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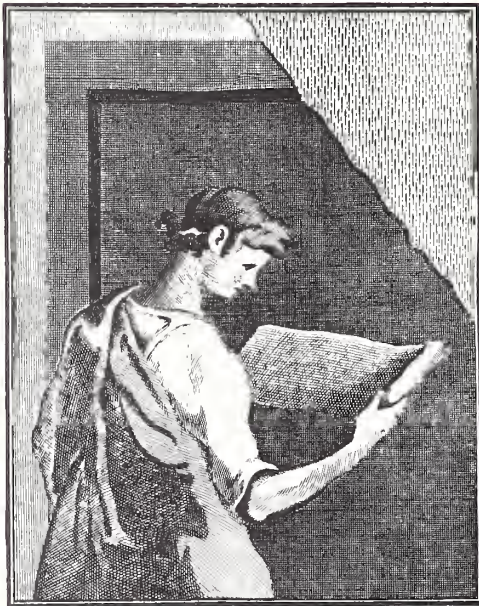
Francesco Bartolozzi

VOL. II.

*Bartolozzi
And his Works*

Vol. I.

4 vols



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A ST. JAMES'S BEAUTY.

Published 8th Sept. 1783. by E. M. Dineen, N^o. 37. Strand.

Bartolozzi
And his Works

VOL. I-A.

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The Printsellers' Association.

CHAPTER XXV.

The Printsellers' Association.

SEVERAL times in the course of the present work has mention been made of the trade tricks of print publishers and printsellers. The most common of these frauds is the simplest—a multiplication of proofs after the promised number has been taken. To such an unconscionable extent is the printing of so-called proof impressions sometimes carried, that plates have been known to become worn out and to require retouching—termed mending or repairing—before the requisite quantity could be supplied, and before the production of the prints had been even begun.



The practice of printing extra “proofs” is, though largely developed of late, by no means confined exclusively to modern engravers. Raimbach laments an error of judgment on his own part in having had printed five hundred proof copies of the engraving of Wilkie’s “Blindman’s Buff,” and naïvely remarks, “That quantity, great as it is, does not reach half the amount that has been taken of impressions under that denomination from various plates published by the printsellers.”

The injury to the purchaser no longer consists, as it did formerly, in his having to accept, at the price of a proof, a late copy from which the sharp crispness of the earliest impressions has departed, for the modern processes of steel engraving and steel facing allow of a very large number of clear and sharp impressions without visible signs of wear in the plate. The real loss of the buyer is rather commercial than artistic. When a limited number of proofs of a celebrated engraving are advertised at a fancifully large and altogether arbitrary price, the buyer naturally hopes that in course of time his purchase will become more valuable, or if he ever wishes to realize, that he will be able at least to get his money back again. What, however, is the fact? The so-called “proof” impressions of many well-known plates are so numerous that the market is flooded with them, and when they appear in print sales, as they frequently do, a tithe only of the original price can be obtained, or perhaps even only a shilling for every pound invested. Art-patrons have found this out for themselves, and many in disgust have abandoned their

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hobby, or else confine their purchases to prints bearing the mark of the Printsellers' Association.

The primary object of this Society, which was incorporated in 1847, was to prevent fraud and to give a guarantee of real value to engravings which passed through its hands, by means of an official stamp indicating that only the number of impressions promised on publication had been worked off. Fresh rules were adopted on the 29th September, 1874, from which it appears that the Association—which is conducted by a president, vice-president, treasurer, auditor, and secretary—consists of publishers of prints, printsellers, artists, engravers, printers of steel and copper plates, and others connected with the print trade. Any eligible person desiring to join it is elected by ballot. No engraving, the artist's proofs of which are issued at a less price than one guinea and a half, is stamped or in any way recognised by the Association. The artist's proofs are stamped at the left hand, and all other classes of proofs at the right hand corner. The larger stamp shown in

the cut  is used for the more important works as regards size, and the smaller  for engravings and etchings, the engraved work of which does not exceed twelve inches in measurement either way.

The letters of the alphabet on the stamps, which are movable, are changed at each impression, according to a recognised sequence; and the changes that can be rung without any two combinations being alike amount, it is stated, to twenty-six thousand.

The rules governing the Association—forty in all—are extremely stringent, and a member breaking one of them in any particular is liable to immediate expulsion. One of the most important and protective is that the Association declines to have anything to do with a plate that has been previously issued unstamped, for the obvious reason that it could have no positive knowledge of the number issued. A publisher wishing to have his prints stamped by the Association, fills up a declaration form, which is not allowed to be altered in any way after being once in the Secretary's hands. If it be advertised that after a certain fixed number of impressions a plate is to be destroyed, the publisher is, within a certain period, compelled to deposit with the Secretary of the Printsellers' Association a principal piece of important size of such plate. Even the printing of the trial proofs that are struck off for examination during the progress of the plate is hedged in with restrictions; for when the engraver begins his plate, Rule 32 specifies that the words, "in progress for proprietor," together with the name and address of such proprietor of copyright, shall be etched in the middle of the bottom margin in letters not less than one-eighth of an inch in height, and shall remain until the engraving is finished. Such proofs are further to be confined to the number strictly requisite for testing the plate, are all to be delivered to the publisher on completion, and are declared not to be marketable property. Members of the Association are not allowed to employ any printer who has not also been duly elected a member of the Association, such plate printer being compelled to hang up in a prominent position in his office or workshop a framed copy of the rules supplied by the Association and duly subscribed by him. It will be gathered that the Printsellers' Association plays an honourable and important part in connexion with the legitimate

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publication of prints. It is to be regretted that there are certain well-known publishers of high standing, and etchers whose works command a big price, who refuse to be governed by the rules of the Association, or to consent to their productions being stamped with its mark.

It must not for a moment be inferred that the stamp of the Printers' Association forms any sort of guarantee, like the hall-mark on plate for instance, as to the quality of the engraving itself; it is simply an assurance that the print is one of a fixed number of impressions.

It will be inferred that the primary object of the Printers' Association is the maintenance of public confidence in the print trade. The Association has done good work, but from the very nature of the trade it controls, its regulations, although stringent, are not stringent enough. It has no penal power; and in some cases its preventive effectiveness is not perfect. The publisher of an engraved plate has to fill up a paper (form A) entitled *Publisher's notice to the Printers' Association*, on which amongst other things he has to declare the number of artist's proofs, proofs before letters and lettered proofs, which he binds himself not to exceed in printing, together with the published price of each description. The blot in this system is that the publisher is allowed to declare any number of impressions he chooses, a privilege which is occasionally most flagrantly abused. In several well known instances the gross value of the declared proofs, irrespective of prints, have reached sums ranging between twenty and forty thousand pounds. The word "proof," as applied to the enormous number of impressions here indicated, is absolutely without meaning, for that word is understood to mean an early impression, and it is easy to understand that the stamp of the Printers' Association is no protection whatever in this direction. There is no question that the absolute license given to publishers in the number of impressions they may declare ought to be not only curtailed, but absolutely controlled. Of course this exaggeration of the numbers of "proofs" is not exactly a fraud, inasmuch as the purchaser or subscriber may inform himself of the real value of what he is buying by asking to see a copy of the declaration; but as a matter of fact he seldom does so, and is thus indirectly cheated by the misleading designation of proofs. On the other hand, some prints are occasionally issued, as witness Frith's "Railway Station,"* published by Messrs. Henry Graves & Co., the cost of which is so enormous

* A sum of twenty thousand pounds was sunk in the production of this print, which was specially engraved with a view to stand an extra number of proof impressions without showing signs of undue wear.

that their publication would never pay at all unless a large number of proofs were printed and disposed of; but this by no means applies to all plates, the number of impressions from some of which appears to be regulated by the greed of the print publisher and the gullibility of the public.

Some of the second-rate print publishers are in the habit of marking prints with a stamp which, although worded differently from that used by the Association, is obviously from its size and general appearance intended to deceive the public, many of whom, although they may have seen or heard of the genuine stamp, do not know exactly what it is like.

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The rules of the Printsellers' Association are, it has been stated, very stringent, but, as it has been often proved, not unnecessarily so. There is one well authenticated instance of an eminent engraver, who, in collusion with his plate printer, caused some extra impressions from one of his own plates to be struck off, which he sent to a print sale to be disposed of. The purchaser finding on after examination the mark of the Association absent, and knowing that the engravings ought to have passed through its hands, instructed his solicitor to proceed against the engraver for the amount paid at the sale, which, to save exposure, was at once promptly refunded together with expenses.

Every copper or steel plate has a certain blank margin, the impression from which upon the paper outside the print is termed the plate-mark. The writer would suggest that the exact dimensions of the plate should be engraved and appear on the proofs, and that when the proofs had all been taken, the margin of the copperplate should be reduced; say one inch, more or less, according to size, all round. The descriptive lettering might then be added and the ordinary prints taken, the dimensions of the plate when in proof state being left as a guide to the purchaser. If this plan were adopted, the system of printing false proofs* and extra impressions would necessarily be completely put a stop to; but

* *Vide* Chapter XXXII., "Deceptions with Prints."

whether the Association will adopt it, and if they adopted it, whether the print publishers would back them up, are questions which need not here be discussed.

CHAPTER

Print Sales.

CHAPTER XXVI.

Print Sales.

D^{UE} notice by advertisement in the newspapers is given of print sales held in London ; the principal auction rooms, which are described in another chapter, being those of Messrs. Christie, Manson & Woods ; Sotheby, Wilkinson & Hodge ; and Puttick & Simpson. Print sales begin at one, and are usually over about four o'clock. A list of collectors and probable buyers is kept by the auctioneers, to whom catalogues are forwarded by post a day or two before each sale ; they are also invariably forwarded on a written application, accompanied by a stamp for postage.* Prints

* Sale catalogues are usually very carefully compiled and accurately printed, although minor blunders are not uncommon ; the mistake, however, of turning "Coins and Curiosities" into "Cans and Canisters," which appeared in a catalogue printed in a northern town, could hardly occur in London.

are "on view" two days before they are brought to the hammer, and if a purchase be contemplated, it is highly advisable, after a perusal of the catalogue at home, to take advantage of the opportunity thus afforded for a careful examination. The prints will be found in large portfolios arranged side by side on long tables in the sale-room.

Unless prints are rare and valuable, and worthy of being disposed of separately, they are usually in lots of from two upwards ; the smaller the number in each lot the better as a rule the class of prints. It is no unusual thing to find in one sale lots containing varying numbers, from six up to sixty or more ; and when a lot gets into high numbers, it will generally be found to come within the collector's laconic but slaughtering description—"rubbish."

The intending purchaser will find the lots numerically arranged in batches. If, for instance, lot No. 76 be the first which he wishes to examine, he will look along the benches on which the portfolios are placed, until he comes to one bearing the figures, say, 60-94, and on opening he will find the lots arranged consecutively, beginning at No. 60, each being enclosed for protection in a large sheet of cartridge paper of uniform size. The tyro is apt on a first examination to mix the lots, which can easily be avoided by carefully turning over the first, No. 60, to his left, placing 61 on the top of that, the others

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following in the same order. To save time several lots may be turned over together, until No. 76, is reached ; which can then be examined, and the price fixed upon and noted against the lot number in the catalogue. In buying at a sale, the collector may attend personally, or by representative ; or he may send his catalogue, each lot required being marked with the outside price he is willing to give, to the auctioneer, who will bid for him without charging commission. The novice is warned to guard against excitement in the sale-room ; for when bids are flying about, he will be very apt to be drawn into giving a price, which in his cooler moments he may have reason to repent. Print collectors in their early days are often thus led away, and there is nothing for them but to buy their experience ; but it is astonishing how soon the lessons are taken to heart. There are collectors constantly frequenting sale-rooms whose pulse never varies a beat a minute : they have their price, and if things are going cheap they buy ; they will bid up to a certain predetermined figure, but nothing will induce them to offer a shilling beyond. Nor is it advisable to start the bidding—let that be left to other people. It is best to begin when bids are lagging, and if the price previously fixed upon be reached, there ought to be no temptation or occasion to bid at all. Auctioneers have sharp eyes, and a nod is caught at once ; if the bid is made verbally, the practice is to advance by a shilling or so at a time when under a sovereign, and so on in proportion, no advance being accepted of less than five shillings when the amount of the bid is above five pounds. In low-priced lots that go for a shilling or two, an advance of sixpence is taken.

It may happen that the attendance, both of dealers and the public, is thin at some auctions where really fine prints are on sale, on which occasions bargains may be secured ; but it may also happen that not only dealers but private buyers are largely represented, and if, as is sometimes the case, several people want the same print, and are determined to have it, absurd prices will be reached. The dealers never go beyond what they consider the value—a price which from their experience they know they will be able to obtain *plus* their usual profit, from their customers. But there may be and frequently are several private buyers with long purses in the room, who, when they get excited, and their acquisitiveness is keenly stimulated, will go on bidding one against the other until the most fearless becomes the possessor of a coveted print, the duplicate of which could probably have been purchased from a dealer at half the auction price or even less.

There is at print sales the inestimable advantage of absolute freedom of purchase, *i.e.*, the absence of that touting for commissions usually practised elsewhere by the Israelitish fraternity. Whether or no dealing in prints has a humanising tendency, although there is a fair admixture of the Jewish element in the print trade, the proclivities of the race never crop out in an objectionable manner in the rooms of the principal fine-art auctioneers, who long ago sternly set their faces against professional touts, their insolent advances at sales by auction being, if not responded to, more often than not coupled with dark threats of running up the price. It appears to be an article of faith with these gentry, that they have a prescriptive right to purchase cheaply, and not allow the public to do so unless smart money be paid in the shape of commissions ; and into such an intolerable nuisance has the system developed, that would-be private buyers, who object to the morally foul atmosphere pervading sales by auction,—more especially those held at private houses,—must perforce

Print Sales.

stay away, and hence the constant sacrifice of a houseful of furniture at half or a quarter of its market value. The iniquitous system is unfortunately in full force at certain second and third-rate London auction rooms, where prints and curiosities are sometimes sold; and, if a purchase be contemplated, it will be found absolutely necessary to employ a broker, with the chance, should he be a scamp, of having the price run up to the full limit, in order that he may pocket a shilling or two extra in the shape of commission. If the sale be held without reserve,—say by order of executors in order to realize at once,—and the public is sparsely represented, then the vampires, who understand each other thoroughly, have it all their own way. They have two systems: one, and the simplest, is that of not bidding against each other, in order that the lots may be knocked down in fair proportion to A, B, and C, in rotation, at ridiculously low prices, sometimes for shillings that ought to be pounds. Let an outsider, tempted by the cheapness of the lots, try to secure a bargain, and observe what happens:—he is jeered and abused, and unless he be too dense and thick-headed to take the hint and subside into silence, the price of the article is run up to its full value or beyond, and then, amidst the derision of the company, he is allowed to have it. If, however, he suddenly drop the bidding when the article has already been run up beyond its value, but not quite high enough to please the vampires, and one of the fraternity, unaware of his intention to stop, makes another bid and the hammer falls, then there is a bullying demonstration, and the most barefaced and lying assertions are freely made on all sides that the last bid was made by the victim, who, if he has not by this time had his eyes opened, will be saddled with the bargain. Should he, however, remain firm, and the auctioneer feel quite certain as to who really made the last bid, the blackguard is declared the purchaser, the loss on the transaction being afterwards made up in due proportion by his brother blood-suckers. The confusion will sometimes be so great that the auctioneer will be unable to positively identify the last bidder, or it may be—there are auctioneers and auctioneers—that it hardly serves his purpose to do so, and then the lot is again put up for competition. The outsider will probably have had enough of it, and the lot will be knocked down to a broker for a mere song. The other system, “knocking out,” is perhaps a trifle more iniquitous, as it is more elaborate. By previous agreement one or two buyers are selected, and as there is no real competition in the bidding, everything is knocked down for next to nothing. Should there be any public competition, the bidding is treated in precisely the same manner as before explained. After the sale, those in the “knock-out” repair to a convenient spot, as the parlour of a public-house, and hold another sale amongst themselves,—this time a real one,—and at the finish the difference in the prices is divided in equal proportions. Many men gain their living in this manner, and it is by no means unusual for large sums, sometimes in three figures—instances are on record of four,—to be divided as the extra plunder of a single sale. There are of course occasionally “rigs” at print as at other sales, when the principal dealers and the outside public are either practically unrepresented—which rarely happens,—or when the true value of the prints offered is generally unknown. It is hardly necessary to say that really respectable print dealers entirely hold aloof from shady transactions of this nature; and as they are present at all important sales, opportunities for petty conspiracies occur but seldom.

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CHAPTER XXVII.

Art Auction Rooms.

AMONG the principal London fine-art auction rooms, where collections of old prints are disposed of during the season, are those of Messrs. Christie, Manson & Woods, King Street, St. James's; Messrs. Sotheby, Wilkinson & Hodge, Wellington Street, Strand; Messrs. Puttick & Simpson, Leicester Square; Messrs. Phillips & Son, of New Bond Street; and Messrs. Foster, Pall Mall. These are all well known and old established rooms, and for our purpose may stand in the order given. The collector looks to these sources for a steady supply, sales of prints being held at frequent intervals throughout the season. Messrs. Puttick & Simpson, while at times having valuable collections of prints passing through their hands, often hold sales consisting of the stock of retired or defunct dealers, the refuse and duplicates of collectors, and odd miscellaneous lots which appear to gravitate naturally toward their rooms for disposal. The prints at these sales are very "mixed"; good, bad, and indifferent examples, speculative lots, and parcels of what wealthy collectors would term "rubbish," being offered in one day. They are, however, to the beginner all the more worthy of careful attention, prizes being frequently drawn in the lottery of such a mixture. But the print sales held by Messrs. Sotheby, Wilkinson & Hodge, are looked to by collectors as the great source for the increase of their treasures, and by far the largest proportion of fine collections brought to the hammer pass through the hands of this firm. Print sales at Christie's well-known rooms are not so frequent as at Sotheby's, but, when they do occur, usually embrace fine and costly examples, both modern and ancient. The other firms mentioned are more eminent in other directions, print sales at their rooms being rather the exception than the rule.

MESSRS. CHRISTIE, MANSON & WOODS.—The celebrated fine-art auction rooms of Messrs. Christie, Manson & Woods were established in 1767, by Mr. James Christie,* in

* The writer may be excused for mentioning here an incident in connection with a celebrated collection of pictures, valued by Mr. Christie, which before finding a permanent resting-place was submerged in Russian waters by the sinking

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of the vessels employed in transportation, but afterwards fished up comparatively little injured. In a rare book,^a purchased by Mr. Harvey at the sale of the library of Mr. Bull, of Ongar, the friend of Walpole, the following MS. note appears in the handwriting of Mr. Bull: "This noble collection of pictures was sold to the Empress of Russia in the year 1779, for the sum of £40,555, being the value set upon them by West and Cipriani. Most of the family portraits were reserved. N.B.—The pictures were valued separately, and may be seen in the following catalogue of the Houghton collection. Mr. Horace Walpole told me the whole cost his father something short of £40,000, including the pictures that were at the Treasury; but it should be remembered that several were presented to Sir Robert Walpole, and which (*sic*) are specified in the catalogue."

[COPY.]

This is to certify that this collection was valued at forty thousand and five hundred pounds by Mr. James Christie, of Pall Mall, and that said collection was purchased by Her Imperial Majesty of Russia at said valuation.

£40,500.

A. M. POUSSCHKIN.

^a *Ædes Walpolianæ*: or, a Description of the Collection of Pictures at Houghton Hall, in Norfolk, the seat of the Right Hon. Sir Robert Walpole, Earl of Orford. The Third Edition.

"Artists and Plans relieved my solemn Hours,
I founded Palaces and planted Bow'rs."—PRIOR'S *Solomon*.

London: Printed in the year MDCCCLXVII.

Pall Mall, next door to Gainsborough's house, and close to the War Office. Mr. James Christie died in 1802, and was succeeded by his son James, an author and scholar of no mean attainments, on whose singularly critical judgment in connection with the fine arts, patrons learned to implicitly rely.* The removal of the firm to its present well-

* Mr. James Christie was the author of the following works: (1) *A Disquisition upon Etruscan Vases*. 1806. Fol. (2) *An Enquiry into the Antient Greek Game*, supposed to have been invented by Palamedes, etc., with reasons for believing the same to have been known in China. 1801. 4to. (3) *Dissertation on the Lanti Vase*. Outline Engravings and Descriptions of the Woburn Abbey Marbles. 1822. fol. (4) *Disquisitions upon the Painted Greek Vases*, and their probable connection with the Shows of the Eleusinian and other Mysteries. London, 1825. 4to. (5) *An Essay on that Earliest Species of Idolatry, the Worship of the Elements*. Norwich, 1814. 4to. (6) *An Enquiry into the Early History of Greek Sculpture*. London, 1833. 4to.

known position in King Street, St. James's, occurred in 1825. Mr. James Christie died in 1829, having been previously joined by Mr. Manson. Mr. George Christie succeeded his father, and his brother, Mr. Stirling Christie, was also a member of the firm for the few years he lived. Mr. William Manson died in 1852, and was succeeded by his brother, Mr. Edward Manson. In 1859, Mr. James Christie, the great-grandson of the founder, and Mr. Thomas Woods joined the firm. Mr. Edward Manson retired about five years ago, leaving in the firm the present members, Mr. James Christie and Mr. Thomas Woods, whose faces are so well known to *habitués* of the St. James's Street rooms.

The descriptive catalogues of art sales, contained in about one hundred volumes, approximately numbering in all five thousand catalogues, held at Christie, Manson & Woods' from its establishment to the present time, a complete priced set being in the offices of the firm, contain matter the importance of which it is almost impossible to over-estimate.* The art treasures of most of the principal personages—actors, artists, authors,

* The writer had intended adding to this outline a synopsis of the more important sales; but an examination of the immense mass of material convinced him that it would be better to leave the task to abler hands.

from A to Z—of the noble, the gentle, the learned, and the notable, *et hoc genus omne*, who have figured on the stage of life during a period of upwards of a century, have passed under the hammer in these rooms; and could a pen be found worthy of the task, would suggest material for a grand biographical art history. The compiler of such a work would

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find the nucleus of his material all ready arranged to his hands ; as, in addition to a complete set of catalogues, commencing in 1767, there is an alphabetically arranged index to the whole, comprised in two bulky volumes. Scenes at Christie's have frequently formed a subject for the pencil of the caricaturist, and many celebrities have been thus handed down by Gillray and other masters of the art. There is a telling caricature, entitled "The Specious Orator," of James Christie, from the versatile and humorous pencil of Robert Dighton. Mr. Christie, who is in the rostrum, is represented as a middle-aged, fresh-coloured, and comfortably stout individual, arrayed in a blue coat with enormous lapels, unimpeachable and well-starched ruffles, hair brushed back, powdered, and tied behind in a queue, spectacles pushed up on to forehead, and hammer daintily held in right hand. The expression on the face is one of courteous and smiling persuasion, and he is supposed to be saying : "Will your ladyship do me the honour to say £50,000—a mere trifle—a brilliant of the first water—an unheard-of price for such a lot, surely." *R. Dighton, 1794. Pub. by R. Dighton, March 25th, 1794.*

During the season the art treasures displayed in these rooms are a constant source of attraction and art education.

MESSRS. SOTHEBY, WILKINSON & HODGE.—The well-known firm of Sotheby, Wilkinson & Hodge dates back to 1744, when Mr. Samuel Baker was at its head, whose fine-art auction rooms were at York Street, Covent Garden. Since then the following changes of partnership and name may be noted : Messrs. Samuel Baker & George Leigh, 1775-77 ; Mr. George Leigh, 1778-80 ; Messrs. Leigh & Sotheby, 1780 to 1800 ; Messrs. Leigh, Sotheby & Son, 1800-3 ; Messrs. Leigh & S. Sotheby, 1804-16 (removed to 145, Strand) ; Mr. Sotheby, 1816 to 1830 (in 1818 Mr. Sotheby removed to the present premises, 13, Wellington Street, Strand) ; Messrs. Sotheby & Son, 1830-37 ; Mr. Sotheby, 1837 to 1843 ; Messrs. Sotheby & Wilkinson, 1843-64, when Mr. Hodge joined, and the firm of Sotheby, Wilkinson & Hodge has since remained as then constituted.

The series of catalogues of the sales held by Messrs. Sotheby, Wilkinson & Hodge, complete from 1744, and forming upwards of eight hundred large quarto volumes—a small library in itself—is in the British Museum library, where the volumes are open to the inspection of readers. The catalogues are deposited in the Museum at intervals of ten years ; those of recent date are in the offices of the firm.

Some of the principal and more interesting art sales held by this firm since its establishment, in 1744, up to the present year are appended :—

1744.		£	s.	d.
The first sale conducted by the Firm.				
Library of T. Pellet.	Jan. 7 and 15 following evenings.	859	11	1
1754-55.				
Library of R. Mead.	Nov. and Jan., 28 days' sale	2,340	0	0
1756.				
Library of Martin Folkes.	May, etc., 40 days' sale	3,091	6	0
		112	1765.	

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	£	s.	d.
1765.			
Library of Joseph Leatherland. March 14, and 22 evenings	1,341	19	0
1773.			
Library of Joseph Smith, Esq., British Consul at Venice. Jan. 25, and 14 days	2,245	6	0
1791.			
Library of Michael Lort. April 5, and 21 days	1,269	1	6
1794.			
Library of John, Earl of Bute (Botanical Library). May 8, and 9 days	3,470	3	6
1799.			
Library of Rt. Hon. Jos. Addison, author and Secretary of State. May 27, and 4 days	553	4	4
1802.			
Library of Samuel Tyssen, Esq. (Library, Coins, Portraits, and Antiquities) April 12, and 37 days	9,102	16	7
1809.			
Library of Rt. Hon. Richard Lord Penrhyn. March 20, and 4 days	2,000	0	0
1810.			
Prints of Richard Gough, F.A.S. April 5, and 19 days	3,552	3	0
1812.			
Library of George, Marquis of Townshend. May 11, and 15 days	5,745	0	0
1816.			
Library of Prince Talleyrand. May 8, and 17 days	8,399	0	0
1818.			
Library of Edmond Malone, Editor of Shakespeare. Nov. 26, and 7 days	1,649	9	0
1819.			
Library of James Bindley (Library, Portraits, Prints, and Medals). Jan. 25, and 27 days	7,692	6	6
1823.			
July 23.			
Library of <i>Emperor Napoleon Buonaparte</i> . The Library formed at St. Helena	450	9	6

The sale included Buonaparte's walking-stick made of tortoise-shell, which was sold for
£38 17s. to Mr. Boone.

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		1824.	£	s.	d.
Library of —	Dimsdale, Esq.	July 2, and 1 day	952	15	0
Coins of	„ „	July 6, and 14 days	6,850	4	0
			<u>£7,802</u> 19 0		
Sir M. M. Sykes' Prints.	1st portion, March 29, and 11 days		6,729	16	0
	2nd „ May 11, and 2 days		1,140	1	6
	3rd „ May 24, and 11 days.		6,897	15	0
	4th „ June 24, and 6 days		959	1	0
	5th „ December 6, and 7 days		1,979	10	6
Coins.	March 8, and 4 days		1,462	0	6
			<u>£19,168</u> 4 6		
		1825.			
Library, Prints, and Drawings of George Baker.		June 6, and 12 days	5,790	13	6
		1827.			
Library of H.R.H. Duke of York.		May 7, and 25 days	5,718	2	6
		1828.			
Drawings of T. Rowlandson, the Caricaturist.		June 23	700	0	0
		1832.			
Coins of Marmaduke Trattle, Esq.		May, June, and July, 28 days	10,888	3	3
		1834.			
Library of Richard Heber, Esq. :—	Part I.	April 10, and 25 days	5,615	3	0
	„ II.	June 5, and 24 days	5,958	17	0
	„ III.	Nov. 10, and 16 days	2,116	2	0
			<u>£13,690</u> 2 0		
		1835.			
The Melanchthon MSS., collected by Dr. Kloss.		May 7, and 19 days	2,261	2	0
		1838.			
Library of Mr. Kemble, the actor.		May 16.	249	0	0
		1839-40.			
Coins of Mr. Young.		5 parts, 41 days	6,678	14	6
		1843.			
Library of Lord Berwick.		April 26, and 12 days	6,726	19	0
		1844.			
Coins of Mr. Thomas :—	Part I.	Feb. 23, and 7 days	3,778	9	0
	„ II.	July 8	6,283	0	6
	„ III.	July 29, and 12 days	7,242	11	0
			<u>£17,314</u> 0 6		
		1845.			

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1845.

Library of Mr. Bright :—	£	s.	d.
Part I. March 3, and 11 days	4,526	7	6
„ II. „ 31, „ „	3,916	15	6
„ III. July 7, and 5 days	554	1	6
	<u>£8,997</u>	4	6

1846.

Coins of Cavaliere Campana. July 23, and 11 days	3,191	10	6
Library of Josiah Wedgwood (the potter). November 16, and 5 days.	1,013	0	0

1847.

Coins of Colonel Durrant. April 19, and 8 days	3,405	13	6
Prints „ „ May 6, and 6 days	2,324	6	6
	<u>£5,730</u>	0	0

1849.

Library and Prints of Duke of Buckingham, removed from Stowe	14,155	6	0
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In addition to this, the Stowe MSS. were sold by the firm to the Earl of Ashburnham by private contract for £8,000.

1850.

Books of Messrs. Payne & Foss. Three portions, held in March, April, and May	8,645	5	0
Coins of John Brumell. April 19, and 7 days	2,865	5	6
„ Lord Holmsdale. July 8, and 6 days	2,041	5	6

1851.

Library of Grenville Penn, Esq., descendant of William Penn, founder of Pennsylvania. June 16, and 5 days	7,845	1	6
Books and MSS. of the poet Gray. August 28	1,038	7	0

1852.

Library of E. V. Utterson, Esq., and Drawings. April 19 and 7 days.	5,494	6	6
Drawings of late Sam Prout. May 19	1,788	11	6
Coins of H. P. Borrell, of Smyrna. July 12, and 9 days	3,295	11	0

1853.

Library of Dawson Turner. March 7, etc.	4,562	15	0
Library of Baron Taylor. June 1, etc.	4,087	9	0

1854.

Private Library of Mr. W. Pickering	10,700	0	0
Coins of J. Dodsley Cuff, Esq. June, 18 days	7,201	5	6

1857.

Library of Earl of Shrewsbury, and Prints. June 22, and 11 days	3,250	9	0
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1858.

Bartolozzi and his Works.

	<i>£</i>	<i>s.</i>	<i>d.</i>
1858.			
Coins of Rev. T. F. Dymock. June 1, and 3 days	1,928	19	6
1858-66.			
Rev. W. Wellesley: Prints, Drawings, Books, MSS., and Medals. Five portions, equal to 82 days' sale	20,023	8	0
1859.			
The Hertz Collection of Antique Gems, etc. Feb. 7, and 15 days	10,011	2	6
1859-60.			
Coins of Lord Northwick: Greek series. Dec. 5, etc., 1859	8,568	15	0
Roman series. March 20, etc., 1860	3,320	11	0
	£11,889	6	0
1859-64.			
Mons. G. Libri: MSS., Library, and Articles of Vertu. Six parts, equal to 46 days' sale	29,879	6	6
1861.			
Engravings of George Smith. March 4, and 7 days	4,835	4	6
1862.			
Library of Miss Richardson Currer. July 30, and 9 days	5,984	13	6
1863.			
Library of the Princess Elizabeth. April 7, and 4 days	915	12	6
1864.			
Library of George Daniell, Esq. July 20, and 9 days	15,865	2	0
In this sale Mr. Daniell's copy of the First Folio Shakespeare, of 1623, was purchased by the Baroness Burdett Coutts for £716 2s., the highest price ever realized for a copy.			
Engravings of Julian Marshall Esq. June 30, and 11 days	8,352	1	6
1864 and 1866.			
Coins of Captain R. Murchison. Two parts, equal to 7 days	4,943	4	0
1865.			
Library of J. B. Nicholl. Two parts: May 24, and 6 days; Dec. 19, and 3 days	6,175	2	1
1867.			
Library of Sir Charles Price. Feb. 13, etc.	5,858	14	6
Collection of Prints formed by Sir Charles Price. Feb. 21	2,374	3	6
In the sale of Sir Charles Price's prints, Feb., 1867, was sold the "Hundred Guilder," of Rembrandt, for £1,180, the highest price ever realized for one engraving. This was resold by the firm in the following year, viz., May, 1868, in the sale of Mr. Palmer's prints, for £1,100, and purchased by Mons. Clement, of Paris, for Mons. Détuit, of Rouen, in whose collection it now is.			
1868.			
Library of W. C. Macready, the actor. March 13	1,216	11	0
Prints of the late C. J. Palmer, Esq. (including the "Hundred Guilder" from the above collection, sold for £1,100). May 18	6,080	14	6
116			1868-70-72.

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1868-70-72.		£	s.	d.
Books of Mr. H. G. Bohn. Three parts, equal to 51 days' sale, Feb., May, and July		13,333	0	6
1868-69-70-71-73.				
Library of Rev. T. Corser. Eight portions, equal to 30 days' sale		19,781	12	0
1869.				
John Dillon : Library, Engravings, and Autographs. June 7, and 11 days		8,700	4	0
1870.				
Coins of Mons. Sambon, of Naples. May 23		3,148	10	6
In this sale a Brass Roman Coin sold for £500 (the highest price ever paid for a single coin); it was purchased by Mr. Samuel Addington against a Russian Prince, who showed excessive chagrin at having to return home without the coveted treasure.				
1871 and 1873.				
Books of late Mr. I. Lilly. Five parts, equal to 52 days' sale		13,080	3	8
1872.				
Library of Lord Selsey. June 20, and 8 days		4,757	5	0
1873.				
Coins of Mr. Bergon. May 20, and 10 days		6,102	13	0
Late T. H. Lacy : Theatrical Portraits and Books. Feb., Nov., and Dec., 11 days' sale		5,157	4	6
1873 and 1874.				
Late Hugh Howard, Esq. :—				
Engravings, 1st pt. Dec. 12, and 7 days, 1873		4,604	8	0
„ 2nd pt. Nov. 27 and 28, 1874		3,030	5	6
Coins. May 20, 1874		1,593	16	6
		£9,228	10	0
1874.				
China of W. Edkins, Esq. April 21, and 3 days		6,193	1	6
Library of Sir W. Tite. May 18, and 15 days		19,943	6	0
R. C. Taylor, Esq. : China, Coins, Antiquities, and Books. June 9, 10, and 29, and 3 days		5,733	15	6
Gems of Mons. Leturcq. June 17, and 3 days		3,742	6	6
1875.				
Autographs of John Young, Esq. April 12, and 5 days		4,015	8	6
Engravings of George Vaughan, Esq. May 18 and 19.		4,888	12	0
Scotch Coins : John Wingate, Esq. Nov. 29, and 2 days		3,263	14	0
1876.				
W. T. B. Ashley, Esq. : China, Library, and Autographs. March		7,085	0	0
Autographs of Samuel Addington, Esq. April 24, and 2 days		2,151	8	6
MSS. of W. Bragge, Esq. June 7, and 3 days		12,272	0	6
Prints of John Anderson Rose, Esq. June 27, and 10 days		3,704	0	0
Library of Rev. C. H. Crawford. July 10, and 4 days		6,229	17	6
1877.				

Bartolozzi and his Works.

1877.	£	s.	d.
The "Hugo" Collection of Bewick's Works. August 8, and 1 day	1,124	1	0
A portion of the Collection of Prints of Rev. J. Burleigh James. March, April, and May, 28 days	4,221	7	6
1878.			
Duplicate Etchings from the Fitzwilliam Museum, Cambridge. April 2, and 1 day	2,259	13	0
Miniatures and Books of J. T. Payne, Esq. April 10	2,843	7	0
1879.			
Japanese Porcelain of Major Walter. The "Walter Collection." July 10	3,048	16	0
1879-80-81.			
Library of late Dr. Laing. Part I. Dec. 4, and 10 days; Part II. April 5, 1880, and 10 days; Part III. July 20, and 4 days; equal to 27 days; fourth and concluding portion, Feb. 21, and 3 days	16,536	19	0
1880.			
The Collection of Coins of George Sparkes, Esq. Feb. 2, and 1 day	3,375	18	6
British Museum duplicate Prints. April 21	2,153	9	0
Portion of Library of Cecil Dunn Gardener, Esq. June 21, and 5 days	4,734	4	0
Cinque Cento Medals of late Mons. His de la Salle. Nov. 22, and 3 days	9,709	3	0
1881.			
Portion of the Library of the late Earl of Clare. Jan. 31	2,130	19	6
The original MS. of Sir Walter Scott's "Guy Mannering" was in this sale, and was bought by Mr. H. Stevens, for America, for £390.			
Portion of Library of late Rt. Hon. Lord Hampton. Feb. 14, and 2 days	3,539	14	0
Coins of James Halliburton Young, Esq. April 7, and 4 days	3,041	4	0
Library of late John Hill Burton, Esq., D.C.L., etc. May 16, and 2 days	786	19	6
Library, Autographs, and Engravings of the late H. Sanford Bicknell, Esq. June 9, and 2 days	1,396	18	6
Portion of the Library of the late G. L. Way, Esq. July 1	2,324	7	6

This Library was formed about the end of the last century and the beginning of the present; and the prices given, when compared with those realized, show how very much the value of early printed books has increased during the last half century or so. The following are the most striking instances:—Shakespeare's Poems, 1640, bought by Mr. Way for 7*s.*, sold for £30. Sir P. Sidney's "Defence of Poesie," 1595, bought by Mr. Way for 7*s. 6d.*, sold for £38. E. Spencer's "Brittain's Ida" and M. Parker's "Rape of Philomela," bound together in one volume, for which Mr. Way gave 1*s. 6d.*, sold for £68. Earl of Surrey's "Songs and Sonnets," 1585, bought by Mr. Way, for £2 3*s.*, sold for £69. J. Milton's "Comus," 1637, Mr. Way obtained for 5*s.*, sold for £68. J. Gower's "Confessio Amantis," imperfect, wanting six leaves, printed by Caxton, 1483, cost £5 and sold for £199.

MESSRS. PUTTICK & SIMPSON.—The house of Puttick & Simpson (literary and fine-art sale rooms) dates from 1794, when it was founded by Mr. Stewart, of 191, Piccadilly, who was afterwards joined by Mr. Wheatley and Mr. Adlard, the style of the firm being

Art Auction Rooms.

then Stewart, Wheatley & Adlard. Some years later Messrs. John and James Fletcher acquired the business, succeeded in turn by Messrs Puttick & Simpson, who purchased the goodwill, etc., in 1846. Messrs Puttick & Simpson continued the business in Piccadilly until December, 1858, when, owing to the falling in of the lease, the premises were so curtailed as to compel them to seek quarters elsewhere, which they found at their present address, 47, Leicester Square, formerly the residence of Sir Joshua Reynolds, whose extensive and well-lighted studio forms their present sale room,—perhaps one of the largest and most central in London. Mr. Puttick died in 1873, and the surviving partner, Mr. William Simpson, now continues the business under the old style of Puttick & Simpson.

In addition to old prints, books, autographs, curiosities, and works of art generally, music is a specialty of this firm; frequent sales of music, music copyrights, and musical instruments, taking place in their rooms. Amongst the more remarkable book collections sold by them have been those of Bolton Corney, Sir. Ed. Dering, Count Libri, Duke of Marlborough (duplicates), C. E. Swanston, W. B. Turnbull, Dawson Turner, Ansley Windus, Sir Travers Twiss, Sir Edward Ryan, Dr. Tregelles, John T. Delane, Dr. S. Holmes (Plymouth), Emperor Maximilian, O. Rich, Señor Ramirez; and the Crowninshield Collection.

MESSRS. PHILLIPS, SON & NEALE.—The firm, generally known as Phillips & Son, of 73, New Bond Street, was founded by Harry Phillips in 1796. He was succeeded by his son, who, with his son, son-in-law, and Mr. Frederick Neale, now carries on the business of fine-art and general auctioneers. Amongst some of the more important art sales by this firm are :—The Beckford Collection at Fonthill Abbey, in 1823; Sir Simon's Clarke's engravings; a thirty-days' sale of engravings from Paris; the Duke of Buckingham's engravings, in 1830; Duke of Lucca's Collection, in 1841; the Count de Morny's Collection, in 1848; Lady Blessington's property, in 1849; Lord Northwick's pictures, in 1859; the Marquis of Hastings' pictures, books, and engravings in 1869; Sir Charles Rushout's pictures and engravings in 1880, including a small collection of about one hundred examples by Bartolozzi (many duplicates) in a folio, which sold for 225 guineas.*

* Purchased by a private collector, Vice-Admiral Arthur Cumming, C.B., etc.

Another lot in the same sale, containing ninety-eight prints by Bartolozzi and school, sold for 174 guineas.

MESSRS. H. & C. R. FOSTER.—The house of H. & C. R. Foster, of Pall Mall, was established in the early part of this century by Mr. Edward Foster, and the business has been in the same family ever since. Many notable auctions, including collections of pictures and articles of vertu, have been held in their rooms, and occasionally—although not by any means so frequently as at other auction rooms mentioned—collections of prints are disposed of.

Bartolozzi and his Works.

CHAPTER XXVIII.

Value of Bartolozzi's Prints, Past and Present, as Illustrated by Sale Catalogues.

THE approximate value of Bartolozzi's prints, as gleaned from sale catalogues extending from the year of his decease (1815) to the present time, affords a most interesting study.

In regard to position in public estimation, fanciful subjects stand first, and following in order, allegorical, classical, and historical. Bearing this in mind, the list of his works, which is arranged under heads, will be found useful, and a further reference may be advantageously made to the writer's own sale catalogue.

It will be a startling assertion to many—nevertheless it is a literal fact—that Bartolozzi's engravings have not now, and never have had, except at the time of publication, any absolutely fixed monetary value. The changes are like those of a thermometer, sometimes varying but little, and at others showing sharp and unaccountable fluctuations—up one day, down the next. Printsellers are by no means agreed as to uniform prices, nor is it possible for them to be, some finding a ready disposal for prints of a certain class at high prices, that others could hardly sell at all, even if offered at much more tempting rates. Prices of stippled prints—and the same remarks apply to all descriptions—depend upon a number of things, including condition, *i.e.*, whether clean, in good preservation, and with uncut edges; state of the impression, *i.e.*, whether an early, clear, and brilliant impression, a late and worn one, or the intermediate stage of neither very brilliant nor very much worn; the scarcity of the print; whether printed in black,* brown, red, or in colours—

* Stippled engravings by Bartolozzi and his school were printed in black but seldom, oftener in deep brown, and still more often in a full rich red, sometimes toned down by an admixture of a more sombre colour, which in ageing has become still darker. *Vide* illustrations St. James's and St. Giles's Beauties.

those in colours at present being the most sought for, and in black the least;—and, most important of all, demand.

The fickleness of public taste is well exemplified in the past and present value of

Value of Bartolozzi's Prints.

Bartolozzi's prints. When the great engraver was alive, his etchings after Guercino were eagerly sought after and purchased at high prices ; and his engravings of the Marlborough Gems were considered so important as to be sold separately at print sales, a single example frequently realizing very large sums.* His beautiful fancy subjects, now so fashionable

* The hundred plates illustrating the Marlborough Gems, engraved by Bartolozzi, were originally privately published in two folio volumes. A copy of the first volume sold at Woodhouse's sale for £145. Of the second volume Woodhouse could only collect twenty-three subjects in the course of twenty years. In 1823, at Watson Taylor's sale, the two volumes fetched £99 15s.; the impressions in general were very indifferent.

for decorative purposes, and so much sought for, brought nothing like such large sums. At the present time his etchings after Guercino* are almost uncared for, and prints

* A copy of the original edition, in two folio volumes, containing the complete set of one hundred and fifty plates (some slightly "foxed," *i.e.*, discoloured and spotted by mildew), mostly by Bartolozzi (lot 326), fetched £5 2s. 6d. in a sale at Puttick's, on June 13th this year (1881); and about two years earlier the writer purchased another copy of the original edition at Sotheby's, in first-rate condition, for a still smaller sum.

of the Marlborough Gems hardly find purchasers at any price, and are only to be found in the folio of the collector anxious to secure as many examples as possible.

At a sale of miscellaneous prints at Puttick & Simpson's, on the 7th of February this year (1881), lot 22, consisting of fifty-eight of the Marlborough Gems in fair condition—described as "all proofs, some being in red"—sold for sixteen shillings; and a couple of days afterwards a similar lot of eighty-five impressions, in, if anything, better condition, sold in Nicholls' sale at Sotheby's for eight shillings, a fraction over a penny each! In connection with the prices, it may be borne in mind that the first edition of the Marlborough Gems consisted of one hundred impressions only, and it was not until some years later, on the publication of the second edition, that impressions became common. The proofs referred to would probably be (so-called) proofs of the second edition.

In examining the prices obtained at sales for Bartolozzi's prints, the reader will doubtless be struck with their want of uniformity, the same print that in one sale would fetch a sovereign, in another being sold for three; and this is accounted for by the ever-varying condition of the examples submitted, the catalogues, as a rule, being judiciously silent on that point, except when unusually fine prints are offered, when a note to that effect is often appended. The gradations in the value of prints are infinite, and can only be learned by experience. It may, however, after this statement, be some consolation to learn that the prices obtained for prints by Bartolozzi and his school, in the author's own sale, may be taken as fairly representing the present value, as they were all, with one or two minor exceptions only, in the finest possible condition—clear, brilliant, and clean examples with full margins. It is a noteworthy fact that the purchasers at this sale included certain dealers who had hitherto confined their transactions to paintings and works of art involving heavy outlay, which means that they now consider Bartolozzi's prints to be of sufficient importance to take up.

The perusal of the Sykes' sale catalogue makes one's mouth water: it is especially notable as showing the relative estimation in which the two classes of engraving—line and stipple—were at that time (1824) held, in so far as regards Bartolozzi's productions. His fancy subjects in stipple—presumably in the finest and most brilliant condition—were sold,

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sold, or rather "given away," in lots containing numerous impressions, which realized but a few pence each. On the other hand, prints that would now hardly be looked at by the general public, brought what appear to be extravagant prices; as, £3 10s. for an etched proof, and proof before letters, of that dreadful print entitled "A Young Woman of Otaheite bringing a Present"; £1 13s. for three subjects from Captain Cook's Voyages; £7 15s. for two proofs of the "Death of the Earl of Chatham"; £4 14s. 6d. for a proof of the "Silence"; £3 6s. for a proof of the "Woman taken in Adultery"; £2 18s. for a proof of "Clytie"; £3 3s. for four impressions, in various states, of Sir Joshua Reynolds' funeral ticket; £5 7s. 6d. for seven of Giardini's tickets; £4 14s. 6d. for a couple of impressions of Wilkes' Mansion House Ball (see illustration) and Mansion House Dinner tickets.

Public interest in Bartolozzi and his works appears to have begun to wane about the time the great engraver quitted the land of his adoption. In the year of his decease (1815) a portion of the stock of Molteno, the printseller, including many fine coppers, and the remainder of impressions, was sold at prices which, in many instances, would now be pounds where pence were then obtained. Being in heavy lots, and the copperplates included, there would probably be no public competition. The prices realized at the Sykes' sale—the Bartolozzis' alone, of which there was a matchless collection, were said to have cost Sir Mark £5,000—were higher, but still absurdly low. The total sum realized by the Bartolozzis' was £442 6s. 6d., or about a twelfth of what they cost in bringing together.

Quite recently a collector, known to the writer, privately purchased a pair of framed and beautifully coloured prints, "Bacchanalian Boys," by Bartolozzi, after Cipriani, and its fellow, "The Infant Toilet," by A. Cardon, after Bartolozzi. Both prints were cut rather close, but fortunately the titles were left; and on removing them from the frames, the marginal pieces cut off—which had been used as a stuffing to keep the prints against the glass—were found behind, and on one was scrawled in pencil, "12 like this, 7/-." In other words, for what the print dealer, perhaps five and twenty or thirty years ago, gave sevenpence for—presumably at a sale—the collector was glad to obtain for fifty shillings.

The writer has now in his possession a great number of Bartolozzi's most precious prints, picked up a generation ago by collectors who preceded him, marked on the back, and often, he regrets to say, on the face margin, with the prices the dealers were content to ask; fourpence occurs often, and a shilling would appear to have been considered an extravagant figure. For many of the prints marked in pence, half as many pounds had to be given.

It will be gathered from the prices realized about thirty years ago at Thomas Haviland Burke's sale at Christie's, on June 28, 1852, that the revival of the rage for Bartolozzi's prints had hardly set in. Numerous examples were catalogued in each lot; and, as will be seen, they brought next to nothing. Portrait of Bartolozzi, after Sir Joshua Reynolds, by Violet, numerous drawings in coloured chalk and sepia, and a note to Alderman Boydell, etc., in all fifteen, realized eight shillings. Another lot, containing twenty-four English and foreign portraits, described as mostly proofs, brought fifteen shillings. Various fancy subjects engraved in the dotted manner, proofs, etc., in all sixty-nine, which would now

Value of Bartolozzi's Prints.

probably be lotted singly or in pairs, brought twenty-nine shillings. For a lot consisting of twenty-one plates to Tasso there was no bidding, so it was incorporated with the next lot of twenty-three plates to Bell's Theatre and Bell's Poets (all proofs before letters), making forty-four in all, which brought nine shillings. Seventeen frontispieces to musical and other works brought four shillings. Some of Bartolozzi's early works, including "Jero-boam's Widow," etc. (proof before all letters), twenty-one in all, brought seven shillings. A lot of thirty-seven fancy subjects, "part line and dotting," amongst which were several proofs, brought seven shillings; while "Handel Crowned," "Britannia," "Cupid," "Cortez landing in Peru," all proofs, etc., in all eleven subjects, brought three shillings. A lot of ten, amongst which were some proofs, including "Madonna and Child," after Vandyck, Cipriani, etc., brought seven shillings. Four important prints, amongst them being two of the "Marriage of Cupid and Psyche" (proof and print), brought fifteen shillings. Twenty years ago, Bartolozzi's prints again began, but to a very limited degree, to attract public attention, and there has since been a gradual upward tendency in value, which has gained in strength the nearer we approach our own time.

WALTER SHROPSHIRE'S CATALOGUE*: being a most beautiful collection of books of

* Shropshire's price list is interesting as indicating the prices charged to the public at this period.

prints, and prints, in the finest preservation, for the year 1778, (No. 158,) New Bond Street, near Grafton Street. The sale to begin on Thursday, March the 19th. The lowest prices marked without abatement, and to continue till all is sold, for *ready money only*.

ADVERTISEMENT.—To the nobility and gentry: The prints are so fine in this collection that it is impossible any can be suffered to go out from the place of sale; therefore it is most humbly requested they will come, or send commissions to his shop, where they may see them with pleasure.

The works of that much-esteemed and celebrated engraver, Mr. Francis Bartolozzi, after Michael Angelo, Ag. Caracci, Annibal Caracci, Carlo Maratta, Pietro Cortona, Domenichino, Zuccarelli, Guercino, Cipriani, etc., a great many unfinished proofs and letters, all in the finest preservation, with all the scarcest of his works, pasted on fine grand Dutch eagle paper, in 5 vol., elegantly bound, Russia back and corners, containing 450 prints . *No price.*

The works of that much-esteemed master, Francis Bartolozzi, after the best Italian masters, etc., in fine preservation:—

	<i>£</i>	<i>s.</i>	<i>d.</i>
The Circumcision, after Guercino; exceeding fine and scarce	1	1	0
Silence, after Annibal Caracci; exceeding fine	0	18	0
The Woman taken in Adultery, after Agostino Caracci	0	15	0
Abraham and Lot's Departure from Egypt, after Zuccarelli, by Bartolozzi and Byrne; proof	2	2	0
Ditto, with letters, very fine	0	16	0

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	<i>£</i>	<i>s.</i>	<i>d.</i>
Holy Family, after Rap. Urbino	0	7	6
One Monumental Design, after C. Maratta	0	6	0
Tobias and the Angel, after C. Maratta.	0	7	6
Laban searching for his Idols, after P. Cortona	0	7	6
Six Historical, after Guercino, in the collection of Joseph Smith, F. Barberii, etc.; very scarce	1	11	6
Madonna and Child, after Carlo Dolce; very fine, black	0	7	6
Ditto in red	0	5	0
Vandycke's Wife and Child, after himself; an unfinished proof, scarce	0	10	6
Ditto, a proof, in black, very fine	0	7	6
Ditto, letters	0	5	0
Ditto, red	0	4	0
Lady and Child, after Salva Farrata; black, proof	0	10	6
Ditto, letters, very fine, black	0	7	6
Ditto, red	0	5	0
Queen Esther and King Ahasuerus, after Guercino	0	4	0
Virgin and Child, whole length, in red, exceeding fine, after Guercino	0	7	6
Holy Family, an Angel playing to the Child, after Guercino	0	5	0
Virgin and Child and St. John, after Guercino	0	2	0
An Angel instructing St. Luke, after Guercino; red, very fine	0	4	0
St. Luke Painting, after Pesaro; scarce.	0	5	0
Salvator Mundi, in red, after Le Brun; proof	0	7	6
St. Peter and St. Luke, after Guercino; in red	0	4	0
An Angel, after Cipriani, with the Glory; very fine	0	10	6
Ditto, different	0	7	6
A Madonna, after Dolce; proof, scarce.	0	7	6
Ditto, after Hussey; the first, very fine and scarce	0	10	6
Ditto, different	0	7	6
Two, Madonna with a Vase, and Companion, after Cipriani; very fine	0	15	0
One, ditto	0	7	6
Six Historical, fine, after Guercino	1	1	0
Two Bacchanalian Subjects of Boys, after Guercino and Cipriani	0	15	0
Seven Historical, after Guercino; fine	1	1	0
Seven ditto, after Guercino; different	1	1	0
Prometheus Destroyed by an Eagle, after M. Angelo; exceeding fine	0	7	6
An Academic Figure, whole length, after M. Angelo	0	7	6
An Emblematical Design, after Tibalde; very fine	0	7	6
Jonah, after West; fine	0	2	6
St. Cecilia, after Cipriani; proof	0	10	6
Ditto, letters, very fine	0	7	6
Clytie, after An. Caracci; very fine	0	15	0
Orlando and Olympia, after An. Caracci; very fine and scarce	0	10	6

Value of Bartolozzi's Prints.

	<i>£</i>	<i>s.</i>	<i>d.</i>
Jupiter and Europa, after Guido ; very fine, in red	0	5	0
Two, Cupids at Play, and Companion ; very fine, red	0	10	6
Turkish Lady, after Cipriani ; proof, very scarce	0	16	0
Ditto, letters, fine	0	10	6
Venus, Cupid, and Satyr, after L. Giordano ; very fine and scarce	0	15	0
Ditto, fine	0	12	0
The Storm, after Baralet ; a proof, very fine.	0	10	6
Two, the Storm, and the Nymphs Bathing, after Baralet	0	15	0
Two fine Landscapes, after Zuccarelli	0	15	0
Two fine circles, ditto, after Louthembourg ; proof, exceeding fine	1	1	0
One, Tom Jones, after Baralet	0	6	0
One ditto ; an unfinished proof	0	10	6
Frontispiece to Adams's Book of Architecture ; fine	1	1	0
Four of Ruins, after Cleriseau ; fine	0	10	0
Guercino's Two Daughters, after Guercino ; fine	0	15	0
Fine Landscape, after P. Cortona	0	3	0
Small ditto, after Poussin	0	2	6
Two fine Landscapes, after Zocchi ; very fine, scarce	0	10	0
One ditto, after Marca Rizzi	0	5	0
Two ditto, after Panini ; fine	0	5	0
One ditto, after Guercino ; fine	0	2	6
The Italian Wedding, by Bartolozzi and Vivares ; proof, very fine	0	7	6
Four, Vulcan and Venus, Minerva visiting the Muses, Neptune and Amphitrite, and a Sacrifice to Jupiter, after Cipriani, in aquatinta ; very fine	1	16	0
One, Minerva visiting the Muses ; an aqua fortis proof	0	10	6
Two, the Triumph of Neptune, etc., after an aqua fortis proof	0	5	0
Prometheus Destroyed by an Eagle ; a mere Sketch	0	4	0
A Burlesque on Gluttony ; scarce	0	7	6
Five fine gems in the Duke of Marlborough's collection ; exceeding scarce	5	5	0
Two, the Founders, Henry VI. and Henry Chychele, after Taylor and Sherwin, from an ancient window in All Souls' College ; very fine and scarce	1	4	0
Mr. Beckford, after Carlini ; whole length, very fine	0	15	0
Lady Chesterfield, with an Urn ; scarce, very fine	0	10	6
Ditto	0	7	6
Mr. Harris ; fine	0	7	6
Mr. Handell ; scarce, very fine	0	15	0
Mr. Addison ; scarce, very fine	0	5	0
Omai, a Native of Otaheite, after Dance ; very fine	0	7	6
Carlo Broschi detto Farinelli, after Amiconi ; very fine.	0	10	6
Portrait in an Oval, unknown	0	2	6
Mr. Giardini's Frontispiece to his Works	0	5	0
La Signora Bastardini ; scarce and fine	0	7	6

Bartolozzi and his Works.

	<i>£</i>	<i>s.</i>	<i>d.</i>
Mrs. Rudd at the Bar	0	2	6
La Signora Rosalba, after Rosalba; red, fine	0	5	0
Ditto, black	0	5	0
Ten Historical, from Ariosto, after Cipriani, by ditto; very fine	2	10	0
Frontispiece to Sir William Chambers's Book on Oriental Gardening; fine	0	7	6
Vertumnus and Pomona, after Cipriani; very fine.	0	15	0
Seven Giardini's Tickets, after Cipriani; very scarce	1	15	0
Two ditto; proofs, very fine	1	1	0
Tragedy and Comedy, after Cipriani	0	7	6
Masqued Ball, New Club, Soho, after Cipriani	0	5	0
Frontispiece to a Book for the Violoncello, after Cipriani	0	5	0
Mr. Wilkes's Ball Ticket, after Cipriani	0	5	0
Frontispiece to six Sonatos for the Pianoforte, after Cipriani	0	5	0
Ditto to six Cantos by C. Bach, after Cipriani	0	3	0
The Regatta Ball Ticket, after Cipriani; proof	0	5	0
Ditto, letters	0	3	6
Frontispiece to the Duenna, after Cipriani; proof.	0	4	0
Venus, whole length, Subs. Ball, after Cipriani; very fine	0	5	0
For the Benefit of Mr. Savoia, his ticket, after Cipriani; fine	0	7	6
Savoir Vivre Masquerade, after Cipriani; scarce	0	7	6
Frontispiece to Mr. F. Abel's six Concerts, after Cipriani	0	3	0
Salpietro's Ticket, after Cipriani; red	0	3	0
Ditto, black	0	3	0
Ticket for a Concert of Vocal and Instrumental Music, after Dance	0	4	0
Ticket of Apollo, for Mr. Borghii, after Cipriani; fine	0	2	6
Ditto for the Haymarket Theatre, after Cipriani; scarce	0	4	0
Frontispiece to a book entitled, "The British Theatre"	0	5	0
The Three Graces, after Cipriani	0	3	0
Cupid with a Mask, after Cipriani	0	1	6

COLLECTION of prints, etc., of PETER ROMILLY, Esq., of Frith Street, Soho, sold by auction by Mr. Hutchins, at his rooms in King Street and Hart Street, Covent Garden, on Monday, February 28, 1785, and the nine following evenings, at six o'clock.

Twenty-seven, by Bartolozzi, of Mr. Duane's Medals	3	0	0
One, Portraits of Bartolozzi, Cipriani, and Carlini	0	8	0
Two, Charity and Holy Family, after himself and Raphael; proofs	0	12	0
Ten by Bartolozzi, after Guercino	0	11	0
Two by Bartolozzi, after A. Kauffman	0	15	0
Six of the Madonna, after Hussey, with variations	0	13	0

Value of Bartolozzi's Prints.

	<i>£</i>	<i>s.</i>	<i>d.</i>
Two, Lord Chatham's and Bach's Monuments, by Bartolozzi	0	13	6
One, the Death of Dido; proof	0	12	6
Four Seasons, after A. Kauffman, by Bartolozzi; proofs	1	12	0
Three Tickets—Lord Mayor's tickets, proof: Dinner and Ball	2	7	0
One, Frontispiece to the Duke of Marlborough's Gems, by Bartolozzi	1	4	0
Three Gems by Bartolozzi: Semiramis, Sylla, Nerva	3	3	0
The Circumcision, and Orlando, by Bartolozzi	0	15	0
Clytie; proof, without the arms, by Bartolozzi	2	2	0
The Diploma, by Bartolozzi	5	15	6

CATALOGUE of an extraordinary fine and curious collection of ancient and modern prints, collected with the utmost taste and at a great expense, by the late JONATHAN BLACKBURNE, Esq., of Liverpool: sold by auction by Mr. Hutchins, at his rooms in King Street and Hart Street, Covent Garden, on Monday, the 20th of March, 1786, and the twelve following evenings (Sundays excepted), at six o'clock.

BARTOLOZZI'S PRINTS.

The Duchess of Devonshire; a first impression after the aquatinto	1	11	0
Ditto; the etching, very curious	2	13	0
Two of Lady Beauclerk's Children, with and without the aquatinto; fine and curious	1	1	0
The Silence; a very fine proof before the letters	2	2	0
Clytie; a fine proof	0	2	0
The Circumcision, from Guercino; a beautiful proof before the letters	2	10	0
Two Portraits of Angelica Kauffman; proof, and letters	1	3	0
Three, after F. Zucchero, of Mary Queen of Scots; proof, and letters	1	4	0
Two, the Italian Wedding and Ball, from Zuccarelli, by Bartolozzi and Vivares; one a proof	2	0	0
The Departure of Abraham and Lot, after Zucchero; a first impression	1	1	0
Fifteen of Gems, etc., from the antique; some proofs	1	1	0
The Statue of Beckford; very fine	0	10	0

A CATALOGUE* of the choice and valuable collection of antient and modern prints

* The Bartolozzi prints alone in this sale realized £1,256 4s. 6d., and took four days to dispose of.

the property of JOHN WOODHOUSE, Esq.; selected with the highest taste from all the collections at home and abroad at a liberal expense: consisting of specimens of Albert Dürer, Lucas Van Leyden, and other antient masters, . . . and nearly the entire works of the English school, viz., Bartolozzi, Woollett,

Bartolozzi and his Works.

Earlom, and Sir Robert Strange, proof impressions: which will be sold by auction by Mr. Christie, at his great room, Pall Mall, on Thursday, 22nd January, 1801, and following days, at twelve o'clock.

ADVERTISEMENT.—The amateurs of the fine arts will find in this collection the choicest works of each master, selected by Mr. Woodhouse, with the greatest taste, from the cabinets of Gulston, Blackburn, Earl of Bute, Bernard, Rogers, Marquis Donegal, and Daulby, with large additions from the Continent.

TWELFTH DAY'S SALE.

BARTOLOZZI'S WORKS.

Lot.	ALBANO AND ARTAUD.		£ s. d.
1.	Four.	The Elements, after Albano; proofs before the letters, very fine	3 13 6
2.	One.	The Triumph of Mercy, from Collins' Ode, after Artaud; proof before the letters, very fine	0 6 0
BACON.			
3.	Two.	Mars; proof and etching, engraved for the Philosophical Transactions, before letters	1 13 0
4.	Two.	Venus; proof and letters, ditto, both rare	1 8 0
5.	One.	Guy's Monument; proof without letters, and before the alteration in the head of the standing, and the drapery of the reclining, figure; extremely rare, a touched proof before any letters whatever	1 10 0
6.	One.	Ditto; finished proof, very fine	0 18 0
7.	Two.	Earl Chatham's Monument in Guildhall; letters and proof, before the plate was reduced, very rare	1 2 0
BARKER.			
8.	Two.	The Woodman; etching and proof with the letters, a finished print, a first impression	1 19 0
9.	Two.	The Benevolent Lady and Companion; figures by Louthenburg, etchings	1 3 0
10.	Two.	Same subject; proofs before the introduction of the corners	1 11 6
11.	Two.	Ditto; finished proofs before the letters	1 10 0
12.	One.	Nymphs Bathing; figure by Cipriani, an etching, rare	1 1 0
13.	Two.	Nymphs Bathing, and its companion The Storm; most uncommonly beautiful proofs, very rare, from Mr. Woollett's collection	2 12 6
BARRETT.			
14.	Two.	From Shakespere: Scenes in <i>As you Like it</i> , and <i>The Tempest</i> ; figures by Cipriani, etchings	1 9 0
15.	Two.	The same subject; finished proofs	0 19 0
16.	One.	Hunting, after Barrett and Gilpin; the landscape by Morris, and the figures by Bartolozzi, proof	0 16 0

Value of Bartolozzi's Prints.

		£ s. d.
BARTOLOZZI.		
17.		Portrait of Bartolozzi, by Bouillard, after Violet ; proof 0 13 0
18.	Three.	Pantheon Ticket Grand Masked Ball, etc. 0 6 0
19.	Two.	The Correspondent ; proof and etching 0 12 0
20.	Two.	A Bacchante ; proofs, with variations 0 9 0
21.	Two.	The Grecian Daughter ; proofs, one before the background was filled up, rare 0 18 0
22.	Four.	Faith, Hope, Prudence, Merit, and Vanity ; proofs 0 9 0
23.	Two.	Guardian Angel and Silence ; proofs before any letters 0 16 0
24.	Two.	Children at Play, and Cupids at Play ; proofs in red. 0 8 0
25.	One.	Madonna and Child ; proof, rare, proof in red 0 5 0
26.	Two.	Cupidon achete trop cher, from the antique ; proof 1 1 0
27.	Six.	Allegorical Subjects of Commerce ; proofs, with very curious alterations; and one by Heath, engraved for Mr. Pyke, banker, in Bridgewater, extremely rare 3 10 0
28.	Seven.	The Drawing Book ; proofs before the letters, rare 2 2 0
29.	Two.	Apollo with the Lyre ; proof and etching engraved for Mr. Fabris 2 2 0
30.	Two.	St. Cecilia, etc. ; proof and etching for Mr. Borgis. Ditto 2 0 0
31.	Three.	The Macaroni Orange Girl going to the Bagnio, and returning from the Bagnio ; fine and rare 0 6 0
32.	Two.	An Allegorical Subject of Commerce ; proof, engraved for Mr. Molteno's card. The Infant Academy ; proof, Mr. Violett's ditto 0 11 0
33.	Three.	Genius Studying Music ; proof, letters, and etching on a large plate, extremely rare. A Ticket for Hanover Square Concert, 1791 3 15 0
34.	Seven.	Genius holding a Glass ; proof and letters, a pit check Apollo Crowned with Laurel, a ticket for the Pantheon Masked Ball. An Emblematical Figure of History, vignette in Sancho's Letters, proof ; Justice and Peace United, ditto in Mr. Sastre's. A Study of Ears, and a Boy's Head ; etchings for Lavater, plates designed for Hunter's Translation 3 0 0
35.	Two.	Music surrounded by Cupids ; proof, engraved for Madame Banti : and Love supporting a Medallion ; proof before any letters 1 5 0
36.	Six.	Apollo, with a Cupid supporting a Lyre. Cupid reclining on a Medallion ; proof and etching. A Young Bacchus on a Tub ; proof and etching. Three Cupids with Music Books, engraved for Mr. Salpietro 4 12 0

Bartolozzi and his Works.

			£	s.	d.
37.	One.	An Allegorical Figure of Sculpture, Cupid dictating to her ; engraved for the Portuguese Ambassador's lady, proof, rare	1	6	0
38.	One.	Charity ; a proof, beautiful, in red	0	8	0
39.		The Gardens ; proofs, before any letters, designed by Bartolozzi and Vieira, for Mrs. Montilieu's poems, very beautiful and rare	5	18	0
40.	Four.	Etchings ; ditto, curious	2	0	0
41.	Two.	A Child Sleeping ; proof, one before the letters	0	7	6
42.	Ten.	Subjects originally intended for Fans, viz. : The Origin of Design— <i>ipse inv. and delin.</i> —in black. The Power of Love, from the antique ; J. B. Cipriani, in black. The Marriage of Cupid and Psyche. Hope Nursing Love ; A. Kauffman, in black and etching. The Fine Arts ; ditto in brown. St. Cecilia ; B. West. The Family of the Gracchi ; ditto. Hope Nursing Love ; Sir Joshua Reynolds, in black, and the etching. Venus Chiding Cupid ; ditto. An Emblematical Figure of Victory, by Lady Duncannon ; in black. Proofs, and presumed to be the finest and most complete set ever offered to the public	11	11	0
LADY DIANA BEAUCLERC.					
43.	Three.	Children at play, and Frontispiece to Leonora, a poem ; etchings, very rare	0	17	0
43.	Three.	Ditto ; proofs before the engraver's name, very beautiful	1	11	6
44.	Fourteen.	Dryden's Fables ; proofs, very fine, the complete set	4	12	0
BENWELL.					
45.	Four.	Fonrose and Adelaide ; proofs and etchings, rare	0	12	0
46.	Two.	St. James's and St. Giles's Beauties ; proofs, in brown, very fine and rare, the etching	0	11	0
47.	Two.	Ditto ; in red, ditto	0	11	0
48.	Two.	Love (proof before the engraver's name) ; and Maria, from Sterne ; before the plate was reduced	0	19	0
49.	Two.	Jenney, from Auld Robin Grey ; proofs, with a variation on the tree near the top of the wheel, rare	0	18	0
51.		The Orange Girl ; proofs before the engraver's name	0	7	6
52.	Two.	The Beggar Girl, and Serena ; proofs	0	8	0

Value of Bartolozzi's Prints.

			£	s.	d.
53.	Two.	The Sailor's Farewell, and Return; proofs before the publication.	1	5	0
BOTH AND P. BRILL.					
54.	Three.	Morning, and Evening, after Both (proofs—the landscape by Byrne, the figures by Bartolozzi); and Europa, after Brill; fine—landscape by Browne, and figures by Bartolozzi	2	2	0
BUNBURY.					
55.	Two.	Going to Market, and Companion; proofs	0	10	6
56.	Two.	Auld Robin Gray; proofs before the engraver's name	0	10	0
57.	Two.	Lord Thomas and Fair Annette, and Lady Bothwell's Lament; ditto, ditto	0	7	0
58.	Two.	Love and Honour, and Adelaide; ditto, ditto	0	7	0
59.	Two.	Charlotte, and Lady Bothwell's Lament; ditto, ditto	0	6	0
60.	Two.	The Song, and the Dance; ditto, ditto	0	7	0
61.	Two.	Ditto, ditto; in black, ditto, ditto	0	7	0
62.	Two.	The Mouse's Petition, and the companion Marianne (by Tomkins); etchings	1	6	0
63.	Two.	Ditto, ditto; proofs, one without the engraver's name, very fine, a proof before letters	1	4	0
64.	Two.	The Ticket for Wynstay Theatre, with curious variations in the figure of Tragedy, Harlequin's dress, and in the spelling of the word Pantomime; very rare, presque unique, a proof	1	14	0
65.	Two.	The Breakfast, Carlton Gardens, and Prospero Disarming Ferdinand; proofs and etchings	1	12	0
66.	Two.	Lucy of Leinster, and Margaret's Tomb; proofs, the etching	1	1	0
BURNEY.					
67.	One.	Genius supporting a Medal, in commemoration of Handel; rare	0	8	0
68.	Four.	Mercury, Minerva, etc., from the <i>Il Mercurio Italico</i> ; proofs, with variations	1	19	0
69.	Three.	An Allegorical Subject; with etching, proofs, and letters, engraved for Madame Banti	2	8	0
	Two.	A Concert of Music, engraved for Dr. Burney's History: and The Judgment of Paris; proofs before the letters, for the <i>Il Mercurio Italico</i> .			
70.	Three.	The Genius of Music attended by Mercury; proof, before the plate was cut, and letters, engraved for Mr. Le Texier: and the Figure of Music seated near a pedestal, a ticket for the benefit of Mr. Pacchierotti	1	6	0

Bartolozzi and his Works.

		£	s.	d.
	One.	An Allegorical Subject of Tragedy, three figures; proof, engraved for Madame Banti.		
71.		Apollo instructing Love; etching, proof, and letters, engraved for Mr. Dragonnetti	2	3 0
72.	Five.	Various scenes from Bell's British Theatre; proofs, one before the letters	1	3 0
73.	Two.	A Female Figure embracing an Urn, reclining on a Tomb, attended by Genius; proofs--one before the letters, engraved for Sir Joshua Reynold's funeral, a proof with the inscription before publication.		
CARLINI.				
74.	Three.	Immortality trampling upon Envy, supporting a medallion of Mr. Bach; etching, proof, and letters, very fine, engraved as a design for a monument	1	1 0
75.	One.	A Design for a Monument to the memory of the late Alderman Beckford, with a curious alteration in the wig; rare	0	16 0
A. CARACCI.				
76.	Two.	Orlando and Olympia; proof, and letters, extremely fine and rare, with the date 1768	3	18 0
77.	One.	The Woman taken in Adultery; an etching, very rare	4	6 0
78.	One.	Ditto; proof, very fine and rare	2	10 0
79.	One.	Ditto; with letters, very fine	0	18 0
80.	One.	Clytie; an etching, extremely rare	12	12 0
81.	One.	Ditto; proof, very brilliant	3	0 0
82.	One.	The Silence; proof, as fine as possible	2	12 6
83.	One.	Venus, Satyr, and Cupid; proof before the arms, very fine	0	16 0
84.	One.	Ditto; proof with the arms, beautiful	0	14 0
85.	One.	An Allegorical Subject of Fortune; rare	0	5 0
CASTIGLIONE.				
86.	Eight.	Historical, the complete set; proofs, extremely fine and rare	2	2 0
CIPRIANI.				
87.	One.	The Portraits of J. B. Cipriani, F. Bartolozzi, and A. Carlini, after Rigaud by J. R. Smith; proof	0	9 0
88.	Six.	Heads—Admiration, Liberality, Harmony, Felicity and Love; proofs, the etching in red		
89.	Six.	Ditto; in colours, proofs	1	7 0
90.	Four.	Contemplation and Attention; proofs, in black and in colours.	0	18 0
91.	Six.	Ditto; proofs, in brown, red, and in colours	0	18 0

Value of Bartolozzi's Prints.

			£	s.	d.
92.	Six.	Poetry and Music, Tragedy and Comedy, Constancy and Affection ; proofs	0	13	0
93.	Four.	The Seasons ; proofs	0	12	0
94.	Six.	The Seasons ; proofs	0	10	0
95.	Four.	The Angel Gabriel, and Madonna, after Hussey ; with the alteration in the hands, very fine and rare	0	8	0
96.	Two.	Lais and Lamia ; proofs, very fine	0	12	0
97.	Two.	Astronomy ; proofs with and without the letters, etching	1	6	0
98.	Two.	A Bacchante, and Hebe ; proofs, before the names of the artists, and the etching of Hebe	1	1	0
99.	Two.	Ditto ; proofs in black	0	17	0
100.	One.	A Turkish Lady ; proof without the letters and arms, extremely rare	1	4	0
101.	Two.	Ditto, one with the arms and dedication ; proofs, very fine	0	14	0
102.	Two.	St. Cecilia ; proofs with and without the letters	0	10	6
103.	Two.	Ditto, engraved from drawings in the possession of Mr. Lock ; proofs before the publication, extremely rare and beautiful	1	11	6
104.	Two.	Angelica and Medora ; proofs, one before the plate was cut, extremely rare. From a drawing in Mr. Woodhouse's collection ; the etching	1	3	0
105.	One.	The Child and Doll ; proof before the name of Cipriani, very rare	0	8	0
106.	Two.	Ditto ; and Companion ; proofs, fine	0	10	0
107.	Two.	Conjugal Love, and Companion ; etchings, rare	1	2	0
108.	Two.	Ditto ; proofs before the alteration of the Madonna's head	1	2	0
109.	Two.	Mother and Child ; proofs with and without the letters	0	14	0
110.	One.	Ditto ; proof, ditto, extremely fine	0	9	0
111.	Fourteen.	Cipriani's Rudiments of Drawing ; etchings and proofs before any letters, extremely beautiful and rare	6	12	0
112.	Five.	The Second Part ; proofs	2	10	0
113.	Five.	Subjects engraved for Bell's Poets ; proofs, one most beautiful, before the letters	0	18	0
114.	Five.	Ditto ; one very curious	2	4	0
115.	Four.	Ditto ; proofs, with variations, and one with the letters, very fine	0	11	0
116.	Four.	The Happy Father, Filial Affection, and Companion ; proofs before the titles	1	11	6
117.	Four.	Ditto ; with the titles, red and brown. From Drawings in Mr. Woodhouse's collection	1	2	0
118.	Four.	Ditto ; proofs, with variations	0	18	0
118.	Four.	L'Allegro, and Companion ; proofs, in red and brown, before the letters, very fine and rare	1	3	0

Bartolozzi and his Works.

			£	s.	d.
119.	Two.	Prudence endeavouring to restrain Beauty from following the insinuation of Love : and Genius describing Beauty, and Cupid dictating to him ; proofs before the publication. From Drawings in the collection of Mr. Woodhouse, in red	0	19	0
120.	Two.	Ditto ; proofs, in red	0	9	0
121.	Four.	The power of Love, and the power of Beauty ; proofs, in red and brown, very fine. From Drawings in the collection of Mr. Woodhouse	1	8	0
122.	Four.	The Graces adorning the bust of Raphael, and Companion (by Tomkins) ; proofs and etching	0	10	0
123.	Two.	Proofs before the letters, very rare	3	7	0
124.	Five.	Love Caressed, and Companion ; proofs, red and brown, before the letters, extremely fine, the etching	0	11	0
125.	Four.	Ditto ; proofs, red and brown, beautiful	1	5	0
126.	Two.	Alexander and Nerina ; proofs, red and brown	0	8	0
127.	Four.	Nymphs Bathing, and Companion ; proofs, red and black. From Drawings in the collection of Mr. Woodhouse	0	12	0
128.	Two.	The Triumph of Beauty and Love, and A Sacrifice to Cupid ; proofs before the publication, extremely fine. From Drawings in the same collection.	1	11	6
129.	Four.	Ditto ; proofs, red and brown, very fine	1	6	0
130.	Two.	Ditto ; proofs, before any letters. From Drawings in the same collection	1	8	0
131.	Three.	Le Premier Baiser de L'Amour, and Venus surrounded by Cupids ; etching, and proofs, very fine	1	9	0
132.	One.	Ditto ; in colours, a most beautiful proof	1	4	0
133.	Two.	The Shepherdess of the Alps, and A Naiad; fine proof and letters	0	12	0
134.	Five.	Mythological Subjects ; etchings, extra rare. From Drawings in Mr. Woodhouse's collection ; engraved for the Book of Sketches	1	10	0
135.	Five.	Ditto : proofs, and etchings with variations, extra rare	1	6	0
136.	Two.	Cipriani's Sketches, First and Second Part ; very fine	1	14	0
137.	Two.	The Mother and Child, and Lady and Child, after S. Ferrati ; proofs before the arms or letters, extremely fine and scarce	2	4	0
138.	Two.	Ditto ; proofs with the arms, most beautifully engraved	0	14	0
139.	Two.	An Allegorical Subject—Cupid and Thalia, with emblems ; proof before the horizontal lines at the bottom of the plate were added, brilliant and rare. Engraved as a Frontispiece for the Songs of the Duenna ; proof with the lines on	2	12	6

Value of Bartolozzi's Prints.

			£	s.	d.
140.	Four.	Allegorical—Music and Poetry ; etchings and proofs before the letters, very fine and rare. Engraved for Mr. Tompkins' well-chosen selection from the English Poets	3	15	0
141.	Four.	Cupid with a Mask, and the Graces crowning Merit ; very scarce.	2	2	0
	Two.	Ditto ; with letterpress at the back. Engraved for Mr. O'Brien's comedy of The Duellist			

END OF THE TWELFTH DAY'S SALE.

THIRTEENTH DAY'S SALE.

BARTOLOZZI'S WORKS.

Lot.			} Prices realized not known.		
1.	Two.	From Ariosto ; proofs before the letters			
2.	Three.	Ditto ; all extremely rare. These specimens alone would immortalize the talents both of Painter and Engraver			
3.	Ten.	Ditto ; very fine. All that were engraved by Mr. Bartolozzi for Mr. Molini's elegant edition of that celebrated poet			
4.	Two.	A Moralist among the Tombs ; proofs with and without the letters. Engraved for Mr. Grannini's Italian translation of Gray's "Elegy"			
5.	Three.	Sir F. Cunliffe's Arms, a Sybil in Contemplation, and another inscribed "est ulubris"; proofs before the letters, extremely fine			
6.	Two.	Beauty attended by Cupid, and Psyche igniting the torches of Love ; and an emblematical subject of three figures, Painting, etc. Engraved for Mrs. Parker's card, and Sir Jos. Reynolds' ditto ; very scarce			
7.	Two.	An emblematical subject of Love and Peace (Lady Besborough's card), and an Infant Mercury with Cupids (Lady Shelburne's visiting ditto) ; a proof before the letters, very rare			
8.	Two.	Children with Masks ; proof and letters, extremely rare, one before the names of the artists, and the other with the inscription at the top. Engraved for a masquerade ticket, Hanover Square	3	4	0
9.	One.	Comus attended by Cupid, with masks, inviting Thalia to the Revels ; a most curious proof, before the masks were finished and the background behind Thalia's leg was darkened, extra rare. A masquerade ticket for Mrs. O'Neill, Shanes Castle	6	0	0

Bartolozzi and his Works.

			£	s.	d.
10.	Two.	Love inspiring Sappho to write an Ode to Music; and Beauty attiring, attended by Love and Hymen. Engraved for Mr. Giardini; very beautiful, one a proof on India paper, very rare	1	6	0
11.	Two.	The Head of Apollo, in a Masonic Symbol. Engraved for Baron ——'s concert at Freemason's Hall	1	1	0
	Two.	Figures emblematical of Music; proofs before the letters, both fine. Engraved for the benefit of Mr. Savoia, with letters			
12.	Three.	Infant Mercury listening, and two emblematical figures of Children, with variations; very rare. Both engraved for the Pro-sessional Concert, Hanover Square	1	9	0
13.	Three.	Fame, with emblems on the top of a wreath formed by palm and olive branches; one a curious proof, before the music was engraved on the scroll, and without the names of the artists, very rare: and an Emblematical Figure, with Scroll. Both engraved for the Grand Concert, Hanover Square	2	10	0
14.	Two.	A Pastoral subject, Infant Performers. Engraved for Mr. Fierville's Ball Two emblematical figures of Vocal and Instrumental Music, with a Harp. Engraved for Mr. Jones's Benefit	1	9	0
15.	Three.	An emblematical figure with a Griffin; proof before any letters. Engraved for Mrs. Grassi	1	16	0
16.	Three.	Cupid resting on his Bow, admiring a figure of Thalia; etching, proof, and letters, fine and rare. Engraved for the Sçavoir Vivre Masquerade	5	18	0
17.	Two.	An Angel with a mantle; proof and letters, extra rare. Engraved for an Oratorio	1	11	6
18.	Two.	Love receiving Masks from a Triton near a pedestal, on which are placed musical instruments, etc. Engraved for a masked ball at the Opera House, 1771 Thalia Unveiled, with a mask in her hand, attended by a boy, with grapes near him, holding a tablet on which is written, "Masqued Ball, New Club, Soho, Feb. 24th, 1778"; in black, most uncommonly brilliant and rare	1	14	0
19.	Two.	An emblematical figure of Commerce, with attributes, seated within a wreath composed of oak, olive, and palm branches; proof and letters, the first most uncommonly fine. Engraved for the late Mr. Alderman Wilkes	3	3	0

Value of Bartolozzi's Prints.

			£	s.	d.
20.	Two.	Father Thames, attended by Britannia and Commerce, exciting Competition ; etching and proof without any letters, and before the shell was enlarged	4	4	0
21.	Two.	Ditto ; proof, and lettered impression, with variations. Engraved for the Regatta Ball at Ranelagh ; in black and brown	3	10	0
<i>N.B.—Both the preceding lots are curious, and extremely rare.</i>					
22.	One.	Genius Crowning Handel ; a most beautiful proof, in black, before the alteration in the neck-cloth. Engraved for the Commemoration in Westminster Abbey.	1	13	0
23.	Two.	Ditto ; proof and letters, with the alteration in the neck-cloth	1	0	0
24.	One.	Mercury, attended by Cupid, Stringing the Lyre ; proof without the letters, very fine and rare. Engraved for Mr. Giardini, from a drawing in Mr. Woodhouse's collection	3	10	0
25.	One.	Ditto ; very fine, with a curious inscription after the engraver's name, rare, before the letters, but with " <i>for the last</i> "	0	16	0
26.	One.	An Emblematical Subject, Tragedy and Comedy ; a proof before the letters, exquisitely fine, and rare, engraved for Mr. Giardini, with the letters	3	18	0
27.	Three.	Orpheus and Eurydice, 1st and 2nd plates, and Venus attended by Love and Music ; engraved for Mr. Giardini	1	4	0
28.	Three.	Psyche giving instructions to Hymen for the arrangement of the Concert ; etchings and proofs, with variations, extremely fine and rare, engraved for Mr. Giardini	3	10	0
29.	Four.	Two, Apollo with his Lyre, with variations, engraved for Mr. Borgi, one a proof before the letters. Orpheus Charming Cerberus ; ditto for Mr. Tenducci. Apollo and Daphne ; ditto for Mr. Giardini. All very fine	1	11	6
30.	Three.	Apollo Crowned by Mercury, the Judgment of Midas, and Apollo Instructing the Muses ; most uncommonly beautiful, engraved for Mr. Giardini. It is very difficult to obtain impressions of this brilliancy, being generally printed on cards	1	11	6
31.	One.	Venus Rising from the Sea, attended by Doves and Boys with Masks ; a proof before the letters, most brilliant and extra rare, engraved for a Masquerade Ball at Ranelagh	2	11	0

Bartolozzi and his Works.

			£ s. d.
32.	Two.	Vertumnus and Pomona, within a wreath of the most beautiful foliage ; proof and letters very rare . . .	1 15 0
33.	Two.	Venus in a Shell, surrounded by Cupids ; the large plate, a very beautiful proof. Ditto ; with the letters, very fine	2 12 6
34.	Two.	History and Music ; proofs before the corners, very rare . . .	0 9 0
35.	Four.	Ditto ; with variations, also rare	1 19 0
36.	Three. Four.	History, Music, and Sculpture ; etchings, rare Sculpture. Painting, Music, and History ; etchings and proofs, some rare	1 16 0
37.	Four.	Same subjects ; proofs before the letters, engraved from drawings in the collection of Mr. Woodhouse	2 4 0
38.	Four.	The Elements ; proofs before the titles, very rare	3 18 0
39.	Four.	Ditto ; proofs, fine, the etching of Air	0 12 0
40.	Four.	Faith and Hope ; proofs, in brown, before the letters Ditto ; in red, very fine, from drawings in Mr. Woodhouse's collection	1 11 6
41.	Two.	Fortune and Prosperity ; proofs before any letters, very rare	2 2 0
42.	Four.	Ditto ; proofs, in black and brown, fine, from drawings in the same collection in red	0 18 0
43.	Two.	Ditto ; in colours, fine	0 17 0
44.	Four.	Beauty, Meekness, Harmony, and Prudence ; proofs, fine	0 17 0
45.	Four.	Contentment and Friendship ; proofs, in black. Ditto ; in colours, very beautiful. From drawings in the collection of Mr. Woodhouse, in red	0 18 0
46.	Two.	Tragedy and Comedy ; proofs before the letters, extremely fine. From drawings in the same collection, proofs with the letters	1 1 0
47.	Four.	Cupid and Psyche ; proof, with variations, fine, and etchings	0 18 0
48.	One.	Hebe ; proof, most beautiful	0 18 0
49.	Two.	Juno Borrowing the Cestus from Venus, Jupiter and Juno ; proofs, in brown, before the letters, scarce, in black, and a proof in red	1 2 0
50.	Four.	The same subjects—Hercules and Omphale, and Bacchus and Ariadne ; all proofs, fine	0 18 0
51.	Four.	The Judgment of Paris, and Venus Attired by the Graces ; proofs before any letters, very fine, proofs in red before the letters	1 5 0
<i>The Drawings of the three preceding lots are in the Collection of Mr. Woodhouse.</i>			
52.	Two.	Psyche Going to Bathe, and Companion ; proofs before the letters and the line round the oval, beautiful and extremely rare, the etching	2 13 0



Value of Bartolozzi's Prints.

			£	s.	d.
53.	Two.	The same subjects; proofs with the line, equally beautiful, before any letters	1	1	0
54.	Two.	Perseus and Andromeda, and Companion; proofs before the names of the artists, very fine	1	1	0
55.	Two.	The same subject; proofs	0	19	0
56.	Two.	Pegasus Feeding on Roses, and Apollo Tuning his Lyre; proofs, one before any letters, engraved for Mr. Borgi, with and without letters	1	6	0
57.	Three.	Pan and Syrinx (engraved for Mr. Bach's Sonatas; dedicated to the Duke of Mecklenbourg); The Mask of Apollo within a Wreath of Laurel, supported by Boys (engraved for six Canzonettes; dedicated to Lady Glenorchy); Pan Playing near a Bust of Martial, which is placed on a Pedestal (engraved for Graglia's Italian Translation of Martial's Epigrams). All very fine, proof and letters.	0	12	0
58.	Four.	Apollo Playing on his Lyre; etching and proof before the name of painter or engraver; and letters. Very fine, and difficult to be obtained in such high preservation. Engraved for Abel's Six Concerts, etc.			
	Two.	Diana Preparing for the Chase; proofs, one before any letter, very fine. Engraved for Mr. Beckford's Essay on Hunting, from the original drawing in the collection of Mr. Woodhouse, proof	1	16	0
59.	Four.	Ditto, from Metastasio; three proofs before the letters in black, and one in brown; very fine and rare	1	1	0
60.	Two.	Summer; proof and etching (engraved for Pergolesi's Book of Ornament), extra fine and rare	1	18	0
61.	Seven.	Luna, Apollo, a Sacrifice to Hymen, Spring and Autumn; these are false proofs, and two others—the Marriage of Cupid and Psyche, and Venus on the Waves.	1	8	0
62.	One.	Bacchus and Ariadne; on a large plate. An impression in this state is uncommon	0	16	0
63.	Ten.	Subjects designed for Fans, viz. :— The Power of Love, from the antique; after G. B. Cipriani. An Emblematical Figure of Victory; after Lady Duncannon. The Marriage of Cupid and Psyche; in red. The Origin of Design, after Bartolozzi; in red, unfinished. Hope Nursing Love, after A. Kauffman; etching in red. The Fine Arts, after A. Kauffman; in red			

Bartolozzi and his Works.

		<i>£ s. d.</i>
	The Family of the Gracchi, after West ; in red, and the etching.	
	St. Cecilia, after West ; in red.	
	Hope Nursing Love, after Sir J. Reynolds ; in red.	
	Venus Chiding Cupid, after Sir J. Reynolds ; in red.	
	Proofs in brown ; very fine	7 0 0
64.	Three. Hope Nursing Love, Hercules and Omphale, and Bacchus and Ariadne ; extra rare	1 10 0
65.	Five. Hercules and Omphale, Bacchus and Ariadne, from a drawing in Mr. Woodhouse's collection. Cephalus and Procris ; in red, a proof before the marginal line, and any letters whatever. Love forming Darts, and Love sharpening Darts. All proofs on large paper, very fine	1 16 0
66.	Four. A Medallion of His Majesty, with a Reverse between a Caduceus, ornamented with palm and laurel branches, and Zephyrus adorning the bust of Priapus ; very fine, engraved for a Dissertation on Oriental Gardening, by Sir Wm. Chambers.	0 13 0
67.	Three. Christ appearing to a Suppliant ; letters and proof, with curious variations. Engraved for Dr. Priestley's publication on Matter and Spirit, from the drawing in the collection of Mr. Woodhouse. And a subject with three figures in a cell. Engraved for Mr. Howard ; likewise a proof before any letters	1 1 0
68.	Four. A View of the Great Room at Freemason's Hall ; the architectural part by Mr. T. Sandby, the figures by Mr. Cipriani are allegorical, viz., Religion, Faith, Hope, Charity, etc. ; variations in etchings and proofs. From drawing in Mr. Woodhouse's collection, proof and etching	2 6 0
69.	Three. Virtue directed by Prudence, and Innocence taught by Love ; proofs before the titles, very fine, proof in red, with the letters	1 8 0
70.	Two. Religion and Faith ; proof fine, etchings in red	1 11 6
71.	Two. The Nymph of Immortality crowning the bust of Shakespeare, and Euphrosyne, from Amiconi ; proofs, most beautiful, and one before any letters, proof with and without letters, and with the letters in black and red	1 8 0
72.	Two. Ditto ; proofs in red, fine	0 17 0
73.	Two. Britannia, with the Cap of Liberty (engraved for Mrs. Macaulay's "Treatise on Civil Liberty"); very fine and rare,	

Value of Bartolozzi's Prints.

		£	s.	d.
				A Female Figure, standing, with various allegorical devices; an etching, extra rare, never published. Engraved for Mr. Hollis
74.	One.		2	11 0
75.	Five.		4	0 0
76.			2	2 0
77.	Seven.		1	7 0
78.	Two.		3	4 0
79.	Four.		3	16 0
80.	Two.		3	3 0
81.	Two.		2	10 0
82.	Four.		2	7 0

Bartolozzi and his Works.

			<i>£ s. d.</i>
		proof and etchings, very fine. Engraved for Edwards' History of West Indies. And two, the Interview between Coriolanus and his Mother; proofs, with variations. Engraved for the play; proofs and letters	3 5 0
83.	Three.	Hector and Andromache, Ulysses and Penelope; one an etching, the etching	1 11 6
85.	Three.	Edward the Fourth's first interview with Jane Shore, and Henry the Second and Fair Rosamond; etchings and proof	2 5 0
86.	Two.	Achilles and Briseis, and Companion; most beautiful, proofs	1 6 0
87.	Two.	Tancred and Erminia, Tancred and Clorinda; etchings and proofs, very fine	1 14 0
88.	Two.	The Queen of Edward Fourth parting with the Duke of York, and the Dukes of Northumberland and Suffolk praying Lady Jane Gray to accept the Crown; etchings, very fine and rare. Engraved from two most capital drawings in Mr. Woodhouse's collection	2 2 0
89.	Two.	Ditto; proofs in brown, very fine in red	3 0 0
90.	Two.	Ditto; before the artists' names.	1 9 0
91.	Three.	The Heroism of Prince Edward, son of Henry VI.; proof, and etching: and the Interview between Edward V. and his Brother, after Ramberg; proof before letters, pub. and an.	1 18 0
92.	Two.	Earl Darnley, and Oliver Cromwell; etchings, very fine	1 16 0
93.	Two.	Ditto; proofs, very fine	1 18 0
94.	Two.	The Arrival of Eloisa in the Elysian Field; proof and etching	1 1 0
95.	One.	The Death of Dido; proof without any letters, and before the drapery around the neck was finished; very rare	3 15 0
96.	One.	Ditto; proof, very fine, the etching	1 19 0
97.	One.	An emblematical subject on two sheets: the Diploma for the Royal Academy. The figures of Hercules and Apollo supporting a medallion, encircled with a wreath, in the right of which the Fine Arts are represented with their various attributes; Britannia on the left directs their attention to a figure, which represents Majesty embracing Wisdom seated on a throne, elevated on a pedestal, inscribed "Royal Academy of Arts, instituted MDCCLXVIII.," near which an attendant, Genius, is holding wreaths of laurel. A remarkably fine impression. The united talents of these great artists are not more conspicuous in any performance than in this, in which elegance	

Value of Bartolozzi's Prints.

			£	s.	d.
			of design, correctness of drawing, strength and delicacy in finishing, are transcendently apparent, and rank this production, as a specimen of art, <i>unrivalled in any School</i>		
98.	One.	The Descent from the Cross, after Vandyck; etched by Cipriani; very fine	9	9	0
99.	Two.	Adam and Eve: figures by Cipriani, and landscape by Hearn; etching and proof before any letters. Engraved by Bartolozzi and Pouney, from a drawing in Mr. Woodhouse's collection	0	11	0
100.	Four.	Minerva on Mount Parnassus receiving the Muses, and Hercules presented in Heaven to Jupiter and Juno by Minerva and Mercury; proofs with and without the letters; an etching, proof with the letters	1	16	0
101.	Four.	The Triumph of Venus, Carrying off a Sea Nymph, Hercules, and another; after the antique, proofs and etchings, curious	1	6	0
102.	Four.	Minerva visiting the Muses, * A Sacrifice to Jupiter, * Neptune and Amphitrite, Vulcan and Venus; proofs before the aquatint, extremely fine and rare	3	10	0
* These two drawings are in the collection of Mr. Woodhouse.					
103.	Four.	Same subject; first impressions with the aquatint, very fine	3	1	0
104.	Two.	A Fawn, and Hermaphroditus, engraved from Mr. Lock's statues; very fine	1	1	0
105.	Two.	A Military Subject, from an ancient basso-relievo; proof and etching, rare. Engraved for Jephson's Roman Portraits	2	7	0
106.	Three.	Basso-relievos from the Antique: one a most curious variation, before the face of the figure of Hector on the Bier was introduced. All very rare. Engraved for Wood's "Life of Homer"	5	5	0
107.	Eighteen.	Sheets of Coins, sixteen of which are proofs before the letters; very fine and rare	4	8	0
108.	Three.	The Portland Vase; proofs without the letters, extremely fine and rare	6	6	0
109.	Three.	Ditto; etchings, very fine and curious	4	4	0
110.	Five.	Ditto; with the letters and the title, all fine	4	4	0
111.		Jupiter Dodonæus; proof before the letters, engraved for Mr. Duane	0	12	0
112.		Ditto and Trypho; a proof before the letters	0	13	0
113.	Two.	Antinous, and Ptolemeus Philadelphus; both proofs before the letters	1	6	0

Bartolozzi and his Works.

		£	s.	d.	
114.	Eighteen.	From Drawings by various Masters in the King's Collection ; fine old impressions	3	3	0
115.	Three.	Etchings ; very scarce, two from the above collection	2	7	0

END OF THE THIRTEENTH DAY'S SALE.

FOURTEENTH DAY'S SALE.

BARTOLOZZI'S WORKS.

CORREGGIO.

1.	One.	The Magdalen ; proof before the letters, very fine	0	16	0
2.	Two.	Jupiter and Juno, and Cupid Cutting his Bow ; proofs, before the letters	3	15	0

R. AND M. COSWAY.

3.	Two.	Love and Innocence ; red and brown ; proofs, one before any letters, proofs with the letters	0	10	0
4.	One.	Latona ; proof in black, before the letters, very fine	0	9	0
5.	One.	Ditto, in brown ; ditto	0	10	0
6.	Two.	The Hours ; etching and proof, before any letters	0	14	0
7.	One.	A Pastoral Subject, for Mr. Napier's music	0	8	0
8.	Two.	Venus and Adonis ; proofs, very rare, before the head of Adonis was altered ; one without any letters.			

MISS EMMA CREWE.

9.	Two.	The Gypsies, and Companion ; proofs before any letters.	0	8	0
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DANCE, LADY DASHWOOD, C. DOLCI, AND EDWARDS.

10.	Two.	One an allegorical subject of two figures, after Dance ; Sir W. W. Wynne's Concert Ticket	0	14	0
11.	Four.	Etchings by Lady Dashwood ; rare	1	12	0
12.	One.	Madonna and Child, after C. Dolci ; proof, very fine.			
13.	Three.	Madonna and Child, after C. Dolci ; proof and etching. And Vandyke's Wife and Child, after Vandyke ; proof, very fine, the etching	1	8	0
14.	Two.	Emblematical figures, by Edwards, engraved for Goldsmith's Roman History ; proof before the plate was re- duced, very rare. And the Good Samaritan ; a proof.	1	2	0
15.	Two.	Ditto ; the small plate, proof ; Good Samaritan, ditto	1	8	0

FUSELI, GABIANI, GAINSBOROUGH, L. GIORDANO, GUARANA, GUIDO, AND GUERCINO.

16.	Two.	Queen Catherine's Dream, from Fuseli ; proof and etching, fine	0	17	0
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Value of Bartolozzi's Prints.

			<i>£ s. d.</i>
17.	Two.	Hobbinol and Lavinia, by Bartolozzi; and companion, the Cottage Children, after Gainsborough, by Tomkins; etchings	0 13 0
18.	Two.	Ditto; proof, ditto, ditto, before the letters, very fine	1 0 0
19.	Three.	Etchings, after Gainsborough, fine: and Diana in the Chace, after Gabiani, ditto	0 18 0
20.	Two.	Queen Elizabeth Striking the Earl of Essex; and the Murder of David Rizzio, from Guarana; proofs, fine, etchings	1 6 0
21.	Two.	Jupiter and Europa, after Guido; in brown and red, very fine	0 13 0
22.	One.	Guercino's Daughters, after Guercino; in the square, remarkably fine	0 18 0
23.	Three.	The Mother and Child, after ditto, with variations; proofs, very fine	2 2 0
24.	One.	The Circumcision, after Guercino; most beautiful; proof	3 8 0
25.	One.	Ditto; with the letters, very fine	0 14 0
26.	Six.	Etchings on stained paper, after ditto; beautiful	1 13 0
27.	Eleven.	Ditto; after ditto, engraved at Venice	1 8 0
28.	One.	Venus, Cupid, and Satyr, after L. Giordano; an etching, very rare	1 1 0
29.	One.	Ditto; proof, very fine	2 2 0
30.	Seventy.	Etchings, after drawings in the King's Collection, from Guercino; old impressions	3 3 0

HAMILTON.

31.	Two.	The Boy Gathering Apples, and the Girl with a Squirrel; proofs before the publisher's name, fine	0 8 0
32.	Two.	Hamlet and his Mother, Romeo and Juliet; proofs	0 10 0
33.	Two.	Historical: Edward the Martyr, and Edgar and Elfrida	1 0 0
34.	Two.	Ditto: Caractacus, and the Treaty of Troy	1 12 0
35.	Two.	Ditto: Etchings, Death of Arcite	0 9 0
36.	Two.	Palemon and Arcite, and the Death of Arcite	1 12 0
37.	Ten.	Of the Months; proofs before the letters	1 13 0
38.	Twenty-one.	Plates for Thomson's Seasons; brilliant proofs, the complete set, remarkably fine	5 18 0
39.		Ditto; etchings, very fine, and extra rare	5 10 0
40.	Two.	The Transparency Painted for the Bank on His Majesty's Recovery, exhibited April 24th, 1789; an etching, very rare	0 8 0
41.	One.	Ditto; proof, very fine	0 17 0
42.	One.	Ditto; in which His Majesty is represented sitting under an arch, etc. Exhibited by Sir Joseph Banks, Bart., in Soho Square, on the same occasion; proof, very fine	0 12 0

Bartolozzi and his Works.

			<i>£</i>	<i>s.</i>	<i>d.</i>
43.	One.	The Earl of Clare's State Carriage, as Lord Chancellor of Ireland: on the panels are painted various allegorical subjects; an etching, rare	1	16	0
44.	Four.	Children playing at Marbles, and Companion; proofs with and without the letters	0	15	0
45.	Four.	Children playing at Hunt-the-slipper, and Companion, ditto at Trap-ball; proofs, very fine	1	0	0
46.	Two.	The Three Graces, and Belinda; etchings, engraved for Du Rouveray's edition of Pope's "Rape of the Lock"	0	17	0
47.	Three.	Ditto, and one from Glover's Leonidas; proofs before any letters	1	17	0
48.	Two.	Genius unveiling Nature; proof and etching. Ticket to Mr. Walker's Lectures; very beautiful	2	0	0
49.	One.	An emblematical figure of the City of London, with attributes; unfinished proof, before the artists' names, extra rare. A Ticket for the Lady Mayoress's Ball, in the Mayoralty of Mr. Alderman Boydell	2	5	0
50.	Two.	Ditto; proof, in black and brown	2	9	0
51.	Three.	Poetry and History presenting Painting with subjects for her pencil; proofs, with variations, exceedingly beautiful; engraved for Mr. Macklin's Catalogue of Prints; proofs	0	16	0
52.	One.	Britannia distributing laurels to Music and Poetry; for Mr. Napier's music book; two proofs, with variations in the publication	0	10	6
53.	Three.	The Winter's Tale; etching, proof and letters, very fine; for Boydell's Shakespeare	0	15	0

HARDING, HEARNE, AND HOGARTH.

54.	Two.	From Sterne, La Fleur, and The Sword, after Harding; proofs	0	10	0
55.	Seven.	From the Antiquities; Views after Hearne, figures by Bartolozzi; proofs, very fine	1	7	0
56.	Two.	From Joseph Andrews, after Hearne, figures by Bartolozzi; proof and etching, very fine	1	13	0
57.	Two.	The Shrimp Girl, after Hogarth; proofs with and without the letters	0	13	0
58.	Four.	Two portraits of Lords Melbourne and Winchelsea; proof and letters. North and South Britain; with and without the aquatint.			
59.	Two.	Groups of Angels, after Howes; proofs	0	5	0
60.	Four.	Two plates, containing eight subjects; proofs, and letters: engraved for Richardson's "Iconology"	0	11	0

Value of Bartolozzi's Prints.

		JONES.	£ s. d.
61.	One.	Dido and Æneas, after Jones and Mortimer; the landscape engraved by Woollett, and the figures by Bartolozzi; proof, very fine	1 5 0
A. KAUFFMAN.			
62.	Four.	Apollo, and Companion; proofs, before the letters. Celia and Rosalind; ditto	0 9 0
63.	Three.	Fatima; proofs, with variations	0 19 0
64.	Three.	Zoraida; ditto, ditto, a proof	0 10 0
65.	Two.	Adoration and Humility; proofs before any letters, very rare	1 1 0
66.	Two.	Ditto; in colours	0 13 0
67.	Two.	The Fair Alsatian; proofs. The Liberal Fair; proof and etching, fine	1 1 0
68.	Four.	A Muse; proof and letters, engraved for Scott's Poems. The Tragic Muse; proof, very fine, and rare. Socrates, with a scroll	2 12 6
69.	Three.	Two of Leonora; proofs, one before the names of the artists. Miss Eyre; proof before any letters, very rare	0 19 0
70.	Four.	Science in the arms of Peace; a proof, in red	0 16 0
71.	Four.	Diana preparing for the Chase, Paris and Cœnone; proofs in red and black, very fine	0 17 0
72.	Four.	The Death of Clorinda, and Companion; proofs, in black and brown, before any letters, very fine, in red	1 0 0
73.	Four.	Damon and Musidora. Celadon and Amelia; proofs, and letters, in black and red, fine	0 16 0
74.	Four.	The Tambourine and Castanet; proofs, in brown and red, very beautiful, in black	0 12 0
75.	Four.	Hebe and Antiope, and two others; proofs, very fine, one before the letters.	1 1 0
76.	Five.	Two proofs, and etchings, engraved for Hoole's Translation of Ariosto	1 2 0
		Two.—Harmony, engraved for Mr. Legat; proof and etching before letters.	
77.	Two.	Rural Sports, from a drawing in Mr. Woodhouse's collection. Companion; etching, one before any letters, very fine.	1 10 0
78.	Two.	Ditto; with the aquatint, fine	0 12 0
79.	Four.	Invention, Design, Composition, and Colouring; proofs, fine	0 18 0
80.	Two.	Cleone and Cordelia; proofs, one before letters, very fine	0 18 0
81.	Two.	Ditto.	0 13 0
82.	Two.	Virgil and Homer; proofs before the letters, very fine	0 19 0
83.	Two.	Eurydice and Sylvia; proofs, one before the letters.	0 14 0
84.	Four.	The Seasons; proofs, very fine, before letters	0 16 0

Bartolozzi and his Works.

			<i>£ s. d.</i>
85.	Two.	Emma Corbett, and Griselda ; proofs, the latter without any letters, extremely beautiful. From Pictures in the Collection of Mr. Woodhouse	0 15 0
86.	Two.	Ditto ; fine.	0 11 0
87.	Two.	The Birth and Tomb of Shakespeare ; proofs, very fine	1 0 0
88.	Two.	Faith and Religion ; proofs, very fine	0 17 0
89.	Two.	The Shepherdess of the Alps, and Griselda ; proofs before any letters, extra fine and rare	1 6 0
90.	Two.	Ditto ; very fine.	0 12 0
91.	Two.	Proofs before the letters, very fine	0 12 0
92.	Two.	The Mother of the Gracchi, and Telemachus in the Island of Calypso ; proofs, beautiful	1 17 0
93.	Two.	Zeuxis, and Telemachus ; etchings, rare, in brown	0 17 0
94.	Two.	Ditto ; proofs, very fine	1 14 0
95.	Two.	Nymphs Bathing, and Companion ; proofs, extra fine	1 10 0
96.	Two.	Rhodope in Love with Esop, and Companion ; proofs in brown, very fine	0 15 0
97.	Two.	Ditto, ditto, in red, before any letters	0 13 0
98.	Two.	Paulus Emilius, and Cleopatra and Meleager ; proofs, rare	0 13 0
99.	Two.	Venus attired by the Graces, and the Judgment of Paris ; proofs, extra fine and rare	4 16 0
100.	One.	Coriolanus and Delia weeping over a wounded stag ; proofs, very fine, one before any letters	1 2 0
101.	Two.	Proof and etching, very fine	0 15 0
LE BRUN.			
102.	Two.	St. John, after C. Le Brun, 1st proof. Innocence under the protection of Justice, after Madame Le Brun ; proofs, both fine, proof before any letters, in red	0 11 0
LAURENSO.			
103.	Two.	Bacchus and Venus adorning the bust of Priapus, a ticket for the Anacreontic Society ; one, a proof before the letters, very rare.	4 16 0
MISS LISTER AND W. LOCK.			
104.	One.	The Flight into Egypt ; a curious proof, the ground unfinished, extra rare, touched up with a little colour	0 15 0
105.	One.	Ditto : a finished proof, before the publication	0 13 0
106.	Two.	The Market of Love, after Mr. Lock ; proof and etching, very beautiful, unfinished proof	1 5 0
107.	One.	A Dance, Neapolitan, after Lock ; proof.	0 12 0

Value of Bartolozzi's Prints.

CLAUDE LORRAINE.			£	s.	d.
108.	Two.	The Morning, by Canot, and The Evening, by Bartolozzi and Mason; very fine. The etching	1	10	0
109.	One.	Æneas landing in Italy, by Mason; the figures by Bartolozzi; fine	0	16	0

J. B. DE LOUTHERBOURG.

110.	One.	The inside of the Royal Exchange; a most beautiful etching, very rare	1	4	0
111.	Two.	Tom Jones; proof and etching, very fine.	1	9	0
112.	Two.	The Shepherdess of the Alps, and Companion; etchings, very fine and rare	2	7	0
113.	Two.	Ditto; proofs, beautiful	1	12	0
114.	Two.	The Snuff-box, and Dead Ass; proofs before any letters, very rare	1	2	0
115.	Two.	Ditto; with the letters, very fine	0	17	0
116.	Two.	The Tempest, and Perdita; proofs before any letters	1	2	0
117.	Seven.	Different subjects, from Bell's Edition of Shakespeare; five proofs before the letters, very fine	2	10	0
118.	Five.	Ditto; Bell's Theatre, from various masters; proofs before the letters	1	16	0
119.	Four.	Ditto; proofs and etchings, extra rare	1	1	0
121.	One.	Signora Bastardelli	0	8	6

B. LUTI.

122.	Two.	Narcissus, and Hippomanes and Atalanta; proofs, very rare and fine	0	15	0
123.	Five.	A Holy Family, Angelica and Medora, and Mercury teaching Cupid	0	8	0

MADAN, DUCHESS OF MONTROSE, MARTIN, C. MARATTI, MIDDLETON, MORTIMER, AND NIXON.

124.	Two.	Ophelia, after Madan; proofs	0	10	0
125.	One.	The Exalted Soul, after Her Grace the Duchess of Montrose; proof before the letters	0	13	0
126.	Two.	The Death of Lady Jane Grey, and the Death of Eleanora, after Martin; proofs before the letters	1	2	0
127.	One.	Imogen's Chamber, after ditto; proof, very fine	0	12	0
128.	One.	Lady Macduff, after ditto; proof before any letters and marginal lines, very rare; etching ditto	0	12	0
129.	One.	Ditto, after ditto; proof, very fine	1	1	0
130.	One.	Flight into Egypt, after C. Maratti; proof before the letters	0	11	0
131.	One.	Ditto, after ditto; proof, very fine	0	13	0

Bartolozzi and his Works.

			£	s.	d.
132.	Two.	A Landscape with Figures, by Lady Middleton; a most beautiful etching. A Holy Family after C. Maratti; fine	0	11	0
133.	Two.	The death of Sir P. Sidney, after Mortimer; proofs, one before any letters, proof	1	1	0
134.	Two.	Venus and Adonis, after ditto; etching and proof before the letters, very fine, and extra rare	1	1	0
135.	One.	A Toxophilite Ticket, after Martin; proof with the letters	1	1	0
136.	Two.	Ophelia, from Nixon; proof, one before the publication	0	8	0
137.	One.	An Allegorical Subject, by Martin; proof before any letters	0	14	0
138.	Two.	Proofs and letters, by Mortimer. Engraved for Miss Burney's Novel of "Evelina"	0	10	6
JOHN OPIE, R.A.					
139.		The Freeing of Amoret; an etching.	0	8	0
140.	One.	Ditto; proof before the letters, very fine	1	9	0
141.	Two.	Henry and Emma, and Musidora; proofs before any letters, extremely fine	1	10	0
142.	Two.	Henry and Emma, and Damon and Musidora; etchings, extra rare	1	13	0

END OF THE FOURTEENTH DAY'S SALE.

FIFTEENTH DAY'S SALE.

BARTOLOZZI'S WORKS.

Lot.		G. AND N. POUSSIN, AND PANINI.			
1.	Five.	The Death of Eudamidas, and four others after Panini	1	7	0
2.	One.	An Etching, after G. Poussin; fine.			
	One.	A Holy Family; an etching, very rare, before the name of the artists.			
	One.	Ditto, ditto; with the names, rare	2	10	0
3.	One.	Ditto; finished, proof, fine	0	19	0
PETERS.					
4.	Two.	The Angelic Child; remarkably scarce. The Companion, after Violet; proofs, very fine	0	7	0
5.	Two.	Angels and Cherubims, after Vieira; proofs before any letters, very fine	0	17	0
6.	Two.	Same subject; with the letters, ditto	0	10	6
7.	One.	The Spirit of a Child ascending into Heaven; an etching, very rare	1	6	0
8.	One.	Ditto; a proof, with a curious inscription after the engraver's name, PRESQUE UNIQUE	1	15	0
9.	One.	Ditto; with the arms; very fine	1	11	6

Value of Bartolozzi's Prints.

			£	s.	d.
10.	One.	The Apotheosis of a Lady; proof, very fine	0	10	6
11.	One.	The Resurrection of a Pious Family, with the crest; very fine, and extra rare, without the crest	3	3	0
12.	One.	The same; a proof, also fine	2	2	0
13.	One.	The Deathbed of the Just; an etching	0	14	0
14.	One.	Ditto, ditto; proof	0	15	0

PATEL.

15.	Two.	Venus attired by the Graces; 2 proofs, one unfinished. The Rustic Traveller; the landscape engraved by Vivares, the figures by Bartolozzi; proofs, very fine	1	15	0
16.		Cottagers at the bottom of Mount Vesuvius; proofs before the letters, very fine	1	5	0

RAMBERG.

17.	Two.	Faith, Hope, and Charity; proofs	0	18	0
18.	Two.	Alphonso and Aciloe, and The Death of Cora; proofs, from Miss Williams's "Peru"	0	6	0
19.	Two.	From the Sorrows of Werther; proofs	0	5	0
20.	Two.	From the Vicar of Wakefield; proofs before the letters	0	6	0
21.	Two.	Ditto, ditto; the etching	0	5	0
22.	One.	The Strawberry-basket	0	10	0
24.	Two.	Ditto; by Landseer and Bartolozzi; etchings, rare	0	6	0
25.	Nine.	Proofs, with variations, engraved for Mr. Ernst; very rare	3	3	0

RAPHAEL, REBECCA, AND REINAGLE.

26.	One.	The Lady of the Fish, after Raphael; an etching, very fine and rare	3	10	0
27.	One.	Ditto; proof before the letters, uncommonly brilliant	5	2	6
28.	One.	Ditto; with the letters before the alteration	1	6	0
29.	Two.	The Madonna della Sedia, after ditto; proofs with and with- out the arms, one very rare, an unfinished etching	2	2	0
30.	One.	An Emblematical subject of Four Figures, after Rebecca; proof, very rare. Ticket for Cox's Museum Lottery. Cupid inspiring the Plants with Love, after Reinagle. The Landscape by Landseer, and the figures by Barto- lozzi; proofs, one before the artists' names, engraved for Dr. Thornton's Botanical History.	2	5	0

SIR JOSHUA REYNOLDS.

31.	Two.	Girl and Kitten, and Lesbia; proofs, very fine	1	7	0
32.	Two.	Venus Chiding Cupid; proofs, brown and red etchings, ditto	0	18	0

Bartolozzi and his Works.

			£	s.	d.
33.	Two.	The Cottagers ; proofs, in black, before the letters, rare	1	0	0
34.	One.	Ditto ; proof, in brown, with the letters	1	3	0
35.	One.	Thais ; proof, in black, before the letters, scarce	1	9	0
36.	One.	Ditto, ditto ; brown, brilliant	1	8	0
RIGAUD.					
37.	One.	Sampson and Delilah ; an etching, extra rare	0	16	0
38.	One.	Ditto ; proof before the letters, extremely fine	1	0	0
39.	Two.	Lovelace in Prison, and The Death of Lindamore ; etching	0	19	0
40.	Two.	Ditto ; proofs without the letters	0	15	0
41.	Two.	Ditto ; proofs with the letters	0	7	0
42.	Two.	The Empress Matilda, and Jane of Flanders ; fine proof—the Empress Matilda before the letters	1	1	0
43.	Three.	Vortigern and Rowena, and Edward the Black Prince pre- sented his Prisoner, the King of France, to his father ; fine proofs in red and brown, and the etchings	1	15	0
A. DEL SARTO.					
44.	One.	A Holy Family ; before the letters, an etching, rare	1	18	0
45.	One.	Ditto ; before any letters, extremely rare	3	3	0
46.	One.	Ditto, ditto ; with the letters, very fine	0	13	0
LADY SPENCER.					
47.	One.	Cupid and Psyche ; engraved for a description of Marchant's Gems	1	9	0
48.	One.	Comfort ; a beautiful etching, rare	1	1	0
STOTHARD.					
49.	Three.	Allegorical subjects : one, the Graces presenting the Cestus to Diana, engraved on the occasion of M. D'Aguilar's marriage ; etching and proofs, with variations, rare	3	3	0
50.	Two.	One ditto, with the letters and the Royal Cumberland ; Freemason's School Ticket	1	14	0
51.	Two.	The Origin of Design ; engraved for Mr. Jeffries' card	1	0	0
52.	One.	St. Cecilia, attended by Angels ; with extra etchings and proofs, variations, extremely curious, for Dr. Arnold's concert, both before letters	3	0	0
53.	Four.	Different subjects ; engraved for Good's Prayer-Book ; proofs	1	18	0
54.	Fourteen.	From Milton's Paradise Lost ; proofs, some without the artists' names, extremely fine	5	15	6
TOMKINS.					
55.	Four.	Two subjects from the Fool of Quality ; proofs with and with- out the letters	0	10	0

Value of Bartolozzi's Prints.

TRESHAM.			£	s.	d.
56.	Two.	La Gara Fra L'Amore e la Musica ; proof and etching, rare	1	2	0
57.	Six.	From Shakespeare ; proofs and etchings	2	10	0
58.	Three.	An Allegorical subject, in which is introduced a medallion of His Majesty ; etching and proof, rare, engraved for Mr. Bowyer's History of England	1	11	6
VIEIRA AND VIOLET.					
59.	Two.	The Death of Dido, and Apollo, after Vieira ; proof before any letters, engraved for Dulau's edition of Virgil	1	0	0
60.	Two.	Fancy Heads ; proofs	0	9	0
WEST.					
61.	Three.	Britannia, under the auspices of George 3rd, offering Encouragement to the Arts ; etching, proof, and letters, very fine and curious, engraved for Mr. Barnard's Catalogue of Drawings	3	10	0
62.	Two.	An Indian Family, and Jonah ; proofs, extra rare. For a Frontispiece to an Oratorio composed by Felsted	7	7	0
63.	Three.	The Origin of Design ; proofs, all with variations ; engraved for Mr. Sandby's Card ; proof before letters	2	15	0
64.	One.	Agriculture : a most beautiful etching, from a picture at Windsor Lodge	2	2	0
65.	One.	Genius Raising the Fine Arts, its companion ; ditto	1	15	0
66.	One.	St. Paul at the Island of Melita ; proof before the alteration of the head of St. Paul, and the small figures near the ship ; extremely rare	2	0	0
67.	One.	Ditto ; proof, very fine, and before the corners	0	19	0
WESTALL.					
68.	Two.	The Departure of Mary Queen of Scots, and companion ; proofs before letters	2	15	0
69.	One.	Joan D'Arc ; proof before any letters, very fine, and the etching	0	16	0
WEBBER.					
70.	One.	The Death of Captain Cook ; etching, extra fine and rare, a proof upon India paper	3	3	0
71.	One.	Ditto ; proof before the alteration, extra rare	3	3	0
72.	One.	Ditto ; after the alteration, very fine	2	3	0
73.	Two.	Ditto ; small plate, proof and etching	1	10	0
74.	Two.	The Dance, and Indians sitting round a fire. From Cook's Voyages, before the numbers ; extremely fine and scarce	7	17	6

Bartolozzi and his Works.

			£	s.	d.
75.	One.	A Woman Bringing a Present. From Cook's Voyages, etching, presque unique	3	5	0
76.	One.	Ditto ; proof, on large paper, extra fine and rare	3	3	0
77.	One.	A Head, after Hodges ; ditto, from ditto, very fine	0	15	0

WHEATLEY.

78.	Two.	The Goldfinch, and Lauretta ; proofs	0	11	0
79.	Two.	Summer, and Winter ; most beautiful proofs, before the artist's name ; and a proof of Summer unfinished	0	10	0
80.	Four.	The Seasons ; proofs	2	2	0
81.	Two.	The Raree-Show, and the Fairing ; proofs in black and brown	0	14	0
82.	Two.	The Watercress Girl ; proofs before the letters, the etch.	0	6	0
83.	One.	The Return from Shooting ; an etching, extra fine and rare	3	5	0
84.	One.	Ditto ; proof, very fine	0	14	0

ZOCCHI, ZUCCHI, AND ZUCCARELLI.

85.	Twelve.	The Months, from Zocchi ; very fine	0	12	0
86.	One.	An Allegorical Subject, after Zucchi : a Student conducted to Minerva, who points to Italy as the country from whence all elegance in the arts is derived ; proof before any letters. Frontispiece to Adam's Architecture	2	2	0
87.	One.	Ditto ; with the letters, with a variation in the trumpet, and in the figure above the ram's head	0	10	0
88.	One.	The Departure of Abraham and Lot, from Zuccarelli ; a most beautiful proof before any letters, very rare	8	0	0
89.	Two.	The Italian Ball, and Wedding ; etchings very fine	1	10	0
90.	One.	Ditto ; the Ball, before the alteration in the heads of the female figures ; proof, extra rare	2	0	0
91.	Two.	Ditto ; proofs, very beautiful, unfinished proof	2	12	6
92.	Two.	The Storm, and Companion, after ditto ; proofs—landscape by Byrne, and figures by Bartolozzi ; the etching	2	3	0

ENGLISH PORTRAITS.

KINGS, PRINCES, PEERS, ETC.

93.	Two.	Henricus 6th, and Archbishop Chychele ; rare	1	1	0
94.	Two.	Henry 8th, and Edward 6th ; proofs, one before the names of the artists	1	10	0
95.	Two.	Henry, and Charles Brandon, Dukes of Suffolk ; proofs before the corners, very curious	3	3	0
96.	One.	Ditto ; in one plate, proofs	1	0	0

Value of Bartolozzi's Prints.

		<i>£ s. d.</i>
97.	One.	George, Prince of Wales; proof, very fine, and one before letter 0 8 0
98.	One.	Wm. Henry, Duke of Clarence; proof and etching, curious . 1 17 0
99.	One.	The Death of Earl Chatham, in which are introduced the portraits of most of the nobility; proof on India paper, very fine 10 10 0
100.	One.	Ditto; the etching, extra fine and rare 7 7 0
101.	One.	Clinton, Duke of Newcastle; proof 0 13 0
102.	One.	Clive, Lord Clive; proof before any letters, and the etching . 3 0 0
103.	One.	Cornwallis, Marquis Cornwallis; large plate, proof before any letters.
	One.	Ditto; after Hamilton, and Sir H. Clinton; proof, scarce. 0 13 0
104.	One.	Dunning, Lord Ashburton; etching, extremely fine and rare. 4 4 0
105.	One.	Ditto; proof, before the plate was altered, presque unique 5 0 0
106.	One.	Ditto; proof without any letters, extra fine, and with letters 2 12 6
107.	Three.	Ditto; ovals, etching, and proofs, with variations, very fine 0 19 0
108.	Two.	Egerton, Bishop of Durham; proofs, with and without the arms, very beautiful 1 0 0
109.	One.	Elliott, Lord Heathfield; etching 1 0 0
110.	One.	Ditto; proof, very fine 0 10 0
111.	One.	Fane, Lord Burghersh; etching, proof 0 10 0
112.	Three.	The Portrait of a Nobleman; rare. FitzGibbon, Lord FitzGibbon; proofs, one before the letters 0 17 0
113.	Two.	Dr. Irvine, and Dr. Kippax; proofs before any letters, very scarce 2 10 0
114.	Three.	Lunardi, Mrs. Sage, and Mr. Biggin, after Rigaud; proof, and etching; and one after Cosway; proofs, with variations 1 2 0
115.	Three.	Maggi, Malone; proofs; Martinelli; one very curious, with the letters, proof before the letters 1 0 0
116.	One.	Murray, Earl Mansfield; etching, unique 3 13 6
117.	One.	Ditto; proof, very fine, on India paper, before the letters 1 2 0
118.	Three.	Petty, Marquis of Lansdowne; etching, and proofs, with curious variations 1 11 6
119.	Two.	Pitt, Rt. Hon. Wm.; proofs, very fine 2 10 0
120.	One.	Pratt, Earl Camden; proof before any letters, very fine. . 2 2 0
121.	Three.	The Bust of Pope, Rudiman, and Sancho; proofs before the letters 2 0 0
122.	Three.	Philidor; proof and letters. Dr. Woide; a proof, very rare . 2 2 0

Bartolozzi and his Works.

		£	s.	d.
123.		Robinson, Lord Grantham, and his Brothers ; proofs with and without the letters. And companion to ditto ; proof, extra rare		
		1	4	0
124.	Two.	Spencer, Duke and Duchess of Marlborough ; private plate, before any letters, an etching, very rare. Ditto ; proof before any letters, beautiful		
		2	3	0
125.	One.	Spencer, Earl Spencer ; very fine and rare		
		1	2	0
126.	Two.	Stuart, Viscount and Viscountess Mount Stuart ; proofs before any letters, private plate, very fine and rare. The etching, the print		
		5	12	6
127.	One.	Thurlow, Lord Thurlow ; etching, extra fine		
		3	10	0
128.	One.	Ditto ; proof before the arms, very rare, on India paper		
		3	7	0
129.		Ditto ; ditto, with the arms, very fine, before any letters		
		2	12	6
130.	One.	Wederburn, Lord Loughborough ; etching, extra fine		
		2	10	0
131.	One.	Ditto ; proof before the arms, and before the alteration		
		1	18	0
132.	One.	Ditto ; with the arms, but before the alteration		
		1	8	0
<i>N.B.—The three preceding are exceeding rare.</i>				
133.	One.	Ditto ; with the alteration, and with the name of Northcote		
		1	8	0
134.		Sir Richard Wynne ; proof before any letters, very fine and rare, a print		
		0	14	0
ARMY, NAVY, AND PRIVATE PERSONS.				
135.	Two.	Alderman Beckford, and Colonel Cox ; one, a proof before the letters		
		1	0	0
136.	Two.	Captains Cook and King ; proofs, rare		
		0	14	0
137.	Two.	Master Jeffrey, Omai, and Peter the Wild Boy ; proof and letters, very scarce		
		1	5	0
138.	Three.	Lieutenant Riddell ; proof before the letters. And — Rogers, of Liverpool ; proof and etching, extremely rare, private plates, a proof before any letters whatever		
		3	3	0
139.	Two.	One, A Feast, in which is introduced the portrait of Sir Thomas Robinson ; and one of Colonel Stanley ; proof, very rare		
		1	0	0
140.		Sir George Saville's Monument ; an etching, very rare, perhaps unique		
		3	0	0
141.	One.	Ditto ; proof before the letters were filled in		
		1	3	0
142.	Three.	Sir Cloudesley Shovel, Hawke, and ——— ; proofs before the letters, fine		
		0	13	0
143.		Hon. Walter Stanhope ; proofs, with and without the letters, the etching		
		0	12	0
144.	Two.	Theobald Wolfe ; proofs, with and without the letters, rare		
		1	10	0

Value of Bartolozzi's Prints.

			£	s.	d.
145.		Hon. P. Yorke ; proof, etching, rare	0	19	0
146.	Two.	Cherubs' Heads : a monument erected to the memory of Mr. Woodmason's children ; very fine	1	9	0

AUTHORS.

147.	Three.	Addison, Milton, and Watts ; proofs, two before any letters ; a proof before the letters	1	0	0
148.	Two.	Capel, a bust ; proof, and letters, very rare	1	0	0
149.	Three.	Earl Chesterfield ; proof, and letters, very fine and rare	0	19	0
150.	Three.	Cicero, Cowper, and Edmondson ; very scarce, an unfinished proof	1	5	0
151.	Two.	Evelyn ; proof, and letters, uncommonly fine	2	0	0
152.	Two.	Leonard Euler ; proofs, one before the name, private plate ; proof with the name	1	11	6
153.	Two.	Captains Grose and Harris ; proofs, very rare	1	11	6
154.	Two.	Hollis and Whitlock ; proofs, extremely rare, engraved for Hollis's Memoirs	6	6	0
155.	Three.	The Bust of Homer ; small plate, and before the background was added in the large one, scarce, engraved for Mr. Townley, private plates	2	15	0
156.	Three.	Dr. Johnson ; proof before any letters. Joannes Secundus ; proof, before the head was engraved on the medal, scarce ; a proof with letters	3	13	6

END OF THE FIFTEENTH DAY'S SALE.

SIXTEENTH DAY'S SALE.

BARTOLOZZI'S WORKS.

PROFESSIONAL MEN.

Lot.					
1.	Two.	Dr. Ash ; proof and etching, fine, and letters	1	8	0
2.	Two.	A Lecture on Gadding, in which the Portrait of Mr. Bannister is introduced ; proof before any letters. Dr. Burney ; proof, very fine	0	18	0
3.	Four.	Two, Dr. Fothergill ; proofs, in red and brown. Foote's Funeral Ticket ; etching and letters, very rare	1	3	0
4.	Three.	Giardini, Girri, and Handel ; one a curious proof, a print.	0	14	0
5.	One.	The Statue of Handel, from Roubillac ; proof before the letters.	1	0	0
6.	Three.	One, Haydn ; proof before the letters. Two, Henderson ; proofs, with variations	0	18	0

Bartolozzi and his Works.

			£	s.	d.
7.	One.	Kemble, in the character of Richard ; an etching before the plate was cleaned at the bottom, very curious	1	0	0
8.	One.	Ditto ; proof, very fine	1	4	0
9.	Two.	Dr. Maty and Dr. Leak ; proofs before any letters, private plate	0	17	0
10.	Three.	A Sunday Evening's Concert, in which are introduced the Portraits of Pacchierotti, and several well-known characters ; proof. Two of Vestris ; proofs and letters, with and without the aquatint	2	7	0
11.	Four.	Two, Violet ; proofs, with variations. Dr. Willis ; a proof. Woollett ; an etching before any letters, extra rare	1	3	0
FOREIGNERS.					
12.	Three.	Portraits of the King of France, and the Dauphin, and Madame Elizabeth ; proof and etching	0	16	0
13.	One.	Frederick, King of Prussia ; proof before any letters, very fine, the etching	0	14	0
14.	Two.	Henry Lubomirski ; proofs, with variations, very beautiful ; proof before any letters	1	9	0
15.	One.	General Acton ; proof without the letters, very fine	4	0	0
16.	Five.	M. D'Ageno, Cardinal Bembo, Baron Goertz, etc. ; proofs before the letters, very rare, private plates	3	18	0
17.	One.	Martin V. Juchen ; etching, very fine and rare	5	5	0
18.	One.	Ditto ; fine	1	10	0
19.	One.	Count De Lufi and Pinelli ; rare	1	10	0
20.	One.	Aloysius Pisani ; proof, very fine, before the letters	3	3	0
21.	One.	Ditto ; with the letters outlined	1	6	0
22.	Three.	And. Quirino and Cardinal Richelieu ; proofs, with variations ; proof and etching	1	8	0
23.	Two.	Van Noort ; etching and proof before any letters, extra rare ; proof with arms and publication	1	0	0
24.	One.	The Apotheosis of Louis XVI. ; proof before any letters	1	6	0
25.	One.	The Assassination (?) of Buonaparte, with the Portrait of Cherachi the Sculptor ; proof before any letters	1	0	0
LADIES, ROYAL PERSONAGES, NOBILITY, ETC.					
26.	One.	Charlotte, Queen of Great Britain ; etching, very fine	0	16	0
27.	One.	Ditto ; proof without the letters, beautiful	0	19	0
28.	One.	The Princess Charlotte of Wales ; proof, and the etching	0	5	0
29.	One.	The Royal Children ; proof, very fine, a print	0	14	0
30.	Two.	Princess Mary and Princess Sophia of Gloucester ; proofs before any letters ; beautiful proof with the letters	1	0	0

Value of Bartolozzi's Prints.

			£	s.	d.
31.	Two.	Mary Queen of Scots ; proof and etching, rare	4	4	0
32.	Two.	The Empress of Russia, and the Queen of France ; proofs	2	0	0
33.	Two.	Maria Christine ; proofs with and without the arms, very fine, the etching	1	5	0
34.	Two.	Lady Ashburton, and Miss Boyd ; private plate, very rare	2	2	0
35.	Two.	Lady Bath, and Lady D. Beauclerc ; proofs before any letters	1	1	0
36.	Three.	The Countess of Bulkeley ; etching and proofs, with varia- tions	1	3	0
37.	Two.	Lady Cathcart ; proofs, one before the border, extremely rare	3	5	0
38.	Two.	Countess Cowper ; etching and proof before any letter, very rare, on India paper	1	2	0
39.	One.	Countess Derby ; proof, extremely rare ; proof with letters	1	2	0
40.	One.	The Duchess of Devonshire ; an etching, before the plate was cut, extremely beautiful and rare	4	0	0
41.	One.	Ditto ; proof, very fine	1	16	0
42.	Five.	Ditto ; after Nixon, proof, one before any letters. One after Downman, ditto. Two of Lady Duncannon, with variations ; very rare, the etching, a proof with letters	2	12	6
43.	Three.	Lady Duncannon, proof and etching ; and An Infant, very fine	1	2	0
44.	Two.	Lady E. Foster ; etching and proof, extra rare proof before the letters	0	19	0
45.	Four.	Gertrude, Marchioness of Halifax ; one the long plate, ex- tremely rare, two proofs. Ditto, with and without the letters, and a Monumental Figure Embracing an Urn ; proof before any letters, extremely beautiful	3	5	0
46.	One.	Countess Harrington, after Hone ; proof before any letters, very fine	0	18	0
47.	Four.	The Duchess of Kingston, and Companion ; proofs. Countess Lanesborough ; proofs, with variations	1	5	0
48.	One.	Countess Lanesborough's Apotheosis ; proof, very fine	0	19	0
49.	Four.	The Duchess of Nivernois ; proofs, with curious variations, rare	1	18	0
50.	One.	The Duchess of Rutland ; proof, very rare	1	1	0
51.	Two.	Lady Smyth and Family ; etching and proof before any letters, extra rare	1	14	0
52.	Two.	Dowager Lady Spencer ; proofs, one before any letters, extra rare	1	5	0
53.	Two.	Countess Spencer, and Miss Bingham ; proofs before any letters, very beautiful and rare	1	1	0
54.	Two.	Ditto ; before the address, equally beautiful	0	15	0

Bartolozzi and his Works.

			<i>£ s. d.</i>
55.	One.	The Countess of Westmoreland ; proof before any letters, extra fine, private plate	1 1 0
56.	Two.	Mrs. Abingdon ; proofs, one before any letters, extremely fine, a print	0 17 0
57.	Three.	Two, Sig. Allegranti ; proofs. Mrs. Baldwin, in the dress of a Turkish Lady	0 19 0
58.	Three.	Two, Mrs. Bellamy ; proofs, one before any letters. Mrs. Cas. Borghi ; proof	1 0 0
59.	Three.	Miss Brunton ; proofs, with variations, with and without the line round the oval, and without the feathers ; and ditto with the feathers	1 2 0
60.	Two.	Mrs. Chambers ; proof, private plate. Mrs. Billington ; proof, fine	2 15 0
61.	One.	Miss Cipriani ; private plate, extra rare	0 14 0
62.	Two.	Mrs. Cosway, and Madame Crumpholtz ; fine and rare	0 19 0
63.	One.	Mrs. Crouch, the celebrated actress ; most beautiful proof before any letters, rare, the plate being destroyed	1 1 0
64.	Five.	Miss Eyre, Mrs. Gibson (with variations), and Miss Gunning ; proof without the letters, extra rare	1 7 0
65.	Two.	Miss Gwatkin ; proofs, with and without the letters, very fine, and the etching	0 14 0
66.	Three.	Mrs. Hardinge, in the character of Miranda ; proof, with three variations, extra fine and rare	0 10 0
67.	Two.	Ditto, the Fair Moralist ; etching and proofs with variations, very fine ; proofs, before any letters	2 2 0
68.	Two.	A. Kauffman ; proof, very fine. Miss Macklin, ditto	0 12 0
69.	Five.	Portraits engraved for Harding's Shakespeare ; proofs, before any letters, extremely rare ; viz. : Mrs. Montague, with and without letters ; Mrs. Lennox, ditto ; Jane Shore, two plates ; and the Earl of Essex, ditto.	5 0 0
70.	Four.	Mrs. C. Rudd, Mrs. Siddon, Mrs. Sparks, and Mrs. Udny, (the two last private plates) ; extra rare	1 13 0
71.	One.	Miss Wallis ; an etching, very rare	1 2 0

MARLBOROUGH GEMS.

This assemblage, the result of twenty years' collecting, contains a greater number than ever has been at one time offered to the public. The first volume is complete, and may be accounted unique, as all the impressions are before the numbers, the artists' names, or proofs without any letters, as in the presentation copies. The subject of Cupid and Psyche is with variations; and the whole may be regarded as a great rarity. Those of the second volume are few in number, but in point of curiosity no ways inferior.

Value of Bartolozzi's Prints.

DUKE OF MARLBOROUGH.			£ s. d.
72.	One.	Cæsar in the Temple of Venus ; proof before any letters	3 13 6
73.	Two.	No. 1. Scipio Africanus	} 2 0 0
		2. Lucius C. Sylla	
74.	Two.	3. Julius Cæsar, caput laureatum	} 5 15 0
		4. Marcus Junius Brutus	
75.	Two.	5. Marcus Junius Brutus cum caduceo	} 2 17 6
		6. Lepidus cum lituo	
76.	Two.	7. Augusti caput, cum corona radiata	} 4 14 6
		8. Augusti Pontificis maximi insign, etc.	
77.	Two.	9. Marcelli Octaviæ filii, Augusti nepotis caput, opus, elegantissimum	} 3 0 0
		10. Liviæ protome cum capitel aureato et velato pec- tore ; simul Tiberii pueri prope adstantis caput arboris ignotæ foliis redimitum	
78.	Two.	11. Tiberii caput juvenile	} 3 3 0
		12. Germanici togati protome cum capite laureato facie plena, etc.	
79.	Two.	13. Agrippinæ majoris uxoris Germanici, and Cali- gulæ matris caput laureatum sub effigie Dianæ	} 5 5 0
		14. Ejusdem Agrippinæ sub effigie Cereris	
80.	Two.	15. Galbæ caput laureatum	} 1 19 0
		16. Ejusdem Galbæ caput	
81.	Two.	17. Nervæ togati protome, cum capite laureato plena facie, opere pulcherrimo	} 4 4 0
		18. Ejusdem Nervæ caput	
82.	Two.	19. Marcianæ, Trajani sororis, caput	} 10 10 0
		20. Sabinæ, Hadriani uxoris, caput	
83.	Two.	21. Antinoi caput cum pectore velato	} 5 0 0
		22. Caracalla togati protome facie plena	
84.	Two.	23. Caracallæ caput laureatum	} 1 18 0
		24. Juliæ Domnæ, Severi uxoris, caput	
85.	Two.	25. Laocoontis caput	} 7 7 0
		26. Semiramidis, vel potius Musæ, caput cum pectore	
86.	Three.	27. Minervæ Alcidæ caput galeatum, operis egregii edit var	3 8 0
87.	Two.	28. Phocionis caput	} 3 3 0
		29. Jovis et Junonis capita jugata	
88.	Three.	30. Veneris caput	} 4 14 6
		31. Bacchæ caput, var	
89.	Two.	32. Hercules Bibax stans	} 15 14 6
		33. Bacchus stans	

Bartolozzi and his Works.

			£ s. d.
90.	Two.	No. 34. Faunus Tigridis pelli insidens cauda, etc.	} 9 9 0
		35. Athleta stans, qui dextra manu strigilem, etc.	}
91.	Two.	36. Mercurius stans	} 4 14 6
		37. Mars, stans, armatus	}
92.	Two.	38. Miles de rupe descendens eximii sculptoris Græci opus	} 7 0 0
		39. Diomedes Palladio potitus cum Ulysse altercatione contendit	}
93.	Two.	40. Dei Marini Natantes	} 5 10 0
		41. Miles vulneratus a militibus duobus sustentatur	}
94.	Two.	42. Miles militi vulnerato opitulatu	} 3 3 0
		43. Mulier stolata cum virgine	}
95.	Two.	44. Faunus pelle caprina ex humeris pendente vestitus; pedem super suggestum ignotæ figuræ figit et infantem genu sustinet	} 4 0 0
		45. Alexandri magni effigies	}
96.	Two.	46. Æneam a Diomede saxo percussum conservat	} 8 18 6
		47. Pompæ cujusdam ob victoriam partam descriptio	}
97.	Two.	48. Amazon, Amazonem, morientem sustinet juxta equos	6 16 6
98.			
99.	One.	50. Nuptiæ Psychæ et Cupidonis Rariss	4 14 6
100.	One.	50. Ditto, ditto, ditto, Rariss	8 8 0
101.	One.	Frontispiece to second volume; proof before the inscription on the arms, very rare	5 5 0
102.	Two.	1. Ptolemæus	} 1 10 0
103.		2. Metrodorus	}
104.	Two.	3. Socrates et Plato	} 3 3 0
		5. Sappho	}
105.	Two.	8. Ignotum caput. Scyllacis opus	} 2 0 0
		9. Ignotum caput	}
106.	Two.	11. Medusa	} 3 0 0
		18. Hercules et Iole	}
107.	Two.	19. L. Junius Brutus	} 2 2 0
		20. Annibal	}
108.	Two.	22. Mecænus	} 1 18 0
		25. Drusus Tiberii filius	}
109.	Two.	31. Caput ignotum Antonini forsan junioris	} 2 2 0
		36. Equi	}
110.	Two.	38. Mercurii templum	} 3 0 0
		40. Coronis	}

Value of Bartolozzi's Prints.

			£	s.	d.	
111.	Two.	No. 41. Cupidones	}	2	12	6
		45. Faunus				
112.	Three.	46. Omphale incedens	}	3	13	6
		48. Biga, var.				
113.	Two.	50. Silenus, tigris, etc., var.		3	3	0
114.	Two.	The Vignette to the second volume ; proof, very fine ; and etching, perhaps unique.		7	10	0

COLLECTION of engraved proofs, prints, and etchings, done by the inimitable artist Bartolozzi ; late the property of a nobleman (deceased). Sold by auction by Mr. Stewart, at his auction room, (194) opposite York House, Piccadilly, on Wednesday, the 28th of January, 1801, and the following day, at twelve o'clock.

PREFACE.—The following assemblage of the works of Mr. Bartolozzi was offered in one lot, in the sale of the very valuable library of the late Marquis of Donegall ; but, owing to particular instructions, Mr. Stewart had orders to purchase them for one of the family ; but since then he has received orders, owing to some circumstances, to sell them in separate lots.

The amateur and collector of the works of this great master will be gratified with a great variety of his most rare and valuable prints, a number of which are proofs, and many etchings ; and are all in the finest preservation. For any inaccuracies which may appear in taking the catalogue, Mr. Stewart begs leave to claim the indulgence of the collectors, etc. They will be lotted and on view as placed in the portfolios, and afterwards cut out on the morning of each day's sale.

			£	s.	d.
		Two, Lady and Child, from Sasso Ferrato and Cipriani ; proofs, very fine	1	7	0
		Three etchings of Friezes ; very rare	2	2	0
		Two, Venus and Adonis ; one, a proof, very fine and rare	0	4	0
		One etching of Tom Jones ; very fine and rare	0	18	0
		One, the Dutch General, Martin van Juchen ; a proof, very fine and scarce	0	7	0
		One, ditto, ditto ; the etching or unfinished proof, very rare	4	6	0
		One, the Duchess of Devonshire ; an etching, very rare	3	12	0
		One, the Marriage of Cupid and Psyche, after Cipriani ; a proof, extremely fine and very rare	1	11	6
		Seventeen Duane's Medals ; very fine	1	14	0
		One, Dancing Girls, from Hawkesworth's Voyages ; a proof, very fine and scarce	1	0	0
		One, ditto, an etching ; very fine and rare	3	13	6
		One Regatta Ticket, before the body is hid by the shell ; very fine and rare	2	12	6

The following were done by Mr. Bartolozzi in Italy, prior to his coming to this country, and are, in general, remarkably fine impressions.

Bartolozzi and his Works.

	£	s.	d.
Four Scripture Subjects, St. Francis, etc.; very fine	0	5	6
One ditto; a proof, from Agostino Caracci; very fine	0	2	0
Twelve, the Months; very fine	0	6	0
Two Landscapes, from Zuccarelli; fine.	0	2	0
Two, Side View of the Temple of Jupiter, etc.; fine	0	10	0
Two, View of the Temple of Æsculapius	0	5	6
Nine etchings from the Original Drawings in a Grand Collection; very fine	0	8	0

THE EXTENSIVE COLLECTION of maps, charts, and books of prints of the late most noble WILLIAM, MARQUIS OF LANSDOWNE; comprising a considerable portion of the works of Bartolozzi, including many proofs and private plates, etc., etc. Sold by auction by Leigh & S. Sotheby, booksellers, at their house, 145, Strand, opposite Catherine Street, on Monday, the 14th day of April, and five following days.

BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.
Venus Attired by the Graces (oval, in brown); proof. Coriolanus, Tancred, and Clorinda (in brown, lengthways). Rural Sports.	3 . 1 13 0
Angelica Kauffman. The Fair Alsatian. Sincerity. Felicity, etc. (ovals)	7 . 0 12 0
Lord Chatham's Monument. Guy's Monument, with a view of the Hospital, etc. (in brown), after Bacon	2 . 1 4 0
Clytie (circle, in black), Carracci	1 . 0 14 0
The Adulteress before Christ; and three others	4 . 0 17 0
The Silence	1 . 1 0 0
Pomona and Ceres (in brown); proofs, two. Prudence endeavouring to retain Beauty, etc. Genius describing Beauty, two; Psyche going to Bathe and Dress (in brown); proofs, two . . . . .	. 0 18 0
Tancred and Erminia, etc., after Cipriani	8 . 0 14 0
Polypheme sitting on a Rock; and two others, two proofs	3 . 1 2 0
Tickets for the Benefit of Giardini (different)	4 . 0 11 0
Death of Dido (in brown); proof	1 . 0 13 6
Britannia, with the Cap of Liberty; very scarce	1 . 0 10 0
The Departure and Flight of Mary Queen of Scots (in brown); proofs	2 . 0 10 0
The Italian Ball, and Wedding (two large ovals); proofs	2 . 2 3 0
A Female carrying Presents; proof	1 . 3 17 0
The Duchess of Devonshire (private plate); before the name, very rare	1 . 1 19 0
The Rt. Honble. W. Pitt (half-length), Gainsborough	1 . 1 5 0

CATALOGUE of prints of the modern celebrated engravers of the English, French, and Italian schools: comprising the best works of Strange, Woollett, Bartolozzi, etc., etc. The whole collected by a gentleman who has spared no expense to procure

Value of Bartolozzi's Prints.

fine impressions. Which will be sold by auction, by Mr. Sotheby, bookseller, at his house, No. 145, Strand, on Friday, January 9th, 1818, and four following days (Sunday excepted), at twelve o'clock.

BARTOLOZZI'S WORKS.	£	s.	d.
	TOTAL NO. OF IMPRESSIONS.		
Portraits of Artists: Bartolozzi (proof and letters), Caracci, Guercino, Evelyn, etc.	13	0	13 0
Mary Queen of Scots, very fine; Marchioness of Halifax, etc.	3	0	15 0
The Departure of Abraham and Lot from Egypt. Market People, after Gainsborough, etc.; proof	3	1	6 0
Jupiter and Leda, and Companion; fine proofs . . . . .	. . . . .	1	3 0
Mansion House Ticket; ditto, for Mr. Borghi; ditto, for Macchi; Ver-tumnus and Pomona, etc.	7	0	3 6
After Gabbiani, etc.	7	0	2 0
After Cipriani, A. Kauffman, etc.; mostly choice proofs	9	0	5 6
The Circumcision, after Guercino; fine old impression	1	0	6 0
Clytie, after Caracci; brilliant impression . . . . .	. . . . .	0	17 0
The Holy Family, after Poussin. The Shipwreck of St. Paul, after West; fine . . . . .	. . . . .	0	3 6
Two, The Death of Captain Cook; the large and small plates, fine im-pressions	2	0	6 0

SALE OF COPPERPLATES, etc., of MR. ANTHONY MOLTENO, of Pall Mall. Sold by auction by Mr. George Jones, at 102, St. Martin's Lane, on Monday, the 12th of April, 1819, commencing at six o'clock.

WORKS OF BARTOLOZZI, AFTER ANGELICA.

Duplicate Impressions.

One, Allegorical Subject by Bartolozzi and Delattre	82	0	13 0
Three, Felicity, 18 letters, 2 proofs, and 2 in colours; Sincerity, 2 proofs, and 2 in colours; Fatima, 15 proofs, and 12 in colours	53	0	12 0
Two, Liberal Fair, 17 letters, and 7 proofs in colours; and Socrates (4)	28	0	11 0
One, Blindman's Buff, etching (proofs)	16	0	13 0

WORKS OF BARTOLOZZI, AFTER CIPRIANI.

Duplicate Impressions.

One, Innocence taught by Love and Friendship, and Virtue directed by Prudence to Honour; 7 pair letters, and 4 ditto in colours	22	0	15 0
Three, Liberality, Admiration, and Harmony; 11 sets	33	0	14 0
Two, Comedy and Tragedy, 4 pair proofs; and 2 Comedy, letters	10	0	18 0

Bartolozzi and his Works.

TOTAL NO. OF
IMPRESSIONS. £ s. d.

Two, Tancred and Clorinda, and Tancred and Erminia, after Cipriani and Angelica ; 7 pair letters, 6 pair proofs, 8 pair ditto in colours, and 4 extra proofs in colours of the latter	46	.	1	16	0
Five, Drawing Book, after Cipriani and Bartolozzi, by Schiavonetti ; 100 sets, and 8 odd prints	508	.	5	0	0

WORKS OF BARTOLOZZI, AFTER VARIOUS MASTERS.

Duplicate Impressions.

Four, Zephyrus and Flora, after Colibert, 5 pair proofs, and 1 pair in colours ; and Guardian Angels, and Silence, after his own designs, 6 pair proofs	24	.	0	8	0
One, Frontispiece to <i>Il Mercurio Italico</i> , after Burney ; 113 and 29 proofs	142	.	1	13	0
One, Judgment of Paris, after ditto ; proofs	125	.	1	18	0
One, Cecilia, after Engleheart, 16 letters, 44 proofs, and 3 in colours	63	.	0	19	0
Two Subjects from the Works of Sterne : <i>La Fleur</i> at Amiens, and <i>The Sword</i> , after W. Harding ; 1 pair letters, and 8 ditto proofs	11	.	0	13	0
Two, <i>Ophelia</i> , after Madan, 15 proofs ; and <i>Ophelia</i> , after Nixon, 77 letters	92	.	1	9	0
Two, Frontispiece to Barnard's Catalogue, after West (24) ; and Apotheosis of the Emperor Joseph, after Zocchi (56)	80	.	0	15	0
Four Subjects to Jeffryes's Edition of Milton's <i>Paradise Lost</i> , after Stot-hard ; proofs	170	.	5	10	0

BARTOLOZZI.

Duplicate Impressions—Portraits.

One, His Grace the Duke of Wellington, after Pellegrini	30	.	1	0	0
One, The Marquis of Lansdowne, after Gainsborough, 91 letters, 35 proofs, and 2 in colours	128	.	2	4	0
One, Charles, Marquis Cornwallis, after Hamilton	74	.	0	7	0
Two, Anthony Pasquin (Williams) (36) ; Title to his <i>Satire and Biography</i> , after Stothard (15) ; and <i>Vignette, Pin Basket</i> (27)	78	.	0	12	0
One, John Dunning (afterwards Lord Ashburton), after Sir Joshua ; 51 letters, 9 proofs, and 19 in colours	79	.	2	12	6

WORKS OF BARTOLOZZI, AFTER ITALIAN AND FRENCH MASTERS.

Duplicate Impressions.

Three, Study of Two Heads, after M. Angelo (16) ; <i>Diana Hunting the Stag</i> , after Gabbiani (10) ; and <i>Sacrifice to Diana</i> , Peter da Cortona (4)	30	.	0	12	0
Two British Historical Subjects : <i>Queen Elizabeth giving a Box on the Ear to the Earl of Essex</i> ; and <i>David Rizzio Assassinated by order of Lord Darnley</i> (C. Guarana, Venetus, pinx), 26 pair letters, 32 pair proofs, and 4 pair proofs in colours	124	.	4	8	0

Value of Bartolozzi's Prints.

SALE OF PRINTS of MR. ANTHONY MOLTENO, of Pall Mall. Sold by auction by Mr. George Jones, at his rooms, Leicester Street, Leicester Square, on Monday, the 20th of January, 1823.

BARTOLOZZI, AFTER ITALIAN MASTERS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Last Judgment, after M. Angelo ; Ecce Homo, after Guido ; and Varia, after L. da Vinci ; proofs	9	0	10	0
The Elements, after Albano ; and Holy Family, after And. del Sarto ; proof and letters	6	0	17	0
The Silence, after A. Caracci ; fine proof	1	2	16	0
Clytie, after A. Caracci ; fine proof	1	1	15	0
Clytie, after A. Caracci	1	2	6	0
Clytie ; beautiful proof on India paper	1	5	7	6
Orlando Rescuing Olympia, after A. Caracci ; and Venus, Cupid, and Satyr, after L. Giordano ; both proofs.	2	0	16	0
Venus, Cupid, and Satyr, after ditto ; death of Dido, after Cipriani ; etc. ; both proofs	3	0	12	0
Clytie, after A. Caracci ; Orlando and Olympia, after ditto ; Descent from the Cross, after Vandyke ; etc.	4	1	1	0
Etchings, after Guercino ; his own Portrait, etc.	20	0	16	0
Ditto, ditto.	20	1	2	0
Ditto, ditto.	20	0	15	0
Ditto, ditto.	21	1	5	0
Scriptural Subjects : Madonna with the Fish, after Raphael ; and others after C. Maratti, Le Sueur ; etc	12	1	0	0
Madonna and Child, and Vandyke's Wife, proofs ; Madonna after C. Dolci, ditto ; Lady and Child, after Sasso Ferrato, proof and letters, etc.	6	1	9	0
Historical and Landscapes, after Gabbiani, P. da Cortona, Domenichino, etc.	16	0	12	0
Circumcision, after Guercino ; Woman taken in Adultery ; and Orlando and Olympia, after A. Caracci ; etc., fine	4	0	14	0
Narcissus, and Companion ; and Cephalus and Aurora, proofs ; Bacchantians, and Companion, after Franceschini ; etc.	8	0	17	0
Cupid making his Bow ; and Jupiter and Io, after Correggio ; Holy Family, after A. del Sarto ; proofs, etc.	10	1	7	0
Set of the Months, after Zocchi	12	1	0	0
Departure of Abraham and Lot, after Zuccarelli ; proof	1	0	15	0

MARLBOROUGH GEMS.

A collection of Gems, engraved by Bartolozzi, from the antique, in the possession of the Duke of Marlborough, and amongst which are the Marcianæ, Antinous, Hannibal, the Amazons, etc., in the line manner, and extremely

Bartolozzi and his Works.

£ s. d.

rare, most of them proofs before any letters, and others in the first state, with the Latin inscriptions. The Marriage of Cupid and Psyche, with and without the lightened Veil; together with duplicates of the Frontispieces in different states, and two unpublished Gems from the same collection; containing in the whole *Seventy-four pieces*, in a portfolio with leaves 47 5 0

DRAWINGS.

BARTOLOZZI AND CIPRIANI.

TOTAL NO. OF
IMPRESSIONS.

Sketches of Cupids (red chalk), Girl Sleeping (red chalk), and various sketches by Bartolozzi and Cipriani	13 . 0 13 0
Venus and Cupid, after Correggio; Cupid and Psyche; and Poetry (black and red chalk); and Head of a Youth (black and red chalk), by Bartolozzi	4 . 1 13 0
Lady Jane Grey going to Execution; Separation of the Duke of York from Queen Elizabeth, his mother; and Flight of Mary Queen of Scots (sketches in black and red chalk), by Bartolozzi	3 . 1 5 0
Prudence and Victory (represented by Cupids), and Scenes from the Novel, "The Fool of Quality" (black and red chalk), by Bartolozzi	4 . 1 14 0
The Circumcision (sketch in black chalk after the original of Guercino), by Bartolozzi; from which the print was engraved	1 . 0 13 0
Historical Subjects, after Angelica; and Emblematical ditto of Night, (beautiful sketch in red chalk), by Bartolozzi	3 . 1 0 0
Frontispiece ("I have laid the foundation,") pen and Indian ink; Death of Prince Edward in the presence of King Edward IV., ditto, etc., by Cipriani	3 . 1 6 0
Original Sketches for Hollis's Memoirs, on one of which is a note from him addressed to Mr. Cipriani; ditto of Perseus and Andromeda (in bistre, etc.), by Cipriani	6 . 1 0 0
Cephalus and Procris, study from Michael Angelo (pen and bistre); Venus, Cupid, and Pallas (black chalk), etc., by Cipriani	6 . 1 2 0
Ceres and Pomona (a pair of ovals); Bacchus and ten Female Figures (pen and bistre), by Cipriani	5 . 0 13 0
Original designs for the Monument of Lady Monteith, etc. (free pen and bistre), by Cipriani; fine	5 . 1 2 0
Scriptural Subject, after C. Maratti (pen and ink); Boreas and Arythoia (black chalk), etc., by Cipriani; very spirited	3 . 1 12 0
Britannia leaning on a Shield, and surrounded by emblems of Husbandry (free pen and bistre); and Designs for a Nobleman's Coat of Arms, with two Female Supporters (in colours), by Cipriani; fine	2 . 0 15 0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Jane Shore's first Interview with King Edward IV. (beautiful, highly-finished drawing in colours), by Cipriani	1	1	17	0
Henry II. and Fair Rosamond discovered by Queen Eleanor (companion drawing to the preceding, and equally fine), by Cipriani.	1	2	5	0
DRAWINGS BY CIPRIANI. Framed and Glazed.				
Series of Humorous Subjects (in colours), satirical of musical composers, etc.	5	1	2	0
Studies of Female Heads, and Single Figure of a Female Meditating (spirited sketch in bistre)	3	0	16	0
Bust of Memory, and Profile of a Female Head (coloured chalks); fine	2	1	8	0
Britannia seated on a Globe, with emblems of an olive branch and Cap of Liberty in her hands (original drawing in pen and bistre); from which the frontispiece to Hollis's Memoirs was engraved	1	0	17	0
Britannia Encouraging the Fine Arts (delicately finished in blacklead pencil); the first design for the Diploma of the Royal Academy	1	0	15	0
Bust of a Grecian Lady (spirited, in coloured chalks)	1	0	9	0
Hebe, and Bust of a Female (masterly drawings in ditto)	2	1	1	0
Poetry Described by a Female Crowned with Laurel (ditto)	1	1	1	0
Genius of History Recording past Events (in colours); very fine	1	1	9	0
Venus Disrobing Herself for the Bath (tastefully designed, in coloured chalks).	1	1	9	0
Maternal Solitude: a parent consoling her weeping infant (beautiful, in coloured chalks)	1	1	11	0
Apollo and Daphne; original ticket for the Benefit of Giardini, engraved by Bartolozzi (charming composition in Indian ink)	1	2	16	0
Vertumnus and Pomona (original drawing, from which the ticket was engraved, ditto)	1	3	4	0
Innocence Instructed by Wisdom, and Knowledge and Prudence Directing Love; represented by infantine characters (a pair of exquisitely beautiful drawings in colours)	2	7	0	0
Thais and Lesbia: the former is represented adorning herself at a toilet, the other described playing on a musical instrument (charming drawings in colours)	2	2	6	0
Original Design for a Monument erected to the Memory of Lady Monteth, in Westminster Abbey, by Sir William Chambers (grand composition in bistre)	1	3	8	0
Parental and Filial Affection (lovely compositions, most exquisitely finished in coloured chalks). N.B.— <i>The above beautiful pair of drawings have generally been considered among the chef d'œuvres of Cipriani</i>	2	12	5	0

Bartolozzi and his Works.

SALE OF COPPERPLATES, prints, etc., of MR. ANTHONY MOLTENO, sold by auction by Mr. George Jones, at Leicester Street, Leicester Square, on 5th and 6th of March, 1823.

COPPERPLATES.

BARTOLOZZI.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Playing at Marbles, and Thread the Needle (a pair), after Hamilton ; 44, and 4 pair proofs.	52	3	8	0
Angels (a pair of small oblong ovals), after Howes ; 1 pair letters, 22 pairs in colours, and 26 proofs	72	4	18	0
Infancy (3 proofs), and Youth (4 proofs), from Shakespeare's Seven Ages of Man, unpublished plate	7	7	15	0
Allegorical Subjects : the prosperity of Great Britain contrasted with the misery of France, after T. Martyn ; 10 letters, 9 proofs, and 16 in colours	35	3	18	0
Emblematical Subjects : Lewis XVII. and the Princess Royal throwing themselves into the arms of Hope, and Helas Voyes (the companion print), after De Rigny ; 10 letters, 7 proofs, 3 proofs before the inscriptions, and 9 proof etchings	29	1	8	0
Coriolanus, after Angelica ; 60 letters, 36 proofs	96	7	0	0
The Seasons (four plates), illustrated by Cupids diverting themselves in various pastimes, after Filippa Laura ; 9 sets with the letters, 26 ditto proofs, 2 ditto before inscriptions, 30 sets in colours, and 16 proofs and 8 extra impressions	292	13	15	0
Angels and Cherubims (a pair), after Peters and F. Vieira ; the former, 2 plain, 73 proofs, 12 proof etchings, and 31 in colours ; and the latter, 54 plain, 66 proofs, 11 proofs with the altered inscription, 11 etchings, and 34 in colours	294	29	8	0
Holy Family, after N. Poussin ; 8 letters, 55 proofs, and 1 etching	64	10	10	0
Cottagers at the bottom of Mount Vesuvius, after Catherine Gauffier, F.A. ; 48 letters, 30 proofs, 11 proofs before any inscriptions, 12 unfinished proofs, and 11 in colours	112	15	15	0

CATALOGUE of the sale of the collection of prints the property of the late SIR MARK MASTERMAN SYKES, BT,* containing amongst others, "a capital assemblage of

* "The prints go to Sotheby's. There is an immense collection, probably fifty thousand. Mr. Ottley has been down to arrange them, and he expresses his opinion that it is the rarest and best selected assemblage, particularly of portraits, of any private collection in the kingdom ; the engravings by Bartolozzi alone consisting of a complete and matchless series of his works (proofs and etchings), and are said to have cost Sir Mark nearly £5,000. The sale of the prints alone will probably occupy two months. The paintings and curiosities are intended for Christie's."—*Gentleman's Magazine*, Nov. 1823.

Value of Bartolozzi's Prints.

the Works of F. Bartolozzi, R.A., embracing nearly the whole of that celebrated Master's productions; choice proofs, and first impressions, including a complete set of the Marlborough Gems, which, by order of the executors, will be sold by auction, by Mr. Sotheby, at his house, No. 3, Wellington Street, Strand, on Monday, the 6th day of December, 1824, and seven following days (Sunday excepted), at Twelve o'clock.

WORKS OF F. BARTOLOZZI, R.A.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Bartolozzi's Drawing Books, with several additional proofs and proof etchings	29	0	6	0
Infant Bacchanals and Cupids, Cupid and Hymen; Hope, Prudence, etc., represented by Cupids; proofs and etchings	24	0	9	0
Guardian Angels and Silence, Market of Love, Sleeping Child, etc.; choice proofs in different states of the plates	15	0	10	0
Charity, print, proofs and etching; Grecian Daughter, Madonna and Child, proofs and letters	8	0	7	6
Bacchante; Peace, touched proof, etc.; Macaroni Orange Girl, Return from the Bagnio, etc.	11	0	7	6
Emblematical Subjects, originally intended for Fans; The Fine Arts, and Love Sleeping, after Angelica; Venus chiding Cupid, and Hope nursing Love, after Sir Joshua; St. Cecilia and the Family of the Gracchi, after West; Cephalus and Procris; and the Origin of Design, after Bartolozzi; beautiful proofs, in different states and colours	33	1	7	0

CIPRIANI.

Fan Mounts: Hercules and Omphale, Bacchus and Ariadne, Marriage of Cupid and Psyche, etc.; choice proofs and etchings. A completion of the preceding lot	27	1	1	0
Admiration, Contemplation, Harmony, Liberality, Love, Serenity, Vigilance, etc.; fine proofs	17	0	11	0
Achilles and Briseis, and Chryseis restored to her Father; Bacchus and Ariadne (the larger plate), Beauty looking in the Mirror of Prudence; prints, proofs and etchings	11	0	8	0
Alcander and Nerinda, Affection and Constancy, Apollo, Ariadne forsaken by Theseus, etc.; proofs and etchings	12	0	10	0
Ariadne and Hebe, Contentment and Friendship, Sacrifice to Cupid, and Triumph of Beauty and Love, etc.; proofs	10	0	12	0
Comedy and Tragedy (ovals), Comedy and Tragedy (full lengths), Contemplation, Child Sleeping; proofs, etc.	12	0	11	0
Constancy and Fondness, Power of Beauty and Power of Love, Diana Bathing, and Companion, etc.; proofs and etchings	15	0	8	6

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Cupids and Children at play; Cupids instructed and Mirror of Beauty; Happy Father and Distressed Mother; ditto	15	0	9	0
Conjugal Love, Hebe and Bacchante, etc.; ditto	13	0	9	6
Death of Dido; proofs with variations	3	0	15	0
Diploma for the Royal Academy (granted to J. Webber, Esq., 1785); very fine	1	2	10	0
Diploma of the Royal Academy; a remarkably fine impression, but with- out the pedestal	1	8	0	0
Diploma of the Royal Academy (the etching); extra rare.	1	0	10	6
Darnley's jealousy of Rizzio, and Cromwell's Discovery of Jeremiah White; proofs and etchings.	7	0	7	6
Edward IV.'s interview with Jane Shore, Henry II. and Fair Rosamond, Heroism of Prince Edward; proofs and etchings.	11	0	9	0
Edward IV.'s Queen parting with the Duke of York, and the Dukes of Northumberland and Suffolk entreating Lady Jane Grey to accept the Crown; choice proofs and etchings	10	0	8	6
The Elements; prints, proofs, and etchings.	16	0	12	0
Eloisa and Abelard meeting in Elysium; Faith, Fortune, Hope, Prosperity, etc.; proofs	12	0	10	0
Faun and Hermaphrodite (Mr. Lock's statues); proofs. Frontispieces to Mr. C. Rogers's Century of Prints from Drawings; proofs and letters	7	0	8	0
Frontispieces and Coats of Arms to Edmondson's Baronagium Genealo- gicum	11	0	10	0
Friezes; first proofs and letters, with and without the aquatint. The same, a set with borders, and the two smaller friezes	15	0	19	0
Genius describing Beauty, and the Companion; the Graces crowning the bust of Raphael; proofs and letters	13	0	11	0
Geography, Parting of Hector and Andromache, Hercules presented to Jupiter and Juno; ditto	16	0	11	0
History, Music, Painting and Sculpture; proofs and etchings in various states	18	0	7	0
Lais and Lamia; proofs and etchings in different states. Loyalty; ditto Jupiter borrowing the Cestus from Venus, and Jupiter and Juno on Mount Ida; Judgment of Paris; Maternal Love and Filial Affection, etc.; proofs	16	1	4	0
Innocence taught by Love and Friendship, and Companion; Juno, Love Rejected and Caressed, First Kiss of Love; ditto	17	0	11	0
Meekness, Harmony, Prudence, etc.; Mildness, touched proof; Psyche embracing Cupid, and the Companion; ditto	13	0	6	0
Mother and Child, and the Companion, after Sasso Ferrato; proofs. Flora and a Muse, Music and Poetry; ditto	13	0	18	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Nymph Bathing, and Companion ; Venus Bathing, with Cupids, and ditto ; proofs and etchings	15	0	16	0
Naiad ; Nymphs of Immortality crowning the bust of Shakespeare ; Psyche going to Bathe, and the Companion ; proofs	10	0	13	0
Perseus and Andromeda, and the Companion ; The Seasons, etc. ; proofs and etchings.	15	0	14	0
Shepherdess, Tenderness, Tancred and Erminia, etc. ; ditto	13	0	7	0
St. Cecilia ; The Songstress ; Turkish Lady, Vestal, and Companion ; ditto	11	0	6	0
Venus surrounded by the Loves ; choice proofs and etchings	5	0	12	0
Wisdom and Religion ; proofs. Cipriani's Rudiments of Drawing, with additional proofs, etc.	24	0	12	0
Set of Etchings in imitation of Drawings from the sketches of Cipriani, with additional proofs and proof etchings	30	0	11	0
Miscellaneous, after Cipriani, by Mariano Bovi, Marcuard, etc. ; prints, proofs and etchings	26	0	13	0

BARTOLOZZI, AFTER ANGELICA.

Adoration and Humility, Fair Alsatian, Antiope, Celia and Rosalind, Cossuccia, etc. ; choice proofs	16	0	19	0
Celadon and Amelia, Damon and Delia, Diana and her Nymphs, Paris and Ænone, etc. ; ditto	17	0	7	6
Cleone and Cordelia ; Cornelia, Mother of the Gracchi ; Coriolanus ; Eurydice ; proofs and etchings	12	1	5	0
Fatima and Zoraida, Felicity and Sincerity, the Fine Arts, Hebe, Leonora, etc. ; ditto	18	0	12	0
Lady Jane Grey, and Queen Margaret attacked by the Robber ; Gual- therus and Griselda, and the Shepherdess of the Alps ; proofs, in brown and black, etc.	17	0	10	0
Horace and Virgil, Judgment of Paris, Louisa Hammond, Nymphs after Bathing ; prints, proofs and etchings	12	0	9	6
Invention, Design, Colouring, and Composition, from Paintings on the ceiling of the Royal Academy ; Cleopatra and Meleager ; Paulus Æmilius, etc. ; proofs with variations, etc.	17	0	9	0
King Psammeticus and the Fair Rhodope, and Rhodope in love with Æsop ; proofs, counter proofs, and etchings	12	0	8	0
Birth and Tomb of Shakespeare, and the Seasons ; proofs and etchings .	10	1	3	0
Socrates ; the Tambourine and Castanet ; Tancred and Clorinda ; Death of Clorinda, and Companion ; ditto	16	0	9	6
Death of Sylvia's Stag, and Companion ; Telemachus in the Island of Calypso, and Zeuxis painting Juno ; ditto	14	0	11	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Venus attired by the Graces, Virgil reading his <i>Æneid</i> , and the Death of Alcestes; proofs and etchings	11	0	10	0
Bacchus teaching the Nymphs verses; King John ratifying Magna Charta, after Mortimer; and Edgar and Elfrida, by Ryland, after Angelica, etc.	10	0	13	0
Etchings in Aquatinta, etc., by Angelica Kauffman	23	0	9	0
Fancy Subjects, after Angelica, by Delattre, Pastorini, Tomkins, etc.; proofs	18	0	19	0

SECOND DAY'S SALE.

WORKS OF BARTOLOZZI, AFTER BRITISH ARTISTS.

The Woodman, after Barker; print, proof and etching. Woodcutter attacked by Wolves; proofs	5	0	16	0
Benevolent Lady and Companion, after Barralet; proofs and etchings	8	0	6	6
The Storm and Nymphs Bathing, after Barralet; Scenes from As you like it, and the Tempest, after Barrett, etc.; finished and unfinished proofs and etchings	9	0	13	0
Children at play; Infant Bacchanals and Cupids sporting, after Lady Beauclerc; proofs and etchings	12	0	9	0
Adelaide and Fonrose, St. James's and St. Giles's Beauties, Jenny from Auld Robin Gray, Orange Girl, Sailor's Farewell and Return, after Benwell; proofs of various colours	20	1	0	0
Hop Pickers and Gleaners; the Mouse's Petition; Carlton Gardens, after Bunbury; Departure of the sons of Tippoo Saib, and the Companion, after Mather Brown; proofs	11	0	11	0
Alderman's Dinner, Auld Robin Gray, Adelaide, Fair Annette, and Lady Bothwell's Lament, etc., after Bunbury; proofs and etchings	10	0	11	0
The Song and Dance, Charlotte and Werter, Love and Honour, etc., after Bunbury; ditto	9	0	7	0
Bunbury's Scenes from Shakespeare's Plays; ditto	16	1	1	0
Zephyrus and Flora, after Colibert; Venus and Adonis (with variation), after Cosway; Love and Innocence, after Cosway; the Gypsies, and Companion, after Miss Emma Crewe, etc.; proofs	18	0	11	0
Peasants returning from Market, and Furze Cutters, after Gainsborough; proofs before any letters, and proof etchings	7	0	9	0
Sportsman preparing for the Chase, after Gilpin and Barrett; proofs and etchings, in different stages of the plate	7	0	5	6
Infantine Amusements, after Hamilton; proofs, etc.	28	1	7	0
Hamlet, and Romeo and Juliet, Britannia distributing rewards to Music and Poetry; proof and unique etching. Painting, Poetry, and History; Berenice, etc., after Hamilton; proofs and letters	16	0	16	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
The Months, after Hamilton ; proofs and etchings	22	1	0	0
Marriage of King Henry V. and the Princess Catherine ; Caractacus ; Edward the Martyr, and Companion, after Hamilton ; proofs and etchings	11	0	9	0
Lord Clare's State Carriage ; Scenes from Shakespeare's Twelfth Night, after Hamilton ; proofs in different states, etc.	12	1	1	0
Rural Innocence ; Innocence and Fidelity ; Subjects from Sterne's Senti- mental Journey, etc., after Harding ; proofs and etchings	14	0	6	6
Views from Hearne's Antiquities ; proofs and letters	10	0	11	0
Adam and Eve in Paradise ; Subjects from Joseph Andrews, after Hearne ; prints, proofs and etchings	9	0	10	0
North and South of Great Britain, and the Shrimp Girl, after Hogarth ; Groups of Angels, after Howes ; Madonna (with variations), after Hussey ; ditto	17	1	8	0
Dido and Æneas, after Jones and Mortimer, by Woollett and Bartolozzi ; print, proof and proof etching	3	3	15	0
Flight into Egypt, after Miss D. Lister ; one a touched proof. Tarentella Dance, and Neapolitan Costume, after Lock ; proofs	9	0	12	0
Tom Jones (the landscape by Woollett) ; Shepherdess of the Alps, and Companion ; Snuff Box and the Dead Ass, after Loutherbouurg ; prints, proofs and etchings	14	0	16	0
Interior and Exterior view of the Royal Exchange, after Loutherbouurg, etc. ; proofs and etchings	5	0	15	0
Scenes from Shakespeare's Tempest, and the Winter's Tale, after Loutherbouurg, etc. ; proofs and etchings in different stages of the plates	10	0	5	0
Lady Macduff and Companion, Death of Queen Eleanor, and ditto of Lady Jane Grey, after Martin ; proofs and etchings	14	1	5	0
Imogen's Chamber, after Martin ; Ophelia, after Madan and Nixon ; Death of Sir Philip Sidney, after Mortimer ; proofs and letters	10	1	1	0
The Exalted Soul, after the Duchess of Montrose ; Spirit of a Child ascending to heaven, after Peters ; proofs and etchings	9	0	15	0

THIRD DAY'S SALE.

WORKS OF BARTOLOZZI (CONTINUED).

Resurrection of a Pious Family, after Peters ; proofs with and without the crest. Apotheosis of a Beautiful Female, after Peters ; one a touched proof	8	0	10	0
Death-bed of the Just, after Peters ; proofs in different stages of the plate. Angel and Child, by Dickinson, after Peters ; proof	10	0	4	6

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Angels and Cherubims (a pair), after Peters ; proofs in various states, one touched with red and white chalk by Bartolozzi. Bacchante, after Pellegrini ; Venus and Cupid, after Pernotin ; proofs and etchings	16	0	8	0
Alphonso and Acilæ, and the Death of Cora ; Sorrows of Werter ; Faith and Hope, after Ramberg ; prints, proofs and etchings	20	0	4	6
Strawberry Basket ; Scenes from the Vicar of Wakefield ; Plates engraved for Mr. Ernst's Work, after Ramberg ; proofs, etc.	19	0	10	0
British Historical Subjects : Vortigern and Rowena ; the Black Prince presenting John, king of France, to his father, after Rigaud ; Meeting of Edward V. and his Brother, after Ramberg ; proofs.	10	0	15	0
Empress Matilda and Jane of Flanders, after Rigaud ; ditto, proofs and etchings ; Death of Sindamore, and Companion, after Rigaud ; proofs and etchings	14	0	10	0
Meeting of Ulysses and Penelope ; Youth and Harmony ; Griselda and Companion, etc., after Rigaud ; proofs and etchings	16	0	6	0
Girl and Kitten, Lesbia, etc., after Sir Joshua Reynolds ; proofs and etchings	8	2	0	0
Venus chiding Cupid, after Sir Joshua Reynolds ; Samson and Delilah, after Rigaud ; ditto	10	0	8	0
Cupid inspiring Plants with Love, after Reinagle ; Allegorical Subjects relating to the French Revolution, after De Rigny ; Angelic Child, after Robinson ; Lecture on Gadding and Tick, after J. R. Smith ; proofs, etc.	14	0	8	0
Comfort, after Lady Spencer ; Cupid and Psyche, after Lady Spencer, engraved for Marchant's Gems ; small subjects of Cupids, after Stephanoff, etc. ; proofs and letters	12	1	0	0
The Sacraments, and Adoration of the Shepherds, after Stothard ; Titles and Vignettes to Pasquin's Satires and Biography, after Stothard ; proofs, etc.	21	1	5	0
Scenes from Shakespeare's Plays, after Stothard and Tresham ; proofs and etchings, with and without the aquatint	16	0	15	0
La Gara Fra l'Amore e la Musica, after Tresham ; Cupidon acheté trop cher, after the antique ; Astronomy and Meditation, after Violet, etc. ; prints, proofs and etchings	21	0	8	6
Historical and Fancy Subjects ; Venus and Cupids in a Landscape, after F. Vieira ; proofs and etchings, etc.	16	0	7	0
Vieira's Drawing-Book ; proofs with and without the addresses	20	0	11	0
Young Woman of Otaheite bringing a present, after Webber ; proof before any letters. Ditto, the proof etching, very rare	2	3	10	0
Young Woman of Otaheite ; proof etching in a more unfinished state. Ditto, with the inscription. Man of Easter Island, after Hodges ; proof and letters	4	0	7	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Man of Easter Island ; proof before any letters, etc. Woman of Otaheite ; proof etching. Indians sitting round a Fire ; proofs with and without the number	7	1	12	6
The Dance, from Cook's Voyages, after Webber ; proof before any inscrip- tion. Ditto, with the number ; and ditto, the proof etching	3	1	13	0
Death of Captain Cook, after Webber. Ditto (the smaller plate), proof and letters ; and various from Cook's Voyages, etc., proofs	12	0	10	0
King James of Scotland wounded by a Stag, after West ; proofs and proof etching	4	1	3	0
St. Paul shaking off the Viper at the Island of Melita, after West ; proofs and letters. Indian Cacique addressing Columbus concerning a future state ; proof and etching	7	0	11	0
Genius raising the Fine Arts, and Emblem of Agriculture (a pair), after West ; proofs and etchings	7	0	5	0
Young Maid and Old Sailor, after Walker : The Seasons (described by Females), after Westall ; proofs and letters	18	0	19	0
Departure of Mary Queen of Scots to France, and her Flight into Eng- land, after Westall ; proofs, together with the original sketches (in black and red chalk), by Bartolozzi	11	0	19	0
Joan of Arc receiving the Consecrated Banner, after Westall ; print, proof, and etching. The Goldfinch and Laretta ; Watercress Girl, and Companion ; the Fair and Show, after Wheatley ; proofs and etchings	16	1	1	0
Various	14	0	10	6

FOURTH DAY'S SALE.

WORKS OF BARTOLOZZI.

Fancy Subjects, after the designs of Bartolozzi, and engraved under his direction, by Marcuard, etc.	22	0	4	0
Ditto, by Cardon, Clarke, Delattre, etc. ; proofs, etc.	20	0	11	0
Miscellaneous, after C. Ansell, Lady D. Beauclerc, etc., by Tomkins, etc. ; ditto	15	0	2	6
Ditto, by Van der Berghe, Schiavonetti, Vendramini, etc. ; proofs and etchings	17	0	1	6
Ditto, by D. Allan, P. Bell, C. Marcuard, etc. ; unfinished proofs and etchings	17	0	5	0
Ditto, by Benedetto, Mango, Tomkins, etc. (pupils of Bartolozzi) ; ditto	20	0	3	6
Leonora, after Lady Diana Beauclerc ; proofs in various stages of the plates, with the vignettes (head and tail pieces) on large paper, etc.	59	1	0	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
The Gardens, designed by Bartolozzi and Vieira, for Mrs. Montileu's Poems ; proofs before any letters, with the etchings (a few printed on the letterpress)	27	1	7	0
Macklin's British Poets—Selim, after Angelica ; Triumph of Mercy, after Artaud ; Lucy, of Leinster ; Margaret's Tomb ; Marian and the Mouse's Petition, after Bunbury ; proofs and etchings	17	1	4	0
Ditto, Lodona and the Hours, after Maria Cosway ; Prince Arthur's Vision, and Queen Katherine's Dream, after Fuseli ; ditto	13	1	5	0
Ditto, Hobbinol and Lavinia, after Gainsborough ; Palemon and Arcite ; and Gray's Elegy, after Hamilton ; ditto	13	0	11	0
Ditto, Freeing of Amoret ; Henry and Emma ; and Damon and Musidora, after Opie ; ditto	10	0	11	0
Ditto, Constantia, after Rigaud ; Cottagers, after Sir Joshua Reynolds ; Deserted Village, after Stothard ; ditto	9	0	15	0
Illustrations of Milton's Paradise Lost, after Stothard ; proofs and etchings, vignettes before the letterpress, etc.	56	1	4	0
Ditto, Thomson's Seasons ; proofs, with vignettes on large paper	28	0	14	0
Ditto, Macklin's Bible ; proofs and proof etchings	71	2	2	0

PORTRAITS BY BARTOLOZZI.

His own Portrait, after Sir Joshua, by T. Watson ; ditto, by Marcuard, proofs ; and ditto (profile), by Menageot	4	0	12	0
Ditto (in profile), by J. Bouilliard ; ditto, by Pastorini and Tomkins, proof and letters ; ditto, with Cipriani and Carlini, by J. R. Smith, proof	4	0	3	6
His late Majesty, prefixed to Bowyer's History of England ; ditto, with emblems, after Corbould ; Queen Charlotte, engraved for Dr. Thornton's Botanical Work, etc. ; proofs and etchings	14	0	4	6
Ditto (Equestrian Statue), after Carlini ; Transparency, exhibited at Sir Joseph Banks's House, 1789 ; ditto, at the Bank, by Tomkins ; Allegorical Representation of the Prosperity of Great Britain, after Martin, etc. ; prints, proofs and etchings	12	0	6	6
Queen Charlotte, after Livesay ; ditto (in profile), after Ramberg ; Princesses Mary, Sophia, and Amelia, after Copley ; Princesses Amelia and Sophia, of Gloucester ; ditto	15	0	15	0
His present Majesty (when Prince), W. L. after Russell ; proofs, with variations. Ditto, in the print of the Free Masons' Charity children, after Stothard ; William, Duke of Clarence, W. L. after West ; proofs and etchings	8	0	7	6
George, Prince of Wales (when a boy), small oval ; ditto, after Violet ; ditto, with the Princess Caroline (profile medallions) ; the late				

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Queen Caroline, with her child, W. L.'s after Cosway ; and the Princess Charlotte (an infant sleeping), after Cosway ; prints, proofs and etchings	22	0	11	0
Mary Queen of Scots, with her son, W. L.'s after Fred. Zucchero, proof ; ditto, proof etching, rare	2	3	0	0
Lord Ashburton (oval), after Sir Joshua ; ditto, sitting in his Chancellor's Robes, after Sir Joshua ; proofs and etchings, with variations	12	1	15	0
John, Earl of Bute (when Viscount Mountstuart), W. L. in his robes ; p.p. proof and letters ; ditto, a touched proof ; and ditto, the proof etching, very rare	4	1	18	0
Lord Burghersh, W. L. after Sir Joshua ; Earl Camden, after Gainsborough ; Marquis Cornwallis, after Davis ; proofs and etchings. Lord Chesterfield, profile medallion	10	0	7	0
Lord Clive, after Dance ; p. p. print, proof and etching. Marquis Cornwallis ; proofs on India paper	10	0	14	0
Death of the Earl of Chatham, after Copley ; proof and proof etching	2	1	0	0
Ditto, proof before the inscription ; and ditto, choice proof on India paper	2	7	15	0
Lord Chatham's Monument ; Lord Clare ; Lord Cornwallis, after Hamilton ; Robert, Earl of Essex ; Duke of Grafton, W. L. p.p. proofs, etc.	11	1	6	0
Lord Grantham and His Brothers, W. L.'s after Sir Joshua ; Philip, Lord Hardwicke (two different) ; Lord Hawke ; Marquis of Lansdown, etc. ; proofs and etchings	19	1	0	0
Admiral Thomas Lord Graves, proofs with variations ; Lord Heathfield, proof and etching, etc.	7	0	11	0
Lord Graves, and Lord Heathfield ; proofs in different states	6	0	12	0
Lord Kilwarden, after Hamilton ; Lord Loughborough (with variations) ; proofs and etchings	7	0	17	0
Lord Mansfield, after Sir Joshua, proof on India paper ; Lord Thurlow, after ditto, proof before the arms were filled in	2	1	11	0
Lord Mansfield, proof before the arms, on India paper ; Lord Thurlow, choice proof.	2	1	9	0
Lord Mansfield, unfinished proof ; Lord Thurlow, proof before the arms ; and ditto, proof etching	3	0	16	0
Marlborough Family, after Shelley, p. p. proofs and etchings, in different states ; and the late Duke of Marlborough, after Bartolozzi, by Ogborne, print, proof and etching	9	1	0	0
The Duke of Newcastle returning from Shooting ; print, proof and etching. Duke of Northumberland (profile) ; Lords Melcombe and Winchelsea, W. L. (caricatures) after Hogarth ; proof and letters, etc.	9	1	0	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS,	£	s.	d.
George John, Earl Spencer (bust in profile), proof; another impression (less finished); ditto (the smaller medallion), with the inscriptions, both private plates, very scarce	3	1	10	0
Ditto, proofs in a more finished state; and the smaller medallion of Lord Spencer, ditto	3	1	15	0
Ditto (the large and smaller gems); proofs, before the inscriptions	2	2	2	0
Lord Thurlow, after Sir Joshua; proof and proof etching	2	0	12	0

FIFTH DAY'S SALE.

PORTRAITS BY BARTOLOZZI (CONTINUED).

Sir Ralph Abercrombie: Commemoration of the Victory of the 1st June, with Medallions of the Commanders; proofs and etchings	8	0	3	6
Alderman Beckford's Monument, with variation; Dr. Hugh Blair, proofs and etchings; Sir Francis Buller, proofs and letters	8	0	6	6
Beckford's and Guy's Monuments, etc.; proofs with variations	7	1	13	0
Archbishop Chicheley, W. L.; scarce. Tomb of William of Wickham, by J. K. Sherwin	2	0	13	0
Captains Cook and King, proofs and letters; Death of Captain Cook, print and etching; ditto (the smaller plate), proof etchings	8	0	6	6
Captains Cook and King, proofs; Death of Captain Cook (the large plate), on India paper, and the smaller print of ditto, proof and etchings	8	1	3	0
Oliver Cromwell, after Walker; Sir Henry Clinton; Lieut. Col. Cox; Abraham Goldsmid, Esq.; proofs and etchings	14	0	5	6
Egerton, Bishop of Durham; Hon. John Foster; Dr. Kippis, etc.; proofs	9	0	15	0
Warren Hastings, Esq., W. L. (introduced in the Judgment of Britannia); proofs and etchings. Right Honble. W. Pitt, after Gainsborough Dupont; proof and letters, the former before the arms or any inscription	6	0	6	6
Right Honble. William Pitt, after ditto; proofs with and without the arms. Ditto, after Copley, proof and letters; Sir Ralph Milbanke, after Sir Joshua, proof and etching	6	0	16	0
Lieut. J. G. Riddell; Mr. Rogers, of Liverpool; Mr. Shone, p.p.'s, etc.; proofs and etchings, etc.	13	0	5	0
Sir George Rooke, Sir George Savile's Statue, General Stewart, Sir James Wishart, etc.; proofs and etchings	13	0	3	6
Honbles. Leicester Stanhope and Philip Yorke, after Sir Joshua; prints, proofs and etchings	6	1	2	0
Colonel Stanley, after a miniature by Edridge; in a variety of proof states, etc.	8	1	13	0
Bulstrode Whitelock (medallion encircled with laurel), proof before any letters; Sir Richard Wynne, after C. Janssens, proof and letters	3	1	5	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Dr. Isaac Watts; Addison and Milton, from Bell's Poets; proofs and letters	7	1	5	0
Dr. John Ash, W. L. after Sir Joshua, proofs in different states; Dr. Arne, etc.	10	0	5	0
John Aubrey (Antiquarian); p.p. proofs with and without the border, very scarce	3	1	13	0
Dr. Charles Burney, after Sir Joshua; proofs before the artist's name, etc.; Cowper, the Poet, and Bach's Monument, after Carlini; proofs and letters	8	1	13	0
Edward Capell (medallion), with drawing in blacklead pencil; Cipriani and his Son; Cosway, Cobbett; proofs and etchings	14	2	0	0
Rev. Mr. Downs, 1760; and Miss Ford, afterwards Mrs. Thickenesse (drawings in blacklead pencil from the life), by Cipriani	2	0	11	0
Joseph Edmondson; John Evelyn; proofs and letters	4	2	10	0
Dr. Fothergill, Captain Grose, James Harris, proofs and letters; Gainsborough, proofs and etchings	13	0	12	0
Giardini, Handel, Haydn; prints, proofs and etchings	9	0	13	0
Henderson in the character of Iago, etc.; Kemble in Richard III.; W.L., proofs and letters. Head of a Child, after S. Harding; proofs and etchings in different states	13	1	7	0
Francis Hutcheson and Dr. Johnson (medallions); Eyles Irwin, proof, scarce; Busts of Dr. Mayhew, Marvell, Milton, etc., by Cipriani, some proofs	13	1	11	0
John Leke, M.D., Edmond Malone, Dr. Matthew Maty, Charles and Mary Molteno; proofs and letters	11	0	13	0
Lunardi, after Cosway; ditto, ascending with Mrs. Sage, etc.; Busts of Pope and Homer; proofs and etchings in various states	17	0	17	0
Philidor, Mr. Rose, Thomas Ruddiman, Sir Richard Steele, J. E. Smith, M.D., Hen. Swinburne; proofs and letters	13	0	15	0
Dr. Thornton, proof and letters; Tomkins, the Writing Master, proof, rare; F. Vieira, P. Violet, W. Woollett, etc., proofs and letters	10	1	10	0
Dr. John Wallis, Dr. Willis, Sir J. Eardley Wilmot, after Sir Joshua; J. Williams (Ant. Pasquin), etc.; prints, proofs and etchings	10	0	7	0
Anonymous Portraits, Signor Vestris, proof and letters; Sunday Evening's Concert; Satirical Print of Charles James Fox, etc.	11	0	9	0

BARTOLOZZI'S PRODUCTIONS, AFTER ITALIAN AND FRENCH MASTERS.

Sets of the Elements, after Albano (etchings); proofs before and after the inscriptions were filled in, etc.	9	0	5	0
Cupid's Manufactory, after Albano; Euphrosyne, after Amiconi, proofs and etching; Prometheus, etc., after Michael Angelo	10	0	11	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Subjects from Sacred History, after Amiconi, by Bartolozzi and Wagner.	14	0	6	0
Bartolozzi's Drawing Book (etchings); Rural Employments, and various Saint Subjects	34	0	7	0
Innocence fleeing for refuge to the arms of Justice, after Madame Le Brun; proofs and letters. Sleeping Nymph, after Annibal Caracci; proofs	9	1	0	0
Landscape and Figures, after both, by Bartolozzi and Byrne; proof. Sea Port, after Claude, by Mason; proof and etching, etc.	4	1	4	0
Varia, after F. Capella, A. Caracci, Castiglione (proofs), Cignani and Cignaroli	16	0	7	0
Orlando rescuing Olympia from the Orca, after Annibal Caracci; ditto, proof before any letters, etc.	3	1	3	0
The Silence, after Annibal Caracci, proof before any letters; ditto with the letters	2	2	10	0
The Silence; choice proof before any inscription	1	4	14	6
Woman taken in Adultery, after Agostino Caracci, proof; and ditto in an unfinished state, rare	2	3	13	6
Woman taken in Adultery; fine proof before any letters.	1	3	6	0
Clytie, after Annibal Caracci; proof.	1	2	18	0
Clytie; proof etching, rare.	1	1	13	0
Specimens from Original Designs in the King's Collections, after Annibal, Agostino, and Ludovico Caracci; prints, proofs and etchings	15	0	13	0
Engravings from the originals of Claude, Poussin, Raphael, and the Caraccis, published by Chamberlaine, with some duplicate proofs	31	0	19	0
Landscapes and Historical Subjects, after Claude, P. da Cortona, etc.; proofs and letters.	11	0	10	0
Jupiter and Io, and Cupid making his Bow, after Correggio; proofs and letters. The Magdalen, after Correggio; proofs and etching, etc.	9	1	13	0
Madonna and Child, after Carlo Dolci; proofs in different states. Mater Dolorosa, after Carlo Dolci; proof and letters	6	1	14	0
Scripture and Saint Subjects, etc., after Domenichino	15	0	8	6
Views in the Gardens of Scooneberg, after Le Fevre, by Bartolozzi and Byrne; proofs. Aqueduct of Alcantara, and companion print, after L'Eveque, by B. Comte, the figures by Bartolozzi; proofs and etchings.	6	0	4	0
Infant Bacchanals (a pair), with curious variation in the etching of the print with the goat, after Franceschini; Varia, after Feretti and Fontebasso	9	0	9	0
Sacred and Profane Subjects, after Gabbiani and Gandolfi	12	0	6	0
Peasants at the foot of Mount Vesuvius, after Madame Gauffier; proofs and etching. Mount Parnassus, after Guttenbrunn, with variation in the inscription	6	0	8	6

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Venus, Cupid, and Satyr, after L. Giordano; fine. Ditto, the proof etching, rare.	2	0	9	0
Ditto, fine proof on India paper.	1	0	9	0
The Circumcision, after Guercino; choice proof before any letters	1	3	13	6

SIXTH DAY'S SALE.

PORTRAITS BY BARTOLOZZI (CONTINUED).

LADIES.

Lady Apsley and Lady Bath (small oval); proofs. Lady Catherine Beauclerc, Harriet Viscountess Bulkeley, Jane Lady Cathcart; proofs and letters.	10	0	15	0
Countess of Bute (when Lady Mountstuart); W. L. p.p. print, proofs and etching, very scarce	4	1	8	0
The Misses Clive; proofs and etchings in different states. Countess Cowper; Lord Derby's Children, after Cosway; Duchess of Devonshire, after Nixon; proofs and letters	14	0	17	0
Countess of Derby (when Miss Farren), W. L.; Lady Elizabeth Foster (late Duchess of Devonshire); proofs and etchings	10	0	19	0
Duchess of Devonshire; with and without the artists' names, after Lady D. Beauclerc; proofs and the proof etching, very scarce	3	0	19	0
Duchess of Devonshire and Lady Duncannon, after Downman; Countess of Bessborough; W. L. prints, proofs and etchings	10	0	4	0
Lady Jane Dundas, Lady Grenville, Lady Hamilton, W. L.'s, after Romney, etc.; proofs and etchings	10	0	8	0
Marchioness of Halifax, after Sir P. Lely; proofs in different states (the oblong plate, etc.). Jane, Countess of Harrington, and Lady Smyth and Family, after Sir Joshua; proofs and etchings.	8	0	11	0
Countess of Lanesborough, proof and letters; Duchess of Rutland, proofs; Countess of Radnor, W. L. proofs in different states	10	1	7	0
Dowager Lady Spencer, proof; Countess Spencer, after Sir Joshua, proofs before the border, etc.; Lady Westmoreland, p.p. proof, etc.	12	2	7	0
Mrs. Abington as Thalia, proofs and etching; Signora's Allegranti and Bastardella, etc., proofs	12	1	10	0
Mrs. Baker, Mrs. Baldwin, Miss Bingham, after Sir Joshua; proofs in different states, etc.	12	1	5	0
George Ann Bellamy, Mrs. Billington, W. L. as St. Cecilia, etc.; Miss Brunton, Signora's Casentini and Catalini; proofs and letters	17	1	0	0
Mrs. Chambers, p.p., Mrs. Cholmondeley, Maria Cosway, Mrs. Crouch; proofs in various states	10	1	0	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Madame Dubois, by Van der Berghe; Mrs. Estcourt, Miss Eye, Mrs. Gautherot, Miss Gunning, Miss Gwatkin, after Sir Joshua; proofs and letters.	16	1	0	0
Mrs. George Hardinge (the Fair Moralist), W. L.; ditto, as Miranda; proofs, etchings, etc.	12	1	1	0
Mrs. Lenox, Mrs. Montague, and Jane Shore (two plates), engraved for Harding's Shakespeare; Miss Price and Lady Robarts, from Count Grammont's Memoirs; proofs and etchings	17	2	12	6
Angelica Kauffman, Miss Macklin (Rural Innocence); Miss Julia Marcuard (Infant Sleeping), touched proof; Mrs. Billington, etc., proofs	10	0	14	0
Miss Caroline Ponsonby, Miss Emily Pott, W. L. in the character of Thais, after Sir Joshua; proofs and etching, rare, etc..	8	1	0	0
Mrs. Rudd (different states), Mrs. Siddons, Mrs. Hannah Sparke, Miss Violet, etc.; proofs and letters	16	0	15	0
Vandyck's Wife, etching, proof and letters; Mrs. Udney, W. L. p.p. proofs; Madame Vieira (when Mrs. Fabri), proof etching	9	0	17	0
The Vestal (Mrs. Seaforth), after Sir Joshua; Miss Wallis, W. L. proofs and etchings in different states; ditto, with diamond, in Romeo and Juliet, proofs	13	0	17	0

BARTOLOZZI, AFTER ITALIAN MASTERS (CONTINUED).

Etchings after Guercino, from his drawing-book, etc., including the portrait of Guercino, on India and tinted paper, etc.	15	0	13	0
Guercino's daughters (the square and oval plates); Mother and Child, with the alphabet; proofs, with variations, etc.	11	0	7	0
Etchings from Drawings in the King's Collection, after Guercino	24	1	6	0
Ditto, after Guercino	24	1	1	0
Ditto; proofs before the artist's name	17	0	11	0
Massacre of the Innocents, Jupiter and Europa, the Ecce Homo, and various Madonnas, etc., after Guido; proofs, etc.	13	1	7	0
Queen Elizabeth and the Earl of Essex, and the Death of David Rizzio, after Guarana; proofs and etchings. Varia, after Guarana, J. S. Joannes and P. Longhi	12	0	7	6
Sacred and Profane History, after B. Luti, D. Maiotto, C. Maratti, A. Masucci, and G. Menescardi	13	0	10	0
Holy Family, after C. Maratti; Reposo with Angels, after N. Poussin; proofs and etchings, with variations	9	0	17	0
Rovine, della citta di Pesto, detto Anocra Posidonia, F. Panini del Rome 1784: small Scripture Subjects, after Piazzetta, etc.	34	0	10	0
Varia, after Parmigiano, S. da Pesaro, L. Pecheux, Pellegrino Tibaldi, Eustache le Sueur, etc.; proofs and letters	12	0	11	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Venus attired by the Graces, after Patel ; and the Rustic Travellers, after P. Potter (landscapes by Vivares, figures by Bartolozzi) ; proofs and proof etchings in different states	7	0	17	0
Pergolesi's Ornaments, with detached proofs of Cupids, etc., after Cipriani	28	0	17	0
Lady of the Fish, after Raphael ; proof before the letters ; ditto, with the artists' names, and proof etching of the same, very scarce	3	3	15	0
Ditto, ditto ; very fine, and scarce	3	4	4	0
Madonna della Sedia, after Raphael ; proofs and etching. Sleeping Child, after Sirani ; and various Catholic Subjects, after F. Riviera, G. F. de Queiroz, J. C. da Silva, etc. ; proofs and etchings	11	0	8	0
Landscapes and Historical, after Marco and Sebastian Ricci, etc.	11	0	12	0
Holy Family, after And. del Sarto, on India paper ; ditto proofs and etchings, with and without the vignette portrait of the painter, under the arch, etc.	10	1	8	0
Scripture and Saint Subjects, after Tiepolo, Tievisani, Varana, etc. ; Descent from the Cross, after Vandyck, by Cipriani	8	0	13	0
Venus, after Titian, by Cheesman ; proofs, and etchings. Allegorical Subject (Frontispiece to Adams's Architecture), after A. Zucchi ; print, proof and etching	7	0	10	0
Set of the Apostles, and various small subjects of Saints, by Bartolozzi and Wagner	50	0	15	0
Imitations of Original Designs, by Leonardo da Vinci, from drawings in His Majesty's Collection, 2 Nos. published by Chamberlaine, with numerous additional proofs and etchings	42	3	0	0
Devotional and Saint Subjects, by Leonardo da Vinci ; head-pieces and vignettes to different publications	45	0	15	0
Sets of the Months and Times of the Day, after Zocchi	16	0	10	0
Italian Landscapes and Figures, after Zuccarelli	18	0	19	0
Landscape with Storm, and Companion, after Zuccarelli, by Bartolozzi and Bryne ; proofs and etchings	4	0	10	6
Italian Ball, and Wedding, after Zuccarelli, proofs before any letters ; ditto, proof etchings and counter-proofs, one touched upon with colour	8	0	16	0
Departure of Abraham and Lot, after Zuccarelli ; choice proof before any letters, and proof etching of the same.	2	2	5	0

SEVENTH DAY'S SALE.

BARTOLOZZI'S WORKS (CONTINUED).

TICKETS, CARDS, TITLES, BOOK-PLATES, ETC.

Tickets engraved for the Benefit of Madame Banti ; Music surrounded by Cupids (two different) ; prints, proofs and etchings	13	1	2	0
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Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Tomb inscribed to the memory of General Barthol. Costa ; Vignette to Sancho's Letters ; Title to the Elegy on the Death of Foote ; Study of Ears, from Lavater ; ditto	17	0	17	0
Genius studying Music, Tickets for the Concert at Hanover Square, Salpietro's Benefit, Fierville's Ball, etc. ; ditto	11	0	12	0
Tickets for the Oratorio at Covent Garden ; Cupid designing, and the Infant Academy (M. Violet and Molteno's cards) ; proofs in different states of the plates	13	0	9	0
Cupid supporting a Medallion ; Cupid flying with a Scroll ; proofs. Two Cupids supporting a coat of arms ; motto, Est Ulubris. All very scarce	3	1	11	6
Allegorical Subject of Commerce (Mr. Pike of Bridgwater's Arms), proofs ; Duke of Ancaster's Arms	7	1	11	0
Sir M. M. Sykes's arms ; proofs on Indian paper, etc., very scarce, with the original sketch in pen and ink	6	3	10	0
Plates to Sterne's Sentimental Journey, Howard on Prisons ; proofs, etc.	9	1	11	6
Pastoral Subject from the Æneid ; Hayley's Art of Painting, etc. ; proofs and etchings	10	1	13	0
Benefit and Admission Tickets, Cards, Vignettes, etc., by various pupils of Bartolozzi, etc.	22	0	10	0
Ditto, ditto	34	1	2	0
Mars and Venus (Statues by Mr. Bacon), proofs and letters ; Hercules reclining on his club, proofs and etching	9	1	5	0
Apollo instructing Love and Tragedy, engraved for Dragonetti and Mad. Banti's Benefits, after Burney ; etching, proofs and letters	8	1	0	0
Brandenbourg House Masquerade ; Pacchierotti's Benefit ; Commemoration of Handel ; Allegorical Subject, etc., after ditto ; proofs and letters	9	1	4	0
Sir Joshua Reynolds' Funeral Ticket, after Burney ; proof before any letters. Ditto, with Latin inscription on the vase ; and ditto, with the letters ; Sir Joshua's card, very scarce	4	3	3	0
Frontispiece to Zimmerman's Solitude ; Il Mercurio Italico ; Judgment of Paris ; Shepherd's family, after ditto ; proofs and letters	13	0	14	0
Ticket for Wynnstay Theatre, after Bunbury ; proofs and letters. Titles and book-plates to the ancient Poets, after Burney, by Bartolozzi, Heath, etc. ; proofs	25	1	6	0

CIPRIANI.

Giardini's Tickets: Psyche giving instructions to Hymen for the arrangement of the Concert ; etching and proofs, with variations, very fine and rare	6	1	4	0
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Giardini's

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Giardini's Tickets: Beauty attiring, attended by Cupid and Hymen (4); Mercury, attended by Cupid, stringing the Lyre (3); proofs and letters	7	1	13	0
Ditto: Apollo pursuing Daphne, proof and letters; Orpheus and Eurydice (two plates), ditto	7	1	11	0
Ditto: Apollo crowned by Mercury; Apollo instructing the Muses; Judgment of Midas (three of each); proofs and letters	9	1	9	0
Ditto: Love inspiring Sappho to write an Ode to Music (5); Mel- pomene and Thalia (3); proofs and letters	8	3	13	6
Ditto: Venus on a Couch, attended by three Cupids, proof and letters; Sçavoir Vivre Masquerade, proof etching, etc.; Shane's Castle Masquerade, proof and letters	7	5	7	6
Ditto: Venus Anadyomene, engraved for the Masquerade Ball at Ranelagh (4); Venus in a Shell, surrounded by Cupids (3); ditto	7	2	18	0
Cupid and Thalia (Frontispiece to the Songs of the Duenna), proof before the artists' names, etc.; Vertumnus and Pomona, proof and letters	4	2	7	0
Wilkes's Mansion House Dinner Ticket, proof and letters; Mansion House Ball Ticket, in black and brown	4	4	14	6
Regatta Ball at Ranelagh, proof and letters; ditto, proof etching, very scarce	3	4	0	0
Emblem of Love and Peace (Lady Bessborough's card); etching, proofs and letters	6	0	18	0
Apollo with his Lyre (Borgh's Benefit Ticket) (4); proofs and varia- tions. Hanover Square Masquerade (3); ditto	7	0	10	0
Arms of Sir Foster Cunliffe, Bart.; proofs in brown and black, on India paper, etc. Ditto, with the inscription	4	1	2	0
Orpheus enchanting Cerberus (Ticket for Tenducci's Benefit); Fierville's Ball (Carlisle House); Free Masons' Concert; Sibyl Contempla- ting; proofs and letters	8	0	17	0
Hanover Square Concerts (four different), proofs and letters; Bach's and Abel's Concertos; Mrs. Grassi's Benefit; Mrs. Parker Sack- ville's card	11	0	10	6
Handel Composing Sacred Music, proofs in the first and second states, etc.; Borghi's Divertimentos, proof and letters; Bach's Sonatas	6	1	0	0
Ticket for Masqued Ball at the Opera, 1771; Masqued Ball, Soho, 1775, proofs and letters; Abel's Quartettos, ditto; Kammell's Trios, etc.	10	0	14	0
Abel's Concertos, Fabri's Duetts, Borghi's Solos, Bach's Canzonettas; proofs with variations, etc.	13	0	16	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Diana Preparing for the Chase, engraved for Mr. Beckford's Essay on Hunting (3), proofs in brown and black; Acis and Galatea (3), ditto; Frontispiece to Gray's Elegy	7	3	0	0
Coriolanus; Scenes from Metastasio; proofs and letters	8	3	6	0
The Death of Sappho, and St. Bruno; proofs before any letters, etc., very fine and scarce	7	3	3	0
Great Room at Free Masons' Hall, proofs and etchings on India paper, etc. (4); Tragedy of the Fall of Rosamond, proofs with and without the aquatinta; and ditto with the letters	7	1	1	0
Frontispiece and Vignette to Sir W. Chambers's Dissertation on Oriental Gardening; Our Saviour appearing to a Suppliant, proof and letters; Churchill's Poems, ditto, etc.	9	1	2	0
Bust of Cicero; Frontispiece to Martial's Epigrams, proofs and letters; Plates to Ariosto's Orlando Furioso	17	0	11	0
Plates to Ariosto, large paper, with variation in the inscription of Canto 24	11	1	1	0
Plates to Ariosto, the Ghost of Argalia, Death of Zerbino, Desertion of Olympia; proofs before the inscriptions or borders, etc.	8	2	5	0
Britannia with the Cap of Liberty; Plates to Hollis's Memoirs, by Bartolozzi and Cipriani, etc.	10	1	1	0
Set of the Portland Vase, with proof etching of the same.	12	2	3	0
Ancient Basso Relievos (military subjects), proofs and etchings; Antique Gems from Dr. Hunter's and Dr. Cracherode's Museums, by Bartolozzi, etc.	11	1	2	0
Plates to the Seleucidæ Medals; first impressions	26	0	17	0
Ditto, proofs before the numbers; Medals of the Kings of Macedonia, from M. Duane's Collection.	25	1	1	0
Ticket for Sir W. W. Wynne's Concert, after Dance; Vignettes engraved for Dr. Goldsmith's Roman History, after Edwards; the Good Samaritan, proof before the plate was reduced, etc.; Plates to Hamilton's Iconologia, proofs and letters	16	1	2	0
Mansion House Ball Ticket, after Hamilton; proof and letters, with variations. Ticket to Walker's Lectures, ditto	7	0	13	0
Plates to Leonidas; the Three Graces; Belinda; Du Roveray's edition of Milton's Paradise Lost, etc., after ditto; proofs and etchings.	18	1	1	0
Angelica appearing to Sacripant, from Hoole's Translation of Ariosto, after A. Kauffman; proofs and etching. Plates to Bell's Poets; proofs and letters.	15	2	7	0
Beauty Charmed by Music (Mr. Legard's Benefit Ticket); Harmony, etc., after ditto; proofs and letters	15	0	10	6
Venus and Adonis, and Frontispiece to Evelina, after Mortimer; etching, proofs and letters.	7	2	3	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Tickets for Cox's Museum, and Solomon's Benefit, after Rebecca ; etching, proofs and letters	14	1	15	0
Monument erected to the Memory of Mr. Wood ; Mason's Offspring, proofs and etchings in various stages of the plate, with the original drawing by C. B. Ryley, in Indian ink	7	0	13	0
St. Cecilia attended by Angels ; the Graces presenting the Cestus to Diana ; Royal Cumberland Free Masons' School Ticket, after Stothard ; proofs and etchings	11	1	11	6
Tickets for the Benefit of M. Salpietro ; Tomb of D. Isabel de Menezes ; Venus with Cupids in the Clouds, after F. Vieira ; etchings, proofs and letters	13	0	13	0
Emblematical Subject, descriptive of a Mission to Africa ; proofs and etchings, letters, plates, etc., one printed on satin ; Death of Dido, and Nisus and Euryalus (from Virgil's <i>Æneid</i>), after ditto, ditto	14	1	11	6
Marlborough Gems : A very choice and complete collection, including a beautiful original drawing of the Frontispiece to the first volume —Julius Cæsar Offering Sacrifice in the Temple of Venus, by Cipriani, with additional portraits of the late Duke of Marl- borough and his Family ; 2 vol. uncut, elegantly bound in blue morocco, and lettered <i>Gemmæ Ducis Marlboroughensis</i>		89	5	0

A VERY EXTRAORDINARY COLLECTION of English prints of the best works of the most eminent engravers, selected by a late distinguished virtuoso and collector, on their first appearance about forty years ago, for their particular beauty or distinctive peculiarities ; . . . presenting to the lovers of English Chalcography such an opportunity of procuring first-rate scarce prints as can never occur again ; which will be sold by auction by Mr. Stanley, at his rooms, 21, Old Bond Street, on Thursday the 1st of June, 1826, and following day, at Twelve o'clock.

BARTOLOZZI'S WORKS.

Clytie, proof by Bartolozzi	1	14	0
The Months, by Bartolozzi (12)	1	3	0
Sleeping Nymph, and six proofs	0	6	0
Three of Bacchus presented to Jupiter, and three of Minerva and the Muses ; all proofs before the letters, by Bartolozzi	0	3	0
Death of Dido, fine proofs ; Sacrifice to Pan, proof and four Landscapes	0	15	0
The Clytie, fine proof (Boydell's collection)	3	3	0
Sixteen by Bartolozzi, chiefly red	0	4	0

Bartolozzi and his Works.

A VERY SELECT COLLECTION of prints and drawings, the property of the late ISAAC PILLEAU, ESQ., formerly of the Bank of England, sold by auction by Mr Evans, at his house, No. 93, Pall Mall, on Friday, June 6th, and following day, 1828.

BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Lady Jane Grey refusing the Crown, and other English Historicals, after Cipriani; Eloisa, and others, after Angelica Kauffman, etc.; all proofs	8	0	8	0
Design for the Diploma of the Royal Academy, Faith, Hope, etc., after Cipriani, Angelica, etc.; by Bartolozzi, Ryland, etc.	13	0	4	6
Venus, Cupid, and Satyr, after Luca Giordano, proof; and the same, with the letters. Venus attired by the Graces, after Angelica; proof, etc.	4	0	8	0
The Silence, after Annibal Caracci; beautiful proof	1	2	18	0
The Clytie, after Annibal Caracci; a choice proof, before any letters, and before the lines intersecting the border, very rare.	1	8	12	0

CATALOGUE of the very valuable collection of engravings, etc., of MESSRS. MOLTENO & GRAVES, the old-established printers, of Pall Mall (in consequence of a dissolution of Partnership): sold by auction by Messrs. Southgate & Son, at their rooms, 22, Fleet Street, on Thursday, July 23rd, 1835, and eight following days (Sunday excepted), at Twelve for One o'clock precisely.

BARTOLOZZI'S WORKS.

The Diploma of the Royal Academy, after Cipriani, granted to John Russell, with the signature of Sir Joshua Reynolds	1	0	19	0
The Diploma of the Royal Academy, and the Clytie; proof etchings, very rare	2	0	9	0
Orlando rescuing Olympia, after A. Caracci, by Bartolozzi; and the same proof before any letters	2	0	11	0
Woman taken in Adultery, after Caracci; proof before any letters, very rare	1	0	16	0
The Circumcision, after Guercino; Guy's Monument, after Bacon, etc.; by Bartolozzi	3	0	6	0
Series of engravings to the Orlando Furioso, after Cipriani; in the first states before the plates were cut	105	1	2	0
Portrait of Magliabechi, the celebrated and learned librarian of Florence; oval in square border	18	0	11	0
Henry VIII., Prince Edward, and the Princesses Mary and Elizabeth, in one piece, after Holbein; 37 proofs, 18 proofs printed on Holbein paper, and 11 proofs in different states	66	3	6	0
	190			Portraits

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Portraits of eminent personages of the French Court, during the reigns of Henry II. and Francis II., consisting of a series of eight unpublished plates, engraved by Bartolozzi, from drawings in the collection of the Earl of Bessborough, and intended to form a continuation of Chamberlayne's Holbein Heads. viz:—Francis II., 14 plain, 10 on tinted paper, Mary Queen of Scots, 15 plain, 10 on tinted paper; Marechal de Montmorency, 17 plain, 10 on tinted paper; M. de Piénne L'Ainé, 18 plain, 10 on tinted paper; Connétable d' Armagnac, 7 plain; Mons. de la Faille, 7 plain; Sieur de Sainte Corneille, 7 plain; Sieur de Laval, 7 plain	54	5	0	0
Series of Nine unpublished Sheets of Coins of the Kings of Macedonia, engraved by Bartolozzi, executed for Mr. Mat. Duane; including his portrait, engraved by James Mitan; (6 sets of each)	54	0	16	0
Marlborough Gems. A volume containing forty-three Gems, by Bartolozzi, in a very early state, before they were used for the privately-printed book; being either with the Latin inscription, "Ex Dactylitheca Ducis Marlburgensis" (afterwards erased), or proofs before any inscriptions beneath; with variation of title to vol. 2, and of the tailpiece. Extremely rare, in green morocco portfolio, gilt leaves	6	15	0	0

CATALOGUE of the very valuable collection of engravings and drawings, of MESSRS. MOLTENO & GRAVES (in consequence of a dissolution of partnership). Part II., consisting of the works of the most distinguished British artists, etc., etc., the works of Bartolozzi; including not only his portraits, but his beautiful tickets and book-plates, his rare Marlborough Gems, etc.; which will be sold by auction by Messrs Southgate & Son, at their rooms, 22, Fleet Street, on Wednesday, August 19th, 1835, and six following days (Sunday excepted), at twelve for one o'clock precisely.

WORKS OF BARTOLOZZI.

The Mansion House Ticket, for John Wilkes, after Cipriani; proof before any letters, very rare (from the Barnard Collection)	1	0	10	0
Sir Joshua Reynolds' Funeral Ticket, in two states; Arms of Sykes, Cunliffe, and Gage; proofs, very scarce, etc.	7	0	10	0
Set of Plates of the Portland Vase, now in the British Museum, from drawings of Cipriani	5	0	6	0
Augustus (with crown), Agrippina, and Sappho; first state, with Latin lines below (from Marlborough Gems).	3	2	2	0
Plates to Virgil, after the designs of Vieira; proofs, very scarce; and the same in different states	8	0	5	0

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Bonaparte, after Appiani, in five different states; Sir Ralph Abercrombie, in three states; General Acton, in two states	10	0	5	0
Georgiana, Duchess of Devonshire, after Lady Diana Beauclerc, private plate, in three states; Miss Farren, after Lawrence, whole length proof, etc.	8	1	2	0
Holbein Heads: a collection of one hundred and five of the heads by Holbein, in his Majesty's possession; the large plates, chiefly in a proof state, or in a state of impression prior to their use in the published volume; in portfolio	105	8	0	0
Abelard and Eloisa, Conjugal Love, and other fancy subjects, after Cipriani; proofs, etc.	10	0	12	0
Woman bringing a Present (from the Third Voyage of Captain Cook); proof, very fine and rare	1	0	7	0

A CATALOGUE of an extensive and valuable collection of engravings; consisting of the works of Strange, Sharp, Woollett, etc., etc. A large assemblage of prints by Bartolozzi, including a beautiful set of the Marlborough Gems, in proof state, and many duplicates, etc., etc., the entire property of a gentleman; which will be sold by auction, by Messrs. Foster & Son, at the Gallery, 54, Pall Mall, on Thursday, the 3rd of March, 1842, and two following days, at one o'clock precisely each day.

WORKS OF BARTOLOZZI.

Wilkes's Mansion House Dinner and Ball Tickets; Handel's Commemoration Ticket, first state, etc.	5	0	7	0
Lord Spencer, in profile, large and small plate; The Marlborough Family, proof and etching; Colonel Stanley, two states; J. Aubrey, etc., private plates and proofs, rare	10	1	0	0
The Circumcision, after Guercino; choice proof, and lettered impression.	2	1	1	0
The Woman Accused of Adultery, after Caracci; brilliant proof, and with the letters	2	1	3	0
The Massacre of the Innocents, after Guido; beautiful proof, before any letters, on India paper.	1	2	0	0
Clytie, after Caracci; before any letters, and before the line round the circle, excessively rare	1	3	10	0
The Diploma granted by the Royal Academy, with the signature of Sir Joshua Reynolds as President; fine and rare	1	3	15	0
Marlborough Gems—the complete work; a beautiful and choice set of proofs. The first volume loose; the second bound in green morocco		29	8	0
The Death of Chatham, with the Key	1	0	12	0

Value of Bartolozzi's Prints.

THE IMPORTANT and valuable stock of prints, the property of MESSRS. W. & G. SMITH, the long-established, well-known, and eminent printsellers, of Lisle Street, Leicester Square, who have retired from business; comprising some of the works of the most eminent engravers of the early Italian, German, English, etc., etc., schools: sold by auction by Messrs. S. Leigh, Sotheby & Co., at their house, 3, Wellington Street, Strand, on Monday, the 13th of May, 1850, and five following days, at one o'clock precisely each day.

BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Circular Subjects, after Bunbury, etc.; including many proofs	25	0	2	6
The Repose in Egypt, circular subjects after Bunbury, etc.; mostly proofs	22	0	2	6
The Death of Arcite, Marriage of Henry V., Telemachus and Mentor, after Hamilton, etc.; fine proofs and etchings	24	0	2	6
Illustrations to Homer, Metastasio, etc.; Music, History, etc., after Cipriani; fine proofs and etchings, etc.	30	0	3	0
Music, Painting, History, Minerva, and the Muses, after Cipriani; very fine proofs	31	0	3	6
Illustrations to Homer, after Hamilton; Queen Eleanor, Marriage of Henry V., etc., after Angelica Kauffman, Rigaud, etc.; fine proofs	27	0	4	6
Queen Margaret and the Robber, Griselda, Cupid's Pastime, etc., after A. Kauffman, Rigaud, etc.; fine proofs, etc.	26	0	4	0
Death of Sir P. Sidney, after Mortimer; Repose in Egypt, after Poussin, etc.	12	0	6	0
Various Tickets; many very fine proofs	19	0	6	0

THE CELEBRATED COLLECTION of valuable engravings formed during the last century by THE PRINCE DE PAAR, of Vienna: sold by auction by Messrs. Sotheby & Wilkinson at their house, 3, Wellington Street, Strand, on Thursday, the 13th of July, 1854, and thirteen following days, at one o'clock precisely.

BARTOLOZZI'S WORKS.

Clytie, Orlando, and Olympia; Woman taken in Adultery, all after Caracci	3	0	2	0
Madonna del Sacco, after A. del Sarto; The Silence, after Caracci; Circumcision, after Guercino; and Dido, after Cipriani	4	0	4	0
Abraham and Lot, the Rural Wedding, and Companion, after Zucarelli; Nymph and Satyr, after Giordano, etc.	5	0	4	0
Adam and Eve, after Cipriani; Virgin, after C. Dolce, Sasso Ferrato, etc.; proofs	6	0	10	0
Various				

Bartolozzi and his Works.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Various Tickets, Marlborough Gems, etc., after Cipriani, etc.	23	0	7	0
Alexander, King of Scotland, and the Stag, after West ; proof	1	0	11	0
Historical, Mythological, and Fancy Subjects, after Cipriani, Kauffman, etc.	20	0	11	0
Subjects of Venus, Cupids, etc., mostly after Cipriani	30	0	9	0
Imitations from Cipriani's designs, Subjects after Bunbury, etc.	25	0	19	0
The Pious Family, Three Holy Children, etc., principally after the Rev. Mr. Peters, by Bartolozzi and Schiavonetti.	10	0	3	0
Cupid making his Bow, and Jupiter and Io, after Correggio	2	0	8	0
N.B.— <i>These two prints were the gift of Joseph II. to the late proprietor, Prince Paar.</i>				

COLLECTION of ancient and modern engravings : sold by auction by Messrs. S. Leigh, Sotheby & John Wilkinson, on Tuesday, the 10th of July, 1860, and following day, at one o'clock precisely.

BARTOLOZZI'S WORKS.

Madonna del Sacco, after Andrea del Sarto ; fine proof before letters, and before the change of the date from 1797 to 1798, with large margin.	1	0	5	0
Etchings, after Guercino da Cento, in imitation of ancient drawings, of different sizes	19	0	17	0
Another lot, smaller sizes	27	0	10	0
Another lot, Cherubims, and other subjects	23	0	12	0

A VALUABLE COLLECTION of modern engravings, the property of T. F. MARSON, ESQ. : sold by auction by Messrs. Leigh, Sotheby & Wilkinson, on Tuesday, the 17th of July, 1860, at one o'clock precisely.

BARTOLOZZI'S WORKS.

The Circumcision, after Guercino ; the Woman taken in Adultery, after Caracci ; and various unfinished proofs	7	0	4	6
Sir Joshua Reynolds' Funeral Memorial ; Various Benefit Tickets, etc.	10	0	10	0
Frontispiece to Hollis's Memoirs, Ranelagh Regatta, various Benefit Tickets, and others ; some unfinished	13	0	6	6
Frontispiece to Marlborough Gems ; a Naiad, after Cipriani ; and others.	11	0	4	0
Illustrations to Ariosto, fine proofs ; Frontispiece to Marlborough Gems, proof ; and others, proofs	12	0	5	0
Original drawing of Mercury ; in crayons, fine	1	1	0	0

Value of Bartolozzi's Prints.

A VERY CHOICE COLLECTION of engravings, the property of JULIAN MARSHALL, ESQ.: sold by auction by Messrs. Sotheby, Wilkinson & Hodge, on Thursday, 30th of June, 1864, and eleven following days.

BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Madonna della Seggiola, after Raffaello, printed on satin ; Madonna, after Sasso Ferrato ; and various proofs of Book-plates, Tickets, etc.	7	0	13	0
Ariadne, after Cipriani, choice and rare proof before the lines ; with 2 others, in equally choice proof states	3	0	13	0
Jupiter Dodænaeus, Marlborough Gem, choice proof ; and two proofs of Sir Foster Cunliffe's Book-plate, very scarce	3	0	4	0
Nymphs Bathing, after Barralet and Cipriani ; proof before letters	1	0	6	0
The Flood Landscape, oval, in a square border, after Barralet and Cipriani ; proof before letters	1	0	6	0
Murder of the Innocents, after Guido ; artist's proof, the last and best work of this talented engraver	1	0	16	0
Clytie, after Caracci ; choice and rare proof, before arms or any letters	1	1	1	0

FROM SEVERAL COLLECTIONS of engravings sold by Messrs. Sotheby, Wilkinson & Hodge in 1868.

BARTOLOZZI'S WORKS.

Mater Dolorosa, after Carlo Dolce ; fine proof	1	0	6	0
The Silence, after Caracci ; fine proof before any letters	1	0	12	0
Holy Family, with St. Jerome, after Correggio ; fine proof, with etched names only	1	1	1	0
Tickets, etc.	32	1	11	0
Psyche going to Bathe, and Companion ; proofs	2	0	5	0
Henry VIII. and his Children ; proof	1	0	8	0
Virgin and Child, after C. Dolce, Cipriani, and Sasso Ferrato ; proofs	3	0	5	0
Death of Captain Cook, after Webber ; Dido, after Cipriani	2	0	2	0
Innocence flying into the arms of Justice, after Madame Le Brun	1	0	1	0
Death of the Earl of Chatham, after Copley ; choice India proof, with the white sword		0	15	0
Napoleon in his Robes, after Geraud ; and as General, after Appiani ; proofs	2	0	2	6
Portrait of Mary Queen of Scots ; curious, unfinished proof etching, of which only three were taken off. Tickets and Book-plates of Sir Joshua Reynolds, Mrs. Parker, Mr. Giardini, the Anacreontic Society, etc. ; some very scarce	14	1	6	0

Bartolozzi and his Works.

COLLECTION OF RARE PRINTS sold by Messrs. Sotheby, Wilkinson & Hodge on
Friday, the 20th December, 1872, and following day.

BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Thomas, Lord Graves, after James Northcote ; fine proof, open letters	1	0	14	0
William Pitt, after Gainsborough	1	0	5	0
Saint Cecilia, after Sir J. Reynolds ; beautiful proof, before the plate was cut	1	0	11	0
Design for a Fan Mount ; fine proof, very rare	1	4	0	0
Cornelia, Mother of the Gracchi, after Benjamin West ; brilliant proof before the plate was cut. An Allegory of Time	3	0	10	6
Narcissus, after Cipriani ; proof. An Allegory of Time	2	0	9	0
Berenice and Lycidas introduced to Minerva, after Hamilton ; Aderlande, or the Shepherdess of the Alps, after Cipriani ; proofs	2	0	16	0
Children Playing and Drawing, after Lady Diana Beauclerc ; all proofs	3	1	1	0
Tickets, etc., after Cipriani ; Triumph of Venus, Marriage of Cupid and Psyche, Mr. Fierville's Ball, etc. ; proofs, some before the letters	6	0	19	0
Tickets, etc., after Cipriani ; Triumph of Venus, Sancho's Letters, Judg- ment of Paris, Mr. Fierville's Ball, "Il mercurio Italice," etc. ; proofs	6	0	13	0
Designs from Gems, etc. ; Britannia, Cupid and Psyche, after Louisa Countess Spencer ; proofs in two states, etc.	6	0	13	0
Three Friezes : Neptune and Amphitrite, A Sacrifice to Jupiter, and Minerva Visiting the Muses ; proofs, before the aquatint ground of each, and finished impressions, very rare	6	1	12	0
The Shepherd and Shepherdess, etched by Bartolozzi ; "Sforzata Vinta," after Cipriani ; a Lady parting with her Son, after Ramberg, etc. ; proofs	6	0	10	0
Children Playing, after Cipriani, after Boucher ; "Pax Artium Nutrix," "Sforzata Vinta" ; proofs	4	0	18	0
Classical Subjects : Death of Lucretia, Rape of Dejanira, etc. ; proofs	5	0	16	0
Illustrations to Ariosto's Orlando Furioso, after Cipriani and Mortimer ; very fine	13	0	8	0

A CHOICE COLLECTION of engravings by Bartolozzi : sold by auction by Messrs.
Sotheby, Wilkinson & Hodge, on Friday, the 9th day of May, 1873.

The Ecce Homo, after Guido	1	0	6	0
Set of the Months, after Zocchi	12	0	12	0
Francis Bartolozzi, after Sir J. Reynolds	1	0	8	0
Contentment and Friendship, after Cipriani	2	1	1	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Psyche going to the Bath, after Cipriani	1	0	11	0
Felicity and Sincerity, after A. Kauffman	2	0	10	0
Sappho listening to Love, etc., after Cipriani	2	0	17	0
The Three Fine Arts, after A. Kauffman	1	0	10	6
Duchess of Kingston as Iphigenia, designed by Bartolozzi	1	0	13	0
Charity, designed by Bartolozzi	1	0	17	0
Griselda and Cleone, after A. Kauffman	2	1	9	0
Cupid and Nymphs, after A. Kauffman; proof	1	1	5	0
Ceres and Flora, after A. Kauffman	2	1	3	0
Olivia's Elopement and Return, after Ramberg		1	6	0
Winter and Pomona, after A. Kauffman	2	1	2	0
Joan of Arc, after Westall, etc.	3	0	9	0
Cupids, designed by Bartolozzi, etc.	6	0	10	0
The Madonna, after Carlo Dolce; Mother and Child, after Vandyck; and another	3	0	9	0

IN THE REV. WM. JOHNSON'S SALE at Christie, Manson & Woods, Tuesday, April 1st, 1873, a portrait, "Miss Gwatkin as Simplicity," by Bartolozzi, went for £3 13s. 6d.; "Miss Emily Pott as Thais," by Bartolozzi (proof), £3 10s.; and the print of "Lady Smith and her Three Children," by Bartolozzi, brought £5 15s.; "Venus Chiding Cupid," £2; a proof of ditto, £5 5s.

IN ANDREW JAMES'S SALE at Christie, Manson & Woods, April 28th, 1873, a proof before letters of the "Girl and Kitten," brought £2; ditto, ditto, "Affectionate Brothers," £1 13s.; and "Lesbia and her Sparrows," proof before letters, £1 10s.; "Lord Mansfield," proof with arms, £1 1s.; "Miss Gwatkin," proof before letters, £2 6s.

AT CHARLES HAMPDEN TURNER'S SALE at Christie, Manson & Woods, June 9th, 1873, the print of "Lady Smith and her Children," brought £2, and that of Mr. Philip Yorke, £1 10s.

AT A SALE of engravings at Christie's, Feb. 9th, 1874 (the property of a collector), a portrait of Miss Farren, after Lawrence, proof before letters, brought seven guineas.

"SIMPLICITY," by Bartolozzi, in George Barker's collection, sold at Christie, Manson & Woods, March 24th, 1875, for £2.

Bartolozzi and his Works.

THE FINE COLLECTION of engravings formed by the REV. J. BURLEIGH JAMES, M.A., late of Knowbury, Salop: sold by auction by Messrs. Sotheby, Wilkinson & Hodge, at their house, 13, Wellington Street, Strand, W.C., on Monday, the 19th of March, 1877, and nine following days; on Monday, the 23rd of April, 1877, and seven following days; on Wednesday, 23rd of May, 1877, and nine following days, at one o'clock precisely.

SELECTION FROM BARTOLOZZI'S WORKS.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
Psyche going to Dress, and Psyche going to Bathe, the companion print, after G. B. Cipriani; very fine	2	1	5	0
The Seasons: Flora, Ceres, Pomona, and Winter, after A. Kauffman; very fine	4	4	0	0
Genius and Beauty, and Prudence and Beauty, companion subjects, after G. B. Cipriani; printed in red, very fine	2	2	4	0
Death of Dido, after G. B. Cipriani; and second state, before the date was altered to 1780. The King Psammetichus, of Egypt, in Love with Rhodope, after A. Kauffman; very fine	3	0	10	0
Mary Queen of Scots, and her Son, after Zucchero; artist's proof, very fine	1	1	19	0
Napoleon Bonaparte when First Consul, after A. Appiani; proof, open letters, very fine and rare	1	1	2	0
Kemble as Richard III., after W. Hamilton; fine	1	0	17	0
William Warham, Archbishop of Canterbury, after Hans Holbein, the original drawing by Bartolozzi; in colours	1	0	3	0
Jupiter and Io, after Correggio; proof, open letter, fine and rare	1	1	5	0
Venus and Adonis, after Cosway; Judgment of Paris, after A. Kauffman, fine, but cut; Cupid wounded; Venus instructing Cupid	4	1	5	0
Cupid and Psyche, etc.	6	0	18	0
Group of Three Naked Children, after G. B. Cipriani, 1787; The Fair Ariadne, designed by Bartolozzi; proof, open letters, printed in colours	2	0	18	0
The Judgment of Britannia, in commemoration of the honourable acquittal of Warren Hastings, after H. Richter; proof, open letters, very rare	1	0	6	0
Children Swinging, after W. Hamilton; Rural Felicity, G. B. Cipriani; The Liberal Fair, after A. Kauffman	3	0	16	0
Tickets: For Regatta Ball at Ranelagh, etc	8	1	5	0
Five Title Pages	5	0	2	0
The Escape of Mary Queen of Scots, after R. Westall, proof before letters, very fine; Elizabeth Receiving News of the Death of Queen Mary, proof before letters, very fine; Queen Katharine's Dream, after Fuseli, No. 1 of "The British Poets."	3	2	15	0

Value of Bartolozzi's Prints.

	TOTAL NO. OF IMPRESSIONS.	£	s.	d.
King Charles I. Taking Leave of his Children ; proof before letters, very fine and rare	1	0	14	0
Francis Bartolozzi, after W. Artaud, proof, open letters, fine ; Petrus Bembus, after Tizian	2	0	15	0
Oliver Cromwell, after R. Walker, fine ; Abraham Goldsmid, Esq., proof before any letters, very fine and rare	2	0	17	0
Prince of Wales, whole length, as a Kentish Bowman, after T. Russell, R.A., from the Brenteano collection ; very fine	1	0	16	0

THE FOLLOWING EXAMPLES have been extracted from print sales of miscellaneous character, held at Christie's, Sotheby's, and Puttick's.

July,	1877.	Venus Sleeping	0	17	0
		Elizabeth Farren			
July 31,	1877.	The Elements	4	2	6
Aug.,	1877.	Countess of Derby	3	12	0
Jan. 10,	1878.	Countess Harrington	1	5	0
Jan.,	1878.	Peasants going to Market (Gainsboro'). Peasants Regaling	1	1	0
		William IV., and Mrs. Jordan	1	10	0
Feb. 4,	1878.	Mary Queen of Scots and her Son	1	6	0
		Clytie (Caracci). Dido (Cipriani)	1	10	0
		Duchess of Devonshire. Nymphs and Cupid (Barbieri)	1	14	0
		Sappho inspired by Love. Ariadne abandoned by Theseus (Kauffman). Angelica and Medora (West)	3	0	0
		Charity ; St. Cecilia (Cipriani)	2	6	0
Feb. 5,	1878.	Children at Play	1	7	0
Feb. 21,	1878.	Portland Vase	2	8	0
Feb.,	1878.	Summer and Winter (Wheatley)	4	10	0
		St. James's and St. Giles's Beauties	3	3	0
March,	1878.	Lady Smith (Reynolds)	2	0	0
		Meeting of Elois and Abelard (Cipriani). The Beautiful Rhodope. Lais and Lamia (Cipriani)	1	11	0
		Frontispieces and Scenic Subjects to Bell's Theatre and Shakespeare	2	10	0
		The Four Elements (Albano)	7	10	0
May,	1878.	Duchess of Kingston at Masqued Ball, June 3, 1779	0	19	0
		Biggin and Lunardi, with Mrs. Sage.	1	0	0
June,	1878.	Ceres and Pomona, a pair (Cipriani).	2	19	0
		Telemachus and Mentor. Auld Robin Gray	2	6	0
July 17,	1878.	Children with a Bird (Tomkins). The Miniature (Hamilton)	1	11	0
Aug. 12,	1878.	Hope and Fortune. Nymphs Bathing (Wheatley)	2	6	0
		Death of Earl Chatham (Copley)	2	0	0

Bartolozzi and his Works.

		£ s. d.			
Dec. 9,	1878.	First Kiss of Love. Vertumnus and Pomona	2	2	0
		Psyche going to Bathe ; Psyche going to Dress (Cipriani)	3	10	0
		Cecilia (Engleheart). Henrietta, Viscountess Duncannon (Lavinia, Countess Spencer)	1	11	0
		Georgiana, Duchess of Devonshire (Downman)	1	10	0
		Lord Shelburne (Gainsboro'). Right Hon. W. Pitt (Copley). Miss Gunning	2	2	0
Dec. 13,	1878.	Lady Bulkley (Cosway)	1	11	0
		Mrs. Cosway and Child	2	16	0
		Mrs. Swinburne.	1	3	0
		Mrs. Udny	1	17	0
Dec. 17,	1878.	Miss Wallis	1	1	0
Feb. 1,	1879.	The Fine Arts, after Cipriani ; and the companion, Apollo, by Bovi (framed)	8	18	6
		Commerce, and the companion (framed)	10	10	0
March 24,	1879.	Miss Wallis	0	19	0
May,	1879.	Countess Spencer (Sir J. Reynolds)	1	1	0
		Viscountess Bulkley (Cosway)	1	1	0
		Amyntor and Theodora ; Bacchus and Ariadne (Stothard)	2	4	0
May 15,	1879.	Market of Love. Sappho inspired by Love. Griselda	2	0	0
May 16,	1879.	Death of Earl Chatham. Death of Major Pierson	1	14	0
June 12,	1879.	Countess of Derby (Lawrence)	2	10	0
June 20,	1879.	Mrs. Crouch (G. Romney).	1	6	0
		Mrs. Abingdon	1	3	0
		Viscountess Bulkley	1	5	0
		Family of Henry VIII.	1	15	0
July 11,	1879.	Queen Catherine's Dream. Illustrations to Werter	2	18	0
		Psyche going to Bathe. Psyche going to Dress	1	6	0
Aug. 1,	1879.	Daughters of Guercino. Cupids, etc.	1	11	0
		Genius and Beauty. Affection and Innocence	1	15	0
Dec. 8,	1879.	Kemble as Richard III.	1	0	0
Dec. 15,	1879.	The Four Elements (Cipriani)	5	0	0
Dec. 15,	1879.	Lais and Lamia (Cipriani)	1	15	0
		Venus attired by Graces (Kauffman)	1	2	0
		Pomona. Lady in Oriental Costume	1	13	0
Jan. 26,	1880.	Miss Bingham. Lord Burgersh	5	10	0
		Miss E. Pott as Thais	2	15	0
Jan. 26,	1880.	Hon. Lester Stanhope	1	14	0
		Lady Smith	3	7	6
March 4,	1880.	Genius and Beauty ; Prudence and Beauty (Cipriani)	2	5	0
		Bacchus and Ariadne. Hercules and Omphale	2	8	0
		Sculpture and Painting (Cipriani)	1	14	0

Value of Bartolozzi's Prints.

		£ s. d.			
March 4,	1880.	Painting	1	10	0
		Three Cupids ; Power of Love (Cipriani)	3	5	0
		Charity	1	13	0
		Fair Ariadne. Diana and her Nymphs	1	10	0
		Shanes Castle Masquerade. Giardini's Benefit.	1	3	0
		Duchess Devonshire (Downman)	1	6	0
		Mrs. Udny.	1	12	0
June 1,	1880.	Sir J. Reynolds	1	7	0
June 3,	1880.	W. Beckford	1	0	0
June 11,	1880.	Rinaldo and Armida. Erminia	2	12	0
		Bacchanalians. Nymphs Bathing	2	2	0
July 1,	1880.	Vortigern and Rowena	2	3	0
		Calypso and Telemachus (Kauffman)	1	1	0
		Queen Catherine's Dream. Elizabeth, Queen of Edward IV.	2	12	0
		Achilles discovered by Ulysses. "Of such is the kingdom of God"	2	0	0
		"Merry Wives of Windsor" (Smirke). Queen Margaret and the Robber	1	14	0
		"Mouse's Petition" (Bunbury). Death of Sylvia's Stag	4	10	0
		Nymphs Sacrificing to Venus (Kauffman)	1	7	0
		Rustic Benevolence (Zuccarelli). Minerva and the Muses	1	16	0
		Fair Rosamond (Stothard). Lady Jane Grey refusing the Crown (Cipriani).	1	18	0
		Tancred and Erminia. Achilles mourning Patroclus (Kauff- man)	2	10	0
		Gualtherus and Griselda	2	12	0
		Four Seasons	2	12	0
		Friendship. Contentment	2	13	0
		Lais, etc.	1	15	0
		Hope, Prudence, Mirth, and Vanity	3	0	0
		St. Giles's Beauty. Ariadne. Hebe	4	4	0
July 26,	1880.	Set of the Months (Hamilton) (12)	5	15	0
		Lady Jane Grey refusing the Crown.	1	2	0
Dec. 15,	1880.	Perseus and Andromeda (Cipriani). Ariadne. Venus (Caracci)	4	0	0
Jan. 21,	1881.	Venus Sailing on a Shell	1	5	0
		Miss Bingham	1	9	0
		Countess Spencer	1	12	0
		Hon. L. Stanhope	2	15	0
April 13,	1881.	Affectionate Brothers (Reynolds)	1	5	0

Bartolozzi and his Works.

CATALOGUE of a choice and valuable collection of engravings, by Bartolozzi and his school, the property of ANDREW W. TUER, ESQ., author of "Bartolozzi and his Works," now in the press; comprising, principally, fancy subjects after Wheatley, Morland, Angelica Kauffman, Westall, Stothard, Bunbury, etc., in unusually fine condition; also, choice mezzotints after Morland, Wheatley, etc., mostly with uncut margins as published: which will be sold by auction by Messrs. Christie, Manson & Woods, at their great rooms, 8, King Street, St. James's Square, on Tuesday, April 12th, 1881, at one o'clock precisely.

ENGRAVED BY F. BARTOLOZZI, R.A.

MISCELLANEOUS.—Many printed in red.

NAME OF PURCHASER.		NUMBER OF PRINTS IN EACH LOT.	SOLD FOR
			£. s. d.
Heath	1. Cupid Making his Bow, after Correggio—prints and proofs	4	1 4 0
Lauser	2. Lady Jane Grey led to Execution, etc.—unlettered proofs	3	0 19 0
Hambro	3. Triumph of Venus, after Bartolozzi, by Clarke—proof; and Maria Cosway, after R. Cosway	2	1 2 0
Glaister.	{ 4. The Silence—proof	1	} 0 8 0
	5. Clytie	1	
Child.	6. "He was wounded for our transgressions"	1	0 7 0
Hambro.	7. Prelude to Matrimony; The Sword—proofs; etc.	3	2 12 6

BY BARTOLOZZI, AFTER G. B. CIPRIANI.

Harvey.	8. Music; History; Earth	3	0 17 0
Lauser.	8.* Earth; Faith—proofs	2	1 7 0
Fawcett.	9. Geography; etc.	2	0 15 0
Lauser.	10. Cephalus and Procris; Tancred and Ermina	2	1 13 0
Lauser.	11. The Heroism of Prince Edward, etc.—2 proofs	3	1 2 0

BY BARTOLOZZI, AFTER ANGELICA KAUFFMAN, R.A.

Harvey.	12. Tancred and Clorinda	1	1 3 0
Harley.	13. Telemachus and Mentor in the Island of Calypso	1	1 14 0
Heath.	14. Winter; and Sincerity	2	1 1 0

BY BARTOLOZZI, AFTER W. HAMILTON, R.A.

Harley.	15. Edward II. and Elfrida; and Prince Edmund and Alghitha	2	1 11 6
Hogarth.	16. Caractacus delivered up to Ostorius—print and proof; and Conclusion of Treaty of Troyes	3	1 10 0
Harvey.	17. Three of the Months, April, June, and December	3	2 5 0

Value of Bartolozzi's Prints.

NAME OF PURCHASER.		NUMBER OF PRINTS IN EACH LOT.	SOLD FOR		
	BY BARTOLOZZI, AFTER RAMBERG.		£	s.	d.
Walford.	18. Alphonso and Aciloe ; and the Death of Cora	2	1	6	0
Bruen.	19. Doctor Primrose finds his Daughter Olivia in Distress ; and Esqr. Thornhill persuades* Olivia to elope with him	2	1	7	0
	* Spelt <i>persuades</i> in the print.				
	BY BARTOLOZZI, AFTER RIGAUD.				
Hogarth.	20. Vortigern and Rowena ; and Jane of Flanders assembling the Inhabitants of Rennes	2	1	0	0
„	21. Ditto ; ditto—one a proof	2	1	0	0
„	22. Edward, Prince of Wales, presenting the Captive King to his Father—2 impressions	2	1	0	0
Heath.	23. The Death of Lindamore ; etc.	2	1	0	0
	BARTOLOZZI.—Framed.				
Williams.	24. The Sailor's Departure ; and the Sailor's Return—proofs, after Benwell	2	3	3	0
Agnew.	25. Cupid and Psyche ; and Love and Fortune, after Cipriani	1	1	4	0
Boore.	26. Sorrows of Werter, after Ramberg	2	0	18	0
Williams.	27. Earth and Water, after Cipriani	2	2	15	0
Cox.	28. Psyche going to Bathe ; and Psyche going to Dress, etc., after Cipriani.	3	6	10	0
Heath.	29. The Reading Magdalen—proof, after Correggio	1	0	11	0
Child.	30. Fan Mount—proof	1	0	19	0
Millard.	31. Pomona, after Kauffman	1	1	7	0
Agnew.	32. Ceres, after ditto	1	2	6	0
Hoare.	33. Flora, after ditto	1	2	2	0
Lauser.	34. Contentment ; and Friendship, after Cipriani	2	6	0	0
Child.	35. Lovelace in Prison, after Rigaud	1	1	2	0
Hoare.	36. Hebe ; and Bacchante, after Cipriani	2	1	11	6
Williams.	37. Romeo and Juliet, after Hamilton	1	2	2	0
„	38. Rinaldo et Armida ; and Morte di Clorinda, after Kauffman	2	5	10	0
Agnew.	39. Cupids at Play ; and Children at Play, after Cipriani	2	7	17	6
„	40. Love and Innocence, after Cosway	1	3	10	0
Harvey.	41. Louisa Hammond, after Kauffman	1	3	5	0
Agnew.	42. The Dance, after Bunbury	1	4	5	0
Hogarth.	43. A Sacrifice to Cupid, after Cipriani	1	2	4	0
	203				Millard.

Bartolozzi and his Works.

NAME OF PURCHASER.		NUMBER OF PRINTS IN EACH LOT.	SOLD FOR		
			£	s.	d.
Millard.	44.	L' Allegro, after Kauffman	1	2	2 0
Hoare.	45.	The Beautiful Rhodope in Love with Æsop, after Kauffman, etc.	2	2	0 0
„	46.	Eurydice, after Kauffman	1	0	15 0
Agnew.	47.	Fortune-teller and Gipsies, after Crewe	2	3	0 0
Williams.	48.	Perseus; and Andromeda, after Cipriani	2	4	14 6
Harvey.	49.	Spinning Top, after Hamilton; and Zephyrus, after Colibert.	2	1	15 0
Cumming.	50.	Antiope, after Kauffman; and Minerva and the Muses, after Cipriani	2	3	0 0
Agnew.	51.	Thais (Emily Pott), after Sir Joshua Reynolds	1	3	0 0
Heath.	52.	Venus Attired by the Graces, after Kauffman	1	6	6 0
„	53.	Coriolanus, after Kauffman	1	2	4 0

SCHOOL OF BARTOLOZZI.

MISCELLANEOUS.

Hogarth.	54.	Comedy, after Cheesman, etc.	5	2	0 0
„	55.	The Music Grinder, by Cook, after Collett; etc.	9	0	17 0
Harvey	56.	Alope, by Richard Earlom, after Romney; etc.	2	2	2 0
Hogarth.	57.	The Duchess of C. coming out of the Cavern, by Schiavonetti, after Rigaud; etc.	2	1	0 0
Heath.	58.	Music, by Marcuard, after P. da Cortona; etc.	2	0	17 0
Hogarth.	59.	Lord Dungarvan; and the Hon. Courtenay and Charles Boyle, after Cosway and Lovers	2	3	10 0
Williams.	60.	A Village Girl Gathering Nuts; and a Cottage Girl Shelling Peas, by Tomkins, after Bigg.	2	1	11 0
„	61.	Two Scenes out of The Merry Wives of Windsor; one a proof, by Parker and Tomkins, after Harding and Saunders	2	2	2 0
Reynolds.	62.	The Meeting of the Sisters at Reculver; etc., by Haward, after A. Zucchi	2	0	13 0
Hogarth.	63.	Miss Linwood, by P. W. Tomkins; one in colours	2	1	4 0
Lauser.	64.	Orga and Elfrida, by Marcuard; and Damon and Phœbe, by Delattre	2	1	11 6
Hambro.	65.	The Handmaid, by Jas. Hogg, after Walton	1	3	0 0
„	66.	Innocence and the Old Beau, after J. R. Smith	1	2	10 0
Vokins.	67.	Friendship and Innocence, after Correggio, by Menageot	2	1	10 0
Cumming.	68.	Bacchantes, series of four, by M. Bovi, after Lavinia, Countess of Spencer	4	5	10 0

Value of Bartolozzi's Prints.

NAME OF PURCHASER.		NUMBER OF PRINTS SOLD FOR IN EACH LOT.	£ s. d.
Cumming.	69. Isabella and Theodore ; and Theodore and Matilda, by W. N. Gardiner, after Harding	2	0 18 0
Vokins.	70. The Cottage Breakfast ; and the Cottage Supper, by Ogborn, after Bigg	2	3 15 0
Hogarth.	71. Inkle and Jarico, by Pollard, after Singleton	2	1 0 6
Heussuer.	72. The English Fireside, by Tomkins, after Ansell	3	1 11 0
Bruen.	72.* Domestic Happiness ; and the Lover's Parting, by T. Ryder, after Huck	2	1 15 0

AFTER CIPRIANI.

Bruen.	73. Composition, by Marcuard ; and Achilles instructed by Chiron, by J. Clarke	2	1 1 0
Harvey.	74. A Nymph Asleep, by P. Bettelini	1	0 18 0
Cumming.	75. Urania, by Ryland ; etc.	6	2 0 0

AFTER W. HAMILTON, R.A.

Vokins.	76. Children at Play, by Bartolozzi and C. Knight	4	1 6 0
„	77. Winter's Amusement ; and Summer's Amusement, by T. Gaugain	2	2 10 0
„	78. Children and Rabbits ; and Children and Pigeons, by J. Barney	2	2 10 0
Walford.	79. Edwin and Angelina ; and Fonrose and Adelaide, by Marcuard	2	1 8 0
Vokins.	80. Two of the Months, January ; and November, by Gardiner	2	4 10 0
„	81. Morning ; Noon ; Evening ; and Night, by P. W. Tomkins and Delattre	4	4 4 0
Cumming.	82. Autumn ; and Winter, by Michel	2	1 0 0
„	83. Fonrose and Adelaide, by Marcuard ; and Hebe, by Facius	2	1 0 0
Talbot.	84. The Resignation of Lady Jane Grey ; and the Magnanimity of Mary Queen of Scots, by Ogborne	2	1 2 0
Cumming.	85. The Resentment of Queen Catharine, by Ogborne ; and the Fortitude of Sir Thomas More, by Meadows	2	1 11 0

AFTER ANGELICA KAUFFMAN, R.A.

Heath.	86. Royal Children, by Marcuard ; and the Muses Crowning the Bust of Pope (2)	3	1 10 0
Cumming.	87. Cymon and Iphigenia, by Ryland ; and Aglaia Bound by Cupid	2	2 10 0

Bartolozzi and his Works.

NAME OF PURCHASER.		NUMBER OF PRINTS IN EACH LOT.	SOLD FOR
			£ s. d.
Hogarth.	88. Electra and Chrysothemis, by Harding; and Industry attended by Patience, by the Facius Bros.	2 . 1	2 0
Cumming.	89. Papirius Prætextatus, by Burke; and Consul of Rome, by Delattre	2 . 2	10 0
Hogarth.	90. The Handkerchief, by Delattre; etc.	2 . 2	8 0
Atkins.	91. The Death of Mark Antony, by Delattre; etc.	2 . 3	3 0
Bruen.	92. Ariadne Awaked from Sleep, by the Bros. Facius; and Penelope Weeping over the Bow of Ulysses, by Delattre	2 . 2	4 0
Heath.	93. Cupid's Pastime, by the Bros. Facius	1	0 0
"	94. Peleus and Thetis, by Macklin; etc.	2 . 1	10 0
Cumming.	95. Theseus finding his Father's Sword and Sandals; and the Death of Procris, by Fielding	9 . 2	15 0
"	96. Laura, by Bettelini; and Ariadne, by Delattre	2 . 1	3 0
"	97. Juno cestum a Venere postulat, by Ryland.	1 . 1	11 6

AFTER T. STOTHARD, R.A.

Heath.	98. Illustrations to Bunyan's "Pilgrim's Progress," by Strutt	9 . 1	1 0
Lauser.	99. Rasselas, Prince of Abyssinia, by J. Parker; and the Children in the Wood, by Collier and Julius Tidd	2 . 0	14 0
Cumming.	100. The Village Maids, by Ogborne	1 . 2	8 0
Millard.	101. Faire Emmeline, by Simon	1 . 0	16 0

AFTER R. WESTALL, R.A.

Hogarth.	102. The Young Fortune-teller; and The Sheltered Lamb, by T. Gaugain	2 . 3	0 0
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AFTER F. WHEATLEY, R.A.

Philpot.	103. Love in a Mill, by Delattre; and The Discovery, by Stanier	2 . 1	10 0
Hambro.	104. The Rustic Lover; and The Industrious Cottager, by C. Knight	2 . 2	17 6

BARTOLOZZI SCHOOL.

FRAMED.

Hoare.	105. Nymphs Sacrificing to Mercury, after Kauffman, by Marcuard	1 . 1	10 0
Agnew.	106. The Power of Love, by Ogborne; and The Power of Music, by Hogg, after Kauffman	2 . 5	5 0

Value of Bartolozzi's Prints.

NAME OF PURCHASER.			NUMBER OF PRINTS IN EACH LOT.	SOLD FOR
				£ s. d
Agnew.	107.	Cupid and Ganymede; and a Flower, painted by Verelst, by Thomas Burke, after Kauffman	2	8 8 0
Cox.	108.	The Cottager, after Bunbury, by Baldrey	1	4 0 0
Harvey.	109.	The Bunch of Grapes, proof, after ditto, by Shepherd	1	2 4 0
Agnew.	110.	Dormio innocuus, by Ryland, after Kauffman	1	4 10 0
Cumming.	111.	Olim truncus eram ficulnus inutile Lignum, by Ryland, after Kauffman	1	3 0 0
Hogarth.	112.	Jupiter and Calisto, by T. Burke, after Kauffman	1	4 0 0
Agnew.	113.	Beauty governed by Reason, by Delattre, after ditto	1	3 13 6
"	114.	Beauty directed by Prudence, by ditto, after ditto	1	4 15 0
Bot. in, Tuer.	115.	Orpheus and Eurydice, by T. Burke, after Kauffman	1	2 12 6
Hogarth.	116.	Abelard offering Hymen to Eloisa, by Ogborne, after ditto	1	3 3 0
Harvey.	117.	Una, by T. Burke, after ditto	1	3 5 0
Agnew.	118.	The Fair Ariadne, in colours, after a drawing by Bartolozzi	1	3 0 0
Hambro.	119.	Children, proof, by Delattre, after Regard	1	1 15 0
Lauser.	120.	Mrs. Quinton, the Brighton Beauty, by Maile	1	3 3 0
"	121.	Mrs. Fitzherbert, proof, by Condé, after Cosway	1	6 6 0
Hambro.	122.	A Tea Garden, by Soiron, after G. Morland	1	4 4 0
Harvey.	123.	The Farmer's Door, proof, by Duterrau, after ditto	1	4 16 0
Hoare.	124.	Louisa, a pair, by Gaugain, after G. Morland	2	3 0 0

The prints by Bartolozzi and his school end at lot 124; the remainder consist of mezzotints of the fancy character now so popular for decorative purposes. The prices realized may be found useful for reference.

MEZZOTINTS, MISCELLANEOUS.

Vokins.	125.	A Young Shepherd, by W. Ward, after Opie	1	2 0 0
Noseda.	126.	A Winter's Tale, by Val. Green, after Opie	1	1 1 0
Vokins.	127.	The Village Ghost, by Robt. Laurie, after Singleton	1	1 13 0
Talbot.	128.	The Sailor's Farewell, by Hudson, after Ramberg	1	0 9 0
Agnew.	129.	Europa, by J. R. Smith, after Cosway; and "Like Patience on a Monument," by Val. Green, after Cosway—damaged	2	0 12 0
Vokins.	130.	A Shepherdess, by Dean, after Hoppner	1	1 13 0
Sawyer.	131.	The Watercress Girl, by J. Young, after Zoffany; and the Flower Girl, proof, ditto	2	6 6 0
Talbot.	132.	Children Reading Inscription; and a Girl Sketching a Portrait on the Ground, by W. Ward, after Paye	2	1 10 0

Bartolozzi and his Works.

NAME OF PURCHASER.			NUMBER OF PRINTS IN EACH LOT.	SOLD FOR
Cumming.	133.	Children Throwing Snowballs, by W. Ward, after Paye . . . . .	. . . . . 3	£ s. d. 3 3 0
„	134.	Children Spouting Comedy; and Children Spouting Tragedy, by Hodges, after Paye . . . . .	. . . . . 2	. 5 10 0
Vokins.	135.	Death of Robin; and Robin's Interment, by Dawe, after Paye . . . . .	. . . . . 2	. 2 10 0
Cumming.	136.	Angelica and Medora, by Earlom, after B. West; and The Return of the Prodigal Son, by J. Young, after ditto . . . . .	. . . . . 2	. 0 12 0
„	137.	Cupid Stung by a Bee, by Val. Green, after West . . . . .	. . . . . 1	. 1 4 0
Harvey.	138.	The Children in the Wood, by Jas. Watson, after Sir Joshua Reynolds . . . . .	. . . . . 1	. 2 2 0
Colnaghi.	139.	Il Penseroso, by Robt. Dunkerton, after Romney . . . . .	. . . . . 1	. 1 1 0
Talbot.	140.	Antiope Sleeping Surprised by Jupiter, by Val. Green, after Vandyke; and Danae by the Bros. Facius, after Titian . . . . .	. . . . . 2	. 0 9 0
Heath.	141.	Faith, by J. Walker, after Gardner . . . . .	. . . . . 1	. 0 9 0
„	142.	The Gamesters, by W. Ward, after Peters . . . . .	. . . . . 1	. 1 6 0
Talbot.	143.	The Beggar, proof, by P. Dawe, after Murrellia . . . . .	. . . . . 1	. 0 14 0
Tyler.	144.	Schoolboys giving Charity to a Blind Man, by J. R. Smith, after Bigg . . . . .	. . . . . 1	. 1 5 0
Bruen.	145.	William and Margaret, by J. R. Smith, after Wright . . . . .	. . . . . 1	. 0 1 0
Child.	146.	The Dancing Nymphs, by Fisher, after Werff . . . . .	. . . . . 1	. 0 10 0
Talbot.	147.	The Beggar and his Dog, by Kingsbury, after Kitchingman . . . . .	. . . . . 1	. 0 11 0
Lauser.	148.	The Boy and his Pi(d)geons, by Phillips, after Mola . . . . .	. . . . . 1	. 0 5 0
„	149.	An Iron Forge, by Richard Earlom, after Wright . . . . .	. . . . . 1	. 2 4 0
Heath.	150.	Youth, by Val. Green, after Kettle . . . . .	. . . . . 1	. 0 6 0
Lauser.	151.	Maria, by Pether, after Hurleston . . . . .	. . . . . 1	. 0 13 0
„	152.	The Orrery, by Pether, after Wright . . . . .	. . . . . 1	. 0 3 0
Harvey.	153.	The Enraptured Youth, by Jas. Watson, after Paul Moreelse . . . . .	. . . . . 1	. 2 4 0
Noseda.	154.	A Good Mother Educating her Children; and Dutiful Children, by J. Dean . . . . .	. . . . . 2	. 2 0 0
Lauser.	155.	Vertumnus and Pomona, by W. Dickinson, after Pyne . . . . .	. . . . . 1	. 0 19 0
Hambro.	156.	The Pretty Maid Buying a Love Song, "Printed and sold for Carrington Bowles" . . . . .	. . . . . 1	. 0 16 0
„	157.	Grisette, by J. R. Smith; and A Boy taking Physic, by Dean, after Bambocci . . . . .	. . . . . 2	. 0 19 0
Lauser.	158.	The Positive Argument; and The Philosopher of Bacchus . . . . .	. . . . . 2	. 0 11 0

Value of Bartolozzi's Prints.

NAME OF PURCHASER.		NUMBER OF PRINTS IN EACH LOT.	SOLD FOR		
			£	s.	d.
Cumming.	159.	Children Playing, by W. Dickinson, after Amiconi	1	3	3 0
De la Rue.	160.	The Nursing of Jupiter, by Huck ; and Venus and Cupid, by Phillips	2	0	4 0
Heath.	161.	The Shepherdess, by Dean, after Russell	1	0	5 0
Noseda.	162.	Reading by a Paper-bell Shade, by Dawe ; the Humorous Fidler ; etc.	4	1	1 0
Harvey.	163.	The Silver Age, by J. R. Smith ; etc.	2	4	0
Talbot.	164.	A Dutch Peasant, by T. Burke ; etc.—2 proofs	3	0	6 0
Lauser.	165.	Samma the Demoniac, by T. Burke ; etc.	3	0	3 0

AFTER GEORGE MORLAND.

Bourke.	166.	Recruit Deserted ; and Deserter Pardoned, by G. Keating	2	3	0 0
Harvey.	167.	Credulous Innocence ; etc., by J. Young	2	2	12 0
Vokins.	168.	Harley and Old Edwards, by J. Pettit	1	2	4 0
„	169.	The Widow, by J. Dean	1	2	16 0
Heath.	170.	The Effects of Youthful Extravagance	1	1	5 0

AFTER F. WHEATLEY, R.A.

Harvey.	171.	The Full of the Honeymoon ; and The Wane of the Honeymoon, by R. Laurie	2	4	14 6
Bruen.	172.	The Love-sick Maid ; and the Marriage, by J. Dean	2	1	8 0

MEZZOTINTS.—Framed.

Hambro.	173.	Miss Duncan ; and Henry Yorke	2	2	2 0
Child.	174.	Madness, by Dickinson, after Pine—proof	1	0	7 0
Harvey.	175.	The Unlucky Boy, by Dawe, after Henry Morland	1	1	10 0
Noseda.	176.	The Letter Woman, by Dawe, after Henry Morland	1	1	11 0
Bot. in, Tuer.	177.	Miss Kitty Dressing, by T. Watson, after Wright	1	4	14 6
Hambro.	178.	Female Lucubration, by P. Dawe, after Faldson—proof	1	5	5 0
Noseda.	179.	The Oyster Woman, by Dawe, after Henry Morland	1	2	2 0
Agnew.	180.	A Connoisseur and Tired Boy, by ditto, after ditto	1	1	0 0
Lauser.	181.	Money and Little Wit, by Okey, after Herbert	1	0	12 0
Talbot.	182.	Lady's Maid Soaping Linen, by Dawe, after Henry Morland	1	3	15 0
Atkins.	183.	The Royal Academy in 1771, by Earlom, after Brandon	1	3	7 0

Bartolozzi and his Works.

NAME OF PURCHASER.			NUMBER OF PRINTS		SOLD FOR	
			IN EACH LOT.		£	s. d.
Vokins.	184.	The Inside of the Pantheon in Oxford Road, by Earlom, after Brandon	1	4	4	0
Harvey.	185.	Cymon and Iphigene, by J. R. Smith, after Lawrinson; and Palamon and Lavinia, proof, by ditto, after ditto	2	7	0	0
Heath.	186.	A Lady and her Children, by Thomas Watson, after Gardener	1	2	0	0
Vokins.	187.	A School, by Val. Green, after Opie	1	5	5	0
Agnew.	188.	Card Players, by Dean, after Opie	1	1	11	6
Heath.	189.	The Bird's Nest, by Val. Green, after Huck	1	1	11	6
Noseda.	190.	The Wood Pigeons, by T. Park, after ditto	1	2	0	0
„	191.	Drawing for King and Queen, by ditto, after ditto	1	2	0	0
„	192.	The Mouse Trap, by ditto, after ditto	1	2	0	0
Hambro.	193.	Hop-pickers; and Gleaners, by Ward, after Westall	2	4	15	0
Talbot.	194.	Spring; Summer; Autumn; and Winter	4	2	10	0
Campbell.	195.	Pheasant Shooting; and Partridge Shooting	2	4	0	0
Harvey.	196.	Affluence Reduced, by Hudson, after George Morland	1	4	12	6
„	197.	The Fortune-teller, by J. R. Smith, after Rev. W. Peters, R.A.	1	4	4	0
Vokins.	198.	A Rural Feast, by J. Dean, after George Morland	1	3	13	6
„	199.	The Disaster, by W. Ward, after F. Wheatley, R.A.	1	3	6	0
Harvey.	200.	The Entangled Kite, by W. Ward, after George Morland	1	6	10	0
Campbell.	201.	Valentine's Day, by J. Dean, after ditto	1	1	13	0
Vokins.	202.	A Visit to Grandfather, by W. Ward, after J. R. Smith; and A Visit to Grandmother, by J. R. Smith, after Northcote	2	7	17	6
Harvey	203.	A Visit to the Boarding-school, by ditto, after George Morland	1	5	5	0
„	204.	A Visit to the Child at Nurse, by W. Ward, after George Morland	1	6	16	6
„	205.	Cottagers, by ditto, after ditto	1	3	3	0
„	206.	Travellers, by ditto, after ditto	1	3	3	0
Colnaghi.	207.	Fan Mount	1	5	15	6
Talbot.	208.	The Village Choir	1	0	16	0
Heath.	209.	The Cottage Sty, by Bell, after George Morland	1	1	2	0
Talbot.	210.	The Rustic Hovel, by ditto, after ditto	1	1	9	0
Heath.	211.	Mad Bull, by Dodd, after ditto	1	1	1	0
„	212.	Portrait of George Morland, published by Orme	1	0	12	0
„	213.	An Ass Race, by Ward, after George Morland	1	1	4	0
Powell.	214.	The Ass, by G. Morland	1	1	8	0

Value of Bartolozzi's Prints.

NAME OF PURCHASER.			NUMBER OF PRINTS IN EACH LOT.	SOLD FOR		
				£	s.	d.
Vokins.	215.	After George Morland—cut close	1	2	5	0
„	216.	Ditto—ditto	1	2	10	0
„	217.	Ditto—ditto	1	2	7	6
Colls.	218.	Ditto—ditto	1	2	15	0
Heath.	219.	Six Ovals—in one frame, fancy subjects	1	2	7	6
Child.	220.	Portraits of Rubens, Kneller, Thornhill, and Jones— in one frame	1	1	2	0
Talbot.	221.	Seventeen oval fancy subjects—in one frame	1	6	16	6
Heath.	222.	Seventeen ditto—ditto	1	7	7	0
Heussuer.	223.	Three ditto—ditto	1	2	2	0
Mackenzie.	224.	Three circular subjects, painted in red ; and one oval .	4	4	4	0
Heath.	225.	Three oval ditto, original drawings ; and one coloured	4	3	3	0

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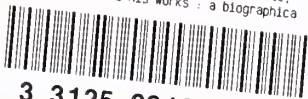
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Tuer, Andrew White,
Bartolozzi and his works : a biographica

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