



Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

Tel: 020 7836 1979

Fax: 020 7379 6695

E-mail: grosvenorprints@btinternet.com

www.grosvenorprints.com

Dealers in Antique Prints & Books

FRANCESCO BARTOLOZZI



6th June 2011

Francesco Bartolozzi (1728-1815)

This overseas collection was put together in the late 1860s and was bought in England. It contains over 50 different tickets, most of Bartolozzi's output, and a good selection of decorative items.

In his own lifetime, and afterwards, the renown of the anglicised Florentine Francesco Bartolozzi eclipsed that of any other living engraver. His work was collected in its own right. Pupils flocked to him from all over Europe and his name was falsely attached to all kinds of cheap copies (mainly produced in Austria and Italy) in order to increase their value.

He set up on his own account in Venice, working chiefly for Wagner and the Remondini and was there recruited by the English King's librarian, Richard Dalton, who was buying pictures and drawings for George III, to draw copies for Royal approval. Some of his prints after Guercino and Castiglione were made at this time for that purpose. Dalton eventually persuaded Bartolozzi to move to London.

He arrived in England at a time when the London art trade was just taking off on a sharp upward trend that soon had it dominating the world.

Bartolozzi played a key role in the development of the dotted manner, usually known as stipple. First used as a means for reproducing chalk drawings stipple was widely adopted for the decorative prints with which London-based publishers flooded the European market from the 1770s onwards. At first Bartolozzi chiefly reproduced designs by his lifelong friend Giambattista Cipriani including many tickets for concerts (they were both enthusiastic musicians). Many designs were calculated to appeal to female clients, often taking their subjects from modern literature. Stipples were usually printed in brown, red or black and could also be printed in colour for a higher price – colour printing being another attractive feature of English output.

The success of the English in exporting art to Europe meant that Bartolozzi's fame extended far and wide, and he lived in affluence in a large house and garden in Fulham.

In 1802 Bartolozzi left for Portugal as director of the royal engraving workshop, but his retirement plan was spoiled in 1807 by the French invasion and the retirement of the royal family to Brazil. He died in relative poverty in 1815.

Thanks to Robert Stoner for enduring the cataloguing and to my wife Henri for putting up with much late night proof reading over the years! And finally to my friend Christopher Mendez for the loan of the De Vesme catalogue.

Nigel Talbot

1. **[Argalia appearing to Ferrau.]**

[G.B. Cipriani. F. Bartolozzi.] [n.d., c.1773.]

Etching on india paper, proof before all letters and engraved border. Sheet 270 x 195mm, 10½ x 7¾".

Age-toning and light spotting.

£140

Two soldiers in Romanesque uniform; Argalia standing in river to left, holding helmet, and on the right Ferrau standing on the bank, holding a pole.

An illustration after Giovanni Battista Cipriani (1727 - 1785) to 'Orlando furioso (The Frenzy of Orlando)' (G. Baskerville, Birmingham) by Lodovico Ariosto (1474 - 1533). Ariosto's Italian romantic epic takes place against the backdrop of the war between Charlemagne and his Christian paladins, and the Saracen army which is attempting to invade Europe.

De Vesme 1638, I of VI. See BL C.70.f.4.

Stock: 21170



2. **[Benefit of Mr. Giardini.]**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1763.]

Etching with engraving, very fine. Proof, with large margins. 140 x 133mm. 5½ x 5¼". Foxing. £320

Ticket for the benefit of Mr Giardini. Apollo seated on a pedestal holding a lyre with a Muse crowning him. Mercury standing on the right.

Used as illustration to page 279 in the first volume of 'History of Music' by Charles Burney (London: 1776). Felice Giardini (1716 - 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1919; between I & II. See 21192.

Stock: 20493

3. **[Une Femme, Trois Engants et un Genie.]**

G.B. Cipriani inv. F. Bartolozzi sculp. [London: Griffin, 1772.]

Etching, rare. 127 x 157mm. 5 x 6¼". Very slight foxing. Cut to image with engravers and artists names. A woman, three children and a spirit with butterfly wings, who is decorating a statue with flowers. The woman is seated on a chair and the three naked children sit by the statue, one drawing and the other two winged.

Title-page to 'A Dissertation on Oriental Gardening' by William Chambers.

De Vesme: 1693.

Stock: 20488

4. **[Masqued Ball New Club Soho Feby. XXIV. MDCCLXXV.]**

I.B. Cipriani inv. F. Bartolozzi Sculp. 1775.

Stipple, very fine image. Plate 321 x 233mm. 12¾ x 9¼". Trimmed to the plate, slight foxing. £360

A ticket; a bacchanal women holding up a mask with a her left hand a cloth in her right. A putto seated to the right holding up a basket of flowers, a bunch of grapes next to him; two masks on the ground in left foreground.

De Vesme: 1959; I of II.

Stock: 20425

5. **[For the Benefit of Mr Giardini.]**

G.B. Cipriani inv. F. Bartolozzi sculp 1778. Printed by w. Hinton St. James's Street.

Etching and engraving. Plate 133 x 114mm, Uncut, large margins. £260

Ticket for the benefit of Mr Giardini. Venus Anadyomene naked and seated on a conch shell. Four putti inside and three flying in the sky holding a large drapery above her.

Felice Giardini (1716 - 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1929; IV of IV

Stock: 20500

6. **[For the Benefit of Mr. Giardini.]**

G.B. Cipriani inv. F. Bartolozzi sculp. Printed by W. Hinton St. James's Street. [n.d. c.1779.]

Etching and engraving. Collector's mark SP, plate 127 x 146mm. 5 x 5¼". £220

Ticket for the benefit of Mr Giardini. Venus seated on the ground with two putti surrounding her, one of whom is holding a torch. Five putti, to the right, in front of a water fountain; one playing the trumpet, one playing the lute and three singing.

Felice Giardini (1716 - 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music

teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.
De Vesme: 1925; v/v. See 20497 for earlier state.
Stock: **20498**

7. For the Benefit of Mr. Giardini.

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1779.]
Etching and engraving. 131 x 146mm. 5¼ x 5¾". Very slight foxing. £240

Ticket for the benefit of Mr Giardini. Venus seated on the ground with two putti surrounding her, one of whom is holding a torch. Five putti, to the right, in front of a water fountain; one playing the trumpet, one playing the lute and three singing.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.
De Vesme: 1925; iv/v. See 20498 for later state.
Stock: **20497**

8. [Le Singe.]

I. Mortimer inv. F. Bartolozzi sculp. [T. Lowndes Published Nov.r 24 1779.]
Etching with engraving, proof before all letters. 166 x 115mm. 6½ x 4½". £110

Monkey in a room biting a man's ear from behind, two men watching from behind with their arms open. Behind them stand two women embracing each other in front of a man; three further men in front of a door to the left.

Illustration to "Evelina" by France Burney.
De Vesme: 1692; [state not known to De V.]
Stock: **20434**

9. [For the Benefit of Mr. Giardini.]

[G.B. Cipriani inv. F. Bartolozzi sculp. 1780.]
Publish'd as the Act directs Feby. 4th. 1780.
Etching and engraving. Plate 146 x 132mm. 5¾ x 5¼". Small margins. very slight foxing £320

Ticket for the benefit of Mr Giardini. A young woman seated on a pedestal touching a lyre and holding a quill pen; a putto stands behind her. Cupid is seated on the floor holding an arrow and covering his face with his hands.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1923; i/iv.
Stock: **20496**

10. [Poetry.]

Ang. Kauffman Inv. F. Bartolozzi Sculp. Published as the Act directs Octo.r 1.st 1781 by James Buckland. Etching with engraving, scarce. 183 x 140mm. 7¼ x 5½". Trimmed. £220

Muse seated holding a lyre and a Pan flute with both hands; a waterfall in the background on the right. Frontispiece to "The Poetical works of John Scott, by John Scott (London: Buckland, 1788).

De Vesme: 1785; iii/iv.
Stock: **20486**

11. [Shakespeare's Tomb.]

[Angelica Kauffman Pinxt. F. Bartolozzi sculpt.]
[London Publish'd as the Act directs Aug.st 1.st 1782, by A. Poggi, No.4 Orchard Street, Portman Square.]
Stipple and etching. Proof before all letters. Plate 203 x 165mm. 8 x 6½". £240

A young woman with wings on her head decorating a tomb with flowers.

De Vesme: 1820; i/iv.
Stock: **20450**

12. [The Origin of Painting.]

F. Bartolozzi inv. et sculp. Pubd. June 1.st 1782. by A. Poggi.

Stipple and etching. 280 x 241mm. 11 x 9½". £220

A young girl painting her fiance on the wall, using his shadow as the outline. Cupid guides her hand.

De Vesme: 2223; ii/v.
Stock: **20605**



13. Six Sonates pour le Clavecin ou le Piano Forte, dédiées a Son Altesse Serenissime Monseigneur le Duc Ernest, Duc de Mecklenbourg &c. &c. Chevalier de l'Ordre de l'Aigle Blanc et Major General des Armées de S.M. Britannique; Composées par Jean Cretien Bach, Maitre de Musique de S.M. La Reine d'Angleterre. Oeuvre V.

G.B. Cipriani inv. F. Bartolozzi Sculp. [London: 1782].

Etching and engraving, very fine Plate 204 x 249mm. 8 x 9¾". Foxing, small margins. £360

Title-page of music book of six sonatas. Two spirits in forms of naked winged children sit on top of the monument, one playing the trumpet and the other the panpipes. Pan, on the right, parting reeds, with Syrinx, on the left, looking up to the sky.

Illustration to "Six Sonates pour le Clavecin ou le Piano Forte" by Johann Christian Bach (London: 1782). J.C. Bach (1735 – 1782) was the youngest son of Johann Sebastian Bach.

De Vesme: 1867; i/iv.

Stock: **20428**

14. **M. Val Marziale. Fedelmente Tradutto in Italiano da Giuspanio Graglia Tomo.I.**

G.B. Cipriani Del.t F. Bartolozzi Sculp.t Pubd. as the Act dizects 14 th December 1783. by G. Graglia London.

Etching with engraving. 210 x 134mm. 8¼ x 5¼". £220

Satyr seated playing Pan's flute; on a plinth, the bust of Martial.

Illustration to 'Tutti gli Epigrammi di M. Val Marziale, fedelmente trasportati in italiano da Giuspania Graglia Torinese' by Martial (London: Grerigo Scott, 1783).

Marcus Valerius Martialis (c.40-c.104) the Latin poet.

De Vesme: 1744; iii/iv.

Stock: **20484**

15. **[St Cecilia.]**

Benjamin West inv. F. Bartolozzi sculpst. [London.

Published June 1.st 1784, by A. Poggi.]

Stipple and etching. Oval 120 x 95mm. 4¾ x 3¾". Cut and laid on separate sheet. £90

St Cecilia playing an organ, with a cherub standing by her right shoulder pulling on a rope.

De Vesme: 2217; [uncertain of state].

Stock: **20448**

16. **[St Cecilia.]**

Benjamin West inv. F. Bartolozzi sculpst. London.

Published Jany 1.st 1783, by A. Poggi.

Stipple and etching, fine. 204 x 190mm. 8 x 7½".

Trimmed, and cut inside platemark £240

St Cecilia playing an organ, with a cherub standing by her right shoulder pulling on a rope.

De Vesme: 2217; ii/iv. See Ref: 20448 for unknown cut state.

Stock: **20481**

17. **[Winnstay Theatre 85.]**

H. Bunbury inv. F. Bartolozzi Sculp. [n.d. c.1785.]

Stipple with etching, very fine and scarce, proof before title. Plate 210 x 152mm. 8¼ x 6". Large margins,

some marginal foxing. Mint. £380

Admission ticket for the theatre; Sir Watkin Williams-Wynn (1749 - 1789), politician and patron of the arts, held summer performances at his estate at Wynnstay, in North Wales. Around a tree, two women standing either side, at left kneeling and holding out a ribbon inscribed 'As you like it'. In front a man seated on the

floor holds out a sheet of paper upon which is written 'The Agreeable Surprise'; behind at left a black harlequin holds a stick labelled 'invasion', beside him 'Venice preserved' is draped across a branch. In the distance at right a windmill advertises the diversity of the programme with Farce, Pantomime, Tragedy and Comedy emblazoned on the sails.

De Vesme: 1949; iii/iii. See 21179 & 21182.

Stock: **20530**

18. **Winnstay Theatre 85.**

H. Bunbury inv. F. Bartolozzi Sculp. [n.d. c.1785.]

Stipple with etching, very fine and scarce. Plate 210 x 152mm. 8¼ x 6". Very small margins. Scarce. £220

Admission ticket for the theatre; Sir Watkin Williams-Wynn (1749 - 1789), politician and patron of the arts, held summer performances at his estate at Wynnstay, in North Wales. Around a tree, two women standing either side, at left kneeling and holding out a ribbon inscribed 'As you like it'. In front a man seated on the floor holds out a sheet of paper upon which is written 'The Agreeable Surprise'; behind at left a black harlequin holds a stick labelled 'invasion', beside him 'Venice preserved' is draped across a branch. In the distance at right a windmill advertises the diversity of the programme with Farce, Pantomime, Tragedy and Comedy emblazoned on the sails.

De Vesme: 1949; ii/iii. See 21179 & 20530.

Stock: **21182**

19. **Winnstay Theatre 85.**

[In ink at bottom:] Nov.1_96.

Stipple with etching, very fine and scarce. Plate 210 x 152mm. 8¼ x 6". Cut just inside platemark. £260

Admission ticket for the theatre; Sir Watkin Williams-Wynn (1749 - 1789), politician and patron of the arts, held summer performances at his estate at Wynnstay, in North Wales. Around a tree, two women standing either side, at left kneeling and holding out a ribbon inscribed 'As you like it'. In front a man seated on the floor holds out a sheet of paper upon which is written 'The Agreeable Surprise'; behind at left a black harlequin holds a stick labelled 'invasion', beside him 'Venice preserved' is draped across a branch. In the distance at right a windmill advertises the diversity of the programme with Farce, Pantomime, Tragedy and Comedy emblazoned on the sails.

De Vesme: 1949; ii/iii. See 21182 & 20530.

Stock: **21179**

20. **Renascentur quae jam cecidere. [On plinth:] Concert of Ancient Vocal and Instrumental Music.**

N. Dance inv. F. Bartolozzi. [n.d. c.1786.]

Etching with engraving, very fine, scarce. 147 x 190mm. 5¾ x 7½". Cut just inside platemark, very slight foxing. £320

Ticket. Four music books placed on a pedestal in the centre. A muse standing playing the clarion and another seated playing the lyre; other instruments scattered around.

De Vesme: 1956; ii/ii.

Stock: **20491**

21. **For the Benefit of Mr. Borghi.**

G.B. Cipriani inv. F. Bartolozzi Sct. Hanover Square, May 11.th 1789.

Stipple and etching, scarce and fine with small margins. Collector's stamp in lower right. Plate 145 x 109mm. 5¾ x 4¼". Slight foxing. £380

Ticket for the benefit of Mr Borghi. Music standing on clouds pointing at a music score; a putto playing the flute.

Luigi Borghi (1772 - 1794; fl.), composer and violinist; Bartolozzi made prints for his music books.

De Vesme: 1916; ii/iii.

Stock: 20511

22. **[La Musique, Cinq Autres Arts Liberaux et Un Vieillard.]**

E.F. Burney del.t F. Bartolozzi Sculp.t [Publish's as the Act directs April 30th. 1789.]

Etching with engraving. 132 x 167mm. 5¼ x 6½". Trimmed cutting off publication line. £140

Music standing with a laurel crown on her head and holding a lyre. An old man is seated next to her with an allegorical female; on the left, four other allegorical female figures.

De Vesme: 1945; ii/iii, see 21193.

Stock: 20542

23. **King Ahasuerus & Queen Esther.**

Guercino del. Bartolozzi Scu. [n.d. c.1790.]

Etching, printed on J. Whatman paper. 235 x 299mm. 9¼ x 11¾". Marking lower left-hand corner. £160

Two of the main personalities in the Book of Esther, one of the books of the Ketuvim ('Writings') of the Tanakh (the Hebrew Bible) and of the Historical Books of the Old Testament.

De V:

Stock: 21218

24. **[Muse Donnant a Manger a Pegase.]**

G. Cipriani inv. F. Bartolozzi sculps. London Pubd as the Act directs March 1. 1790.

Etching and engraving, proof, scarce. Plate 273 x 204mm. 10¾ x 8". Small margins. £240

Pegasus galloping, Muse feeding Pegasus from a basket which she holds in her hands.

Title-page of a music book of 'Twelve divertimentos' by Lewis (Louis) Borghi (London: 1790). Borghi (1772 - 1794; fl.) was a composer and violinist; Bartolozzi made prints for his music books.

De Vesme: 1870; ii/iii.

Stock: 20482

25. **[Trois Amours.]**

Wm. Martin inv. F. Bartolozzi sculp. [London, 1791.]

Etching with engraving, scarce. Plate 178 x 115mm. 7 x 4½". Large margins. £260

Three naked winged children surrounding a target on clouds, one blowing a horn, another holding two torches and the third holding a bow. Archery interest. Illustration to 'The Woodman' by Bate Dudley (London 1791). Henry Bate Dudley was the author of the libretto of the comic opera 'The Woodman', composed by William Shield.

De Vesme: 1875; ii/iii.

Stock: 20480

26. **[Britannia distributing Laurels to Music and Poetry.]**

W. Hamilton R.A. inv. F. Bartolozzi R.A. Etchd. Publish'd as the Act directs 1792 by W. Napier 49 Great Queen Street. Lincoln's Inn Fields.

Stipple and etching. 272 x 222mm. 10¾ x 8¾". Small crease lower right-hand corner, trimmed. £260

Britannia seated on a throne giving a laurel crown to Music. A unicorn at her side, and three naked children. Poetry giving a piece of paper of Britannia.

Illustration to the second volume of "A Selection of the Most Favourite Scot Songs" (London: Napier, 1790).

De Vesme: 1877.

Stock: 20429

27. **[St. Margaret's Church, Westminster.]**

[Smirk Invt: F: Bartolozzi sculp:] [n.d. c.1792.]

Etching with engraving. Proof before all letters, rare.

210 x 177mm. 8¼ x 7". Just cut inside platemark, small foxing. £320

Ticket to a concert at St Margaret's Church, Westminster. St Cecilia seated playing the organ with two winged figures standing to the left. A low-relief which depicts Charity and three children, a lion and a unicorn on sides of the relief.

De Vesme: 1948; ii/v. See Ref 16047 for later state in red/brown ink & 21215 for later state.

Stock: 20503

28. **[Baby lying down on straw basket.]**

Guercino inv.t F. Bartolozzi sculp.t London, Published Jany. 1. 1798, by Darling & Thompson Gt. Newport Street, and T. Simpson, St. Paul's Church Yard.

Etching. Plate 229 x 260mm. 9 x 10¼". £95

A baby lying on a straw bed inside a basket, his hands clasped on his stomach.

De V:

Stock: 21217

29. **[The Sword, Rennes.]**

W. Harding. Invt. F. Bartolozzi Sculpt. Publish'd 13 April 1787, by W. Palmer No.163 Strand.

Stipple and etching printed in brown ink, sheet 360 x 325mm. 14¼ x 12¾". Trimmed, cut inside platemark, some foxing. £230

Illustration in a roundel of 'A Sentimental Journey through France and Italy' (1768) by Lawrence Sterne - the Marquis reclaiming his sword. Scene inside the court room at Rennes, Brittany, France, with two judges and a clerk seated to left, the Marquis unsheathing his sword; to right stand his family.

De Vesme 1422, III of IV.

Stock: 21147

30. **Six Overtes In Four Parts, With Hautboys And French Horns Ad Libitum, Calculated For Small Or Great Concerts; Most Humbly Dedicated To His Grace The**

**Duke Of Dorset, Ambassador From His
Britannic Majesty To The Court Of
Versailles, By Lewis Borghi.**

London. Printed for the Author, and sold at his House, No.5, John Street, Great Portland Street, (where may be had all his former Works.) at T. Skillern's No.17, St. Martin's Lane, & all the Music Shops. Publish'd as the Act directs, by Lewis Borghi, April 16. 1787.

Etched titlepage in sepia. In ink on verso: -1- nov 1790. Light soiling. £180

Title-page of music book of six overtures; four winged figures, seated on clouds, playing music: on the left, one playing the cello; in the centre, another playing the violin; on the right, one playing the organ and the other singing; illustration to 'Six overtures in four parts' by Lewis (Louis) Borghi (London: 1787). Borghi (1772 - 1794; fl.) was a composer and violinist; Bartolozzi made prints for his music books.

Numbered and priced lower left and right: 'Opa. VI.' and 'Price 15s.'

British Library: 00422937. De Vesme: 1869; iv/iv.
Stock: **9729**

**31. [Socrates and Plato; a classical
cameo] [Plate 3.]**

[G.B. Cipriani. F. Bartolozzi.] [London, c.1781-1791.] Stipple and etching printed in brown ink on india paper, 270 x 210mm. 10½ x 8¼". Light spotting. £140 The heads of two ancient Greek philosophers face each other in profile: Socrates on the left, Plato on the right; in an oval medallion.

After Giovanni Battista Cipriani's (1727 - 1785) study for 'Gemmarum antiquarum delectus: ex præstantioribus desumptus, quæ in Dactylithecis Ducis Marlburgiensis conservantur (Marlborough gems)'; a two volume folio of antiquities in the collection of George Spencer, 4th Duke of Marlborough.

De Vesme 2310, I of II. See BL 139.h.3,4. 683.k.9,10.
Stock: **21172**

**32. [Bacchus; a classical cameo] [Plate
13.]**

[G.B. Cipriani. F. Bartolozzi.] [London, c.1781-1791.] Stipple and etching printed in brown ink on india paper, 270 x 210mm. 10½ x 8¼". Light spotting. £75 Bust of Bacchus, looking up towards top right; in an oval medallion.

After Giovanni Battista Cipriani's (1727 - 1785) study for 'Gemmarum antiquarum delectus: ex præstantioribus desumptus, quæ in Dactylithecis Ducis Marlburgiensis conservantur (Marlborough gems)'; a two volume folio of antiquities in the collection of George Spencer, 4th Duke of Marlborough.

De Vesme 2320, I. See BL 139.h.3,4. 683.k.9,10.
Stock: **21171**

**33. [The Athlete; a classical cameo]
XXXV.**

G.B. Cipriani del. F. Bartolozzi sculp. [London, c.1781-1791.]

Etching on india paper, 250 x 185mm. 9¾ x 7¼". Light spotting; a fine impression, with margins. £130

Nude young male figure with inscription and table with jar; in an oval design.

After Giovanni Battista Cipriani's (1727 - 1785) study for 'Gemmarum antiquarum delectus: ex præstantioribus desumptus, quæ in Dactylithecis Ducis Marlburgiensis conservantur (Marlborough gems)'; a two volume folio of antiquities in the collection of George Spencer, 4th Duke of Marlborough.

De Vesme 2292. See BL 139.h.3,4. 683.k.9,10.
Stock: **21168**

**34. [Bacchanalian festival; a classical
cameo] XLIX.**

G.B. Cipriani del. F. Bartolozzi sculp. [London, c.1781-1791.]

Etching printed in brown ink on india paper, sheet 260 x 200mm. 10½ x 8". Trimmed within plate; light spotting. £75

Two satyr-type male figures and a female reveller.

After Giovanni Battista Cipriani's (1727 - 1785) study for 'Gemmarum antiquarum delectus: ex præstantioribus desumptus, quæ in Dactylithecis Ducis Marlburgiensis conservantur (Marlborough gems)'; a two volume folio of antiquities in the collection of George Spencer, 4th Duke of Marlborough.

De Vesme 2306. See BL 139.h.3,4. 683.k.9,10.
Stock: **21169**

**35. [Concert ticket. held at St.
Margaret's Church, Westminster]**

[F. Bartolozzi.] [c.1792.]

Engraved ticket to a concert at St Margaret's Church, Westminster; proof before all letters, printed in red/brown ink. Plate 222 x 190mm, 8¾ x 7½". Laid to backing sheet, few repairs. £220

St. Cecilia seated playing the organ; on the left, two winged figures standing; in an oval. Below, a block of low-relief which depicts Charity and three children; a lion and a unicorn on either side. Saint Cecilia is the patron saint of musicians and of Church music. It is said that this came about because she sang to God as she was dying.

After Robert Smirke (1752 - 1845) by Francesco Bartolozzi (1728 - 1815).

De Vesme: 1948; iii/v. See Ref 20503 for earlier state & 21215 for later state.
Stock: **16047**

**36. [Handel composing sacred Music; the
Genius of Harmony crowning him, & a
Seraph wafting his name to heaven.]**

I.B. Cipriani R.A. Inven.t F. Bartolozzi R.A. Engraver to her Majesty Sculp.t Pub.d as the Act directs April 1.st 1784.

Stipple. Early proof, with Collector's mark. 241 x 190mm. 9½ x 7½". Trimmed. £240

George Frideric Handel (1685-1759) seated writing a music score on a table, looking up at a little angel flying about him holding a banner with his name; to

his right a young angel puts a crown of laurels over his head. A pipe organ to the left. A book-illustration to 'An Account of the Musical Performances in Commemoration of Handel'.

The Commemoration of Handel took place in Westminster Abbey in 1784, to commemorate the twenty-fifth anniversary of the great composer's death in 1759. The commemoration was organised by John Montagu, 4th Earl of Sandwich and it took the form of a series of concerts of Handel's music, given in the Abbey by vast numbers of singers and instrumentalists. *De Vesme: 831; i/iv. See Ref: 18652 for later lettered state.*

Stock: 20452

37. Music.

G.B. Cipriani inv.t F. Bartolozzi sculp.t London, Publish'd Nov.r 20. 1786, by W. Dickinson Engraver, Bond Street.

A very fine stipple engraving. Plate 203 x 286mm. 8 x 11¼". Glued to backing sheet. Corners damaged.

£320

Neoclassical representation of the Muse Euterpe with accompanying putti, after Giovanni Battista Cipriani (Florence 1727- London 1785). A founder member of the Royal Academy and one of the most prolific draughtsmen of his generation, Cipriani produced decorative schemes, drawings for medallions, and concert tickets in a neo-classical style. His fame was partly due to his partnership with his fellow Italian, engraver Francesco Bartolozzi. Bartolozzi engraved many of Cipriani's works and also designed Cipriani's tomb in the Old Chelsea Burial Ground.

De Vesme: 686; v/vi. See Ref: 21212 for first state, proof before all letters.

Stock: 14685



38. [Music.]

[G.B. Cipriani inv.t F. Bartolozzi sculp.t] [London, Publish'd Nov.r 20. 1786, by W. Dickinson Engraver, Bond Street.]

A very scarce and very fine stipple engraving, printed in red/brown ink. Proof before all letters, with small margins. Plate 198 x 286mm. 7¾ x 11¼". Some foxing.

£480

Neoclassical representation of the Muse Euterpe with accompanying putti, after Giovanni Battista Cipriani (Florence 1727- London 1785). A founder member of the Royal Academy and one of the most prolific draughtsmen of his generation, Cipriani produced

decorative schemes, drawings for medallions, and concert tickets in a neo-classical style. His fame was partly due to his partnership with his fellow Italian, engraver Francesco Bartolozzi. Bartolozzi engraved many of Cipriani's works and also designed Cipriani's tomb in the Old Chelsea Burial Ground.

De Vesme: 686; i/vi. See Ref: 14685 for later state.

Stock: 21212

39. Bono Eventui.

Fran. Bartolozzi sculp. [Padova, 1752.]

Etching and engraving, very fine. Plate 140 x 108mm. 5½ x 4¼". Large margins, very slight foxing. £220

A nude man placing an object on a pedestal.

From: "Della Letteratura Italiana, de M. Foscarini, Padova, 1752. Cinq médailles entourées de cadres formés de dauphins, rubans, branches d'arbres, etc".

De Vesme: 1454 II of II.

Stock: 20602

40. For the Benefit of Mr Giardini. A Concert of Vocal & Instrumental Musick.

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1767.]

Etching with engraving, very fine and scarce in this state. Plate 95 x 120mm. 3¾ x 4¾". Small margins.

£320

Ticket for the benefit of Mr Giardini. Orpheus and Eurydice walking in the underworld with three dogs on the right. A putto holds a torch and a banner.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1924; i/iv.

Stock: 20517

41. For the Benefit of Mr Giardini.

G.B. Cipriani Inv. et Del. F. Bartolozzi Sculp. [n.d. c.1775.]

Etching and engraving. 115 x 133mm. 4½ x 5¼". Cut, slight foxing. £240

Ticket for the benefit of Mr Giardini. Melpomene seated on a parapet holding a dagger in her right hand. Two putti at her feet with one lying dead and the other scratching his hair. To the right stands Thalia accompanied by a putto who holds a torch.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1926; iii/iv.

Stock: 20516

42. **For the Benefit of Mr. Giardini.**

G.B Cipriani inv. F. Bartolozzi sculp. [London: 1776-1787.]

Etching with engraving. Entry stamp on verso in ink Monday the 13th of March 1769, Almacks. 132 x 145mm. 5¼ x 5¾". Trimmed and laid on card, slightly time stained. £280

Ticket for the benefit of Mr Giardini. Apollo seated on a rock playing the lyre; six Muses on the right and three in the centre listen intently.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1927; i/iii. See Ref: 21211 for later state.
Stock: 20518

43. **Sçavoir = Vivre Masquerade May. XVIII. MDCCLXXV. Mvto, Non Ciecho.**

C.B. Cipriani inv. F. Bartolozzi Sculp. [n.d. c.1775.]
Etching with engraving, uncut sheet. Title means "know how to live!" folded around margins. Plate 152 x 116mm. 6 x 4½". Creasing. £280

Ticket. Cupid standing on clouds with his mouth gagged. He stands holding and admiring a picture of Thalia in his left hand, leaning on his bow with his right and carrying a quiver on his back. Two doves on the right.

De Vesme: 1958 [only state].
Stock: 20531

44. **The Ball at The Mansion House. April XVII. MDCCLXXV. The Right Hon.ble Iohn Wilkes, Lord Mayor.**

G.B. Cipriani inv. et del. F. Bartolozzi Sculp. 1775. [1775.]

Etching with engraving in black ink. A very fine impression, mint. Plate 241 x 216mm. 9½ x 8½". Foxed. Very large margins. £260
Ticket. A young woman is seated with her upper body bare and crowned with flowers, in the right hand she holds a caduceus. Three putti dance on the floor; two fly above holding grapes and a basket of flowers. The host is politician and agitator John Wilkes (1725 - 1797), elected Lord Mayor of London in 1774.

De Vesme: 1963; iii/iv. See Ref 14666 for same state in red/brown ink & 14667 for earlier state. See Ref: 20524 for same state.
Stock: 21223

45. **[For the Benefit of Mr. Giardini.] Plate 1.**

G.B Cipriani inv. F. Bartolozzi sculp. [London: 1776-1787.]

Etching with engraving. Plate 134 x 145mm. 5¼ x 5¾". Trimmed and laid on card, slightly time stained. £190

Ticket for the benefit of Mr Giardini. Apollo seated on a rock playing the lyre; six Muses on the right and three in the centre listen intently.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1927; ii/iii. See Ref: 20518 for first state.
Stock: 21211



46. **The Ball at The Mansion House. April XVII. MDCCLXXV. The Right Hon.ble Iohn Wilkes, Lord Mayor.**

G.B. Cipriani inv. et del. F. Bartolozzi Sculp. 1775. [1775.]

Etching with engraving in black ink, fine impression. 241 x 216mm. 9½ x 8½". Trimmed. £340
Ticket. A young woman is seated with her upper body bare and crowned with flowers, in the right hand she holds a caduceus. Three putti dance on the floor; two fly above holding grapes and a basket of flowers.

The host is politician and agitator John Wilkes (1725 - 1797), elected Lord Mayor of London in 1774.
De Vesme: 1963; iii/iv. See Ref 14666 for same state in red/brown ink & 14667 for earlier state, & 21223 for same state.
Stock: 20524

47. **For the Benefit of Mr. Giardini. A Concert of Mysick.**

G. Cipriani inv. F. Bartolozzi sculp. [London: 1776.]

Etching with engraving. In ink on verso: Thursday 8 March 1768 at Almack Room F. Giardini. 121 x 146mm. 4¾ x 5¾". On card, small crease down left-hand side. £250

A scene from the Judgement of Midas; Apollo standing holding a lyre in his right hand with Marsyas seated on

the right playing Pan's flute. King Midas seated behind with three Nymphs. No. 237 Verso.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1928; ii/iii. See 21191, 20536 and 20535 for other states.

Stock: 21213

48. **For the Benefit of Mr. Giardini. A Concert of Mysick.**

G. Cipriani inv. F. Bartolozzi sculp. [London: 1776.] Etching with engraving. 113 x 113mm. 4½ x 4½".

£250

A scene from the Judgement of Midas; Apollo standing holding a lyre in his right hand with Marsyas seated on the right playing Pan's flute. King Midas seated behind with three Nymphs. No. 237 Verso.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1928; ii/iii. See Ref: 20536, 21213 and 21191 for other states.

Stock: 20535



49. **Svbsn: Masqe: Ranelagh XIII. June. MDCCLXXVI. HDV.**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1776.] Etching with engraving, fine. Plate 222 x 185mm. 8¾ x 7¼". Trimmed to platemark, very slight foxing £320

Ticket. The Birth of Venus; Venus standing naked in front of the sea combing her hair with her fingers. Two birds above the over and two putti seated at each end of the console holding masks.

Ranelagh Gardens, adjoining the Wren's Pensioner's Hospital, became popular as a place to escape the city and take in the cleaner air in Chelsea. Balls, concerts, dinners and of course gossip were shared here almost daily. It quickly exceeded Vauxhall in popularity, but it's popularity waned until the season of 1804 when the fashionable set abandoned it entirely.

De Vesme: 1957; iii/iii. See Ref: 20539 for earlier state.

Stock: 20538

50. **[Svbsn: Masqe: Ranelagh XIII. June. MDCCLXXVI.] HDV.**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1776.] Etching with engraving. 158 x 102mm. 6¼ x 4". Cut

£240

nearly to image, slight foxing. Ticket. The Birth of Venus; Venus standing naked in front of the sea combing her hair with her fingers. Two birds above the over and two putti seated at each end of the console holding masks.

Ranelagh Gardens, adjoining the Wren's Pensioner's Hospital, became popular as a place to escape the city and take in the cleaner air in Chelsea. Balls, concerts, dinners and of course gossip were shared here almost daily. It quickly exceeded Vauxhall in popularity, but it's popularity waned until the season of 1804 when the fashionable set abandoned it entirely.

De Vesme: 1957; ii/iii. See 20538 for later state.

Stock: 20539

51. **[For the Benefit of Mr. Giardini. A Concert of Mysick.]**

G. Cipriani inv. [F. Bartolozzi sculp.] [London: 1776.] Etching with engraving. 114 x 127mm. 4½ x 5". Time stained. £220

A scene from the Judgement of Midas; Apollo standing holding a lyre in his right hand with Marsyas seated on the right playing Pan's flute. King Midas seated behind with three Nymphs.

Illustration to 'History of Music' by Charles Burney.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1928; iii/iii. See Ref: 20535, 21213 and 21191 for other states.

Stock: 20536

52. **Si giacerebbe invtile per terra deserta, senza frvttto, e senza onore.**

G.B. Cipriani inv. F. Bartolozzi. 1777.

Etching with engraving, fine. 266 x 209mm. 10½ x 8¼".

£320

Ticket for a masquerade. Vertumnus seated with Pomona standing, upper body bare, next to a basket of flowers. Above them a putto flies holding a mask.
De Vesme: 1966; ii/ii. See ref 10554 for one printed in red.
Stock: 20506

53. Weep, Thaly Weep!

F. Bartolozzi sculp. 1778. [London: George Kearsely, 1778.]
Etching, 102 x 118mm. 4 x 4¾". Cut. £220
Thalia, Music of comedy and idyllic poetry, seated on rocks looking at the medallion, with a portrait head in profile, and weeping. To the right, Samuel Foote being led to a boat by Mercury and in the foreground, a head buried in the ground.
Title-page to 'An Elegy on the Death of Samuel Foote, Esq.' by Boscheruccio.
De Vesme: 811; iv/iv.
Stock: 20515

54. [A man (priest?) visiting a prisoner (John Howard?)] Vide Howard on Prisons, Page 82_Octavo Edition.

Bartolozzi sculp. Published as the Act directs. by J. Dodsley, in Pall Mall, June 26th. 1780."
Etching on india paper, 225 x 175mm. 9 x 7". Lacking right margin, else a fine impression. £220
A semi-naked chained to a wall in a vaulted prison, seated on the ground; the jailor, key suspended from belt, and a male visitor stand over him in front of a staircase on the right.
Plate to the second edition of 'The State of the Prisons in England and Wales' (Warrington, 1780) by John Howard (1726?-1790), prison reformer and social campaigner.
Howard himself experienced imprisonment in France in 1756. It was not until 1773 when he became High Sheriff of Bedfordshire that he initiated an important campaign to transform prison conditions. His long series of visits to prisons in Britain and most European countries led him to write his influential book, first published in 1777. A highly reserved man, Howard shunned public recognition throughout his life.
De Vesme 1735, III of III.
Stock: 21190



55. For the Benefit of Mrs. Grassi.

G.C. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1780.]

Etching with engraving, rare. 82 x 114mm. 3¼ x 4½". Trimmed to image. £380
Ticket for the benefit of Mrs Grassi. A cartouche in the centre framed with palm leaves and with a griffon to the right and a winged figure to the left.
Soprano singer Cecilia Grassi married composer Johann Christian Bach (1735 – 1782), youngest son of Johann Sebastian Bach.
De Vesme: 1931; i/ii. [description of later state]
Stock: 20520

56. Shanes Castle Masquerade.

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d. c.1780.]
Etching with engraving. Collector's stamp on verso, very scarce. Plate 166 x 127mm. 6½ x 5". Large margins, uncut, foxing. £320
Ticket. A young man stands in the centre, crowned with flowers and holding a stick. On the left a bare-breasted woman stands holding the mans hand and a flower crown in the other. A putto looking up and holding two masks towards the couple stands on the right.
Shane's Castle is the home of O'Neill family in Ireland. While Bartolozzi was working in London between 1764 and 1802, the estate was owned by John, Viscount O'Neill, until 1798 and thereafter by his son, Charles Henry St John, Earl O'Neill.
De Vesme: 1962; iii/iii.
Stock: 20528

57. Theatre Royal Hay Market an....the...of.....will be performed.....Boxes 5.s

[F. Barolozzi sculp.t] [n.d. c.1780.]
Etching with engraving in red ink. Plate 121 x 158mm. 4¾ x 6¼". With margins. £280
Ticket; a small winged spirit in the sky holding drapery.
De Vesme: 1946; ii/iv [slightly modified], unrecorded state.
Stock: 20544

58. Mr Fiervilles Ball.

G.B. Cipriani inv. F. Bartolozzi scu. [n.d. c.1781.]
Etching and engraving. 95 x 120mm. 3¾ x 4¼". Cut to the platemark. £220
Ticket. A naked child seated under a tree playing the chalumeau; on the right two children dancing.
It seems Italian composer and violinist Felice Giardini (1716 – 1796) performed at Mr. Fierville's balls.
De Vesme: 1970; iii/iv, see 20514.
Stock: 21184

59. Mr Fiervilles Ball.

G.B. Cipriani inv. F. Bartolozzi scu. [n.d. c.1781.]
Etching and engraving. "Maybe used at Carlisle House Thursday 5 April 1781" 95 x 120mm. 3¾ x 4¾". £220
Ticket. A naked child seated under a tree playing the chalumeau; on the right two children dancing.
It seems Italian composer and violinist Felice Giardini (1716 – 1796) performed at Mr. Fierville's balls.
De Vesme: 1970; ii/iv. See Ref 21184.
Stock: 20514

60. **For the Benefit of Mr Giardini.**

G.B. Cipriani inv. et delin. F. Bartolozzi sculp. Printed by W. Hinton. St. James's Street.

Etching and engraving. Plate 197 x 171mm. 7¾ x 6¾". Small margins, slightly foxed. £220

Ticket for the benefit of Mr Giardini. Mercury seated attaching a string to his lyre whilst a putto holds the lyre to the left.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1930; iv/iv. See 21210 for earlier state & 21175 for same state.

Stock: 20519



61. **For the Benefit of Mr Giardini.**

G.B. Cipriani inv. et delin. F. Bartolozzi sculp. Printed by W. Hinton. St. James's Street.

Etching and engraving. Plate 197 x 171mm. 7¾ x 6¾". £240

Ticket for the benefit of Mr Giardini. Mercury seated attaching a string to his lyre whilst a putto holds the lyre to the left.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1930; iv/iv, see 20519 & 21210.

Stock: 21175

62. **[For the Benefit of Mr. Giardini.]**

[G.B. Cipriani inv. F. Bartolozzi sculp.] [n.d. c.1782.]

Etching with engraving, very scarce. Proof before all letters. 166 x 196mm. 6½ x 7¾". Cut, few fox marks.

£260

Ticket for the benefit of Mr Giardini. Apollo catching Daphne who is turning into a laurel tree. Three fluvial figures seated on the ground in front of a bed of reeds.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1921; i/iii.

Stock: 20490

63. **Hanover Square.**

G.B. Cipriani inv. F. Bartolozzi sc. [n.d. c.1782.]

Etching with engraving, in ink verso J C B crossed out & J.W., 131 x 132mm. 5¼ x 5¼". £240

Ticket for a masquerade ball. A naked boy and girl wearing draperies and lifting each other's mask.

On the east side of Hanover Square, at the south-eastern corner of Hanover Street, the large building now known as the Hanover Club, or Cercle des Etrangers, had for many years, down to the beginning of 1875, borne the name of the Queen's Concert Rooms, more popularly known as the Hanover Square Rooms. Sir John Gallini erected the house and the original concert room in the first half of the reign of George III. Supported by the musical talent of Bach, Abel, and Lord Abingdon, Gallini carried on here, from 1785 to 1793, a series of concerts, for which he contrived to gain the patronage of the Court. George III himself was accustomed frequently to attend these concerts, together with Queen Charlotte.

De Vesme: 1968; ii/iii.

Stock: 20523

64. **[Diana.]**

G.B. Cipriani inv. F. Bartolozzi Sculp. [n.d. c.1782.]

Etching and engraving, rare. Plate 222 x 190mm. 8¾ x 7½". £220

Diana seated underneath a tree with an arrow in her right hand. A nymph placing a sandal on Diana's foot with two other nymphs standing behind; one holding flowers and a globe, the other a serpent.

From 'Thoughts on Hunting...' (E. Easton, 1782) by Peter Beckford.

De Vesme: 1650; iii/iii. See BL 1040.e.29.

Stock: 20578

65. **[For the Benefit of Mr. Giardini.]**

G.B. Cipriani inv. F. Bartolozzi Sculp.

Etching with engraving, scarce proof, uncut very large margins, title only half removed. Plate 95 x 115mm. 3¾ x 4½". Title scratched, very slight foxing. £240

Bill-head for the benefit of Mr Giardini. Venus seated on a bed with a putto talking to her from behind her;

another putto playing the lyre and a third putto pulling a bow, aiming towards right.
 Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1922; between i/ii.

Stock: 20577

66. For the Benefit of Mr Giardini.

G.B. Cipriani inv. et delin. F. Bartolozzi sculp. [Printed by W. Hinton. St. James's Street. n.d. c.1782.]

Etching and engraving. Plate 197 x 171mm. 7¾ x 6¾". Small margins. Slight foxing. £260

Ticket for the benefit of Mr Giardini. Mercury seated attaching a string to his lyre whilst a putto holds the lyre to the left.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

De Vesme: 1930; ii/iv. See Ref: 20519 & 21175 for later states.

Stock: 21210



67. For the Benefit of Mr. Jones.

G.B. Cipriani inv. F. Bartolozzi Sculp. [n.d. c.1785.]

Etching with engraving, rare printed in red. 95 x 125mm. 3¾ x 5". Trimmed. £220

Ticket for the benefit of Mr. Jones. A putto stands on clouds holding a music score and singing. On the left another putto with butterfly wings is seated playing a lyre.

Edward Jones (1752 - 1824), known as Bardd y Brenin, or the King's Bard, was a musician and Welsh writer. He taught music to many persons of rank and was appointed bard to the Prince of Wales, an honorary office, in 1783. In 1784 he published 'Musical and Poetical Relicks of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote

Antiquity, with a Collection of the Pennillion and Englynion, Epigrammatic Stanzas or native Pastoral Sonnets of Wales, a History of the Bards from the Earliest Period, and an Account of their Music, Poetry, and Musical Instruments'. This work, largely based on the author's original researches among unpublished Welsh manuscripts, rescued and preserved some of the oldest Welsh airs extant. In many ways Jones can be said to have invented Wales as the 'land of song', while defining its people as 'aboriginal Britons' and as the oldest musical nation in Europe.

De Vesme: 1932. See 9717.

Stock: 20522

68. Mrs. Parker Sackville Street.

G.B. Cipriani invent. F. Bartolozzi Sculp. [n.d. c.1785.]

Etching and engraving, fine and rare. Collector's stamp on verso. Plate 70 x 95mm. 2¾ x 3¾". £320

Visiting-card of Mrs Parker. A woman seated on clouds holding a festoon of leaves in her right hand and a medallion in her left. Two putti to the right holding torches.

De Vesme: 1899.

Stock: 20526

69. For the Benefit of Mr. Tenducci.

G.B. Cipriani invent. F. Bartolozzi Sculp. [n.d. c.1786.]

Etching with engraving. Plate 128 x 116mm. 5 x 4½". Trimmed to platemark, time stained. £220

Ticket for the benefit of Mr Tenducci. Orpheus standing in a cave and playing the lyre. Cerberus's head and front legs on the ground.

Giusto Ferdinando Tenducci (c.1735 - 1790) was an Italian opera singer and composer. He was a castrato and trained at the Naples Conservatory. From 1758 to 1765 he was in London where he was heard at both the King's Theatre and the Royal Opera House. After some travel to Ireland and Italy he returned to London again in 1768 where he remained for almost the rest of his life. He taught singing to Wolfgang Amadeus Mozart in Paris in 1777-1778, and Mozart, impressed with his teacher's singing abilities, wrote a concert aria for him.

De Vesme: 1942; i/ii.

Stock: 20529

70. Il Mercurio Italico. Vide p.18.

Floriferis ut apes in saltibus omnia libant.

Omnia nos itidem ___ Lucretius.

Burney del.t F. Bartolozzi sculp.t London Published Jan.y 31.st 1789 for F. Sastres.

Etching and engraving. Plate 222 x 171mm. 8¾ x 6¾". Uncut, very large margins. £160

Minerva stretching her right arm towards Italy, seated on the ground in the form of a woman. In the centre, Mercury flying in the air; St Peter's Basilica and Colosseum in the background.

Frontispiece to "Il Mercurio Italico" by Francesco Sastres (London: 1789).

De Vesme: 1784; iii/iii.

Stock: 20427

71. **For Mr. Didelot's Benefit.**

L.Legoux Pupil of F. Bartolozzi Sculp.t [n.d. c.1790.]
Stipple and engraving, scarce. 157 x 120mm. 6¼ x 4¾". Trimmed. £230
Ticket Muse dancing and playing cymbals, followed by Cupid, who adorns her with a garland of flowers.

Charles-Louis Didelot (1767 - 1837) was a French dancer and choreographer.

See *De Vesme: 1936* [for different version. & description].

Stock: 20513

72. **[Grand Professional Concert.]**

[Bartolozzi fecit 1791.]

Etching with engraving. Proof before all letters. 95 x 121mm. 3¾ x 4¾". £160

A putto seated on a rock reading a music score; a lyre on the ground to his left.

See *De Vesme: 1953* [this noted as 'Copie'].

Stock: 20606

73. **For the Benefit of Mr. Pacchierotti. King's Theatre Pantheon.**

E.F. Burney inven. F. Bartolozzi R.A. Sculps. [n.d. c.1791.]

Etching with engraving, rare. 102 x 126mm. 4 x 5".

Cut to platemark. £240

Ticket for the benefit of Mr Pacchierotti. Muse seated next to a monument holding a laurel crown and touching a lyre on the monument.

Gasparo Pacchierotti (1740 - 1821), opera singer, visited and performed in London from 1778-1791.

De Vesme: 1935.

Stock: 20525



74. **[Annonce de T. Sandby.]**

B. West R.A. inv. 1791. F. Bartolozzi R.A. etched.
London Publish'd May 1791. by Mr. Sandby Jun.r St. Georges Row.

Etching and engraving, very scarce and fine. Plate 241 x 165mm. 9½ x 6". Crease to bottom right-hand corner, small margins, overall foxing. £450

Trade card for Thomas Sandby, the daughter of Dibutades embracing her lover and outlining his shadow on the wall, while he holds a lamp on the left. Thomas Sandby (1721-1798) was a self-taught draftsman who, with his brother Paul took up positions

in the military drawing department at the Tower of London. Thomas was sent first to the Battle of Dettingen and then to Culloden as draughtsman to the Duke of Cumberland. In 1747, under the Duke, he was appointed Deputy Ranger of Windsor Great Park to which he devoted considerable energy in improvements. He was also involved in the London art world and with his brother he was one of the founder members of the Royal Academy in 1768. He was elected their first professor of architecture and later architect of the King's works. In reality, he built few buildings and was more respected for his architectural theory.

De Vesme: 1892; ii/iii.

Stock: 20501

75. **For the Benefit of Mr. Dragonetti.**

E.F. Burney del._ F. Bartolozzi Sculp. [n.d. c.1792.]

Etching with engraving. Plate 121 x 152mm. 4¾ x 6".

Large margins, uncut, slight foxing. £280

Ticket for the benefit of Mr Dragonetti. A woman stands holding a naked child who plays the lyre. On the right stands Apollo.

Domenico Dragonetti (1763 - 1846) was a violinist and double-bass player.

De Vesme: 1918; iii/iii. See Ref: 20541 for earlier state.

Stock: 20540

76. **[For the Benefit of Mr. Dragonetti.]**

E.F. Burney del._ F. Bartolozzi Sculp. [n.d. c.1792.]

Etching with engraving. Plate 120 x 152mm. 4¾ x 6".

Trimmed to the plate. £220

Ticket for the benefit of Mr Dragonetti. A woman stands holding a naked child who plays the lyre. On the right stands Apollo.

Domenico Dragonetti (1763 - 1846) was a violinist and double-bass player.

De Vesme: 1918; ii/iii. See Ref: 20540 for later state.

See Harvard p.383.

Stock: 20541

77. **Hanover Square Grand Professional Concert.**

G.B.Cipriani inv. F. Bartolozzi sculp. [n.d. c.1793.]

Etching with engraving. 88 x 102mm. 3½ x 4". £220

Ticket. A putto flying holding a large veil with both hands.

On the east side of Hanover Square, at the south-eastern corner of Hanover Street, the large building now known as the Hanover Club, or Cercle des Etrangers, had for many years, down to the beginning of 1875, borne the name of the Queen's Concert Rooms, more popularly known as the Hanover Square Rooms. Sir John Gallini erected the house and the original concert room in the first half of the reign of George III. Supported by the musical talent of Bach, Abel, and Lord Abingdon, Gallini carried on here, from 1785 to 1793, a series of concerts, for which he contrived to gain the patronage of the Court. George III himself was accustomed frequently to attend these concerts, together with Queen Charlotte.

De Vesme: 1954; i/vi. See Ref: 20532 for different state.

Stock: 20534

78. [Hanover Square Grand Professional Concert.]

[G.B.Cipriani inv.] Stalker sculp. [n.d. c.1793.]

Etching with engraving. Proof before title. 63 x 82mm. 2½ x 3¼". Trimmed. £220

Ticket. A putto flying holding a large veil with both hands. An oddity.

On the east side of Hanover Square, at the south-eastern corner of Hanover Street, the large building now known as the Hanover Club, or Cercle des Etrangers, had for many years, down to the beginning of 1875, borne the name of the Queen's Concert Rooms, more popularly known as the Hanover Square Rooms. Sir John Gallini erected the house and the original concert room in the first half of the reign of George III. Supported by the musical talent of Bach, Abel, and Lord Abingdon, Gallini carried on here, from 1785 to 1793, a series of concerts, for which he contrived to gain the patronage of the Court. George III himself was accustomed frequently to attend these concerts, together with Queen Charlotte.

De Vesme: 1954; [undescribed state]. See Ref: 20534 for different state.

Stock: 20532

79. For the Benefit of Mr. Salomon. Wednesday 28 May 1794. Hanover Square Rooms.

B. Rebecca inv.t F. Bartolozzi Sculp. [1794.]

Etching with engraving, rare. Large margins, uncut.

£280

Ticket for the benefit of Mr Salomon. A young winged figure leans against an oval cartouche. His holds a festoon of laurel leaves above his head.

Johann Peter Salomon (1745 - 1815) was a German violinist, composer, conductor and musical impresario. At the age of thirteen, he became a violinist in the court orchestra in Bonn and six years later became the concert master of the orchestra of Prince Heinrich of Prussia. He moved to London in the early 1780s, where he worked as a composer and played violin both as a celebrated soloist and in a string quartet. He made his first public appearance at Covent Garden on 23 March 1781. While in England, Salomon composed two operas for the Royal Opera, several art songs, a number of concertos, and chamber music pieces. He is perhaps best known today, however, as a concert organiser and conductor. Salomon brought Joseph Haydn to London in 1791-92 and 1794-95, and together with Haydn led the first performances of many of the works that Haydn composed while in England. Haydn wrote his symphonies numbers 93 to 104 for these trips, which are sometimes known as the Salomon symphonies (they are more widely known as the London symphonies). Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*. He was one of the founder-members of the Philharmonic Society and led the orchestra at its first concert on 8 March 1813. Salomon is also

believed to have given the Jupiter nickname to Wolfgang Amadeus Mozart's Symphony No. 41. Amongst his protegés was the English composer and soloist George Pinto. Salomon died in London in 1815, of injuries suffered when he was thrown from his horse. He is buried in the cloisters of Westminster Abbey.

De Vesme: 1937; iii/v.

Stock: 20521

80. For the Benefit of Mad. Banti.

Borney delind. F. Bartolozzi sculps. R.A. 1795.

Etching and engraving. 121 x 147mm. 4¾ x 5¾". Cut. £220

Muse seated on clouds holding a putto who wears a tragedy mask. In her left hand she holds another mask by the hair, which another putto holds by the chin; beside her are a lyre and banner.

Brigitta Giorgi Banti (1756 - 1806), singer.

De Vesme: 1913; iv/iv.

Stock: 20509

81. For the Benefit of Mad. Banti.

Burney del.t F. Bartolozzi R.A. sculps. [n.d. c.1795.]

Etching and engraving. 108 x 135mm. 4¼ x 5¼". Cut, slight foxing. £260

Ticket for the benefit of Madam Banti. Thalia seated on clouds holding a banner; a lyre and a mask next to her. Two children playing, an altar with fire-piece burns behind them.

Brigitta Giorgi Banti (1756 - 1806), singer.

De Vesme: 1912; iv/vi.

Stock: 20510



82. Sr. Foster Cunliffe Bar.t

F. Bartolozzi fec. [n.d. c.1795.]

Etching and engraving, rare. "To G J Doo Esq, [in pencil at bottom right], from his oblg serv. W. H." Plate 133 x 132mm. 5¼ x 5¼". Slight foxing. £260

Ex-libris bookplate of Sir Foster Cunliffe. Coat of arms charged with three rabbits and a hand; crest with a horse and motto supported by two putti. The putto on the right blowing a trumpet, the other seated seen from behind.

Probably Sir Foster Cunliffe, 3rd Baronet (1755 – 1834) of Acton Park, Wrexham, Wales; founder of the Royal Society of British Bowmen.

De Vesme: 1904; iii/iv.

Stock: 20504

83. **[Carts de Visite de la Comtess Harriett Frances Bessborough.]**

G.B. Cipriani inv. F. Bartolozzi sculps. 1796 R.A.
Etching and engraving, fine and scarce in this state.
Plate 145 x 140mm. 5¾ x 5½". Very small margins,
slightly foxed. £260

Visiting-card of Countess Harriet Frances Bessborough (1761-1821), invitation to a ball hosted by her. A woman seated in a chair holding a bird in her right hand, and a flame in her left. Two putti holding a banner over her.

De Vesme: 1896; ii/iv.
Stock: 20543

84. **Miscuit Utile Dulci.**

E.F. Burney del. F. Bartolozzi sculps. [n.d. c.1797.]
Etching with engraving, large margins. Plate 109 x
152mm. Some foxing. £230

Apollo and Mercury as children on clouds. A naked child is seated playing the lyre with another child wearing a winged hat and standing behind a music score conducting.

Admission ticket for an evening by A. A. Le Texier, and later for Brandenbough House masquerade.

Illustration to 'Mes soixante ans; Epitre en vers, par M. Le Texier' (London: Baylis, 1797).

De Vesme: 1934; ii/iii.
Stock: 20512

85. **[Visiting Card of General Bartholomeu Costa.]**

[F. Bartolozzi R.A. Fecit. 1797.]
Etching and engraving, finished proof. Plate 70 x
102mm. 2¾ x 4". Trimmed close to the plate. £160
A carte-de-visite of Bartolomeu da Costa (1731 -
1801), general in the Portuguese army. A putto with
butterfly wings carving inscriptions on a stone with
another putto standing, wearing a helmet and holding a
shield and a laurel crown.

De Vesme: 1897; ii/iv.
Stock: 20589

86. **[For the Benefit of Mrs. Banti.]**

F. Bartolozzi inv.t Sculps.t 1797 aetatis suae 69.
138 x 172mm. 5½ x 6¾". Slight foxing. £220

Ticket for the benefit of Mrs Banti. Muse seated on
clouds holding a lyre with three putti; one holds a
trumpet, another two laurel crowns and the third
holding a banner over Muse.

Brigitta Giorgi Banti (1756 - 1806), singer.

De Vesme: 1914; iv/vii.
Stock: 20507

87. **[Visiting Card of General Bartholomeu Costa.]**

[F. Bartolozzi R.A. Fecit. 1797.]
Etching and engraving, working proof, very scarce.
Plate 70 x 102mm. 2¾ x 4". Trimmed close to the
plate. £220

A carte-de-visite of Bartolomeu da Costa (1731 -
1801), general in the Portuguese army. A putto with
butterfly wings carving inscriptions on a stone with

another putto standing, wearing a helmet and holding a
shield and a laurel crown.

De Vesme: 1897; i/iv.
Stock: 20548

88. **[Visiting-Card.]**

F. Vieira Portoensis invt. F. Bartolozzi R.A. Engraver
to his Majesty Etatis 71 an 1798.
Engraving and etching. Plate 70 x 102mm. 2¾ x 4".
Margins. £140

A visiting-card of Isabelle Menezes, wife of
Portuguese ambassador to London; smoke coming
from a plate on a monument, a winged figure kneeling
on the ground with a putto standing to the side.

De Vesme: 1898; i/ii.
Stock: 20465

89. **[En Memoriam des Enfants Woodmason.] [James born 20 June 1773...To the memory of innocence!]**

[C.R. Ryley del. F. Bartolozzi R.A. sculp.] [London.
Published 1st January 1798 by Rob.t Wilkinson.]
Etching and engraving. Proof before all letters. Plate
292 x 233mm. 11½ x 9¼". £160

Memorial of the seven children between James and
Mary Woodmason: James, Mary, Charles, Harriot,
George, John, Eliz; heads of seven angels with wings
above clouds. Three either side of the centre one who
wears a crown.

James Woodmason traded as a stationer and publisher
on Leadenhall Street in the City of London in the late
18th century; he lost his seven children in a fire in
1782.

De Vesme: 1224; ii/v.
Stock: 20604



90. **For the Benefit of Mr. Salpietro.**

F. Vieira Portuensis inv. F. Bartolozzi sculp. [n.d.
c.1799.]
Etching with engraving, in ink verso "260". 132 x
145mm. 5¼ x 5¾". Trimmed. £260

Ticket for the benefit of Mr Salpietro. A young winged
male kneels on the ground holding a trumpet; a putto
flies behind him holding a torch.

Giovanni Salpietro (fl.1782 - 1799), violinist.

De Vesme: 1941; iii/iv. See Ref: 7842 for earlier state.
Stock: 20527

91. **[Apollo holding his lyre, concert ticket.]**

I.B.C.Inv. F.B. sculp. [n.d., c.1780.]
Etching in black ink. 109 x 88mm. 4¼ x 3½".
Trimmed. £130
The cartouches above and below uninscribed.
In classical mythology, as the leader of the Muses (Apollon Musagetes) Apollo functioned as the patron god of music and poetry.
Engraved by Bartolozzi after Cipriani, their initials only inscribed. Before publication line added.
De Vesme: 1915; i/iv. See 9718, 10558, 10559 and 21208 for other states.
Stock: 21209

92. **[Apollo holding his lyre, concert ticket.]**

I.B.C.Inv. F.B. sculp. [n.d., c.1780.]
Etching in sepia, with small margins. Plate 115 x 115mm. 4½ x 4½". Glued to album page at right edge. £180
The cartouches above and below uninscribed.
In classical mythology, as the leader of the Muses (Apollon Musagetes) Apollo functioned as the patron god of music and poetry.
Engraved by Bartolozzi after Cipriani, their initials only inscribed. Before publication line added.
From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth. De Vesme: 1915; i/iv. See 10558, 10559, 21208 and 21209 for other states.
Stock: 9718

93. **[Vignette illustration/concert ticket; Apollo crowned by a Muse.] Plate II.**

G. B. Cipriani inv. F. Bartolozzi sculp. [London, n.d., c.1763.]
Etching on india paper, state after 'Benefit of Mr. Giardini' removed from pedestal in image. 135 x 130mm, 5¼ x 5". A fine impression with full margins. £240

Apollo seated on a pedestal in a landscape, holding a lyre with his left hand; on the left, a Muse crowning him, and on the right stands Mercury; in a roundel.
Illustration to 'History of Music' (London: 1776) by Charles Burney.
In an earlier state this was a ticket for a concert by Italian composer and violinist Felice Giardini (1716 – 1796).
After Giovanni Battista Cipriani (1727 - 1785).
De Vesme 1919, II of III, see 20493 for first state.
Stock: 21192

94. **[Vignette illustration/concert ticket; the Judgement of Midas.]**

G. Cipriani inv. [F. Bartolozzi.] [London, n.d., c.1770.]
Etching on india paper, state after title removed, 114 x 127mm. 4½ x 5". A fine impression with full margins. £230
Apollo standing holding a lyre in his right hand with Marsyas seated on the right playing Pan's flute. King Midas seated behind with three Nymphs. Illustration to 'History of Music' (London: 1776) by Charles Burney.

In an earlier state this was a ticket for a concert by Italian composer and violinist Felice Giardini (1716 – 1796).
After Giovanni Battista Cipriani (1727 - 1785).
De Vesme: 1928, III of III. See Ref: 20535, 20536, & 21213 for other states.
Stock: 21191

95. **For The Benefit Of Mr. Jones.**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1780.]
Concert ticket, etching. 95 x 90mm. 3¾ x 3½".
Trimmed to plate, glued to album page at upper edge. £140

Two putti, one winged putto playing a lyre while the other holds a sheet of music.
Edward Jones (1752 - 1824), known as Bardd y Brenin, or the King's Bard, was a musician and Welsh writer. He taught music to many persons of rank and was appointed bard to the Prince of Wales, an honorary office, in 1783. In 1784 he published 'Musical and Poetical Relicks of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote Antiquity, with a Collection of the Pennillion and Englynion, Epigrammatic Stanzas or native Pastoral Sonnets of Wales, a History of the Bards from the Earliest Period, and an Account of their Music, Poetry, and Musical Instruments'. This work, largely based on the author's original researches among unpublished Welsh manuscripts, rescued and preserved some of the oldest Welsh airs extant. In many ways Jones can be said to have invented Wales as the 'land of song', while defining its people as 'aboriginal Britons' and as the oldest musical nation in Europe.
From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth. De Vesme: 1932. See Ref: 20522.
Stock: 9717



96. **[G. F. Handel; frontispiece.]**

Burney inv. F. Bartolozzi sculp. [London] Publish'd January 8th. 1785.
Etching printed in brown ink, frontispiece to 'An account of the musical performance in commemoration of Handel' by Charles Burney. 275 x 200mm, 10¾ x 8". Some horizontal creases, foxing. Large margins. £220

Commemorative medallion of composer George Frideric Handel (1685 - 1759); portrait bust in profile with a laurel frame, verso showing inscription attached underneath. A young female angel, standing to right, supports the medallion with ribbons; the whole in an oval with palm leaves border.

The Commemoration of Handel took place in Westminster Abbey in 1784, marking the twenty-fifth anniversary of the great composer's death in 1759. The commemoration was organised by John Montagu, 4th Earl of Sandwich and it took the form of a series of concerts of Handel's music, given in the Abbey by vast numbers of singers and instrumentalists.

De Vesme 829.

Stock: 21161

97. **[Vignette illustration; Music and five other female figures with an old man.]** See page 324. Vol: III.

E. F. Burney delt. F. Bartolozzi sculp. Publish'd as the Act directs April 30th. 1789.

Etching on india paper, final state, 200 x 175mm. 8 x 7". A fine impression with full margins. £180

Music standing on the right, with a laurel crown on her head and holding a lyre; next to her (far right) an old man seated and an allegorical female figure. On the left of the composition, four allegorical female figures; the whole within an octagonal enveloped by leafy oak tree branches.

Illustration to 'History of Music' (London: 1776) by Charles Burney.

After Edward Francis Burney (1760 - 1848).

De Vesme 1945, III of III, see 20542.

Stock: 21193

98. **Si Giacerebbe Inutile Per Terra Deserta Senza Frutto, E Senza Onore.**

G.B. Cipriani inv: F. Bartolozzi sculp. 1777.

Theatre ticket, printed in red, etching, sheet 200 x 175mm. 8 x 7". Lightly soiled. Trimmed within plate and at corners. £180

A classical male and female figure, with a putto flying above holding a dramatic mask, enclosed in an oval frame of fruit, corn, vine and grapes.

De Vesme: 1966; ii/ii. See 20506.

Stock: 10554

99. **The Ball At The Mansion House. April XVII. MDCCLXXV The Right Hon.ble Iohn Wilkes, Lord Mayor.**

G.B. Cipriani inv. et del. F. Bartolozzi sculp. 1775.

Engraving printed in brown ink. Plate 241 x 216mm. 9½ x 8½". Fine impression with good margins all around. £220

Elaborate ticket for an April 17th 1775 ball at The Mansion House in the City of London. Three putti dance with a classical female figure, while two more fly overhead bringing vines, all in a frame of palm and oak leaves.

De Vesme: 1963; iii/iv. See Ref 20524 & 21223 for the same state in black ink & 14667 for earlier state.

Stock: 14666



100. **[The Ball At The Mansion House. April XVII. MDCCLXXV The Right Hon.ble Iohn Wilkes, Lord Mayor.]**

[G.B. Cipriani inv. et del. F. Bartolozzi sculp. 1775.]

Engraving in red/brown ink. Plate 240 x 215mm. 9½ x 8½". Fine proof impression before all letters, with good margins all around. £280

Elaborate ticket for an April 17th 1775 ball at The Mansion House in the City of London. Three putti dance with a classical female figure, while two more fly overhead bringing vines, all in a frame of palm and oak leaves.

De Vesme: 1963; i/iv. See Ref: 14666 for later state in red/brown ink, and 20524 & 21223 for later states in black ink.

Stock: 14667

101. **[Concert ticket] For The Benefit Of Mr. Giardini.**

G.B. Cipriani inv. F. Bartolozzi sculp. [London, c.1781.]

Concert ticket, etching. 160 x 133mm. 6¼ x 5¼".

Trimmed within plate. £230

A woman seated on clouds, tying ribbons to her hair; to right, two winged putti, holding a torch and dove, also sitting in the clouds. The banner above them is lettered; in a roundel.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton. After Giovanni Battista Cipriani (1727 - 1785).

De Vesme: 1920; ii/ii. See Ref: 18143 for same state.

Stock: 21214

102. **[Concert ticket] For The Benefit Of Mr. Giardini.**

G.B. Cipriani inv. F. Bartolozzi sculp. [London, c.1781.]

Concert ticket, etching. 132 x 127mm. 5¼ x 5".

Trimmed within plate. £180

A woman seated on clouds, tying ribbons to her hair; to right, two winged putti, holding a torch and dove, also sitting in the clouds. The banner above them is lettered; in a roundel.

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. For many years, he served as the concertmaster and director of the Italian Opera and gave solo concerts under the auspices of close friend Johann Christian Bach (son of Johann Sebastian). He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton. After Giovanni Battista Cipriani (1727 - 1785).

De Vesme: 1920; ii/ii. See 21214.

Stock: **18143**

103. **[Apollo holding his lyre, concert ticket.]**

G.B. Cipriani Inv. F. Bartolozzi sculpt. Printed by W. Hinton St. James's Street [n.d., c.1780.]

Etching. Unidentified collector's mark on verso. 114 x 102mm. 4½ x 4". Trimmed just inside place. £95

With artist's and engraver's surnames fully inscribed.

The cartouches above and below unincised.

In classical mythology, as the leader of the Muses (Apollon Musagetes) Apollo functioned as the patron god of music and poetry.

De Vesme: 1915; iii/iv. Not in Lugt. See 10558, 9718, 21208 and 21209 for other states.

Stock: **10559**

104. **The Noble Peasant. A Comic-Opera. Set to Music by William Shield. Price 10.6d.**

F. Bartolozzi sculp. London Printed for Willm. Napier Music-seller to their Majesties No.474 Strand. [1784.] Engraved titlepage illustrated by Bartolozzi, sheet 155 x 215mm. 6 x 8½". One diagonal crease. £95

The decorative border including flowers and fronds held by winged putti, and a lyre, pipes and sheet music in the lower part, engraved by Francesco Bartolozzi (1728 - 1815).

William Shield (1748 - 1829), composer at Covent Garden, wrote music for upwards of thirty dramatic pieces. This comic opera was written by Thomas Holcroft (1745 - 1809).

British Library: 004655802. De V:

Stock: **13892**

105. **[Twenty-two ears on a panel framed by foliage.]**

F Bartolozzi Aqua Forti Fecit. [n.d., c.1790.]

Etching, 90 x 115mm. 3½ x 4½". Slightly soiled; full margins. £160

A naked putto standing to left, showing the panel to the viewer. Rare.

By Francesco Bartolozzi (1728 - 1815), possibly inspired by his study of twelve ears after Giovanni Battista Cipriani (1727 - 1785) for 'Rudiments of Drawing' 1786.

De Vesme: 1739; ii/iii. See 20475 for later state.

Stock: **13110**

106. **[Ball ticket] Mansion House Lady Mayoress presents her Compts. to ['Miss Bentinck' in ink] and desires the honor of her Company to a Ball on Tuesday April 12th. 1791.**

W. Hamilton R.A. invt. 1791. F. Bartolozzi R.A. Etched. [London, c.1791.]

Used ticket/invitation, rare, etching printed in brown ink on card. 140 x 178mm. 5½ x 7". Trimmed within plate, and at upper left corner. £220

A ticket to the Mansion House in the City of London with allegorical design, issued to a Miss Bentinck, possibly Sophia Henrietta, daughter of Captain John Albert Bentinck of the navy (d. 1775), who in 1791 married Sir James Hawkins Whitshed (1762 - 1849) - perhaps the pair met at this very ball!

On the left, London in form of a young woman, standing, crowned, holding a sword in her right hand; to right, three putti decorating the cartouche with flowers and plants. At top a putto seated on flowers holds up a banner; below the cartouche, two griffins and an escutcheon.

After William Hamilton (1751 - 1801).

De Vesme: 1960; iii/iv.

Stock: **18134**



107. **[Concert Ticket, held at St. Margaret's Church, Westminster.]**

Smirke Invt. F. Bartolozzi sculp. [n.d. c.1792.]

Engraving and etching, scarce proof. Plate 217 x 185mm 8½ x 7¼". Trimmed close to the plate. Light foxing. £260

St Cecilia is seated playing at an organ, with two winged figures standing looking over her. The relief below depicts Charity and three children, with a lion and a unicorn to either side.

De Vesme: 1948; v/v. See Ref 16047 for earlier state in red/brown ink & 20503 for earlier state.

Stock: 21215

108. [Lecture ticket]

W. Hamilton R.A. inv. F. Bartolozzi sculps. [British, n.d., c.1794.]

Rare admission ticket to an Adam Walker lecture, etching on india paper. 155 x 115mm, 6 x 4½". Small margins. £180

A winged putto and a woman with wings on her head lift a veil to reveal a statue which stands on an (unlettered) pedestal; on the left, an old philosopher seated, next to a globe, with a book open on his lap, turned and pointing up at the statue.

Adam Walker (1731 - 1821), inventor and writer, settled in London after many years as a travelling science lecturer. He met Joseph Priestley, who induced him to lecture in the Haymarket in 1778. Meeting with success, he took a house in George Street, Hanover Square, and read lectures every winter to numerous audiences. He was engaged as lecturer by the provost of Eton College, Edward Barnard, whose example was followed by the heads of Westminster, Winchester, and other public schools.

After William Hamilton (1751 - 1801).

De Vesme 1978, II of III.

Stock: 21173

109. **Opera House, Thursday, March 10th. 1803.**

L. Legoux sculp. late pupil of F. Bartolozzi R.A. No.1 Poland Street Soho.

Stipple and etching, ticket/advertisement for a fund-raising musical entertainment. Plate 185 x 145mm. 7¼ x 5¾". Lower right corner chipped with small repair with conservation tissue. £160

Apollo with his lyre standing on clouds, to his right a female figure with dove perched on her head and holding horn of plenty and pair of compasses; another female figure sits to left. In the background a pelican feeds its chicks. A violin and musical instruments below are draped with a banner inscribed 'New Musical Fund'.

By French engraver Louis Legoux (1789 - 1804; active).

Stock: 13503

110. [Monument to William Pitt the Elder, 1st Earl of Chatham, in Westminster Abbey.] **Lord Chatham is represented holding the Cap of Liberty...**

John Bacon invt. F. Bartolozzi Etch'd. Publish'd as the Act directs Nov. 12, 1779.

Engraving printed in brown ink, 350 x 230mm. 13¾ x 9". A fine impression with margins, foxing. £260

The figure of the Earl of Chatham (1708 - 1778), Whig statesman and Prime Minister of Britain from 1766 until 1768, standing dressed in classical drapery, holding pike with Phrygian cap, surrounded by the three female allegories of Britannia (with lion), Commerce and the City. Three putti on left represent the four parts of the world.



Lettered with eight lines of explanatory text to pedestal below.

John Bacon the Elder (1740 - 1799), was a sculptor responsible for some important monuments, and a variety of statues in London and elsewhere. He was elected an Associate of the Royal Academy in 1770, and full Academician in 1777, and it was from around this time that he began to win major commissions for sculptural works, including in 1779 this monument to Chatham in Westminster Abbey.

De Vesme 777.

Stock: 21162

111. [Apollo holding his lyre, concert ticket.]

I.B.C.Inv. F.B. sculp. Printed by W. Hinton St. James's Street [n.d., c.1780.]

Etching, printed in red/brown ink. 120 x 106mm. 4¾ x 4¼". Trimmed inside plate to left and right side. £160
The cartouches above and below uninscribed.

In classical mythology, as the leader of the Muses (Apollon Musagetes) Apollo functioned as the patron god of music and poetry.

Engraved by Bartolozzi after Cipriani, their initials only inscribed.

De Vesme: 1915; iii/iv. See 10559, 9718, 21208 and 21209 for other states.

Stock: 10558

112. [Apollo holding his lyre, concert ticket.]

I.B.C.Inv. F.B. sculp. Printed by W. Hinton St. James's Street [n.d., c.1780.]

Etching, printed in black ink. 115 x 108mm. 4½ x 4¼". Trimmed inside plate. £160

The cartouches above and below uninscribed.

In classical mythology, as the leader of the Muses (Apollon Musagetes) Apollo functioned as the patron god of music and poetry.

Engraved by Bartolozzi after Cipriani, their initials only inscribed.

De Vesme: 1915; iii/iv. See 9718, 10558, 10559 and 21209 for other states.

Stock: 21208



113. [A winged putto mourning Captain James Cook on an island; vignette book illustration.]

F. Bartolozzi R. A. invt. et sculpt. 1798. [London, 1805.]

Very scarce etching; fragment (lacking text), letterpress to verso. Sheet 125 x 120mm, 5 x 4¾". £220
Cul-de-lampe: the child seated on the ground against a rock, his left hand to his bowed forehead, with an expression of sorrow; his left elbow rests on a log lettered 'Captain Cook'. To left in background, a ship on the sea.

Illustration to the fourth canto in Jacques Delille's 'The Gardens, a poem. Translated from the French [by Maria H. Montolieu]' (2nd edition).

After Portuguese painter Francisco Vieira 'Portuense' (1765 - 1805). James Cook (1728 - 1779), the first British captain to land in Australia, was killed in Hawaii during a skirmish.

De Vesme 1707, III of III. See BL 11474.h.18.

Stock: 21187

114. **Regatta Ball at Ranelagh XXIII June MDCCLXXV.**

G.B. Cipriani inv. F. Bartolozzi Sculp. 1775.

Engraving and etching, small margins. Plate 196 x 222mm. 7¾ x 8¾". £240

Unusual ticket for the Regatta Ball held at the Ranelagh Rotunda in the fashionable pleasure gardens by the Thames at Chelsea. Thames standing in a conch shell holding three medals from Britannia; Abundance and a putto garding the conch; Triton and Siren in water with two naked children rowing boats. Temple of Neptune in the background.

De Vesme: 1969; iii/iii. See 21163.

Stock: 20451

115. **Regatta = Ball at Ranelagh XXIII June MDCCLXXV.**

G.B. Cipriani inv. F. Bartolozzi sculp. 1775. [London, c.1775.]

Etched ticket for the Regatta Ball held at the Ranelagh Rotunda in Ranelagh Gardens, Chelsea, on 23rd June

1775. Image 165 x 205mm, 6½ x 8". Fold creases as normal; trimmed within plate. £260

The Thames as a naked man standing at the front of a conch shell on the river holding forth three medals from Britannia; Abundance and a putto with shield behind, Triton and Siren in water, two naked children rowing boats far left. The Rotunda on far bank to left background.

Ranelagh Gardens, adjoining the Wren's Pensioner's Hospital, became popular as a place to escape the city and take in the cleaner air in Chelsea. Balls, concerts, dinners and of course gossip were shared here almost daily. It quickly exceeded Vauxhall in popularity, but it's popularity waned until the season of 1804 when the fashionable set abandoned it entirely.

After Giovanni Battista Cipriani (1727 - 1785).

De Vesme 1969, iii/iii. See 20451.

Stock: 21163

116. **Charity.**

I.H. Ramberg delin. F. Bartolozzi Sculp. London Published 1st. Janry. 1787. by Robert Wilkinson No.58 Cornhill London.

Stipple with etching on india paper, printed in brown ink. 200 x 225mm. 8 x 9". Small upper and lower margin, one rust spot to plate; else a fine impression.

£190

Allegorical representation of Charity, as a woman comforting a little girl and two naked putti; basket of fruit far left. In an oval.

After Johann Heinrich Ramberg (1763 - 1840).

De Vesme 581, III of III. Oettingen-Wallerstein Collection.

Stock: 21194

117. **Presentatio B.M.V. ad Templum.**

Piazzetta inv. F. Bartolozzi sc. Ap. T.Viero Ven.us. [n.d. c.1760.]

Etching and engraving. Plate 140 x 94mm. 5½ x 3¾". Trimmed very close to the plate. £75

The presentation in the temple. At the altar the newborn chirst is presented to the bishop.

De Vesme: 36; ii/ii.

Stock: 21221

118. [Wall of ears.]

F. Bartolozzi Aqua Forti Fecit. T. Holloway Sculpsit. [n.d. c.1770.]

Etching. 88 x 109mm. 3½ x 4¼". £130

Twenty-three ears on a panel framed with plants; a naked child with outstretched arms showing the panel.

De Vesme: 1739; iii/iii. See 13110 for earlier state.

Stock: 20475

119. [Thalia.]

G.B. Cipriani inv. et del. 1776. F. Bartolozzi sculp. 1776.

Etching with engraving, fine proof, scarce, "love inspiring Sappho to write an ode for music" in pencil on reverse. 274 x 209mm. 10¾ x 8¼". Trimmed to the plate. £320

Thalia, seated on a rock, holding a lyre and a mask, with a winged child flying the air trying to touch the mask; another mask and panflute on the ground. Illustration to "Songs, duets etc. in the Duenna,...as performed at the Theatre Royal in Covent Garden, written by Richard Brinsley Sheridan, 15th. ed. London, 1776".
De Vesme: 1787; ii/iii.
Stock: 20477

120. **[Femme et 2 Génies.]**
[F. Bartolozzi sculp.] [n.d. c.1780.]
Etching and engraving. Collector's mark on verso. 147 x 152mm. 5¼ x 6". £140
An allegorical woman seated on a cloud with two winged child-spirits; one examining an enamel and the other some coins. A female bust to the right. From book *Cul-de-large* of Vol 2.
De Vesme: 1743. Lugt: 1736 [unidentified]. Cul de Lange Vol II.
Stock: 20603

121. **Ecce Ancilla Domini.**
Piazzetta inv. F. Bartolozzi sc. Ap. T.Viero Ven.us. [n.d. c.1780.]
Etching and engraving. Plate 140 x 90mm. 5½ x 3½". Trimmed very close to the plate. £75
The Annunciation, with the angel standing on a cloud and the Virgin kneeling, her hands raised.
De Vesme: 37; ii/ii.
Stock: 21220

122. **[Muse.]**
Angelica Kauffman del. F. Bartolozzi sculp. London. Publish'd May 18th. 1782, by T. Tomkins Foster Lane. Etching with engraving, fine. Plate 177 x 127mm. 7 x 5". Large margins. £190
Muse seated holding a lyre and a flute; a swan to the left.
Illustration to 'Beauties of English Poetry, by Elizabeth Tomkins'.
De Vesme: 1806; ii/ii.
Stock: 20478

123. **"St Bruno" [in pencil.] Engraved for Wm Beckford but the plate was destroyed [in pencil.]**
[G.B. Cipriani pinxit.] F. Bartolozzi sculp.t [in pencil.] [n.d. c.1783.]
Etching and engraving. Proof before all letters, very scarce. 334 x 241mm. 13¼ x 9½". Cut to platemark. £280
St Bruno, founder of the Carthusian monastic Order, in a rocky landscape, on his knees with his arms spread open; turning and looking up towards a beam of light shining down from the sky.
Frontispiece to 'Dreams, waking thoughts, and incidents; in a series of letters from various parts of Europe. (An excursion to the Grand Chartreuse in the year 1778.)' by William Beckford (1760 - 1844).
Novelist, collector and patron of the arts, the eccentric William Beckford was the son of a famous Lord Mayor of London and heir to a West Indian slave trade

fortune. Aside from being one of the richest men in England, Beckford was best known for his Oriental-Gothic horror novel *Vathek*, which he wrote aged 22, and for his extravagant Gothic-style residence *Fonthill Abbey*, with its 300 foot tower, which he built on his estate near Salisbury.
De Vesme: 236; i/iii. See BL C.59.i.1.
Stock: 20430

124. **Vicissit Temp.**
E. Edwards inv. F. Bartolozzi Sculp. [n.d. 1787.]
Etching with engraving. Plate 66 x 81mm. 2½ x 3¼". Trimmed to just outside plate. £95
A medal of Rome; a woman seating holding a broken arrow with the Colossuem in the background.
Illustration to 'Roman History' by Goldsmith.
De Vesme: 2413; iv/iv.
Stock: 20485



125. **[Pax Artium Nutrix.]**
B. West inv. 1787 R.A. Etched by F. Bartolozzi 1787. Publish'd in the Act Jany. 28 1787 by Greenwood. Engraving and etching, very fine. Plate 318 x 255mm. 12½ x 10". Small margins, foxed. £320
A woman seated on a rock, wearing the emblems of the three arts on her belt, in front of her are six putti, writing, carrying books and sheets of paper inscribed 'Italy'. On the left, the lion of Britannia and on the right, a bust of King George III, and the shield of Briannia; in the background are ships at sea.
Frontispiece to "A Catalogue of that superb and well known Cabinet of Drawings of John Barnard Esq., which will be sold by auction by Mr. Greenwood on Friday, Feb. 16. 1787".
De Vesme: 553; in between I & II.
Stock: 20424

126. **[The Judgement of Paris.] [From (as it is thought) an ancient Painting, on a piece of Wall of Herculaneum, or Pompeja.]**
[Ed.d F Burney del.t F. Bartolozzi sculp.t] [Published April 6.th 1790 for S. Sastres/Vide Mercurio Italico Vol.III. p.70.]

Etching and engraving. Proof before all letters, scarce.
Plate 158 x 202mm. 6¼ x 8". With small margins.

£180

Paris, seated on the ground by the sea, facing clouds;
seated on the clouds, Juno and Venus, holding an
apple, and Minerva, standing, Cupid looking up at
Venus, his arms resting on her right knee. Above the
sea, lightning, and a rainbow can be seen.

Illustration to 'Il Mercurio Italico,' 1790.

De Vesme: 473; i/v.

Stock: **20436**



127. **[Cupidon et Psyche.]**

Lavinia Countess Spencer inv.t F. Bartolozzi R.A.
Sculpt. [n.d. c.1792.]

Etching and engraving, unfinished proof. Plate 292 x
242mm. 11½ x 9½". £280

Cupid standing on the right, putting a bracelet on
Psyche's arm.

Illustration to "A Catalogue of One Hundred
Impressions from Gems, Engraved by Nathaniel
Marchant," by James Edwards (London: 1792), in final
state.

De Vesme: 2369; ii/iv. See 20473 & 20440 for later
states.

Stock: **20471**

128. **[Cupido et Psyché.] To guard the
willing Captive he has made, Love seeks
from Sculpture no inglorious aid; And
fondly binds her Gems expressive charm,
A graceful Amulet! on Beauty's arm.
Hayley.**

Lavinia Countess Spencer invt. et del. F. Bartolozzi
R.A. Sculps: 1792. London Published as the Act
directs May 30. 1792, by N. Marchant No.57 New
Bond Street.

Etching with engraving. 285 x 222mm. 11¼ x 8¾".
Surface scratching. £180

Cupid standing on the right, putting a bracelet on
Psyche's arm.

Illustration to "A Catalogue of One Hundred
Impressions from Gems, Engraved by Nathaniel
Marchant," by James Edwards (London: 1792).

De Vesme: 2369; iv/iv. See 20471 & 20473 for earlier
states.

Stock: **20440**

129. **[Cupidon et Psyche.]**

Lavinia Countess Spencer inv.t F. Bartolozzi R.A.
Sculpt. Published as the Act directs May 30. 1792 by
N. Marchant.

Etching and engraving, unfinished proof. 292 x
241mm. 11½ x 9½". £240

Cupid standing on the right, putting a bracelet on
Psyche's arm.

Illustration to "A Catalogue of One Hundred
Impressions from Gems, Engraved by Nathaniel
Marchant," by James Edwards (London: 1792), in final
state.

De Vesme: 2369; iii/iv. See 20471 for earlier state &
20440 for later state.

Stock: **20473**

130. **History.**

F. Bartolozzi fecit 1792. London. Publish'd May 18th.
1793 by T. Tomkins Foster Lane.

Etching and engraving. 178 x 127mm. 7 x 5".

Trimmed. £160

A woman seating writing on an oval tablet hanging
from a tree; beside a her, a little angel seated reading a
book.

De Vesme: 629; ii/ii.

Stock: **20449**

131. **[Flora.]**

[F. Vieira Portuensis inv. F. Bartolozzi R.A. sculp.]
[London: 1800.]

Engraving and etching, rare. 266 x 190mm. 10½ x
7½". Trimmed inside the plate along right-hand edge.

£280

Flora, half-nude, holding a long stick in her hands and
seated on a cloud. She floats above a landscape
accompanied by three winged spirit children, one of
which holds in his hand some flowers which are
identical to the plants in the right foreground.
Frontispiece to "The Enchanted Plants" by Mrs.
Montolieu.

De Vesme: 1766; i/iii.

Stock: **20601**

132. **[Salvator Mundi (Christ as a child).]**

C. Le Brun pinxit. F. Bartolozzi sculpsit. Pub: March
10 1775, by V.M. Picot No.16 Strand.

Stipple engraving printed in sanguine, proof before title
with scratched publication line. 185 x 145mm, 7¼ x
5¾". A fine impression, with full margins, slight stain
top right just inside platemark. £220

Child Christ, in a roundel, leaning on a table, holding
an inscribed parchment and looking upwards.

After Charles Le Brun (French, 1619 - 1690).

De Vesme 304, I of II.

Stock: **21165**

133. **Zoraida, the Beautiful Moor. Vide
Jarvis's Don Quixote.**

A. Kauffmann inv.t F. Bartolozzi sculp.t Walker
excudit. London, Pub.d Nov.r 2, 1778 by J. Walker,
No.13 Parliament Street.

Stipple and etching. 204 x 152mm. 8 x 6". Trimmed.
£130
Portrait of a woman in a feathered hat, seated holding a mask in her right hand.
De Vesme: 1302; iii/iii.
Stock: 21216

134. **[Venus and Adonis.]**

Cosway inv. F. Bartolozzi sculp. London Publish as the Act directs by J. Walker no.13 Parliamt Street Aug.st 21 1778.
Stipple with etching. Plate 254 x 191mm. 10 x 7½".
Good margins. £230
Venus and Adonis seated under trees, embracing; next to her right foot, two doves, one drinking from a stream.
De Vesme: 492; v/ix. See Ref: 7611 for later letter state.
Stock: 20447

135. **[Sirius Canis.]**

[F. Bartolozzi.] [n.d. c.1780.]
Stipple and etching. 127 x 102mm. 5 x 4". Cut. £65
Head of a dog with human and lion-esque features; derived for the latin meaning dog star.
De Vesme: 2341.
Stock: 21205



136. **[Dedication page.]**

[J.B. Cipriani del. F. Bartolozzi sculpt.] [Publish'd March 20th. 1780.]
Engraving and etching, working proof, very scarce.
Plate 306 x 228mm. 12 x 9". Large margins, foxed.
£350

Half-draped winged Fame seated on the grass, holding trumpet with her left hand. Inscription added later dedicated to Thomas Hollis framed with garlands, owl and oval shield carved behind.
Illustration to 'Memoirs of Thomas Hollis', by Francis Blackburne (London: 1780).
De Vesme: 1736; ii/v.
Stock: 20423

137. **[The Beautiful Rhodope in Love with Aesop.]**

[Painted by Angelica Kauffman R.A. Engraved by F. Bartolozzi R.A.] [Published as the Act directs 1.st June 1782 by E.M. Diemar...].

Proof stipple before all letters, large margins, scarce.
Plate 342 x 368mm. 13½ x 14½". Slight foxing. £420
In 1780, the anonymously authored novelette The History and Amours of Rhodope was published in London. The story casts the two slaves Rhodope and Aesop as unlikely lovers, one ugly and the other beautiful. Ultimately Rhodope is parted from Aesop and marries the Pharaoh of Egypt. Some editions of the volume were illustrated with an engraving by Francesco Bartolozzi after Angelica Kauffmann depicting Aesop and Rhodope.
De V: 1353 I of IV.
Stock: 21078

138. **Love Sleeps.**

Angelica Kauffman Inv. F. Bartolozzi Sculp.t Publish'd by A. Poggi St. George's Row, Nov.r 10.th 1783.
Stipple and etching, very decorative. Plate 202 x 222mm. 8 x 8¾". With small margins. £220
Venus seated signing silence to a young childn with arch while Cupid sleeps, his head resting of her knee.
De Vesme: 390; ii/iii. See 21178 for later state.
Stock: 20435

139. **[Cossuccia.]**

[Angellica Kauffman invt. F. Bartolozzi fect.]
[London, Published May 20th: 1783 by W. Dickinson Engraver & Printseller No.158 New Bond Street.]
Stipple and etching in red ink, fine. Proof before all letters. 159 x 108mm. 6¼ x 4¼". Trimmed. £160
Cossuccia, a young girl holding a small open box in her hands.
De Vesme: 1280; i/iv.
Stock: 20467

140. **Veillez Amans si l'Amour dort.**

Angelica Kauffman Inv. F. Bartolozzi Sculp.t Publish'd by A. Poggi St. George's Row, Nov.r 10.th 1783.
Stipple. 201 x 221mm. 8 x 8¾". Trimmed just inside platemark. £220
Cupid lying asleep in the lap of Venus, who turns to a cherub with bow behind her with her hand raised as if to quiet him; trees surrounding; oval frame, with wreath above image and rosettes in the corners.
De Vesme: 390; iii/iii. See 20435 for earlier state.
Stock: 21178

141. **[Apollo.]**

G.B. Cipriani inv. F. Bartolozzi sculp. London, Publish'd May 20th; 1783 by W. Dickinson Engraver & Printseller No.158 New Bond Street.
Stipple and etching. Plate 160 x 114mm. 6¼ x 4½".
Slight damage on left. £140
Apollo holding a lyre under his arm, plucking a string with his right index finger.
De Vesme: 356; iii/iv.
Stock: 20443



142. **Air. [&] Earth. [&] Fire. [&] Water.
From the Original Drawing in the
Possession of W. Palmer.**

G.B. Cipriani Invent.t F. Bartolozzi Sculp.t Publish'd
by W. Palmer No. 163 Strand Oct.r 1; 1784
Set of four stipple engravings, each 195 x 255mm (7¾
x 10") to platemark. Large margins. £1850
The four elements.
De Vesme: 609-612, v/v.
Stock: 21189

143. **[Venus Chiding Cupid.]**

Sir Joshua Reynolds inv. F. Bartolozzi Sculp 1784.
London, Published June 1st. 1784, by A: Poggi, No:7,
St Georges Row, Hyde Park.
Stipple, fine. Plate 216 x 196mm. 8½ x 7¾". Small
margins. £260
Venus reclining on a cloud holding an arrow in her
right hand point down; cupid stands holding a scroll
with his left arm in his face in shame. A grinning putto
lies behind Venus holding another arrow upwards.
De Vesme: 495; [undescribed state].
Stock: 20464

144. **Virtue directed by Prudence to
Honor.**

I.B. Cipritani Del.t F. Bartolozzi Sculp.t Pub.d Jan.y
1.st 1784 by W. Palmer No.159 Strand.
Stipple and etching. Plate 164 x 183mm. 6½ x 7¼".
Large margins. £260

A young boy, Honour, seated on a throne holding a
cornucopia; two girls to the right: Prudence, with a
feathered helmet and holding a mirror introducing
Virtue, who has wings and holding a lance.

De Vesme: 741; iii/iv.
Stock: 20576

145. **[Venus Presenting the Cestus to
Juno.]**

G.B. Cipriani Inv.t F. Bartolozzi Sculp.t Publish'd as
the Act directs Jan.y 1.st 1784 by A. Torres No.44
Market Lane.

A rare stipple and etching, very decorative. Plate 203 x
229mm. 8 x 9". Cut to plate along left-hand edge,
margins on 3 sides. £280

Venus and Juno, half-naked; Cupid flying in the air
behind Venus, holding two arrows and a torch; on the
right, a dove and two cupids in a cart, one holding a
floral garland; on the left, a peacock.

De Vesme: 496; iii/iv.
Stock: 20431

146. **Innocence taught by Love &
Friendship.**

I.B. Cipriani Del.t F. Bartolozzi Sculp.t [Pub.d Jan.y
1.st 1784 by W. Palmer.]

Stipple and etching. 146 x 188mm. 5¾ x 7½".

Trimmed. £220

A small girl seated to the right with her hand on the
head of a sleeping sheep; she listens to the lessons
given by a young girl, friendship, and a cupid, love.

De Vesme: 637; iii/iv.
Stock: 20574

147. **Venus Chiding Cupid.**

Sir Joshua Reynolds pinxt. F. Bartolozzi fecit.
Publish'd as the Act directs, by A. Poggi, No.7. St.
George's Row, Oxford Turnpike, Janry. 1st. 1784.
Stipple printed in brown ink, sheet 360 x 275mm. 14¼
x 10¾". Trimmed to plate; extremities slightly tatty.
£280

Venus reclining on a cloud holding up an arrow in her
right hand; Cupid stands holding an inscribed scroll
wiping away a tear from his cheek with the back of his
left hand. A grinning putto lies behind Venus holding
another arrow upwards provocatively.

De Vesme: 494, IV of V. Hamilton p.159.
Stock: 21195

148. **[Psyche, enfant.]**

Engravd by F. Bartolozzi. London, Publish'd May
25;1785 by W. Dickinson Engraver & Printseller
No.158 Bond Street.
Stipple and etching. Plate 120 x 88mm. 4¾ x 3½".
Very slight crease. £95

Psyche standing naked and winged; holding a sceptre
in her right hand and a globe in her left.

De Vesme: 2219; iii/iv.
Stock: 20453

149. **[The Judgement of Paris.]**

G.B. Cipriani Inv.t F. Bartolozzi Sculpsit. John Boydell
excudit 1785. Publish'd May 1.st 1785, by John
Boydell, Engraver, in Cheapside London.
Stipple and etching, with Collector's mark. Plate 191 x
254mm. 7½ x 10". Small margins. £240

Paris, seated in front of trees on a rock, handing over
an apple to Venus, standing on a cloud, next to
Minerva and Juno; Cupid, holding up a torch.

De Vesme: 474; iii/iv. See 21177 for later state.
Stock: 20439

150. **[Venus Attired by the Graces.]**

G.B. Cipriani Inv.t F. Bartolozzi Sculpsit. John Boydell
excudit 1785. Published May 1.sy 1785, by John
Boydell Engraver in Cheapside London.
Stipple and etching, with Collector's mark, plate 190 x
253mm. 7½ x 10". Small margins. £250

Venus, her upper body naked, seated, looking at her
reflection in a mirror held up by a cupid; the three
Graces attending her; two other cupids, playing with a
bow and an arrow.

De Vesme: 498; ii/iii.;
Stock: 20438

151. **[Bacchus and Ariadne.]**

[B. Cipriani Delin.t F. Bartolozzi Fecit.] [London,
Publish'd Nov.r 1.st 1786 by W. Dickinson Bond
Street.]
Stipple and etching, very scarce. 203 x 209mm. 8 x
8¼". Slight foxing. £340

Bacchus and Ariadne naked seated under a tent
embracing and holding cups. A satyr pouring water on

the left, with a putti asleep on the right, young child
lying on the back of a tiger in the foreground.

De Vesme: 375; ii/vi. See 20572 for late state.
Stock: 20573

152. **[Bacchus and Ariadne.]**

B. Cipriani Delin.t F. Bartolozzi Fecit. [London,
Publish'd Nov.r 1.st 1786 by W. Dickinson Bond
Street.]
Stipple and etching. 157 x 190mm. 6¼ x 7½".
Publication line cut, slight foxing. £220

Bacchus and Ariadne naked seated under a tent
embracing and holding cups. A satyr pouring water on
the left, with a putti asleep on the right, young child
lying on the back of a tiger in the foreground.

De Vesme: 375; iii/vi. See 20573 for earlier state.
Stock: 20572



153. **Cupidon Achetté Trop Cher.
Engraved from a fine high finished
Painting in Water Colours after the
Antique, by F. Bartolozzi.**

Jos. Tthurts pinx. F. Bartolozzi Sculps. London, Pub.
Dec.r 1.1786 by J.Thane Rupert Street Hay Market.
Stipple and etching. Plate 196 x 222mm. 7¾ x 8¾".
Full margins. £320

Mercury and Venus leading a young girl towards
Jupiter and Juno, seated on a throne on the left; on far
right, Cupid, crying.

De Vesme: 389; v/v. See 20437.
Stock: 21226

154. **Done from a Sketch by Mr: Cipriani.**

G.B. Cipriani del. F. Bartolozzi Sculp. Published June
4.th 1786, by R. Wilkinson No.58, Cornhill.
Stipple and etching. Collector's stamp on verso. 310 x
255mm. 12¼ x 10". Crease, trimmed to platemark.
£220

A young woman reading holding a paper with both
hands in front of her chest. She has a feather head
decoration, with pearls on the forehead and ears.
After Giovanni Battista Cipriani (1727 - 1785).

De Vesme: 1303; iv/iv.
Stock: 20426

155. **Cupidon Achetté Trop Cher.**
Engraved from a fine high finished
Painting in Water Colours after the
Antique, by F. Bartolozzi.

Jos. Tthurts pinx. F.Bartolozzi Sculps. London, Pub.
Dec.r 1.1786 by J.Thane Rupert Street Hay Market.
Stipple and etching. 201 x 222mm. 8 x 8¾". Cut.

£180

Mercury and Venus leading a young girl towards
Jupiter and Juno, seated on a throne on the left; on far
right, Cupid, crying.

De Vesme: 389; v/v. See 21226.

Stock: 20437

156. **Faith.**

J.H. Ramberg. F. Bartolozzi Sculp.t London Published
1.st 1787 by Robert Wilkinson No.58 Cornhill.
Stipple. Plate 203 x 222mm. 8 x 8¾". Small margins.

£190

A woman holding a cross resting on her shoulder,
looking down with a chalice in her right hand.

De Vesme: 614; iii/iii.

Stock: 21181

157. **Venus. [From a Statue by Mr**
Bacon.]

Palmer delin. Bartolozzi sculp. [n.d. c.1787.]
Engraving and etching. 204 x 127mm. 8 x 5". Trimmed
all round.

£95

A sculpture of Venus twirling her long hair around her
raised left hand and holding a conch shell.

Illustration to "Philosophical Transaction" by the Royal
Society of Arts (1787).

De Vesme: 488; ii/ii.

Stock: 20446

158. **[Hercules and Omphale.]**

G.B. Cipriani Delin.t F. Bartolozzi Sculp.t London,
Publish'd Nov.r 1.st; 1787 by W. Dickinson Engraver
No.158 Bond Street.

A fine stipple and etching, very decorative. Plate 216 x
241mm. 8½ x 9½". Slight crease, large margins. £280

Hercules seated holding a spindle with Omphale
opposite, half naked, wearing a lion's skin; her right
hand on a club held by a putto. Cupid holding a bow to
the right and two putti holding wreaths.

De Vesme: 425; v/v. See 20445 for earlier state.

Stock: 21176

159. **[Hercules and Omphale.]**

G.B. Cipriani Delin.t F. Bartolozzi Sculp.t London,
Publish'd Nov.r 1.st; 1787 by W. Dickinson Engraver
No.158 Bond Street.

Stipple and etching, very decorative, fine impression.
Plate 216 x 241mm. 8½ x 9½". Trimmed to the plate
along left edge. £230

Hercules seated holding a spindle with Omphale
opposite, half naked, wearing a lion's skin; her right
hand on a club held by a putto. Cupid holding a bow to
the right and two putti holding wreaths.

De Vesme: 425; iv/v. See 21176 for later state.

Stock: 20445



160. **The First Kiss of Love. But soft_ to**
wound those tender lips forbear, Or dread,
the fatal Vengeance of the Fair: Tho' sharp
Your Strings, her eyes can scatter round,
Darts, that with more tormenting strings
may wound; Nor, as ye sip, inflict the
slightest pain, For unreveng's the Wrong
will ne'er remain; But gently gather from
those precious rills, Th'ambrosial drops
each humid lip destills.

G.B. Cipriani inv. F. Bartolozzi Sculps. R. Stanier
Excudit. Pubd. July 1.1787 by R. Stanier No.15
Villiers Street, Strand, & T. Simpson St. Pauls Church
Yard.

Stipple and etching, very decorative. Plate 208 x
235mm. 8¼ x 9¼". Trimmed to plate. £360

The first kiss of love. A woman sleeping in a garden,
reclining on a large sofa, breasts bare, her left arm
resting on a cushion, right hand holding roses; Cupid
behind her, his left hand lifting a veil over her head,
right index finger touching his right eye; to right, a
vase on ornamental pedestal.

De Vesme: iv/iv.

Stock: 20442

161. **[The Graces crowing the bust of**
Raphael Immortal Chaplets round his
head.]

[G. B. Cipriani del. Fra. Bartolozzi R. A. sculpt.]
London 1787 Published 3 March by S Watts as the Act
directs.

A scarce stipple and etching. Proof before title. Plate
152 x 209mm. 6 x 8¼". £290

Bust on a pedestal in the centre; Three Graces
decorating the bust with festoons and a crown of laurel
leaves; Painting seated on the pedestal and crying; on
the left, a putto also leaning over the pedestal, grieving.

De Vesme: 2225; i/iv. See 21164 for later state.

Stock: 21204

162. **Zephyrus.**

Colibert Inv.t F. Bartolozzi Sculp.t London, Pubd.
March 31:st 1788 by W.Palmer, Printseller to Her
Majesty No.163 Strand.

Stipple and etching. Plate 280 x 180mm. 11 x 7".
Small margins. £260

The Greek god of the west wind Zephyrus depicted nude seated on clouds giving a rose to a butterfly-winged putto; three more putti hovering above.

De Vesme: 504; iii/iii.

Stock: **20462**

163. Flora.

Colibert Inv.t F. Bartolozzi Sculp.t London, Pub:d March 31:st 1788, by W.Palmer, Printseller to Her Majesty, No.163 Strand.

Stipple and etching, fine. Plate 280 x 179mm. 11 x 7". Margins on three sides slightly cut at top inside platemark. £260

The goddess Flora depicted nude seated on cloud, with a butterfly-winged putto whispering in her ear; three amorini hovering above.

De Vesme: 417; ii/ii.

Stock: **20461**

164. [Hercules presented to Jupiter and Juno.]

G.B. Cipriani. Pinxit. F. Bartolozzi Sculpsit. Publish'd June 2.d 1788 by John & Josiah Boydell, No.90 Cheapside London.

Stipple. 184 x 292mm. 7¼ x 11½". £120

Hercules, wearing the pelt of the Nemean lion, right hand on his club, presented to Jupiter and Juno, who sit on the left, by Minerva and Mercury, while Ganymede steps forward with a cup.

De Vesme: 427; III of IV; Part of Frontis of the Houghton Gallery in State IV.

Stock: **20422**

165. Perseus cautiously relating to Andromeda the transforming power of Medusa's head.

Drawn by I.B. Cipriani. Engraved by F. Bartolozzi R.A. Historical Engraver to His Majesty. [London, Published May 1.st 1789, by E.M. Diemar, No.114 Strand.]

Stipple and etching. 272 x 198mm. 10¾ x 7¾". Publication line cut. Surface scratching in the body of Perseus. Trimmed. £130

Perseus, naked kneeling on a river shore, holding the head of Medusa in his right hand, the reflection in the water; Andromeda, looking at the head from behind him.

De Vesme: 478; iv/iv.

Stock: **20444**

166. Perseus having rescued Andromeda from imminent danger, is enamoured with her beauty.

Drawn by I.B. Cipriani. Engraved by F. Bartolozzi R.A. Historical Engraver to His Majesty. London, Published May 1.st 1789, bu E.M. Diemar, No.114 Strand.

Stipple and etching. 300 x 229mm. 11¾ x 9". Some paper loss to left just inside image area, trimmed. £240

Near the sea, Perseus releasing Andromeda from her chains.

De Vesme: 477; iii/iii.

Stock: **20441**



167. The Graces crowning the Bust of Raphael. Immortal Chaplets...all divine.

G. B. Cipriani del. Fra. Bartolozzi R.A. sculpt.

London: Publish'd as the Act directs 28 July 1778, by S. Watts, No. 28, Walcot place Lambeth.

Fine stipple and etching in brown ink, 150 x 190mm. 6 x 7½". A fine impression with full margins. £280

The three Graces decorating the bust of the painter Raphael (1483 - 1520) with festoons and a crown of laurel leaves; Painting is seated on the pedestal and crying, and a winged putto leans over the pedestal, also grieving.

After Giovanni Battista Cipriani (1727 - 1785).

De Vesme: 2225, iv/iv. See 21204 for earlier state.

Stock: **21164**

168. Hope.

R. Marcuard Pupil to Mr. Bartolozzi feci.t Pub.d May 1. 1792 by Molteno, Colnaghi & Co. No.132 Pall Mall. Stipple and etching. 203 x 152mm. 8 x 6". Trimmed. £160

A winged figure standing holding an anchor with both hands; his head looks up towards the sky.

De Vesme: 633; [state between I and II].

Stock: **20454**

169. Prudence.

F. Bartolozzi R.A. inv.t del & sculp.t Publish'd March 14. 1794 by A Molteno Printseller to her Royal Highness the Duchess of York, No.76 St James's Street.

Stipple and etching. 197 x 140mm. 7¾ x 5½". Small paper loss to lower left-hand corner. £140

A winged child seated on a cloud holding a mirror in his right hand.

De Vesme: 699; iii/iii.

Stock: **20456**

170. Youth. [in pencil.]

J.F. Rigaud pinx. F. Bartolozzi sculp.t London: Pub. as the Act directs by G. Bartolozzi, 1st. Aug.t [1795.]

Stipple and etching. Plate 241 x 183mm. 9½ x 7¼". Two small stains on left of image. £220

A young woman leaning over a table, pouring water from a jug into a shell-shaped dish.

De Vesme: 743; ii/iii.

Stock: **20433**

171. **[Adam, Eve and the Archangel Gabriel.]**

[T. Stothard Pinx.t F. Bartolozzi Sculp.t] [London, Published 15. Sept.r 1795, by J. Jeffryes ...]
Stipple. Proof before all letters. 490 x 317mm. 19¼ x 12½". £220
Adam seated facing Eve who holds a melon in her right hand with her left hand outstretched plucking a bunch of grapes from the vine; the Archangel Gabriel sits behind a basket of fruits.

De Vesme: 1763; i/iii.

Stock: 21222



172. **Merit.**

F. Bartolozzi Esq.r R.A. Inv.t Del.t & Sculp.t London
Pub: March 15. 1795 by A: Molteno, Printseller to her Royal Highness the Duchess of York, No.76, St. James's Street.

Stipple and etching. 210 x 152mm. 8¼ x 6". £220
A winged child seated on a cloud holding up a laurel reef.

De Vesme: 659; iv/iv.

Stock: 20460

173. **Vigilance. See Vigilance stands rapt. Her starry Eyes, eternally on Guard, Bend their firm Gaze on heav'n: her deathless Torch Flames the bright Emblem of her ferved Zeal; And at her side her feather'd Centinel Unslumb'ring keep his watch.**

G.B. Cipriani inv. F. Bartolozzi sculp. London Pub.d Feb.t 1.st 1798 by Colnaghi, Sala, & Co. (late Torre) No.132 Pall Mall.

Stipple and etching. 185 x 140mm. 7¼ x 5½". Very slight foxing. £180

A girl with bare breasts looking up to the heavens holding a flaming torch in her right hand and a cockerel close to her left side.

De Vesme: 738; iii/iii, but later state.

Stock: 20575

174. **[Nuptiae Cupidinis et Psychae.]**

G.B. Cipriani del.t I. Geremia inc.t [n.d. c.1800.]
Stipple and etching. Plate 222 x 152mm. 8¾ x 6". £140
The marriage of Cupid and Psyche. The veiled couple walk holding a bird and mourning; Hymen carrying a basket of fruit behind and two cupids leading the way. A copy of Bartolozzi's print after Cipriani's study from a cameo by Tryphon.

De Vesme: 2307; copy.

Stock: 20469

175. **Ex Dactyliotheca Ducis Malburiensis.**

G.B. Cipriani del. I.K. Sherwin Sculp. [n.d. c.1800.]
Stipple and etching in red ink. 255 x 210mm. 10 x 8¼". £110

The marriage of Cupid and Psyche. The veiled couple walk holding a bird and mourning; Hymen carrying a basket of fruit behind and two cupids leading the way.

A copy of Bartolozzi's print after Cipriani's study from a cameo by Tryphon.

De Vesme: 2307; copy.

Stock: 20470

176. **[Adam sees Eve for the first time.]**

[F. Bartolozzi.] [British, c.1808.]

Etching with stipple, working proof on india paper; Lightly foxed. £140

Illustration to 'Paradise Lost', John Milton's epic religious poem concerning the Christian story of the Fall of Man. Adam seated on a rock in a forest is delighted by the appearance of Eve; behind her, the apparition of a winged figure of an angel bathed in sacred light.

By Francesco Bartolozzi (1728 - 1815).

De Vesme 1749, II of IV.

Stock: 21186

177. **[Madonna and Child.]**

[G.B. Cipriani. F. Bartolozzi.] [London: J. Boydell, c.1768.]

Etching, proof before letters on india paper, 230 x 165mm. 9 x 6½". Some foxing; slight creasing to india paper. £120

The Virgin Mary holding the infant Jesus; his arms stretched out to front, looking up to the sky.

After Giovanni Battista Cipriani (1727 - 1785).

De Vesme 123, I.

Stock: 21185

178. **[Virgin and Child with saints.]**

Rafaele Pinxit. G.B. Cipriani delin. F. Bartolozzi sculp. [British, n.d., c.1775.]

Etching, sheet 240 x 180mm. 9½ x 7". Trimmed within plate. £70

The Virgin Mary, seated on a throne, holding the infant Jesus on her lap; the Christ Child points at Tobias, kneeling in front of the throne, holding a fish. On the left, Archangel Raphael, on the right, St Jerome holding a book; the head of a lion lower right.

After Giovanni Battista Cipriani (1727 - 1785), copying Raphael, for 'Travels through Portugal and Spain, in 1772 and 1773' (London, 1775) by Richard Twiss.

De Vesme 134, III of III. See BL 179.f.7. 454.f.3.

568.g.15.

Stock: 21174

179. **Madona [sic]. From the Orig: Picture of the same size painted by Carlo**

Dolci In the Collection of Clothworthy Upton Esqr. Vol. II, No. 54.

Carlo Dolci pins: J. Boydell exudi 1769. F. Bartolozzi del. sculp. Published Nov. 1st 1769 by Boydell Engraver in Cheapside London. Etching on india, 165 x 120mm. 6½ x 4¾". Paper browned. £95
Bust of the Virgin Mary, weeping, her head covered with a veil; in a roundel; below, two angels with a laurel wreath flanking a cross.
After Carlo Dolci (1616 - 1686). With arms in centre of inscription bearing motto
De Vesme 115, II of II.
Stock: 21183

180. The Portrait of Anibale Caracci, Drawn by himself.

F. Bartolozzi Scolpi in Londra 1761. Etching in red/brown ink. Plate 208 x 184mm. 8¼ x 7¼". A very fine impression. £220
Annibale Carracci (1560-1609) was an Italian Baroque painter. Famous for his landscapes and genre paintings, but primarily for his recommendation by the Duke of Parma to the Cardinal Odoardo Farnese, who wished to decorate the piano nobile of the cavernous Roman Palazzo Farnese.
De Vesme: 775.
Stock: 21219

181. [A pauper lying in bed; possibly the boy poet Thomas Chatterton?]

R. L. West pinxt. F. Bartolozzi R A sculps. 1801. [London, 1801.] Etching on india paper, sheet 170 x 195mm. 6¾ x 7¾". Sheet trimmed; some spotting. £260
A young man with bare torso lying on a straw bed in an impoverished interior, looking up to the ceiling, his head bandaged; two mice, a spoon and a plate on the floor. Shafts of light from a window upper left.

The plate was used to illustrate 'Juvenilia, or a Collection of poems' by James Henry Leigh Hunt. The artist Raphael Lamar West (1769 - 1850) seems to have been inspired by the story of Thomas Chatterton (1752 - 1770), a poet who spent his last months in poverty in a London attic before committing suicide at the age of 17. The print has been labelled 'The Death of Chatterton', as indeed this impression is captioned, in pencil, to verso.
Chatterton's life and work had a powerful effect on the Romantic imagination; witness Wordsworth's tribute: 'the marvellous boy, The sleepless soul, that perished in his pride'.
Raphael Lamar West, painter and lithographer, was the son of Benjamin West.
De Vesme 1738, III of IV. See NPG D1372.
Stock: 21188

182. [The artist's two daughters]

Lady Diana Beauclerk del. F. Bartolozzi Etched. Publish'd May 15th. 1780 by F. Bartolozzi No 1 Bentinck Street, in Berwick Street Soho. Etching with some stippling in sepia, fine, final state; image 260 x 280mm. 10¼ x 11". Trimmed to plate; some minor creasing. £360
Charming and intimate study of her two daughters by Lady Diana Beauclerk (1734 - 1808). Sitting on a bench, they are Elizabeth, later Countess of Pembroke, drawing in a sketch-book, and her younger sister Mary, later Countess Jenison Walworth, facing front to left; curtain, pillar and landscape in the background.
Lady Beauclerk was the daughter of the second Duke of Marlborough; her first marriage was to Lord Bolingbroke in 1757. When this marriage was dissolved she married Topham Beauclerk. She was a talented amateur artist, her designs much admired by Horace Walpole.
De Vesme: 1212; iii/iii.
Stock: 20966



Item 18