hoggson.* (Armorial.) Engr. **1443.** *Noble Foster Hoggson.* (Pictorial.) Etching. Signed: J. W. S. '96. Proof on mounted India, signed by the artist. **1444.** *Minnie C. Holbrook.* Etching. Signed: J. W. S. '97. Proof on Imp. Japan, signed by the artist. **1444\*** *Addie Tylden Low.* Etching. Signed: J. W. Spenceley S<sup>r</sup>. **1445.** *Frederick Denison Lyon.* Engr. Printed on gray paper. **1446.** *Walter Conway Prescott.* Etching. Signed: J. W. Spenceley Del. — Sculp. 1897. Printed in brown. **1447.** *The same.* The main design in black, the remark (clock) in brown. **1448.** *The same.* Proof, printed in black,

signed by the owner and the artist. **1449.** *M. M. Sands.* Etching. Signed: J. W. S. '95. Proof on mounted India, signed by the artist. **1449.** *William Cushing Wait, A. M.* Etching. Signed: J. W. Spenceley, Sc. Dated 1898. Proof on laid paper, signed by the artist. Printed in brown. **1450.** *Andrew Smith.* 1897. Etching. Signed: J. W. Spenceley. Sc. Printed in black. **1451.** *The same.* Printed in brown. **1452.** *Ralph Oliver Smith.* Etching. Signed: J. W. S. '95. Proof on mounted India, signed by the artist. **1453.** *J. Winfred Spenceley.* (Armorial.) Engr. Proof on mounted India, signed by the artist. **1454.** *J. Winfred Spenceley.* (Pictorial.) Etching. 1<sup>st</sup> trial proof. **1455.** *The same.* 2<sup>d</sup> trial proof. **1456.** *The same.* 3<sup>d</sup> trial proof. **1457.** *The same.* Finished. Dated '97. Proof signed by the artist. **1458.** *H. C. M. Thompson.* Etching. Signed: J. W. S. '95. Proof on mounted India, signed by the artist. **1459.** *Margaret Van Zandt.* Etching. Signed: J. W. Spenceley. '97. Proof on Imp. Japan, signed by the artist. **1460.** *William Carver Williams.* Etching. Signed: J. W. S. 1897. Proof on mounted India, signed by the artist. **1461.** *Fred. H. C. Woolley.* Etching. Trial proof, 1<sup>st</sup> stage. **1462.** *The same.* Trial proof, 2<sup>d</sup> stage. **1463.** *The same.* Trial proof, 3<sup>d</sup> stage. **1464.** *The same.* Proof from finished plate. A E, p. 131.

Stauffer, David McNeely, A. M., C. E. New York. — **1465.** *E. H. L. Barker.* Monogram. A, p. 373. **1466.** *Richard Jackson Barker.* Monogram. **1467.** *Joseph Henry Dubbs, D. D.* Dated 1880. **1468.** *Joseph Henry Dubbs, D. D.* 1880. Signed: D. McN. Stauffer. A, pp. 342, 345. **1469.** *Simon P. Eby.* 1891. Monogram. Bluish ink. **1470.** *Herr.* Monogram. Blue ink. **1471.** *Walter P. King.* 1884. Monogram. Bluish ink. **1472.** *Thomas H. Loomis.* Initials: D. M. S. Brown ink on yellowish paper. **1473.** *Charles C. Moreau.* For works illustrated by him. Monogram. On bluish paper. **1474.** *The same.* On violet paper. **1475.** *G. Hilton Scribner.* Signed: Stauffer. **1476.** *Howard and Anne Scribner.* Mono-

gram. **1477.** *David McNeely Stauffer, A. M.: C. E.* Monogram. Brown ink. **1478.** *David McNeely Stauffer*, 1880. Brown ink on gray paper. **1479.** *Florence Scribner Stauffer*. 1894. Monogram. Dark blue ink. **1480.** *Samuel H. Zahm*. 1889. Signed: D. McN. S. Bluish ink. — All photo-mech. reprints. of drawings.

See also: Nos. 1656, 2099.

**Stevenson, Edward Irenæus.** — **1481.** *Edward Irenæus Stevenson*. Photo-mech. reprint. of a drawing, printed on buff paper. Signed: E. I. S. del. 1891.

**Stone, Wilbur Macey**, mechanical engineer and designer, 303 Main St., Hartford, Conn. — **1482.** *Leverett Belknap*. Signed: W M S. 1897. **1483.** *Richard Burton*. **1484.** *Carra Lane Fanning*. Signed: W M Stone 1897. **1485.** *Theodore Sommers Henderson*. Initials and date, 97? **1486.** *E. L. N.* (Edith Louise Newton.) Initials. Two impressions, one colored by hand. **1487.** *Lilian Newton Stone*. Signed: W M S D E L 1897. **1488.** *Wilbur Macey Stone*. (Man writing.) **1489.** *Wilbur Macey Stone*. (Row of books.) All photo-mech. reprints. of drawings.

See also: Nos. 1544, 1558.

**Thompson, J. M., Dr.**, Boston, Mass. — **1490.** *J. M. Thompson*. Etched by Richard Cathie, whose initials are in lower right corner. A E, p. 131. Proof on Imp. Japan, printed in blue and bronze. **1491.** *The same*. Ordinary impression in black.

**Tryon, Thomas.** — **1492.** *Arnold William Brunner*. Photo-mech. reprint. of a drawing. **1493.** *William Frederick Havemeyer*. Engr. by E. D. French. **1494.** *Frank Jean Pool*. Signed: Thomas Tryon 1895. Photo-mech. reprint. of a drawing. **1495.** *Sovereign*. Engr. by E. D. French. **1496.** *Thomas Tryon*. Photo-mech. reprint. of a drawing.

**G. W. V.** — **1497.** *Ex Libris Biltmoris*. Signed: G W V (monogr.). Engr. by E. D. French. Proof on Imp. Jap. signed by the engr.

**Van Tiffelen, L. Y. — 1498.** *Richard C. Lichtenstein.* 1893. Etching. Signed: L. Y. van Tiffelen. Geo. Moore. Eng. A, pp. 346, 347.

**Wagrez, J. (French?) — 1499.** *Allen Wallace.* Etching. Signed: J. Wagrez. A, p. 364.

**Walker, Charles A.,** 20 Beacon St., Boston. — **1499.** *J. Jefferson.* Etching. Signed: C A Walker Inv<sup>t</sup> Oct. '97. Boston.

**White, George Merwanjee,** designer and etcher, Mansfield Bldg., 291 Essex St., Room 12, Salem, Mass. — **1500.** *Arthur Robinson Stone.* Etching. Signed: Geo. M. White Inv. Sc. 1887. Proof on Imp. Japan. A, pp. 362, 364. **1501.** *The same.* Impression, with tint left standing, on white laid paper.

**Womrath, Andrew Kay. — 1502.** *Marie Clausen.* Signed: A Kay Womrath. **1503.** *Leonard N. Robinson.* Signed: A Kay Womrath. **1504.** *Arthur Romain Womrath.* Signed: A Kay Womrath. — All photo-mech. reprints of drawings.

**II. BOOKPLATES USED BY U. S. GOVERNMENT INSTITUTIONS, PUBLIC LIBRARIES, COLLEGES (INCLUDING "DETUR" PLATES), MUSEUMS, CLUBS, ETC., ETC.**

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**U. S. GOVERNMENT INSTITUTIONS.**

*Bureau of Education.* **1505.** Typogr. label. "Presented by".

*Geological Survey.* **1506.** Three ornamental plates: two lithogr. (one with the device of the Survey); one engr. on wood. **1507.** Engr. plate, with the device of the Survey, from a design by John R. Hill.

*Headquarters of the Army.* **1508.** Armorial. Engr.

*Library of Congress.* **1509.** Early typogr. label. **1510.** Seven later typogr. labels: — Two general; one each: Presented by; Smithsonian Deposit; Copyright; Force Collection; Toner Collection.

*Light House Establishment.* **1511.** Two pictorial labels, engr. on wood.

*Naval Academy, Annapolis.* **1512.** Two typogr. labels, with the seal of the Academy: — For general use; Presented by.

*Naval Observatory.* **1513.** Late wreath and ribbon style, with symbolical figure. Engr.

*Navy Department.* **1514.** Bureau of Equipment. Typogr. label, with seal. **1515.** Bureau of Navigation: — Engr. label, with seal of Hydrographic Office. — Late wreath and ribbon, with shield showing a compass. Lithogr. **1516.** Navy Yard Libraries. Two typogr.

labels, with seal of Bureau of Equipment:—Boston; Pensacola. **1517.** Crew's Libraries. Three, same as preceding:—U. S. S. Charleston, Detroit, Yantic. **1518.** Ship's Libraries. Six, same as preceding:—U. S. S. Chicago, Machias, Massachusetts, Michigan, Mohican, Yorktown.

*Quartermaster General's Office.* **1519.** Typogr. label, dated 1866, the last figure in writing.

*War Department.* **1520.** Two typogr. labels, one with the seal of the War office printed in red.

#### CALIFORNIA.

*Berkeley. University of California:*—**1521.** Three typogr. labels:—For general use; Gift of Alfred Greenebaum; Gift of Mrs. Avery. **1522.** Three typogr. labels:—Gift of Louis Sloss; Reese Library; Gift of Mrs. Sarah P. Walworth. **1523.** Three typogr. labels:—Gift of James Kennedy Moffitt; Gift of Miss Rose Whiting; German Library.

*Sacramento. Free Public Library:*—**1524, 1525.** Six typogr. labels on papers of different colors.

*San Diego.* **1526, 1527.** Three typogr. labels:—One *Horton Library*; two *San Diego Public Library*.

*San Francisco. Free Public Library:*—**1528, 1529, 1530.** Five typogr. labels, one of them for books given. *Sutro Library:* **1531.** Pictorial, with harbor view, and motto: "Labor Omnia Vincit".—*Stanford University:*—**1532.** Engr. label, "The Hopkins Library".

#### COLORADO.

*Boulder. University of Colorado:*—**1533.** Two typogr. labels for the Buckingham Library.

*La Junta. Young Folks' Library:*—**1534.** Typogr. label.

**Denver.** *The Denver Club*:—**1535**. Library Interior. Signed: Cora E. Sargent. Engr. by E. D. French. Proof on Imperial Japan, signed by the engraver.

### CONNECTICUT.

**Ansonia.** *Young Men's Christian Association*:—**1536**. Typogr. label.

**Branford.** *The Blackstone Public Library*:—**1537**. Ornamental, with view of library. Wood-engr. Signed: W. F. Hopson, 1896. 15.

**East-Windsor.** *Miscellaneous Library Association*:—**1538**. Vignette of Minerva. Early engr. plate.

**Farmington.** *Library in the First Society*:—**1539**. Large engr. label, with ornam. border. Very early. A No. 266.—*The Monthly Library*:—**1540**. Allegorical. Engr. Signed: M. Bull's & T. Lee's Sculp. Very early. A No. 267.—*Village Library*:—**1541**. Library interior, with a young lady reading. Quite early. A No. 268.

**Guilford.** *Guilford Library*:—**1542**. Books on a shelf, etc. Engr. Attributed to Doolittle. Abt. 1800. A No. 335.—*Union Library*:—**1543**. Typogr. label, with the arms of the U. S. engr. on wood. About 1823. A No. 336.

**Hartford.** *Circulating Library of E. M. Sill*:—**1544**. Lettering with a few sprigs of vegetation in Blake's style. Reproduction of a design by W. M. Stone. Dated 97.—*Connecticut Historical Society*:—**1545**. Four typogr. labels, with the seal of the state engraved on wood:—Presented by Miss Clara Field; Presented by the United States; Presented by; Presented by Subscribers for the Patterson Library.—*Hartford Library Company*:—**1546**. The name inscribed in an oval, a garland of roses above, palm branches below. Engr. Early. A No. 350. (Now the Hartford Public Library.)—*Hartford Public Library*:—**1547**. Four typogr. labels.—

*State Library*:—**1548**. Typogr. label with the seal of the state engr. on wood. (1845.)—*Theological Institute of Connecticut*:—**1549**. Representation of a pulpit. 1833. "Presented by". Engr. **1550**. Typogr. label. "Gift of".—*Trinity College*:—**1551-1557<sup>a</sup>**. Twenty-six typogr. labels:—For general use; Legacy of the Rev. James Gilbert Jacocks; Peters Fund; Burgess Fund; The Gift of; Legacy of Joseph J. Cooke, Esq.; Northam Library Fund; The Gift of Junius S. Morgan, Esq.; Athenæum; The Gift of His Majesty The King of Siam; Legacy of the Rev. James Sovereign Purdy, D. D.; Legacy of The Rev. Sheldon Davis, M. A.; Athenæum Fund; The Gift of Prof. John Brocklesby, LL. D.; The Gift of Mrs. William E. Curtis; The Gift of James J. Goodwin, Esq.; Sheffield Collection; The Gift of The Hon. John Turner Wait, LL. D.; The Gift of The Rt. Rev. John Williams, D. D., LL. D.; Alumni Library Fund; The Gift of The United States Government; Elton Fund; Legacy of The Rt. Rev. Benjamin Henry Paddock, D. D.; The Gift of The Heirs of Charles Frederick Johnson; The Gift of The Rev. Noyes William Miner, D.D.—*Young Men's Christian Association*:—**1558**. Silhouette of building. "Bequest of Charles M. Pond Esqr." Reproduction of a design by Wilbur Macey Stone. Signed: W. M. S. 1897.—*Watkinson Library*:—**1559**. Engr., with portrait of founder. Signed: American Bank Note Co. N. Y.

**Middletown. 1560.** *City High School*. Typogr. label; *Vernon Union Library Company*. Typogr. label, dated 1832, the last two figures written.—*Wesleyan University*:—**1561**. Four early typogr. labels:—Peithologian Society; Philorhetorian Society; Presented by; For general use. **1562-1564**. Five typogr. labels, with the seal of the University engr. on wood:—For general use; Presented by; Gift of the Conn. Gamma of Phi Beta Kappa; Library of George Prentice, D. D.; Gift of Rev. J. W. Barnhart, A. M.

**New Britain. New Britain Institute:—1565.** Typogr. label, with book and lamp, etc., engr. on wood.



**New Haven. Free Public Library:—1566.** Typogr. label, with the seal of the city engr. on wood. **1567.** Architectural design, with the seal of the city above. Engr. on wood. Signed: W. F. Hopson. Sc. 1893. For general use.—The same design, with a tablet added below, bearing the words: "Presented by".—*New Haven Young Men's Institute:—1568.* Two typogr. labels.—*Mechanic Library:—1569.* In a circle in the center, two Cupids at the anvil, with the motto on ribbon above them: "Improve the moment". The circle is surrounded by shellwork and flowers. Above, a pile of books, with a blaze of light behind them. Below, in a cartouche in two lines: "Mechanic Library New Haven". Engr. Signed: Doolittle del et Sculp. **1570.** A smith and his apprentice at the anvil. Above them, on a ribbon: "Improve the moment". Below, in three lines, "Mechanic Library New Haven N° ———". Engr. Attributed to Doolittle.—*Social Lib<sup>y</sup>. Company:—1571.* The name on a ribbon above. Under this two angels holding a scroll, on which are four lines of lettering: "Theology . . . classical," and floating over a landscape with globe, books, etc., on the foreground. This vignette is executed partly in stipple and partly in etched and engraved lines. Under the landscape four lines of verse: "Tis Books . . . provision find". Under this again, on one line. "N° ——— Weeks". Engr. Signed: A. Doolittle del et sculp.—*Yale College:—1572.* Brothers in Unity. Allegorical. Engr. Signed: Wm. Taylor Deln. A. Doolittle Sculp<sup>t</sup>. A No. 964. **1573.** Brothers in Unity. Allegorical. Engr. Signed: O. Pelton Sc. A No. 966. **1574.** Brothers in Unity. Allegorical. Engr. Signed: E. Tisdale del. S. S. Jocelyn Sc. A No. 965. **1575.** Linonian Meeting. With view of college chapel, etc. Engr. A No. 967. **1576.** Linonian Library. Allegorical. Engr. Signed: Doolittle Sc. 1802. A No. 968. **1577.** Presented to the Linonian Library by ———. Allegorical. Engr. Signed: G. Fairman. A No. 969. **1578.** Moral Library. Library interior. Engr. A No. 970. **1579.** The Loring W. Andrews Memorial Library. Engr. label, with the seal of the college. **1580.** The Perkins Fund. Same as preceding.

**1581.** Yale University Library. For general use. Same as preceding. **1582.** Yale University Library. Larned Fund. Same as preceding. **1583.** Yale University Library. Fund established by Henry W. Scott, Jr. Same as preceding. **1584.** The Edward Tompkins M<sup>c</sup>Lavghlin Memorial Prize in English composition. . Fovnded A. D. MDCCCXCIV. This on a tablet surrounded by scroll work, in which is introduced, above, a goblet surrounded by rays, and the legend, inscribed on a ribbon : "Think clear, feel deep, bear fruit well"; below, the seal of the college. In a panel, again below all this: "Awarded to . . . President". Engr. Signed: E D French sc. 1896. Proof on Imperial Japan, signed by the engraver.

**New London. Public Library:—1585.** Emblematic: Two sailors at the wheel etc. Photo-mech. reproduction of a drawing. Signed: George Wharton Edwards. **1586.** Typogr. label for books presented by Hon. John Turner Wait, LL.D.

**Norfolk. The Norfolk Library:—1587** In a circle with the lettering and the date 1888, an owl sitting on a book. Below: Presented by. Engr. **1588.** Typogr. label giving the rules.

**Norwich. Otis Library:—1589.** Four typogr. labels:— For general use; Given by; Charles Boswell Fund; Dr. Daniel Tyler Coit Fund.

**South Port. Pequot Library:—1590.** Portrait of the founder in a circle, with lettering. Below: Presented by. Engr. by Tiffany & Co. Proof on Imperial Japan. **1591.** Same as above. Below: Presented by Mr. & Mrs. Elbert M. Monroe.

**Stamford. The Ferguson Library:—1592.** Engraved label.

**Stratford. Stratford Library Association:—1593.** Ornamental label. Designed by Mrs. Stiles Judson, Jr.

Photo-mech. reprodu. — *Stratford Library*: — **1594**. Portrait and lettering, engr.: The gift of Birdseye Blake-man, etc. Signed: Dempsey & Carroll, N. Y.

**Wallingford.** *Library Company*: — **1595**. Typogr. label.

**Waterbury.** *Silas Bronson Library*: — **1596**. Two typogr. labels: — Bronson Fund; Gift of.

**Wethersfield.** *Social Library. Stepney Society*: — **1597**. Books on a shelf etc. Both states, as described A No. 923, *i. e.*, signed: Doolittle Sculp<sup>t</sup>, and without this signature, with the line of lettering. "Annual . . . returned".

#### DISTRICT OF COLUMBIA.

**Washington.** *The National Society of the Daughters of the American Revolution*: — **1598**. Armorial. "Presented by". Engr. Printed in blue. — *University Club*: — **1599**. Architectural. 1891. Etching. Signed: Hy. Sandham del. Proof, printed in brown. — *Washington City Free Library*: — **1600**. Two typograph. labels: — For general use; Given by.

#### GEORGIA.

**Savannah.** *Georgia Historical Society*: — **1601**. Two lithogr. labels: — One signed: Morning News Lith. Savannah, Ga., the other: A. Hoen & Co., Lith. Balt<sup>o</sup> — *Savannah Library Association*: — **1602**. Typogr. label: "Presented by J. H. Estill". — *Savannah Library Society*: — **1603**. Typogr. label: "Presented . . . by". — **1604**. Five typogr. labels: — *Savannah Library; Savannah Library Association*: "Presented by" (rubber stamp); *do*, for general use; *Savannah Debating Society; Savannah Young Men's Christian Association*. — *Georgia Medical Society*: — **1605**. Scroll with branches. Wood-engr. early.

#### ILLINOIS.

**Chicago.** *Baptist Union Theological Seminary*: — **1606**. Two typogr. labels: — Purchased from the estate

of George B. Ide, D.D. ; The Hengstenberg Collection. — *Chicago Historical Society* : — **1607**. The Gilpin Library. Pictorial. Engr. Printed in blue. — *The John Crerar Library* : — **1608**. Portrait plate. Engr. Signed: E D French sc. 1896. Unfinished, before the lettering on the open book and the backs of the standing books. **1609**. The same, finished. Proof on India, signed by the engraver. **1610**. The same. Proof on Imperial Japan, signed by the engraver. — *University of Chicago* : — **1611**. Two typogr. labels : — Given by ; Berlin Collection.

Urbana. *University of Illinois* : — **1612**. Typogr. label.

**INDIANA.**

Crawfordsville. *Wabash College* : — **1613**. Two lithogr. plates : — Portrait plate, "Mrs. Ruth C. Sabin to her son Chauncey C. Sabin". 1887 ; Ornamental : "Samuel Orr. Scientific Alcove. Martha Orr". 1882. **1614**. Three lithogr. plates : — Ornamental. Monogram (T W), 1876 ; Portrait plate. "A memorial of Daniel A. Jones, of Chicago". 1886. Signed: Wm. B. Burford, Lith. Ind<sup>+</sup> ; Ornamental. "Brown" — "Tuttle". 1876.

Indianapolis. *Public Library* : — **1615**. Seal, with bust of Minerva above, etc. "Gift of". Signed: Burford Lith. Indianapolis.

Richmond. — **1616**. Two typogr. labels : — *Morrisson Library* ; *Morrisson* = *Reeves Library*.

Wayne Township. *Indiana Township Library* : — **1617, 1618**. Two typogr. labels.

**IOWA.**

Des Moines. — **1619**. Two typogr. labels : — *Free Public Library* ; *Public Library*.

Mount Vernon. *Cornell College* : — Ten labels. **1620**. Two : — Typogr. "Donated . . . by Miss Har-

riette J. Cooke"; Engr. "The Harrison Stuckslager Memorial Library of Political Economy". 1621. Three:—Typogr. "Donated . . . by"; Engr. "The Herbert Waterman Alden Memorial Library of Christian Evidences and Bible Study"; Typogr. "Donated . . . by Charles and Matilda W. Aldrich". 1622. Three:—Typogr. "Donated . . . from the library of Rev. R. R. Norton"; Engr. "The Roderic Norton Memorial Library"; Typogr. "Donated . . . by . . . Class of 18 . . .". 1623. Two:—Typogr. "Y. W. C. A."; Oval India rubber stamp for general use.

Sioux City. *Public Library*:—1624. Two typogr. labels, one of them with monogram.

#### KANSAS.

Lawrence. *University of Kansas*:—1625. Ornamental, with seal. "Presented by". Photo-mech. reproduction of a design by Mrs. Arthur Richmond Marsh.

Manhattan. *Kansas State Agricultural College*:—1626. Typogr. label.

Topeka. *Free Public Library*:—1627. Two portrait plates:—"J. H. Hampson Book Fund." Scroll work on a black ground, reproduced by half-tone process, with half-tone portrait. Signed: W. Ross Winter del (?); "Stormont Book Fund." Lithogr. lettering, with half-tone portrait. 1628. Two lithogr. labels, "Westinghouse Air Brake Co. Book Fund" and "Barney Lantry & Sons Book Fund"; One portrait plate, "Barney Lantry and Sons Book Fund", half-tone portrait, with lithogr. lettering. — *Kansas State Historical Society*:—1629. Typogr. label.

#### LOUISIANA.

New Orleans. *Commercial Library*:—1630. Typogr. label for general use, and fine label. — *State Library*:—1631. Two India rubber stamps, for general use.

**MAINE.**

**Auburn.** *Public Library*:—**1632**. Two typogr. labels.

**Bangor.** *Theological Seminary*:—**1633**. Typogr. label.

**Belfast.** *Free Library*:—**1634**. Five lithogr. labels, with view of library building:—The Gift of; In Memory of Chapin Humphrey; Purchased from the Wilson Fund; The Gift of Mrs. Anne M. Chenery; In Memory of Mrs. A. D. Field.

**Brunswick.** *Bowdoin College*:—**1635**. Armorial. "Hon<sup>o</sup> James Bowdoin, Esq<sup>r</sup>". Engr. A 98. Late impression. **1636**. From same plate as preceding, but without the name. Below, in type: "Huguenot Library founded by George Sullivan Bowdoin". On same sheet two typogr. labels:—Presented by Rev. Elias Bond; Presented by David Humphreys Storer, LL. D. **1637-1647**. Twenty-one typogr. labels:—Theological Society, "Purchased"; For general use; Smyth Library Fund; Presented by the Family of Prof. A. S. Packard, D. D.; Presented by the Department of the Interior; Reference Department; Presented by; The Gift of Miss Mary Sophia Walker and Miss Harriet Sarah Walker; Presented . . . by J. A. Vaughan, D. D.; For general use; In Grateful Remembrance of Robert Williams Wood; Ayer Fund; Sherman Fund; In Grateful Remembrance of Alpheus Spring Packard; Presented by Robert C. Winthrop, Jr.; Alumni Alcove; Searles Biological Laboratory; Searles Physical Laboratory; In Grateful Remembrance of Thomas Treadwell Stone; Searles Chemical Laboratory; From Mrs. Prof. William Sweetser, M. D. **1648, 1649**. Two engr. labels:—Bond Book Fund; Sibley Book Fund. Engr. by J. A. Lowell & Co. **1650**. Ex Libris Richard Henry Salter The Gift of his Daughter. Edith Agnes Salter. With skeleton etc. Engr. Signed: Poulson, Boston.

**Lewiston.** *Bates College Library*:—**1651**. Typogr. label. "Presented by".

**Machias.** *Social Library*:—**1652**. Typogr. label.  
—*Porter Memorial Library*:—**1653**. Dry stamp;  
Typogr. label giving rules.

**Portland.** *Maine Genealogical Society*:—**1654**. Seal, engraved on wood. Under it: "Purchased".—*Maine Historical Society*:—**1655**. Ornamental, with seal in center. "Given . . . by". Photo-mech. reproduction of a design by F. A. Thompson. **1656**. Ornamental, with arms. For general use. Wood-engr. Signed: Stauffer del. Patric sc.—**1657**. *Portland Institute & Public Library*. "From the Sawyer Fund". With portrait. Engr. Signed: William S. Lowell. Portland; *Portland Public Library*. Seal engr. on wood. Below: "From Frothingham Fund".—*Public Library*:—**1658**. Seal engr. on wood, Below: "From Sawyer Fund"; The same. Below: "From".

**South Poland.** *Poland Spring Library*:—**1659**, **1660**. Two typogr. labels:—For general use, with rules; "Presented by".

**Waterville.** *Colby University*:—**1661**. Four typogr. labels:—George W. Keely Memorial; Presented . . . by Hon. Samuel A. Green; Presented . . . by Allen G. Soule; Presented . . . by Everett Flood, M. D.

#### MARYLAND.

**Annapolis.** *Maryland State Library*:—**1662**. Two labels:—Typogr. (1810); Typogr., with the arms of the state engr. on wood (1840).

**Baltimore.** *The Enoch Pratt Free Library*:—**1663**—**1665**. Seven typogr. labels, one each for the principal Library and Branches 1 to 6.—*Johns Hopkins University*:—**1666**. For general use, with the seal of the University. Engr. **1667**—**1669**. Same as the preceding, but

smaller : — Engr. below : "The Gift of William A. Slater". Signed: Bailey, Banks & Biddle, Phila.; Without the additional lettering and signature. Below, in type : "Given by Dr. Ferdinand E. Chatard, Jr." etc.; With type lettering, recording a gift of the King of Siam. **1670-1672.** Nine typogr. labels, with the seal engr. on wood : — The Gift of; For general use; The Gift of the Author; From the library of Professor George H. Williams; Presented by the publishers; Presented by; Received in exchange; Presented by the U. S. Government; Presented by President D. C. Gilman. **1673.** Three plain typogr. labels : — For general use; From the library of Henry Phillips, Jr.; Presented by. — *Medical and Surgical Society* : — **1674.** Three plates engr. on stone, with the seal of the Society : — Charles Frick Library. Presented by Wm. F. Frick and Frank Frick; Charles Frick Library. Presented by; Library of the Medical and Chirurgical Faculty of Maryland. Presented by. Signed : A. Hoen & Co. Baltimore. — *Mercantile Library Association* : — **1675.** Typogr. label. — *Maryland Historical Society* : — **1676.** Architectural. Engr.; Seal of the Society in an oval. Engr. — *General Theological Seminary* : — **1677.** Typogr. label. "Presented . . . by". — **1678.** Three typogr. labels : — *Stinnecke Maryland Episcopal Library*; *Maryland Diocesan Library*, Lending Department and Reference Department.

#### MASSACHUSETTS.

**Amherst.** *Amherst College* : — **1679, 1680.** Six typogr. labels : — Presented by; Giles Bequest; Jonathan Brace Library; Sears Fund; Athenae Library; Adams Fund. — *Andover Theological Seminary* : — **1681.** Architectural. Early engr. A No. 19. — *Phillips Academy* : — **1682, 1683.** Six typogr. labels : — Lockhart Society, Theological Seminary; From the income of Lieut. Gov. Samuel Phillips's charitable donation; The Graham Society; The Porter Rhetorical Society; From Phillips Charitable Fund; Benjamin T. Reed, jr.

**Arlington.** *Robbins Library* : — **1684.** Two typogr. labels.



**Beverly. Public Library:—1685.** Seal, with lettering. Engr.

**Boston. American Academy of Arts and Sciences:—1686.** Vignette and curtain, etc. "The Gift of". A No. 17. Engr. Attributed to Callender. **1687.** Same design, but without the name of the institution under the vignette. — *American Board of Commissioners for Foreign Missions:—1688.* Two typogr. labels. — *Anna Ticknor Library Association:—1689.* Central vignette: An antique sculptor. 1897. Photo-mech. reproduction of a drawing? — *Boston Art Club:—1690.* Typogr. label. — *Boston Athenæum:—1691-1695.* Twelve lithogr. and one typogr. label:—For general use; Bequest of Samuel Appleton; Bequest of Thomas Wren Ward; From the Fine Arts Fund; From the Appleton Fund; Fund given by John Bromfield; From the Bowditch Fund; Washington Library; Bequest of William Burley Howes; Fund given in memory of Samuel Torrey Morse; Bequest of Francis Edward Parker; Bequest of George Bemis; Rules. — *Club of Odd Volumes:—1696.* Small engr. label, with the device of the club in an oval. "Presented by". **1697-1701.** Plate engr. by E. D. French:—First working proof, printed in blue; Same working proof, printed in black; Second working proof, the upper half of the plate finished; Third working proof, the whole plate finished and signed; Proof on Imperial Japan, signed by the engraver. Above, the device of the club, below it: "Founded 1887. The Club of Odd Volumes". Below this again, the seal of the city of Boston, and a library interior, with a bearded old man reading. The whole bound together by scroll work. In lower right corner: E D French. sc. 1895. — *General Theological Library:—1702.* Two typogr. labels, with the seal of the library:—Presented; Purchased with. — *Boston Library Society:—1703, 1704.* Three typogr. labels; Rules. — *Boston Medical Library Association:—1705.* Typogr. label: "Deposited by the Boston Athenæum". — *Boylston Medical Library:—1706.* Armorial. Engr. Signed: Annin & Smith. A No. 99. — *Library of the General Court:—1707.* Seal of the state, surrounded by scroll work, and



The figure consists of two parts. The top part shows a single hexagon in a 2D lattice, with its six nearest neighbors indicated by arrows. The bottom part shows a larger section of the lattice, with various sites highlighted by different symbols: open circles, filled circles, and half-filled circles, representing different states or types of sites.

surmounted by books and globe. Engr. A No. 561. — *Massachusetts Historical Society*: — **1708**. "From the Fund Bequeathed . . . by James Savage". Portrait, shelf with books, seal, etc. Engr. — *Massachusetts Horticultural Society*: — **1709**. Stickney Fund. Lettering, surrounded by a wreath of flowers. Signed: F. H. Engr. on wood by John Andrew & Son, 1869. **1710, 1711**. Three typogr. labels: — Bequeathed . . . by; Presented . . . by; Regulations. — *Massachusetts Institute of Technology*: — **1712**. Four typogr. labels: — Presented by; Presented by Mrs. H. D. Rogers; Department of Architecture; Biological Department. **1713, 1714**. Three typogr. labels, with the seal of the Institute: — Gift of Mrs. Henry Draper; Gift of Thomas Gaffield, Esq.; For general use of the Department of Architecture. — *Massachusetts Medical Society*: — **1715**. Vignette, curtain, etc. "Ex Dono". Engr. Signed: Callender Sp. A No. 563. — *Military Historical Society*: — **1716**. Engr. label: "From the Library of John Codman Ropes". — *Military Order of the Loyal Legion of the United States*: — **1717**. Typogr. label, with the arms of the order engr. on wood. "Presented by". — *Museum of Fine Arts*: — **1718**. Two typogr. labels, with the seal of the Museum in yellow: — Purchased; Gift of. **1719**. Portrait in oval frame, on a pedestal. On latter: "Museum of Fine Arts Gift of Thomas Gaffield. 1895". Etching. Signed: W. H. W. Bicknell del et sc.;. **1719\*** Ornamental border, with the words: — "Museum of Fine Arts Boston". Etching, by W. H. W. Bicknell. — *New England Historic Genealogical Society*: — **1720, 1721**. Five typogr. labels: — Given by (with the seal of the Society); Bequest of Joseph J. Cooke, Esq.; Sever Fund; Russell Fund; Kidder Fund. — *Public Library*: — **1722-1726**. Five lithogr. labels, the seal of the city in a plain circle, with lettering: — Presented . . . By Joshua Bates, Esq.; From the Bates Fund; Presented . . . By Hon. Edward Everett; Presented . . . by George Ticknor, Esq.; From the Townsend Fund. **1727**. Same design as preceding, but with a wreath of laurel around the circle. "Given Nov. 23<sup>d</sup> 1870 by Wm. F. Channing, M. D. and Mrs. Mary Channing Eustis". Lith. **1728-1740**. Thirteen labels,

some engr. on wood, some lithogr., with the seal of the city set against a shelf on which there are books, and antique lamp above it:— With "Shelf No" only; Accessions — Shelf No. — Received; Given by; Bequest of Benjamin P. Hunt. April 1877; Bequest of Eliza Mary Thayer. Rec<sup>d</sup> July 1877; Given by Mrs. John G. Gilbert, Dec. 13, 1889; Given by Mrs. John A. Lewis, May 1, 1890; Bequest of Caroline Coddington Thayer March 27, 1891; Given by R. Anne Nichols January 26, 1893; Given by Bigelow Fund; From the Lawrence Fund; From the Pierce Fund; From the Treadwell Fund. **1741-1756.** Sixteen labels for the branches of the library, design same as preceding:— Brighton Branch; Charlestown Branch; Charlestown Branch: From the Harris Fund; Dorchester Branch; East Boston Branch; Jamaica Plain Branch; Roxbury Branch; South Boston Branch; South End Branch; South End Branch: Gift of the Mercantile Library Association May 1877; West End Branch; West End Branch: Given by; West End Branch: Lowell Collection, Charles Greeley Loring Memorial Fund; West End Branch: Lowell Collection, Given by; West End Branch: Lowell Collection, Given by Woman's Education Association; West End Branch: Given by West Church Society, Received, Dec. 16, 1894. **1757, 1758.** Two labels, with the new seal of the library, surrounded by a laurel wreath:— For general use; engr.; Given by; engr. on wood. **1759-1762.** Five labels, engr. lettering only:— Presented . . . by; Galatea Collection. Gift of Thomas Wentworth Higginson, Esq. March 1, 1896; Galatea Collection. Gift of; Bequeathed . . . by Theodore Parker; The Tosti Engravings. Presented . . . by Thomas Gold [sic!] Appleton. **1763.** From the Memorial Fund of the 20<sup>th</sup> Regiment. Ornamental. Engr. **1764.** Barton Library. Armorial. Lithogr. **1765.** Chamberlain Collection. Reproduction of a drawing by Ludvig S. Ipsen. Monogram. **1766.** The Collection of Henry Sargent Codman and Philip Codman, Landscape Architects. Armorial. Engr. **1767.** Two labels:— John A. Lewis (facsimile of signature); Typogr. (Regulation). **1768-1777.** Portrait plates:— John Adams Library; From the Bowditch Fund; Property of the

Fellowes Athenæum; From the Franklin Club Fund; From the Phillips Fund; Bequeathed by George Ticknor; From the Ticknor Fund; Thomas Prince Library; Longfellow Memorial Collection, from the fund given by Victorine Thomas Artz 1896; Given by the Papyrus Club . . . . in memory of John Boyle O'Reilly. Etched and engr. by Sidney L. Smith. Signed: S. L. S. May 1897; Same as preceding, large paper proof. — *St. Pauls Church*: — **1778**. Arms, curtain, etc. Sears Fund . . . . Property of the Sears Library. Engr. **1779**. Arms (different from preceding), curtain, etc. Property of the Sears Library. . . . Given by. Engr. Signed: J. Eddy del. et Sc. — *Social Law Library*: — **1780**. Vignettes, curtain, etc. Engr. Probably by Callender. (There is what appears to be a signature, but it is not readable.) A 94. **1781**. The device of the library, with lettering. From the Henry C. Hutchins Fund. Engr. **1782**. The device of the library, surrounded by a wreath of leaves and berries, above a shelf with four books, below lettering. From the Abbot Lawrence, Junior, Fund. Engr. — *Society for propagating the Gospell* [sic!] *in Foreign parts*: — **1783**. Pictorial. Dated 1704. Engr. A No. 810. Used in books given away by the Society. — *Joshua Thomas's Circulating library*: — **1784**. Typogr., with ornamental border engraved on wood. Dated 1793. — *University Club*: — **1785**. Ornamental. Designed and etched by Edmund H. Garrett. Monogram and year: MDCCCXCIV. Signed proof on Imperial Japan. — *Woman's Education Association*: — **1786**. Typogr. label. — *Boston Young Men's Christian Union*: — **1787, 1788**. Two typogr. labels.

**Bridgewater.** *The First State Normal School*: — **1789**. Arms of the state, with scroll work, etc. "The Gift of". Dated 1852 in writing. Engr. A 564. — *Public Library*: — **1790-1792**. Five typogr. labels: — From Bridgewater Academy; Presented by Hon. Artemas Hale; Purchased from Mary H. Wilbar Fund; Presented by; Regulations.

**Brookline.** *Public Library*: — **1793-1795**. Three engr. labels: — Town Appropriation; Hall Fund; Gard-

ner Fund. — **1796, 1797.** Two typogr. labels with rules.

**Cambridge. Episcopal Theological School: — 1798.** Three typogr. labels: — For general use; Bequest of Rev. John S. Stone, D. D.; Bishop Eastburn Library. **1799.** Three labels: — Typogr.: The Gift of; Engr. Armorial: The Copley Greene Library; Typogr.: In memory of and from the library of R. Samuel Hollingsworth, S. T. D. — **Harvard College: — 1800.** The seal of the College, surrounded by a wreath of holly. Above, on a ribbon: Detvr digniori. Engr. Signed: N — Hurd sculp. A 351. The oldest of the Harvard plates. **1801.** Seal of the college, curtain, etc. The motto: "Christo et ecclesie." Engr. Signed: N. Hurd Sc. Boston. (See A 352.) **1802.** Same as preceding. On curtain: Thorndike. **1803.** Repetition of the preceding design. The motto: "Christo et ecclesie." On the curtain: Hancock. Signed: N. Hurd Sc. Boston. **1804.** Repetition of the curtain design plate by Hurd, but not signed. Engr. **1805.** Another repetition of the same design. On the curtain: Ex Dono Samuelis A. Eliot. Engr. Signed: A. Bowen, Sc. **1806-1808.** Repetition of Hurd's curtain design, but the sun left away above, and a bunch of grapes substituted for the lower head. Engr. on wood. Signed: Andrew = Filmer. (See A 354): — Within inscription on the curtain; Bequest of Nathaniel I. Bowditch; Bequest of Ichabod Tucker. **1809.** Seal of the college, surrounded by allegorical figures, curtain below. Engr. Signed: H. Billings Del. G. G. Smith Sc. A 355. On the three open books in the seal are the syllables VE | RI | TAS | . **1810.** The same plate with the seal altered. The three open books show blank pages. **1811.** Same as the preceding. On the curtain: The Bequest of Francis Calley Gray, L.L. D., etc. **1812.** The seal of the college. Engr. Signed: G. W. Boynton Sc. Proof on vellum. **1813-1824.** Thirteen typogr. labels, with the seal of the college engr. on wood: — From; For general use; Special collection relating to Harvard University; Library of the Divinity School; Law Library: Gift of; Medical School: From; Department of Political Econ-

omy; Documents of the Tribunal of Arbitration, held at Geneva, Switzerland, 1871-1872; From the United States Government; From John George Bourinot, LL.D.; Longfellow Collection of American Poetry; From the Sales Fund; From the J. Huntington Wolcott Fund. **1825.** Child Memorial Library. Ornamental design, with the seal of the college. Engr. by E. D. French. Signed: E. D. French sc. 1897. **1826.** Hasty Pudding Library:—Seal of the Hasty Pudding Club, curtain, books, etc. 1808. Engr. Signed: Callender Sp. A 356. **1826.** The same, re-engraved by the Am. Bank Note Engr. Co. Signed: After Callender Sp. **1827.** Photo-mech. reproduction of preceding plate, date changed to 1896. **1828.** Porcellian Library. 1803. Arms, seal, curtain, vases, etc. On the curtain: Ex Dono. Engr. Signed: F. Mitchell, Del. G. G. Smith, Sc. A 359. **1829.** Porcellian. Clvb. Armorial. Engr., the lettering, "Porcellian. Clvb . . . Ex Libris", relief printing. Printed in green. **1830.** Arnold Arboretum. Presented by Charles Sprague Sargent. 1892. A tree, with the rising sun behind it, in an oval. Reproduction of a design by George Wharton Edwards. Signed: G. W. E. Proof, signed by the artist. — *Radcliffe College*:—**1831.** Armorial. Engraved by J. A. Lowell & Co. **1832.** Four plates, armorial, same as preceding, with lettering:—The Gift of; In memory of Bessie Hincks; From Harriet Lee Morse in grateful memory of Sarah Alden Ripley; From students and friends . . . in grateful appreciation of the services of Arthyr Gilman. — *Cambridge Public Library*:—**1833-1835.** Five lithogr. plates, with view of the library in an ornamental panel:—Citizens' Subscription Fund; Presented by; City Appropriation; Fay Fund; Cummings Fund. —

**Concord. Free Public Library:—1836-1838.** Seven typogr. labels:—Five for general use; From the fund given by William M. Prichard; Presented by.

**Danvers. Peabody Institute:—1839, 1840.** Four typogr. labels, two with coat-of-arms and "Presented by George Peabody" (January 1, 1864, and June 16, 1865), and two for general use, type only.



**Easton.** *Ames Free Library:* — **1841.** Two labels; — Typogr., for general use; Engr., "From".

**Fitchburg.** *Public Library:* — **1842.** Two labels with the seal of the library: — For general use; From.

**Florence.** *Free Congregational Society:* — **1843.** Typogr. label. — *Lilly Library Association:* — **1844.** Typogr. label.

**Foxboro'.** *Massachusetts Hospital for Dipsomaniacs and Inebriates:* — **1845.** Typogr. label.

**Framingham.** *Town Library:* — **1846.** Four typogr. labels: — Two for general use; Presented by; Edgell — Library — Fund.

**Franklin.** *Franklin Library:* — **1847.** Very early typogr. label. **1848.** Two typogr. labels: — Very early; later. India rubber stamp.

**Gardner.** *Levi Heywood Memorial Library:* — **1849.** Two typogr. labels: — For general use; The Gift of the Monday Club.

**Greenfield.** *Library Association:* — **1850.** Five typogr. labels: — Three for general use; Presented by.

**Haverhill.** *Haverhill Library:* — **1851.** Very early typogr. label, with ornam. border engr. on wood. — *Haverhill Public Library:* — **1852.** Two lithogr. labels, showing the seal of the library, set against an ornamented shelf, with books, globes and lamp: — Given by; For general use. **1853.** Typogr. record label.

**Lancaster.** *Town Library:* — **1854.** Label with coat-of-arms, engr. on wood, for general use; Typogr. label giving rules. **1855.** Two labels with coat-of-arms engr. on wood: — Purchased from The Capt. Samuel Ward Fund, Presented by Hon. George Bancroft; By purchase.

**Lawrence.** *Public Library:* — **1856.** Seal of the library, on a shelf with books, etc. Lithogr.

**Lynn. Public Library:—1857, 1858.** Four typogr. labels on paper of different colors:—For general use; Presented . . . by; Bequest of Sidney Bowne Pratt; Regulations.—*The Oxford Club: 1859.* Scroll work design engr., by E. D. French. Signed: E D F Sc. 1894. Proof on Imperial Japan, signed by the artist.

**Malden. Public Library:—1860–1862.** Five typogr. labels, with the seal of the library in red:—Purchased from Donation of Hon. Elisha S. Converse; Purchased from donation of Mr. and Mrs. E. S. Converse; Gift of; Bequest of Russell B. Wiggin; Purchased.

**Marblehead. Abbot Public Library:—1863.** Four typogr. labels:—Two for general use; From; Regulations.

**Methuen. Nevins Memorial Library:—1864.** Three engr. labels:—For general use; From; Mary A. Nevins Fund.

**Nahant. Public Library:—1865.** Typogr. label, with seal engr. on wood.

**Natick. Morse Institute:—1866, 1867.** Four typogr. labels:—Natick Town Library, united with the Morse Institute; For general use; Presented . . . By; Reference.

**New Bedford. Encyclopædia:—1868.** Printed regulations. 1800. (The "Encyclopædia" was the beginning of the present Public Library.)—*Social Library* (now incorporated with the Public Library):—**1869.** Printed regulations. Before 1845. **1870.** The same. 1845–1852.—*Free Public Library:—1871–1877.* Seven typogr. labels, with regulations, and the seal of the city engr. on wood:—Received from Social Library; For general use; Added by purchase; Presented by; James B. Congdon Fund; George Howland, Jr., Fund; Sylvia Ann Howland Fund; **1878.** Typogr. label, with the seal of the city: Presented by the government of the United States.

**Newburyport.** *Athenæum*:—**1879**. An eagle with outspread wings on a pile of rocks; in his beak a ribbon with: "Newburyport Athenæum". Early engr.—*Public Library*:—**1880–1883**. Seven typogr. labels, with the seal of the library engr. on wood:—Presented by; Frothingham Fund; Bradbury Fund; Williams Fund; Wm. O. Moseley Fund; Sawyer Fund; Todd Fund. **1884**. Engr. portrait label: From the Peabody Fund. Signed: Eng<sup>d</sup> by R. E. Babson.

**Newton.** *Free Library*:—**1885, 1886**. Six typogr. labels:—For general use; Alden Speare Fund; Presented . . . by; Farlow Reference Department; Read Fund; Jewett Art Fund.

**Northampton.** *Public Library. Florence Branch*:—**1887**. Two typogr. labels.—*Forbes Library*:—**1888, 1889**. Five typogr. labels:—For general use; Charles Edward Forbes; Gift of; George Warner Hubbard; Dr. Pliny Earle.

**North-Brookfield.** *Appleton Library*:—**1890**. Armorial. Engr.

**Pittsfield.** *Berkshire Athenæum*:—**1891**. Seal of the Athenæum, set against clouds. Engr. Below, in type: By the Liberality of Henry L. Dawes.

**Reading.** *Third Social Library*:—**1892**. Typogr. label (of the year 1810).

**Roxbury.** *Athenæum*:—**1893**. Engraved label: Given . . . by. (Dated 1853 in writing.)

**Salem.** *City Hall Library*:—**1894**. The seal of the city, surrounded by lettering. Engr. With the date "1826" in the seal, instead of "1836".—*Essex Historical Society*:—**1895**. Early typogr. label: Presented by.—*Essex Institute*:—**1896, 1897**. Four typogr. labels: Art Library. Loaned by; Musical Library. By Purchase; Special Library China. Presented by; Presented

by. — *North Society*: — **1898**. Early typogr. label: "No. . . . Devised to the North Society, in Salem, for the use of the Pastor for the time being, by John Emery Abbot, formerly Pastor of said Society". — *Public Library*: — **1899**. Three typogr. labels, with the seal of the library engr. on wood: — Purchased from the amount given by A. A. Low, Esq., Brooklyn, N. Y.; City Appropriation; Read Fund. — *East India Marine Society*: — **1900**. Typogr. label: Presented by. (About 1804.)

**Somerville**. *Public Library*: — **1901**. Two typogr. labels, with the seal of the city engr. on wood: — City Appropriation; Gift of. **1902**. View of the library in an oval, surrounded by a slightly ornam. frame. For general use.

**South Hadley**. *Mount Holyoke [Seminary and] College*: — **1903, 1904**. Six typogr. labels: — For general use (2); Kirk Fund; Given . . . by (2); Given . . . by Mrs. Henry F. Durant.

**Taunton**. *Public Library*: — **1905**. Two typogr. labels: . . . Record labels; By (with the seal of the town engr. on wood).

**Wellesley**. *Wellesley College*: — **1906**. Half-tone view of the college buildings in a square frame, surrounded by scroll work, etc. Signed: G. E. Johnson. Printed in blue. **1907**. Half-tone view of one of the college buildings in a circular frame, surrounded by scroll work etc. Signed: G. E. Johnson Del. Printed in blue. **1908**. Three engraved labels, with the college seal: — Presented by Prof. E. N. Horsford; Presented by . . . In Memoriam; Presented by. — *Free Library*: — **1909**. Engr. label: Presented by. 1881.

**Westborough**. *Public Library*: — **1910**. Typogr. label: William Curtis Fund.

**Weston**. *Town Library*: — **1911**. Four typogr. labels: Three for general use; Fund given by Henry Augustus Gowing. India rubber stamp.

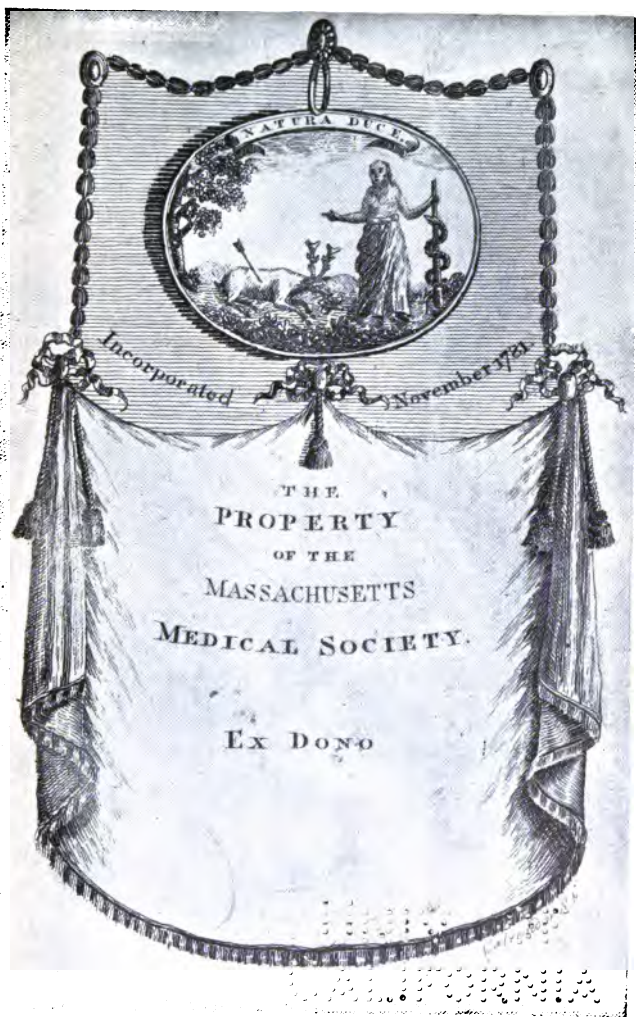
**Weymouth.** *Tufts Library*:—**1912**. Typogr. label.

**Williamstown.** *Williams College*:—**1913-1915**. Very early typogr. label.—Six lithogr. labels, with the seal of the college, all, except the last, signed: J. H. Daniels, Boston:—For general use; James Ruthven Adriance Library fund; Gest Memorial Library; Daniel A. Jones Library fund; Presented by John B. Gale; For general use.

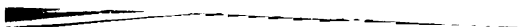
**Winchester.** *Town Library*:—**1916**. Typogr. label, with rules.—*Public Library*:—**1917-1919**. Five typogr. labels:—Presented . . . by; Nancy S. Howe Fund; Seven Days; David N. Skillings Fund; Not to be taken from the room.

**Woburn.** *Public Library*:—**1920**. Armorial, lithogr.: For general use.

**Worcester.** *American Antiquarian Society*:—**1921**. Two ornam. engr. labels, with the monograms of the donors:—From George Chandler; Gift of Hon. Isaac Davis. **1922-1924**. Three portrait plates, the portraits in half-tone, with the seal of the Society, books, etc., engr. on wood:—Francis H. Dewey Fund; Gift from Samuel F. Haven; Benj. F. Thomas Fund For Local History.—*Clark University*:—**1925**. For general use, with photo-mech. reproduction of the seal of the university. **1926**. Photo-mech. reproduction of a drawing of a sphinx, in a double shield-shaped outline, below, in type, Louis N. Wilson.—*Free Public Library*:—**1927**, **1928**. Five typogr. labels:—For general use, printed in black; For general use, printed in red; Gift of; Green Library; From the fund of John Green.—*Society of Antiquity*:—**1929**. Typogr. label, with the seal of the Society engr. on wood: The Gift of.—*Worcester Club*:—**1930**. A tree, in the crown of which is a heart-shaped shield with an owl. On a cartouche affixed to the trunk of the tree: "Worcester Club". Surrounded by a frame with emblems etc. 1894. Photo-mech. reproduction of an outline drawing. Signed: C. S. H.—*Yellow Label Club*:—



No. 1715.



**1931.** Frame of branches and leaves in outline, among which are introduced a number of "brownies" marked with monograms. The field is divided into two parts by a shelf with books on top of which sits a starling and across which is written "Ex dono". The monogram of the club in upper compartment, its name in lower. — Reproduction of a design by C. S. Hale.

**MICHIGAN.**

**Ann Arbor.** *University of Michigan*: — **1932-1938.** Fifteen typogr. labels: — Presented . . . by; General Library; The Philosophical Library of Professor George S. Morris; Bequeathed . . . by W. W. Murphy; Gift of George C. Mahon, Esq.; McMillan Shakespeare Library; The German-American Goethe Library; The Burton Historical Collection; From the library of Professor Henry S. Frieze; the Dorsch Library; From the library of the late Henry Betts Parsons; Purchased with funds bequeathed by the late Christian H. Buhl; The Alpheus Felch Historical Library; From the medical library of Dr. Corydon L. Ford; Presented . . . by the government of Her Majesty The Queen of England. — *State Library*: — **1939.** The seal of the state engr. on wood: Michigan Traveling Library.

**Muskegon.** *Hackley Public Library*: — **1940.** Emblematic figures of Science and of Art hold the tablet which bears the name of the library; above, the portrait of the founder; below, books with a burning lamp. Engr. Signed: A. C. McClurg & Co. Chicago.

**MINNESOTA.**

**Duluth.** *Public Library*: — **1941.** One typogr. and two lithogr. labels: — Reference; Library of the Hon. Benjamin F. Wade; . . . presented . . . by.

**Minneapolis.** *Athenæum*: — **1942.** Two labels, with books, inkstand, lamp, engr. on wood: — For general use; A gift from. — *Public Library*: — **1943.** Two



labels, with seal engr. on wood : — A gift from the United States Government ; A gift from. — *University of Minneapolis* : — **1944**. Two engr. labels, with the seal of the University : — Black, for general use ; Red, for books given.

**Northfield.** *Carleton College* : — **1945, 1946**. Eight typogr. labels : — Heywood Memorial Fund ; Scandinavian section ; Stockwell Library Fund ; From the Library of the Hon. S. N. Stockwell ; Charles Minor Boswell Memorial Library Fund ; Presented by ; For general use ; Purchased with the income from.

**St. Paul.** *Minnesota Historical Society* : — **1947**. Two labels : — Seal engr. on wood, with "No. . . ." only ; Seal, printed in red, with "A gift from" in black. — *Public Library* : — **1948**. Typogr. label.

#### MISSOURI

**St. Louis.** *Mercantile Library* : — **1949, 1950**. Three ornamental plates, signed : Heinicke-Flegel Litho. Co. St. Louis : — For general use ; Presented by ; For books not to be taken from the library, on pink paper. — *Public Library* : — **1951, 1952**. Seven labels, two typogr., five lithogr. : — School Collection ; For general use ; "Seven-Day" Book, printed in red ; Not to be taken from the Library ; McAnally Collection ; Presented by the Froebel Library Association ; Henry Ames Library of the O'Fallon Polytechnic Institute. — *Public School Library* : — **1953**. Two labels, one lithogr., one typogr.

#### MONTANA.

**Butte.** *Free Public Library* : — **1954, 1955**. Five labels, one lithogr., four typogr. : — For general use ; Presented . . . . by ; Kirkpatrick Law Library ; Presented . . . . by R. L. Polk & Co. ; Fund contributed by Charles X. Larrabee and citizens of Butte.

**NEBRASKA.**

**Lincoln.** *Nebraska State Library*:—**1956**. Engr. label, with seal.—*University of Nebraska*:—**1957**. Two engr. labels, with seal:—For general use; Agricultural Experiment Station.

**NEW HAMPSHIRE.**

**Concord.** *New Hampshire State Library*:—**1959**. Engr. label.—*New Hampshire Historical Society*:—**1960**. Three labels:—Engr. seal with "Presented by"; Typogr., with seal in half-tone, "Presented by the W. C. Todd Fund"; Same as preceding, "Purchased".—*Public Library*:—**1961**. Typogr. label, with seal engr. on wood.

**Dover.** *Public Library*:—**1962**. Seal engr. on wood, set against a shelf with books, etc.

**Exeter.** *Phillips Exeter Academy*:—**1963**. Armorial. Engr. Attributed to Hurd. A 674. **1964**. Typogr. label: Presented by.

**Hanover.** *Dartmouth College*:—**1965**. Social Friends Library: Blank shield surrounded by thistles, etc., the sun above. Engr. Printed in blue. Possibly by N. Hurd? A 205; Dry stamp: Seal of the college. Said to have been designed and cut by N. Hurd. **1966**. Three typogr. labels:—Philomathesian Society; Presented by Isaiah Thomas Esq. A. D. 1819 (A 204); With the seal of the college engr. on wood, for general use. **1967**. Same in design as preceding label, but from another engr. and other type. **1968**. Four engr. labels:—Chandler Scientific School; Bond Donation; Given by; From the Parker Fund.

**Hollis.** *Social Library*:—**1969**. Typogr. label.

**Walpole.** *Town Library*:—**1970**. Typogr., with view of Bridge Memorial Library Building.

**NEW JERSEY.**

**Hoboken.** *Free Public Library, Hoboken Ferryman's Association Library, and Library of Excelsior Engine Company, No. 2:—1971-1974.* Twelve typogr. labels: For general use; City Appropriation, Presented by; from Board of Education, etc., etc.

**Jersey City.** *Free Public Library:—1975.* Two India rubber stamps.

**Newark.** *Free Public Library:—1976.* Typogr., with the seal and the name of the library engr. on wood, for books purchased from a donation by Christopher Richardson, Esq. **1977.** Two typogr. labels:—Seven Days' Book; From.

**Patterson.** *Public Library:—1978.* Seal of the library, set against a shelf with books, etc., for general use; Rules and record label.

**Princeton.** *College of New Jersey:—1979.* Library of Political Science and Jurisprudence presented by the class of 1883. With coat-of-arms. Engr. *Princeton University:—1979.* Library of Princeton University. Engr. Signed: E D French fec. 1897. Proof on Imp. Japan signed by the artist.—*Theological Seminary:—1980.* Four typogr. labels:—Purchased by the Mrs. Robert Lenox Kennedy Church History Fund; Purchased by the Hammill Missionary Fund; Presented by; For general use.

**Location?** *West Jersey Academy:—1981.* A large shield, in the centre of which is an open book with the legend: Sit lux, surrounded by rays of light and, partially, by a wreath of laurel. Below the wreath a ribbon. Lettering: The Library of the West Jersey Academy. N°—. The name of the institution is on the ribbon. Chiaroscuro, printed from two wood-blocks, black and blue.

NEW YORK.

**Albany.** *Albany Academy*:—**1982**. Typogr. label for prize books. Dated in writing: Feby. 1830.—*New York State Library*:—**1983**. Four engr. labels:—Eagle on the half of a globe above. C. Pepper Librarian. Signed: Rawdon & Balch Sc.; Same design, but signature removed. John L. Tillinghast, Librarian; Same as preceding. Rob<sup>t</sup>. Brown Librarian; With the arms of the state. Signed: R. K. Quayle, Albany, N. Y. (Labels 1 to 3 were used from 1825–1855; from 1856–1889 no labels were used; since then the fourth label has been in use.)

**Auburn.** *Auburn Theological Seminary*:—**1984–1988**. Ten typogr. labels:—Alumni and professors; Reference library; General literature; Government publications; Patristic and Rabbinical; Semitic and oriental; Bibliography; Theological literature; From the Estate of David Torrey, D. D.; Dayton Memorial Library.—*Seymour Library*:—**1989, 1990**. Five typogr. labels:—For general use; Presented by; Presented by (but different from preceding); Not to be taken from the Library Rooms; Presented by Mrs. Emma Klett Baker.

**Brooklyn.** *The Brooklyn Library*:—**1991**. Vignette (Open book, liberty cap, ribbon inscribed "Sit Lux", burning torch, etc.): From the Cary Fund. Engr. Signed: American Bank Note Co. New-York.—*Long Island Historical Society*:—**1992**. Engr. label, with the device of the Society: Presented by. Two typogr. labels:—Thayer Fund; Bequeathed . . . by Samuel Bowne Duryea. **1993, 1994**. Five typogr. labels:—Thurston Fund; Cary Fund; Presented . . . by Temple Prime [etc.]; Presented . . . by Bryan H. Smith; Presented . . . by the family of the late Rev. Charles H. Hall, D. D.—*The Brooklyn Medical-Book Club*:—**1995**. Open book with names of members (1892), flaming torch, and ribbon with name, partially enclosed in a ring formed by a serpent biting its tail. Photo-mech.

reproduction of a drawing. Signed: H. Toasperm — inv, New York. — *Pratt Institute*: — **1996**. Seal of the Institute in a panel filled with guilloche work. Engr. — *Union for Christian Work*: — **1997**. Two typogr. labels on differently colored paper. — *Young Women's Christian Association*: — **1998**. Typogr. label, on green glazed paper.

Buffalo. *Buffalo Library*: — **1999**. Engr. label: Special Library Fund; Typogr. label: For reference; Typogr. label: Rules.

Clinton. *Hamilton College*: — **2000-2002**. Eleven typogr. labels: — Phoenix Society (early); For general use (early); Robinson Library; The Trask Addition; John W. Mears' Library; Munson Gift; For general use (late); Physical Department. Gift of; A gift from Rev. P. H. Fowler, D. D.; Library of Political Science; Mathematical Department. Gift of Hamilton B. Tompkins.

Flatbush. *Erasmus Hall Library*: — **2003**. Allegorical. Engr. Maverick Sculp! New York. A 257.

Geneva. *Geneva College and Hobart College*: — **2004, 2005**. Geneva Coll., six early typogr. labels: — Euglossian Society. Presented by; Presented by; dated 1849, in writing; Hermean Society. Presented by; Religious Library, Presented by (dated 1850, in writing); Alpha Thi Delta Society. **2006**. Geneva Coll.: Presented by. Typogr.; Hobart Coll.: Delphin Classics. Typogr. **2007**. Two Hobart Coll. typogr. labels: — Presented by; Bequest of the Rev. William Horton, D. D. **2008-2013**. Six photo-mech. reproductions of an armorial design by Arthur Cleveland Coxe (1896), with "Ex-Libris Bibliothecæ. Coll. Hobart." Monogram consisting of A. C. C.: — For general use; Purchased from the General Library Fund; Presented by Beverly Chew; In memoriam Arthur Cleveland Coxe, Jr.; Presented by Prof. Morris H. Morgan, Ph. D.; Presented by Hon. Clarence A. Seward, LL. D. **2014, 2015**.

Four reproductions of same design, reduced in size:—  
In memoriam Arthur Cleveland Coxe, Jr.; Purchased from  
the General Library Fund; Presented by Beverly Chew;  
For general use.

**Gloversville.** *Gloversville Free Library* and *Levi Parsons Library*:—**2016.** Gloversv. Free Libr.: Typogr., with half-tone vignette of books, lamps, etc., in a laurel wreath; Levi Parsons Libr.: Lithogr., with coat-of-arms. **2017.** Gloversv. Free Libr.: Typogr. rules label. **2018.** Two typogr. labels:— Rules; Presented by.

**Hamilton.** *Colgate University*:—**2019.** Three typogr. labels:— Presented by Samuel Colgate; For general use; Purchase of William Ward Memorial Fund.

**Ithaca.** *Cornell University*:—**2020–2027.** Twenty seven typogr. labels:— Romance Seminary; Latin Seminary; Barnes Reference Library; The gift of T. F. Crane; American Historical Seminary; The gift of; Sage Endowment Fund; The gift of Henry W. Sage; The gift of William H. Sage; German Seminary: The gift of Willard Fiske; Rhæto-Romanic Collection: The gift of Willard Fiske; The gift of James Morgan Hart; Philological Seminary Library: The gift of Henry W. Sage; Reading Room, on green paper; Presented . . . by Theodore Stanton; Biblioteca Dantesca collected by Willard Fiske; Reference; Bequest from Evan Wilhelm Evans, M. A.; The Goldwin Smith Library (black and red); The Bopp Library (red); Presented . . . by Richard D. Webb, Esq. (black and red); Presented . . . by Elizabeth Pease Nichol (black and red); Presented . . . by Rev. Samuel Joseph May (red); The Sparks Library (black and red); The Schuyler Collection (black and red); The White Architectural Library (black and red); The Kelly Library (black and red, with monogram in tint). **2027\*** Monogram label, engr.: President White Library; Photo-mech. reproduction of an ornamental design by Durnam Wheeler: Lucy Harris Fund.

**New York.** *Aguilar Free Library*:—**2028**. Two typogr. labels:—For general use; Nina Goldsmith Spiegelberg Memorial Alcove.—*American Seamen's Friend Society*:—**2029**. Typogr. label. Early.—*Apprentice's Library*:—**2030**. Pictorial: An old man pointing out a temple on a hill to two boys. Above, the arm with a hammer surrounded by oak leaves, and the name of the library; below: Presented by. Engr. Signed: A. Anderson Sc. A 610; see also p. 121.—*Association of the Bar*:—**2031**. India rubber stamp; Dry stamp.—*College of the City of New York*:—**2032**. Engr. label, with the seal, for general use; Typogr. label, with the seal engr. on wood: Presented by.—*Colonial Dames of America*:—**2033**. Fan with a ribbon attached to it, on which is the lettering. Engr. By E. D. French. Signed: E D F sc. (2 impressions).—*Columbia College*:—**2034**. Allegorical. Engr. Signed: Anderson Sculp. A 177. **2035**. Typogr. label for general use. Early. **2036–2041**. Twelve typogr. labels, with the seal of the College engr. on wood:—For general use; Newberry Library of Geology; Given by; Reference Library; William C. Schermerhorn. Gift for Sociology; Ex dono amici litterarum; Temple Emanuel Library of Hebrew and Rabbinical Literature; Library of Dr. Otto von Struve, bought from Barnard Library Fund; Loubat Prize; Special Fund 1896 Given anonymously; From the Bequest of F. A. P. Barnard, LL. D.; Given by Gen. J. Watts de Peyster, LL. D. **2042**. Typogr. label, with the seal engr. on wood: Bought from the Henry Drisler Classical Fund; Typogr. label: From the library of Charles Short, M. A., LL. D. **2043**. Avery Architectural Library. Memorial tablet, designed by Russell Sturgis, engr. by Tiffany & Co. **2044**. Presentation plate, "For Excellence in Declamation". The name of the college and the seal in a wreath of oak leaves engr., the rest of the lettering type.—*The Grolier Club*:—**2045**. Hercules bearing the seal of the club, in an oval mass of scroll work. Photo-mech. reproduction of a design by George Wharton Edwards. The initials of the artist's name in the scroll work on the left. For general use. **2046**. The same design, but the scroll work, which in the preceding plate was white, shaded.

Below: Presented by. **2047.** Large engr. plate [by E. D. French: An arched window with five representations: Aldus Manutius showing a printed book to Grolier, and the paper maker, the printer, the illuminator, and the bookbinder, from Jost Amman's Book of Trades, surrounded by scroll work, etc., in which are introduced the device of the Club and a portrait medallion of Hawthorne. Below, a number of books, of which one, an illuminated ms., is open. Signed: E D French sc. 1894. Large paper proof on Imperial Japan, signed by the engraver. — *Metropolitan Museum*: — **2048.** Scroll work design by E. D. French, with a view of "The Cruger Mansion 14th Street, the home of the Museum from 1873 to 1878". Engr. Signed: E D French sc. 1895. Two proofs, on Japan and on laid paper. — *New York Bible Society*: — **2049.** Typogr. label, with the American flag, printed in red and blue, used in Bibles distributed among the soldiers during the civil war. — *New York Free Circulating Library*: — **2050.** Two typogr. labels: — Main library, on bluish paper; Ottendorfer Branch, in German, on pink paper. — *New York Society Library*: — **2051.** The plate engr. by Elisha Gallaudet. Signed: E. Gallaudet. Sc'. A 613. **2052.** The plate engr. by P. R. Maverick. Signed: Eng<sup>d</sup> by P. R. Maverick 65, Liberty Street. A 614. **2053.** The plate engr. by Maverick, with the date 1789. Signed: Maverick Sc<sup>h</sup>, Crown Street. A 615. — *Normal College*: — **2054.** Two typogr. labels: — Given by (on white paper); For general use (on blue paper). — *The Players*: — **2055.** Apollo holding the lyre, which he rests on the shield on which is inscribed the name of the club. Below: "Either. for. tragedy. comedy. history: Hamlet. Act. II. Scene II." Engr. by E. D. French from a design by Howard Pyle. Signed: H. Pyle. E. D. F. Sc. 1894. Proof on mounted India. — **2056.** Reduction of same design. — *New York Public Library*: — **2057.** The Collection of Thos. Addis Emmet M. D. presented by John Stewart Kennedy to the New York Public Library Astor, Lenox and Tilden Foundations. 1896. With two coats-of arms in scroll work, the whole surrounded by an ornamental frame. By E. D. French. Engr. Signed: E D F.; Two small Lenox Library armorial plates: —



Prime Collection; R. L. Stuart Collection. **2058.** Four small Lenox Library armorial plates: — Lenox Collection; Bancroft Collection; Drexel Collection; Astoin Collection. — *Teachers' College*: — **2059.** On a cartouche: "In memoriam. Ellen Walters Avery. New York, March 25, 1893". Below this a telescope, a lyre with broken strings, and books on music, astronomy, etc. The whole in a panel filled with palm leaves and daisies, among which is intertwined a ribbon with the legend: "Prend moy tel que je suy". By E. D. French. Engr. Signed: E D F sc. — *Young Men's Christian Association*: — **2060.** Typogr. label: Railroad Branch, Grand Central Station.

**Niagara, Town of.** *Library of School District No. 7*: — **2061.** Typogr. label with regulations.

**Niagara Falls.** *Public Library*: — **2062.** View of the falls in an ornamental oval, with lettering. Lithogr. Signed: Courier Lith. Co. Buffalo.

**Rochester.** *The Reynolds Library*: — **2063.** The seal of the library. Engr. **2064.** Two typogr. labels: — Reference Department; Circulating Department. — *University of Rochester*: — **2065.** Five typogr. labels, on papers of different color: — For general use; Presented by; Rathbone Library Fund; Same as preceding, but different type; Presented by John H. Deane.

**Rome.** *Jervis Library*: — **2066.** Two typogr. labels, with the seal of the library engr. on wood: — Gift of; For general use.

**Schenectady.** *Union College*: — **2067.** The seal of the College (with a bust of Minerva), above which floats a pile of three books, set against a background of clouds illuminated by the rays of the sun, which appears, in the shape of a face, above the books. Below the seal is draped a curtain, inscribed: No. — Union College Library. Engr. Signed: G. G. Smith, Sc. Boston.

**Syracuse.** *Central Library*: — **2068, 2069.** Three typogr. labels: — For general use; Rules; Given by.

**Utica.** *Utica State Hospital*:—**2070**. Two typogr. labels:—For general use; Medical Library.

**NORTH CAROLINA.**

**Chapelhill.** *University of North Carolina*:—**2071**. Early engr. plate. A frame in the Chippendale style surrounding the words: "This book is the Gift of . . . to the University of North Carolina. Anno Dom . . . ." A No. 619.

**Wake Forest.** *Wake Forest College*:—**2072**. Three typogr. labels:—The Skinner Library; The J. C. Maske Collection of Ancient Classics; Donated by . . .

**OHIO.**

**Akron.** *Public Library*:—**2073**. Typogr. label, with rules and regulations.

**Cincinnati.** *Public Library*:—**2074**. Two labels, with seal engr. on wood:—For general use; Reference Collection, printed in red.

**Cleveland.** *Central High School*:—**2075**. The Lucile Library. In memory of Eva Lucile Harris presented by William J. Rainey. Half-tone portrait of a little girl, surrounded by ornamentation and lettering reproduced by photo-mech. process. Signed: C. H. Holmes. — *Public Library* — **2076, 2077**. Four typogr. labels:—Woodland Branch; Regulations, in German, on yellow paper; Reference Room; Reference Room, but different from preceding. — *Rowfant Club*:—**2078-2080**. Chromocollographic reproduction of a design, by Will H. Low, of a young woman in antique garb reading by the light of a candle which she holds up in her left hand. She is seated in a circular opening, bordered by a wreath of leaves, and on either side of her are candelabra bearing lighted wax torches. Ribbons with lettering above and below. Two large proofs and one small proof are shown. Of the larger, one is signed by the artist, the other by the

president of the club, Mr. Wm. H. Gaylord. — *Western Reserve University* : — **2081, 2082**. Four typogr. labels for the Library of Adelbert College; two of them with the seal of the College engr. on wood.

**Dayton.** *Dayton Memorial Library* : — **2083**. Two small typogr. labels, in gold letters on black cloth. — *Dayton Public Library* : — **2084, 2085**. Three typogr. labels.

**Gambier.** *Kenyon College* : — **2086**. Three typogr. labels: — Given by . . . . Bound by; Hoffman Library. Frank E. Richmond's Foundation. Given by . . . . Bound by (with seal engr. on wood); Hoffman Library. Frank E. Richmond's Foundation (with seal engr. on wood).

**Oberlin.** *Oberlin College* : — **2087, 2088**. Seven typogr. labels, all but one printed in black and red: — From the library of William Downs Henkle; The gift of Mrs. S. V. Harkness; For general use (black); Relief L. Holbrook Library Fund; Class of 1885 Fund; Keep — Clark Fund; The Gift of. **2089**. Two typogr. labels, red and black: — Henderson Fund; Samuel Plumb Endowment. Ornam. typogr. label: "Presented by Mrs. Levancia H. Plumb", with half-tone portrait of Samuel Plumb. **2090**. Two typogr. labels, black and red: — Barbara Grant Fund; William Cochran Fund. Ornam. typogr. label: "Presented by Mr. Allen B. Wrisley", with half-tone portrait of Alvah Clarke Wrisley.

**Oxford.** **2091.** *The Western College and Seminary*: — Typogr. label, "Presented by"; *Western Female Seminary*; — Typogr. label.

#### OREGON.

**Portland.** *Library Association* : — **2092**. Two typogr. labels, "Presented by", on pink and on white paper.

**PENNSYLVANIA.**

**Allegheny.** *Carnegie Free Library*:—**2093**. Two typogr. labels, with the seal of the city engr. on wood:— For general use; Donated by.

**Allentown.** *Muhlenberg College*:—**2094**. Typogr. label.

**Bryn Mawr.** *Bryn Mawr College*:—**2095**. Typogr. label.

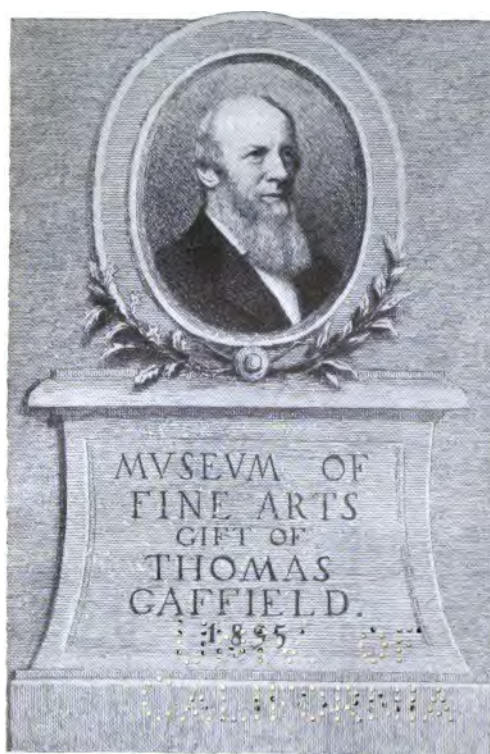
**Harrisburg.** *State Library of Pennsylvania*:—**2096**. Engr. label, with the arms of the state: This Volume is a Gift to the Library From.

**Haverford.** *Haverford College*:—**2097, 2098**. Six typogr. labels:— The Gift of (on yellow paper); The Mary Farnum Brown Endowment; The Library Fund; The Gustav Baur Library; The Gift of The Haverford Logonian Society; The Edward L. Scull Fund.

**Lancaster.** *Franklin & Marshall College*:—**2099**. Minerva holding aloft a lighted lamp, in an architectural frame work. To left, bust of Benjamin Franklin; to right bust of John Marshall. Photo-mech. reprod of a drawing. Signed with an illegible monogram, said to be that of D. M. Stauffer.

**Philadelphia.** *Academy of Natural Sciences*:—**2100-2104**. One engr. and ten typogr. labels:— Presented by Edward Wilson; Presented by the Subscribers to the Library Fund (engr.); Presented by; Purchased; Estate of John Warner; Deposited by George W. Tryon; Library of James Aitken Meigs, M. D.; James Aitken Meigs Fund (2); Wilson Fund; I. V. Williamson Library Fund.—*Apprentices Library Co.*:—**2105**. Landscape vignette, with a scroll and books on a rock. Engr. on wood, in the style of Anderson. A 668. **2106**. An altar with books upon it, to the left a smaller altar with a

flame, to right and in front tools, etc. In the background a temple on a hill. "Presented by W. Kneuse" in very small letters. Lithogr?—*College of Physicians*:—**2107, 2108**. Three engr. labels:—the Altar with lamp upon it in a garter: Presented by; Same design, but a different engraving: For general use; Lewis Library, Presented by: With skull and butterfly.—*Drexel Institute*:—**2109-2111**. Six typogr. labels:—Gift of Anthony J. Drexel; For general use; Bequest of Anthony J. Drexel; Gift of George W. Childs Drexel; Gift of George W. Childs; Gift of.—*Franklin Institute*:—**2112-2115**. Eleven labels:—Typogr.: Deposited by; Engr. on wood: Legacy of Algernon S. Roberts; Typogr.: Presented by John Lenthall; Typogr.: For general use; Engr. on wood: Presented . . . by Henry Seybert; Typogr.: Reference; Engr. on wood: Memorial Library of the International Electrical Exhibition. 1884; Typogr.: Reference, Given by; Typogr.: Presented by; Typogr.: Given by; Engr. on wood: Bloomfield H. Moore Memorial Fund.—*The Free Library*:—**2116-2121**. Sixteen engr. labels, with the seal of the library, on papers of different colors:—Gift of . . . Reference; Travelling Libraries; Reference; Pepper Hall; Frankford Avenue Branch; Roxborough Branch; West Philadelphia Branch; Evening Home Branch; Chestnut Hill; McPherson Park Branch; Nicetown Branch; Broad & Federal Branch; Wagner Institute Branch; Chestnut Hill Branch; Germantown Branch; College Settlement Branch.—*Historical Society of Pennsylvania*:—**2122**. Presentation plate. Engr., with the arms of the state. Copyrighted 1835 (1855?) by Bath (?), Ousland & Co.; Armorial (the Gilpin arms): The Gilpin Library . . . Presented by. **2123**. Armorial (the Society's arms): Presented by; The Gilpin Library, small, The Gilpin arms; For general use, small, with the Society's arms. All three engr.—*The Library Company of Philadelphia*:—**2124**. Armorial. Chippendale style. On a ribbon below: Loganian Library. A 514. **2125-2128**. Twelve typogr. labels:—Two for general use; slightly different; Ridgway Branch, Estate of John H. Swaby; Presented by; Purchased from James Cox, Artist; The Maria Hampton Brewster Li-



No. 1719.

THE  
MUSEUM  
OF  
THE  
FUTURE

brary ; Presented to the Ridgway Branch by John A. McAllister ; Ridgway Branch, Presented by ; Ridgway Branch, for general use ; Presented to the Ridgway Branch by Magaretta A. Dick ; Presented to the Ridgway Branch by . . . . In Memory of Walter B. Dick ; Presented to the Ridgway Branch by Lloyd P. Smith. — *University of Pennsylvania* ; — **2129**. A lamp, the flame of which encircles the globe, surrounded by a ribbon on which is the name of the library. Engr. Signed : Loughhead & Co. — *Wilson's Library* : — **2130**. India rubber stamp.

**Pittsburgh.** *Carnegie Library* : — **2131, 2132**. Six engr. labels, ornam. escutcheon and ribbon bearing the name in an ornam. frame : — Without lettering of any kind outside of the frame (on white paper, while the others are on bluish paper) ; Merz Musical Library ; The Bernd Department of Architecture ; For general use ; Presented by.

**Scranton.** *Scranton Public Library* : — **2133-2137**. Eleven typogr. labels on papers of different colors, for the various departments, also : Citizens' Subscription Fund ; Presented by ; Deposited by United States Government ; J. A. Price Collection.

**Swarthmore.** *Swarthmore College* : — **2138**. Two typogr. labels : — For general use ; Alumni Library Endowment Fund, with the seal of the Alumni Association printed in blue. **2139**. Engr. label : Fund . . . in memory of Edgar Allen Brown.

**Wilkes-Barre.** *Osterhout Free Library* : — **2140**. Engr. label. — *Wyoming Historical and Geological Society* : — **2141**. The seal of the Society engr. on wood, printed in brown.

#### **RHODE ISLAND.**

**Newport.** *Historical Society* : — **2142**. Typogr. label : From. — *Redwood Library* : — **2143**. Large engr. view of the library building. Signed : Drawn by James Stevens Civil Eng<sup>r</sup>. Eng<sup>d</sup> by W. D. Terry Newport. A 608.



**2144.** Typogr. label, giving the rules, with a view of the building engr. on wood. (1850). **2145.** Three labels, one engr., two typogr.

**Providence. Brown University: — 2146–2151.** Twelve typogr. labels, eleven of them with the seal of the University engr. on wood, on papers of different colors:— English Seminary; Library Fund; Presented by; Romance Seminary; Presented by Professor John Peirce, D. Sc.; Shartenberg Semitic Library, printed in red; Ezekiel Gilman Robinson Philosophical Library, printed in brown; Diman Fund; Timothy Whiting Bancroft Memorial Library, printed in brown; Class of 1884 Fund; German Seminar. Donor . . . .; From the Class of 1887 (without the seal). **2152.** Two engr. labels:— Fund bequeathed by Colonel Stephen T. Olney; Fund bequeathed by Professor William Gammell, LL.D. — *Carter & Wilkinson's Circulating Library*: — **2153.** Typogr. label. Early. — *Public Library*: — **2154.** Typogr. label, with the seal of the library.

#### **SOUTH CAROLINA.**

**Columbia. Library Association: — 2155.** Ornamental design by Mrs. T. C. Robertson, reprod. by photo-mech. process. Dated 1896.

#### **UTAH.**

**Salt Lake City. University of Utah: — 2156.** Students Memorial Library: Given by. Typogr. label. **2157.** *Martha J. Coray Library of Social Science*: Given by. Typogr. label.

#### **VERMONT.**

**Brattleboro. Free Library: — 2158.** Typogr. label

**Burlington. Fletcher Free Library: — 2159, 2160.** Five labels:— For general use, engr.; The Gift of, typogr.; Presented by Hon. Justin S. Morrill, typogr.; For general

use, typogr. ; For general use, lithogr. — *University of Vermont*:—**2161-2163**. Twelve labels, some typogr., some engr. :— Howard Library; Shedd Library; George P. Marsh Library; State Agricultural College; Maria Loomis Fund; College Chapel; For general use; The gift of Frederick Billings; College Chapel: The gift of John Heman Converse; Edward Haight Phelps Memorial Fund; The gift of Louise F. Wheeler; The gift of.

**Montpelier.** *The Vermont Historical Society*:—**2164**. Typogr. label: Presented by.— *Vermont State Library*:—**2165, 2166**. Three typogr. labels, with view of building engr. on wood:— Obtained by exchange; Obtained by purchase; Obtained by (printed in bluish ink).

**St. Johnsbury.** *St. Johnsbury Athenæum*:—**2167**. Three engr. labels:— Isabel Fairbanks Farwell Memorial Fund; Given by; For general use.

**Windsor.** *Windsor Library Association*:—**2169**. Two typogr. labels:— The Beaman Donation (printed in red); For general use.

**Woodstock.** *The Norman Williams Public Library*:—**2170**. Engr. label with the portraits of the founders (a gentleman and a lady, in ovals), in a machine engr. border. Signed: American Bank Note Co. N. Y. **2171**. The same design. In the lower moulding of the frame the words have been introduced: "Founded by Edward H. Williams", and the signature has been removed.

#### WASHINGTON.

**Seattle.** *Seattle Public Library*:—**2172**. Two engr. labels:— General Fund; Presented by.

**Courier Lithogr. Co.,** Buffalo, N. Y.  
See No. 2062.

**Coxe, Arthur Cleveland.**  
See Nos. 2008-2015.

**Daniels, J. H.,** of Boston, not a designer or engraver,  
but a printer.

See Nos. 1913-1915.

**Dempsey & Carroll,** New York.  
See No. 1594.

**F. (H.),** designer, Boston.  
See No. 1709.

**Fairman, G.,** engr., born in Connecticut 1774. See  
A, p. 70.  
See No. 1577.

**Filmer, John,** wood-engr., New York.  
See Andrew=Filmer.

**Hale, C. S.**  
See Nos. 1930, 1931.

**Heinicke—Flegel Litho. Co.,** St. Louis, Mo.  
See Nos. 1949, 1950.

**Hill, John R.,** Washington, D. C.  
See No. 1507.

**Hoen, A., & Co.,** lithographers, Baltimore, Md.  
See Nos. 1601, 1674.

**Holmes, C. H.**  
See No. 2075.

**Jocelyn, S. S.**  
See No. 1574.

**Johnson, G. E.**  
See Nos. 1906, 1907.

**Judson, Mrs. Stiles.**  
See No. 1593.

**Lee, T.,**  
See No. 1540.

**Loughead & Co.**  
See No. 2129.

**Low, Will H.,** the well-known painter and illustrator,  
of New York, b. Albany, N. Y., 1853.  
See Nos. 2078-2080.

**Lowell, Wm. S.,** Portland, Me.  
See No. 1657.

**Marsh, Mrs. Arthur Richmond,**  
See No. 1625.

**McClurg, A. C. & Co.,** publishers and engr's, Chi-  
cago, Ill.  
See No. 1940.

**Mitchell, F.,** designer.  
See No. 1828.

**Patric,** wood-engraver.  
See No. 1656.

**Pelton, Oliver,** born Portland, Conn., 1799. See A,  
p. 77.  
See No. 1573.

**Poulson,** Boston.  
See No. 1650.

**Pyle, Howard,** the well-known painter, illustrator,  
and writer, born Washington 1853.  
See Nos. 2055, 2056.

**Quayle, R. K.,** Albany, N. Y.  
See No. 1983.

**Rawdon & Balch.**  
See No. 1983.

**Sargent, Cora E.**

See No. 1535.

**Smith, G. G., engr., Boston, died 1878.**

See Nos. 1809-1811, 1828, 2067.

**Stevens, James.**

See No. 2143.

**Sturgis, Russell, architect, New York, b. Baltimore**  
1836.

See No. 2043.

**Taylor, Wm.**

See No. 1572.

**Terry, W. D.**

See No. 2143.

**Tiffany & Co., the celebrated goldsmiths, of New York, who also carry on an engraving and printing establishment.**

See Nos. 1590, 2043.

**Tisdale, E.**

See No. 1574.

**Toaspern, H., New York.**

See No. 1995.

**Tompson, F. A.**

See No. 1655.

**Wheeler, Durnam.**

See No. 2027.

**Winter, W. Ross.**

See No. 1627.

## OUTWARD SIGNS OF THE OWNERSHIP OF BOOKS.

(SUPER-LIBROS.)

The books in this division are to be found in Case 1, 2.

### HISTORIC BINDINGS.

Books marked by Arms,

*From the Collection of* JAMES F. HUNNEWELL.

NOTE. — A work in more than one volume is shown by only one.

#### Nos. 2177-2210 Sovereigns of Great Britain.

**2177. Henry VIII.** (1509-47.) Erasmi, D. Responsio ad Epistolam Alberti Pii Carporum Principis, 1529; etc. 8<sup>o</sup> original oak boards covered with dark leather embossed throughout, with the arms of Henry VIII. on one side, and the Tudor rose, etc., on the other.

**2178. Queen Elizabeth.** (1558-1603.) Case, J. Specvlvm Moralivm Quaestionvm in Vniversam Ethicen Aristotelis. Oxoniæ, 1585. Small 4<sup>o</sup> old dark calf. The first book printed at the New Press, Oxford. The Royal arms are in gilt on each side.

**2179. James I.** (1603-25.) Camden, Wm. Britannia, sive Florentissimorum Regnorum Angliæ, Scotiæ, Hiberniæ, et Insularum adiacentium ex intima antiquitate Chorographica descriptio. London, 1607. Folio, dark calf. The Royal arms on each cover.

**2180. Charles I.** (1625-49.) Guicciardin, F. The History of, containing the Warres of Italie and other Partes (from 1490). Reduced into English by Geffray Fenton. London, 1599. Folio, calf. The Royal arms and four crowns on each cover.

**2181. Charles II.** (1649-85.) Durham, James. *A Practical Exposition of the X Commandments*, etc. London, 1675. 4° red morocco, gilt edges. Five royal ciphers crowned on the back.

**2182. James II.** (1685-89.) Winstanley, H. *Plans, Elevations, and Particular Prospects of Audley End, Essex*. 24 plates. No date [1686?] Oblong folio, old calf, gilt. *The Dedication Copy to James II.*, with his arms in gilt on each side. This is one of the earliest, rarest, and largest books illustrating a great English residence, and in this case among the most remarkable in England.

**2183. William III. and Queen Mary.** (1689-1702.) *The Book of Common Prayer and Administration of the Sacraments and other Rites and Ceremonies of the Church, according to the Use of the Church of England, together with the Psalter*. London, 1680. Folio, red morocco, gilt. A fine example of old English binding, with 16 monograms of King William and Queen Mary, crowned, in gilt on the covers.

**2184. Queen Anne.** (1702-14.) Kennett, Basil. *An Essay towards a Paraphrase on the Psalms, in English Verse*. London, 1706. 12° superbly bound in old English red morocco elaborately tooled and gilt. Ten Royal monograms and crowns in gilt on the covers. Given by the Queen to the Duchess of Marlborough, and from the private collection of the late Duchess, Blenheim Palace, with her book-plate.

**2185. George II.** (1727-60.) *Remembrances for Order and Decency to be kept in the Vpper House of Parliam<sup>t</sup> by the Lords when His Ma<sup>ty</sup> is not there*, etc. 12° size, in neat manuscript, red morocco, finely tooled and gilt. The Royal arms of George II. in gilt on each cover, bound in 1757 and given to the third Lord Aylesford, whose signature is written on the front fly-leaf.

**2186. Caroline, Queen of George II.** Gambari, C. *A Description of the Earl of Pembroke's Pictures*.

*Westminster*, 1731 8°, bound for the Queen in dark blue mor. Elaborately tooled, in Harleian style. Monogram C R, crowned, and on the back and sides 55 other crowns.

**2187. George III.** (1760–1820.) The Book of Common Prayer, and Administration of the Sacraments and other Rites and Ceremonies of the Church according to the Use of the Church of England, together with the Psalter. Cambridge, 1760. Folio, purple morocco, polished, richly tooled and gilt. First edition of the Prayer Book printed after the accession of George III., whose monogram, crowned, is in each of the seven panels on the back. On each of the sides are the Royal arms, in gold.

**2188. George IV.** (1820–30). Wilson W. Thirty-four Water-Color Drawings, chiefly of sculptured stones of historic buildings in Scotland, with a view of Dryburgh Abbey, all associated with Sir Walter Scott. Oblong 4°, bound in red morocco with silk linings. A collection made for the King during his visit to Scotland, and bound for him by C. Hering in July, 1826, with the receipted bill, "To His Majesty George 4th," inserted. The Royal arms in large size are on each cover, and 16 thistles on the silk linings, all in gilt.

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## FRANCE.

### SOVEREIGNS AND ROYAL FAMILY.

**2190. Henry III.** Giraldi Cinthio, Cento Novelle. 4° limp vellum. *Venetia*, 1580 Bound 1580–81. Arms of France and Poland, and monogram H H L F.

**2191. Henry IV.** Synesii Philadelphoi, 12° vellum gilt. *Parisiis*, 1604 His Royal arms, and fleurs de lis in gilt.

**2192. Louis XIII.** Tractatus, etc *Argentine*, 1485 Crown, and interlaced L L on the back.



**2193. Louis XIV.** Description de l'Eglise Royal des Invalides. *Paris*, 1702 Royal arms, and six interlaced L Ls.

**2194. Louis XV.** Alberti. Dictionnaire François-Italien. *Marseille*, 1771-72 Royal arms, and interlaced L Ls. Bound by Venté, the Royal binder. With the very rare *bookplate* of Christopher Sykes.

**2195. Duc de Bourgogne, father of Louis XV.** Museum Regium \* \* Hafnie. Folio, *Hafnie*, 1696. Bound for the Duke by Boyer about 1697, with fleurs de lis, dolphin, and crown. *Bookplate* of Sir John Anstruther of that ilk (about 1750.)

**2196. Maria Leczinska, Queen of Louis XV.** Hardion—Nouvelle Histoire Poétique. *Composés pour l'usage de Mesdames.* *Paris*, 1751. Bound in red morocco by Fournier, binder to the Royal Family.

**2197. Mesdames de France, daughters of Louis XV.** Nollet, M. l'Abbé. Lettres sur l'Electricité. *Paris*, 1753. Red morocco, with the very rare escutcheon of Mesdames de France. This work, containing early accounts of Franklin, was bound for Mesdames together.

NOTE. *Each of three daughters of Louis XV.* had a library of valuable and useful works. The books of each Princess were bound in a *distinctive color*.

**2198. Madame Adelaide de France.** Semaine Sante, etc. Dedié a Madame, et imprimé par son ordre pour sa Maison. *Paris*, 1758. Dedication copy, richly bound in *red morocco*.

**2199. Madame Henriette Sophie de France.** Histoire de la \* \* Conquete du Pérou *Paris*, 1742 *Citron morocco*; Arms of the Princess.

**2200. Madame Victoire de France.** Histoire du Roi Henry le Grand. *Paris* 1749. *Olive green morocco*; Arms of the Princess.

**2201. Louis XVI.** Calendrier De La Cour \* \* Imprimé pour la Famille Royale \* \* Herisant Imprimeur du Roi, *Paris*, 1791 Red morocco, panelled; Royal Arms.

**2202. Napoleon I., Emperor.** Atlas folio. Half crimson morocco, Imperial eagles and crowned N. Used by the Emperor at St. Helena.

**2203. Louis XVIII.** Comptes de Finances, etc. *Paris*, 1821 4°, Smooth red morocco; Royal arms; blue silk inside linings.

**2204. Charles X.** Comptes Généraux, etc. *Paris*, 1825 4°, red grained mor, Arms; blue silk linings.

**2205. Louis Philippe I.** Lord Ashburton's Genealogical Memoirs of the Royal House of France. *London*, 1825 Royal folio, dark blue grained morocco elaborately tooled; Royal Arms. Stamped "Bibliothèque du Roi (Neuilly)."

**2206. Napoleon III., Emperor.** Ernani (libretto) *Paris*, 1855 8°, green watered silk; crowned N and eagle, and twenty Imperial bees.

**2207. Empress Eugenie.** Addé-Magras. *Paris*, 1856 8°, green morocco; Imperial Arms. Author's Presentation copy to the Empress.

**2208. Gregory XVI.** Il Tempio Vaticano. Poleni, G. Padova, 1748. Large folio, calf, richly tooled and gilt, with the Pope's (Capellari) arms.

**2209. Jacques Auguste De Thou.** Statius, P. P. Sylvæ, Thebais, etc. *Venice*, 1494 Folio, plain calf, arms on each side. Warengnien bookplate.

**2210. Jean Baptiste Colbert, Marquis de Torcy.** Kircherus, A. Phonurgia Nova. Campidonixæ, 1673 Folio, red morocco, his arms and six monograms with coronets. From the Library of the Dukes of Hamilton, Hamilton Palace.

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**2211. Madame de Pompadour.** Vera et Figueroa, Don Jean Antonio. Histoire de l'Empereur Charles V, traduite d'Espagnol en François par le Sieur du Perron Le Hayer. Brussels: 1663. 18° mottled calf, gilt, red edges. Bound by Dérome le Jeune. Arms of Madame de Pompadour on sides.

**2212. Count Hoym.** Histoire du Ministère du Cardinal Mazarin. Traduite de l'Italien du Comte Gaetano Gualdo Priorato. Paris: 1672. Vol. II. 8° brown calf. The arms of Count Hoym on both covers.

**2213. Cardinal de Fleury.** Memoire présenté au conseil de sa Majesté sur lequel le Roi a ordonné l'établissement de l'instruction gratuite dans les collèges de la Faculté des Arts, où il y a actuellement plein et entier exercice de belles lettres et de philosophie. Paris: 1724. Old brown morocco, gilt edges. Arms of Cardinal de Fleury on sides.

**2214. Duchesse d'Angoulême.** Annales de la Société d'Horticulture de Paris. Paris: 1829. 8° red morocco. Arms of Duchesse d'Angoulême on sides.

**2215. Louis Philippe.** Exposé de l'Administration Générale et Locale des Finances du Royaume Uni de la Grande Bretagne et d'Irlande. Paris: 1837. 8° red crinkled morocco, inside tooled borders, leather joints, gilt edges. Arms of Louis Philippe on sides.

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**2216. Harvard College.** Jameson, Mrs. The Romance of Biography. Vol. II. London: 1837. 8° grey calf. The super-libros on both covers is the seal of Harvard College.

**2217. Club of Odd Volumes.** Early American Poetry. Elegies and Epitaphs 1677-1717. Boston: 1896. 4°. The super-libros on the front cover is the seal of the Club.

**2218. Robert Lloyd Woolcombe.** From a design by C. W. Sherborn. Stamped in gold on red cloth.

## LIST OF THE PRINCIPAL BOOKS ON BOOK PLATES AND BOOK PLATE COLLECTING.

**Books privately printed are not included.**

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**Allen, Charles Dexter**, *American Book-Plates*, a guide to their study with examples . . . with a bibliography by Eben Newell Hewins. New York and London: 1894.

**Allen, Charles Dexter**, *Ex Libris*, essays of a collector. With twenty-one copperplate prints. Boston and New York: 1896.

**Benoit, Arthur**, *Les ex libris dans les trois évêchés*, Toul, Metz, Verdun, 1552-1790. Paris: 1883.

**Bouchot, Henri**, *Les ex libris et les marques de possession du livre*. Paris: 1891.

**Carlander, C. M.**, *Svenska Bibliotek och Ex Libris*. 3 vols. Stockholm: 1889-94.

**Castle, Egerton**, *English Book-Plates*, ancient and modern. London: 1893.

**De Rieffenberg**, *De marques et devises mises à leurs livres par un grande nombre d'amateurs*. Paris: 1874.

**Fincham, Henry W.**, *Artists and engravers of British and American book plates*, a book of reference for book plate and print collectors. New York [and London]: 1897.

**Hamilton, Walter**, *French Book-Plates*, a handbook for ex-libris collectors. London: 1892.

**Hamilton, Walter**, dated book-plates (ex-libris) with a treatise on their origin and development. In three parts. With about one hundred illustrations. London: 1895.

**Hardy, W. J.**, Book-Plates. London: 1893.

**Ingold, C. P.**, Les ex-libris oratoriens. Paris: 1892.

**Labouchere, Norna**, Ladies' book-plates, an illustrated handbook for collectors and book-lovers. London: 1895.

**Poulet-Malassis, A.**, Les Ex-Libris français depuis leur origine jusqu'à nos jours. — Nouvelle édition, revue, très-augmentée et ornée de vingt-quatre planches. Paris: 1875. [This is the 2<sup>d</sup> ed. There are said to be also 3<sup>d</sup> and 4<sup>th</sup> editions.]

**Slater, J. H.** Book plates and their value. 1 plate. London: 1898.

**Thairlwall, F. J.**, An index to [Warren's] "A Guide to the study of book-plates." Plymouth: 1894.

**Warnecke, F.**, Die deutschen Bücherzeichen (ex-libris) von ihrem Ursprunge bis zur Gegenwart. Mit einem Titelbilde von E. Doepler d. J., 21 Abbildungen im Text und 26 Tafeln. Berlin: 1890.

**Warren, John Leicester, Lord de Tabley**, A guide to the study of book-plates (ex-libris). London: 1892. [There is also an ed. of 1880.]

**LIST OF PERIODICALS DEVOTED EXCLUSIVELY  
TO BOOK PLATES AND BOOK PLATE  
COLLECTING.**

(Furnished by Mr. Charles Dexter Allen.)

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**The Journal of the Ex-Libris Society.** A. & C. Black, Soho Square, London. 4° Illustrated. Established 1891. Monthly. Organ of the Ex-Libris Society (In progress.) Price per number 1s. 6d. to non-members.

**Archives de la Société Française des Collectionneurs d'Ex-Libris.** Address: Secrétariat de la Société Française etc., 20 bis rue Louis Blanc. Paris. 4° Illustrated. Monthly Organ of the Société etc. (as above). Established in 1803. In progress.) fs. 19. 50 p. a.

**Ex-Libris Zeitschrift.** Editor: Dr. Hans Brendicke Frobenstrasse 31, Berlin W. 4° Illustrated. Quarterly. Organ of the Ex-Libris Society of Berlin. Established in 1891. (In progress.) 15 marks yearly. To members of the "Ex-libris Verein", 12 marks.

*Discontinued periodicals.*

**The Book Plate Collector's Miscellany.** Edited by W. H. K. Wright, Borough Librarian, Plymouth, England. 4° Illustrated. 1890-91. (Succeeded by the "Journal of the Ex-Libris Society" mentioned above.)

**Ex Libris.** 1424 F Street, Washington, D. C., U. S. A. 8° Illustrated. Organ of the Washington Ex Libris Society, which, on Jan. 9, 1897, became the American Bookplate Society. First number dated July 1896. Only four numbers published. Edition limited to 310 copies, 10 being on Imperial Japanese paper.

## LIST OF EX-LIBRIS SOCIETIES, WITH NAMES AND ADDRESSES OF OFFICERS.

(Furnished by Mr. Charles Dexter Allen.)

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**Ex-Libris Society**, London, England. *President*: Sir Arthur Vicars, F. S. A., Ulster King of Arms, The Castle, Dublin, Ireland. *Secretary*: W. H. K. Wright, F. R. H. S., Public Library, Plymouth, England. *Treasurer*: J. T. Armstrong, 80 North Side, Clapham Common, Surrey, England. *Hon. Corresp. Secretary for U. S. A.*: Charles Dexter Allen, P. O. Box 1147, Hartford, Conn. Annual dues, Lr. 1. —; entrance fee 10 s. 6 d.; membership limited to 500.

**Société Française des Collectionneurs d' Ex-Libris**. *President*: Dr. L. Bouland, 95 rue de Prony, Paris. *Secretary and Treasurer*: M. J. Regnauld, 19 rue de Cherche-Midi, Paris. Annual dues, fs. 19. 50.

**Ex-Libris Verein zu Berlin**, Germany. *President*: Prof. E. Doepler, d. j., Dörnbergstrasse, 2, Berlin, W. *Secretary*: Gustav A. Seyler, Gneisenaustrasse 99, Berlin, W. Annual dues 12 marks.

**American Bookplate Society**, Washington, D. C., U. S. A. *President*: Pickering Dodge, Washington, D. C. *Secretary-Treasurer*: W. H. Shir-Cliff, 1424 F Street, Washington, D. C. Annual dues, \$2. —

## ALPHABETICAL LIST

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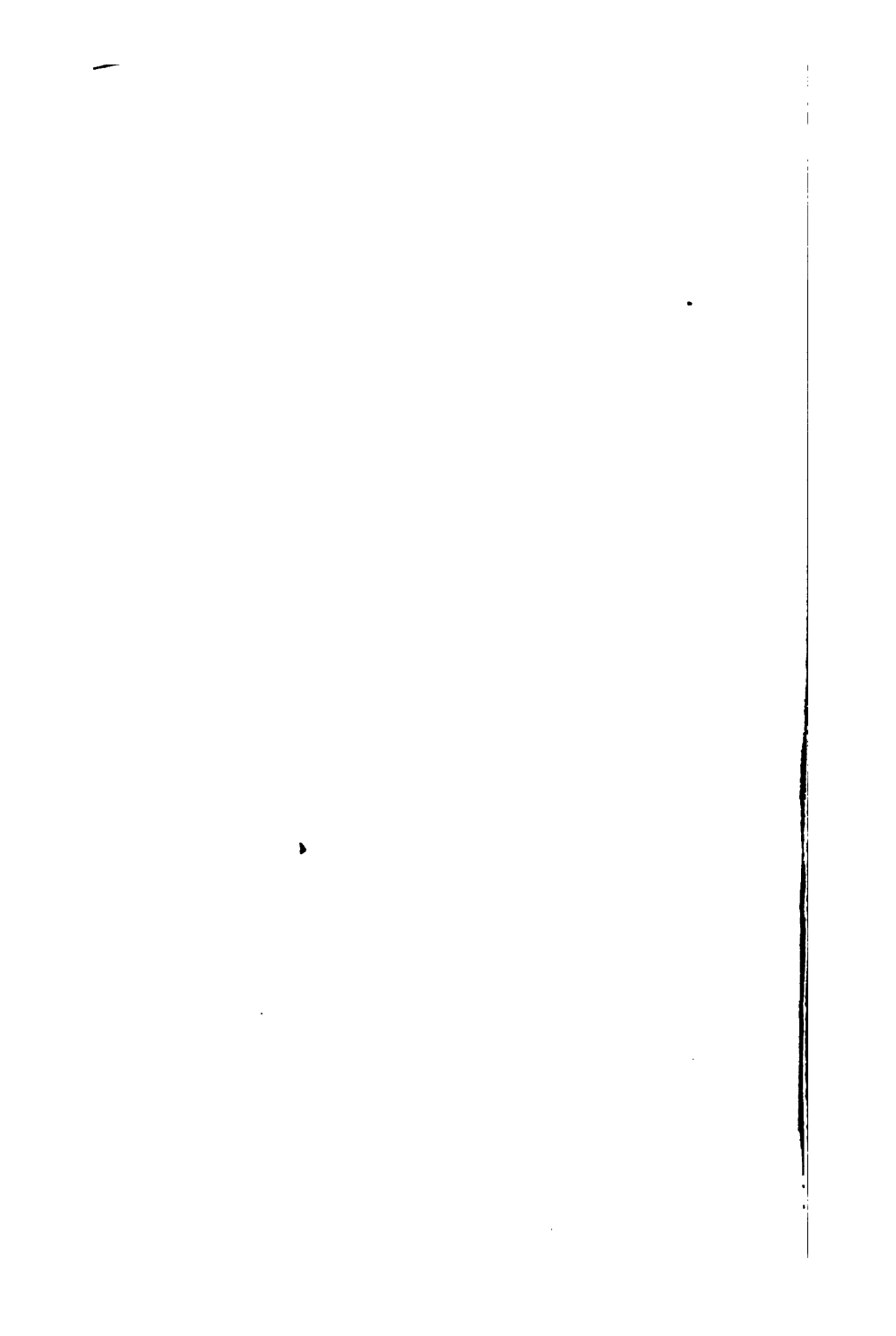
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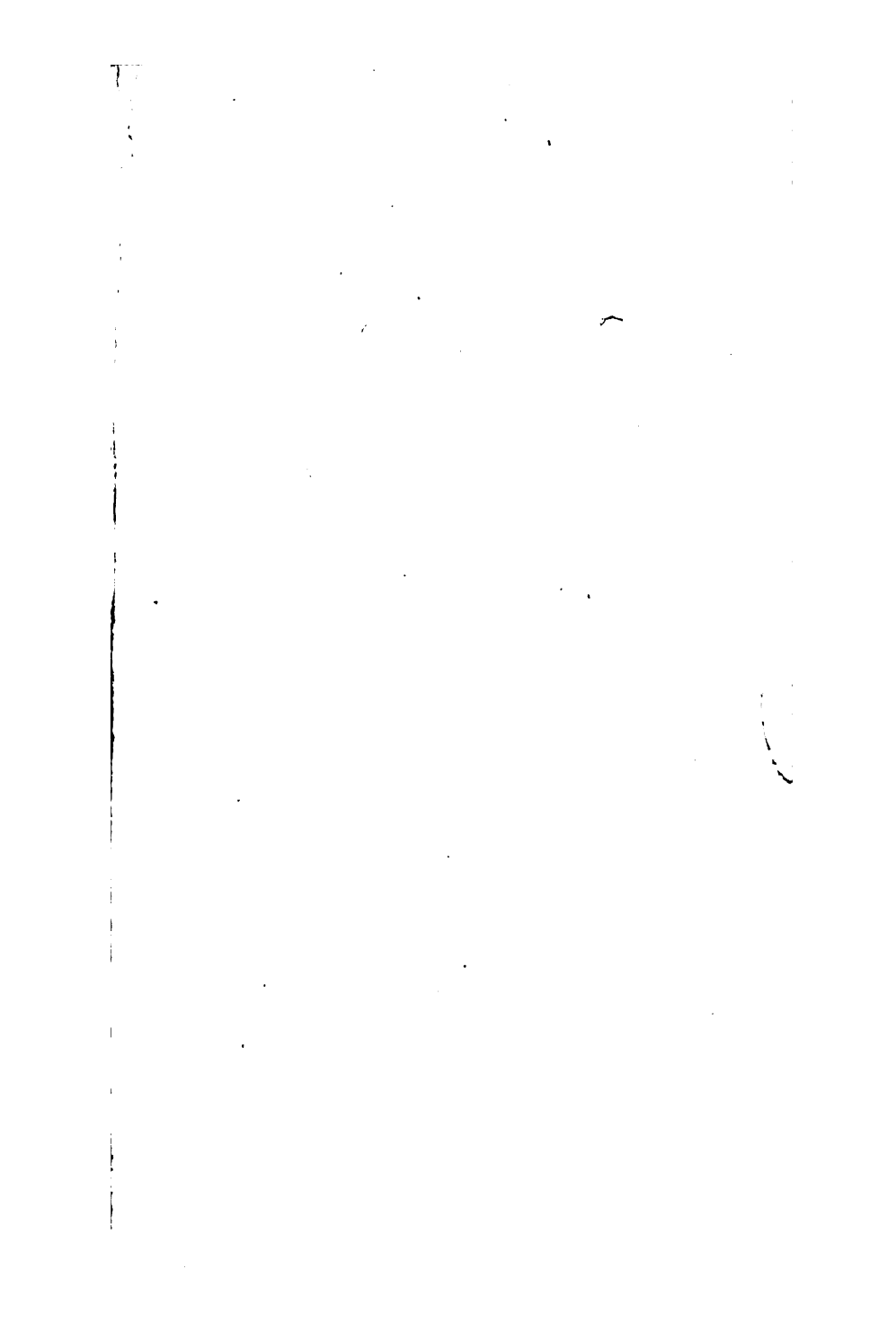
- |   |                                       |
|---|---------------------------------------|
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| <b>Charles II.</b> 2181.                | <b>Louis XIII.</b> 2192.              |
| <b>Charles X.</b> 2204.                 | <b>Louis XIV.</b> 2193.               |
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| <b>D'Angoulême, Duchesse.</b> 2214.     | <b>Louis XVI.</b> 2201.               |
| <b>De Fleury, Count.</b> 2213.          | <b>Louis XVIII.</b> 2203.             |
| <b>De Pompadour, Mme.</b> 2211.         | <b>Louis Philippe.</b> 2215.          |
| <b>De Thou, Jacques Aug.</b> 2209.      | <b>Louis Philippe I.</b> 2205.        |
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| <b>Eugenie, Empress.</b> 2207.          | <b>Napoleon I.</b> 2202.              |
| <b>Fleury, Count de.</b> 2213.          | <b>Napoleon III.</b> 2206.            |
| <b>France, Mesdames de.</b> 2197.       | <b>Odd Volumes, Club of.</b> 2217.    |
| <b>George II.</b> 2185.                 | <b>Pompadour, Mme. de.</b> 2211.      |
| <b>George III.</b> 2187.                | <b>Thou, Jacques Aug. de.</b> 2209.   |
| <b>George IV.</b> 2188.                 | <b>Victoire de France, Mme.</b> 2200. |
| <b>Gregory XVI.</b> 2208.               | <b>William III.</b> 2183.             |
| <b>Harvard Coll.</b> 2216.              | <b>Woollcombe, R. L.</b> 2218.        |
| <b>Henriette Sophie de France, Mme.</b> |                                       |
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