

Print Collection
in
Reading Room
of
Duke Hospital Library



REVISED EDITION

DURHAM, NORTH CAROLINA

1938

COLLECTING PRINTS

When one speaks of "prints" a wide field is covered. The term "prints" may mean many things, from a cheap chromo to an etching by Rembrandt, worth many thousands of dollars. It can be applied to the illustration in the current magazine or to those rare products of art that delight the expert eye. A collector may go in for sporting or historical prints and to that collector an individual print may be worth far more than its artistic value merits.

Arthur Hayden says that "The ideal collector is he who approaches the subject with a love for what is beautiful." But many people who may not have the artistic eye may have an insatiable desire to know other times, other customs. Pictures have a way of depicting things that no printed description can offer. As a hobby, print collecting offers unlimited opportunities. A modest start may be made with no investment to speak of. Many splendid prints appear every year, within the reach of every purse. These will grow in value as the artists become better known, as age increases their rarity and as a general appreciation of their worth becomes general. Many valuable prints are lying in attics over the country—not valued or thought of by their owners. What a thrill a collector enjoys when he discovers some rare and worthwhile print and places it upon the walls of his home or office.

The writer began collecting prints in a modest way some twenty years ago. A friend showed him his collection and immediately desire became too strong to resist. Year after year, as my own collection has grown, I have received more pleasure from the avocation. I have tried to learn something of the methods and of the various artists. I only hope that someone may become interested enough to begin a collection of his or her own—I promise many happy moments to such a person.

This collection represents rather a heterogeneous group, but covers practically all the well known types

of prints. A period of some three hundred years is covered—from the 17th Century maps to the modern print of "Man O' War" done in 1920. A large proportion come under the term "Sporting Prints," as I have become more and more addicted to that branch of the art.

I suggest that you become familiar with the various types and then classify those in this collection. A little study will enable you to become passingly familiar with each type and you may some day own a famous collection.

Print Making

Prints generally may be divided into eight general classifications. These are—Etchings, Wood Engravings, Line Engravings, Stipple Engravings, Steel Engravings, Mezzotint Engravings, Aquatints and Lithographs. A brief description of each method follows.

1—Etching

An etching is a print made from a copper plate (sometimes zinc is used), and printed by the same method as visiting cards are printed. The work consists of lines etched, that is written, into the plate by means of acid, applied into grooves drawn by a sharp instrument after the whole plate has been covered with wax.

2—Wood Engraving

Engraving upon wood is a method of cutting away from the surface of the wood block all those parts not drawn upon by the artist—thus leaving the design standing in relief—just as the letters of type as used in printing. This is exactly the opposite method of a metal engraving.

3—Line Engravings

In pure line engraving, only the sharp instrument or graver is used and etching with acid is not employed. A highly polished surface of metal, usually copper, is used, and the design is cut with the graver

or burin. When the whole design has been incised on the metal, the plate is inked, then wiped. The ink fills the channels cut by the graver and the print is directly made as pressure transfers the ink from the plate to the surface of the paper.

4—Stipple Engraving

A copper plate is covered with a series of dots arranged in an elaborate manner to convey the subject to be engraved. These dots are usually marked with an etching needle through a ground bitten with acid—as in etching. The dots are afterwards deepened with the use of a graver. Pure stipple consists of nothing but dots.

5—Steel Engraving

The same methods as used in line and stipple engraving, but a steel plate will yield many thousands of good impressions, whereas copper at the outside may only reach two hundred. Thomas Lupton first introduced steel as a medium in 1820. With its advent, prints became within reach of everyone.

6—Mezzotint Engraving

In mezzotint engraving, the copper plate is first “grounded” by rocking a tool known as the “Cradle” over its surface until it presents the appearance of a file. The procedure is as follows: The plate has a series of chalk lines drawn upon it about three quarters of an inch apart, between these lines the cradle is worked over the plate from the top to the bottom in a series of parallel paths. Then the same procedure is followed at right angles to the first. The object is to produce a plate covered in every place with a burr, which if inked, would give an impression of velvety black. This gives the starting point. No lines are employed and the subject to be engraved is produced by scraping away the burr in the lighter tones with a tool known as a scraper, and in the high lights polishing it quite smooth with a burnisher. The operation is continued until the plate

reaches a condition that is satisfactory. The special qualities of mezzotint are richness and delicate gradation—really a quality like a painting.

7—Aquatint

Aquatinting comes in the history of the evolution of engraving as a link between mezzotint and lithography. A copper plate is covered with a resinous compound and the method used by etchers is then employed—except that a series of bitings and stoppings develop the design toward its completion. In practice aquatint engravings resemble drawings in India ink. The technique of aquatint is not an easy one to acquire, because great skill must be employed in the series of bitings. Color is usually put on by hand, and the English Sporting Prints were usually of this method.

8—Lithography

Lithography is the art of drawing on a specially prepared stone, which is capable of producing impressions on paper called lithographs. Its earliest use was in 1796. Transfer paper was developed which allowed the drawing to be made in the usual manner and then transferred to the stone. Chromolithography advanced and color work became general—as many as fifteen different stones were employed and some wonderful and highly artistic results obtained. The best Currier and Ives prints were lithographs.

T. C.

May 31st, 1934.

CATALOGUE OF PRINTS

Beginning at Main Entrance to the Reading Room

- 1—Theodore Roosevelt.
Etched by Bernhardt Wall, 1915.
Signed artist's proof.
Etching.
- 2—An Anxious Moment.
Aquatinted by Harrington Bird, 1892.
Published by McQueen, London and New York, 1893.
Coaching scene.
Aquatint colored.
- 2-A—Man-o-War.
By Fair Play—Mahubah.
Painted by J. Martin, 1920.
Photogravure in colors.
- 3—The Grand Entrance to Hyde Park.
Painted by James Pollard.
Engraved by R. & C. Rosenberg.
Published, London, May 1, 1844, by Fores.
Coaching scene.
- 4—Gray's Elegy
In A Country Churchyard.
F. F. Palmer del.
Lithograph by Currier & Ives.
New York, Published by Currier & Ives, 1864.
Lithograph in colors.
Aquatint in colors.
- 5—L'Avenue Du Bois De Boulogne
Peint par E. Grandjean, 1877.
Photogravure Goupil & Co.
Published by M. Knoedler, Paris and New York.
Photogravure in colors.
- 6—Mr. Phillip's Dog Friend.
Who Rescued Him From The Sea in Portsmouth
Harbour.
Painted by George Morland.
Engraved by William Ward.
Published October 4th, 1789.
Mezzotint.
- 7—New Berne, N. C.
Voltaire Combe del.
Lithograph by Major & Knapp, N. Y., 1864.
Lithograph in tints.
- 8—Alice.
Etched by V. Winthrop Newman.
Signed artist's proof.
Drypoint etching.

- 9—A Fat Teeswater Ox.
 Called The Ox of Houghton Le Spring.
 Bred and Fatted by John Nesham Esq.
 Published May 31, 1813, by G. Garrard, Old Bond
 Street, London.
Colored line engraving.
- 10—A Beautiful Yorkshire Cow.
 Bred and Fatted by F. F. Holjambe Esq.
 London, Published March 4th, 1813, by G. Garrard,
 4, Queens Building, Brompton.
Colored line engraving.
- 11—Double Duke.
 English Thoroughbred Stallion.
 Imported Dec. 1884, by F. G. Babcock, Hornells-
 ville, N. Y.
 Drawn by A. J. Schultz, 1885.
 Lithographed by Meyer, Merckel & Ottman, N. Y.
Lithograph in colors.
- 12—A Devonshire Bull.
 Published by G. Garrard, London, July 18th, 1799.
Colored line engraving and aquatint.
- 13—A Fat Holderness Ox.
 Called The Wonderful Ox.
 Bred and fatted by Mr. Collins near Darlington, in
 the Bishopric of Durham.
 Published April 20th, 1802, by George Garrard,
 Agricultural Museum, 28, George St., Hanover
 Square, London.
Colored line engraving.
- 14—Suffer Little Children.
 Drawn by Hanelay.
 Engraved by Leighton Brothers.
Wood engraving colored.
- 15—A Chance For Both Barrels.
 Painted by A. F. Tait.
 Lithographed by Currier & Ives.
 Published by Currier & Ives, New York, 1857.
Lithograph in colors.
- 16—Monitor and Merrimac.
 Terrific Engagement Between "Monitor" 2 Guns And
 "Merrimac" 10 Guns. In Hampton Roads, March
 9th, 1862.
 F. F. Palmer del. Lithographed by Currier & Ives,
 1862.
 Published, New York, 1862.
Lithograph in colors.
- 17—Atheist.
 Drawn by Hanelay.
 Engraved by Leighton Brothers.
Wood engraving colored.
- 18—Robert E. Lee.
 Engraved by Girodet.
 Printed by Goupil, Paris.
 Published by M. Knoedler, N. Y.
Line engraving and mezzotint.

- 19—Surrender of General Lee.
At Appomattox C. H., April 9th, 1865.
Lithographed by Currier & Ives, 1873.
Published, New York, 1873. *Lithograph.*
- 20—Luther Carried Off To The Wartburg.
Lithograph by Kronheim & Co., London.
Lithograph in colors.
- 21—Gen. "Stonewall" Jackson.
Lt. Gen. Thomas J. Jackson and his Family.
Engraved by William Sartain, 1866. *Mezzotint.*
- 22—The Good Samaritan.
Drawn by Hanelay.
Engraved by Leighton Brothers. *Wood engraving colored.*
- 23—George Washington.
Receiving a Salute on the field of Trenton.
Painted by J. Faed.
Engraved by William Holl. *Line engraving colored.*
- 24—Halt In The Woods.
Painted by A. F. Tait.
Engraved by Cottin.
New York, Published by Goupil, 1856. *Line engraving colored.*
- 25—Back-Hander.
Drawn by Cuthbert Bradley.
Pl. 11 in Polo Incidents.
London, Published by Fores, 1901. *Photogravure in colors.*
- 26—A Tussle For The Ball.
Invester Lloyd del.
London, Published by Fores, 1912.
Polo scene. *Photogravure.*
- 27—The Roadster's Album.
Pictorial title-page to The Roadster's Album.
London, Published by Fores, Jan. 2, 1845. *Aquatint in colors.*
- 28—L'Arc de Triomphe,
from de la Grande Armee, Paris.
Aquatinted by B. A. Puobe, 1908. *Aquatint in colors.*
- 29—Home From The Brook.
The Luck Fisherman.
Lithograph by Currier & Ives.
New York, Published by Currier & Ives, 1867. *Lithograph in colors.*
- 30—The Fruits of Intemperance.
Lithograph by Currier & Ives.
New York, Published by Currier & Ives, 1870. *Lithograph in colors.*

- 31—Saracelles.
Etched by F. Braquemond.
Printed by Delattre, Paris. *Etching.*
- 32—Daniel Webster.
Etched by F. S. King, 1894.
Artist's signed proof. *Etching.*
- 33—Charleston, S. C.
Designed by W. Brotherhead, 1876.
Lithographed by H. J. Toudy & Co. *Lithograph in colors.*
- 34—City of Wilmington, N. C.
Designed by W. Brotherhead.
Lithographed by H. J. Toudy & Co., 1876. *Lithograph in colors.*
- 35—A Map of North Carolina.
From the best Authorities.
Harrison sc.
Published July 24, 1794, by J. Stockdale, Picadilly. *Line engraving.*
- 36—Charles The First.
Painted by Van Dyke.
Engraved by Josiah Boydell.
London, Published, March 2, 1778. *Mezzotint.*
- 37—Charleston, S. C.
An East Prospect of Charles Town,
The Metropolis of The Province of South Carolina.
Engraved for The London Magazine, 1761. *Line engraving colored.*
- 38—Erasmus.
Painted by Holbein.
Engraved by W. G. Blackall, 1918. *Mezzotint printed in colors.*
- 39—A New Description of Carolina.
Francis Lamb sculp.
Sold by Thomas Bassett in Fleet St. and Richard
Chiswell in St. Pauls Churchyard.
London, Pub. by John Speed, 1676. *Line engraving.*
- 40—Charleston, S. C.
L'Arrive Au Port De Charles Town.
Dans L'Amerique.
Gravee d'apres le Tableau de Vernet. *Line engraving.*
- 41—The First Meeting, Jerome Park, N. Y.
"Coming In."
Lithographed by H. Schile, 1873.
Printed by George Schlegel.
Published, New York, 1873. *Lithograph in colors.*
- 42—American Hunting Scenes.
Wild Duck Shooting.
Lithographed, printed and published by Thomas Kelly. *Lithograph in colors.*

- 43—Chase After A Wolf.
 La Chasse Au Loup.
 Samuel Howitt del.
 H. Merke sculp.
 London, Published by Edward Orme, Sept. 1, 1806.
Aquatint colored.
- 44—Killing Game In Boats.
 Chasse Au Gibier En Bateaux.
 Samuel Howitt del.
 H. Merke sculp.
 London, Published by Edward Orme, Sept. 1, 1806.
Aquatint colored.
- 45—Fabbricazione d'Idaco.
 Bennardoni inc.
 From "Ferrario, Le Costume ancien et moderne"
 Mila, 1827. Vol. 11 Pl. 51.
Etching in colors.
- 46—The General.
 Famous Civil War Engine of The Western & Atlantic
 R. R.
 1862.
Lithograph colored.
- 47—The Straw Yard.
 Morning.
 Painted by W. J. Shayer.
 Engraved by J. Mackrell.
 London, Published by Wm. Spooner, Aug. 30, 1847.
Aquatint in colors.
- 48—The Chickahominy.
 Drawn by W. L. Shepherd.
 Engraved by W. Wellstood.
 Published, New York, 1872.
Line engraving colored.
- 49—American Flamingo.
 Phoenicopterus Ruber, Lunn. Old Male.
 Drawn from nature by J. J. Audubon.
 Chromolith^y by J. Bien, New York, 1860.
Lithograph in colors.
- 50—Native Californians Lassoing a Bear.
 Drawn by F. O. C. Darley.
 Engraved by Francis Holl.
 Published, New York, 1873.
Line engraving colored.
- 51—Emigrants Crossing The Plains.
 F. O. C. Darley fecit.
 Engraved by H. B. Hall, Jr.
 Published, New York, 1869.
Line engraving colored.
- 52—The America.
 Winning The Match At Cowes For The Club Cup.
 From the original sketch taken on the spot by
 Oswald W. Brierly.
Aquatint colored.

- 53—The Straw Yard.
Evening.
Painted by W. J. Shayer.
Engraved by J. Mackrell.
London, Published by Wm. Spooner, Aug. 30, 1847.
Aquatint in colors.
- 54—The Susquehannah.
At Hunter's Gap.
Drawn by G. Perkins.
Engraved by R. Hinshelwood.
Published, New York, 1873.
Line engraving colored.
- 55—Charleston, S. C.
Painted by J. W. Hill.
Engraved by Wellstood & Peters.
From "The Ladies Repository"
Pub. by Smith Bros. & Co.
Line engraving.
- 56—Westminster Pit.
Designed by an Amateur.
London, Published by S. Knights, 1821.
Cockfighting scene.
Lithograph in colors.
- 57—The Government House, N. Y.
Erected 1790 for President Washington.
Drawn by W. J. Condit.
Lithographed by H. R. Robinson, 1847.
Lithograph in colors.
- 58—Vigilant and Valkyrie
In a Thrash To Windward.
In their International race for The America's Cup.
Oct. 7th, 9th, and 13th, 1893.
Lithographed by Currier & Ives, 1893.
Lithograph in colors.
- 59—Enoch Arden.
Lithographed by Currier & Ives.
New York, Published by Currier & Ives, 1869.
Lithograph in colors.
- 60—Sir John Percivale.
Baronet of Burton in the County of Cork.
G. Kneller, pinxt, 1704.
Published by J. Smith, 1704.
Mezzotint colored.
- 61—Fly Fishing.
Painted by R. Pollard.
Aquatint colored.
- 62—Wild Ducks.
Etched by F. Maissen.
Signed artists proof. No. 38 of 300 printed.
Etching in colors.
- 63—Reims—La Cathedrale en 1912.
Aquatinted by Paul Mansard.
Signed artist's proof.
Aquatint in colors.

- 64—Sir Isaac Newton.
Painted by G. Kneller.
Engraved by J. Houbraken.
London, Published, 1747.
Line engraving.
- 65—Sir Samuel Garth, M.D.
Painted by G. Kneller.
Engraved by J. Houbraken, 1748.
Published London, 1748.
Line engraving.
- 66—Thomas Sydenham, M.D.
Painted by Sir Peter Lely.
Engraved by J. Houbraken, 1746.
London, Published by J. & P. Knapton, 1747.
Line engraving.
- 67—Thomas Willis, M.D.
George Vertue sculp. 1742.
London, Published by J. & P. Knapton, 1742.
Line engraving.
- 68—Hunting The Buffalo.
Drawn by F. O. C. Darley.
Engraved by W. W. Rice.
Published, New York, 1873.
Line engraving.
- 69—Prairie Wolves.
From nature and on stone by T. Doughty.
Childs & Inman Press.
From "The Cabinet of Natural History and American Rural Sports" Philadelphia, 1830.
Lithograph in colors.
- 70—Argali.
Drawn on stone by T. Doughty. Childs & Inman Press.
From "The Cabinet of Natural History and American Rural Sports" Philadelphia, 1830.
Lithograph in colors.
- 71—Battle Of The Nile, 1798.
The Enemies Striking Their Flags.
T. Burford del.
Mezzotint in colors.
- 72—View of Lake George, New York.
F. Palmer del.
Lithographed by Currier & Ives.
Lithograph in colors.
- 73—Maryland Yellow Throat—American Red Start.
From nature and on stone by M. E. D. Browne.
From "The Cabinet of Natural History and American Rural Sports" Philadelphia, 1830.
Lithograph in colors.
- 74—Meadow Lark—Snow Bird.
From nature and on stone by T. Doughty.
Childs & Inman Press.
From "The Cabinet of Natural History and American Rural Sports" Philadelphia, 1830.
Lithograph in colors.

- 75—Virginia Item et Floridae.
 Americae Provinciarum, nova Descriptio.
 From "Mercator Atlas."
 H. Hondiji, Amsterdam, 1630.
Line engraving colored.
- 76—Mouth of the Pasquotank River.
 Albemarle Sound, N. C.
 Drawn by F. B. Shell.
 Engraved by C. H. Smith.
Line engraving.
- 77—Los Angeles.
 Vue de Los Angeles.
 Dero y sc.
Photogravure in colors.
- 78—Vue de New York.
 Arrivee du Transatlantique.
 Garneray del et sc.
Photogravure in colors.
- 79—Vue de New York et Brooklyn.
 Williams del.
Photogravure in colors.
- 80—Vue de Baltimore, Maryland.
 L. Barneray del et sculp.
Photogravure in colors.
- 81—Vue de Boston, Massachusetts.
 L. Garneray del et sculp.
Photogravure in colors.
- 82—Vue de San Francisco.
 L. LeBreton sc.
Photogravure in colors.
- 83—Vue de Nouvelle Orleans.
 Garneray del et sc.
Photogravure in colors.
- 84—Sacramento, California.
 L. LeBreton sc.
Photogravure in colors.
- 85—Vue de New York.
 Garneray del et sc.
Photogravure in colors.
- 86—Vue de Philadelphie.
 Garneray del et sc.
Photogravure in colors.
- 87—The Smoky Mountains.
 Painted by Homer Martin.
 Engraved by R. Hinshelwood.
 Published, New York, 1873.
Line engraving colored.
- 88—Le Chateau de Vincennes du cote Parc.
 Prospectus Regii Castellii Vicennarum a septo.
 Published 18th Century.
Line engraving colored.
- 89—Scientific Shaving On The Dark Town Plan.
 Drawn by J. Cameron.
 Lithographed by Currier & Ives.
Lithograph in colors.

- 90-91-92-93—Liverpool Grand Steeple Chase, 1839.
 Drawn and Engraved by Charles Hunt.
 London, Published June 1, 1839, by I. W. Laird.
 Plate I—Stone Wall—First Round.
 Plate II—Brook 2nd—Second Round.
 Plate III—Brook 3rd—Second Round.
 Plate IV—Coming In. Set of four.
Aquatints colored.
- 94—A View of The Royal Exchange, London.
 Vue de la Bousse Royal a Londres.
 Published, London, 1761. *Line engraving in colors.*
- 95—Mr. Tattersall.
 Founder of Tattersall, London, 1766.
 Lithographed by Vincent Brooks, Day & Son.
Lithograph in colors.
- 96—Golden Gate, San Francisco.
 Drawn by James D. Smillie.
 Engraved by E. P. Brandard.
 Published, New York, 1873. *Line engraving colored.*
- 97—City of Cincinnati.
 Drawn by A. C. Warren.
 Engraved by W. Wellstood.
 Published, New York, 1872. *Line engraving colored.*
- 98—Cumberland Gap.
 Harry Fenn del.
 Published, New York, 1872. *Line engraving colored.*
- 99—Mount Vernon.
 The Seat of the late President Washington.
 Engraved by M. Merigot.
 Published, London, 1807. *Aquatint in colors.*
- 100—Mount Washington Road—White Mountains.
 Drawn by H. Fenn.
 Engraved by S. V. Hunt.
 Published, New York, 1872. *Line engraving colored.*
- 101—Washington, D. C.
 Lithographed by Bufford & Sons, Boston.
Lithograph in colors.
- 102—Delaware Water Gap.
 Drawn by G. Perkins.
 Engraved by R. Hinshelwood.
 Published, New York, 1872. *Line engraving colored.*
- 103—City of Detroit.
 Drawn by A. C. Warren.
 Engraved by R. Hinshelwood.
 Published, New York, 1872. *Line engraving colored.*

- 104—City of St. Louis.
 Drawn by A. C. Warren.
 Published, New York, 1872.
Line engraving colored.
- 105—Pit Ticket.
 W. Hogarth inv.
 Scene in a London Cock Pit.
Line engraving.
- 106—London Sportsmen Marking Game.
 Printed and Published by W. Davison, Alnwick.
 Hunting caricature.
Line engraving.
- 107—Fairlop Fair.
 Pub. by T. Tegg, July 7, 1815, Cheapside, London.
Etching in colors.
- 108—A Cognocenti Contemplating Beauties of Ye Antique.
 J. Gillray des. Feb. 1801.
 A caricature of the Duke of Hamilton. Framed portraits of Lady Hamilton and Lord Horatio Nelson, are shown hanging on the wall.
Etching in colors.
- 109—Tales of Wonder.
 J. Gillray invt.
 "This attempt to describe the effects of the sublime and wonderful is dedicated to M. G. Lewis Esq., M. P."
Etching in colors.
- 110—Natural Bridge, Virginia.
 Drawn by W. Goodacre.
 Engraved by T. S. Woodcock.
 Boston, Published by S. Walker.
Line engraving.
- 111—Society For The Encouragement of Arts, Adelphi.
 Pugin & Rowlandson del.
 Engraved by J. Bluck.
 London, Published by R. Ackerman, July 1, 1809.
Aquatint in colors.
- 112—The Morning Of Life.
 Lithograph by Currier & Ives.
 New York, Published by Currier & Ives, 1874.
Lithograph in colors.
- 113—Snipe.
 Drawn and etched by Roland Clark.
 Signed artist's proof.
Etching.
- 114—Indiæ Orientalis.
 17th Century map.
Line engraving colored.
- 115—Poli Artici.
 et circumiacentium, terrarum descriptio novissima.
 Sumptibus Henrici Hondy, 1638.
 An early map of the Polar Regions.
Line engraving colored.

- 116—Setters.
H. Alken del. J. Clark sculp.
Published by T. McLean, London, Jan. 1, 1820.
Colored Aquatint.
- 117—Spearing The Otter.
H. Alken del.
J. Clark sculp.
London, T. McLean, Jan. 1, 1820.
Colored Aquatint.
- 118—Spaniels.
H. Alken del. J. Clark sculp.
Published by T. McLean, Jan. 1, 1820.
Colored Aquatint.
- 119-120-121—Fox Hunting. Set of three.
Drawn by F. C. Turner.
Engraved by C. Hunt.
Set of three lacking titles.
Colored Aquatint.
- 122—Solitary Sandpiper.
Totanus Chloropygius, Viell. 1. Male. 2. Female.
Drawn from nature by J. J. Audubon.
Engraved, printed & coloured by R. Havell, 1835.
- 123—Chances Of The Steeple Chase.
Mr. Powell and Saladin At Aylesbury.
Painted by J. Pollard.
Engraved by C. Rosenberg.
London, Published by Lewis and Johnson, 1826.
Colored Aquatint.
- 124—The Celebrated Trotting Horse "Trustee"
As he appeared in his 20th mile in his great match
against time in trotting in harness, 20 miles in
one hour. Over the Union Course.
Lithographed by N. Currier, 1848.
From life by Samuel Jones. On stone by John
Cameron.
Lithographed by N. Currier, 1848.
Lithograph in colors.
- 125—Chances Of The Steeple Chase.
Mr. Martin and Paulina at Liverpool.
Painted by J. Pollard.
Engraved by C. Rosenberg.
London, Published by Lewis and Johnson, 1826.
Aquatint colored.
- 126—Ajax—Sired by Flying Fox by Amie.
Trained by R. Denman. Ridden by G. Stern.
Drawn by Emil Adam, 1904.
Published by Adolphe Legoupy, Paris.
Photogravure in colors.

127—Celebrated Winning Horses and Jockeys Of The American Turf.

Painted by Charles Zelinsky.

Lithographed by Currier & Ives, 1891.

Lithograph in colors.

128—Buff Breasted Sandpiper.

Tringa Rufescens, Viell. 1. Male. 2. Female.

Drawn from nature by J. J. Audubon.

Engraved, printed & coloured by R. Havell, 1835.