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the books

See on Lot 86

CATALOGUE

OF

DRAWINGS & ETCHINGS

By **SAM PALMER**

THE PROPERTY OF

A. H. PALMER, ESQ.

Of 3863 24th Avenue West, Vancouver, B.C.

86

diara
MAR 13 1929

PICTURES, DRAWINGS

AND

ETCHINGS by WILLIAM BLAKE

THE PROPERTY OF

MRS. JOHN RICHMOND

ALSO

ETCHINGS by REMBRANDT

And other Artists

THE PROPERTY OF A GENTLEMAN

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

(L. HANNEN, C.B.E., CAPT. V. C. W. AGNEW, GORDON HANNEN,
T. M. M'KENNA, AND CAPT. SIR HENRY FLOYD, BART.)

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE
LONDON

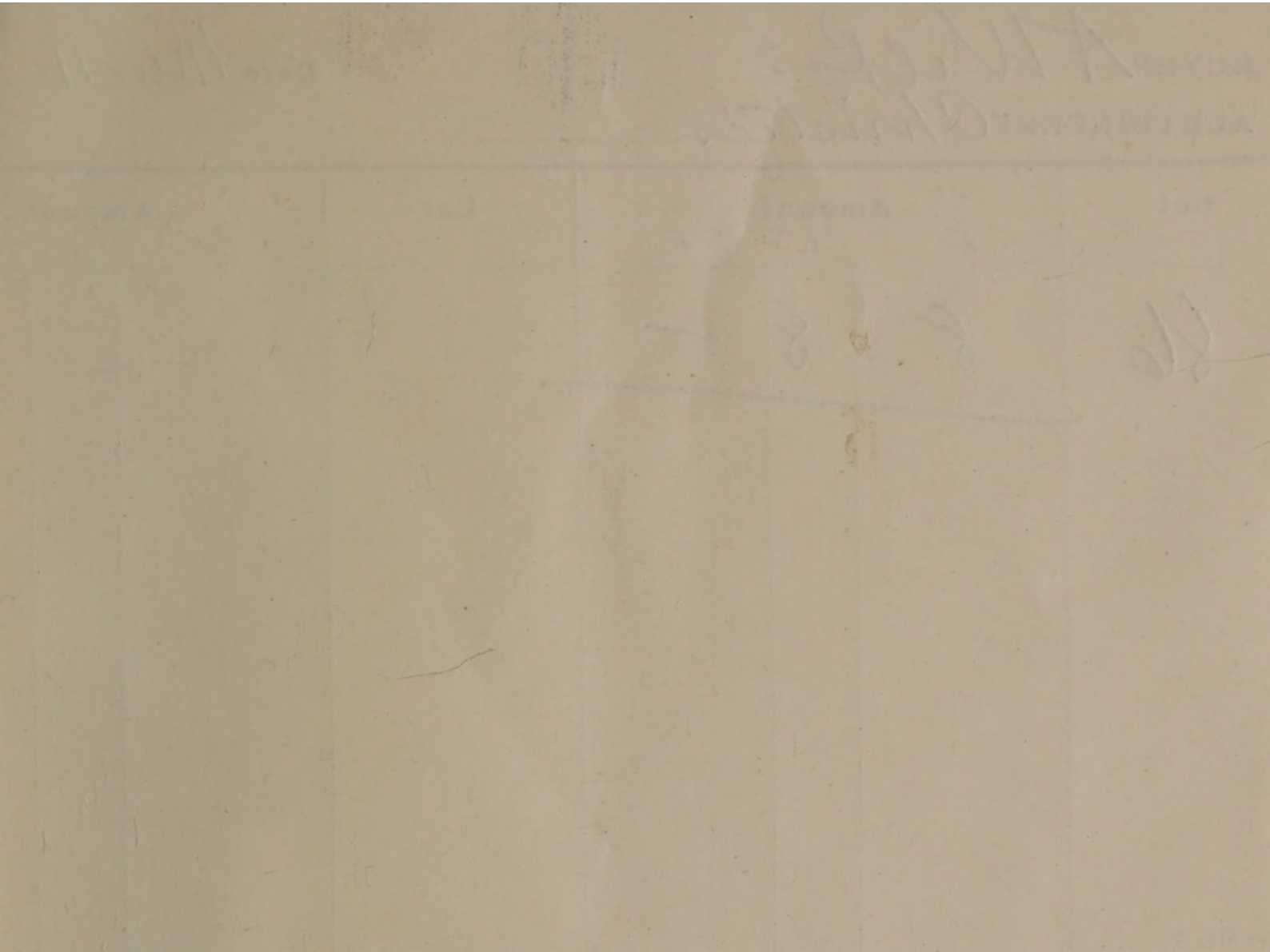
On **MONDAY, MARCH 4, 1929**

AT ONE O'CLOCK PRECISELY

May be viewed Thursday and Friday preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 King Street, St. James's Square, London, S.W.1

CONDITIONS OF SALE

- I. THE highest Bidder to be the Buyer ; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two Days from the Sale ; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots un-cleared within the time aforesaid may be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at the Sale, but this shall be without prejudice to any other rights or remedies.



CATALOGUE.

On MONDAY, MARCH 4, 1929,

AT ONE O'CLOCK PRECISELY.

*The following are
the Property of A. H. PALMER, Esq., of
3863 24th Avenue West, Vancouver, B.C.*

BOOKS.

- 1 Gilchrist (A.) Life of William Blake, FIRST EDITION, with illustrations from Blake's Own Works, and a few of his Original Plates, 2 vol. original cloth (frontispiece damaged); The Poetical Fabulator, illus. Bewick; and Adventures of a Silver Three-pence, with cuts 8vo. (4)
- 2 Spenser (E.) Works, with Life, FIRST COLLECTED EDITION, with frontispiece, old calf (broken); and Cowley (A.) Works folio (2)
- 3 Palmer (Samuel): An English Version of the Eclogues of Virgil, with illustrations by the Author, a LARGE PAPER copy, with proof impressions of the etchings and other plates, white cloth; the Author's own copy with MS. additions folio 1883

The initials M.H. and number refer to "The Etched Works of Samuel Palmer," by Martin Hardie, in the "Print Collector's Quarterly," 1913, vol. iii. p. 207.

The Numbers in brackets are those of the official Catalogue of the "Exhibition of Works by Samuel Palmer and other disciples of William Blake" at the Victoria and Albert Museum, October 1926 to February 1927.

ETCHINGS BY SAM. PALMER.

In the Folio.

- 4 The Willow
*Private press proof by A. H. Palmer (M.H. 1)
On Japanese paper
Signed by the Artist in pencil*
- 5 The Willow
Proof by F. Goulding, on Japanese paper

- 6 The Skylark—*scarce state before the plate was cut down* (M.H. 2); The Sleepy Shepherd—*proof* (M.H. 6); Christmas—*proof printed by A. H. Palmer before the title was engraved* (M.H. 4); and The Herdsman's Cottage—*proof* (M.H. 3)—*four on one mount*
Signed by the Artist in pencil
Exhibited at Wolverhampton
- 7 Christmas
Fine impression on Japanese paper, printed about 1905
(M.H. 4)
- 8 Christmas
Fine impression on Japanese paper, printed about 1905
- 9 Christmas
Fine impression on Japanese paper, printed about 1905
- 10 Christmas
Sample proof, by F. Goulding, on Japanese paper
- 11 Christmas
Sample proof, by F. Goulding, on Japanese paper
- 12 The Vine, or Plumpy Bacchus
Two subjects on one plate, from the song in "Antony and Cleopatra"
Large paper proof (M.H. 5)
Exhibited at Wolverhampton
- 13 The Rising Moon
Proof (M.H. 7)
Inscribed by the Artist "Proof"
- 14 The Herdsman ; or Tardus Bubulcus (M.H. 8)
On extra large paper, signed and annotated by the Artist in pencil
Printed by Delatre, at Sir F. Seymour Haden's press
- 15 The Herdsman ; or Tardus Bubulcus
Apparently a state intermediate between Nos. 189 and 190 in Victoria and Albert Museum Exhibition Catalogue
Inscribed by the Artist in pencil, "2nd proving 2nd proof. This ink seems a very good colour having a tinge of brown without losing depth"
Signed "Samuel Palmer" on plate mark, date Oct. 2, 1858

- 16 The Herdsman ; or Tardus Bubulcus
*Proof printed by Gad in the presence of Samuel Palmer.
 Inscribed by the Artist in pencil while wet "Left with the
 canvas, not wiped excepting moon or windows. Large white
 spaces in the sky*
*See Victoria and Albert Museum Exhibition Cata-
 logue, 189*
- 17 The Early Ploughman
*Early proof before the plate was lent to Mr. Hamerton
 and so shamefully used (M.H. 9)*
*Inscribed on back in the Artist's writing in pencil
 "Sample"*
- 18 The Early Ploughman (199)
Proof from re-bitten plate (M.H. 9)
The only proof in existence of this state.
Private Press
- 19 The Morning of Life
*Printed by Sir F. Seymour Haden at the Club Press at
 Silverbeck (M.H. 10)*
*Signed in pencil by the Artist and marked "sample fine
 old paper," also signed by Sir F. Seymour Haden*
- 20 The Bellman (from "Il Penseroso")
Proof on old Japanese paper by A. H. Palmer (M.H. 11)
Signed by the Artist in pencil.
Remarque on margin of plate.
Private Press
- 21 Opening the Fold
Workingproof by A. H. Palmer, Private Press (M.H. 13)
Diagonal shading on mountain
Remarque on margin
Slightly toned ink
- 22 Evening (67)
Mezzotint by Welby Sherman
Published state
*One of two prints only of this plate known to A. H.
 Palmer. The other (a touched proof) was presented by
 him to the Victoria and Albert Museum in 1923*

- 23 The Cypresses at the Villa D'Este (93)
Wood engraving
Engraver's proof touched with white of one of Samuel Palmer's illustrations for the first edition of Charles Dickens' "Letters from Italy"
With notes in pencil by the Artist giving directions to the Engraver
- 24 The Distant Hills (101)
Touched proof of the wood engraving by W. Measom, after a design by S. Palmer for William Adams' "Sacred Allegories"
- 25 The Cypresses at the Villa D'Este
Proof
One of the illustrations for the first edition of Charles Dickens' "Letters from Italy"
With copious memoranda by the Artist in pencil
-
- 26 Illustrations to Dr. R. J. Thornton's "Virgil's Eclogues, with English imitations by Ambrose Philips, Pope, and others," by William Blake (28)—*four prints on one sheet*
Signed in ink, W. BLAKE FECIT
These proofs represent that extremely rare state before the blocks were cut down (see Laurence Binyon, "Burlington Magazine," Dec. 1920, p. 284)
See A. G. B. Russell's "The Engravings of William Blake," 30, ii, iii, iv and v
An Autograph Letter from Samuel Palmer to Mrs. George, with reference to the above is sold with the Lot (30)
- 27 Illustrations to Dr. R. J. Thornton's "Virgil's Eclogues," by William Blake (29); other impressions (*after the cutting down of the blocks*) of Nos. II. and IV.—(two) 2
Printed for J. Linnell by Edward Calvert
- 28 Nine Proofs of William Blake's designs for Ambrose Philip's Pastorals—on three mounts 3
These exceptionally fine proofs were printed by Edward Calvert in his Brixton press from the blocks in the possession of John Linnell, who paid to W. Harrison for them about half-a-crown each. For many years and to his death these three identical sets of proofs on their mounts were Samuel Palmer's almost inseparable companions indoors
- 29 The Chillingham Wild Bull, by T. Bewick
Scarce
Ornamental border, and printed title below

DRAWINGS BY SAM PALMER.

In the Folio.

- 30 THE VALLEY OF VISION (59)
Pen and sepia, heightened with white—10 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.
- 31 CIVITELLA, NEAR SUBIACO—*Italian Period*
11 $\frac{1}{2}$ in. by 16 $\frac{3}{4}$ in.
- 32 POMPEII (94): The Street of the Tombs
A study from Nature, made on the spot, 1837–1839
12 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in.
- 33 AN OLD HOUSE ON THE BANK OF THE DARENT (69), Shoreham, near Waterhouse
Pen and water-colour—15 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.
- 34 STUDIES OF BARLEY, OATS AND WHEAT (100)
With pencil notes by the Artist
Water-colour and pencil—10 $\frac{1}{2}$ in. by 15 in.
- 35 THE PRIMITIVE COTTAGE—*Best Shoreham Period*
A study from Nature
Pen and wash—10 $\frac{3}{4}$ in. by 14 $\frac{3}{4}$ in.
- 36 CLOVELLY—*Kensington Period*
10 $\frac{1}{2}$ in. by 15 in.
- 37 DONNINGTON, BERKSHIRE—*Second Grove Street Period*
A pencil study preceding the water-colour
10 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in.
- 38 MEMORANDA OF SUNSETS ON THE DEVON COAST—*Kensington Period*
With notes in pencil by the Artist
10 in. by 10 in.

- 39 A STUDY OF DAISIES AND DANDELIONS, AND GRASSY FOREGROUND (109)
Made from the window of the Kensington Villa, 6 Douro Place, Victoria Road, May 1856
With pencil notes by the Artist
 Chalk—9 in. by 11½ in.
- 40 HAILSHAM, SUSSEX: A storm coming on (49)
A sketch for the large painting
 8 in. by 12 in.
- 41 SELF-PORTRAIT OF SAMUEL PALMER, as a young man (1)
Charcoal, heightened with white—11½ in. by 8½ in.
Illustrated as the Frontispiece in the Victoria and Albert Museum Catalogue, 1926
- 42 THE FIRST DESIGN FOR "THE LONELY TOWER"—*Reigate Period*
 8 in. by 11¼ in.
Never exhibited or shown to anyone but L. R. Valpy. The rest of the series are in the Victoria and Albert Museum
- 43 A WOODED LANDSCAPE, by Moonlight (64)—*Ultra Shoreham Period*
 7¾ in. by 11¾ in.
- 44 PART OF THE "VALLEY OF VISION"
Pen and ink—8½ in. by 10¾ in.
- 45 STUDY OF A WALL FRUIT TREE IN BLOSSOM (56)—*Shoreham Period*
 8½ in. by 10¾ in.
- 46 A PILGRIM—*Italian Period*
Study at Rome
 10¾ in. by 8 in.
- 47 MOONLIGHT: The Winding River (60)—*One of the most characteristic of his Shoreham designs*
Sepia, touched with white—10¼ in. by 7 in.
- 48 YEW-TREE IN DOLWYDDELAN CHURCHYARD (115)
Rapid sketch
Pencil—8 in. by 7 in.

- 49 STUDY OF WAVES BREAKING UPON THE SEA-SHORE (102)
With notes in pencil by the Artist
Pencil—6½ in. by 10 in.
- 50 Brambles (105); and Foxglove and Grasses (106)—*two on one mount*
Leaves from a sketch-book, with pencil notes by the Artist on the back and front
Pencil—6¾ in. by 8½ in. each
- 51 VIEW IN THE CAMPAGNA (98)
 Original drawing (1844 or 1845) for an illustration to the first edition of Charles Dickens' "Pictures from Italy"
Pencil—3⅛ in. by 4⅝ in.
With notes in pencil by the Artist giving instructions to the Engraver
- 52 POLLARD WILLOW, Tottenham Marshes (46)—*with notes on the back in ink by the Artist—pencil*; and POTATO SHED, Tottenham Marshes (47)—*inscribed on the back in ink by the Artist—pencil—(two)* 2
- 53 GOLDEN LIGHT CATCHING ON A HILLSIDE—*pencil sketch—with pencil notes by the Artist*; DIRECTIONS FOR COPYING PLATES OF CLAUDE'S "LIBER VERATATIS"—*pen and ink*; and A REPRODUCTION OF THE RISING OF THE SKYLARK (166)—*(three)* 3
- 54 HEVER CASTLE—*pencil and wash—Second Grove Street Period*; ELEMENTS OF FORM AND ON OUTLINE; and INDIRECTLY ON THE PICTURESQUE—*with pencil notes by the Artist—pencil—(three)* 3
- 55 A STUDY OF TREES—*pencil—Kensington Period—probably a lesson from nature to a pupil*; AN ANCIENT BARN—*pen and ink—Best Shoreham Period*; and HEVER CASTLE—*pencil and wash—Second Grove Street Period—(three)* 3
- 56 ANCIENT TREES IN LULLINGSTONE PARK, SHOREHAM, KENT—*Best Shoreham Period*; LAND'S END; and PILED UP ROCKS EAST OF LAND'S END—*inscribed on the back in pencil by the Artist—Second Kensington Period—pencil—(three)* 3

PICTURES.

- 57 A VIEW ON THE DORSETSHIRE COAST
11 in. by 15½ in.
- 58 ON THE BANKS OF THE DARENT
17¼ in. by 11 in.

WORKS BY OTHER ARTISTS.

DRAWINGS.

GEORGE RICHMOND, R.A.

- 59 PORTRAIT OF HENRY WALTER (23); and WELBY SHERMAN,
1827 (24)—(two) 2
Pencil, touched with white

HENRY WALTER, 1819

- 60 PORTRAIT OF SAMUEL PALMER AT THE AGE OF 14 (2)
Pencil—11¼ in. by 8½ in.

*The following are
the Property of MRS. JOHN RICHMOND.*

ENGRAVINGS.

In the Folio.

- 61 Political Sketches by H. B., published by Thomas McLean ;
Vanity Fair; and Figaro Cartoons; and numerous En-
gravings, &c.
- 62 Blair's Grave, illustrated by twelve etchings executed by
L. Schiavonetti, after William Blake, 1808—*Folio* :
Infant Bacchanals, after G. B. Cipriani, R.A., by F.
Bartolozzi, R.A. (*three, framed*) ; and a framed print of
Lord Nelson—(*five*) 5

- 63 ILLUSTRATIONS OF THE BOOK OF JOB; including very fine early proofs, before the plates were finished, bought direct from the Artist; numbers 11 and 14 framed for the Blake Exhibition, 1913—(twenty-one) —21
From the Collection of George Richmond, Esq., R.A. 85-30

By EDWARD CALVERT

- 64 The Ploughman; The Cyder Feast; The Bride; and The Sheep of His Pasture—(four) 4 21-30 Linsburgh
- 65 The Brook; The Return Home; The Chamber Idyll; The Lady and the Rooks; &c.—(seven) 7 20-30 do
- 66 Study from an Antique Gem; Two Studies of Ladies' Heads; and a monotype by Palmer—(four) 4 7-30 Agnew
-
- 67 Illustrations to "Pilgrim's Progress," by J. Sturt—twenty on ten mounts: Woodcuts, after F. Walker, A.R.A., and G. J. Pinwell—(fourteen); and Prints, by W. Blake, Dürer, &c.—(thirty-two) 42 32-30 Bernard
- 68 Mezzotint Portraits of Samuel Johnson; Dr. Goldsmith, after Sir J. Reynolds, P.R.A.; and other prints, etchings, &c.; and a Series of named Portraits, after George Richmond, R.A.; &c.—(seventy-three) 73 21-30 Leader

DRAWINGS.

SIR ANTONIO MOR.

- 69 PORTRAIT OF A BEARDED GENTLEMAN, in black coat with wide fur collar, and black cap; and PORTRAIT OF A GENTLEMAN, with flowing hair, and black dress and cap—(two) 2 100-30 Saville Gall
- Unframed*

GEORGE RICHMOND, R.A., 1878.

- 70 PORTRAITS OF LADY MARY NESBIT HAMILTON; LORD SYDNEY—(two); MR. CALVERT; THE ARCHDEACON BENTINCK; and Four others—(nine) 9 20-30 Linsburgh
- Unframed, pencil and coloured chalk*

Framed.

SAMUEL PALMER.

- 71 A WINDMILL SEEN ACROSS A CORNFIELD; A THATCHED COTTAGE, with a square towered church beyond—(two)—*sepia*—Exhibited at the Victoria and Albert Museum, 1926, Nos. 83 and 84; and A CLASSICAL DESIGN, by W. HAVELL—*black and white*—(three) 3 6-30 do

GEORGE RICHMOND, R.A., 1828.

- 72 SAMUEL PALMER, assuming a character—*pen and ink*—
Exhibited at the Victoria and Albert Exhibition, 1926, No. 6
 —and MR. LINNELL, from recollection, 1828—*pencil, two*
on one mount; A GLADE, by F. O. FINCH—*sepia*; and
 SHOREHAM CHURCH, KENT, by WOODD—*pencil*—(three) 3

E. M. WIMPERIS.

- 73 THE ROAD TO THE SEA; and CHANGING PASTURES—(two) 2
 $9\frac{1}{2}$ in. by $13\frac{1}{2}$ in.
From the Artist's Sale

PICTURES.

EDWARD CALVERT.

- 74 THE MUSES
Monochrome, on panel—9 in. by 14 in.

EDWARD CALVERT.

- 75 PASTORAL FIGURES; and THE GARDEN OF THE HESPERIDES
 —(two) 2
Monochrome, on panel

M. R. CORBET, A.R.A., 1853.

- 76 MOUNT SORACTE FROM THE FLAMINIAN WAY
 $12\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

M. R. CORBET, A.R.A.

- 77 THE PATH TO THE RIVER: Sunset; with a small study on
 the reverse
 6 in. by $15\frac{1}{2}$ in.

M. R. CORBET, A.R.A.

- 78 GRIEF; and THE CHURCH ON THE HILL—*on panel*—(two) 2

R. DODD.

6. 79 THE BATTLE OF THE NILE AT 10 O'CLOCK AT NIGHT; AND
 AT MIDNIGHT—a pair 2

LORD LEIGHTON, P.R.A.

- 80 A SKETCH NEAR MONTE GENNARO: and A THAMES BACK-
 WATER, by A. C. BLUNT—(two) 2
On panel

SAMUEL PALMER.

- 81 A LANDSCAPE, with the Repose of the Holy Family
On panel—12½ in. by 16 in.
Exhibited at Nottingham Castle
Exhibited at the Blake Exhibition, Tate Gallery

95 G. Lignier

GEORGE RICHMOND, R.A.

- 82 OUR SAVIOUR, in a landscape
Unframed, arched top—11¾ in. by 7½ in.

157

THE PROPERTY OF A GENTLEMAN.

In the Folio.

DRAWINGS.

- 83 North-West View of Windsor Castle—*Indian ink wash*;
 A VIEW OF WINDSOR; and A TOWN on a River—
 (three) 3
- 84 Six pencil and pen-and-ink Sketches by Prince Louis Napoleon when a child—*signed, and dated 1866*; Six lines of Poetry by the Same—*signed, and dated 8 Mars, 1865*; and An Autographed Photograph—*signed, and dated 1864*—(eight) 8

35 G. Edwards

21 G. Hallett

ETCHINGS, ENGRAVINGS, &c.

- 85 A Volume, containing The Martyrdom of a Saint, Scenes from the Crucifixion, and Landscapes, &c., by J. Callot; Æsop's Fables, by W. Hollar; Battle Scenes, after P. Snayers, by T. Van Kessel; A Peasant Woman milking a Cow, after Berchem, by C. Visscher; &c.—(about one hundred and sixty) 160

2 G. Borel

- 86 A Volume, containing An Astrologer in his Study, The Shoemakers, The Barber-Surgeon, The Last Supper, Judas betraying Christ, Ecce Homo, &c., by J. G. Van Vliet; Saint Jerome, The Resurrection of Lazarus, &c., after Jan Livens, by F. Van Wyngaerde; Studies, after B. Castiglione; and Copies, after Rembrandt; &c.—(forty) 40

8/8

8.

Bring to office
 + before this date to decide what
 it should be used

- 87 Three Volumes, containing Prints after Bega, Sebald Beham, G. Dou, A. Dürer, A. Elsheimer, Golzius, Horlor, Lucas van Leyden, Ostade, Poussin, Rembrandt, G. Schalken, D. Teniers, and others—(three) 3 *9/9/- Spiller*
Whole bound leather
6. 88 A Portfolio, containing Prints of British Domestic Animals; an Equestrian Portrait of Comte d'Orsay, after Sir Francis Grant, P.R.A., by F. C. Lewis; General Colin Campbell, after H. W. Phillips; Prince Louis Napoleon; Jamie the Showman, after R. Edmonstone, by T. Hodgetts; Rt. Hon. Robert Peel, after Sir T. Lawrence, P.R.A., by Charles Turner, A.R.A.; Rt. Hon. William Pitt; and numerous others *17/17/- Spenser*
- 89 The Battle of Cape St. Vincent, after Lieut. Jahleel Brenton, by J. Fittler—a pair 2
- 90 Lord Nelson, after Sir W. Beechey, R.A., by R. Earlom; Sir H. Raeburn, R.A., after Sir H. Raeburn, R.A., by W. Walker; The Rt. Hon. Robert Blair, after the Same, by J. Heath; and Sir Walter Scott, after the Same, by W. Walker—(four) 4
- 91 Select Views in Scotland, after G. Walker, by F. Jukes; Views on the Clyde, by and after D. O. Hills; Sketches of the College of Edinburgh, by W. H. Lizars; View of Glenco, after H. W. Williams, by F. C. Lewis; Castle Cambell, by and after the Same; and other Named Views, after the Same, by C. Turner, A.R.A.
- 92 Tobias and the Angel; Jupiter and Hermes; The Flight into Egypt, &c., after A. Elsheimer; and An Incantation Scene, by Jan Van de Velde—(five) 5
- 93 Saint Jerome; Woman with the Pear; and An Interior, with a woman nursing a child, by F. Bol—(three) 3
- 94 The Crucifixion, by F. van den Wyngaerde
- 95 Of such is the Kingdom of God, after Rev. W. Peters, by W. Dickinson; Galerie de Costumes; and Bals Masqués de Paris—*lithographs*; A Pion of South America Throwing the Lasso; and Ladies and Pions of Buenos Ayres—*Published by William Holland, &c.—(thirty)* 30
In colours

By REMBRANDT.

- 96 The Raising of Lazarus : The larger plate (H. 96, B. 73)—
eighth state
- 97 Rembrandt in cap and scarf (H. 108, B. 17)—*second state*
- 98 The Angels appearing to the Shepherds (H. 120, B. 44)—
third state
- 99 The Crucifixion (H. 123, B. 80)
- 100 The Tribute Money (H. 124, B. 68)—*second state*
- 101 The Angel departing from the Family of Tobias (H. 185,
B. 43)—*second state*
- 102 The Raising of Lazarus : The smaller plate (H. 198, B. 72)—
second state
- 103 Jan Asselyn (H. 227, B. 277)—*third state*
- 104 The Artist drawing from a model : Unfinished plate (H. 231,
B. 192)—*second state*
- 105 The Blindness of Tobit : The larger plate (H. 252, B. 42)
- 106 The Flight into Egypt : A night piece (H. 253, B. 53)—
fifth state
- 107 Christ Preaching (La Petite Tombe) (H. 256, B. 67)
- 108 Christ Disputing with the Doctors : A sketch (H. 257, B. 65)
—*second state*
- 109 Dr. Faustus (H. 260, B. 270)—*first state*
- 110 The Adoration of the Shepherds (with the lamp) (H. 273,
B. 45)—*first state*
- 111 The Flight into Egypt : The Holy Family crossing a brook
(H. 276, B. 55)
- 112 Christ at Emmaus : The larger plate (H. 282, B. 87)—*third
state*
- 113 Jan Lutma, the elder (H. 290, B. 276)—*third state*
- 114 Christ and the Woman of Samaria : An arched print (H. 294,
B. 70)—*third state*
- 115 Bust of a Man wearing a high cap (H. 22, B. 321); and A
Young Man in a velvet cap, with books beside him
(H. 151, B. 268)—(*two*)

- 116 The Baptism of the Eunuch (H. 182, B. 98); and Peter and John Healing the Cripple at the Gate of the Temple (H. 301, B. 94)—(*two*) 2
- 117 The Good Samaritan (H. 101, B. 90); and The Three Trees (H. 205, B. 212)—(*two*) 2
- 118 Christ at Emmaus: The smaller plate (H. 121, B. 88); and Saint Jerome Kneeling in Prayer (H. 140, B. 102)—(*two*) 2
- 119 Joseph Telling his Dreams (H. 160, B. 37); and The Descent from the Cross: by torchlight (H. 280, B. 83)—(*two*) 2
- 120 The Presentation in the Temple: An oblong print (H. 162, B. 49); and Medea, or The Marriage of Jason and Creusa—*fourth state*—(H. 235, B. 112)—(*two*) 2
- 121 Saint Jerome in a Dark Chamber (H. 201, B. 105)—*second state*; and A Student at a Table by Candle-light (H. 202, B. 148)—(*two*) 2
- 122 Beggar-Man and Woman behind a Bank (H. 13, B. 165); Man in Cloak and Fur Cap, leaning against a Bank (H. 14, B. 151); and The Rat-Killer (H. 97, B. 121)—(*three*) 3
- 123 A Bearded Man, in furred Oriental cap (H. 53, B. 263); The Windmill (H. 179, B. 233); and A Sheet of Studies (H. 90, B. 363)—(*three*) 3
- 124 Rembrandt's Mother, in widow's dress and black gloves (H. 91, B. 313); Jacob and Laban (H. 183, B. 118); and The Golf-Player (H. 272; B. 125)—(*three*) 3
- 125 Joseph's Coat brought to Jacob (H. 104, B. 38); Joseph and Potiphar's Wife (H. 118, B. 39); and The Schoolmaster (H. 192, B. 128)—(*three*) 3
- 126 Christ and the Woman of Samaria: among ruins (H. 122, B. 71); Christ Driving the Money-Changers from the Temple (H. 126, B. 69); and The Star of the Kings: a night piece (H. 254, B. 113)—(*three*) 3
- 127 The Death of the Virgin (H. 161, B. 99); and The Hundred-Guilder Print (H. 236, B. 74)—*two impressions* 3

FINIS