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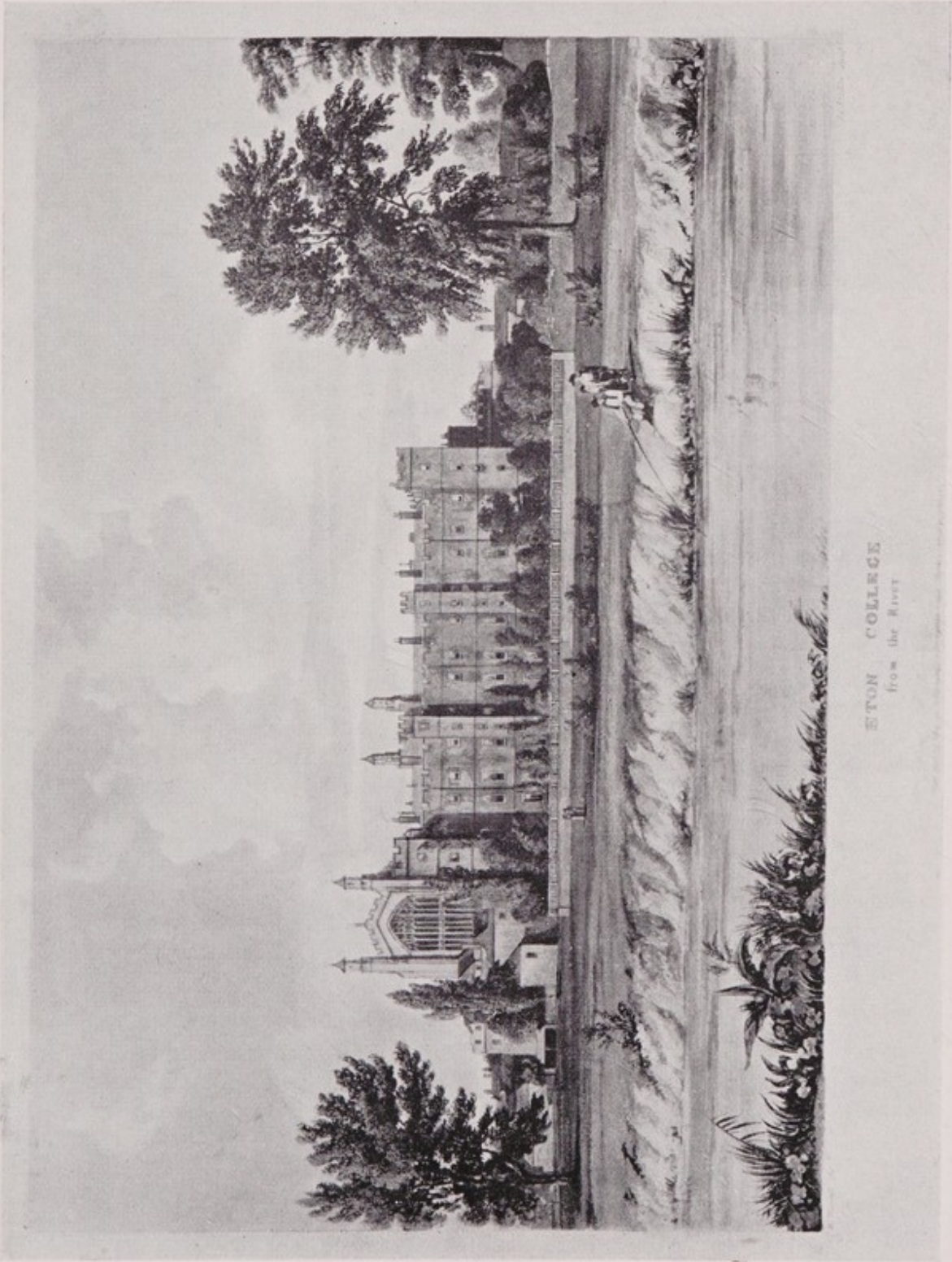
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INDEX OF PRINCIPAL SUBJECTS.

Architecture	11—49
Arundel Society Chromos	60—136
Beardsley (Aubrey)	144—152
Beerbohm (Max)	153—158
Bewicks (The)	159—178
Blake (Wm.)	179—200
Burlington Fine Arts Club	208—219
Caligraphy	222—226
Chinese Art, &c.	236—243
Coloured Plates	249—274
Costume	276—322
Drawings (Original)	339—356
Drawings (Reproductions of Old Master Drawings)	357—363
Drawings (Books on)	364—368
Durer	369—373
Engraving, Etching, and Lithography	375—442
Engraving (Books of)	443—475
France	481—491
French Engraving, &c.	492—518
French Illustrated Books published after 1830	519—524
Furniture	525—539
Galleries	543—551
Gardens and Garden Designs	552—560
Goupil Series	579—594
Italy	629—634
Japan	640—658
Military	695—700
Music	704—710
Naval	716—721
Ornament	725—763
Pageants	766—769
Painters and Painting	770—794
Plate (Gold, Silver, Sheffield Plate, &c.)	800—805
Portraits	808—830
Pottery and Porcelain	833—874
Rembrandt	884—891
Reynolds (Sir Joshua)	892—899
Ruskin (John)	909—920
Russia	921—925
Stirling Maxwell (Sir W.)	942—947
Turner (J. M. W.)	971—995
Whistler (J. McN.)	...1011—1043
Woodcut Illustrations	...1044—1051

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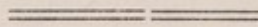
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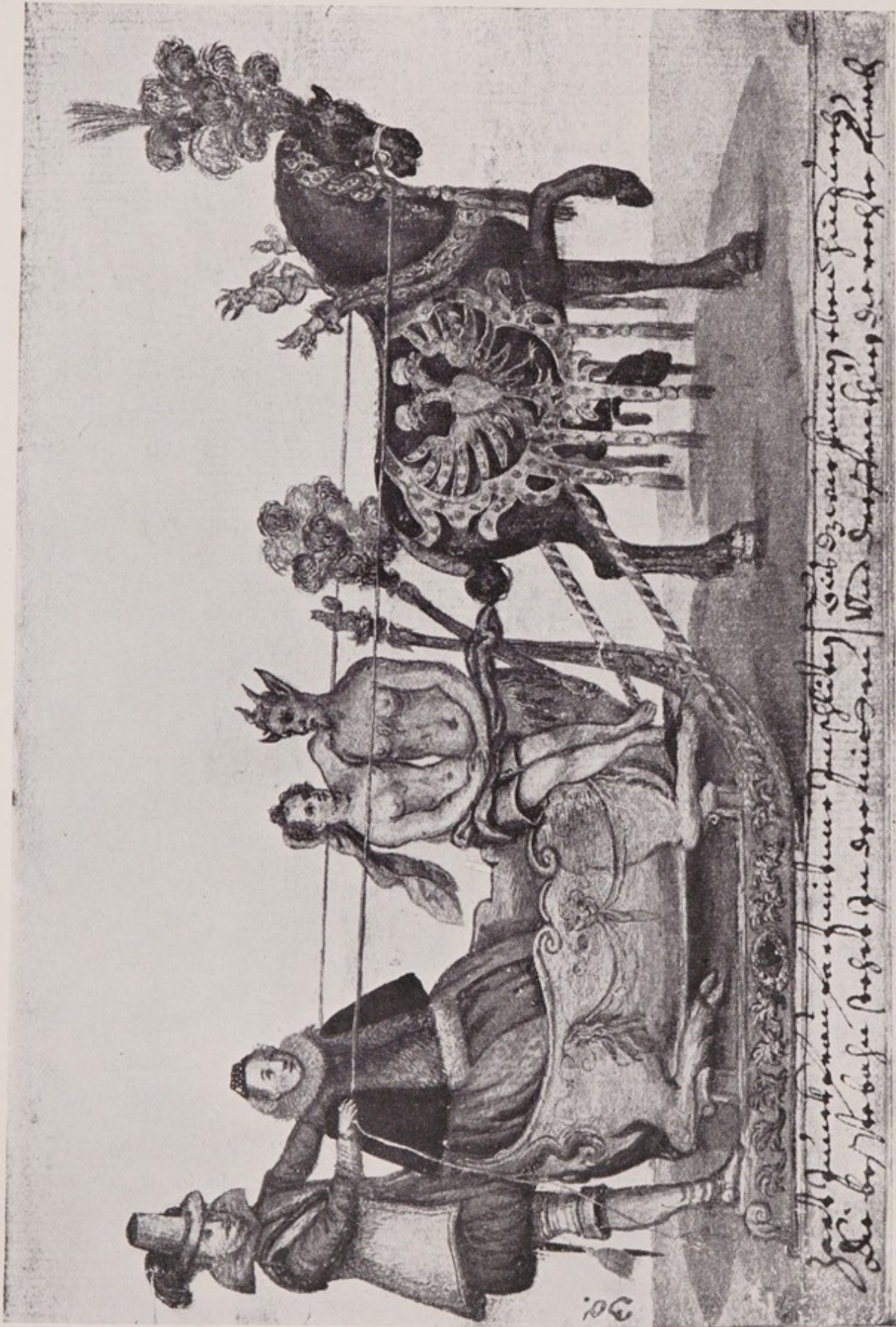
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PLATE VII.



THE VINTAGE CELEBRATION (greatly reduced) from the Costumes and Social Manners of Europe in the Time of Queen Elizabeth.

ALBUM AMICORUM OF SEBASTIAN VON STAMPS, with 28 paintings.

1571-1583.

See Item No. 288.

PLATE VIII.



Published as the Act directs Sept. 1. 1794. by N. Heidehoff, at the Gallery of Fashion, Office, N^o. 90, Wardour Street.

HEIDELOFF. GALLERY OF FASHION.
See Item No. 294.

Costume—*continued.*282 **BRITISH FASHIONS, for the Years 1803 & 1804.***27 finely coloured plates of Ladies Dresses and Head Ornaments.**4to, half calf. London, Ackermann, 1803-4.***£5 5s**283 **BRITISH. Meyrick (S. R.) and Smith (C. H.). The Costume of the Original Inhabitants of the British Islands,** from the earliest periods to the Sixth Century; to which is added, that of the Gothic Nations on the Western Coasts of the Baltic.*Coloured title-page and 24 finely coloured aquatint plates by Havell.**Folio, full contemporary morocco gilt, g. e. London, 1815.***£6 6s**284 ——— **Pyne (W. H.). The Costume of Great Britain.***A series of 60 large and finely coloured aquatint plates of the Costumes of the Upper and Lower Classes, Military, Naval, Official, Trades, Occupations, Conveyances, etc.**Designed, engraved and written by W. H. Pyne.**Folio, half morocco. London, 1808.***£5 5s**285 ——— **Strutt (Joseph). A Complete View of the Dress and Habits of the People of England,** from the establishment of the Saxons in England to the Present Time. With Critical and Explanatory Notes by J. R. Planché.*With the series of 144 large and finely coloured plates of Costume, heightened with gold and silver, in imitation of Ancient Missal Paintings.**2 vols., thick 4to, half morocco. London, Bohn, 1842.***£10 10s**

* * * Special Issue, with some of the plates illuminated.

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Costume—*continued.*

288 **COSTUMES AND SOCIAL MANNERS OF EUROPE in the Time of Queen Elizabeth.** The magnificent Album Amicorum of Sebastian von Stamps. Vienna, 1571-1583.

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It is oblong folio, a size probably unique for an Album Amicorum, and consists of 28 paintings in gold and colour, sets of copper-plate engravings, by Phillip Galle, Cornelius Bos, and others, after designs of Martin von Hemskerk, and Francis Floris.

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Many of the full-page paintings illustrate their callings, occupations or predilections; every one of them contain the arms of the signatory more or less prominently displayed, and almost all are dated from 1571 to 1583.

(SEE ILLUSTRATION, PLATE No. VII.).

£250

In all there are 101 engravings, many of which are hand coloured, depicting scenes from the Bible and mythology; and twenty-eight beautifully executed original paintings, as follows:—

- Nos. 1 to 5.—Five elaborately drawn and coloured Coats-of-Arms, with decorative borders, the details suggesting the friends' tastes; for instance, books, music, crossed swords, Hermes (representing travel), etc.
6. The Bombardment of a Citadel.—A line of guns in the foreground, with gunners and a mounted officer giving instructions outside his tent. The cannon balls are depicted bursting in the air over the castellated towers built upon a promontory above a lake, with mountains in the distance (the signatory being an officer of Ordnance).
7. The Call to Arms.—In the foreground is a camp, pitched on what appears to be a village green, whilst busy preparations are being made for battle in the background. Guns are being mounted, soldiers drilling, some few are hastily snatching food and drink, and a trumpeter is riding round the camp, sounding the call. The picture is painted on the page opposite the engraving depicting David as

Costume—*continued.***Costumes and Social Manners of Europe**—*continued.*

- a shepherd, one half of the landscape being a pastoral scene, and the other half a battlefield, with a symbolical rising sun in the distance.
8. Battle against the Turks.—A spirited picture of cavalry in conflict, with a burning castle in the background.
 9. Coursing.—A landscape, with a huntsman in the foreground, and numerous greyhounds hunting hares on tilled ground, with a charmingly rendered castle in the distance, repeating the mauve and pink tints of the sunset sky.
 10. Coat of Arms with a formal architectural border, flanked by Corinthian columns, and decorated with motifs of statuary, weapons, helmets, breastplates, etc.
 11. Oriental Minstrels.—Two Turkish minstrels playing upon stringed instruments, while a listener sits, cross-legged, on a divan in a gold brocade robe with slippers on the floor. In the centre of the painting is an elaborately drawn Coat-of-Arms.
 12. The Laurel Wreath.—A knight is depicted, bareheaded, with his armour on the ground, accompanied by a halberdier. On the opposite side of the page is a sixteenth-century noble lady attended by a handmaiden. She is presumably a Queen, and holds a laurel wreath in her hand. In the centre of the two groups is a fine Coat-of-Arms. It is evidently intended to represent the same idea as that of the accompanying engraving, which depicts David in his shepherd's attire, being presented to Saul, and holding in his hands the head of the Philistine whom he has just slain.
 13. The Musical Party.—Five figures are grouped on either side of a stream, seated on the grass, with various musical instruments, open music in their hands, etc. A quaint member of the party is a small dog on one bank, barking furiously at the musicians on the other side of the stream.
 14. The Vintage Celebration.—A finely drawn party of four gallants and two ladies, seated at a table in a vine-clad arbour. A page in the foreground is pouring wine into a drinking cup, while a jester hovers in the background. One of the gallants at the table is impetuously embracing a lady, who appears somewhat reluctant.
 15. The Philanderer.—A youth, in black doublet and hose, is depicted in the act of declaring his love to a lady, who holds in her hand the gentleman's heart, which is pierced through with one of Cupid's arrows.
 16. The Prodigal Son.—Two knights meeting in the lists, the victor (who is the signatory) is wearing a pack of cards as his crest, and has scattered playing cards over the housings of his horse, surrounding a small sketch of the prodigal. Neither competitor wears any protection for the leg beneath the knee-cap.
 17. Coat-of-Arms, elaborately drawn and painted, surrounded by cherubs, Pan and a wood nymph.
 18. A Hunting Scene.—A rider, evidently returning from the chase, approaches a lady, who holds in her hand a posy as the rider's reward. In the background is an interesting landscape. The corresponding engraving represents Hercules in the act of killing the lion of Nemea.
 19. Coat-of-Arms within a wreath of bay leaves, surmounted by cherubs, and flanked by two bronze figures representing feminine industry. The accompanying engraving depicts a group of women spinning and weaving.
 20. A Drinking Party.—Finely drawn picture of a party of six gentlemen fashionably dressed quaffing from wine cups and beakers in convivial attitudes.

(Continued over)

Costume—*continued.***Costumes and Social Manners of Europe**—*continued.*

- A dish of fruit is in the centre of the table, and some of the fruit is placed on the cloth before the drinkers. In the foreground, a page is refilling a gilt wine cup from a decanter taken from a handsomely designed wine cooler. A small dog reclines at the host's feet.
21. Enrolment of Men-at-Arms.—A group of armed yeomen stand before a richly-draped table, on which are pens and an open register. Seated at the table are three officers, while behind them stand a group of halberdiers and a standard-bearer. The scene is at a camp behind a battlefield, with a fortress and field guns in the distance. The accompanying engraving shows Judith, with the head of Holofernes in one hand and a bloodstained cutlass in the other; with a view of the besieged city in the background (the signatory is a recruiting officer).
 22. Outdoor Sports.—A summer landscape, in which are depicted hunting, archery, swimming, fishing, walking, etc. In the middle distance are two castles built on two rocks, which are bridged over a ravine. Two figures of peasant children, one carrying baskets, and the other watercans, which are about to be filled from the blue stream in the foreground, seem to symbolise the privilege of gleaning, as shown in the accompanying engraving of Ruth standing in a cornfield with some wheat-ears in her hand.
 23. Coat-of-Arms within a fine architectural border, flanked on either side by marble recesses with a male and female figure, the latter accompanied by Cupid. The accompanying engraving depicts Esther entering the audience-chamber of Ahasuerus.
 24. Stag Hunting.—An animated scene in a park, showing mounted hunters, keepers and several dogs. A finely executed Coat-of-Arms in black, orange and gold is in the centre of the painting.
 25. Hawking.—A landscape, with numerous figures, mounted and otherwise, engaged in the pastime of falconry. An animated luncheon party is in progress beside a wood in the background.
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(SEE ILLUSTRATION, PLATE No. VIII.)

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Crane (Walter): The Old Garden—*continued.*

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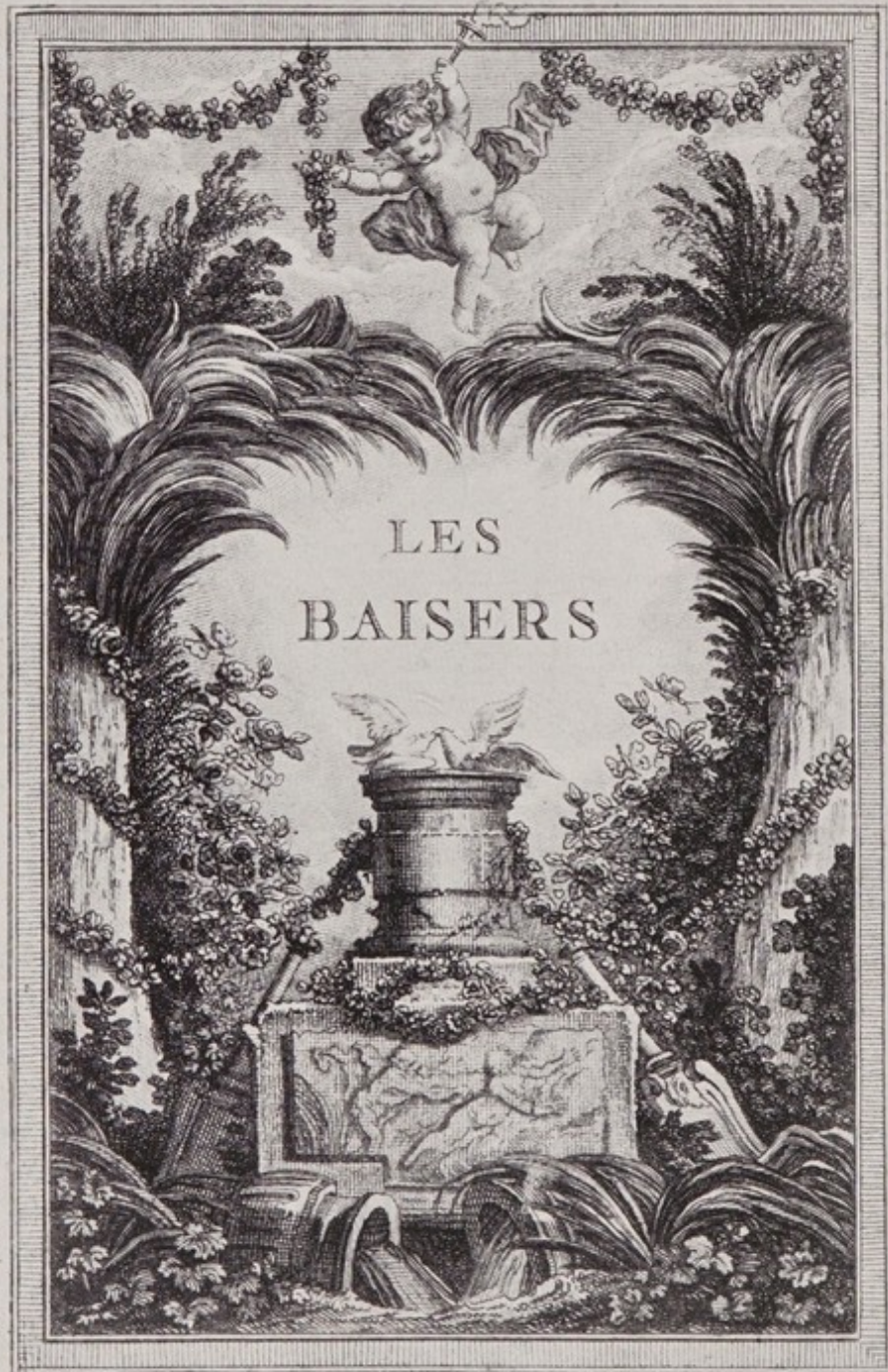
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PLATE XIII.



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PLATE XIV.



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- (6). "Perhaps in this neglected spot is laid"—2 states.
- (7). "Full many a gem of purest ray serene."
- (8). "Far from the madding crowd's ignoble strife."
- (9). "Yet e'en these bones from insult to protect."
- (10). "For who to dumb forgetfulness a prey."
- (11). "There at the foot of yonder nodding beech."
- (12). "Oft have I seen him at the Peep of Dawn."

676 ——— **Johnson (Dr.). Three Etchings by the Celebrated Sculptor, R. C. Lucas**, giving instances in the Life of Dr. Johnson:

(1) Courtship of Dr. Johnson and Mrs. Porter. Johnson and Mrs. Porter, full length, arms round each other's necks.

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(2) Last parting of Johnson and Burke. Johnson in bed, Burke standing by clasping his hand.

(3) Garrick, Boswell, Johnson and Molly Aston, seated in the grounds at "The Willows," Lichfield. *Etching in colours.*

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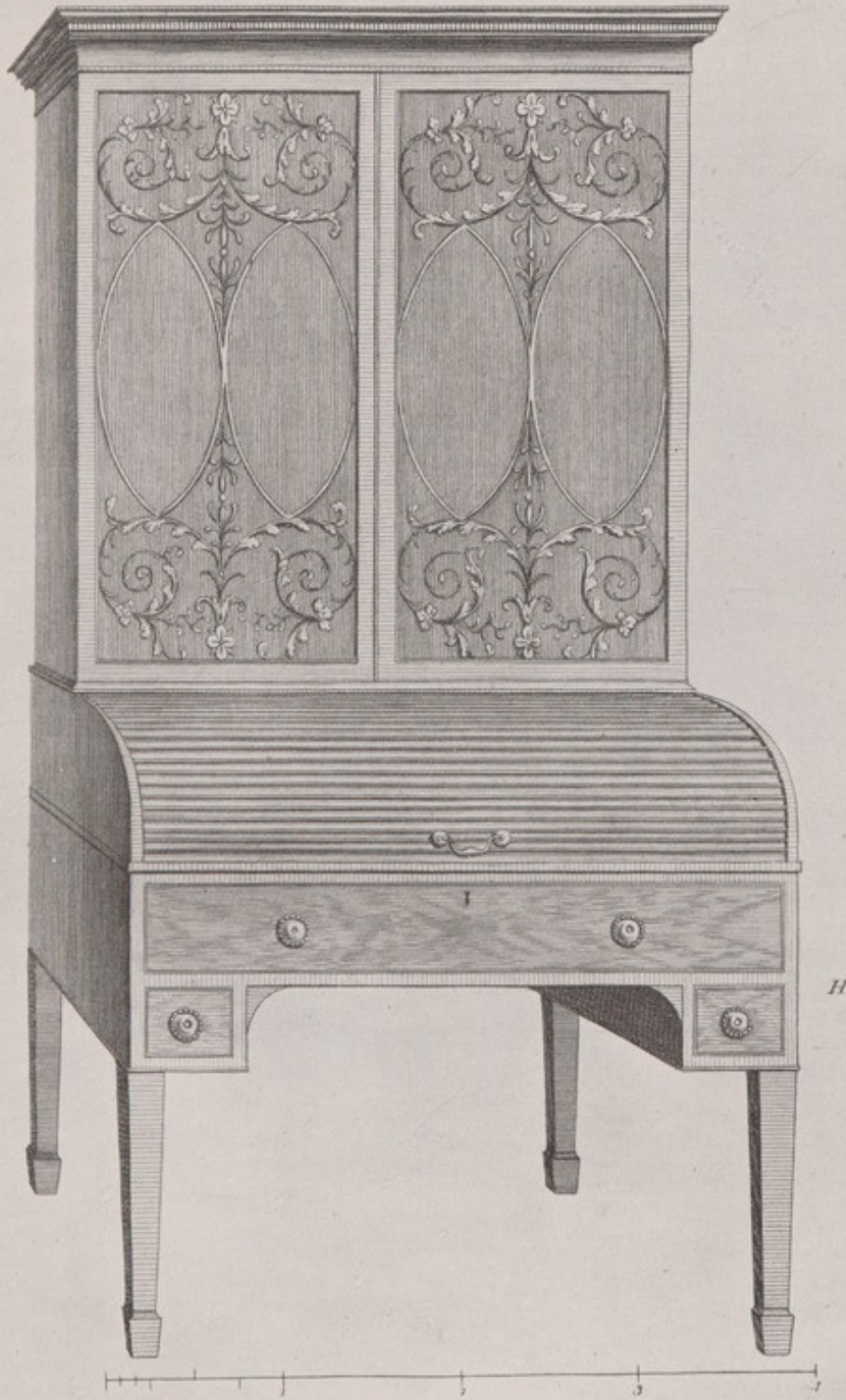
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PLATE XX.



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(SEE ILLUSTRATION, PLATE NO. XX.).

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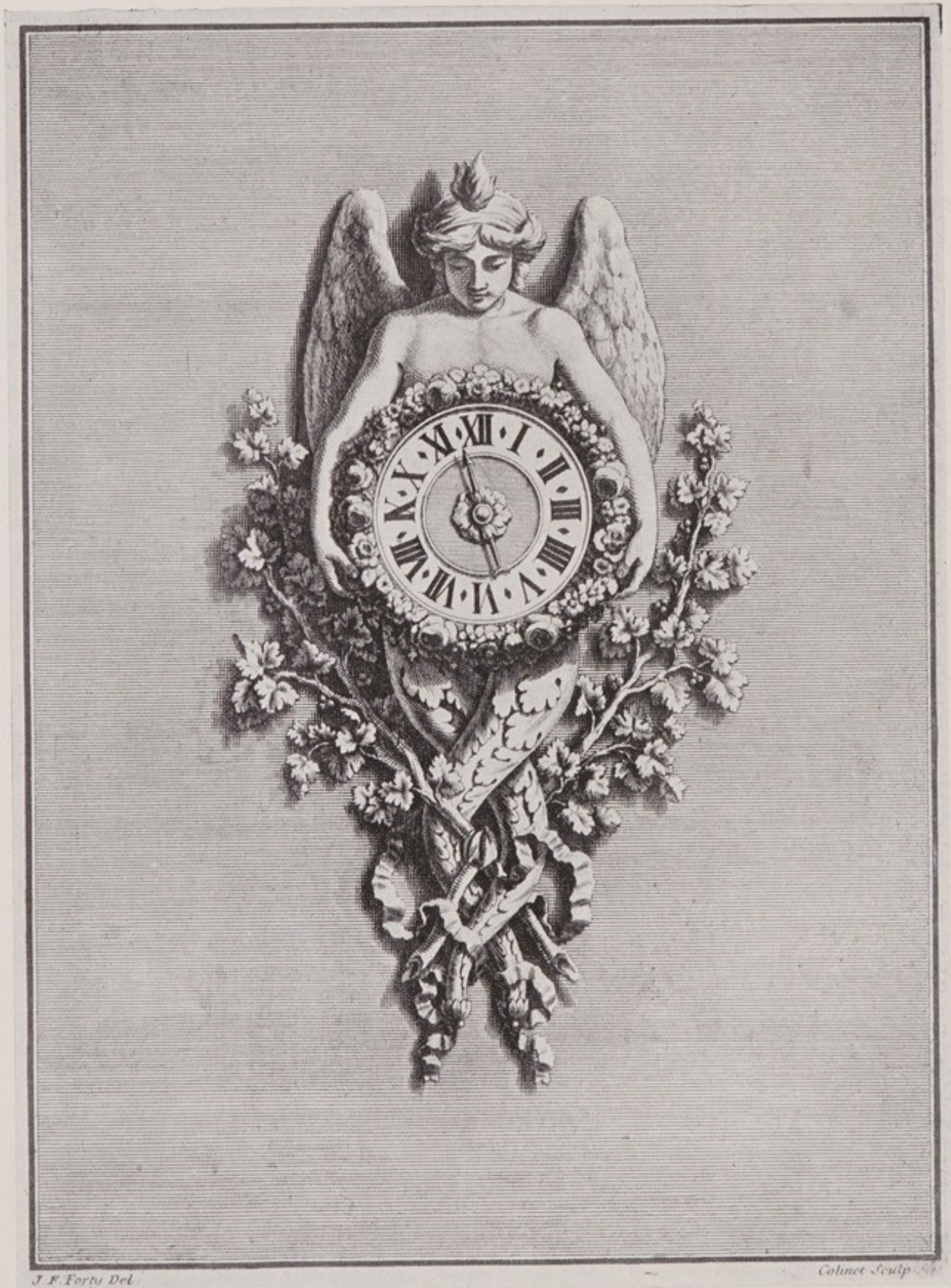
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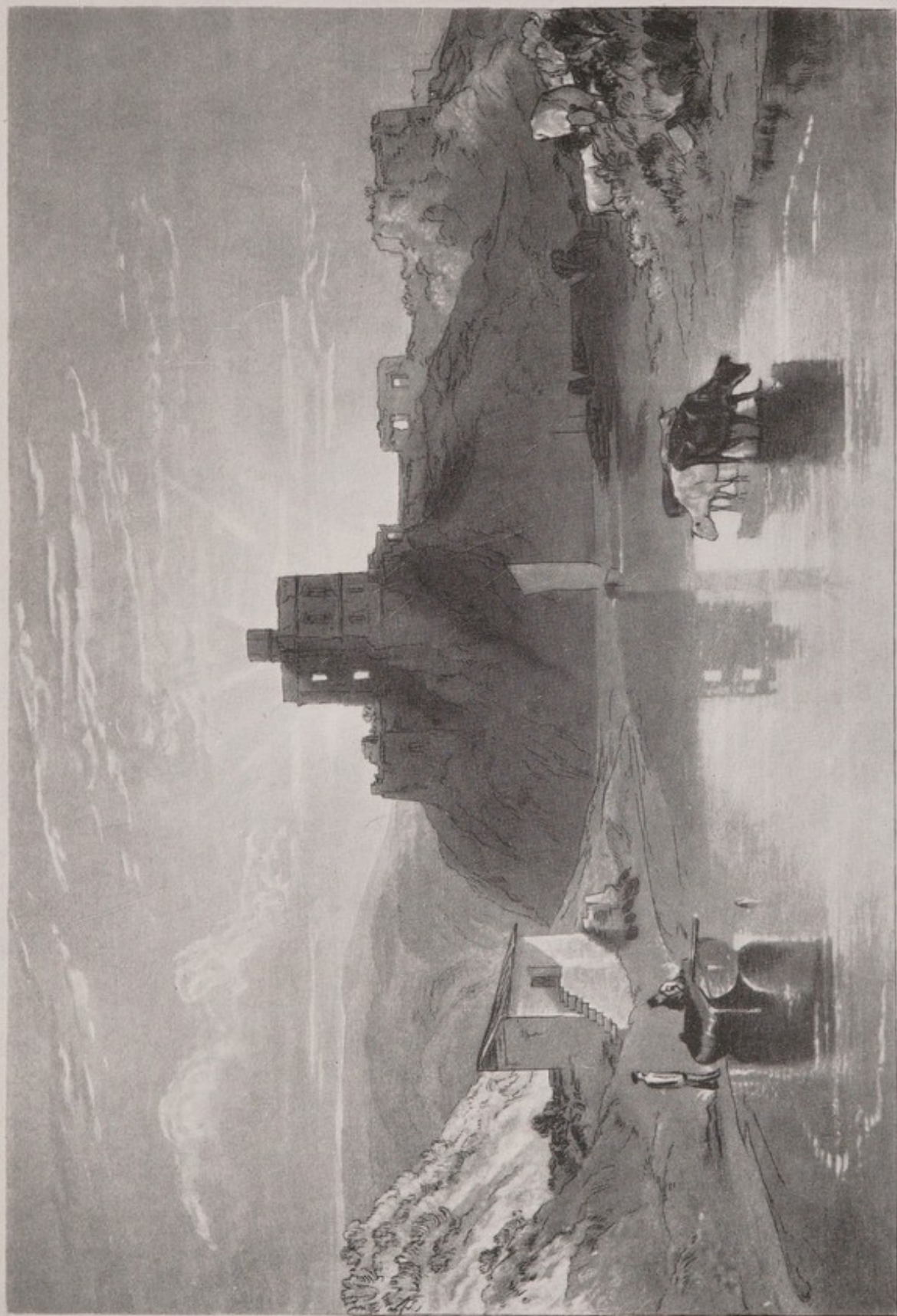
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Qirā presta parā / iter para tutum: Et
 didentes fclum: semper collet omur.
Sit laus deo patri / summo Thysto de
 cus: spiritui sancto / ternus honor: Inuus.
Amen. **De**us. Post partū virgo inuuo
 lata permanisti. **De** genitrici p inter
 cede pro nobis. **Antiphona.** Sancta Ma
 ria. **Canticum** beate **M**arie.
Magnificat: aia mea dominum.
Et exultauit spiritus meus: in
 deo salutari meo.
Quia respexit humilitatem ancille sue:
 ecce enim ex hoc beatam me dicent om
 nes generationes.
Quia fecit michi magna qui potens est:
 et sanctum nomen eius.
Et misericordia eius a progeme in pro
 genitum: inuicibus eum.
Ecce potentiam in brachio suo: disper
 sit superbos in mente cordis sui.
Prospexit potentes de sede: et exaltauit

humiles.
Esurientes impleuit bonis: et diuites di
 misit inane.
Suscipit Israel puerum suum: recorda
 tus misericordie sue.
Sicut locutus est ad patres nostros:
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Sicut erat. **et.** **S**ancta **M**aria suc
 curre miseris: itua piissimam: te soue
 scilicet ora pro populo: interueni pro cle
 ro: intercede pro deuoto femineo sexu.
Domine exaudi orationem meam. **Et** cla
 mor meus ad te veniat. **O**remus.
Deus qui corda fidelium sancti spi
 ritus illustrat: docuisti: da no
 bis in eodem spiritu recta sapere: et de eius
 semp sancta consolatione gaudere. **D**icito.
Deus qui salutaris eterne beate **M**aria
 ue virginitate fecunda humano
 generi premia profici fecundis: asinus:
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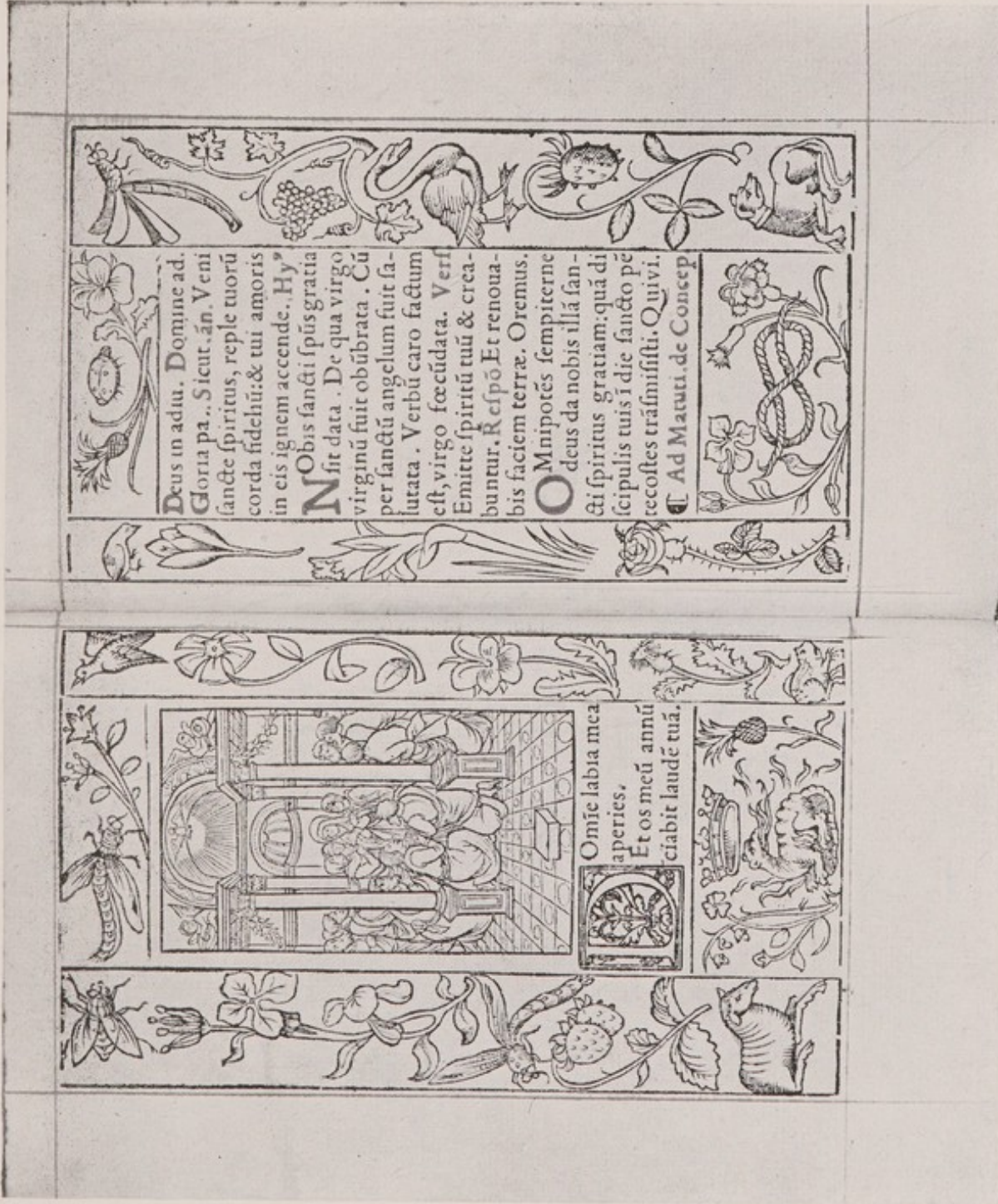
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(SEE ILLUSTRATION, PLATE No. XXVI.).

£250

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8. Adoration of the Magi.
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