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“MORRISON COLLECTION.”

Caxton Head Art Catalogue.

WATER COLOUR AND CHALK DRAWINGS ;

A Fine Series of AUTOTYPES by ADOLPHE BRAUN, after the Great Masters ;

ENGRAVINGS BY AND AFTER

GOYA, BUNBURY, HOCARTH, CRUIKSHANK, & MEISSONIER ;

ETCHINGS OF THIS CENTURY ;

Photogravures after **REMBRANDT**, on Japanese Paper ;

LITHOGRAPHS, PHOTOGRAPHS, & LINE ENGRAVINGS ;

From Mrs. ALFRED MORRISON'S COLLECTION ;

NOW OFFERED FOR SALE BY

J. & M. L. TREGASKIS,

at their House at the Sign of THE CAXTON HEAD,

232, HIGH HOLBORN, LONDON, W.C.

WATER COLOUR, PEN-AND-INK, & CHALK DRAWINGS.

1 **Cox** (DAVID, R.A.), EAST CLIFFS, HASTINGS, charming water colour, signed and dated 1821, 6½in. by 10½in., **10 guineas**

2 **Dusart** (CORN.), INTERIOR: Dutch kitchen, with man and woman, finished water colour drawing in grey, 9in. by 7in. sunk mount, line borders, **30/-** 1694

3 **Guillaume** (REGAMEZ), FRENCH SOLDIER, full length, study in black chalk, touched with white & grey ground, 17½in. by 12in., sunk mount with border lines, **25/-**

4 **Guillaume** (REGAMEZ), FRENCH SOLDIER, full length, study in black chalk, light brown ground, 16½in. by 11½in., sunk mount with border lines, **25/-**

5 **Hart** (THOS., F.S.A.), THE LAND'S END, with Longships Lighthouse, a lovely finished water colour drawing, 8½in. by 18½in., sunk mount, **6 guineas**

6 **Mantegna**. THE DEAD CHRIST, a clever water colour drawing after Mantegna, 8½in. by 10½in., **21/-**

7 **Naftel** (PAUL). WELSH SCENE: Rocks and water, with castle in foreground, mountains in distance, water colour, 7½in. by 14¾in., sunk mount, **1 guinea**

8 **Polidoro**. Drawing, pen and sepia wash, of an Ewer, very fine, 6½in. by 7½in., sunk mount with border lines, formerly in the collection of Count Gelozzi, Turin, **1 guinea**

9 **Portrait of Lady Craven**, three-quarter length, in water colours and pencil, 7in. by 5½in., sunk mount, **1 guinea**

Lady Craven (daughter of Lord Berkeley), was born 1750, married 1767 Lord Craven ; married second time, 1791, the Margrave of Anspach, nephew of Frederick the Great, and lived at Brandenbourg House, near Hammersmith.

10 **Roberts** (DAVID, R.A.), TEMPLE AT PAESTUM, fine sketch in pencil and tints, 9½in. by 13½in., on mount, **4 guineas** *Dated, Feb. 22nd, 1854.*

Sold at Christie's, May, 13th, 1865, at the sale of Drawings of David Roberts, R.A.

11 **Sampson** (L), LANDSCAPE: Pond and larches in foreground, cattle in distance, charming water colour drawing, 20½in. by 14½in., **1 guinea** 1895.

12 **Stanfield** (CLARKSON, R.A.), CASTLE OF ISCHIA, important drawing in pencil and tints, 13in. by 19½in., sunk mount, **8 guineas** *Dated Dec. 20th, 1838.*

From the Sale of Stanfield's Drawings at Christie and Manson's, May 11th, 1868.

13 **Streitt** (F.), LOVERS IN THE WOOD, finished pen and ink drawing, 8½in. by 7½in, sunk mount, **15/-**

WATER COLOUR, PEN-AND-INK, & CHALK DRAWINGS—Contd.

14 **S. W. S. (R.A.), SPANISH DOGS**, in pencil and water colours, 7½ in. by 12½ in., sunk mount, 1 guinea

15 **Taylor (ALFRED H.), PORTRAIT OF CHARLES DICKENS**, half length, in black and coloured chalks, on tinted ground, 8 in. by 6½ in., mounted. 30/- C 340.

AUTOTYPES.—Reproductions of the Paintings of the Great Masters in the Chief Galleries of Europe, reproduced by ADOLPHE BRAUN. Each Autotype is mounted on grey boards, and surrounded by border lines. The mounts are 25 in. by 19 in., the Autotypes vary in size. All are marked extremely moderately, averaging about one quarter the published prices.

16 **Boissieu (J. J. de), Head of a Man**, in red, 7½ by 6½ in. 2/6

17 **Boucher (F.), Amorini**, in red, 14½ in. 11½ in. 3/6

18 **Bronzino, A Woman's Head**, 10½ in. by 8 in., 2/6

19 **Champaigne, Portrait of Pascal**, 10½ in. by 8 in., 2/6

20 **Clouet, Portrait du Duc de Guise**, 8 in. by 5½ in., 2/6

21 **Decamps, Turkish Army Crossing a River**, 12½ in. by 18 in., 2/6

22 **Del Sarto (Andrea), Man's Head**, in red, very fine, 9½ in. by 7½ in., 4/-

23 **Dolci, Study of a Woman's Head**, in red, 10 in. by 7½ in., 3/6

24 **Dumoustier, Portrait of Henri de Lorraine**, 15½ in. by 12½ in., 4/-

25 **Dumoustier, Portrait of a Lady**, pearl necklace, 13 in. by 10½ in., 4/-

26 **Durer (A.), A Man's Head with Cap (1520)**, in brown, 14½ in. by 11 in., 5/-

27 **Durer (A.), Dagger and Sheath**, 15½ in. by 5½ in., 3/6

28 **Durer (A.), Study with Drapery (1508)**, 9½ in. by 7½ in., 3/6

29 **Durer (A.), Head of an Old Man (1508)**, 12½ in. by 8½ in., 4/-

30 **Durer (A.), Two Hands**, 11½ in. by 7½ in., 3/6

31 **Durer (A.), Madonna (Vienna Museum)**, 16 in. by 10½ in., 5/-

32 **Durer (A.), Study of a Woman's Head**, 7½ in. by 5½ in., 3/-

33 **Durer (A.), Silver Fountain**, 18½ in. by 11 in., 4/-

34 **Gerard, Portrait of a Lady**, half length, 10 in. by 8½ in., 3/-

35 **Gerard, Portrait of Mdlle. Dechesnais**, 9½ in. by 8 in., 3/-

36 **Gerard, Portrait of a Lady**, circular, 5½ in., 3/-

37 **Hemling, Head of a Saint**, 8½ in. by 6½ in., 3/-

38 **Holbein (H.), Sir N. Carew**, 16½ in. by 11½ in., 3/6

39 **Holbein (H.), Portrait of a Man in a Large Hat**, in the Musée de Bale, 15½ in. by 13½ in., 3/-

40 **Kranach (L.), Portrait of Veit, Reformer and friend of Luther**, 9½ in. by 7½ in., 3/6

41 **Kranach (L.), Head of a Boy**, 12½ in. by 9½ in., 3/6

42 **Kranach (L.), Satyrs and Women**, 18 in. by 11½ in., 3/6

43 **Latour, Portrait of Mdlle. de Pompadour**, from a pastel, 9½ in. by 7½ in., 4/6

44 **Lebrun, Portrait of Pierre Corneille**, 10 in. by 8½ in., 3/-

45 **Le Perugin, The Dead Christ**, fine, 14 in. by 9½ in., 4/-

46 **Lioni, Head of a Soldier**, 7½ in. by 6 in., 2/6

47 **Lioni, Head of a Man (1624)**, 8½ in. by 6 in., 2/6

48 **Leonard de Vinci, Study of a Woman's Head**, on green ground, Louvre, 7 in. by 6½ in., 3/6

49 **Leonard de Vinci, Woman's Head**, printed in red, Venice Museum, 7 in. by 4½ in., 3/-

50 **Leonard de Vinci, Portrait of a Lady**, headdress, Louvre, 14½ in. by 10½ in., 3/6

51 **Leonard de Vinci, Half length Portrait of a Lady**, Louvre, 18½ in. by 13½ in., 4/-

52 **Leonard de Vinci, Pen drawing of Two Men's Heads**, Louvre, 6½ in. by 6 in., 3/6

53 **Leonard de Vinci, Head of an Old Man**, in ochre, Louvre, 6½ in. by 5½ in., 3/6

54 **Leonard de Vinci, A Man's Head**, in red, Louvre, 11 in. by 8 in., 3/6

55 **Leonard de Vinci, Half length Portrait of a Woman**, Louvre, 11 in. by 7½ in., 3/6

56 **Leonard de Vinci, Child's Head**, Louvre, 7 in. by 5½ in., 3/6

57 **Leonard de Vinci, Study of an Old Man's Head**, printed in green, Louvre, 9 in. by 6½ in., 3/6

58 **Leonard de Vinci, Study of an Infant's Head**, Louvre, 4 in. by 3½ in., 2/6

59 **Leonard de Vinci, Old Man's Head**, Florence Museum, 9 in. by 6½ in., 3/-

60 **Lorezo di Credi, Portrait of a man**, half length, 8½ in. by 6½ in., 3/-

61 **Raphael (Sanzio), Half-length portrait of a man**, Weimar Museum, 17½ in. by 13 in., 5/-

62 **Raphael (S.), Male figures**, full length, nude, 1515, Vienna Museum, 15½ in. by 11 in., 4/6

63 **Raphael (S.), Half length portrait of a woman**, fine study of drapery, Vienna Museum, 18 in. by 13½ in., 5/-

64 **Raphael (S.), Study of young man's head**, very fine, Weimar Museum, 17½ in. by 12½ in., 5/-

65 **Raphael (S.), Prayer**, group of three in red, Vienna museum, 15 in. by 9½ in., 4/-

66 **Rubens, Drawing of 2 girls' heads**, 11½ in. by 8½ in., 4/-

67 **Rubens, Battle piece**, oblong, Louvre, 12½ in. by 18 in., 5/-

68 **Rubens, Study of heads**, Louvre, 10½ in. by 8½ in., 4/-

69 **Tischbein, Portrait of Paul I.**, full length, 10½ in. by 6½ in., 3/-

70 **Brett (J.) FISHING BOAT**, oval woodcut, 4¼ in. by 3¼ in., engraver's proof on India paper, 10 in. by 8¼ in., 5/- Signed in pencil, "J. Brett to Alfred Morrison."

BUNBURY. — Etchings and Stipple Engravings, all Brilliant Impressions.

71 **A Chop House**, Stipple in brown, engraved by W. Dickinson, 12½ in. by 15½ in., 6/- 1781

72 **A College Gate**, Etching by Watson and Dickinson, COLOURED BY HAND, 11½ in. by 15½ in., 12/6 1780

73 **A Family Piece**, Stipple by W. Dickinson, 12 in. by 15½ in., printed in brown, 6/- 1781

74 **A Game of Chess**, Outline Etching by J. BRETHERTON, early state, COLOURED BY HAND, 12½ in. by 14½ in. Another, the finished plate, proof in brown, the 2 for 27/6 (178-)

Two extremely beautiful plates, in exceptionally fine condition.

75 **A Hail Storm**, Stipple, in brown, 12 in. by 14 in., 5/- 1782

76 **A Long Story**, fine stipple engraving 12½ in. by 17 in., 7/- (1782)

77 **All Fours**, Etching COLOURED BY HAND, FINE, 12½ in. by 15½ in., 7/6 1783

78 **A little collection of 9 Etchings, Portraits, CARICATURES, &c.**, by Bretherton, varied sizes, 4to, 8vo, &c., 10/6 Nearly all before letters 1772-4

Sleepy Macaroni stealing a nap—The Morning News—I will pay no more debts of her contracting, &c.

BUNBURY.—ETCHINGS AND STIPPLE ENGRAVINGS.—Contd.79 **Another** similar lot, 10 of them 11/6

1774-82

Ex Muses Neapolitano—A modern spread eagle—Symptom of running away.

● **Another**, similar, 10 subjects, 11/6

1771-82

Hon. Chas. Jas Fox—Le Cabriolet, etc.

81 **Billiards**, Stipple, engraved by Watson and Dickinson, COLOURED BY HAND, 11½ in. by 15½ in., 12/6

1780

82 **Billiards**, fine etching by Bretherton, 11½ in. by 16 in., in BROWN, 5/-

1781

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1772

85 **City Foulers**, Stipple by J. Jones, 11½ in. by 14½ in., 5/-

1785

86 **Concerto Spirituale**, etched by J. Bretherton, 9½ in. by 7½ in., 2/6

1773

87 **Corporal Fear**, stipple engraving by J. Baldrey, BEFORE LETTERS, circular, 12 in., 12/6

1781

88 **Courier Anglois**, fine etching by Bretherton, 12 in. by 17 in., 3/6

1774

89 **Courier Francois**, fine etching by J. Bretherton, 12½ in. by 17½ in., 3/6

1773

90 **Coxheath Ho!** etching by BRETHERTON, coloured by hand, 9½ in. by 12½ in. (tiny piece out of top corner), 7/6

1779

90A **Another**, uncoloured, 4/-

1779

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1781

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(178-)

95 **High Life Below Stairs**, etching by Bretherton, 10½ in. by 11½ in., 3/-

1774

96 **Hints to Bad Horsemen**, four etchings by Watson and Dickinson, each 7½ in. by 9½ in. (corners of two slightly defective), 4 for 7/6

(178-)

1781

MILITARY.97 **Recruits**, stipple engraving by Watson and Dickinson, printed in brown, 14½ in. by 11½ in., 5/-

1780

98 **A Military Meeting**, fine etching by Bretherton, 10½ in. by 15½ in., 4/-

1773

99 **A Visit to the Camp**, brown stipple by Watson and Dickinson, 12½ in. by 14½ in., 5/-

1779

100 **Skirmishing to the Rear**, stipple by R. Bran, printed in red, 10½ in. by 11 in., 4/-

1782

MILITARY—Contd.101 **A Recruiting Party**, fine stipple, printed in brown, 10 in. by 13 in., 5/-

1790

102 **Nancy**, stipple, fine, by Watson and Dickinson, 10½ in. by 8½ in., 4/6

1780

103 **The Relief**, fine stipple, by Dickinson, 11½ in. by 14 in., 5/6

(177-)

104 **A Camp Scene**, engraved in stipple by White, 12 in. by 16 in., 5/6

(17-)

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1781

106 **Mutual Accusation**, etching by Bretherton, 9½ in. by 12 in., 3/6

1774

107 **Newmarket**: "A shot at a Pigeon," and "A shot at a Hawk," two etchings by Bretherton, each 10 in. by 10½ in., the pair 7/6

1777

108 **Peasants of the Vale of Llangollen**, a pair, circular, 9½ in. dia., stipples, by Baldrey, printed in brown, the pair, 8/-

1781

109 **Patience in a Punt**, stipple printed in brown, 10½ in. by 14½ in., 6/-

(178-)

110 **Patty**, oval, 8½ in. by 6 in., charming stipple by Chas. White, 5/-

(178-)

111 **Portrait of Dr. Goldsmith**, etched by Bretherton, 7½ in. by 5 in., 5/-

(17-)

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1772-4

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113 **Rat Catcher**, oval, 12½ in. by 9½ in., charming stipple, by BALDREY, slight defect on surface, 5/-

1789

114 **Sir Gregory Grigg**, aquatint, 12½ in. by 11 in., printed in brown, 5/-

(178-)

115 **Sterne's Tristram Shandy**, THE SIEGE OF NAMUR, THE BATTLE OF THE CATAPLASM, 2 very fine etchings by J. Bretherton, 10½ in. by 15½ in., 5/- each

1773

116 **St. Eustatia**, stipple in brown, by W. Dickinson, 13 in. by 15 in., 5/-

1781

117 **Strephon and Chloe**, etching by Bretherton, 9½ in. by 12 in., 3/-

1772

118 **Sunday Evening**, etching by Bretherton, 11 in. by 11½ in., 3/-

1772

119 **Symptoms of Rearing**, etched by Bretherton, 10½ in. by 14½ in., 3/6

1783

120 **Three Girls at the Castle Gate**, etching by Bretherton, printed in brown and COLOURED BY HAND LIKE A DRAWING, circular, 11½ in., a gem, 2 guineas

1780

121 **The Hopes of the Family**; an Admission to the University, etching by Bretherton, 11½ in. by 15½ in., 3/6

1774

BUNBURY.—ETCHINGS AND STIPPLE ENGRAVINGS.—Contd.

- 122 **The Inflexible Porter**, a Tragedy, etching printed in brown, 9½ in. by 10½ in., 3/-
1783
- 123 **The Judgment of Paris**, etching by Bunbury, 7 in. by 8½ in., 2/6
1766
- 124 **The Overthrow of Dr. Slop**, etched by Bretherton, 10½ in. by 15½ in., 3/6
1773
- 125 **The Sad Story**, beautiful stipple in brown, 11 in. by 7½ in., 5/-
(178-)
- 126 **The Salutation Tavern**, etched by Bretherton, 9 in. by 12½ in., 2/6
1773
- 127 **The Slumbers of Ragotin Interrupted**, etched by Bretherton, 8½ in. by 13 in., 3/-
1773
- 128 **The Shaver and the Shavee**, etching by Bretherton, 10 in. by 9½ in., 3/-
1772
- 129 **The Wood Gatherer**, charming stipple by J. Baldrey, oval, 12 in. by 9½ in., cut se, 7/6
- 130 **The Xmas Academics**, etching by Bretherton, 10½ in. by 15½ in., 3/6
1773
- 131 **Two Monks**, etched by Bretherton, very clever, 11½ in. by 9½ in., 2/6
1774
- 132 **Warley Ho!** Etching by Bretherton in brown, 11 in. by 16 in., 5/-
1782
- 133 **Wynstay Theatre**, 2 plates, 1 etching, and 1 stipple, the latter by BARTOLOZZI, 8½ in. by 5½ in., both in brown, the 2 for 12/6
(178-)

134 **Collins (W., R.A.)**, FEEDING THE ROBIN, steel engraving by Finden, open letter proof on India paper, plate mark 7 in. by 9½ in., on folio mount, 2/6

135 **CRUIKSHANK'S FAIRY LIBRARY**, COMPLETE SETS OF INDIA PROOF ILLUSTRATIONS TO HOP-O-MY-THUMB AND THE SEVEN LEAGUE BOOTS (9 etchings on 6 plates); JACK AND THE BEANSTALK (8 etchings on 6 plates); CINDERELLA AND THE GLASS SLIPPER (10 etchings on 6 plates); ALL DESIGNED BY GEORGE CRUIKSHANK, 18 plates on the original mounts, some slight pen touches BY THE ARTIST, RARE, £3 15s
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(1850)

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1842

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circa 1850

153 **Gifford (R. Swain)**, Padanavan Salt Works, engraved surface, 6½ in. by 13½ in., artist's signed proof before letters, 4/-

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1849/50

ETCHINGS—Continued)

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- 165 Rops (Félicien), The Widow, Proof, 8½in. by 6½in., large margin, 2/6
- 166 Rops (Félicien), De Lumey, fier seigneur vivant en opulence, proof on India paper, fine costume piece, 9½in. by 6½in., hinged on folio mount, 4/6
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- 170 's Gravesande (N. Storn. van), "The Millwheel," proof on India paper, plate mark 10½in. by 14in., 4/6 1873
- 171 's Gravesande (N. Storn. van), Cottages, with figures, 6½in. by 10½in., on folio mount, 2/6 1871
- 172 's Gravesande (N. Storn. van), Fishers at the coast of Normandy, a charming etching, plate mark 5in. by 14½in., large margins, 3/6
- 173 Stevens (J.), Faithful Hound at the Prison Window, proof on India paper, plate mark 10in. by 7½in., large margins, 3/6 1850
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| 182 Anier du Caire, 2/6 | 198 Hounds and Arab, 2/6 | 213 Phryne devant le tribunal, 4/- |
| 183 Arab on Donkey, 2/6 | 199 Jean-Bart, 2/6 | 214 Pifferari, 2/6 |
| 184 Arnante Fumant, 2/6 | 200 Jeunes Grecs a la Mosquee, 2/6 | 215 Portrait of J. L. Gerome, 2/6 |
| 185 Arnantes en Priere, 3/- | 201 Joueurs D'Echecs, 2/6 | 216 Rachel (Portrait of), 4/6 |
| 186 Ave - Cesar - Imperator-Moriturus-Salutant, 4/- | 202 La Mort de Cesar, 4/6 | 217 Relais de Cheins dans le Desert, 2/6 |
| 187 Bachi - Bouzouch Buvant, 2/- | 203 La Priere, 2/6 | 218 Rembrandt dans son Atelier, 3/- |
| 188 Berger Italien, 2/6 | 204 La Mosquee El-Assaneyn, au Caire, 3/- | 219 Street Scene, Cairo, 2/6 |
| 189 Boucher Egyptien, 2/6 | 205 La Priere dans le Desert, 3/6 | 220 The Duel, 3/- |
| 190 Cafe Egyptien, 2/6 | 206 L'Almee, 3/- | 221 The Prisoner, 3/- |
| 191 Cleopatra et Cesar, 3/6 | 207 L'Aveugle, 2/6 | 222 Un hache-paille Egyptien, 2/6 |
| 192 Combat de Coqs, 4/6 | 208 Le Berger Syrien, 3/6 | 223 Un March D'Esclaves, 3/- |
| 193 Deux Augures, 2/6 | 209 La Muezzin, 3/- | |
| 194 Depiquage du Blé en Egypte, 2/6 | 210 Le Roi Candaule, 3/6 | |
| 195 Entrance to Mosque, 2/6 | 211 Les Comediens, 2/6 | |
| 196 Frieze of Sevres Vase, 3/6 | | |

224 Goya, "A MARTYRDOM," Proof Etching before any letters, 13in. by 8½in., 1 guinea

Drawn and etched by Goya; there is a sketch of this in Brit. Mus. in brown, yellow, and black.

225 Goya, "MAN IN CHAINS," Proof Etching, 4½in. by 3½in., on folio mount, hinged, 10/6

226 Goya, THE FOOL AT THE COURT OF PHILIP IV. OF SPAIN, PROOF OF ETCHING AFTER VELASQUEZ, BEFORE ANY LETTERS, 8½in. by 6½in., 32/6

There is a print of this in Brit. Mus. after the lettering.

GOYA.—Reproductions in permanent photography, rich brown colour, on thick grey mounts 23in. X 18in., of full length Portraits by GOYA, in Prado Museum, Madrid.

- | | |
|--|--|
| 227 Portrait of Don F. Bayen, the painter's brother-in-law, 18in. by 13½in., 5/- | 230 The Family of Charles IV., 14½in. by 17½in., 6/- |
| 228 Queen Marie Louisa, 10½in. by 6½in., 4/- | 231 Charles IV. (as a Colonel of the Body Guard), 10½in. by 6½in., 4/- |
| 229 "La Tirana," an actress, 18in. by 11½in., 5/- | |

GREAT MASTERS.—Photographs TAKEN DIRECT FROM THE ORIGINAL PAINTINGS by the GREAT MASTERS, in the various Continental Galleries, each mounted on cardboard 21-ins. x 17-in. Price 2/6 each.

- 232 Carreno (J.), Portrait du Roi Charles II. (full length)
 233 Carreno (J.), Portrait du Roi Charles II. (half length)
 234 Durer (A.), La Resurrection de Lazare
 235 Goya (F.), La transformation des Sorciers
 236 Memling, L'Adoration des Rois Mages
 237 Moro (A.), Portrait d'une des filles de Charles Quint
 238 Moro (A.), Portrait de l'imperatrice Marie, femme de Maximilien II.
 239 Moro (A.), Portrait de Jeanne d'Autriche
 240 Porbus (F.), Portrait de Ferdinand II, Empereur des Romains
 241 Portrait de Velazquez
 242 Rubens, Philippe II. à cheval
 243 Snijders, Combat du Sanglier et des chiens
 244 Titlen, Portrait de Charles Quint
 245 Titien, La Gloire
 246 Titlen, Portrait du Titien peint lui même
 247 Van Dyck, Van Dyck et son protecteur le Comte de Bristol
 248 Velazquez, La reddition de la Villa de Bréda
 249 Velazquez, Nain de Philippe IV. appelé Sébastien de Morra
 250 Velazquez, Le Comte Duc d'Olivares à Cheval
 251 Velazquez, Portrait de Philippe IV.
 252 Velazquez, Portrait de l'Idiot de Coria
 253 Velazquez, Portrait de Pernia, bouffon de Philippe IV.
 254 Velazquez, Portrait de Philippe III.
 255 Velazquez, Bouffon de Philippe IV. Appelé Pablillos de Valladolid
 256 Velazquez, Les Ménines
 257 Velazquez, Portrait d'un bouffon de Philippe IV. Appelé D. Juan d'Autriche

258 Guido, LES CONSENSES, line engraving, brilliant artist's proof before letters, plate mark 17½ in. by 22 in. 10/6
From the Archinto Collection.

HOGARTH (Wm.)—ENGRAVINGS BY AND AFTER HIM; all are early state of the plates, as described, and therefore especially desirable. P.M. signifies Plate Mark.

- 260 A Midnight Modern Conversation, 2nd STATE, p.m. 13½ in. by 18½ in., good margins, 10/6
 Wm. Hogarth invt. Pinxt and Sculpt. [1733].
 261 An Election Entertainment, the series of four plates, brilliant impressions, 2nd STATE, p.m. 17½ in. by 22 in., the set of four, 52/6
 Painted and engraved by Wm. Hogarth, February 24, 1755.
 262 Beer Street and Gin Lane, both 2nd STATE, p.m. 15½ in. by 13 in., large margins, brilliant impressions, the pair, 1 guinea
 Designed by W. Hogarth, February 1, 1754.
 The marvellous sermons without words were extolled by Lamb and Dickens.
 263 Before and After, 2nd STATE, brilliant impressions before any letters, p.m. 17 in. by 13 in., full margins, the pair 2 guineas
 Invented, Engraved, and Published Decbr. ye 15th, 1736, by Wm. Hogarth.
 264 Columbus and the Egg, 2nd STATE, p.m. 6½ in. by 7½ in., 3/6
 Designed and Etched by Wm. Hogarth, Decbr. 1, 1753.
 266 Country Inn Yard, 3rd STATE, p.m. 8½ in. by 12½ in., 5/-
 Designed and Engr. by W. Hogarth, 1747.
 267 Credulity, Superstition, and Fanaticism, a medley, p.m. 17½ in. by 13 in., original impression, 12/-
 Design'd and Engrav'd by Wm. Hogarth. Publish'd as the Act directs, March ye 15th, 1762.
 The Title is on a separate Copper.
 268 Four Stages of Cruelty, set of four brilliant impressions, 2nd STATE p.m. 15½ in. by 12½ in., large margin, 32/6 the four.
 Designed by W. Hogarth, Feb. 1, 1751.
 269 Four Times of the Day.—Morning, Noon, Evening, Night, 2nd STATE, p.m. 19½ in. by 15½ in., good margins, the set of four, 2 guineas
 March 25, 1738
 270 Frontispiece ("Design without a knowledge of Perspective"), 8½ in. by 7 in., 3/6
 W. Hogarth invt. et delin. L. Sullivan sculp.
 271 Group of Heads: Characters and Caricaturas, 2nd STATE, 9½ in. by 8 in., 4/-
 W. Hogarth fecit. 1743.
 272 Harlot's Progress, the set of 6, subject, plate mark 12½ in. by 15½ in., with margins, 17½ in. by 22½ in., brilliant impressions from the Plates in 2nd STATE, fine condition, 4 guineas
 Wm. Hogarth, invt. pinxt. et Sculpt.
 273 Hudibras. THE 12 LARGE PRINTS, all brilliant impressions, 3rd STATE of the Plates, plate mark about 14 in. by 10½ in. and two 11 in. by 20 in. The rare series of 12 for 4 guineas
 London: printed for Robert Sager at No. 53, Fleet Street.
 * A rare set in this state.
 274 Industry and Idleness, series of 12 plates, brilliant impressions, ALL 2nd STATE, plate mark 10½ in. by 14 in., £2 15s
 Design'd and Engrav'd by Wm. Hogarth, Published according to Act of Parliament, Septr. 30th, 1747.
 275 John Wilkes, Esq., drawn from life and etched in aquafortis by William Hogarth, 1st STATE, 14 in. by 9½ in., 6/6 May ye 16th 1763
 276 King Henry the Eighth [sic] and Anna Bullen, 4th STATE, plate mark 19½ in. by 14½ in., small margin, 8/-
 Design'd and Engrav'd by Wm. Hogarth, London.
 Printed for Robert Wilkinson, etc.
 277 Laughing Audience, 3rd STATE, 7½ in. by 6½ in., 4/-. (1733)
 278 March to Finchley (March of the Guards towards Scotland in the year 1745), plate mark 17½ in. by 22 in., 3rd State and brilliant impression of this grand picture, 15/-
 Painted by William Hogarth, and Published Decem-ber 31st, 1750.
 279 Marriage a-la-Mode. THE COMPLETE SET OF SIX PLATES, brilliant impressions, 2nd STATE. Plate mark, 15½ in. by 18½ in., with margins, 17½ in. by 22½ in., engraved by G. Scotin, B. Baron, and S. Ravenet, £4 10s
 Invented, Printed, and Published by William Hogarth, 1745.
 "There is no defect of invention, no superfluity of detail. no purposeless stroke in this, 'owre true tale.' From first to last it progresses steadily to its catastrophe by a forward march of skilfully linked and fully developed incidents. It is like a novel of Fielding on canvas."—AUSTIN DOBSON.

ENGRAVINGS BY AND AFTER HOGARTH—*Continued.*

280 **Mr. Garrick in the Character of Richard** the 3rd, brilliant impression of this grand picture, plate mark, 16 $\frac{3}{4}$ in. by 21in., 12/6

Painted by William Hogarth, Engraved by William Hogarth and C. Grignon, June 20th, 1746.

281 **Moses brought to Pharaoh's daughter**, 3rd STATE, brilliant impression, plate mark, 16 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in., 10/6

From the Original Painting in the Foundling Hospital; Engraved by William Hogarth and Luke Sullivan, February 5th, 1752.

282 **O the Roast Beef of Old England!** 2nd STATE, plate mark, 15in. by 18 $\frac{1}{4}$ in., good margin, 8/6

Engraved by C. Mosley and W. Hogarth, March 6th, 1749.

283 **Paul before Felix**, 3rd STATE, plate mark, 17 $\frac{3}{4}$ in. by 20in., small margins, 10/6

Engraved by William Hogarth from his Original Painting in Lincoln's Inn Hall, February 5, 1752.

284 **Paul before Felix**, 3rd STATE, plate mark 17 $\frac{3}{4}$ in. by 20 $\frac{3}{4}$ in., good margins, 10/6

From the Original Painting in Lincoln's Inn Hall, Painted by William Hogarth, * There is the same text in this as is in the preceding plate; but there are fewer figures.

285 **Paul before Felix** (Burlesque) 2nd STATE, 10 $\frac{3}{4}$ in. by 14in., 6/-

Designed and etched in the ridiculous manner of Rembrandt by William Hogarth, May 1st, 1751.

286 **Portrait of Dr. Benjamin Hoadly** (Bishop of Winchester), 1st STATE, plate mark 17in. by 11 $\frac{3}{4}$ in., good margins, 7/-

William Hogarth, Pinx., B. Baron, Sculp.

287 **Portrait of William Hogarth**, brilliant. plate mark 16in. by 14in., large margins, "Comedy, 1764" on column, 7/6

Published as the Act directs, March 29, 1758.

288 **Rake's Progress**, the set of eight plates, brilliant impressions, 2nd STATE, very fine set, plate mark 14in. by 16 $\frac{1}{4}$ in., with large margins, 24/-

Invented, Patented, and Engraved by William Hogarth, June ye 25, 1735.

289 **Scholars at a Lecture**, 2nd STATE, 8 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in., 4/-

Published by William Hogarth, March 3rd, 1736.

290 **Simon, Lord Lovat**, drawn from the life, and etched in aquafortis by William Hogarth, 2nd STATE, 14 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in., 5/- August 25, 1746

291 **Southwark Fair**, brilliant impression, 2nd STATE, plate mark, 14 $\frac{1}{4}$ in. by 18 $\frac{3}{4}$ in., good margins, 14/-

Invented, Painted, and Engraved by William Hogarth, 1733.

292 **Strolling Actresses Dressing in a Barn**, fine impression, 2nd STATE, plate mark 17 $\frac{3}{4}$ in. by 22 $\frac{1}{4}$ in., small margin, 15/-

Invented, Patented, and Engraved by William Hogarth, March 25, 1783.

293 **Taste in High Life**, 1st STATE, 8 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in., 5/-

Painted by Mr. Hogarth, published May 24th (1746)

294 **The Bathos, or the Manner of Sinking**, in sublime paintings, inscribed to the dealers in dark pictures, 1st STATE, very brilliant, plate mark 12 $\frac{1}{4}$ in. by 13 $\frac{3}{4}$ in., good margins, 7/-

Design'd and Engrav'd by Wm. Hogarth, March 3rd, 1764.

295 **The Battle of the Pictures**, 2nd STATE, 7 $\frac{1}{2}$ in. by 8in., cut close, 3/6

296 **The Bench**, 1st STATE, one line erased, on two coppers, total length 12in. by 8 $\frac{1}{4}$ in., 4/-

Designed and Eng. by W. Hogarth for S. E. P., 1758.

297 **The Bruiser**, C. Churchill (once the Revd.), 2nd STATE. plate mark 15in. by 11 $\frac{1}{4}$ in. 6/- Design'd and Engrav'd by Wm. Hogarth, August 1, 1763.

298 **The Cockpit**, 1st STATE, brilliant print, plate mark 12 $\frac{1}{2}$ in. by 15 $\frac{1}{4}$ in., with margin, 10/6

Design'd and Engrav'd by Willm. Hogarth, Nov. 5th, 1759.

299 **The Company of Undertakers**, 2nd STATE, 10 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., 5/-

Published by W. Hogarth, Mch. 3d, 1736.

300 **The Distrest Poet**, 2nd STATE, plate mark 14 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in., good margins, 7/6

December the 15, 1740

301 **The Enraged Musician**, 2nd STATE, plate mark 14 $\frac{1}{2}$ in. by 16 $\frac{1}{2}$ in., good margins, 7/6

Novr. the 30th, 1741.

301A **The Five Orders of Perriwigs**, 2nd STATE, 12in. by 8 $\frac{3}{4}$ in., 5/-

Published as the Act directs Oct., 1761, by W. Hogarth.

302 **The Invasion**, France and England, brilliant pair, 2nd STATE, plate mark 12 $\frac{3}{4}$ in. by 15 $\frac{1}{2}$ in., large margins, the pair, 21/-

Design'd and Etch'd by Wm. Hogarth, March 8th, 1756.

303 **The Oratorio**, 3rd STATE, 7in. by 6 $\frac{1}{2}$ in., 4/-

304 **The Sleeping Congregation**, 2nd STATE, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in., BRILLIANT, 5/-

Retouched and improved Apl. 21, 1762, by the Author.

305 **The Times**, Plate I., 1st STATE, 9 $\frac{3}{4}$ in. by 12 $\frac{1}{4}$ in., 6/-

Designed and Engr. by W. Hogarth, Sepr. 7th, 1762.

306 **The Times**, Plate I., 3rd STATE, 9 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$ in., 3/6

Designed and Engr. by W. Hogarth, Sep. 7th, 1762.

307 **Time Smoking a Picture**, 1st STATE, 9in. by 7 $\frac{1}{4}$ in., 5/6

HOLBEIN (Hans).—Lithographic Reproductions of Portraits, after Holbein, by BARGUE, mounted on folio boards.

308 **Sir Nicholas Carew**, 18 $\frac{1}{2}$ in. by 12 $\frac{1}{2}$ in., 3/-

309 **N. Paines, Knight**, 11in. by 7in., 3/-

310 **Anna Bollein, Queen**, 11 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., 3/-

312 **Portrait of Man** (unknown), Windsor Collection, 10 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in., 3/-

313 **Earl of Surrey**, 10in. by 8in., 3/-

314 **William Marquis of Northampton**, 11in. by 8in., 3/6

315 **Th. Elliott, Knight**, 11in. by 8in., 3/6

316 **Unknown**, Windsor Castle Collection, 10 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in., 3/6

317 **Tho. Earl of Surrey**, 11 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in., 3/6

318 **John Paines**, 11 $\frac{1}{2}$ in. by 9 $\frac{1}{4}$ in., 3/6

319 **Lady Penelope Herbert**, daughter of Sir Robert Naunton, Secretary of State to James I., engraved by Gronevelt after Van Dyck, proof before letters, 9½ in. by 7 in., hinged on folio mount, 15/-

320 **Lepec** (Chas.) **DESIGNS FOR ENAMELS**, Females, Cupids, etc., more than 100 original sketches, pencils, water colours, and some heightened with gold, the collection for 3 guineas

A beautiful lot.

321 **Le Tireur d'Epine**, 3 heliogravures by Dujardin, 3 different positions of the Greek bronze, on thick Japanese vellum paper, plate mark, 13 in. by 9½ in., on folio mounts hinged, the three for 10 6

322 **Liebermann** (Max) **RADIRUNGEN**, mit text von R. GRAUL, 12 fine proof etchings, 12/- Berlin.

323 **McClise** (D.), **THE WANDERING THOUGHT**, steel engraving by C. Rolls, open letter proof on India paper, plate mark 7½ in. by 5 in., on folio mount, 2/6

324 **Mare Antoine Raimondi**, 12 reproductions on 11 sheets of cardboard, mounts measure 15 in. by 11 in., 10/6

1853

Adam and Eve, Joseph and Potiphar's wife, Didon, The Vintage, Young woman watering a plant, The Annunciation [2] Barch. Nos. 19 and 587, etc., etc.

325 **MEISSONIER**.—"LE GRAND FUMIER," BEAUTIFUL ETCHING by Meissonier, Proof on India Paper, before letters, 3½ in. by 2½ in., A GEM, 8 guineas

326 **Photographs** (Paris) **ST. CLOUD AFTER THE WAR**, series of 7, about 17½ in. by 15½ in., mounted on fine cardboard. Published by Numa Blanc and Cie, the 7 for 7/6 (cost 35/-)

327 **RAMBERT** (Ch.) **LITHOGRAPHS of the wonderful drawings of RAMBERT**, printed on India paper, and mounted on thick cartridge 22 in. by 18 in., the complete series of 14 Lithographs for 1 guinea RARE.

The series include: Le Mal, L'Usure, Débauche et Luxre, L'Argent, Le Duel, etc.

328 **Redon** (Odilon), a series of 14 of Redon's weird lithographs, some on India paper and some signed in initial and full. EXTREMELY RARE, 2 guineas

REMBRANDT.—PHOTOGRAVURES OF UNSURPASSED EXCELLENCE, AFTER Rembrandt's Original Paintings in the Gallery at Cassel, Proofs before Letters, printed on THICK JAPANESE PAPER, 26 in. by 19 in.

329 **Portrait** of Rembrandt by himself, when a youth, 7½ in. by 6 in., 1 guinea

330 **Portrait** of an Old Man, with gold chain, 21½ in. by 17½ in., 25/-

331 **Portrait** of the Writing-master Coppertol, 21 in. by 16 in., 25/-

332 **Portrait** of the poet, Jan Hermansz Krul, 22½ in. by 17½ in., 25/-

333 **Portrait** of Saskia van Ulenburgh, 22½ in. by 17½ in., 25/-

334 **Portrait** of Rembrandt in helmet, 22 in. by 17½ in., 27/6

335 **Portrait** of a Young Girl, 16½ in. by 13½ in., 24/-

336 **Unknown Portrait**, full length, fine, 23½ in. by 14 in., 27/6

337 **Holy Family** (known as "The Woodchopper"), oblong, 15½ in. by 21½ in., 28/-

338 **Winter Scene**, oblong, 8½ in. by 10 in., 18/-

339 **Landscape**, with bridge and ruin, oblong, 17 in. by 21½ in., 24/-

340 **Portrait** of Nicolaus Bruyningh, 22 in. by 18 in., 26/-

341 **A Man in Armour** (known as "The Watch") 22½ in. by 18 in., 26/-

342 **Portrait** of an Architect, 23½ in. by 17½ in., 27/-

343 **Study** of an Old Man, 8 in. by 6 in., 18/-

344 **Study** of a Man's Head, 7½ in. by 6 in., 18/-

345 **Jacob Blessing the Sons of Joseph**, fine, 18½ in. by 22½ in., 27/6

346 **Schiavoni** (N.) **MAGDALEN**, line engraving by Boscolo, brilliant impressions before any letters, plate mark 16 in. by 11½ in., full margins, 10/6

STEEL ENGRAVINGS.—Plate mark 13½ in. by 18½ in., all with large margins, PROOFS, BEFORE ANY LETTERS, ON India Paper, price 3/- each.

347 **Armitage** (E.), "The Battle of Meeance"

348 **Claude**, "Europa"

349 **Claude**, "The Beacon Tower"

350 **Cope** (C. W., R.A.) "The Death of Cardinal Wolsey"

351 **Drummond** (J., R.S.A.), "Peace"

352 **Eastlake** (Sir C. L., P.R.A.), "The Sisters"

353 **Foltz** (P.), "Prayer in the Tyrol"

354 **Frost** (W. E., A.R.A.), "Una"

355 **Le Jeune** (H.), "Liberation of the Slaves"

356 **Mulready** (W., R.A.), "The Home Expected"

357 **Phillip** (J., A.R.A.), "The Spanish Sisters"

358 **Stanfield** (C., R.A.), "The Opening of New London Bridge"

359 **Stanfield** (C., R.A.), "View of Vietri, Italy."

360 **Stephanoff** (J.), Interior of the House of Lords during the important investigations of 1820, fine stipple by Murray, brilliant, plate mark 15 in. by 20½ in., 7/6

1823.

361 **The Satin Gown**, Beautiful engraving after Terburg, finished proof before any letters, or the arms, 17½ in. by 13½ in., 10/6