

CATALOGUE

OF THE

FINE AND WELL-KNOWN COLLECTION

OF

ENGRAVINGS, ETCHINGS & DRAWINGS,

By Ancient and Modern Masters,

FORMED BY THE LATE

SIR JOHN STUART HIPPISELEY, BART:

THIS COLLECTION CONTAINS

MANY OF THE FINEST AND MOST RARE ENGRAVINGS

BY MARC ANTONIO,

INCLUDING

ADAM AND EVE, MASSACRE OF THE INNOCENTS, DESCENT FROM THE CROSS, THE FIVE SAINTS, DANCE OF CUPIDS, JUDGMENT OF PARIS, APOLLO AND THE MUSES, THE BACCHANALIAN FRIEZE, MARS VENUS AND CUPID, PHILOSOPHY, THE WOMAN WATERING A PLANT, &c. &c.

AMONG THE ETCHINGS BY REMBRANDT

ARE

THE HUNDRED GUILDER PRINT, THREE TREES, BURGOMASTER SIX, AND MANY OTHERS;

ALSO

SOME FINE SPECIMENS OF THE WORKS OF

LUCAS VAN LEYDEN, ISRAEL VAN MECKEN, MARTIN SCHOEN,
AND ALBERT DURER;

AND

A PORTFOLIO OF ADMIRABLY SELECTED DRAWINGS

BY THE GREAT MASTERS OF THE

French, Dutch, Flemish, German, and Italian Schools,

CONTAINING THE WORKS OF

CLAUDE	RUBENS	CAMPAGNOLA	RAFFAELLE
BACKHUYSEN	VANDEVELDE	MICHAEL ANGELO	TITIAN,
BERGHEM	ALBERT DURER	PARMIGIANO	&c. &c.

A BEAUTIFUL SERIES OF ENGRAVINGS AFTER SIR JOSHUA REYNOLDS,

AND AN

EXTENSIVE SELECTION FROM THE LIBER STUDIORUM,

BY J. M. W. TURNER.

ALL IN THE FINEST CONDITION, AND, WITH FEW EXCEPTIONS, MOST
BRILLIANT IN IMPRESSION.

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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 SATURDAY, the 23rd, and MONDAY, 25th of MAY, 1868,  
AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR, 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 such 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 expence, immediately after the conclusion of the Sale; in default of which, Messrs. SOTHEY, WILKINSON, and 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 expence, the same as if re-sold, will be added to the amount at which they were bought, Messrs. SOTHEY, 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,*

SOTHEY, WILKINSON, & HODGE,  
*Wellington Street, Strand.*

**CATALOGUE**  
 OF  
 THE CHOICE COLLECTION  
 OF  
 ENGRAVINGS, ETCHINGS & DRAWINGS,  
 FORMED BY THE LATE  
 SIR JOHN STUART HIPPISELEY, BART.

**FIRST DAY'S SALE.**

ALDEGREVER (HEINRICH).

[*The Numbers refer to Bartsch.*]

LOT

*Bartsch*

1 The Labours of Hercules, the complete set (83-95),  
*rare and very fine*

13 4 15-

BEHAM (BARTEL).

*Col*

2 Portrait of the Emperor Ferdinand I (61),  
*fine and very rare*

1 4 -

BEHAM (HANS SEBALD).

*Bartsch*

3 The Apostles, small whole lengths, (43-54),

12 4 6

*Alment.*

4 The Evangelists, (55-58), and one of the Plates of the Prodigal  
Son

5 1 7

B

## BONASONI (GIULIO).

- 2 2 . 5 Aurora accompanied by Time (99), Bonasoni's own composition,  
a most graceful subject,  
*from the Esdaile Collection, fine and scarce* 1 *DuLos*
- 4 . 6 Male and Female Figures, on pedestals (165, 166),  
*from the Esdaile Collection, scarce* 2 *Coch*
- 2 3 . 7 Portrait of Pope Marcellus II (349),  
*first state, fine and scarce* 1 *DuLos*
- 6 6 . 8 RAFFAELLE SANZIO (317),  
*from the Esdaile Collection, fine* 1 *Holloway*
- 2 15 . 9 Portrait of Michael Angelo Buonarrotti, profile in a circle and  
ornamented border (345),  
*from the Esdaile Collection, fine and scarce* 1 *Col*
- 2 2 . 10 Portrait of Francis Floris of Antwerp (sup. 1),  
*from the Esdaile Collection, fine and scarce* 1 *DuLos*

## CARRACCI (AGOSTINO).

- 30 . 11 PORTRAIT OF TITIAN (154),  
*brilliant impression and scarce; from the Mariette and De  
Valois Collections* 1 *Col*
- 3 . 12 The Crucifixion, after Tintoretto (23), on three sheets joined,  
*fine and scarce; from the Esdaile and Thompson Collections* 1 *d<sup>o</sup>*
- 4 . 13 ST. JEROME IN THE DESERT, after Tintoretto (76),  
*a most perfect and brilliant impression, with margin, before  
the "Cum Privilegio," very rare* 1 *d<sup>o</sup>*

## CARRACCI (ANIBALE).

- 2 . 14 THE DEAD SAVIOUR, Caprarola 1597,  
*first state, very fine and rare* 1 *Clem*

## CARRACCI (LUDOVICO).

- 9 . 15 The Virgin and Child, surrounded by Angels (2),  
*very fine and rare* 1 *Gins*

## DIE (MASTER OF THE).

- 16 A Frieze of Cupids and Ornaments, from a design for tapestry,  
by Raffaele; Ruins on the Via Appia, Rome 2 9

## GHISI (ADAM).

- 17 The Fishermen, after Giulio Romano (106),  
*a very fine impression, scarce* 1 9

- 18 THE ANGLES OF THE SISTINE CHAPEL, after M. Angelo,  
*a most beautiful and perfect set, with margins, very difficult  
to meet with so fine a series* 7 7 10

## GHISI (GEORGE).

- 19 THE CALUMNY OF APELLES (64), after Luca Penni,  
*from the Sykes and Esdaile Collections, very fine, with  
margin* 1 16

- 20 The Statue of Hercules (41),  
*a very fine impression; from the Esdaile Collection* 1 9

## LEYDEN (LUCAS VAN).

- 21 THE RETURN OF THE PRODIGAL SON (78),  
*a very brilliant and rare impression of this most interesting  
print* 1 13

## MECKEN (ISRAEL VAN).

- 22 THE LADY AND ORGAN PLAYER (175),  
*from the Beckford Collection, fine impression and very rare* 1 13 13

## NIELLO.

- 23 The Nativity, and half circle at the top, representing the Deity 1 14

## ROTA (MARTIN).

- 24 THE LAST JUDGMENT (28), after M. Angelo,  
*in the first state, with the address of Guarinoni; from the  
Mariette Collection, a very brilliant impression and rare* 1 5 5

## RAVENNA (MARCO DA).

- 25 The Equestrian Statue of Marcus Aurelius (514),  
*very fine, has been lined* 1 2

## SCHOENGAUER (MARTIN).

- 15 . 26 St. John the Baptist, holding a lamb in his hand (54),  
*very fine and scarce* 1 Col
- 17 10 . 27 THE NATIVITY, with the Shepherds in the distance (4),  
*a most splendid impression, in fine condition, very rare* 1 Paul

## BALDINI (BACCIO).

- 2 . 28 Saturn and Diana, from the set of the Giuco di Tarocci,  
*very rare* 2 Hollow

## VENEZIANO (AGOSTINO).

- 3 . 29 POPE PAUL III (522),  
*very fine and rare, with margin* 1 Col
- 4 4 . 30 SIX FIGURES FROM THE SCHOOL OF ATHENS, after RAFFAELLE  
(492),  
*from the Count Fries' Collection, fine and very scarce* 1 Nosed

## ZAGEL (MATHIAS).

- 9 10 . 31 THE LOVERS EMBRACING (15)  
*a very beautiful impression and very rare* 1 Col

## REMBRANDT (VAN RHYN).

[The Numbers refer to Wilson's Catalogue.]

- 3 . 32 PORTRAIT OF REMBRANDT WITH A DRAWN SABRE (18),  
*a very fine impression, in fine condition, with margin, very scarce* 1 Hollow
- 3 5 . 33 The Portraits of Rembrandt and his Wife (19),  
*a fine impression, scarce; from the Segquier, Knighton, and Hawkins Collections* 1 Quibay
- 47 . 34 PORTRAIT OF REMBRANDT, LEANING ON A STONE SILL (21),  
*a very fine impression in the second state; from Lord Aylesford's Collection, very rare, with good margin* 1 Col
- 40 . 35 PORTRAIT OF REMBRANDT DRAWING (22),  
*before the landscape, magnificent impression, very fine and rare, printed on india paper* 1 Hollow

- Holloway. 36 Portrait of Rembrandt in an oval (23),  
 a most brilliant and rare impression, in the second state, with  
 margin 1 18 10
- Col 37 The Triumph of Mordecai (44),  
 a very beautiful impression, with the burr, scarce 1 25
- Holloway. 38 THE ANGEL APPEARING TO THE SHEPHERDS (49),  
 a very fine early impression, the bridge distinct, scarce 1 8
- Col 39 CHRIST PREACHING, called the "LITTLE LA TOMBE" (71),  
 a most splendid and perfect impression, with margin, full of  
 burr; from the Barnard Collection, very rare 1 25
- Whitehead 40 CHRIST HEALING THE SICK, called "THE HUNDRED  
 GUILDER PIECE" (78), 120  
 A VERY FINE AND BRILLIANT IMPRESSION OF THE SECOND  
 STATE, VERY RARE on plain Paper  
 and cut within the Plate Mark 1
- Rusby 41 A Polander (140),  
 fine and scarce 1 5
- Dealos 42 Beggars at the door of a house (173),  
 a very fine impression of the second state, with the burr, very  
 rare 1 14 10
- Holloway. 43 A VIEW OF OMVAL, NEAR AMSTERDAM (206),  
 a very fine and brilliant impression, with large margin; from  
 the Hawkins Collection, very rare 1 24
- !!! Col 44 A VIEW OF AMSTERDAM (207),  
 a most brilliant and perfect impression, with large margin;  
 from the Dumesnil Collection, very rare 1 10 10
- !!! d- 45 THE THREE TREES (209),  
 A BRILLIANT IMPRESSION OF THIS RARE AND VALUABLE CHEF  
 D'ŒUVRE OF LANDSCAPE ETCHING with light  
 margin. 1 83
- Clement. 46 A VILLAGE NEAR A HIGH ROAD, ARCHED (214),  
 the third impression and full of burr, very fine and scarce, on  
 india paper; from the Collections of Astley and Hibbert 1 33

2<sup>nd</sup> Impression before the  
 diagonal lines on the Cottage

- 24 10 . 47 A Village with a square tower, arched (215)  
the second impression, with burr, fine and rare 1 Col
- 26 5 - 48 An Arched Landscape, with a flock of sheep (221),  
third impression, in very fine state, with margin, rare 1 d°
- 45 - - 49 A LARGE LANDSCAPE, WITH A COTTAGE AND DUTCH HAY-  
BAEN (222),  
superb impression, with burr, very rare 1 White
- 15 . 50 Cottage, with white pales (229),  
a very fine impression of the second state; from the Collection  
of Artaria 1 Col
- 30 15 . 51 LANDSCAPE, WITH A COW DRINKING (234),  
first impression, with the burr, a print of the most brilliant  
effect, in the finest condition and extremely rare 1 Prouy
- 1 5 - 52 An Old Man with a large beard (260),  
second impression, fine and rare; from Lord Aylesford's  
Collection 1 Ginsbur
- 11 . 53 CLEMENT DE JONGE (274),  
the second state, of extreme rarity, in fine condition, with  
margin *First State* 1 Holloway
- 20 . 54 JOHN LUTMA THE GOLDSMITH (278),  
MAGNIFICENT IMPRESSION BEFORE THE WINDOW, excess-  
ively rare, in a perfect state; from Lord Aylesford's  
Collection 1 d°
- 105 - 55 JOHN ASSELYN (279), IN THE FIRST STATE OF THE PLATE,  
WITH THE EASEL  
a most brilliant and perfect impression in fine condition, with  
margin, on india paper, of the utmost rarity; from the  
Collections of the Count de Fries and Baron Verstolk. 1 Holloway
- 38 . 56 EPHRAIM BONUS (280),  
an extremely fine impression in the second state, rare 1 Wsed
- 22 . 57 JOHN CORNELIUS SYLVIUS (282),  
very fine and scarce 1 d°



- Yeffie 58 UYTENBOGAERT, called THE GOLD WEAHER (283),  
from Lord Aylesford's Collection, very fine and scarce 1 34 10
- Duplex 59 PORTRAIT OF COPPENOL (the small Plate) (284),  
second impression, very fine and extremely rare, from the  
Aylesford Collection 1 16 16
- Whitehead 60 THE BURGOMASTER SIX (287),  
THIRD IMPRESSION IN A MOST PERFECT AND BRILLIANT  
STATE, VERY RARE; AT THE BACK, IN THE HANDWRITING  
OF COPPENOL, "MR. JAN SIX, BORGEMEESTER DER STADT,  
AMSTELEODAMME, REMBRANDT FECIT, ANNO 1649," FROM  
THE JOSI COLLECTION 1 121
- Noseda 61 An Old Man with a square beard (314),  
a highly finished head, fine and scarce; from the Aylesford  
Collection 1 5
- Col 62 THE GREAT JEWISH BRIDE (337),  
IN THE FIRST STATE OF THE PLATE, A PRINT OF THE  
GREATEST RARITY, IN VERY FINE CONDITION; from the  
Collection of Baron Verstolk 1 140
- Geisbary 63 Three Heads of Women (362),  
a very fine impression with margin, from Lord Aylesford's  
Collection, rare 1 4 4
- DURER (ALBERT).
- Pozzi 64 THE VIRGIN SEATED IN A LANDSCAPE, THE CHILD  
ON HER LAP, PLAYING WITH A BIRD; A MONKEY AT  
THE VIRGIN'S FEET, called "LA VIERGE AU SINGE" (42),  
AN IMPRESSION MATCHLESS FOR BRILLIANCY AND BEAUTY,  
WITH A FINE MARGIN, VERY RARE 1 45
- Gladwell 65 THE VIRGIN SEATED IN A LANDSCAPE, embracing the Infant  
Saviour, Joseph on left asleep, called "LA SAINTE  
FAMILLE AU PAPILLON" (44),  
a very fine and perfect impression, scarce 1 7 17 6
- Clement 66 ST. HUBERT IN THE FOREST, A STAG WITH A CRUCIFIX ON ITS  
HEAD APPEARING TO HIM (57),  
A MOST CHOICE AND BRILLIANT IMPRESSION IN FINE CON-  
DITION, VERY RARE 1 46 15

- 13 . 67 ST. JEROME IN HIS CELL (60),  
A VERY FINE IMPRESSION, AND RARE 1 *Mayle*
- 11 . 68 ST. JEROME IN THE DESERT (61),  
*a most brilliant impression, scarce* 1 *Gladwin*
- 6 18 . 69 ST. ANTHONY (58),  
*a very fine and brilliant impression of this scarce print; from  
the Burnard Collection* 1 *Holloway*
- 7 2 6 70 The Satyr's Family (69),  
*a very fine and brilliant impression, very scarce; has been  
lined* 1 *do*
- 7 . 71 Melancholy (74),  
*fine and rare* 1 *Col.*
- 7 7 72 The Hostess and Cook (84),  
*fine and scarce* 1 *Holloway*
- 7 17 6 73 THE OFFERS OF LOVE (93),  
*very fine and scarce* 1 *do*
- 94 . 74 THE KNIGHT OF DEATH (98),  
A MOST BRILLIANT AND DESIRABLE IMPRESSION OF THIS  
RARE AND VALUABLE PRINT, IN THE FINEST CONDITION  
*cut close* 1 *Holloway*
- 6 . 75 Albert of Mayence (102), front face, the original plate,  
*very fine and scarce* 1 *Cloke*
- 8 10 76 Frederic Elector of Saxony (104),  
*from the Collection of Sir Joshua Reynolds, very fine and  
scarce* 1 *do.*
- 10 . 77 PHILIP MELANCHTHON (105),  
*a most brilliant impression, with large margin* 1 *Nosed*
- 4 6 78 Bilibald Perkheimer (106),  
*very fine and scarce* 1
- 3 3 . 79 THE ENTOMBMENT OF OUR SAVIOUR, after Albert Durer, by an  
engraver whose name is not known 1 *Cloke*

## J. M. W. TURNER'S LIBER STUDIORUM.

\*\* IN THIS SERIES ALL THE PLATES, UNLESS WHEN OTHERWISE DESCRIBED, ARE IN THE EARLY LETTERED PROOF STATE; ALL ARE BRILLIANT IN IMPRESSION; PERFECT IN PRESERVATION, AND WITH FINE MARGINS.

|                |    |                                                                                                                                                                                      |   |        |
|----------------|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|--------|
| Col            | 80 | THE FRONTISPIECE, by J. C. Easling and Turner,<br>FINE EARLY STATE BEFORE ALTERATIONS IN CENTRE                                                                                      | 1 | 4      |
| Hilshel        | 81 | MARTELLO TOWER, BEXHILL, by Say                                                                                                                                                      | 1 | 3 14   |
| Clarke         | 82 | THE FIFTH PLAGUE OF EGYPT, by C. Turner,<br><i>a curious very early proof before any letters, described in a note by the engraver—"As the drawing was when I first received it."</i> | 1 | 10 15- |
| d <sup>o</sup> | 83 | VILLE DE THUN, SWITZERLAND, by Hodgetts                                                                                                                                              | 1 | 2 10   |
| Col            | 84 | JUVENILE TRICKS, by Say                                                                                                                                                              | 1 | 1      |
| d <sup>o</sup> | 85 | THE CLYDE, by Charles Turner                                                                                                                                                         | 1 | 3 10   |
| Clarke         | 86 | JASON, by Charles Turner                                                                                                                                                             | 1 | 2 2    |
| d <sup>o</sup> | 87 | THE FARM YARD, by Charles Turner                                                                                                                                                     | 1 | 1      |
| d <sup>o</sup> | 88 | ST. CATHERINE'S, by C. Easling                                                                                                                                                       | 1 | 2 12   |
| Col            | 89 | THE YOUNG ANGLERS, by Dunkarton                                                                                                                                                      | 1 | 2 9    |
| d <sup>o</sup> | 90 | The Women of Samaria, by S. W. Reynolds,<br><i>a late state</i>                                                                                                                      | 1 | 5-     |
| Col            | 91 | WINCHELSEA, SUSSEX, by Easling                                                                                                                                                       | 1 | 2 2    |
| d <sup>o</sup> | 92 | PROCRIS AND CEPHALUS, by G. Clint                                                                                                                                                    | 1 | 7 2 6  |
| Clarke         | 93 | Lauffenbourg, on the Rhine, by T. Hodgetts,<br><i>a late state</i>                                                                                                                   | 1 | 10     |
| d <sup>o</sup> | 94 | WATERMILL, by Dunkarton                                                                                                                                                              | 1 | 1 16   |
| Col            | 95 | LAKE OF THUN, SWITZERLAND, by C. Turner                                                                                                                                              | 1 | 2 2    |

|      |                                                                                    |                    |
|------|------------------------------------------------------------------------------------|--------------------|
| 6 6  | 96 COAST OF YORKSHIRE, by W. Say                                                   | 1 Col              |
| 2 10 | 97 PEMBURY MILL, KENT, by C. Turner,<br><i>with the title Pexbury</i>              | 1 <sup>to</sup>    |
| 4 .  | 98 EAST GATE, WINCHELSEA, by S. W. Reynolds                                        | 1 Halsted          |
| 4 .  | 99 FROM SPENSER'S FAIRY QUEEN, by T. Hodgetts                                      | 1 Tiffin           |
| 5 5  | 100 THE MILL AND LOCK, by W. Say                                                   | 1 d <sup>o</sup> . |
| 3 15 | 101 THE WATERCRESS GATHERERS, by T. Lupton                                         | 1 Clarke           |
| 5 15 | 102 THE MILDWAY SEA PIECE, by W. Annis and Easling                                 | 1 Col              |
| 2 8  | 103 THE INTERIOR OF A CHURCH, by J. M. W. Turner, <i>with the<br/>lamp lighted</i> | 1 Clarke           |
| 7 15 | 104 LITTLE DEVIL'S BRIDGE, by C. Turner, BEFORE THE<br>M. AT TOP OF PLATE          | 1 Halsted          |
| 2 11 | 105 HIND HEAD HILL, by Dunkarton, BEFORE ALTERATIONS<br>IN THE SKY                 | 1 Ryall            |
| 7 10 | 106 INVERARY PIER, by J. M. W. Turner                                              | 1 Col              |
| 7 7  | 107 BEN ARTHUR, by Lupton                                                          | 1 Halsted          |
| 3 15 | 108 MILL NEAR THE GRANDE CHARTREUSE, by Dawe                                       | 1 d <sup>o</sup> . |
| 5 15 | 109 ENTRANCE OF CALAIS HARBOUR, by J. M. W. Turner                                 | 1 d <sup>o</sup> . |
| 1 1  | 110 MARINE DABBLERS, by Say                                                        | 1 Clarke           |
| 7 .  | 111 SOLWAY MOSS, by Lupton                                                         | 1 Halsted          |
| 4 .  | 112 THE EGREMONT SEA PIECE, by C. Turner                                           | 1 Col              |
| 3 5  | 113 THE RIVER WYE, by W. Annis                                                     | 1 Tiffin           |
| 3 .  | 114 MOUNT ST. GOTHARD, by C. Turner                                                | 1 Col              |
| 3 3  | 115 A Calm, by J. M. W. Turner,<br><i>second state</i>                             | 1 Halsted          |

|                      |     |                                                                                                                      |   |    |     |
|----------------------|-----|----------------------------------------------------------------------------------------------------------------------|---|----|-----|
| <i>Jeffie</i>        | 116 | THE FIFTH PLAGUE OF EGYPT, by C. Turner                                                                              | 1 | 3  | 18  |
| <i>Halsked</i>       | 117 | HOLY ISLAND CATHEDRAL, by C. Turner                                                                                  | 1 | 3  | 3   |
| <i>Col</i>           | 118 | PEAT BOG, SCOTLAND, by G. Clint                                                                                      | 1 | 5  | .   |
| <i>Halsked</i>       | 119 | The Source of the Arveiron, by J. M. W. Turner,<br><i>second state</i>                                               | 1 | 2  | 10  |
| <i>Clarke</i>        | 120 | BASLE, by C. Turner                                                                                                  | 1 | 1  | 12  |
| <i>Halsked</i>       | 121 | Rispah, by Dunkarton,<br><i>second state</i>                                                                         | 1 | 3  | 16  |
| <i>Col</i>           | 122 | MER DE GLACE, Chamouni, by J. M. W. Turner                                                                           | 1 | 5  | .   |
| <i>Halsked</i>       | 123 | ÆSACUS AND HESPERIA, by J. M. W. Turner                                                                              | 1 | 4  | 7 6 |
| <i>Clarke</i>        | 124 | THE LEADER SEA PIECE, by C. Turner                                                                                   | 1 | 4  | 4   |
| <i>Jeffie</i>        | 125 | INVERARY CASTLE AND TOWN, by C. Turner                                                                               | 1 | 3  | .   |
| <i>Col</i>           | 126 | DUNSTANBOROUGH CASTLE, by C. Turner                                                                                  | 1 | 2  | .   |
| <i>Clarke</i>        | 127 | HEDGING AND DITCHING, by C. Easling                                                                                  | 1 | 1  | 1   |
| <i>Jeffie</i>        | 128 | NEAR BLAIR ATHOL, SCOTLAND, by W. Say                                                                                | 1 | 3  | 15  |
| <i>Col</i>           | 129 | GREENWICH HOSPITAL, BY C. TURNER,<br>A SPLENDID ARTIST'S PROOF, ELABORATELY TOUCHED BY<br>THE PAINTER IN PEN AND INK | 1 | 13 | .   |
| <i>d<sup>o</sup></i> | 130 | TENTH PLAGUE OF EGYPT, by W. Say,<br>A BEAUTIFUL ARTIST'S PROOF                                                      | 1 | 11 | .   |
| <i>Clarke</i>        | 131 | From Spenser's Fairy Queen, by Hodgetts,<br><i>second state</i>                                                      | 1 | 1  | 5   |
| <i>d<sup>o</sup></i> | 132 | Isis, by W. Say,<br><i>second state</i>                                                                              | 1 | 2  | 2   |
| <i>Col</i>           | 133 | Solway Moss, by T. Lupton,<br><i>second state</i>                                                                    | 1 | 2  | 7 6 |

|      |     |                                                                                          |   |                  |
|------|-----|------------------------------------------------------------------------------------------|---|------------------|
| 10   | 134 | Basle, by C. Turner,<br><i>a late state</i>                                              | 1 | Clarke           |
| 2 5  | 135 | PEAT BOG, by G. Clint                                                                    | 1 | Halsted          |
| 1 2  | 136 | MARTELLO TOWER, BEXHILL, by W. Say                                                       | 1 | Clarke           |
| 1 2  | 137 | BONNEVILLE, SAVOY, by Dawe                                                               | 1 | d <sup>o</sup>   |
| 1 12 | 138 | Chain of Alps from Chamberi, by W. Say,<br><i>second state</i>                           | 1 | Woodr            |
| 10   | 139 | THE PREMIUM LANDSCAPE, by W. Say,<br>A MAGNIFICENT PROOF BEFORE ANY LETTERS              | 1 | Col              |
| 15   | 140 | Hindoo Worship, by Dunkarton,<br><i>second state</i>                                     | 1 | Clarke           |
| 5    | 141 | LANDSCAPE WITH STONE BRIDGE, by Lewis,<br>A BEAUTIFUL ARTIST'S PROOF                     | 1 | Col              |
| 2 4  | 142 | LANDSCAPE, WITH FIGURES PIPING ON A BRIDGE, by C.<br>Turner                              | 1 | d <sup>o</sup> . |
| 5 10 | 143 | HINDOO WORSHIP, by Dunkarton                                                             | 1 | d <sup>o</sup> . |
| 5    | 144 | LANDSCAPE WITH WHITE COW, by C. Turner                                                   | 1 | Price            |
| 3    | 145 | THE WOODEN BRIDGE, by C. Turner                                                          | 1 | Col              |
| 11   | 146 | RAGLAN CASTLE, by J. M. W. Turner                                                        | 1 | d <sup>o</sup> . |
| 8    | 147 | A STRAW YARD, by C. Turner                                                               | 1 | Clark            |
| 2 2  | 148 | TWICKENHAM, by Dawe                                                                      | 1 | Clarke           |
| 3 3  | 149 | A CRYPT, by J. M. W. Turner                                                              | 1 | Halsted          |
| 5 -  | 150 | JUNCTION OF THE SEVERN AND WYE, by J. M. W. Turner                                       | 1 |                  |
| 1 1  | 151 | FLINT CASTLE, WITH SMUGGLERS, by C. Turner                                               | 1 | Tiffin           |
| 1 1  | 152 | MAGDALEN READING, by W. Say                                                              | 1 | Halsted          |
| 10   | 153 | NORHAM CASTLE, by C. Turner,<br>A MOST BEAUTIFUL PROOF COVERED WITH TOUCHES BY<br>TURNER | 1 | Col              |

|                      |     |                                                                                   |   |    |    |
|----------------------|-----|-----------------------------------------------------------------------------------|---|----|----|
| <i>Col</i>           | 154 | TAMBOURINE LANDSCAPE, by C. Turner,<br>A FINE ARTIST'S PROOF, BUT WITH MARGIN CUT | 1 | 4  | .  |
| <i>Cluck</i>         | 155 | WOMAN WASHING IN A FOUNTAIN, by Say                                               | 1 | 1  | 11 |
| <i>Col</i>           | 156 | RIVAULX ABBEY, by H. Dawe,<br>A SPLENDID ARTIST'S PROOF                           | 1 | 12 | .  |
| <i>Halskd</i>        | 157 | MORPETH, NORTHUMBERLAND, by C. Turner                                             | 1 | 2  | .  |
| ETCHINGS.            |     |                                                                                   |   |    |    |
| <i>Col</i>           | 158 | LAKE OF THUN                                                                      | 1 | 2  | .  |
| <i>d<sup>o</sup></i> | 159 | DUNSTANBOROUGH CASTLE                                                             | 1 | 2  | .  |
| <i>d<sup>o</sup></i> | 160 | LANDSCAPE WITH WOODEN BRIDGE                                                      | 1 | 4  | .  |
| <i>Apw.</i>          | 161 | MOUNT ST. GOTHARD                                                                 | 1 | 4  | .  |
| <i>d<sup>o</sup></i> | 162 | EGREMONT SEA PIECE                                                                | 1 | 5  | 5  |
| <i>Col</i>           | 163 | STRAW YARD                                                                        | 1 | 2  | 2  |
| <i>d<sup>o</sup></i> | 164 | A LANDSCAPE WITH FIGURES PIPING ON BRIDGE                                         | 1 | 3  | 5  |
| <i>Apw.</i>          | 165 | DUMBARTON,<br><i>the rare unpublished subject</i>                                 | 1 | 10 | .  |

£1900. 0. 0.

## SECOND DAY'S SALE.

## DRAWINGS BY THE ANCIENT MASTERS.

- |                      |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |    |       |
|----------------------|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|-------|
| 10 6                 | LOT<br>166 | Water-colour Drawings of the Early English School, Views of Constantinople,<br><i>framed and glazed</i>                                                                                                                                                                                                                                                                                                                                             | 2  | Col   |
| 5                    | 167        | A Collection of coloured Drawings of Turkish Military Costume                                                                                                                                                                                                                                                                                                                                                                                       | 30 | Sirby |
| FLAXMAN.             |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |    |       |
| 3 5                  | 168        | "COME THOU BLESSED." Three beautiful female figures going up to Heaven,<br><i>pen and bistre, 4<math>\frac{3}{4}</math> by 13<math>\frac{1}{2}</math></i>                                                                                                                                                                                                                                                                                           | 1  | Col   |
| 4                    | 169        | A SIMILAR SUBJECT. Two beautiful females supported by three Angels, 4 $\frac{3}{4}$ by 13                                                                                                                                                                                                                                                                                                                                                           | 1  | d.    |
| CALLCOTT (SIR A. W.) |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |    |       |
| 7                    | 169*       | SEASHORE, WITH SHIPPING AND FIGURES,<br><i>a fine study in chalk on blue paper, framed and glazed</i>                                                                                                                                                                                                                                                                                                                                               | 1  | d.    |
| LORRAINE (CLAUDE).   |            |                                                                                                                                                                                                                                                                                                                                                                                                                                                     |    |       |
| 11 11                | 170        | VIEW OF A SEA PORT; in the centre, a round castellated tower; on the left, a city; to the right, shipping and boats; in the middle distance, on the left, Roman soldiers opposing others landing from a boat; in the foreground, a man with a female on a donkey,<br><i>on blue paper, highly finished, pen and bistre washed, heightened with white, size 13<math>\frac{3}{8}</math> by 9<math>\frac{3}{8}</math>; from the Esdaile Collection</i> | 1  | Duval |



Col 171 A Clump of Trees,  
*a sketch on blue paper, pen and sepia, heightened with white,*  
*7 $\frac{3}{8}$  by 7; from the Lawrence and Esdaile Collections* 1

do. 172 A LANDSCAPE, WITH BUILDINGS, FIGURES AND  
 TREES; to the left, a large castle, before which is  
 a shepherd with his flock, a wide spreading tree in the  
 centre, in the foreground; to the right, travellers going  
 down an inclined road, *signed in the left-hand corner,*  
*Claude de Lorraine,*  
*10 by 7 $\frac{5}{8}$ , on white paper; from the Lawrence and Esdaile*  
*Collections* 1

Col 173 ANCIENT BUILDINGS NEAR ROME, with a sketch on the reverse,  
*beautifully and freely sketched in pen and bistre, 15 $\frac{3}{8}$  by 10 $\frac{1}{2}$ ;*  
*from the Lawrence, Dimsdale, and Coningham Collections* 1

do 174 A LANDSCAPE; to the right, a clump of trees; to the left,  
 a tree, with four figures standing near it, and a flock of  
 sheep; in the middle distance, a bridge with seven arches,  
*on white paper, highly finished pen and sepia; in the corner,*  
*on the left, Claude, Roma, 1661; 12 by 8* 1

do 175 AN UPRIGHT LANDSCAPE. A splendid study of trees,  
 filling the whole of the drawing; in the middle distance,  
 to the left, water; mountains in the background; *at the*  
*bottom, to the right, Oaudio fecit fatta a Castel,*  
*in sepia, 9 by 13; from the Collection of Lawrence and*  
*Esdaile* 1

BACKHUYSEN (LUDOLPH)

do 176 A SHIP AND FISHING BOATS IN A GALE,  
*a very spirited drawing in pen and india ink; the letters L.B.*  
*on the small boat; from the Collections of Ploos Van*  
*Amstel and Esdaile; 14 by 18 $\frac{3}{4}$*  1

## BERGHEM (N.)

- 9 . 177 A LANDSCAPE, WITH FIGURES AND CATTLE,  
WITH THE SUBJECT OF DEDALUS AND ICARUS, *Col*  
*a highly finished drawing in pen and sepia, signed, 9 by 6½;*  
*from the Dimsdale and Esdaile Collections* 1

## RUBENS (P. P.)

- 9 9 . 178 VICTORY CROWNING MARS,  
*a drawing in black chalk, 9½ by 11½; from the Spencer and*  
*Lawrence Collections* 1 *do.*  
\* \* Exhibited at the Art Treasures Exhibition, Manchester, 1857.  
No. 142 in the Catalogue.

## VANDEVELDE (ADRIAN).

- 12 . 179 STUDIES OF HEADS OF GOATS,  
*in oil, 10½ by 6¾* 1 *do.*

## VANDEVELDE (WILLIAM).

- D 5 . 180 A PIER ON THE DUTCH COAST, WITH SHIPPING AND BOATS, *Bush*  
*a finished drawing in pen and sepia, 17 by 8½; from the*  
*Esdaile Collection* 1

- 3 D . 181 Shipping in a fresh Breeze,  
*pen and sepia, 16¾ by 10; from the Esdaile Collection; Bush*  
*framed and glazed* 1

- 20 10 . 182 A SEA PIECE, WITH SHIPPING,  
*17 by 10¾; from the Esdaile Collection, framed and glazed* 1 *do.*  
\* \* Exhibited at the Art Treasures Exhibition, Manchester, 1857.  
No. 160 in the Catalogue.

## VANDYCK (AFTER).

- 13 . 183 The Children of Charles I,  
*a sketch in red chalks, 13 by 11* *Vandy*  
1

## DURER (ALBERT).

## 184 PORTRAIT OF PHILIP MELANCHTHON,

*Lawrence* drawing in pen and ink, underneath which is the following inscription, 11 10

1526

VIVENTIS. POTUIT. DURERIUS. ORA. PHILIPPI.  
MENTEM: NON. POTUIT. PINGERE. DOCTA.

MANUS



from the Collections of Mariette, Le Roy, Lawrence, and  
Esdaile; size  $7\frac{3}{4}$  by 11 1

\*\* This interesting drawing is on the Mariette mount, and has  
been engraved.

## 185 THE HOLY FAMILY,

*Prout* a very delicate drawing without his monogram, a sketch in  
pen and ink; from the Collections of Cosway and Lawrence 26 10 1

*do* 186 FREDERICK ELECTOR OF SAXONY, two sketches, one  
looking to the left, the other to the right, 16

size of each drawing  $5\frac{1}{2}$  by 7, in pen; from the Lawrence  
Collection 2

*do* 187 STUDIES OF TWO OF THE APOSTLES, full length, with the  
artist's monogram, 30 5

in free pen, size of each drawing  $5\frac{1}{2}$  by  $8\frac{3}{4}$ ; from the  
Lawrence Collection 1

*Col* 188 A LADY IN THE COSTUME OF THE PERIOD, followed by the  
figure of Death holding her train, 66

fine pen and ink,  $6\frac{1}{2}$  by 9; from the Lawrence Collection 1

\*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857.  
No. 136 in the Catalogue.

## BANDINELLI (BACCIO).

46. 189 A Sketch of the Painter's Studio,  
*in pen, 17 by 11* 1 Col  
 \*\*\* This subject has been engraved.

## BONFRATELLI, 1550.

16. 190 The Arms of Pope Pius V. surrounded by a beautiful *Misshead*  
 border,  
*9½ by 12½; from Ottley and Rogers Collections* 1

## BUONAROTTI (MICHAEL ANGELO).

12. 191 Head of a Man laughing,  
*study in black chalk, 3¼ by 3½; from the Richardson Col- Gibson*  
*lection* 1

- 26 10. 192 THE VIRGIN HOLDING A BOOK AND THE INFANT *Giffin*  
 SLEEPING ON HER KNEES,  
*a highly finished drawing in red chalk, 10½ by 16; from the*  
*Lawrence Collection* 1

\*\*\* Was formerly in the Collection of the King of Holland, at whose sale it fetched £110., and valued by the late Samuel Woodburn at 500 guineas.

## CAMPAGNOLA (DOMENICO).

19. 193 A DANCE OF CUPIDS, IN A LANDSCAPE, *Gibson*  
*a sketch very similar in subject to the beautiful and rare en-*  
*graving of the DANCE OF CUPIDS, sold for £50., in the*  
*Baron Marochetti's Sale; 13 by 12, pen washed* 1

## DOMENICHINO.

5. 194 The Head of a Female, *Knowles*  
*in black chalk on brown paper, 8½ by 10; from Uvedale*  
*Price's Collection* 1

## GUERCINO.

- Jusbury* 195 St. Paul pointing with his hand to the Heavens,  
*in pen and bistre, 8 by 11½* 1 5
- do.* 196 Two Young Men drawing the figure of a naked Female,  
*in red chalk, 16 by 10½* 1 12

## GIORGIONE.

- Robinson* 197 TWO YOUNG MEN SEATED, one in the act of drawing, Study  
for the Academy, 62  
*pen and bistre, 11 by 8½; from the Lawrence and Coning-*  
*ham Collections; framed and glazed* 1
- \*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857;  
No. 120 in the Catalogue. 1

## LAURENT (AFTER TITIAN).

- Col* 198 THE PETER MARTYR,  
*highly finished in indian ink, 10½ by 17; from the Collections*  
*of Lawrence and Esdaile* 1 6 15
- \*\* The drawing from which Laurent made his engraving for  
the "Musée Royale."

## PARMIGIANO.

- Jusbury* 199 PROFILE OF A YOUNG MAN, looking to the left,  
*black chalk on brown paper, 7 by 9½; from the Collection of*  
*Count Geloso* 1 10
- do.* 200 THE VIRGIN SEATED SUCKLING THE SAVIOUR,  
*a most graceful drawing in red chalk, 4 by 6½; from the*  
*Lawrence and Coningham Collections* 1 10
- do.* 201 A FULL-LENGTH OF A YOUNG FEMALE, looking to the left,  
*in red chalk, 4½ by 9½; from the Lawrence Collection* 1 3 7
- do.* 202 STUDY OF A FEMALE KNEELING, holding a Child by its hand,  
*in red chalk, 6½ by 8* 1 16
- Col* 203 A FEMALE SEATED ON THE GROUND IN CONTEMPLATION,  
*on brown paper, black chalk heightened with white, with a*  
*sketch of a Female, in black chalk, on the reverse, 7 by 9* 1 17

5-5- 204 THE ANNUNCIATION, IN A BEAUTIFUL ARCHITECTURAL  
AND ORNAMENTAL ARCH, *Delos*  
*pen and bistre washed, 18½ by 8; from the Mariette, Bosser,*  
*Dameri, Lawrence, and Coningham Collections* 1

5-5- 205 A FULL-LENGTH OF A YOUNG FEMALE, looking to the right,  
with a vase on her head, *Col*  
*in red chalk, 6 by 8½; from the Lawrence, Dimsdale, and*  
*Coningham Collections* 1

6 6 206 PORTRAIT OF PARMIGIANO, *in red chalk, 3 by 4; and*  
*four smaller studies of HEADS AND FIGURES, in chalk*  
*and pen from the Lawrence Collection* *Sturby* 5

## POLIDORO.

10 207 A Battle Piece,  
*very spirited, in pen, 12 by 7½; from Sir P. Lely's Collection* 1 *d.*

## RAFFAELLE.

67 208 A FULL-LENGTH OF ST. APPOLONIA, looking to the  
left, a fine study for the subject of the Visitation, *Col*  
*pen and bistre, heightened with white, 6 by 11½; framed and*  
*glazed* 1

\*.\* Exhibited at the Art Treasures Exhibition, Manchester, 1857;  
No. 48 in the Catalogue.

157 209 THE RESURRECTION OF OUR SAVIOUR,  
*a sketch in pen, very spirited, 10¼ by 16; from the Lawrence*  
*Collection; framed and glazed* *d.* 1

## ROBBIA (AFTER LUCCA DELLA).

3 210 An Angel, with a Vase in her hand,  
*a delicate drawing in white, with a circular blue border* *d.* 1

## ROMANO (GIULIO).

- Col* 211 VENUS IN A SHELL, SURROUNDED BY CUPIDS,  
in red chalk, 10 by 11½; from the Collections of P. H.  
Lancrinck and Esdaile 1 15+

## TINTORETTO.

- Gisbun* 212 The Adoration of the Shepherds,  
pen and sepia, on blue paper, heightened with white, 10 by 12 1 10
- Col* 213 The Last Supper,  
pen and bistre, washed, 14 by 10 1 12

## TIZIANO (VECELLI).

- Gisbun* 214 THE FINDING OF THE CROSS BY THE EMPRESS  
HELEN,  
FREE PEN, VERY SPIRITED, 10 by 8½; from Sir J. Reynolds'  
Collection 1 10

- Col* 215 CUPID WITH AN EAGLE,  
in red chalk, 5½ by 4½; from the Richardson, West, Lawrence,  
and Coningham Collections; framed and glazed 1 45

- Gisbun* 216 An Italian Village,  
in pen, School of Titian 1 10

- d<sup>o</sup>* 217 An Italian Landscape, with a small wooden bridge, figures  
crossing it.  
style of Titian; from the Cosway Collection 1 10

## UNKNOWN.

- d<sup>o</sup>* 218 A Saint, apparently St. Francis, surrounded by male and  
female figures,  
pen washed 1 10

## VINCI (LEONARDO DA).

- d<sup>o</sup>* 219 Portrait of an Old Woman,  
pen, washed, 3 by 2½; from the Cosway Collection 1 10
- Hoyarth* 220 The Battle of the Standard, after Leonardo da Vinci,  
in pen and indian ink, 9 by 7; from the Lawrence Collection 1 3 6

## ENGRAVINGS—CONTINUED.

## SIR JOSHUA REYNOLDS.

- |       |     |                                                                                                                        |   |              |
|-------|-----|------------------------------------------------------------------------------------------------------------------------|---|--------------|
| 1 17  | 221 | SIR JEFFRY AMHERST, by Watson,<br><i>brilliant proof before letters, with large margin</i>                             | 1 | <i>Woods</i> |
| 4     | 222 | DUCHESS OF ANCASTER, leaning on her hand, by Houston,<br><i>very fine and rare proof, before the plate was cleaned</i> | 1 | <i>Col</i>   |
| 10 10 | 223 | DUCHESS OF ANCASTER, whole-length, by Dixon,<br><i>brilliant and rare proof</i>                                        | 1 | <i>Woods</i> |
| 37    | 224 | LADY BAMPFYLDE, whole-length, by Thomas Watson,<br><i>very brilliant and scarce proof, with large margin</i>           | 1 | <i>d.</i>    |
| 6     | 225 | MRS. ANNABELLA BLAKE, as Juno, whole-length, by Dixon,<br><i>very fine and scarce proof before any letters</i>         | 1 | <i>Col</i>   |
| 1     | 226 | JAMES BEATTIE, by J. Watson,<br>FINE PROOF WITH OPEN LETTERS                                                           | 1 | <i>Woods</i> |
| 45    | 227 | DUCHESS OF BUCCLEUCH WITH HER CHILD, by<br>Watson,<br>FINE PROOF, VERY RARE                                            | 1 | <i>Col</i>   |
| 28    | 228 | MASTER BUNBURY, seated on a bank, by Haward,<br><i>very fine proof, with margin, scarce</i>                            | 1 | <i>d.</i>    |
| 8 8   | 229 | MRS. CATHERINE BUNBURY, by James Watson,<br><i>fine and rare proof before the letters, with fine margin</i>            | 1 | <i>Woods</i> |
| 5     | 230 | EDMUND BURKE, by James Watson,<br><i>fine and rare proof, with large margin</i>                                        | 1 | <i>Col</i>   |
| 5     | 231 | LADY ALMERIA CARPENTER, by Watson,<br><i>fine and scarce first proof</i>                                               | 1 | <i>d.</i>    |
| 10 10 | 232 | LADY CARLISLE, by Watson,<br><i>fine and scarce proof before letters</i>                                               | 1 | <i>Woods</i> |
| 50    | 233 | MRS. CARNAC, whole-length, by J. R. Smith,<br><i>a most brilliant and rare proof</i>                                   | 1 | <i>Col:</i>  |



|                 |     |                                                                                                                         |   |    |    |
|-----------------|-----|-------------------------------------------------------------------------------------------------------------------------|---|----|----|
| <i>Noeda</i>    | 234 | LORD RICHARD CAVENDISH, by J. R. Smith,<br><i>very fine and scarce proof</i>                                            | 1 | 2  | 2  |
| <i>Col</i>      | 235 | LADY GEORGE CAVENDISH, whole-length, by Valentine Green,<br><i>fine proof, scarce</i>                                   | 1 | 32 | .  |
| <i>Hamilton</i> | 236 | MRS. CHAMBERS, by McArdell,<br><i>brilliant impression, with large margin</i>                                           | 1 | 2  | 2  |
| <i>Noeda</i>    | 237 | MRS. CHOLMONDELEY, by Watson,<br><i>very fine proof</i>                                                                 | 1 | 2  | 10 |
| <i>Stedwell</i> | 238 | LADY COCKBURN AND HER CHILDREN, by Charles Wilkins,<br><i>proof before letters</i>                                      | 1 |    | 7  |
| <i>Col</i>      | 239 | MRS. COLLYER, by Watson,<br><i>a very splendia and rare proof before any letters</i>                                    | 1 | 5  | 15 |
| <i>Noeda</i>    | 240 | BARBARA COUNTESS OF COVENTRY, by Watson,<br><i>rare proof before any letters</i>                                        | 1 | 5  | 5  |
| <i>Col</i>      | 241 | DUCHESS OF CUMBERLAND, whole length, by James Watson,<br><i>proof</i>                                                   | 1 | 5  | .  |
| <i>Noeda</i>    | 242 | MISS DAVIDSON, with a Lamb, by Dixon,<br><i>fine and rare proof before any letters, private plate</i>                   | 1 | 5  | 10 |
| <i>Stedwell</i> | 243 | LADY ANN DAWSON, by McArdell,<br><i>brilliant and scarce proof</i>                                                      | 1 | 6  | 6  |
| <i>Col</i>      | 244 | DUCHESS OF DEVONSHIRE (Georgina), whole-length,<br>by Green,<br><i>brilliant and most rare proof before letters</i>     | 1 | 60 | .  |
| <i>Noeda</i>    | 245 | GENERAL FAWCETT, by James Ward,<br><i>proof</i>                                                                         | 1 |    | 3  |
| <i>Col</i>      | 246 | CHARLES JAMES FOX, WITH LADY STRANGWAYS AND LADY<br>SARAH BUNBURY, by Dixon,<br><i>most scarce proof before letters</i> | 1 | 7  | 10 |
| <i>Stedwell</i> | 247 | Charles James Fox, by Jones,<br><i>proof with the date 1792</i>                                                         | 1 |    | 11 |

- |      |     |                                                                                                                            |   |                  |
|------|-----|----------------------------------------------------------------------------------------------------------------------------|---|------------------|
| 3 3  | 248 | THE MARQUIS OF GRANBY by the side of his Horse, by<br>Watson,<br><i>a brilliant and rare first proof with large margin</i> | 1 | Woods            |
| 3 3  | 249 | MISS GREENWAY, by Watson,<br><i>proof before any letters, with fine margin, scarce</i>                                     | 1 | d <sup>o</sup>   |
| 2 6  | 250 | MRS. HARDINGE fondling a Dog, by Thomas Watson,<br><i>fine proof</i>                                                       | 1 | Col              |
| 6 6  | 251 | THE COUNTESS OF HARRINGTON, whole-length, by Valentine<br>Green,<br><i>a very fine and scarce proof with margin</i>        | 1 | Woods            |
| 1 1  | 252 | JOHN HAWKESWORTH, by Watson,<br><i>very fine first proof, rare</i>                                                         | 1 | d <sup>o</sup>   |
| 6    | 253 | John Hawkesworth, by Hall,<br><i>on india paper</i><br>The same, by Warren,<br><i>proof</i>                                | 2 | Col              |
| 5 -  | 254 | LADY HARRIET HERBERT, by Valentine Green,<br><i>fine proof</i>                                                             | 1 | - Col            |
| 2 4  | 255 | LADY HERBERT AND SON, by Dixon,<br><i>fine and rare proof before letters</i>                                               | 1 | Woods            |
| 5 -  | 256 | MISS HORNECK (afterwards Mrs. Gwyn), by Dunkarton,<br><i>fine and scarce proof</i>                                         | 1 | Col              |
| 2 4  | 257 | MRS. HORNECK, by McArdell,<br><i>proof before any letters</i>                                                              | 1 | Woods            |
| 6 10 | 258 | ANOTHER,<br><i>EQUALLY FINE, in the same state</i>                                                                         | 1 | Col              |
| 15 - | 259 | MISS JACOBS, by Spilsbury,<br><i>A MOST BRILLIANT PROOF BEFORE ANY LETTERS, RARE</i>                                       | 1 | - d <sup>o</sup> |
| 2 12 | 260 | MISS POLLY KENNEDY, by Watson,<br><i>fine and scarce proof</i>                                                             | 1 | Woods            |

|          |     |                                                                                                            |   |      |
|----------|-----|------------------------------------------------------------------------------------------------------------|---|------|
| Col      | 261 | LADY ELIZABETH LEE, by Fisher,<br><i>very fine</i>                                                         | 1 | 12   |
| Hamilton | 262 | John Lockhart, Esq., by McArdell,<br><i>very fine</i>                                                      | 1 | 1    |
| Nosedn   | 263 | LORD MALDEN AND HIS SISTER, by Charles Turner,<br>PROOF, <i>private plate</i>                              | 1 | 3    |
| Col      | 264 | DUCHESS OF MARLBOROUGH, WITH HER CHILD, by Houston,<br><i>fine proof before letters, scarce</i>            | 1 | 5    |
| Nosedn   | 265 | THE MARLBOROUGH FAMILY, by Charles Turner,<br>THE LARGE PLATE, FIRST ARTIST'S PROOF, VERY FINE<br>AND RARE | 1 | P    |
| Col      | 266 | LADY MELBOURNE WITH HER SON, whole-length, by Thomas<br>Watson,<br><i>a very fine and scarce proof</i>     | 1 | 4 10 |
| do.      | 267 | LADY ELIZABETH MONTAGUE, by McArdell,<br><i>most brilliant proof before any letters</i>                    | 1 | P    |
| do       | 268 | NELLY O'BRIEN, profile, by Dixon,<br>FINE PROOF BEFORE ANY LETTERS                                         | 1 | 14   |
| do.      | 269 | MISS NELLY O'BRIEN, full-face, by Okey,<br><i>first proof before any letters, very fine and rare</i>       | 1 | 17   |
| do       | 270 | JAMES PAINE, THE ARCHITECT, WITH HIS SON, by Dixon,<br><i>fine proof before any letters</i>                | 1 | 5    |
| do       | 271 | MISS PALMER (Lady Inchiquin), by J. R. Smith,<br><i>fine proof, scarce</i>                                 | 1 | 4    |
| Redwell  | 272 | Mrs. Parker, whole-length, by Thomas Watson,<br><i>very fine impression</i>                                | 1 | 4 2  |
| Col      | 273 | THE PENN FAMILY, by C. Turner,<br><i>very fine proof with large margin, private plate</i>                  | 1 | 4    |
| Nosedn   | 274 | THE DAUGHTERS OF LORD POLWARTH, by Fisher,<br><i>proof before any letters</i>                              | 1 | 3    |

- |    |    |     |                                                                                                                             |                     |
|----|----|-----|-----------------------------------------------------------------------------------------------------------------------------|---------------------|
| 1  | ✓  | 275 | DUKE OF PORTLAND, by Murphy,<br><i>fine proof</i>                                                                           | <i>Speed</i>        |
| 3  | 4  | 276 | MISS POWELL, by Houston,<br><i>brilliant proof, with margin</i>                                                             | 1 <i>Col</i>        |
| 2  | 10 | 277 | SIR JOSHUA REYNOLDS, in his Academical Costume, by<br>Valentine Green,<br><i>brilliant first proof, fine and rare</i>       | <i>Speed</i><br>1   |
| 6  | 15 | 278 | SIR JOSHUA REYNOLDS, when a youth, holding a palette in<br>his hand, by S. W. Reynolds,<br><i>fine proof before letters</i> | <i>Rose</i><br>1    |
| 3  | 3  | 279 | DR. ROBERTSON, by Dixon,<br><i>superb proof before letters, rare</i>                                                        | <i>Speed</i>        |
| 2  |    | 280 | LORD RODNEY, by James Watson,<br><i>first proof, with large margin</i>                                                      | 1 <i>Col</i>        |
| 2  |    | 281 | EARL OF ROTHES, by McArdell,<br><i>a most brilliant proof before any letters</i>                                            | <i>Speed</i>        |
| 5  | -  | 282 | LADY CAROLINE RUSSELL, by McArdell,<br><i>fine and rare proof before any letters</i>                                        | 1 <i>Col</i>        |
| 46 | -  | 283 | DUCHESS OF RUTLAND, whole-length, by Valentine<br>Green,<br>BRILLIANT AND RARE FIRST PROOF, PLATE DESTROYED                 | - <i>Col</i><br>1   |
| 12 | 15 | 284 | LADY SALISBURY, whole-length, by Valentine Green,<br><i>very fine proof before letters, scarce</i>                          | <i>Speed</i><br>1   |
| 1  |    | 285 | LADY SCARSDALE AND CHILD, by James Watson,<br><i>very fine proof before letters</i>                                         | - <i>Col</i><br>1   |
| 3  | 16 | 286 | LADY SPENCER WITH HER CHILDREN, by Watson,<br><i>brilliant proof before any letters</i>                                     | <i>Hollway</i><br>1 |
| 1  | 6  | 287 | LADY SPENCER, by Watson,<br><i>fine proof</i>                                                                               | <i>Speed</i><br>1   |

- |               |     |                                                                                                                                                              |   |       |
|---------------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---|-------|
| <i>Noseda</i> | 288 | LADY STANHOPE, whole-length, by Watson,<br>MOST BRILLIANT PROOF BEFORE ANY LETTERS, WITH FINE<br>MARGIN, VERY RARE                                           | 1 | 11    |
| <i>do.</i>    | 289 | LADY TALBOT, whole-length, by Valentine Green,<br><i>fine proof, with margin</i>                                                                             | 1 | 9 5   |
| <i>Col</i>    | 290 | LADY TAYLOR, by Dickenson,<br><i>very fine proof, private plate, with large margin</i>                                                                       | 1 | 7     |
| <i>Noseda</i> | 291 | THE MARQUIS OF TAVISTOCK, by Watson,<br><i>most brilliant first engraver's proof, with large margin</i>                                                      | 1 | 1 11  |
| <i>do.</i>    | 292 | MARCHIONESS OF TAVISTOCK, decorating a term of Hymen,<br>by Fisher,<br><i>a brilliant proof before any letters</i>                                           | 1 | 9 9   |
| <i>do.</i>    | 293 | LORD THURLOW, by Bartolozzi,<br><i>proof without any letters</i>                                                                                             | 1 | 7     |
| <i>Muddy</i>  | 294 | MRS. TOLLEMACHE as "Miranda," by John Jones, whole<br>length,<br><i>fine proof with large margin</i>                                                         | 1 | 7 7   |
| <i>Noseda</i> | 295 | THE MARQUIS OF TOWNSHEND, whole length, in armour, by<br>Charles Turner,<br><i>private plate, proof</i>                                                      | 1 | 6     |
| <i>Spady</i>  | 296 | LADY TOWNSHEND, whole length, by Valentine Green,<br><i>very fine first proof, with margin</i>                                                               | 1 | 9 9   |
| <i>Noseda</i> | 297 | LADY TOWNSHEND, MRS. GARDNER AND MRS. BEBERSFORD,<br>ADORNING THE TERM OF HYMEN, by Thomas Watson,<br>A MOST BRILLIANT AND PERFECT PROOF, <i>very scarce</i> | 1 | 16    |
| <i>do.</i>    | 298 | LADY WALDEGRAVE AND CHILD, by Houston,<br>FINE BARE PROOF BEFORE ANY LETTERS, WITH FINE MARGIN                                                               | 1 | 13 13 |
| <i>Col</i>    | 299 | LADY WALDEGRAVE, in profile, by McArdeil,<br><i>fine and scarce proof</i>                                                                                    | 1 | 5-10  |

- 33 . 300 THE AGE OF INNOCENCE, by Charles Turner,  
*proof before any letters, private plate* 1 Price
- 57 . 301 ARIADNE, by Doughty,  
*fine and scarce proof* 1 Col
- 24 . 302 JUVENILE AMUSEMENT, by James Ward,  
PROOF BEFORE ANY LETTERS, *touched upon by Ward* 1 No. 24

RAIMONDI (MARC ANTONIO).

(The Numbers refer to Bartsch).

- 240 . 303 ADAM AND EVE IN PARADISE (1), after RAFFAELLE,  
A MOST BRILLIANT IMPRESSION OF THIS CHEF D'ŒUVRE OF  
THE ENGRAVER, IN THE MOST PERFECT CONDITION; OF  
THE GREATEST RARITY; IT HAS A SMALL MARGIN BE-  
YOND THE PLATE MARK .!!! 1 Col
- 6 . 304 The Almighty ordering Noah to build the Ark (3),  
*a fine and brilliant impression; this print has been partially* Debois  
*restored, very rare* 1
- 1 . 305 The Nativity of Our Saviour (16), after Francia,  
*in Marc Antonio's early style, rare* 1 Col
- 20 . 306 THE MASSACRE OF THE INNOCENTS (18), after  
RAFFAELLE,  
BRILLIANT IMPRESSION, AND IN THE MOST PERFECT STATE  
AND CONDITION, VERY RARE; *from the Astley Collection* 1  
!!!  
\*\*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857.  
No. 209 in the Catalogue. !!!
- 30 10 . 307 THE DESCENT FROM THE CROSS (32), after RAFFAELLE,  
THE FINEST IMPRESSION KNOWN; IN THE FINEST IMAGIN-  
ABLE CONDITION, VERY RARE; *from the Collections of* d.  
*Mariette, Durand and Debois* .!!! 1  
\*\*\* In Debois' sale this same print sold for £ 44.
- 45 . 308 THE VIRGIN WEeping OVER THE DEAD BODY OF OUR SAVIOUR,  
called "LA VIERGE AU BRAS NU," (34), after RAFFAELLE, *Witcham.*  
*a charming impression of a print of great rarity, in good*  
*condition; from the Gaxet Collection* 1

- Col 309 THE MARIES WEEPING OVER THE BODY OF OUR SAVIOUR (37), after RAFFAELLE, 25+  
*a very fine and perfect impression of a scarce and valuable print* 1
- Whitehead 310 SAINT PAUL PREACHING AT ATHENS (44), after RAFFAELLE, 30  
*a magnificent impression, but has been slightly torn and mended, very rare* 1
- Dualos 311 THE VIRGIN ASCENDING THE STEPS OF THE TEMPLE, called "LA VIERGE à L'ESCALIER," (45), after RAFFAELLE, 37  
*superb impression, in fine condition, rare; from the Esdaile Collection* 1
- Holloway 312 THE VIRGIN SEATED ON CLOUDS, WITH THE INFANT SAVIOUR (53), a repetition of No. 52, after Raffaele, 47 10  
*in fine condition, with margin, very rare* 1  
 \*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857. No. 220 in the Catalogue.
- Prozzi 313 THE VIRGIN, CHILD, AND ST. JOSEPH, called "LA VIERGE à LA LONGUE CUISSE," (37), after RAFFAELLE, 7 7  
*a brilliant impression, in perfect condition* 1
- Col 314 THE HOLY FAMILY seated in a Landscape, called "LA VIERGE AU PALMIER," (62), after RAFFAELLE, 40  
*a beautiful impression of this charming composition, with about  $\frac{1}{2}$  margin beyond the plate mark, very rare* 1
- Whitehead 315 THE SAVIOUR SEATED ON A CLOUD, THE VIRGIN AND ST. JOHN ON EACH SIDE, ST. PAUL AND ST. CATHERINE UNDERNEATH, called "PIECE DES CINQ SAINTS," (113) after RAFFAELLE, 192  
 THIS BEAUTIFUL PRINT IS MOST BRILLIANT AS TO IMPRESSION AND PERFECT AS TO CONDITION; *from the Maberly Collection !!!* 1  
 \*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857. No. 229 in the Catalogue.

- 40 . . . 316 ST. CECILIA, accompanied by St. Paul, St. John, The Magdalen  
and St. Augustine, called "LA SAINTE CECILE AU  
COLLIER," (116), after RAFFAELLE, *Proazi*  
*extremely fine and scarce, and in good condition* 1
- 10 . . . 317 THE MARTYRDOM OF ST. FELICITÉ (117), after RAFFAELLE, *d.o.*  
*very fine and scarce* 5
- 20 . . . 318 THE MARTYRDOM OF ST. LAWRENCE (104), after BACCIO  
BANDINELLI, *Col*  
*a very fine and brilliant impression, in good condition, very  
rare; from the Collection of D. Artaria* 1
- 17 . . . 319 LUCRETIA (192), after RAFFAELLE, *Whithead.*  
A VERY FINE IMPRESSION OF THIS CHARMING COMPOSITION;  
ONE OF THE RAREST OF MARC ANTONIO'S WORKS, BUT,  
UNFORTUNATELY, ABOVE HALF AN INCH OF THE LOWER  
PART OF THE PRINT HAS BEEN RESTORED, VERY SCARCE 1
- 22 5 . . . 320 CLEOPATRA, half naked, lying on a couch (199), after  
RAFFAELLE, *Proazi*  
*a very fine impression, excessively scarce* 1
- 49 . . . 321 THE DANCE OF CUPIDS (215), after RAFFAELLE, *Holloway*  
THIS BEAUTIFUL GEM IS IN FINE CONDITION, AND MOST  
BRILLIANT AS TO IMPRESSION, EXCESSIVELY RARE; from  
*the Hibbert Collection . . . .* 1
- \* \* \* Exhibited at the Art Treasures Exhibition, Manchester, 1856.  
No. 238 in the Catalogue.
- 20 10 . . . 322 Two Fauns carrying a Child in a basket (230), after an Antique *Allest*  
Bas-relief,  
*very fine and scarce* 1
- 94 . . . 323 JUDGMENT OF PARIS (245), after RAFFAELLE, *d.o.*  
THIS IS ONE OF THE FINEST IMPRESSIONS KNOWN. IT HAS  
ALL THE DISTINGUISHING CHARACTERISTICS OF PRIORITY  
OF STATE, THE MARKS OF THE PUMMICE STONE ARE  
PERFECTLY VISIBLE; from *Mr. Hawkins's Collection,*  
A MOST DESIRABLE PRINT 1  
*not in good condition.*



- 324 APOLLO AND THE MUSES, SURROUNDED BY FAMOUS  
POETS, ON MOUNT PARNASSUS (247), after RAFFAELLE,  
VERY FINE, <sup>not</sup> IN THE HIGHEST STATE OF CONDITION,  
EXTREMELY RARE; *from the Borduge Collection* 1  
*not stained*
- 325 THE BACCHANALIAN FRIEZE (248), from an antique  
bas relief, 160  
A MOST BRILLIANT IMPRESSION OF THIS RARE AND  
VALUABLE PRINT, WITH MARGIN; *from the Mariette,*  
*Sykes and Esdaile Collections* 1  
\*\* This print sold for £47. 5s. at the Sykes sale, 1824.
- 326 A Drawing in pen and sepia, by Marc Antonio, for the above  
engraving; *from the Esdaile Collection* 1
- 327 THE MUSES, after RAFFAELLE (265-6-73-74),  
*very fine and brilliant impressions; from the Gawett Collec-*  
*tion, very rare* 4 5-15
- 328 Venus leaving the Bath, after RAFFAELLE, called by Bartsch  
copy A, but is so beautifully drawn and so finely engraved,  
that it might be supposed to be a replica of 297,  
*very scarce* 1 5
- 329 BACCHUS SEATED BY THE SIDE OF A BARREL, a man pouring  
grapes into a vase, called "LA VENDANGE," (306), after  
RAFFAELLE,  
*a beautiful impression in fine condition, very scarce* 1 11 10
- 330 CUPID AND THE GRACES (344), after a fresco of RAFFAELLE  
in the Ghigi Palace,  
*fine and scarce; this print has been lined* 1 8
- 331 MARS, VENUS AND CUPID (345), after ANDREA  
MANTEGNA,  
A VERY SCARCE PROOF, BEFORE THE TORCH IN VENUS'S  
HAND AND THE HEAD OF MEDUSA ON THE SHIELD, VERY  
FINE AND RARE, *the upper right hand corner has been*  
*mended; from the Van Putten Collection* 1 83  
*very fine impression, but in*  
*bad condition*

50 - 332 GALATEA (350), after RAFFAELLE,  
*magnificent impression of this beautifully engraved composition, in perfect condition ! ! !* *Col*

21 . 333 AMADEUS (355), after FRANCA,  
*a fine impression of this charming print; from the Sykes' Collection, in an early state, with AMITTITA instead of AMICITIA* *1* *Prouzi*

\* \* Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 267 in the Catalogue.

8.0 334 Raffaello's Dream (359), two sleeping naked females, engraved in Marc Antonio's early manner,  
*very fine impression, a portion only of the print* *1* *Col*

18/18 335 A MAN AND WOMAN STANDING, THE FEMALE RESTING HER FOOT ON A BALL (377), called "L'HOMME ET LA FEMME AUX BOULES,"  
*a most splendid and perfect impression of this beautiful subject, of excessive rarity - Margined -* *1* *Prouzi*

50 - 336 PHILOSOPHY (381), after RAFFAELLE, A FEMALE SEATED IN HEAVEN, HER FOOT ON THE GLOBE,  
 A SPLENDID IMPRESSION OF THIS MOST RARE AND GRACEFUL PRINT *! ! !* *1* *Holloway*

31 . 337 POETRY (382) after RAFFAELLE, a Female seated between two Genii,  
*a brilliant impression; from the Hawkins and Debois Collections, very rare* *1* *d.*

40 . 338 A YOUNG FEMALE WITH A CUP IN HER RIGHT HAND, AND POURING WATER ON THE GROUND FROM A VASE IN HER LEFT HAND (383), called "UNE JEUNE FEMME ARROSANT UNE PLANTE," IN MARC ANTONIO'S EARLY MANNER,  
 A VERY BRILLIANT IMPRESSION, IN PERFECT CONDITION;  
*from Sir P. Lely's Collection, very rare* *1* *Col*

\* \* Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 265 in the Catalogue.

- Wardy* 339 Peace (393), after Raffaele, represented by a young female holding the hand of a boy with a laurel in his hands, *fine and scarce, has been mended at the right hand corner* 1 2 P
- Col* 340 THE THREE DOCTORS (404), *a very brilliant impression of this exquisite gem* 1 30
- \*\*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 255 in the Catalogue.
- Proby* 341 THE PLAGUE (417), after RAFFAELLE, called "IL MORBETTO," IT IS EXTREMELY DIFFICULT TO FIND SO BRILLIANT AN IMPRESSION AS THE ONE NOW DESCRIBED, IT HAS A GOOD MARGIN, *and was formerly in the possession of Sir P. Lely* 1 18 18
- \*\*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 257 in the Catalogue. . . . .
- Holloway* 342 THE BATHERS (487), called "LES GRIMPEURS DE MARC ANTONIO," after a DRAWING BY MICHAEL ANGELO BUONAROTTI, THE IMPRESSION NOW DESCRIBED IS A MOST PERFECT AND BRILLIANT ONE; *formerly in the Collections of Sir P. Lely and Mr. Esdaile, extra rare* . . . . . 1 80
- \*\*\* Exhibited at the Art Treasures Exhibition, Manchester, 1857, No. 260 in the Catalogue.

## ENGRAVINGS.

- Col* 343 Stackelberg's Costume of Greece, *highly coloured, scarce* 8 1
- Whitman* 344 Imitations of Drawings, after Raffaele, &c. . 12 2
- Jones* 345 Photographs after Drawings by Raffaele 11 2
- do* 346 Potographs, after Raffaele, Michael Angelo, &c. 6 2
- Col* 347 The Ceiling of the Sistine Chapel, after Michael Angelo, *in chromo tint, framed and glazed* 1 2 4
- do* 348 THE SHIPWRECK, after J. M. W. Turner, by Charles Turner ONE OF THE ENGRAVER'S OWN ETCHED PROOFS, IN THE FIRST STATE 1 40

## PORTFOLIOS.

|      |     |                                                                                                                                                           |   |                           |
|------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------|---|---------------------------|
| 16   | 350 | A Portfolio, half bound green morocco, with flaps, lettered<br>"LIBER STUDIORUM"                                                                          | 1 | Baker                     |
| 16   | 351 | Another, lettered "DRAWINGS, OLD MASTERS"                                                                                                                 | 1 | d.                        |
| 16   | 352 | Another, lettered "ITALIAN SCHOOL"                                                                                                                        | 1 | d.                        |
| 16   | 353 | Another, lettered "REMBRANDT"                                                                                                                             | 1 | d.                        |
| 16   | 354 | Another, lettered "MARC ANTONIO"                                                                                                                          | 1 | d.                        |
| 16   | 355 | Another, lettered "MISCELLANEOUS"                                                                                                                         | 1 | d.                        |
| 3 15 | 356 | A grand Eagle folio, half bound russia, with 42 sheets of tinted<br>paper                                                                                 | 1 | Gisbrey<br>size 45 by 32. |
| 6 10 | 357 | AN OAK PRESS, with glazed front, with seven sliding boards,<br>in which the Collection was contained,<br>size 3 feet high, 2 feet 9 wide, 1 foot 10 deep. | 1 | Col                       |

£8173-15-6

END OF SALE.

£5152-4-6

