



# CATALOGUE

OF THE  
VERY IMPORTANT AND EXCEEDINGLY CHOICE COLLECTION  
OF

## Ancient & Modern Engravings,

SELECTED WITH PROFOUND TASTE AND CARE FROM THE WELL-KNOWN CABINETS  
THAT HAVE BEEN DISPERSED DURING THE LAST FORTY YEARS,  
BY THE

REV. EDWARD H. Æ. GODDARD, M.A.  
VICAR OF EARTHAM, SUSSEX.

### THIS COLLECTION COMPRISES—

THE CLEOPATRA, DANCE OF CUPIDS, ADAM AND EVE, MARS AND CUPID, ST. CECILIA, LA VIERGE AU PALMIER, DIDO, APOLLO ON PARNASSUS, BACCHANALLIAN FRIEZE, VENUS WITH CUPID AFTER THE BATH, VENUS AND CUPID IN A NICHE, AMADEUS, IL STREGOZZO, LE GRIMPEUR, PORTRAIT OF RAFFAELLE, EQUESTRIAN STATUE OF MARCUS AURELIUS, AND OTHER LEADING PRODUCTIONS OF MARC ANTONIO AND HIS SCHOLARS,

ALL OF THE HIGHEST QUALITY, AND MANY OF THEM OF THE GREATEST RARITY AND BRILLIANCY,

And other Important Works of the Great Schools,  
IN THE FINEST CONDITION;

IT ALSO CONTAINS THE CHIEF WORKS OF

BONASONE	STEINLA	ANDERLONI	LONGHI
JESI	TOSCHI	DESNOYERS	MANTEGNA
PERFETTI	CAMPAGNOLA	THE GHISI	RAFFAEL MORGHEN
POLLAJUOLO	CLAUDE	GARAVAGLIA	MULLER
		RICHOMME	

AND OTHER ARTISTS OF DISTINCTION,

ALL BEING SELECTED AS THE BEST EXAMPLES, AND IN THE MOST PERFECT STATE AS REGARDS IMPRESSION AND CONDITION;

THERE IS ALSO A FINE SERIES OF THE

BEAUTIFUL WORKS OF SIR JOSHUA REYNOLDS,  
AND OF OTHER POPULAR MASTERS;

AMONG THE

### FINE BOOKS OF PRINTS,

Will be found CLAUDE'S LIBER VERITATIS, THE CABINET DE CHOISEUL, GILLRAY'S CARICATURES, &c. &c.

THE WHOLE FORMING AN ASSEMBLAGE OF HIGH ART, WORTHY THE ATTENTION OF THE COLLECTOR AND AMATEUR.

WHICH WILL BE SOLD BY AUCTION,  
BY MESSRS.

## SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 4th of MARCH, 1867, & Three following Days,  
AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days previous, and Catalogues had.

## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 1s.; above Five Pounds 2s. 6d. and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE, will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE, will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for all charges on such re-sale shall be made good by the defaulter at this sale.*

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*Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,*

SOTHEBY, WILKINSON & HODGE,

*Wellington Street, Strand.*

CATALOGUE  
OF  
THE EXCEEDINGLY BEAUTIFUL  
CABINET OF ENGRAVINGS,

THE PROPERTY OF  
THE REV. EDWARD H. Æ. GODDARD, M.A.,  
VICAR OF EARTHAM, SUSSEX.

FIRST DAY'S SALE.

ALDEGREVER (HENRY).

LOT

1 The Labours of Hercules, *fine impressions*, *Holloway* 12 2 7 0

ANDERLONI (PIETRO).

2 Woman taken in Adultery, after Titian, *fine* *Keros Law* 1 1 1 0

3 Moses at the Well, after N. Poussin, *fine* *do* 1 11 0

4 THE BRIDGEWATER RAFFAELLE

RARE AND FINE PROOF BEFORE ANY LETTERS *Coburnski* 1 3 0 0

5 Vision of Ezechiël, after Raffaele, *fine* *Tobeda* 1 18 0

6 LA BELLE VIERGE, AFTER RAFFAELLE *Stadwell*

FINE PROOF BEFORE ANY LETTERS, *framed and glazed* 1 7 10 0

7 VIRGIN AND CHILD SEATED, ADORED BY ANGELS, AFTER  
TITIAN, *proof before letters* *Coburnski* 1 3 6 0

ANONYMOUS (*Bartsch, vol. XV*).

8 THE PURSUIT, after GIULIO ROMANO (4), *most rare* *do* 1 3 0

9 The Virgin embracing the Infant Saviour (11)  
*from the Collection of Sir M. Sykes* *Taylor* 1 1 2 0

## ANDREA ZOAN.

- 4 4 0 10 Upright Arabesques, B. 13 (24, 25, 28), *fine and scarce* Holloway  
 10 0 11 Four Females dancing, after Mantegna, *fine and scarce* do 1  
 10 0 12 An Allegorical Piece, after Mantegna (16)  
*very scarce and fine* do 1  
 15 0 13 MERCURY AND DAPHNE, an allegorical piece (17)  
*fine and rare* do 1

## ANDREANI (ANDREA).

- 3 9 0 14 The Triumph of Julius Cæsar, after Andrea Mantegna, in  
 10 plates, *very rare* do 1

## AUDOUIN.

- 1 0 0 15 Entombment, after Caravaggio, *proof before any letters* Binagli

## AUDRAN (GERARD).

- 2 6 16 Studies of Cupids, after Raffaëlle, *fine* Roseda 10

## BARTOLOZZI (FRANCIS).

- 8 0 17 Massacre of the Innocents, after Guido, *PROOF* Nershan 1  
 1 0 0 18 VIRGIN AND CHILD, WITH ST. JEROME, after CORREGGIO  
*fine india proof before any letters; the engraver's last work* 1  
 Roseda

## BEATRICIUS (NICHOLAS).

- 2 6 19 The Tiber, *very fine* Holloway 1  
 10 0 20 The Wise Men's Offering (B. 15, 13), *fine and scarce* Binagli  
 4 0 21 Death of Meleager (41), *fine* Fawcett 1  
 6 6 0 22 HYPOLITA GONZAGA, a large Head, in an oval (4)  
 FIRST STATE, FINE AND VERY RARE Binagli 1

## BECCAFUMI.

- 5 0 23 LARGE WOODCUTS: THE PAVEMENT AT SIENNA  
*fine and rare* Roseda 4  
 5 0 24 ABRAHAM'S SACRIFICE, LARGE WOODCUTS in three sheets do 1

## BECKET (JOHN).

- 12 0 25 Madame Ann Kirk, after Vandyck, *fine* Holloway 1

## BERGHEM (N.).

- 2 15 0 26 THE MAN'S BOOK, PROOFS BEFORE INSCRIPTION OR NUMBER,  
*very fine and scarce* do 6  
 3 2 6 27 THE WOMAN'S BOOK, PROOFS BEFORE THE NUMBERS AND  
 INSCRIPTIONS, *very scarce and fine* do 6

## BERNARDI.

28 Virgin and Child, after Titian, *proof before any letters* 1 13 0  
*Nosedá*

## BERVIC (CHARLES).

29 Statue of the Laocoon, *fine* *Stadwell* 1 1 0 0

## BETTELINI.

30 St. John, after Domenichino, *india proof before any letters* 1 13 0  
*Kerohan*

## BLANCHARD.

31 Marie de Medicis, after Rubens  
*india proof before any letters* *Stinghi* 1 3 3 0

## BLOT (MEURICE).

32 Vierge aux Candelabres, after Raffaele, *india paper proof* 1 5 0  
*Nosedá*

## BOLSWERT (SCHELTE Ì).

33 The set of small Landscapes, after Rubens  
*very fine impression* *Holloway* 2 14 0  
 34 The large set of Landscapes, after Rubens, *very fine* *do* 6 17 0

## BOISSIEU.

35 Pius VII. Blessing Children 2

## BONASONE (GUILIO).

36 THE LAST JUDGMENT, AFTER MICHAEL ANGELO, *fine* *Fawcett* 1 8 0

37 AMORI SDEGNI ED GELOSIE DELLI DEI  
*fine old impressions, bound in old French morocco* *do* 22 1 7 0

38 LOVES OF THE GODS, *the complete set, very fine impressions*  
*bound in red morocco* *Ashtley* 20 15 0

39 ANOTHER SET, *equally fine, in old French binding* *Holloway* 20 2 5 0

## V. BOOM.

40 A Cottage with Trees, *scarce* *do* 1 9 0

## BOS (CORNELIUS).

41 THE TRIUMPH OF SILENUS, after A. Carracci, *scarce* 1

## 1 ← B.

42 THE INCANTATION, a curious and rare Woodcut *Nosedá* 4 6 15 0

## BOTH (JOHN).

3 140 43 THE UPRIGHT LANDSCAPES (B. 1—4)  
FIRST STATE, with Matham's address, VERY FINE AND  
SCARCE *Noceda* 4

5 126 44 THE OBLONG LANDSCAPES (5—8)  
VERY FINE, FIRST STATE, BEFORE THE ENGRAVER'S  
NAME *Holloway* 6

## BRESCIA (J. B. DE).

1 0 45 One of the Triumphs of Cæsar, after Mantegna 1

## BRIDOUX.

1 50 46 LA VIERGE AU CANDELABRE, after Raffaëlle  
PROOF BEFORE LETTERS *Blughi* 1

## CALLOT (JACQUES).

3 80 47 The Great Fair of Florence, *very fine and scarce* *Holloway* 1

4 150 48 The Temptation of St. Anthony, *very fine* 1

2 140 49 The Great Miseries of War, 18 Plates, *fine* 18

140 50 The Small Miseries of War 9

1 0 51 Capitani dei Baroni, 24 Plates bound in a volume *Blughi*

2 110 52 A set of the Lives of all the Saints  
*bound in vellum, complete and very fine* *Holloway* 1

## CAMPAGNOLA (D.).

11 0 53 THE BEHEADING OF A SAINT (B. 13, 6), *in an oval*  
*fine and rare* *do* 1

## CAMPAGNOLA (JULIO).

7 26 54 JESUS AND THE SAMARITAN WOMAN  
A VERY FINE IMPRESSION OF A RARE PRINT (B. 13, 2) *do* 1

13 26 55 FEMALE PARTIALLY DRAPED LYING ON A BANK IN A  
LANDSCAPE, VENETIAN BUILDINGS IN THE BACKGROUND  
*size 7 inches by 4½, a very curious and rare print not*  
*mentioned by Bartsch* *do* 1

## CADUCEUS (MASTER OF THE).

3 150 56 TRITONS (B. 7, 24), *a very curious and rare print* 1

2 20 57 THE SUN AND MOON, *represented by Apollo and Diana* (16)  
*very fine and rare* 1

## CARRACCI (AGOSTINO).

58	The Fruits of Love (B. 18, 120), <i>scarce</i>	Holloway	26
59	A Satyr looking at a Sleeping Woman (112), <i>scarce</i>	1	26
60	A VERY FINE set of the "PIECES LASCIVES" (123-135) <i>most rare. N.B.—No. 126 is a PROOF</i>	Cologhi 13	20
61	LE SONDEUR (135), MOST RARE	do 1	100

## CARRACCI (LUDOVICO).

62	THE HOLY FAMILY, <i>scarce and fine</i>	1	26
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## CHATILLON.

63	Holy Family, after Giulio Romano, PROOF BEFORE LETTERS	1	130
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## CLAUDE.

63*	The small upright Landscapes, with goats (D.)	Holloway 21	130
64	THE CAMPO VACCINO, <i>fifth state, fine</i>	Cologhi 1	110
65	THE RAPE OF EUROPA, <i>very fine</i>	Holloway 2	40
66	THE SETTING SUN (15)		

FIRST STATE, BEFORE THE NAME AND NUMBER, MOST  
RARE AND VERY FINE

		do 17	00
67	LE TROUPEAU EN MARCHE, FIRST STATE, VERY FINE	do 12	00
68	THE SHEPHERD AND SHEPHERDESS IN CONVERSATION PROOF, <i>second state, fine and very rare</i>	Cologhi 17	70
69	DANCING UNDER THE TREES FIRST STATE OF THE PLATE, FINE AND VERY RARE	13	26

## COCK (JEROME), EX.

70	THE VIRTUES, after Broughel, <i>very fine and scarce</i>	Cologhi 7	210
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## COLOMBO.

71	Virgin and Child, after Luini, <i>scarce proof before letters</i>	1	110
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## COUSINS (SAMUEL).

72	PORTRAIT OF ROSA BONHEUR, <i>proof before any letters</i>	Radwell 12	100
73	Master Lambton, after Lawtence, PROOF	1.	26

## CUYP (ALBERT).

74	A set of Cows, with the frontispiece	7	10
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## VAN DALEN (CORNELIUS).

- 20 75 HIS OWN PORTRAIT, *from a silver plate*  
*only 24 impressions were taken, the plate was afterwards*  
*gilt* 1
- 17 00 76 PORTRAITS OF ARIOSTO, GIORGIONE, BOCCACCIO, and SEBAS-  
 TIAN DEL PIOMBO, AFTER TITIAN *Colnaghi*  
*most splendid PROOFS, with the whole of the margin* 4

## DESNOYERS (AUGUSTIN BOUCHER).

- 1 11 0 77 La Vierge au Berceau, after Raffaele  
*fine india paper impression* 1
- 3 20 78 St. Catherine, after the picture by Raffaele in the National  
 Gallery, PROOF *Hoseda* 1
- 5 80 79 THE VIRGIN OF THE HOUSE OF ALVA, AFTER RAFFAELLE  
 FINE AND RARE INDIA PAPER PROOF *Colnaghi* 1
- 1 0 0 80 THE VIRGIN WITH THE VEIL, AFTER RAFFAELLE, PROOF 1
- 5 7 6 81 THE TRANSFIGURATION, AFTER RAFFAELLE, PROOF 1
- 3 120 82 Faith, Hope and Charity, after Raffaele  
*fine old impressions* 3
- 2 100 83 La Belle Jardinière de Florence, *india paper proof* 1
- 1 70 84 The Visitation, after Raffaele, *india paper impression* 1
- 1 160 85 VIRGIN AND CHILD, AFTER RAFFAELLE  
*fine india paper proof* *Grundy* 1
- 11 00 86 LA BELLE JARDINIÈRE, AFTER RAFFAELLE  
 FINE AND RARE PROOF 1
- 10 30 87 LA VIERGE AU ROCHER, AFTER LEONARDO DA VINCI  
 VERY SCARCE AND FINE INDIA PAPER PROOF *Colnaghi* 1

## DIXON (JOHN)

- 100 88 THE DUKE OF BUCCLEUCH, after Gainsborough, *fine proof* 1

## THE WORKS OF SIR JOSHUA REYNOLDS.

- 4 50 89 Mrs. Abingdon, whole length, by Watson, *fine*  
 The same, by Judkin *Holloway* 2
- 160 90 Countess of Albemarle, whole length, by Fisher, *very fine* 1
- 5 30 91 DUCHESS OF ANCASTER  
*brilliant proof before any letters* 1
- 5 26 92 COUNTESS OF AYLESFORD, by Green, FINE PROOF *Hoseda* 1

93	Francis Bartolozzi, by Watson, FINE PROOF	1	19 0
94	SIR JOSEPH BANKS, by DICKENSON <i>fine and scarce proof</i>	1 1	12 0
95	A BACCHANTE (Miss Hart), by J. R. Smith SCARCE PROOF	<i>Colnaghi</i> 1 3	10 0
96	LADY BAMPFYLDE, whole length, by Watson, <i>fine</i>	<i>Foseda</i> 6	26
97	Mr. Beckford, by Dean <i>proof before any letters, private plate, scarce</i>	1	7 8
98	Miss Beauclerk as Una, by Watson, <i>fine</i>	<i>Colnaghi</i> 1	18 0
99	The Bird, by Dean, <i>fine</i>	<i>Foseda</i> 1	5 0
100	Master Brown, by Hodges, PROOF	1 1	1 0
101	LADY SARAH BUNBURY SACRIFICING TO THE GRACES MOST BRILLIANT PROOF BEFORE ANY LETTERS	<i>Colnaghi</i> 2	0 0
102	Master Bunbury, by Howard, <i>fine</i>	<i>Colnaghi</i> 1	2 0
103	Master Bouverie, whole length, by McArdell, <i>fine</i>	<i>Hamilton</i>	19 0
104	BOY WITH BOOK (The Student), by Dean, FINE PROOF	1 2	7 0
105	Boy with Cabbage Net, by C. Hardy, <i>fine</i>	1	13 0
106	MISS BOWLES, BY WARD, PROOF BEFORE ANY LETTERS	<i>Haber</i> 1	14 0
107	Honourable Mrs. Bouverie, whole length, seated, in a Landscape, with her Child, by Watson, <i>fine</i>	<i>Holloway</i> 1	20 0
108	MRS. BONTOY, BY McARDELL, PROOF BEFORE ANY LETTERS	<i>Foseda</i> 7	10 0
109	Miss Ann Bingham, by Bartolozzi, PROOF <i>before any letters</i>	<i>Colnaghi</i> 1 1	26
110	MRS. BILLINGTON AS ST. CECILIA, WHOLE LENGTH, BY J. R. SMITH, PROOF	1 1	2 0
111	Birth of Bacchus, by Sailliar, PROOF	1	1 8
112	MRS. CALLENDER, of Craigforth, <i>very fine and scarce</i>	1 2	2 0
113	CALLING OF SAMUEL, BY J. R. SMITH, BRILLIANT AND RARE PROOF	<i>Colnaghi</i> 1 4	6 0
114	MISS SARAH CAMPBELL, BY V. GREEN, PROOF	1 1	3 0
115	MRS. CARNAC, WHOLE LENGTH, BY J. R. SMITH, SCARCE PROOF BEFORE ANY LETTERS	<i>Slade</i> 1 6	0 0
116	COUNTESS OF CARLISLE, BY J. WATSON, BRILLIANT PROOF BEFORE ANY LETTERS	<i>Halsked</i> 10	15 0
117	FREDERICK, EARL OF CARLISLE, whole length, by W. Ward FINE PROOF	<i>Hamilton</i> 1	26
118	LADY CATHCART AND CHILD, by Houston, FIRST PROOF BEFORE ANY LETTERS	1 1	0 0
119	Lady Almira Carpenter, by Watson, <i>fine</i>	1	6 0
120	Lord Richard Cavendish, by J. R. Smith, <i>fine</i>	<i>Colnaghi</i> 1	8 0

THE WORKS OF MARC ANTONIO RAIMONDI,  
AGOSTINO VENEZIANO, AND MARCO DA  
RAVENNA.

*Bartsch, Peintre Graveur, tome xiv.*

- 132 0 0 121 ADAM AND EVE IN PARADISE, AFTER RAFFAELLE (1),  
A MOST BRILLIANT IMPRESSION AND A PRINT OF  
GREAT RARITY *Whitehead*
- 50 0 0 122 THE ALMIGHTY APPEARING TO NOAH (3), AFTER  
RAFFAELLE, VERY FINE AND RARE *Stanghi* 1
- 8 10 0 123 JOSEPH AND POTIPHAR'S WIFE (9), AFTER RAFFAELLE  
A MOST BRILLIANT IMPRESSION *Holloway* 1
- 8 8 0 124 GOLIAH VANQUISHED BY DAVID, after Francia (10),  
*very fine* *Stanghi* 1
- 10 15 8 125 THE MASSACRE OF THE INNOCENTS, AFTER RAFFAELLE  
(18), *the impression with the "Chicgt,"*  
*fine and very rare* *Langbad* 1
- 50 0 0 126 THE MASSACRE OF THE INNOCENTS, AFTER RAFFAELLE  
(20), A VERY FINE IMPRESSION, *from the Mariette*  
*Collection (1670 and 1683)* 1
- 6 10 0 127 Massacre of the Innocents, after Baccio Bandinelli, by  
M. Ravenna (21), *fine* *Holloway* 1
- 25 0 0 128 The Entombment of Our Saviour, after Francia (30), and  
the Reversed Copy (31) *do* 2
- 3 3 0 129 VIRGIN AND CHILD, SURROUNDED BY ANGELS, after FRANCIA,  
*by Agostino Veneziano (51), first state of the plate, with*  
*the date 1516, afterwards changed to 1518* *do* 1
- 57 0 0 130 THE VIRGIN SEATED IN THE CLOUDS, after RAFFAELLE,  
(52), *very fine and rare (Coll. De Valois)* *do* 1
- 7 10 0 131 VIERGE A LA LONGUE CUISSE, after RAFFAELLE (57),  
*very fine (Coll. Sir M. Sykes)* 1
- 50 0 0 132 LA VIERGE AU PALMIER, after RAFFAELLE (62),  
A MOST SPLENDID IMPRESSION, VERY RARE *13. 0. 10 S*
- 9 0 0 133 LA VIERGE AU BERCEAU, after RAFFAELLE (63),  
*a very fine impression of this rare print (Coll. Sir M.*  
*Sykes)* *Langbad* 1
- 2 14 0 134 St. George and the Dragon, in Marc Antonio's early  
*manner (98)* *Stanghi* 1
- 1 14 0 135 St. Jerome, with the small Lion, by Agostino Veneziano,  
after Raffaelle (103), *very fine* *Stanghi* 1

- 136 SAINT CECILIA ACCOMPANIED BY ST. PAUL, ST. JOHN,  
MARY MAGDALEN, AND ST. AUGUSTIN, called *La  
Sainte Cecile au Collier*, after RAFFAELLE (116)  
A MOST BRILLIANT IMPRESSION AND IN PERFECT  
CONDITION *Holloway 175 10 0*  
*Chapin 13 8 0*
- 137 The Five Saints, after Raffaele (113)
- 138 The Cumæn Sibyl, after Raffaele, by Agostino Veneziano  
(123), *fine*
- 139 Another Impression, *equally fine* *Chapin 1 20*
- 140 St. Lucy *Chapin 15 0 0*
- 141 St. Barbe *Holloway 16 0 0*
- 142 THE MARTYRDOM OF ST. FELICITÉ, after RAFFAELLE  
(117), *very fine and rare* *do 133 0 0*
- 143 St. Matthew *do 13 6 0*
- 144 St. Marguerite, after Francia (118), *very fine and rare* *do 15 15 0*
- 145 St. Job *do 14 14 6*
- 146 DEATH OF DIDO, after RAFFAELLE (187)  
A VERY FINE IMPRESSION OF THIS MOST RARE PRINT  
(*Coll. De Valois*) *do 136 0 0*
- 147 THE FOUR ROMAN CAVALIERS. TITUS AND VESPASIAN  
(168), SCIPIO AFRICANUS (189), HORATIUS COCLES  
(190), CURTIUS (191), *very fine and scarce* *Chapin 44 4 0*
- 148 LUCRETIA HOLDING THE DAGGER IN HER HAND, after  
RAFFAELLE (192) *Inserted into the paper over*  
MOST RARE, and a *very fine impression* *Chapin 134 0 0*
- 149 Iphigenia before the Priestess of Diana, by Agostino  
Veneziano (194), *fine* *Chapin 14 0 0*
- 150 CLEOPATRA ON A COUCH, after RAFFAELLE (199) *Whitehead*  
A MOST SPLENDID IMPRESSION OF THIS RARE AND FINE  
PRINT (*Coll. Dr. Wellesley and John Barnard*) *168 0 0*
- 151 ALEXANDER PLACING THE BOOKS OF HOMER IN A  
CHEST, after Raffaele (207), *fine and rare* *Holloway 15 5 0*
- 152 THE TRIUMPH OF VESPASIAN AND TITUS, after ANDREA  
MANTEGNA (213), *a most beautiful impression of one  
of the rarest of the engraver's works* *Chapin 166 0 0*

## SECOND DAY'S SALE.

## THE WORKS OF SIR JOSHUA REYNOLDS,

*Continued.*

LOT

70	153	SIR W. CHAMBERS, by V. Green, FINE PROOF	<i>noseda</i>	1
130	154	John, Lord Cardiff, by Fisher, <i>fine</i> ; Sir William Chambers, by Reynolds	<i>do</i>	2
1 1 0	155	MRS. CHAMBERS, by McArdell, <i>fine</i>	<i>do</i>	1
1 9 0	156	CHILDREN IN THE WOOD, by Watson, <i>fine proof</i>		1
1 11 0	157	LADY COCKBURN AND HER CHILDREN, by C. Wilkins, PROOF BEFORE LETTERS, VERY SCARCE		1
1 15 0	158	MRS. CREWE, SEATED IN A LANDSCAPE, READING, FINE PROOF BEFORE ANY LETTERS	<i>Cologhi</i>	1
150	159	MISS CREWE AND HER BROTHER, AS CUPID AND PSYCHE, by Fisher, PROOF BEFORE ANY LETTERS	<i>do</i>	1
4 4 0	160	THE MISSES CREWE, BY DIXON, FINE PROOF BEFORE ANY LETTERS	<i>noseda</i>	1
1 5 0	161	MASTER CREWE, WHOLE LENGTH, AS HENRY VIII, by J. R. SMITH, <i>brilliant proof with large margin</i>	<i>Cologhi</i>	
2 0 0	162	CROSSING THE BROOK, BY MARCHI, PROOF, VERY RARE		1
2 6	163	Cupid and Psyche, by W. Say, <i>fine</i>		1
150	164	CUPID AS A LINK BOY, by Dean, <i>proof before letters</i>	<i>Cologhi</i>	
2 6 0	165	THE SAME, <i>fine proof before any letters</i>	<i>Waller</i>	1
50	166	Cymon and Iphigenia, by Haward	<i>Sturwood</i>	
100	167	Master Seymour Conway, <i>very fine</i> ; Mrs. Collyer, by Graham; George Colman, by Scriven, <i>proof</i>		3
13 0	168	MRS. DAMER, by J. R. SMITH, PROOF BEFORE ANY LETTERS	<i>noseda</i>	1
11 0	169	Earl of Dalkeith, whole length, by Green, <i>fine</i>	<i>Cologhi</i>	1
2 6	170	Death of Dido, by Grozer, <i>fine</i>	<i>Waller</i>	1
1 0 0	171	Lady Betty Delmé and her Children, whole length, by Green	<i>Holloway</i>	1
4 8 0	172	Countess of Derby, whole length, by Dickenson, <i>fine</i>	<i>Cologhi</i>	1

173	Miss Kitty Fisher, as Cleopatra, by Houston, <i>scarce</i>	<i>Blaylock</i>	3	0
173*	Miss Kitty Fisher, by Purcell, <i>fine and scarce</i>	<i>Blaylock</i>	1	130
174	Charles James Fox, by Jones, <i>fine</i>	<i>Parker</i>	1	60
175	Lady Fortescue, by M'Ardell, <i>fine</i> ; Lady Fitzpatrick, by Jones; Sylvia, by Jones	<i>Blaylock</i>	3	100
176	Lord Grantham and his Brothers; Lord Melbourne's Children, by Bartolozzi		2	60
177	MASTERS GAWLER, by J. R. SMITH <i>fine and scarce, PROOF BEFORE ANY LETTERS</i>	<i>Roseda</i>	1	30
178	Guardian Angels, by J. R. Smith, <i>proof</i>	<i>do</i>	1	60
179	GIPSEY BOY, by PYM, <i>proof</i>		1	
180	COUNTESS OF HARRINGTON, <i>whole length</i> , BY GREEN FINE PROOF	<i>Solloway</i>	1	100
181	Hon. Miss F. Harris, <i>whole length</i> , by Grozer, <i>fine</i>	<i>Blaylock</i>	1	60
182	Mrs. Hartley and Child, by Marchi	<i>Roseda</i>	1	80
183	Lady Elizabeth Herbert, by Dixon, <i>fine</i>	<i>do</i>	1	140
184	SIR ABRAHAM HUME, by JONES, <i>fine proof</i>	<i>Blaylock</i>	1	90
185	Lord Heathfield, by Earlom	<i>Walker</i>	1	20
186	HEBE WITH THE EAGLE, by Jacobé, PROOF FINE AND SCARCE	<i>O'Hamilton</i>	1	120

## DOO (GEORGE).

187	THE RAISING OF LAZARUS, AFTER SEBASTIAN DEL PIOMBO <i>from the picture in the National Gallery, A FINE PROOF</i> BEFORE ANY LETTERS, <i>framed and glazed</i>	<i>Roseda</i>	1	800
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## DORIGNY (NICHOLAS).

188	Representation of the Planets, after Raffaele, <i>fine</i>		8	70
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## DREVET.

189	Philip V. of Spain, after Rigaud, <i>fine</i>	<i>Roseda</i>	1	60
190	BISHOP BOSSUET, <i>whole length</i> , AFTER RIGAUD <i>very fine impression before the dots</i>	<i>Blaylock</i>	1	300

## LE DUC (JOHN).

191	SET OF DOGS, <i>second state</i> , VERY FINE	<i>Roseda</i>	8	150
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## DUCHÊT (GASPAR).

192	Etchings of Classical Landscapes, <i>scarce and fine</i>	<i>Fawcett</i>		20
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## DURER (ALBERT).

- 4 100 193 THE VIRGIN WITH THE MONKEY, *fine and scarce* *Colnaghi* 1  
 160 194 Woodcut Head of our Saviour, *fine and rare* *Colnaghi* 1  
 1 170 195 Rape of Amymone, *fine* *Kotoway* 1  
 1 00 196 Copies of the Adam and Eve, &c. *Colnaghi* 2

## DUVET (JOHN).

- 1 150 197 A Subject from the Apocalypse, FINE AND RARE *Drugulin* 1

## EARLOM (RICHARD).

- 100 198 MAN WITH A HARE, after Zoffany, FINE PROOF *Horton* 1  
 2 30 199 SIR THOMAS CHALONER, after Vandyck  
 FINE PROOF BEFORE ANY LETTERS *Stadwell*  
 9 90 200 THE FRUIT AND FLOWER PIECES, AFTER VAN HEYSUM  
 VERY FINE PROOFS *Seale* 2  
 8 100 201 THE MARKET PIECES, AFTER SNYDERS *Colnaghi*  
 MOST BRILLIANT AND RARE PROOFS BEFORE LETTERS 4

## EICKENS (EDWARD).

- 100 202 Adoration of the Kings, after Raffaele, *fine* *Stadwell* 1

## ESQUIVEL (E.).

- 60 203 Madonna dell' Imparanna, after Raffaele, PROOF 1

## EVERDINGEN.

- 51 00 204 A SMALL VOLUME, containing 80 of his ETCHINGS  
 ✓ VERY FINE IMPRESSIONS, IN THE FINEST STATE OF THE  
 PLATES *Jackson* 80

## FABER.

- 60 204\* Lady Sophia Femor, *private plate*, FINE AND RARE *Howda* 1

## FELSING.

- 50 205 OUR SAVIOUR WITH THE PHARISEES, AFTER L. DA VINCI  
*india proof before any letters* *Soupeil* 1  
 1 100 206 THE ENTOMBMENT, AFTER RAFFAELLE, *proof before letters* 1  
 50 207 CHRIST'S AGONY, AFTER DOLCE, *proof before letters* 1

## FORSTER.

208 VIRGIN AND CHILD, AFTER RAFFAELLE <i>india proof before letters</i>	Gladwell	1 1	50
209 URANIA, AFTER RAFFAELLE, <i>India proof</i>	Sill	1 3	150
210 Portrait of Raffaele, <i>on India paper</i>	Bill	1 1	00
211 The Graces, after Raffaele <i>proof before letters, on India paper, No. 5</i>	Leslie	1 4	150

## FRANCO (BATISTA).

211*The Entombment, <i>fine and scarce</i>	Colnaghi	1 1	50
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## GHISI (JOHN BATISTA).

212 David and Goliath, after Michael Angelo, <i>fine</i>	Colnaghi	1	50
213 Jupiter metamorphosed into a Serpent, VERY RARE	do	1	26
214 A Battle Piece, <i>very fine</i>	Colnaghi		30

## GHISI (DIANA).

215 THE MARRIAGE OF CUPID AND PSYCHE, in 3 sheets FIRST STATE, FINE AND RARE	Holloway	1	120
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## GHISI (GEORGE).

216 The Hunter Orion (43), <i>very fine</i>	do	1	26
217 Interior of a Prison (66), <i>very fine</i>	do	1	100
218 Judgment of Paris (60), <i>very fine</i>	Froseda	1	50
219 Angelica and Medora (62), <i>fine</i>	Holloway	1	60
220 Diana and Acteon	do	1	120
221 Venus, Vulcan, and Cupid (35), <i>fine</i>	do	1	50
222 RAFFAELLE'S DREAM, <i>fine</i>	do	1 3	150
223 Adoration of the Shepherds, after Bronzino	do	1	130
224 THE PROPHETS AND SIBYLS, AFTER M. ANGELO FIRST STATES, VERY RARE	Colnaghi	6	200
225 THE PROPHET JEROME SCARCE, PROOF BEFORE THE ADDRESS, UNKNOWN TO BARTSCH IN THIS STATE	Leslie	1 1	50

## GARAVAGLIA.

226 THE CENCI, AFTER GUIDO, PROOF BEFORE LETTERS	Kerstner	1 5	150
227 Infant Christ and St. John with Two Angels, after C. Maratti <i>india proof</i>		1	50



- 1 120 228 Madonna and Child, after Gemignani, *india paper* *Stadwell* 1  
 3 100 229 ASSUMPTION OF THE VIRGIN, AFTER GUIDO  
*engraved in conjunction with Anderloni, FINE PROOF,*  
*framed and glazed* *Stadwell* 1  
 7 100 230 MADONNA DELLA SEDIA, AFTER RAFFAELLE  
*INDIA PROOF BEFORE ANY LETTERS, excepting artist's name,*  
*framed and glazed* 1  
 1 60 231 Portrait of Charlemagne, *proof before any letters* *Stadwell* 1  
 232 Herodias, after Luini, *fine* 1  
 2 50 233 HAGAR AND ISHMAEL, AFTER BAROCCIO  
*fine india proof before letters* *Stadwell* 1  
 26 234 David with the Head of Goliath, after Guercino, *PROOF* 1  
 19 00 235 MADONNA DELLA SEDIA, AFTER RAFFAELLE  
*PROOF BEFORE ANY LETTERS, with the white string on the*  
*cross, MOST FINE AND RARE* 1

## GANDOLFI.

- 40 236 Infant Christ Sleeping, after Allori, *proof* *Stadwell* 1  
 40 237 Judith with the Head of Holofernes, after Allori *Fawcett* 4

## GOLTZIUS.

- 70 238 Statues of Hercules and Apollo *Waller* 5  
 160 239 The three Matrimonial Alliances, the Apostles, &c. *Fawcett* 5

## GHIBERTI (A.)

- 130 240 Presentation in the Temple, after Luini, *fine* 1

## GRUNER (LOUIS).

- 5 100 241 MADONNA DELL' ANSIDEI, AFTER RAFFAELLE  
*proof before any letters* *Stadwell* 1

## HAÏNZELMAN.

- 1 100 242 The Silence, after Annibale Carracci, *very fine* *do* 1

## HOLLAR.

- 1 20 243 Marguerite Lemon, after Vandyck, *fine* *Stadwell* 1

## HOULANGER.

- 50 244 La Vierge a L'Oiellet, after Raffaele, *fine and scarce* 1

## JARDIN (KARL DU).

- 245 A LANDSCAPE WITH A RUINED CASTLE  
PROOF BEFORE THE NUMBER

*Leslie* 1 1 20

## JEGHER (C.).

- 246 Silenus, after Rubens, a Woodcut  
247 THE GARDEN OF LOVE, AFTER RUBENS, a Woodcut  
*in three sheets, VERY FINE AND RARE, framed and glazed,  
touched in chalks, probably by Rubens himself*

1 50

*Holloway* 16 160

## JESI.

- 248 LEO X., AFTER RAFFAELLE  
PROOF BEFORE ANY LETTERS, *framed and glazed*  
249 ABRAHAM AND HAGAR, AFTER GUERCINO  
*proof before any letters*  
250 Benvenuto Cellini, after Vasari, *proof*  
251 VIRGIN AND CHILD, AFTER RAFFAELLE (Madonna del Gran  
Duca), *fine india proof before letters*

*Newsham* 4 100

1 200

1 130

*Rudwell* 1 250

## ITALIAN (EARLY).

- 252 A SMALL PRINT, THE KNIFE GRINDER, *Cupid helping the  
workman, very curious*

*Stonashi* 1 130

## LE COMTE.

- 253 Mater Castissima, after Raffaele, *proof before letters*

1 150

## LEFEVRE.

- 254 Jean of Arragon, after Raffaele, *proof before any letters*

*Stonashi* 1 160

## LEROUX.

- 255 Virgin and Child, after Pinturicchio  
*proof before any letters*  
256 The Virgin of Parma, after Correggio

*Rudwell* 1 170

*do* 1 150

## LEUW.

- 257 THE STANDARD BEARER, after Rembrandt, *scarce proof*

*Fawcett* 1 150

## LEYDEN (LUCAS VAN).

- 258 LOT AND HIS DAUGHTERS, *very fine and rare*

*Holloway* 13 180

LIGHTFOOT. *Stadwell*

50 259 Virgin and Child, after Raffaelle, *proof before any letters* 1

## LIGNON (F.)

1 1 0 260 La Vierge au Poisson, after Raffaelle  
*india paper proof before letters* *Holloway* 1

13 261 St. Cecilia, after Domenichino, *fine* 1

## LONGHI.

3 11 0 262 MADONNA DEL LAGO, after Leonardo da Vinci  
*fine proof, with letters* *Longhi* 1

50 262\* Children at Play, after Poussin, *fine* 1

4 10 0 263 HOLY FAMILY, AFTER RAFFAELLE  
*FINE PROOF BEFORE ANY LETTERS, framed and glazed* *Soupir* 1

2 20 264 GALATEA, AFTER ALBANO, *fine proof* *Stadwell* 1

10 00 265 THE MAGDALEN READING, AFTER CORREGGIO  
*FINE PROOF, with the arms* *Longhi* 1

19 00 266 THE SPOSALIZIO, AFTER RAFFAELLE  
*FINE AND SCARCE PROOF BEFORE LETTERS, but with the  
verses; framed and glazed* *Soupir* 1

## LORICHON.\*

2 10 0 267 The Bridgewater Madonna and Child, after Raffaelle  
*india proof before any letters* *Longhi* 1

## LUTZ (P.)

1 50 267\* Madonna di St. Francesco, after Correggio, *fine proof* 1

THE WORKS OF MARC ANTONIO AND HIS SCHOOL,  
*continued.*

1 3 0 268 Bacchus with Satyrs, by Agostino Veneziano (215)  
*fine and rare* *Holloway* 1

130 0 0 269 DANCE OF CUPIDS, AFTER RAFFAELLE (217)  
✓ A MOST PERFECT AND BRILLIANT IMPRESSION OF AN EX-  
TREMELY RARE PRINT *Whitehead*

67 0 0 269\* Judgment of Paris, after Raffaelle (245)  
*very fine, but lined* *Longhi* 1

100 270 Judgment of Paris, after Raffaelle, by Marco Ravenna (246)  
*a fine copy of the preceding print* 1

- 271 APOLLO SEATED ON MOUNT PARNASSUS, SURROUNDED BY THE MUSES AND GREAT POETS, AFTER RAFFAELLE (247)  
ONE OF THE FINEST IMPRESSIONS KNOWN OF THIS RARE PRINT; it has two lines of margin (Coll. Sir P. Lely) 1/10 00
- 272 THE OBLONG BACCHANALIAN FRIEZE (248)  
a print of great rarity, and a MOST BRILLIANT IMPRESSION  
136 00
- 273 The two Cupids, after Agostino Veneziano, fine and scarce 1 11 0
- ✓ 274 A SATYR WITH A CHILD, AFTER RAFFAELLE (281)  
a very fine impression of a scarce and beautiful print 1/18 150
- 275 Jupiter and Leda, after Raffaele, by Marco Ravenna  
fine and very rare 14 40
- 276 A SATYR SURPRISING A NYMPH (285), an early work of M. Antonio, VERY RARE 1 3 0
- 277 VENUS AND CUPID, AFTER RAFFAELLE, by Agostino Veneziano  
very fine and scarce (Coll. Sir P. Lely) 16 50
- 278 THE AURORA, AFTER RAFFAELLE (222), an oval  
very fine and scarce 18 00
- 279 THE YOUNG AND OLD BACCHANTE, AFTER RAFFAELLE (294)  
this finely engraved work is brilliant and very fine 25 00
- 279\* FAUN WITH AN INFANT (296), fine impression, scarce 1 1 0
- ✓ 280 VENUS, WITH CUPID, AFTER HER BATH, AFTER RAFFAELLE, (297)  
one of the most perfect and the rarest of M. Antonio's works,  
A MOST BEAUTIFUL IMPRESSION 13 00
- 281 TWO SATYRS, ONE CARRYING A NYMPH (305)  
a print of great rarity 14 100
- 282 THE YOUNG OLYMPUS, a Statue in a niche (309)  
very fine and scarce 15 150
- 283 THE VINTAGE, AFTER RAFFAELLE (306)  
one of the most perfect and the rarest of M. Antonio's works,  
A BRILLIANT IMPRESSION 130 00
- 284 THE FAUN AND TIGER (307), fine and rare 19 00
- 285 BACCHUS WITH A PANTHER (308)  
fine and scarce (Coll. Sir M. Sykes) 11 6
- ✓ 286 VENUS AND CUPID IN A NICHE (311)  
one of the finest subjects engraved after Raffaele by M. Antonio, A MOST BEAUTIFUL IMPRESSION AND RARE 142 00

- 8 50 287 Venus, Cupid, and Pallas, figures taken from the Judgment  
 of Paris, after Raffaelle (310), *fine and scarce* *Thibault* 4  
 26 00 288 VENUS ACCROUPIE, AFTER FRANCA (314)  
*a very fine impression, rare* *Holloway* 4  
 1 00 289 APOLLO AND DAPHNE, by Agostino Veneziano (317)  
*fine and scarce* *Chaghi* 1  
 10 70 290 A SATYR WITH A NYMPH (319), dated 1506, Mgs 11  
*very fine and most rare (Coll. Marriette)* *Holloway* 1  
 3 10 291 CUPID AND THREE CHILDREN (320), dated 1506-13, S  
 ✓ *fine and rare* *do* 1  
 1 1 0 292 Venus wounded by a Thorn, after Raffaelle, by M. Ravenna  
 (321), *fine and scarce* *Taylor* 1  
 10 75 293 Venus on the Sea, after Raffaelle, by M. Ravenna (323)  
*fine and scarce* *Fosada* 1  
 1 15 294 PAN AND SYRINX, AFTER RAFFAELLE (325) *Holloway*  
 A PRINT OF VERY GREAT RARITY IN THIS FIRST STATE 1  
 1 14 0 295 Venus and Cupid carried on Dolphins, after Raffaelle, by  
 Ravenna (324), *very fine and scarce* 1  
 12 12 0 296 VULCAN, VENUS, AND CUPID (326), engraved by St. Antonio  
 in his early manner *Chaghi*  
 A VERY FINE IMPRESSION, AND MOST RARE 1  
 14 0 297 Statue of Apollo, by Agostino Veneziano (328) *Leslie* 1  
 26 00 298 THE GRACES, FROM THE GHIGI PALACE, AFTER RAFFAELLE  
 ✓ (344), *very fine and rare* *Chaghi* 1  
 37 00 299 MARS, VENUS AND CUPID (345)  
 ✓ FIRST STATE, BEFORE THE TORCH IN VENUS'S HAND  
 AND THE HEAD OF MEDUSA ON THE SHIELD, A BRIL-  
 LIANT IMPRESSION, AND OF GREAT RARITY *14.00* 1  
 10 70 0 300 THE SAME, *in the second state*, FINE OLD IMPRESSION *do* 1  
 14 00 301 Another *do* 1

## THIRD DAY'S SALE.

## McARDELL.

LOT				
302	Lady Middleton, after Lely, <i>fine proof</i>	<i>Toseda</i>	1	130
303	COUNTESS OF ROCHESTER, after Lely, <i>proof</i>	<i>do</i>	1	40
304	RUBENS, HIS WIFE, and Children, after Rubens <i>proof before any letters</i>	<i>Cologne</i>	1	00
305	Duke of Buckingham and his Brother, after Vandyck, <i>finest</i>			90
306	Lord John and Bernard Stuart, after Vandyck, <i>fine</i>		1	150
307	Rachel, Countess of Southampton, <i>fine</i>	<i>Cologne</i>	1	40
308	Lady Erskine, after Ramsay, <i>fine proof</i> ; Miss Elliot, <i>proof</i> <i>before any letters</i>		2	Passed
309	Fiamingo the Sculptor, <i>proof before any letters, rare</i>	<i>do</i>	1	40

## MANTEGNA (ANDREA).

310	THE FLAGELLATION (1), VERY FINE AND SCARCE	<i>Toseda</i>	1	460
311	THE ENTOMBMENT (2), VERY RARE	<i>do</i>	1	60
312	THE ENTOMBMENT (2), VERY RARE	<i>do</i>	1	110
313	THE RESURRECTION OF OUR LORD (6), <i>fine and scarce</i>	<i>Fawcett</i>		100
314	CÆSAR'S TRIUMPH (11)	<i>Cologne</i>	1	330
315	HERCULES AND ANTEUS (16)	<i>Holloway</i>	1	100
316	Battle with Marine Gods (18)	<i>Toseda</i>	1	110
317	Another	<i>Holloway</i>	1	110
318	Battle with two Tritons (17)	<i>Toseda</i>	1	110
319	Bacchanalian Subject with Silenus	<i>Holloway</i>	1	80
320	Bachanale à la Cuve (19)	<i>do</i>	1	20

## MASTER OF THE DIE.

321	Assumption of the Virgin, after Raffaele (7), <i>fine</i>	<i>Cologne</i>		140
322	Coronation of the Virgin, after Raffaele (3), <i>fine</i>	<i>do</i>	1	120
323	Bacchus surrounded by Cupids, after Raffaele (23) <i>first state, fine and rare, and the second state</i>	<i>do</i>	2	100
324	Sacrifice to Priapus, after Raffaele (27) <i>first state, fine and rare</i>	<i>Fawcett</i>	1	60
325	A Frieze with Children, after Raffaele (29), <i>fine</i>	<i>Holloway</i>	1	60

- 1 5 0 326 THE FLAYING OF MARSYAS, after Raffaele (31), *fine Colnaghi*  
 1 8 0 327 THE TAPESTRIES OF THE POPE, AFTER RAFFAELLE (32-35)  
 VERY SCARCE AND FINE PROOFS *Holloway* 4  
 6 10 0 328 THE FABLE OF PSYCHE AS DESCRIBED BY APULEIUS (39-70)  
 WITH THE EXTRA PLATE, VERY FINE EARLY IMPRESSIONS,  
 FIVE OF WHICH ARE PROOFS, *bound in red morocco* *Do* 33

## VANDER MEER.

- 4 6 329 Sheep standing in a Landscape (2), *fine Holloway* 1

## MELLAN (CLAUDE).

- 2 6 330 Head of our Saviour crowned with Thorns, engraved in spiral  
 lines, *fine* *Hershaw* 1

## MASTER OF THE MONOGRAM (P. 1553).

- 1 0 0 331 A TRITON BLOWING A HORN, *very rare* *Colnaghi* 1

## MORACE.

- 2 6 332 Venus and Vulcan, after Giulio Romano, *proof* *Hadwell* 1

## MORGHEN (RAFFAELLE).

- 3 0 0 333 LA FORNARINA, AFTER RAFFAELLE, *proof* *Wood* 1  
 3 3 0 334 THE FOUR SEASONS, AFTER POUSSIN, *proof* *Hershaw* 1  
 2 0 0 335 MADONNA DEL SACCO, after Andrea del Sarto, *proof* *Hollis*  
 1 5 0 336 Diana and her Nymphs, after Domenichino, *fine* *Hadwell*  
 2 4 0 337 Raffaele's Portrait, *fine old impression* *Hershaw* 1  
 2 0 0 338 Leo X, after Raffaele, *proof* *do* 1  
 1 5 0 339 Napoleon in his Robes, after Tofanelli *Hadwell* 1  
 14 14 0 340 THE LAST SUPPER, AFTER L. DA VINCI *Creswell*  
 VERY FINE OLD IMPRESSION ON INDIA PAPER, *framed* 1  
 20 0 0 341 THE TRANSFIGURATION, AFTER RAFFAELLE, *proof, framed* 1 *Jouffil*  
 24 10 0 342 THE MAGDALEN PRAYING, AFTER MURILLO  
 ✓ VERY FINE AND RARE PROOF BEFORE ANY LETTERS, IN THE  
 FINEST CONDITION *Colnaghi* 1  
 12 0 343 Parce somnum Rumpere, after Titian, *fine old impression* 1 *Fawcett*  
 1 0 0 344 Lot and his Daughters, after Guercino *Jouffil* 1  
 6 6 0 345 THE VIRGIN WITH THE BIRD, AFTER RAFFAELLE  
 SCARCE AND FINE PROOF *Colnaghi* 1  
 1 11 0 346 The Madonna del Gran Duca, after Raffaele, *fine* *do* 1

## MOYREAU.

347 La Partie quarrée, and La Perspective, after Watteau, *fine* *Nosedu* 2 1 20

## MASSARD.

348 ST. CECILIA, AFTER RAFFAELLE *Creswell*  
SCARCE AND FINE PROOF BEFORE ANY LETTERS 1 3 60

349 The Five Saints, after Raffaele  
*india proof before any letters* *Nosedu* 1 1 00

## MULLER (I.)

350 Cupid and Psyche, &c. *fine* 2 } *Passed*  
351 Roman General haranguing Soldiers, &c. 3 }

## MULLER (C.)

352 St. John after Leonardo da Vinci, *fine* *Halsted* 1 130

## MULLER (F. C.)

353 ST. CECILIA, after DOMENICHINO, *fine proof* *Blughi* 1 3 60

354 THE MADONNA DI ST. SISTO, after RAFFAELLE,  
FINE PROOF, FRAMED AND GLAZED *Joupil* 1 43 00

355 ST. JOHN, after DOMENICHINO, *Blughi*  
MOST RARE AND BRILLIANT PROOF BEFORE ANY LETTERS 1 30 00

## NAIWINCX.

356 Various Landscapes, First Set (1—8), *very fine* *Holloway* 8 } 4 100  
357 Landscapes, various, Second Set (9—16), *very fine* 8 }

## NATALIS.

358 Holy Family in a Landscape, *fine* *Nosedu* 1 60

## PANNIER.

359 Raffaele's Portrait, *fine impression on india paper* *Blughi* 1 50

## PAVON.

360 Conversion of St. Jerome, after Domenichino,  
*proof before any letters* *Nosedu* 1 1 0

361 Madonna di Foligno, after Raffaele, *proof* *Fawcett* 1 40

362 Madonna di St. Sisto, after Raffaele, *proof* *Fladwell* 1 11 0



## PENTZ (GEORGE)

1 120 362\* Thetis and Charon, Cleopatra, &c. *Nosedo* 7

## PERFETTI.

4 100 363 THE SIBYL, after GUERCINO, *Gladwell*  
PROOF BEFORE ANY LETTERS, *but with the arms* 1

7 50 364 THE CUMEAN SIBYL, after DOMENICHINO,  
*proof before letters, with the arms, fine and scarce* *do* 1

4 100 365 FEMALE WITH A BOX, after TITIAN,  
*scarce proof before any letters* *do* 1

2 126 366 BIRTH OF THE VIRGIN, after ANDREA DEL SARTO, *do*  
PROOF BEFORE ANY LETTERS, *selected by the engraver* 1

2 30 367 VIRGIN AND CHILD, after RAFFAELLE (Lord Cowper),  
PROOF BEFORE LETTERS *Nershan* 1

## PESNE.

1 0 368 Ravissement de St. Pierre, after Poussin, *fine* *Colnaghi* 1

## POILLY.

1 50 369 The Silence, after Raffaele, before the cross *hatchings on the*  
Veil, *fine and scarce* *Colnaghi* 1

8 0 370 La Vierge au Berceau, after Raffaele, *fine* *Colnaghi* 1

## POLLAJUOLO (ANTON.)

20 100 371 THE GLADIATORS (2), A VERY FINE IMPRESSION OF A  
PRINT OF THE GREATEST RARITY *Holloway* 1

21 100 372 BATTLE OF THE GIANTS, VERY FINE AND RARE *do* 1

## PONTIUS (PAUL).

7 0 0 373 Portrait of Peter Paul Rubens, in a hat, *fine* *do* 1

## PORPORATI.

7 0 0 374 VENUS AND CUPID, after Vanloo,  
*fine and VERY RARE PROOF* *Colnaghi* 1

8 0 0 375 GARDE À VOUS, after ANGELICA KAUFFMAN,  
FINE PROOF, VERY RARE *Colnaghi* 1

## POTTER (PAUL).

4 100 376 THE TWO CART HORSES (12), FINE AND SCARCE *Holloway*

## REVERDINUS.

377	The Virgin surrounded by Saints, after Parmigiano (9), <i>scarce Fawcett</i>	1	20
378	The Return of the Prodigal Son, after Parmigiano (14), <i>fine and scarce Colnaghi</i>	1	26
379	MARS AND VENUS (18), <i>scarce Fawcett</i>	1	30
380	JUPITER AND LEDA (21), <i>scarce Colnaghi</i>	1	40
381	THE SAME SUBJECT (22), <i>scarce do</i>	1	100
382	The Peasants Dancing (34), <i>scarce do</i>	1	100
383	A FRIEZE, WITH FIFTEEN NAKED FIGURES OF MALES, FEMALES AND CHILDREN, VERY RARE, NOT MEN- TIONED BY BARTSCH <i>do</i>	12	30

## REYNOLDS (S. W.)

384	George III., at Windsor, seated, in a Morning Gown <i>proof before any letters, rare Colnaghi</i>	1	50
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## ROBETTA.

385	ADORATION OF THE KINGS, <i>fine old impression Colnaghi</i>	1	140
386	VENUS SURROUNDED BY CUPIDS (18), <i>fine and very rare</i>	1	10
387	THE OLD WOMAN AND THE LOVERS (24), <i>scarce and fine</i>	1	160
388	A MAN TIED TO A TREE BY CUPID (25), <i>fine and scarce</i>	1	90

## RIBERA (L'ESPAGNOLET).

389	SILENUS, FINE AND RARE PROOF <i>Holloway</i>	1	36
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## RICHOMME.

390	La Vierge au Livre, after Raffaella, <i>proof Colnaghi</i>	1	20
391	La Vierge de Lorette, after Raffaella, <i>proof Holloway</i>	1	00
392	LA VIERGE AUX ANGES, after RAFFAELLE, PROOF BEFORE ANY LETTERS <i>Kreswell</i>	1	00
393	ADAM AND EVE, after RAFFAELLE, FINE PROOF <i>Colnaghi</i>	1	00
394	THE SILENCE, after CARRACCI, FINE PROOF BEFORE LETTERS <i>Gladwell</i>	1	60

## ROSASPINA.

395	Holy Family, after Guercino, <i>proof before any letters Casan</i>	1	60
396	Holy Family surrounded by Saints, after Parmigiano, <i>proof Foupil</i>	1	20

## ROTA (MARTIN).

397	The Tribute Money, after Titian, <i>fine and scarce Noorda</i>	1	190
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## THE WORKS OF SIR JOSHUA REYNOLDS,

Continued.

	10 0	398	MASTER HERBERT, AS BACCHUS, by J. R. Smith <i>fine proof before any letters</i> <i>Cornaghi</i>	1
3	0 0	399	MISS HORNECK, by DICKINSON, FINE PROOF <i>noseda</i>	1
4	15 0	400	LADY CAROLINE HOWARD, SEATED IN A LANDSCAPE, by GREEN, FINE AND SCARCE <i>Cornaghi</i>	1
	17 0	401	General Howard, by Watson, <i>proof</i> ; Mrs. W. Hope, by Hodges, <i>fine</i> <i>noseda</i>	2
	16 0	402	INFANT JUPITER, by J. R. SMITH <i>do</i> PROOF BEFORE ANY LETTERS	1
	15 0	403	INFANT HERCULES, by W. WARD, FINE PROOF <i>Cornaghi</i>	1
3	6 0	404	DR. JOHNSON, by DOUGHTY, FINE AND SCARCE <i>noseda</i>	1
	5 0	405	Lady Inchiquin, by Doughty, <i>fine</i> <i>do</i>	1
	10 0	405*	Lady Elizabeth Lee, by Fisher, <i>fine</i> <i>Holloway</i>	1
1	1 0	406	DUKE OF LEINSTER, by DIXON, BRILLIANT PROOF	1
	11 0	407	LORD LIFFORD, whole-length, SEATED IN HIS ROBES, by DUNKARTON, PROOF BEFORE ANY LETTERS <i>Cornaghi</i>	1
1	2 0	408	Duchess of Manchester and Child, whole-length, by Watson, <i>very fine</i> <i>do</i>	1
	8 0	409	Duchess of Marlborough and Child, by Watson, <i>fine</i> <i>do</i>	1
2	2 0	410	DUCHESS OF MARLBOROUGH (Lady Caroline Russell), by McArdell, PROOF BEFORE ANY LETTERS <i>do</i>	1
1	10 0	411	Mrs. MONTAGUE, by J. R. SMITH FINE PROOF BEFORE LETTERS <i>noseda</i>	1
5	12 0	412	Mrs. MATHEWS, whole-length, by DICKINSON FINE PROOF <i>noseda</i>	1
2	0 0	413	LORD MALDEN AND HIS SISTER, whole-length, by Charles Turner, <i>private plate, fine</i> PROOF <i>Cornaghi</i>	1
	3 0	414	Lord Lucan, by Jones; and Marchi, by Spilsbury <i>two plates</i>	2
	7 0	415	Dr. Markham, Archbishop of York, by J. R. Smith	1
	18 0	415*	Miss Monckton, by Jacobé, whole-length, <i>fine</i> <i>Webb</i>	1
2	0 0	416	Mrs. MUSTERS, FULL LENGTH, standing in a landscape, <i>proof before any letters, very fine, and extremely rare</i> <i>Cornaghi</i>	1
17	0 0	417	LADY CAROLINE MONTAGUE, by J. R. Smith, <i>fine and scarce</i> <i>do</i>	1
	10 0	418	MOSES IN THE BULLRUSHES, by Dean, <i>fine and rare</i> , PROOF	1
	7 0	419	Mercury, by Dean; Moses in the Bullrushes, <i>fine</i>	2
7	0 0	420	LADY ELIZABETH MONTAGUE, by McArdell PROOF BEFORE ANY LETTERS <i>Cornaghi</i>	1

THE WORKS OF MARC ANTONIO AND HIS  
SCHOOL, *continued.*

- 421 APOLLO AND HYACINTHE, after FRANZIA (348), dated 1506,  
*Hull* AP. 9, VERY FINE AND RARE, *slightly damaged at corner* 123 0 0
- 422 Venus and Vulcan surrounded by Cupids, after Raffaele, by  
Agostino Veneziano (349), *very fine and rare* *Cloughi* 15 0 0
- ✓ 423 Galatea surrounded by Tritons and Nereides, after Raffaele  
(350), *very scarce* *Cloughi* 14 12 0
- 424 THE "QUOS EGO," Neptune appeasing the Tempest, after  
RAFFAELLE (352), A VERY FINE AND RARE IMPRES-  
SION BEFORE THE RETOUCH *Baron Marochetti* 11 11 0
- 425 FEMALE, WITH A CRESCENT, after FRANZIA? (354)  
*fine and scarce* *Reiss* 113 13 0
- 426 AMADEUS, A DOCTOR IN CONVERSATION (355)  
A FINE IMPRESSION OF A RARE GEM *Slade* 131 10 0
- 427 A MAN HOLDING TWO TRUMPETS (356)  
BEAUTIFUL IMPRESSION OF THIS DELICATE AND HIGHLY  
FINISHED GEM, VERY RARE *Cloughi* 45 0 0
- 428 RAFFAELLE'S DREAM (359)  
A FINE IMPRESSION OF A VERY RARE PRINT *Holloway* 18 0 0
- 429 YOUNG MAN HOLDING A TORCH, STANDING ON A PEDIESTAL,  
SURROUNDED BY OTHER FIGURES (360)  
VERY FINE IMPRESSION AND RARE, *from the Collection of*  
*Sir M. Sykes* *Cloughi* 12 5 0
- 430 TRAJAN BETWEEN ROME AND VICTORY (361), *fine and scarce,*  
*with a small copy* *Cloughi* 28 15 0
- 431 A NAKED FEMALE HOLDING A VEIL, ACCOMPANIED BY A  
YOUNG MAN, after Raffaele (364)  
*fine and very scarce* *Roseda* 19 12 0
- 432 THE BENT STICK, a female kneeling, &c., after Francia (369)  
FINE AND SCARCE *Holloway* 16 0 0
- 433 PRUDENCE REPRESENTED BY A YOUNG FEMALE HOLDING A  
MIRROR IN HER HAND, after RAFFAELLE (371)  
*very fine and rare* 13 5 0
- 434 A MAN STRIKING ANOTHER WITH THE TAIL OF A FOX, after  
Francia? (372), *fine and scarce* *Holloway* 14 0 0

- 23 00 435 STRENGTH, REPRESENTED BY A YOUNG FEMALE HOLDING  
 ✓ A COLUMN, after a design apparently by Mantegna (378)  
 MOST BEAUTIFULLY ENGRAVED, AND A PRINT OF GREAT  
 RARITY, VERY FINE *Colnaghi* 1
- 13 00 436 MALE AND FEMALE WITH HER FOOT ON A BALL, after  
 FRANCIA? (377), VERY DELICATELY ENGRAVED, AND  
 A RARE AND GOOD IMPRESSION *Slide* 1
- 12 00 437 A MAN PRESENTING AN AXE TO A WOMAN (380)  
 in M. Antonio's first manner, A MOST BRILLIANT IMPRES-  
 SION, AND VERY RARE *Holloway* 1
- 90 00 438 POETRY, represented by a Female with wings, seated on  
*India Ink* a cloud, after RAFFAELLE'S PICTURE IN THE VATICAN  
*all over* - (382), VERY FINE IMPRESSION AND RARE *do* 1
- 9 00 439 YOUNG MAN HOLDING A LANTERN (384) *Colnaghi*  
 VERY FINE AND RARE; from the *Mariette* Collection 1
- 15 00 440 A Reverse of the above, rather smaller, apparently engraved  
 in the School of Marc Antonio, undescribed *Colnaghi* 1
- 5 75 00 441 TWO NAKED MEN IN CONVERSATION (385)  
 very fine and rare *Colnaghi* 1
- 29 00 442 PEACE, represented by a Female, a Genius offering her a  
 ✓ branch of olives, after RAFFAELLE (393)  
 very fine and scarce *Colnaghi* 1
- 1 20 443 FORCE, a Figure in a niche (389) *Hestie* 1
- 1 10 444 FORCE, represented by a Female, a lion walking by her side,  
 by Marco da Ravenna (395), fine and scarce *Colnaghi* 1
- 15 00 445 A YOUNG WOMAN BETWEEN TWO MEN (399)  
 A MOST BRILLIANT IMPRESSION OF A RARE PRINT; from  
 the Collection of Sir J. Reynolds *Holloway* 1
- 20 00 446 THE PLAGUE, after RAFFAELLE (417)  
 PROOF, very fine, and presque unique *do* 1  
 \*\*\* The square on the base of the column on which is the  
 statue has been cut out and inlaid.
- 66 00 447 THE CARCASE, called "Il Stregozzo," after RAFFAELLE (426),  
*splendid* IN THE MOST PERFECT CONDITION, AND THE FINEST IM-  
 PRESSION KNOWN *do* 1
- 3 00 448 THE YOUNG MOTHER IN CONVERSATION WITH TWO MEN,  
 after FRANCIA? (432), FINE AND VERY RARE *Colnaghi* 1

449	THE FAT YOUNG MAN IN CONVERSATION WITH AN OLD ONE, after FRANCIA (436)			
	FINE, A PRINT OF GREAT RARITY	<i>Colnaghi</i>	1	7 00
450	A Man sleeping near a Wood, after Francia (438)			
	scarce; from the Collection of F. Durand	<i>Colnaghi</i>	1	10 100
451	A Roman Emperor seated (442), scarce	<i>Holloway</i>	1	7 100
452	The Warrior, after Raffaello, by Agostino Veneziano (461)			
	<i>fine and scarce</i>	<i>Colnaghi</i>	1	1 20
453	THE SOLDIER FASTENING HIS CUIRASS, after M. Angelo (463)	<i>Holloway</i>		
	FINE AND SCARCE; from the Collection of J. Bernard			25 100

## FOURTH DAY'S SALE.

### ST. AUBIN.

LOT

454	Les Adieux, painted by the Engraver			
	rare, proof before letters	<i>Colnaghi</i>	2	1 50

### SCHIAVONE.

455	ASSUMPTION OF THE VIRGIN, AFTER TITIAN			
	PROOF, framed and glazed	<i>Nosedo</i>	1	7 150
456	THE ENTOMBMENT, AFTER TITIAN			
	PROOF BEFORE ANY LETTERS, FIRST STATE, with the painter's portrait, framed and glazed	<i>Holloway</i>	1	6 150

### SCHIAVONETTI.

457	The Cartoon of Pisa, after Michael Angelo			
	proof before any letters	<i>Colnaghi</i>	1	2 20

### SHARP (W.M.)

458	The Doctors of the Church, after Guido	<i>Hillis</i>	1	7 0
459	The same, PROOF, framed and glazed	<i>Nosedo</i>	1	2 30

## SMITH (JOHN).

- 11 10 0 460 THE LOVES OF THE GODS, AFTER TITIAN *Noseda*  
FINE AND RARE, PROOFS BEFORE ANY LETTERS 10
- 15 0 461 The Marquis of Blandford, *unfinished proof*; The Spanish  
Friar, PROOF *do* 2

## STELLA.

- 15 0 462 An Etching—Naked Children Dancing before the Door of a  
House, surrounded by Figures, *rare Colnaghi* 1

## STEINLA (M.)

- 4 15 0 463 THE MEYER FAMILY, AFTER HOLBEIN, *proof before letters* 1
- 12 0 464 THE DEPOSITION, AFTER ANDREA DEL SARTO  
PROOF BEFORE LETTERS *Soupir* 1

## STRANGE.

- 1 6 0 465 A pair, Venus and Danae, after Titian, *fine Grundy* 2

## STOOP.

- 3 5 0 466 THE SET OF HORSES (1—12)  
*fine and scarce, before the numbers* *Holloway* 12

## SWANEVELT.

- 6 0 467 THE DONKEY DRIVER (112); THE MOUNTAIN (113)  
*fine, FIRST STATES* *Willis* 2

## TARDIEU:

- 9 0 468 St. Michael, after Raffaele, *fine proof* *Colnaghi* 1
- 15 0 469 Marie Antoinette (*whole length*) standing by the side of a  
Column, *proof before any letters* *Colnaghi* 1

## TOSCHI.

- 5 75 0 470 DESCENT FROM THE CROSS, AFTER DANIELE DA VOLTERRA  
FINE PROOF, *framed and glazed* *Stadwell* 1
- 3 15 0 471 Madonna del Conegliano, after Correggio  
*fine proof on india paper, framed and glazed* *Soupir* 1
- 1 11 0 472 VENUS AND ADONIS, after Albano  
*fine india proof* *Salsted* 1
- 3 17 0 473 The Spasimo, after Raffaele, *fine old impression* 1

<i>Bell</i> 474	A Group of Angels, after Correggio, proof before any letters	1	4	40
475	The Virgin with the Saviour sleeping and St. John, after Raffaele, proof before letters	1	1	60
476	Madonna della Tenda, after Raffaele, fine india proof	1	1	140
477	THE CORREGGIO FRESCOES AT PARMA an early subscription set of proofs before letters	36	50	00

## VANDYCK (HIS ETCHINGS).

478	Johannes de Wael third state before G. H., and various cross hatchings	1	1	60
479	Judocus de Momper, third state before G. H.	1	1	00
480	Adamis Vander Noort, third state before G. H.	1		100
480*	Paul Pontius, sixth state	1		80
481	THE SOLDIERS PRESENTING THE REED TO OUR SAVIOUR fine impression, scarce	1	2	50

## ENGRAVINGS AFTER VANDYCK,

482	Sebastian Vranck, by Bolswert, first state	1	1	190
483	Henry Van Baelen, by Pontius, first state	1	1	100
✓ 484	Nicholas Rockox, by Paul Pontius, PROOF	1	1	100
485	Hendricks du Booy, by C. Visscher, first state	1	1	20
486	Wenceslaus Cæberger, by L. Vosterman, first state	1	1	190
487	Francis Franck, by Hondius, PROOF	1	1	190
488	Deodatus del Monte, by L. Vosterman, first state	1	1	190
489	Antonius Vandyck, by Vosterman, second state	1	1	100
490	Thomas Willeboerts, first state	1	1	00
491	Helena de Suvieveri, by C. Visscher, first state	1		90
✓ 492	Gaspar de Crayer, by P. Pontius, first state	1	1	100
493	Robert Van Voerst, by Voerst, first state	1	1	20
494	Simon Vovet, first state	1		190
495	Theodore Rogers, by Clouet, first state	1		
496	Johannes Lievens, by L. Vosterman, first state	1	1	30
497	Anthony Triest, by P. de Jode, second state	1		70
498	Cornelius Vander Geest, by P. Pontius, first state	1		160
✓ 499	Maria Ruten, by Bolswert, first state	2	12	120
500	Portrait, by Natalis, PROOF	12	20	
501	Hanneman, by Natalis, PROOF	1		00



## VICUS (ENEAS).

- 30 502 The Loves of Mars and Venus (21), *very fine* Leslie 1  
 3 50 503 MARS, VENUS, AND VULCAN, AFTER PARMIGIANO (27)  
 FIRST STATE, *a print of the greatest rarity, with the counter  
 proof* Colnaghi 2  
 26 504 The same, *in the second state, very scarce* do 1  
 90 505 Centaurs combattant avec les Lapithes, after Rosso (30),  
 with the copy by Bertelli 2  
 100 506 Vulcan with the Cyclops, after Primaticcio (31), *fine*,  
 with the Copy Colnaghi 2  
 60 507 Several Children carrying a Dead Stag, after Michael  
 Angelo (48), *fine* Leslie 1  
 130 508 The Academy of Baccio Bandinelli (49), *first state, fine* ~~Ward~~  
 400 509 Vases taken from the Antique (421, 22, 26, 28, 29, 30, 33),  
*fine, first states* Colnaghi 11

## VOLPATO.

- 160 510 The Sibyls and Prophets, after Michael Angelo, PROOFS 4

## VOSTERMAN (LUCAS).

- 150 511 St George with the Dragon, after Raffaele ~~Ward~~ 1

## WARD (JAMES).

- 160 512 The Centurion, after Rembrandt, *fine proof* Colnaghi 1

## WATSON (JAMES).

- 2100 513 ARCHBISHOP LAUD, AFTER VANDYCK, FINE PROOF Colnaghi 1

## WYNGAERDE.

- 46 514 Temptation of St. Anthony, after Teniers ~~Holloway~~ 1

## WATERLOO.

- 1 140 515 The Set of Oblong Landscapes (107 and 112) *very fine* Colnaghi 6  
 100 516 The Mill (119), *fine and scarce* Colnaghi 1  
 1 10 517 Death of Adonis (129), *very fine* ~~Holloway~~ 1  
 3 10 518 Hagar and Ishmael (132), *very fine* do 1  
 1 90 519 Another Impression, *equally fine* Colnaghi 1

## WILLE.

- 1 20 520 La Deiveuse, after Gerard Douw 1

521	La Cuisiniere, after Metz	1	00
522	THE MARQUIS DE MARIGNY <i>Holloway</i> FINE AND RARE PROOF BEFORE ANY LETTERS	1	10

## ZIGNANI.

523	Madalena Doni, after Raffaele <i>Colnaghi</i>	1	40
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## THE WORKS OF SIR JOSHUA REYNOLDS

Continued.

<i>family</i>	524	Dr. MUDGE, by Watson, <i>very fine proof before any letters</i>	1	20
	525	Muscipula, by Jones, <i>fine india proof</i> <i>Colnaghi</i>	13	30
	526	MISS NELLY O'BRIEN, BY DIXON, RARE <i>Roseda</i>	1	130
	527	MISS NELLY O'BRIEN, BY WILSON, VERY RARE <i>do</i>	1	100
	528	MISS NELLY O'BRIEN, BY PHILLIPS, <i>Colnaghi</i> PROOF BEFORE LETTERS	1	100
	528*	Duke of Orleans, by J. R. Smith, <i>proof</i> <i>H. Hamilton</i>	1	00
	529	MISS PALMER, by J. R. Smith, <i>fine impression</i> <i>Colnaghi</i>	1	30
	530	Mrs. Parker, whole length, by T. Watson, <i>fine</i> <i>Holloway</i>	3	30
<i>Hamilton</i>	531	Mr. Payne, the Architect, with his Son, by Dixon, <i>proof</i>	1	50
	532	Lady Pembroke, by Green, <i>fine</i>	1	40
	533	THE PENN FAMILY, BY CHARLES TURNER, PROOF, PRIVATE PLATE <i>Colnaghi</i>	15	00
	534	Duke of Portland, by Murphy	1	50
	535	LADY POLWORTH AND HER SISTER, BY FISHER, PROOF BEFORE ANY LETTERS <i>Colnaghi</i>	19	00
	536	LADY CATHERINE POWLET, BY J. R. SMITH, PROOF BEFORE LETTERS <i>Roseda</i>	18	50
	537	Puck, by Schiavonetti, <i>proof</i> <i>Parky</i>	1	130
	538	Puck, by Charles Heath <i>Colnaghi</i>	1	00
	539	SIR JOSHUA REYNOLDS, IN HIS ROBES, BY V. GREEN BRILLIANT PROOF <i>Agnes</i>	1	00
	540	ROBINETTA, by Jones, <i>proof</i> <i>Colnaghi</i>	1	100
	541	EARL OF ROTHES, by McArdell, BRILLIANT PROOF BEFORE ANY LETTERS	1	20
	542	DR. ROBINSON, ARCHBISHOP OF ARMAGH, BY J. R. SMITH, VERY FINE PROOF <i>Roseda</i>	13	60
	543	The Same, <i>very fine impression, with the letters</i> <i>Barton</i>	1	80
	544	WILLIAM ROBERTSON, D.D., by Dixon, <i>very fine</i> <i>Hamilton</i>	1	00
	545	THE RUSSELL FAMILY, BY V. GREEN, FINE PROOF <i>Colnaghi</i>	2	150
	546	Duke of Rutland in his Robes, whole length, <i>proof before letters</i> <i>Hamilton</i>	1	160

28	10 0	547 THE DUCHESS OF RUTLAND, WHOLE LENGTH, BY V. GREEN, MOST BRILLIANT AND RARE PROOF	<i>Polignac</i>	1
	3 0	548 Samuel, by Lupton, <i>fine proof</i>		1
1	0 0	549 St. JOHN, BY DEAN, FINE PROOF	<i>Noseda</i>	1
	3 0	550 ADMIRAL SAUNDERS, BY McARDELL, RARE PROOF BEFORE ANY LETTERS	<i>do</i>	1
3	19 0	551 COUNTESS OF SALISBURY, WHOLE LENGTH, BY V. GREEN, FINE PROOF	<i>frundy</i>	1
1	12 0	552 MRS. SHERIDAN as St. Cecilia, by Dickenson, <i>fine</i>	<i>Noseda</i>	1
1	5 0	553 The Sleeping Child, by Doughty, <i>fine</i>	<i>Parker</i>	1
	9 0	554 Lady Smyth and Children, by Bartolozzi; and Lady Scarsdale and Child by Watson		2
	7 6	555 Snake in the Grass, by J. R. Smith	<i>Polignac</i>	1
1	5 0	556 R. B. Sheridan, by Hall, <i>fine</i>	<i>do</i>	1
6	0 0	557 MRS. SIDDONS AS THE TRAGIC MUSE, WHOLE LENGTH, BY HOWARD, RARE AND FINE PROOF	<i>do</i>	1
1	16 0	558 Lady Charles Spencer, by the side of her horse, by Dickenson, <i>fine</i>		1
	8 0	559 Lady Spencer and Child, by Paul		1
2	5 0	560 THE STUDENT, BY J. R. SMITH SCARCE AND FINE PROOF	<i>Parker</i>	1
25	0 0	561 THE STRAWBERRY GIRL, BY T. WATSON VERY FINE AND MOST RARE PROOF	<i>Polignac</i>	1
5	5 0	562 Mrs. Stanhope, by J. R. Smith, <i>fine</i>	<i>Agnew</i>	1
1	17 0	563 LAWRENCE STERNE, BY FISHER FIRST STATE, BEFORE THE PLATE WAS CUT, FINE AND RARE	<i>Noseda</i>	1
6	0 0	564 LADY STANHOPE, WHOLE LENGTH, PROOF BEFORE ANY LETTERS, VERY FINE	<i>Agnew</i>	1
4	0 0	565 LADY TAYLOR, BY DICKENSON, VERY FINE	<i>Polignac</i>	1
1	3 0	566 MARQUIS OF TAVISTOCK, BY DIXON, VERY FINE PROOF	<i>do</i>	1
	5 0	567 Dr. Thomas Newton, Bishop of Bristol, by T. Watson, <i>fine</i>	<i>do</i>	1
2	15 0	568 MARQUIS OF TITCHFIELD, BY JEHNER BRILLIANT PROOF VERY RARE	<i>do do</i>	1
	5 0	569 The same, engraved by Walker, <i>proof</i>	<i>do</i>	1
13	0 0	570 LADY TOWNSEND, WHOLE LENGTH, BY V. GREEN PROOF BEFORE LETTERS	<i>do</i>	1
1	12 0	571 UGOLINO, BY DIXON, VERY FINE		1
	17 0	572 THE VENETIAN BOY BY DEAN PROOF BEFORE ANY LETTERS	<i>Noseda</i>	1
	16 0	572* Miss Greenway, by Houston; Countess of Coventry; Master York, by Bartolozzi, &c.	<i>Kershaw</i>	5

THE WORKS OF MARC ANTONIO AND HIS SCHOOL,  
*continued.*

573	TWO NAKED MEN IN CONVERSATION (464) <i>very fine and scarce</i> <i>Holloway</i>	1	8	6	0
574	THE THREE SINGERS, <i>the engraver's monogram on the bonnet of the singer to the right</i> <i>do</i> A PRINT OF GREAT RARITY, with a copy (468)	2	15	0	0
575	THE PLAYER ON THE GUITAR, AFTER FRANCIA? (469) <i>a very fine impression, and rare</i> <i>Colnaghi</i>	1	50	0	0
576	A Man Dressing, after M. Angelo, by Agostino Veneziano (472) <i>do</i>	1	1	1	0
577	A MAN CARRYING THE BASE OF A COLUMN, AFTER RAFFAELLE (476), <i>very fine and rare</i> <i>do</i>	1	10	0	0
578	The same Subject, by Agostino Veneziano (477) <i>do</i>	1		5	0
579	A Female standing by the side of a Vase, after Raffaele, by Agostino Veneziano (478), <i>scarce and fine</i> <i>Woodes</i>	1	1	1	0
580	Figures from the Cartoon of Pisa, called "Les Grimpeurs," after M. Angelo, by Agostino Veneziano, <i>second state</i> , with two copies (487)	3	2	2	0
581	A FIGURE FROM THE CARTOON OF PISA, AFTER M. ANGELO called "Le Grimpeur" (488) A MOST BRILLIANT IMPRESSION OF A VERY RARE PRINT, <i>Coll. J. H. Hawkins</i> <i>Colnaghi</i>	1	6	0	0
582	A Group from the School of Athens, after Raffaele, by Agostino Veneziano (492), <i>vary fine</i> <i>Colnaghi</i>	1	1	12	0
583	PORTRAIT OF RAFFAELLE SANZIO D'URBINO.—HE IS REPRESENTED SEATED (496) A VERY BEAUTIFUL IMPRESSION, AND A PRINT OF THE GREATEST RARITY AND INTEREST <i>Whitehead</i>	1	53	0	0
584	EQUESTRIAN STATUE OF MARCUS AURELIUS (514) A MOST BRILLIANT AND PERFECT IMPRESSION, AND IN THIS STATE OF THE GREATEST RARITY <i>Colnaghi</i>	1	62	10	0
PRINTS BY M. ANTONIO, UNDESCRIBED.					
585	St. Maria Egyptica <i>Colnaghi</i>	2	6	0	
586	St. Anthony <i>do</i>	3	5	0	
587	St. Magdalen <i>Holloway</i>	5	0	0	
588	Pope Clement VIII., <i>small circle</i> <i>do</i>	2	7	0	
589	Octavio Farnese, Duke of Urbino <i>Colnaghi</i>	8	0	0	

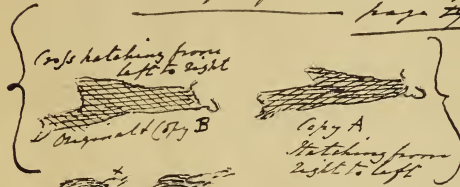
## BOOKS OF PRINTS.

- 520 590 The Campo Santo di Pisa, by Carlo Lusignio,  
*very fine impressions and scarce* *Polignac*
- 13130 591 THE FANCIES, by GOJA, in 80 PLATES,  
*fine old impression, very scarce* *Whitehead*
- 770 592 ETCHINGS OF SPANISH BULL FIGHTS, BY GOJA, in  
 33 plates, *very rare, half bound in morocco* *Polignac*
- 530 593 Piranesi, Antichita Romana, 4 vol. *fine old impressions* *Willis*
- 530 594 ARABESQUE STUCCOES AND BIBLE OF THE VATICAN,  
 ENGRAVED BY OTTAVIANI, COMPLETE, FINE OLD IM-  
 PRESSIONS, *with the frontispieces*
- 20100 595 CLAUDE'S LIBER VERITATIS, 3 vol. *early and very fine proofs,*  
 ✓ the first and second volume in *old calf*, the third in  
*morocco* *Lilly*
- 2300 596 CABINET DE CHOISEUL, FINE AND SCARCE PROOF COPY,  
*in old French calf* *Polignac*
- 1830 597 THE WORKS OF THE FAMOUS CARICATURIST JAMES  
 GILLRAY, 593 CARICATURES, MOSTLY IN COLOURS,  
*contained in three volumes, amongst which are many of*  
*his rarest works* *Parker.* 593
- 1000 598 DRAWINGS BY GHEZZI OF CELEBRATED FLORENTINE AND  
 OTHER PERSONAGES, *in free pen, executed about the*  
*year 1750-60, bound in red morocco, a very interesting*  
*collection* 69

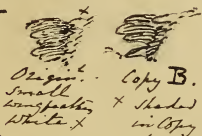
END OF SALE.

Advanced to the right of the bird

Dance of Cupids MS 269 -  
page 79



Shadow on the ground between the two Cupids



Small wing feathers white x + shaded in Copy.

Difference in the plumage of the right wing of the cupid, who to the right is most advanced to the spectator

La Vierge au berceau

Upper border of Basin

MS 132 p 8.



entirely white in original has some lines of shade in copy

lower border has 3 lines in original, quite white in copy.

The seven first buttons covered with oblique lines in original, have horizontal lines in the copy -

BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1867.

