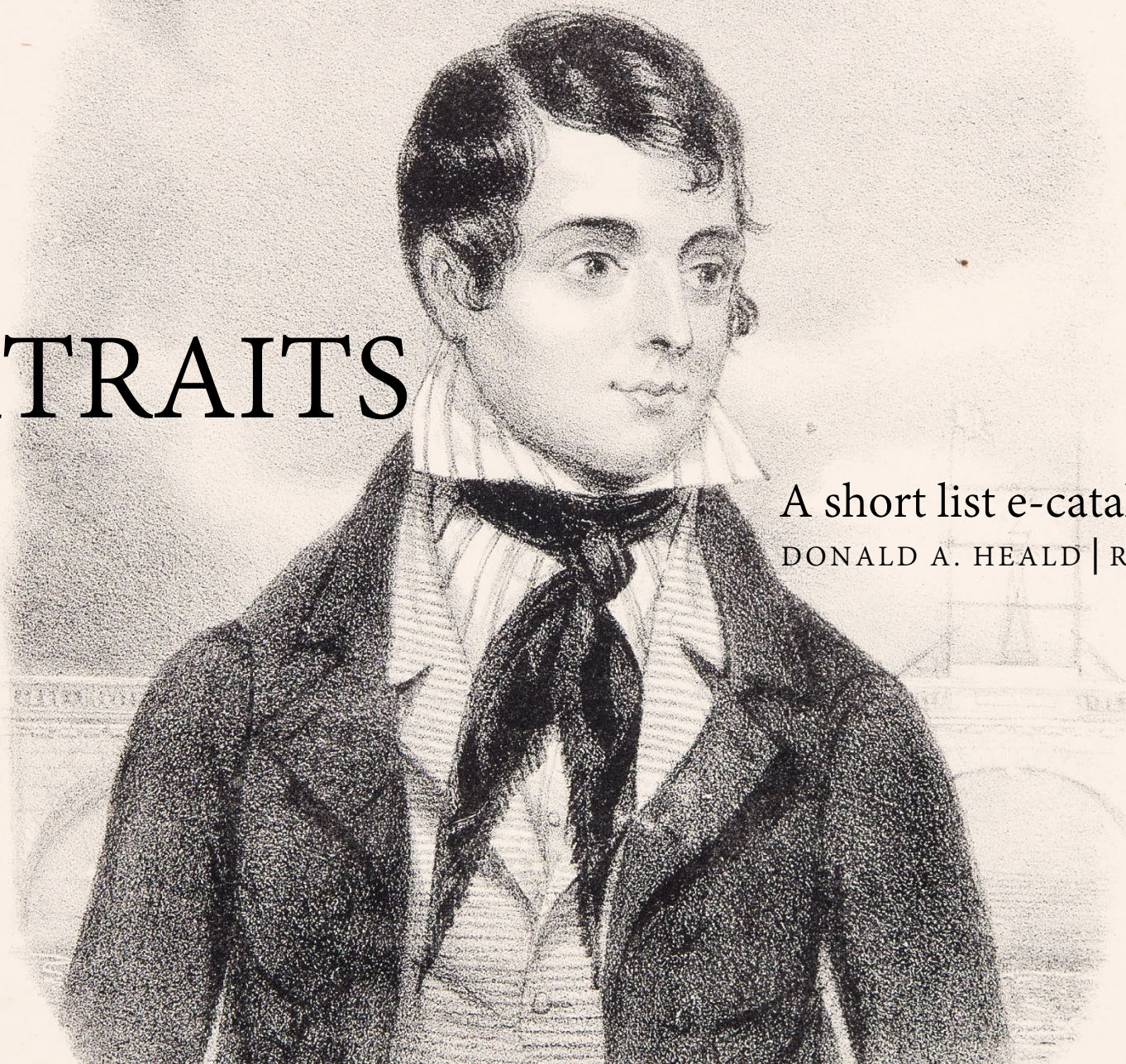




PORTRAITS

A short list e-catalogue

DONALD A. HEALD | RARE BOOKS





DONALD A. HEALD | RARE BOOKS

PORTRAITS



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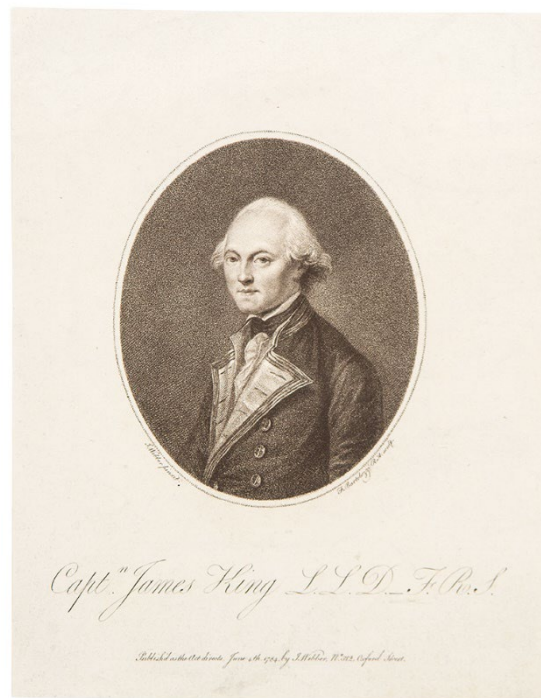
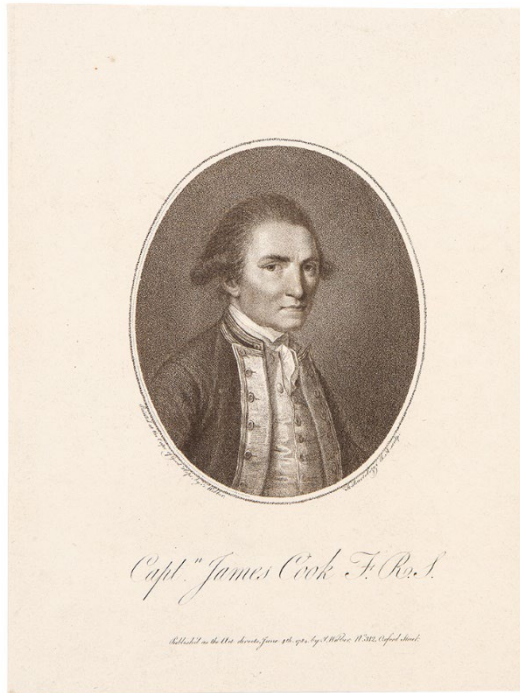
Additional illustrations of each item can be found on our website by clicking the linked descriptions.

ON THE COVER

Rare portrait of an American daredevil printed shortly after his deadly fall from Waterloo Bridge.
(#31346)



The only portraits of Cook and King engraved by Bartolozzi.



WEBBER, John (1752-1793).

[Pair of separately issued, stipple-engraved portraits of Captain James Cook and Captain James King, engraved by Bartolozzi after Webber].

London: J. Webber, 4 June 1784. Oval stipple-engraved portraits, by Bartolozzi after Webber. Image sizes approx. 5 x 4 inches, sheet sizes approx. 8 3/4 x 6 5/8 inches. Trimmed to or just within the plate mark.

Rare separately issued portraits of Cook and King after third voyage expedition artist John Webber.

The original portrait of Cook was painted by Webber in 1776 and has been in the National Portrait Gallery in London since 1858. Webber had collaborated with Bartolozzi earlier in 1784 to execute his famous depiction of the death of Cook and here published this pair of portraits. These portraits are the only ones engraved by Bartolozzi, the most accomplished stipple-engraver of the period, and the portrait of King is the only separately issued depiction of the surviving commander of the third voyage.

Beddie 3600 and 4515; Joppien & Smith 3.451 and 3.456.

(#36356)

\$ 7,500.



An early engraving that became the basis for the later images of Drake.



[DRAKE, Sir Francis (1540-1596)] - Thomas DE LEU (c.1555 - c.1612) after Jean RABEL, the elder. *Francisvs Draeck Nobilissimvs Eqves Angliæ AN. ÆT SVE 43.*

Paris: [circa 1583]. Engraved portrait, oval with surrounding legend and text beneath, on laid paper (6 7/8 x 4 1/4 inches). Cut to just within platemark and inlaid into later wove paper sheet. Later ink inscription on verso reading "from Holland / 1809." Minor wear and soiling. Very good.

A very early engraved portrait of Sir Francis Drake.

A clean impression of the second state of this famous portrait of Sir Francis Drake at age forty-three, shortly after he returned from circumnavigating the globe, the basis for most of the later images of him.

The image is taken from a portrait purportedly painted from life by Jean Rabel the Elder and is said to be a credible likeness of the famed navigator. The legend beneath the portrait indicates the dates of Drake's circumnavigation, listing Rabel as the painter and Thomas de Leu as the engraver. Thomas de Leu (1560-1612), a pupil of Rabel's, moved to Paris around 1576 and became one of the most noted portrait engravers of his time. This engraving of Drake was the basis for many later images of him, including the well-known engravings by Jodocus Hondius and Crispin van de Passe.

The earliest graphic image of one of the greatest figures in maritime history.

Marianne Grivel, "Au Sieur Rabel, Parangon du la 'pourtraicture'..." in H. Zerner and M. Bayard's *Renaissance en France* (Paris, 2009), pp. 227-92 (2d state).

(#26929)

\$ 4,500.



An invented portrait of a Revolutionary War General.



[CORBUTT, C. (pseudonym R. PURCELL)] after THOMLINSON.
Charles Lee, Esqr. Major General of the Continental-Army in America.

London: Published by C. Shepherd, Oct. 1775. Mezzotint. Image size (including text): 14 x 9 7/8 inches. Sheet size: 14 1/2 x 10 1/2 inches.

A fine impression of this early print of Charles Lee, the famous General of the American Revolution.

Public demand for portraits of Revolutionary heroes was not limited to America but spread to English and European print shops, where an inquisitive audience clamoured for a glimpse of the key figures of the war. Public interest reached such a frenzy that European printmakers published fictitious portraits before they had accurate likenesses of the sitters and thus, many of the first English and European prints of Revolutionary colonials were completely invented. London publishers, using the names C. Shepherd, Thomas Hart, and John Morris, issued a series of mezzotints of the officers of the American Revolution, none of which were taken from accurate portraits but rather, were constructed on a visual formula and bore no resemblance to the individuals they claimed to be representing.

(description continues on the next page)



Tomlinson's portrait of General Charles Lee is just such a portrait: the image bears little resemblance to contemporary accounts of his appearance, and there is no record of him sitting for the artist. This portrait was executed and printed early in the war with the expectation that Lee would play a major role in the conflict, an assumption based on his past military record in the French and Indian War. Although born in England, Lee committed himself to the Patriot cause and soon became a leader in the Colonial army. He took part in the defence of Charleston and was a commander at the Battle of Monmouth.

This is a fascinating early print of this Revolutionary general, which not only records the practice of invented portraits but became a compositional model for other portraits of Revolutionary War heroes.

Chaloner Smith *British Mezzotinto Portraits* (Engraver not ascertained, Class III) 9; Cresswell *The American Revolution in Drawings and Prints* 147; George *Catalogue of Political and Personal Satires in the British Museum* V, 5296; Russell *English Mezzotint Portraits, and their States* II, p.450.9

(#36850)

\$ 3,500.



Portrait after Reynolds showing the man behind one of the greatest art collections in British History.

REYNOLDS, Sir Joshua after (1723-1792), engraved by H. Hudson.

The Hon'ble Sir William Hamilton KB.

London: H. Hudson, 1787. Sheet size: 26 1/8 x 17 3/4 inches.

Sir William Hamilton (1730-1803), was a British diplomat, antiquarian, and vulcanologist. He served as British Ambassador to the Kingdom of Naples from 1764 to 1800 and, soon after, began studying the volcanoes Vesuvius and Etna, publishing several papers on their activity. He had an extensive art and vase collection, many from Greece and Rome, which eventually went to the British Museum. Sir Hamilton was also known through his second wife, Emma Hamilton, who is remembered as Admiral Horatio Nelson's mistress.

David Mannings quotes Sloan, with details of the painting: "'The book in Hamilton's lap is the first volume of his collection, open at plate 71, which is inscribed with a cryptic dedication to Sir William in archaic Greek letters. On the table and on the floor beside him are vases acquired by the museum in 1772, including the celebrated "Meidias Hydria." The ancient bronze sword, of which the handle alone is visible, is also with his collection in the British Museum"' (exh. cat. British Museum 1996, 176).

Chaloner Smith 1883 2.IV; Hamilton 1884 34.III; British Museum 1831,1112.2.

(#38249)

\$ 4,500.





A striking image of a central figure in the mythology of the American West.

CHAPMAN, John Gadsby. *Colonel Crockett*.

c. 1950. Hand-coloured mezzotint, engraved by Charles Stuart. Beautifully printed in the mid-20th century from the original 19th century copper plate, with wide margins, on hand-made paper. Image size (including text): 19½ x 13½ inches. Sheet size: 26 ¾ x 22 inches.

A striking image of a central figure in the mythology of the American West.

Davy Crockett (1786-1836) remains the archetype of the early American frontiersman: fighting Indians, guiding settlers, and leading cattle. Though tied to the land that he helped to tame, Crockett was an active volunteer in the War of 1812, serving as a scout for General Jackson's army. Later, he became involved in politics and served in the Tennessee state legislature, 1822-1827. Crockett held a seat in Congress from 1827 until 1835, when he joined the movement for Texan Independence, and met his death in 1836 during the heroic defense of the Alamo.

John Gadsby Chapman (1808-1889) had met Crockett in the early 1830s and had painted a portrait study. Crockett's death defending the Alamo in 1836 immediately made him a national hero, and Chapman worked up a full-length portrait. This was exhibited in the fall of 1838 at the Apollo Gallery, an exhibition space which had just been founded in New York by a group of artists including Chapman.

(description continues on the next page)





This painting was acquired for the State of Texas and hung in the State Capitol, where it was later destroyed when a fire consumed the building. Another version was obtained from the artist; this picture now hangs in the Harry Ransom Research Center, University of Texas at Austin.

The engraving states that it was published by the Apollo Gallery, New York, in 1839 (though this is a mid-20th century impression from the original plate). This is consistent with the entry in a catalogue issued by the Apollo Gallery in October 1839, which describes an engraved version (number 240). There was an engraver of portraits in mezzotint named Charles Stuart working in New York in 1841, who must be the engraver of this portrait.

In the portrait, Crockett stands in his buckskins, looking to his left, his right arm outstretched, holding his broad-brimmed hat. In his left arm he cradles a long rifle, and a knife is tucked into his belt. Three obedient dogs gaze up at him and he stands in a small clearing with a shock of wheat and some trees behind him.

The original 1839 version of this print is so rare as to be unobtainable, and is lacking from most major institutional collections. The last we can trace for sale was one offered by the Old Print Shop on the front cover of the *Portfolio*, in May 1963 for \$ 200. (this at a time when the major Audubon prints were still in three figures).

(#40556)

\$ 3,000.



Subtle portrait of the great English botanist.



John Lindley

MAGUIRE, Thomas Herbert. *John Lindley*.

[Ipswich: George Ransome, c. 1850]. Tinted lithograph in octagonal format, signature "John Lindley" as title, artist's printed signature in image l.r "T. H. Maguire 1849". Printed by M. & N. Hanhart. Image size (including text): 13 1/2 x 9 3/8 inches. Sheet size: 23 5/8 x 17 inches.

Fine portrait of the botanist John Lindley.

John Lindley (1799-1865) was born in Norwich and attended Norwich School. His father was a gardener and could not afford to send Lindley to university. At sixteen therefore, Lindley became agent to Belgium for a seed merchant. This eventually led to his meeting W. J. Hooker. Hooker introduced him to Sir Joseph Banks, who gave him a job in his herbarium. When Banks died, Lindley went to work for another wealthy plant collector, William Cattley (after whom he named the orchid genus, *Cattleya*).

(description continues on the next page)



Thus, through personal connections, shared passion for botany and hard work, Lindley rose to a position of prominence in the world of science. He wrote many books, including an Encyclopedia of Plants, in collaboration with John Claudius Loudon, that described 15,000 flowering plants and ferns. He helped classify the many intriguing, newly discovered species of plants that arrived in England from far-off regions of the realm, particularly Australia. He became a Professor of Botany at London University, a Fellow of the Royal Society and received numerous other honours.

Thomas Herbert Maguire (1821-1895) was a British artist, who studied lithography with Richard James Lane. He is best known for the portraits of scientists, primarily naturalists, for which he was commissioned by George Ransome, F. L. S. in connection with the founding of the Ipswich Museum. Ransome gave the portraits as gifts to subscribing members and gave the entire portfolio, which ultimately ran to 60 portraits, to especially important figures, most notably Prince Albert when he visited the museum in 1851.

Maguire brought to portrait making an unusual capacity to capture a person's type and character. His portraits did not try glorify their subject but rather showed their individuality. The subject's renown depended on their accomplishments, which would have been well-known to the observers.

(#29072)

\$ 1,500.



A sensitive portrait of one of the leading lights of Victorian science.

MAGUIRE, Thomas Herbert (1821-1895). *Joseph Dalton Hooker*.

[Ipswich: George Ransome, c. 1851]. Tinted lithograph in octagonal format with signature "Jos. D Hooker" as title, and artist's printed signature in image: "T. H. Maguire 1851". Image size (including text): 13 1/8 x 9 3/8 inches. Sheet size: 23 5/8 x 16 7/8 inches.

A fine, sensitive portrait of one of England's greatest botanists.

Sir Joseph Dalton Hooker (1817-1912) was one of the leading lights of Victorian science. A close friend of Darwin's and son of the other towering figure in the study of botany of the Victorian Age, he established the scientific basis of geographical botany and advanced the study of paleobotany. His extensive travels in search of exotic plants earned him a reputation as an explorer as well.

As a boy, Joseph Hooker began attending his father's lectures on botany at the University of Glasgow at the age of five, and the systematic study of plants was a life-long fascination. He and his older brother were tutored at home. Joseph then studied medicine at the University of Glasgow (the only way to study plants at that time was to study medicine), from which he received an M. D. in 1839.

Hooker married John Stevens Henslow's daughter, Frances, with whom he had seven children in 1851. By this time he had gone on lengthy expeditions to Antarctica and Himalayas - indeed he was the first European to collect plants in Tibet. His travels provided plants for Kew Gardens, among others, and material for many books among them *Flora Antarctica* 1844-47; *Flora Novae Zelandiae* 1851-53; *Flora Tasmaniae* 1853-59.

(description continues on the next page)





Despite his ever increasing family, Hooker loved making long explorations to exotic places. During the 1860s and '70s he made lengthy expeditions to Palestine, Morocco and the western United States. He is one of history's greatest plant explorers.

In 1865, his father, William Jackson Hooker, died and Joseph was chosen to replace him as Director of the Royal Botanic Garden at Kew. He served in this position for 20 years.

Thomas Herbert Maguire (1821-1895) was a British artist, who studied lithography with Richard James Lane. He is best known for the portraits of scientists, primarily naturalists, for which he was commissioned by George Ransome, F. L. S. in connection with the founding of the Ipswich Museum. Ransome gave the portraits as gifts to subscribing members and gave the entire portfolio, which ultimately ran to 60 portraits, to especially important figures, most notably Prince Albert when he visited the museum in 1851.

Maguire brought to portrait making an unusual capacity to capture a person's type and character. His portraits did not try glorify their subject but rather showed their individuality. The subject's renown depended on their accomplishments, which would have been well-known to the observers.

(#29074)

\$ 1,500.



A genial portraits of the botanist who greatly expanded Kew gardens.



W. J. Hooker

MAGUIRE, Thomas Herbert (1821-1895). *William Jackson Hooker*.

Tinted lithograph in octagonal format, signature as title "W. J. Hooker"; artist's printed signature l. l. "T. H. Maguire 1851". Printed by M. & N. Hanhart. Image size (including text): 13 1/2 x 9 3/8 inches. Sheet size: 23 3/8 x 17 1/4 inches.

A fine, genial portrait of one of the leading botanists of the Victorian era.

Sir William Jackson Hooker (1785-1865) was born into a prominent Norwich family and was able to pursue his passion for botany his entire life, contributing greatly to the science of botany.

After attending Norwich School, he made his first botanical expedition to Iceland in 1809. There was a fire on the boat coming back and he lost all his specimens. He wrote "Tour in Iceland" the same year. Over the next several years, he made similar trips to France, Switzerland and northern Italy. Thereafter, he married and settled in Halesworth, Suffolk, where he wrote books and articles, and built a herbarium, which was highly regarded among botanists worldwide.

(description continues on the next page)



In 1820, he was made Regius professor of botany at Glasgow University. In 1821, his "Flora Scotica" was published. During his years in Scotland, he helped establish the Glasgow Botanic Gardens.

In 1841, Hooker became the Director of the Royal Botanic Garden at Kew. During his tenure, he expanded the garden from 10 acres to 75 and the arboretum to 270 acres.

Thomas Herbert Maguire (1821-1895) was a British artist, who studied lithography with Richard James Lane. He is best known for the portraits of scientists, primarily naturalists, for which he was commissioned by George Ransome, F. L. S. in connection with the founding of the Ipswich Museum. Ransome gave the portraits as gifts to subscribing members and gave the entire portfolio, which ultimately ran to 60 portraits, to especially important figures, most notably Prince Albert when he visited the museum in 1851.

Maguire brought to portrait making an unusual capacity to capture a person's type and character. His portraits did not try glorify their subject but rather showed their individuality. The subject's renown depended on their accomplishments, which would have been well-known to the observers.

(#29075)

\$ 1,500.



A fine portrait of the brilliant clergyman-botanist.

MAGUIRE, Thomas Herbert (1821-1895). *John Stevens Henslow.*

[Ipswich: George Ransome, c. 1851]. Tinted lithograph in octagonal format, with signature as title: "J. S. Henslow", with artist's printed signature in image lower left: "T. H. Maguire 1851". Image size (including text): 12 3/4 x 9 1/4 inches. Sheet size: 23 1/2 x 16 7/8 inches.

A handsome portrait of a brilliant Anglican botanist.

John Stevens Henslow (1796-1861), passionate about natural history as a boy, grew up to be one of the leading botanists of his time as well as an Anglican minister. He attended Cambridge, made geological observations on the Isle of Wight with Adam Sedgwick and in 1822 became Professor of Mineralogy at the University of Cambridge. In 1824, his scientific interests had shifted to botany. In 1827, he gave up his Professorship in Mineralogy and in 1829 became Professor of Botany. It was in this year that his "Catalogue of British Plants" appeared. It was during his Botany Professorship that he had Charles Darwin as a student. And when he was offered the post of botanist on H. M. S. Beagle, he recommended Darwin for the position.

(description continues on the next page)





Like many Anglican clergymen, Henslow was at first an absentee rector, taking the bulk of remuneration while leaving the ministerial work to a curate, but in 1839, he moved to his parish in Hitcham, Suffolk and devoted himself to his parish. He continued there for the rest of his life, keeping his Professorship at Cambridge. During his tenure in Suffolk, he established a school and encouraged the creation of the nearby Ipswich museum (for which this portrait was made). Ipswich was primarily a natural history museum and Henslow was elected president in 1850.

Thomas Herbert Maguire (1821-1895) was a British artist, who studied lithography with Richard James Lane. He is best known for the portraits of scientists, primarily naturalists, for which he was commissioned by George Ransome, F. L. S. in connection with the founding of the Ipswich Museum. Ransome gave the portraits as gifts to subscribing members and gave the entire portfolio, which ultimately ran to 60 portraits, to especially important figures, most notably Prince Albert when he visited the museum in 1851.

Maguire brought to portrait making an unusual capacity to capture a person's type and character. His portraits did not try glorify their subject but rather showed their individuality. The subject's renown depended on their accomplishments, which would have been well-known to the observers.

(#29068)

\$ 1,200.



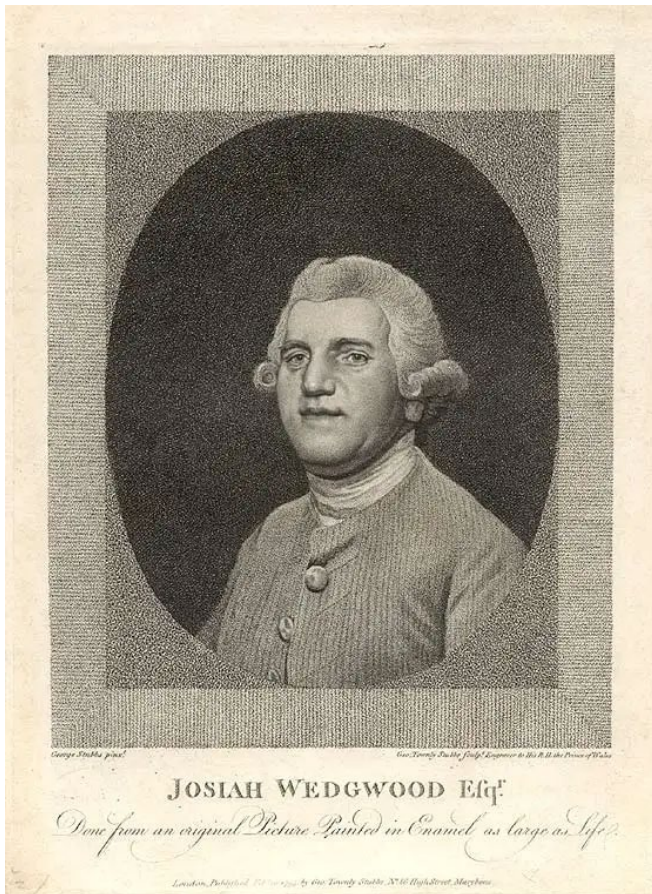
Stubbs' portrait of the famed industrialist who revolutionised pottery.

STUBBS, George engraved by George Townly STUBBS. *Josiah Wedgwood Esquire.*

London: Published by George Townly Stubbs, 1795. Stipple with roulette work. State ii/ii, with the title in closed letters and the engraved inscription: "George Stubbs pinxt. *** Geo: Townly Stubbs Sculpt. Engraver to His R.H. the Prince of Wales / JOSIAH WEDGWOOD ESQR. / Done from an original Picture Painted in Enamel as large as Life. / London, Published, Feby. 10, 1795, by Geo Townly Stubbs, No. 86 High Street, Marybone". Sheet size: 12 7/8 x 7 1/2 inches.

A wonderful portrait of the famous potter, Josiah Wedgwood by the master painter George Stubbs.

George Stubbs is considered to be one of the greatest English painters. His ingenious animal and sporting pictures remain unrivalled in their passionate depiction of emotion and their commitment to naturalistic observation. Stubbs' was briefly apprenticed to the painter Hamlet Winstanley, a relationship that quickly ended, leaving the young artist to his own education. In contrast to contemporary academic theory, Stubbs' attached great importance to the belief that art should imitate nature, not the work of other artists. He spent years carefully studying human and equine anatomy so that he could truthfully represent natural form and movement. A result of this study was his famous *Anatomy of the Horse*, which details, with beautiful engraving, the various elements of a horse's anatomy, from skeletal form to muscular definition. By the 1760's, Stubbs had developed a considerable reputation as a sporting artist and had attracted a number of distinguished patrons. Continuing in search of innovation, Stubbs began experimenting with a myriad of different mediums, becoming accomplished in both enamels and print-making. It was through this ambitious project that Stubbs met Josiah Wedgwood, the celebrated potter. Wedgwood became one of Stubbs' greatest patrons and collaborated with him in the search for a suitable ceramic base for enamel painting. There were apparently two painted versions of the present portrait, one of which appeared in Stubbs' studio sale in 1807. It is believed that this engraving was made after the portrait on enamel which remained in Stubbs's studio.



Lennox-Boyd, *George Stubbs*, 97, II/II; O'Donoghue, *Catalogue of Engraved British Portraits...in the British Museum*; Wedgwood, no. 6; Slater, p. 610.



Rare, posthumous portrait of a daring American diver.

[SCOTT, Samuel (c. 1813-1841)]. *Samuel Scott, the unfortunate American diver.*

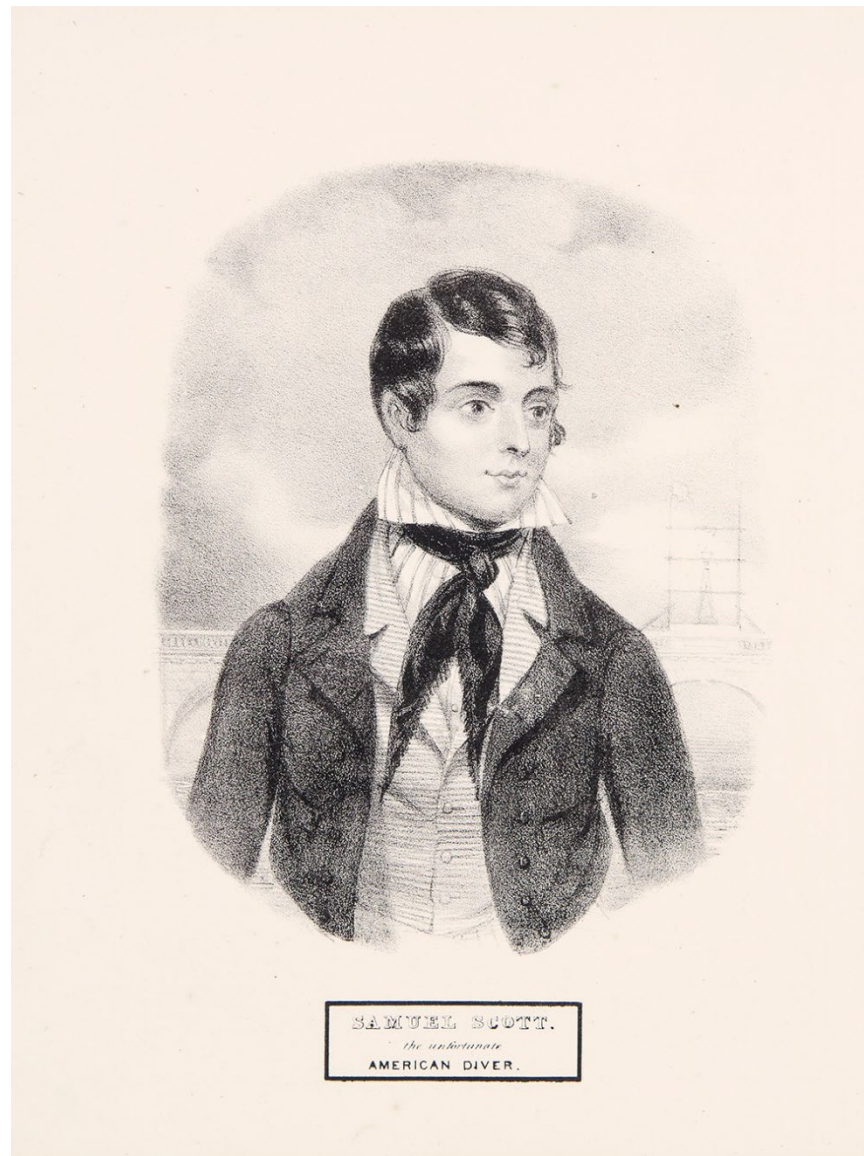
[London]: [1841]. Black and white lithographed portrait. Sheet size: 10 3/4 x 8 inches.

Rare portrait of an American daredevil printed shortly after his deadly fall from Waterloo Bridge.

Born in Philadelphia, Scott served in the U.S. Navy where he became well-known for jumping off the masts of ships. This led to a career as a stuntman and daredevil, travelling the U.S. and Canada performing his death defying leaps, including a purported 593-foot jump from Niagara Falls.

On January 11, 1841, Scott planned to run from the White Lion Pub in Drury Lane to Waterloo Bridge, jump from a scaffold on the bridge into the river, and return to the pub during the hour between 1:00 and 2:00 P.M. As per previous bridge jumps, a rope attached to the scaffold allowed Scott to swing away from the bridge before diving. But on this jump, the rope wrapped around Scott's neck. The spectators erroneously thought that this was part of Scott's act, no immediate action was taken and Scott inadvertently hanged himself.

The present rare portrait shows a young looking Scott with Waterloo bridge and scaffolding in the background. OCLC cites but one extant example in North American collections. A recorded example at the Wellcome Library includes a Day & Son stamp on verso of a mount.





A portrait of the man who usually captured the likenesses of others.



ANONYMOUS. *Franz Hanfstaengl.*

Dresden & Leipzig: Published by C. Naumann & Rudolph Weigel., 1843. Lithograph. Printed on chine colle on large wove backing sheet. In excellent condition with the exception of some faint foxing in the margins. Two small tears on right margin of sheet. Faint creases along bottom margin of sheet. Image size (including text): 15 1/2 x 13 inches. Sheet size: 27 3/4 x 20 5/8 inches.

A lovely portrait of the celebrated photographer Franz Hanfstengl.

Franz Hanfstaengl (1804-1877) was one of the most noted photographers in Europe. In addition to his celebrated photographs, Hanfstaengl was also a gifted lithographer and produced a wealth of excellent portraits of some of the most noted figures of the day. He worked primarily in Munich but executed likenesses of celebrities across Europe and England.

(#16114)

\$ 450.



Stately portrait of the astute theologian who doubted the historical accuracy of the Bible.

FABER, John, Jr. (circa 1695-1756); after ECHARDT, J.G. (1740-1779).
Conyers Middleton, D.D. Principal Librarian to the University of Cambridge.
From an Original in the Collection of the Hon'ble Horace Walpole.

London: 1751. Mezzotint portrait, by Faber after John Giles Echardt. Image size: 13 x 9 inches. Sheet size: 13 3/4 x 9 1/4 inches.

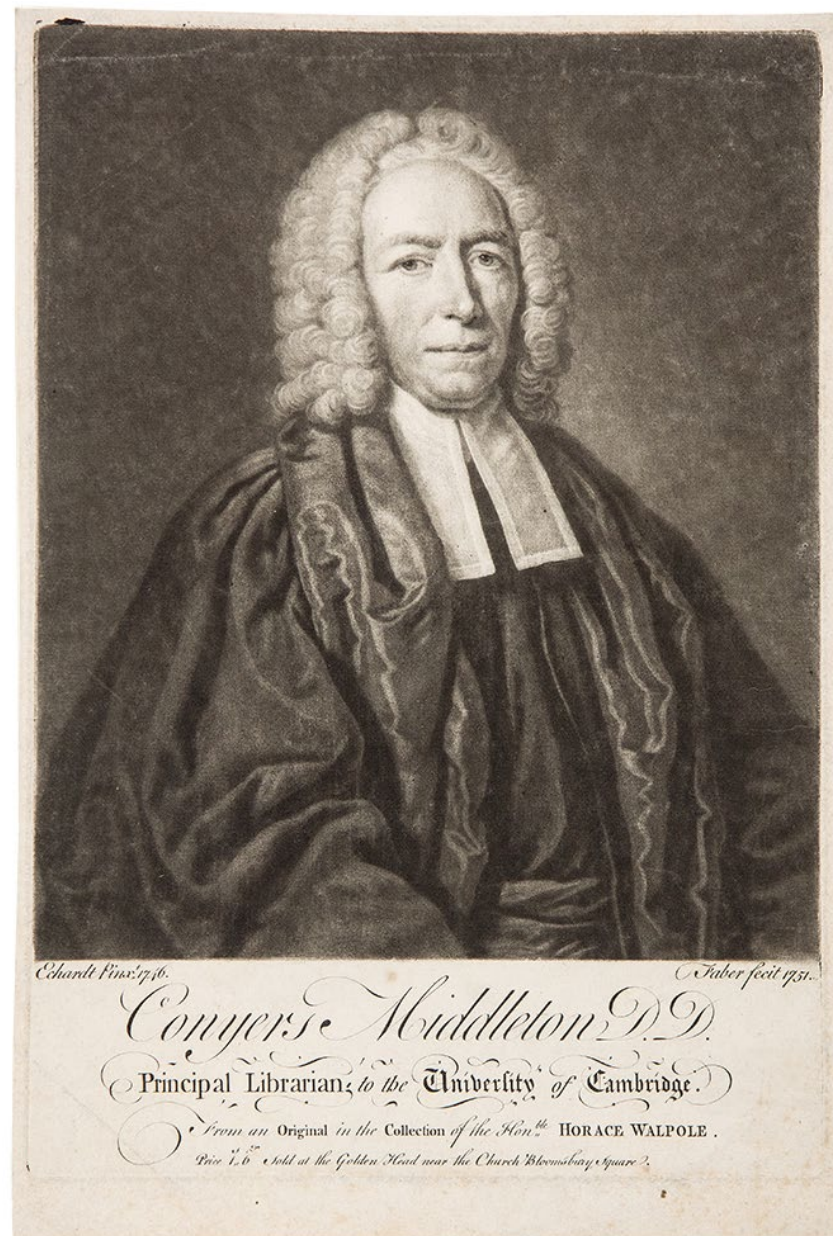
This portrait of Conyers Middleton by Faber shows him in a dark clerical robe and short white wig.

John Faber Jr., the son of John Faber, also an engraver, was born in Amsterdam but raised in England, where he learned drawing and mezzotint engraving from his father. He eventually enrolled at St. Martin's Lane Academy and went on to become a prolific and well-respected portrait engraver. He is best remembered for his forty-seven plates of members of the Kit-Cat Club after Kneller and a series of twelve portraits entitled "Beauties of Hampton Court".

Conyers Middleton was a theologian, author, and fellow of Trinity College, Cambridge. He was appointed the University Librarian in 1722. He was known as a controversial figure with skeptical tendencies, which culminated in his being sued by Richard Bently, the master of the college, for doubting the historical accuracy of the Bible. He is also known for his most famous work, *The Life of Cicero* (1741), about the Roman statesman, Marcus Tullius Cicero and for his theological work, *Introductory Discourse and the Free Inquiry* (1747-8).

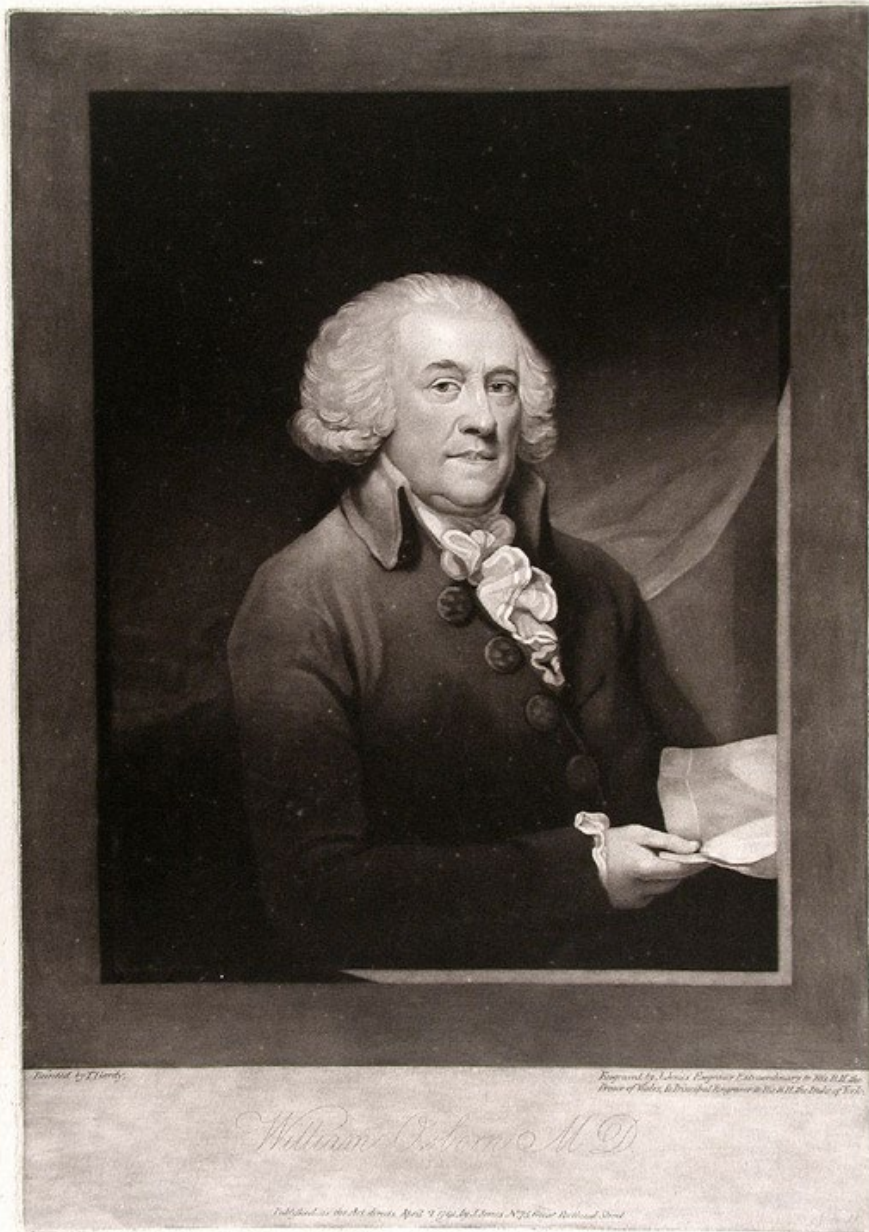
Chaloner Smith 241
(#36373)

\$ 450.





A striking portrait of the man who greatly improved 18th-century midwifery.



JONES, John after T. HARDY. *William Osborn, M.D.*

London: Published by J. Jones, No 75 Great Portland Street, April 2, 1791. Mezzotint. State ii/ii, with the inscription space grounded, and the inscription in fine italics. In excellent condition with the exception of some light rubbed spots in image. Image size: 17 1/8 x 14 inches. Plate mark: 20 1/8 x 14 inches. Sheet size: 23 7/8 x 17 inches.

A lovely impression with a dark mezzotint bloom of this striking portrait of William Osborne, a famous man-midwife.

William Osborne was a renowned man-midwife, whose inventions and voluminous writings greatly expanded the medical field. He became licentiate in midwifery of the College of Physicians in 1783, at which he was a respected lecturer and an admired researcher. He invented an improved obstetric forceps and published numerous essays on the practices of midwifery.

Chaloner Smith, *British Mezzotinto Portraits* 58, i/i; Russell, *English Mezzotint Portraits, and their States* ii or iii/iii; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1, ii/ii; Lennox-Boyd & Stogdon, state ii/ii

(#8514)

\$ 450.



A commanding portrait of a successful surgeon by a celebrated engraver.

TURNER, Charles after T. LEEMING. *John Grosvenor, Oxford.*

Oxford: Published by Mr. Leeming, High Street, & by Mr. Smith Printseller, High Street, Nov. 1, 1812. Mezzotint. State ii/ii with the title in open letters. In excellent condition. Image size: 17 1/4 x 13 7/8 inches. Plate mark: 20 1/8 x 14 inches. Sheet size: 24 5/8 x 17 7/8 inches.

A distinguished portrait of John Grosvenor, the noted surgeon from Oxford, by the celebrated mezzotint engraver Charles Turner.

Charles Turner was an excellent engraver who throughout his memorable career produced an array of wonderful images. Born in Oxfordshire, Turner moved to London in 1795, at which time he was employed by the famous engraver and publisher Boydell. Turner was a versatile engraver working in stipple and aquatint as well as mezzotint. Although, Turner produced a wide array of excellent prints in subjects ranging from topography to genre, his main artistic focus was portraiture. Throughout his career he produced more than six hundred plates, of which about two-thirds were portraits. Turner was a close friend of JMW Turner, and engraved many of the artists' paintings, in addition to engraving the plates for 'Liber Studiorum'. For any print connoisseur the work of Charles Turner is highly regarded. As an engraver he combined technical skill with artistic imagination to create beautiful enduring images.

John Grosvenor (1742-1823) was a noted surgeon in Oxford. He received his medical education at Worcester College, Oxford and went on to complete his training at the London hospitals. He was very successful in using friction to treat stiff and diseased joints and for a long time he was the most noted practical surgeon in Oxford. He became anatomical surgeon on Dr. Lee's foundation at Christ Church and late in life became the editor of the 'Oxford Journal'.

Whitman, *Charles Turner* 238, ii/ii; Burgess, *Portraits in the Wellcome Institute* 1226/1; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Lennox-Boyd & Stogdon, state ii/ii (#7280)

\$ 450.





Sartain's striking mezzotint of a seminal figure in American art.

SARTAIN, John after Chester HARDING. *Washington Allston.*

1843. Mezzotint. In excellent condition apart from some very faint foxing on sheet. Image size: 12 1/8 x 9 3/4 inches. Sheet size: 17 x 13 1/4 inches.

A wonderful impression of John Sartain's striking mezzotint of Washington Allston, the famous American painter who introduced Romanticism to the United States.

John Sartain was the preeminent portrait engraver in Philadelphia. His success was unusual for a nineteenth century engraver and can be attributed mainly to his adaptability as an artist and his skill as an engraver. Although most of his attention was focused on mezzotint engraving, he also turned variously to lithography, etching, bank-note engraving, portrait painting in oils, and photography. Sartain was held in great esteem, and he worked closely with the leading artists of the day, establishing himself as an eminent figure in the Philadelphian art world. This fascinating portrait of Washington Allston is a wonderful example of Sartain's unique skills as a mezzotint engraver. His fine engraving style brings continuity to the surface of the print, which is almost photographic in its fine texture and subtle effect, producing a truly striking image of this celebrated American artist.

Washington Allston was a seminal figure in the development of American art after the Revolution. His beautiful landscape paintings ushered in the age of Romanticism in America, but his work ranged in subject matter from biblical paintings to portraiture. Allston drew the inspiration for his paintings from poetry, novels, and Biblical texts, all of which demonstrate his deep understanding of nature and civilization. He was part of the famous Hudson River School, an elite group of landscape painters who worked in the Hudson Valley after the Revolution.

Reaves, *American Portrait Prints* p.135-161

(#8844)

\$ 300.





A poignant portrait of the man who helped added great works to the British national collection.

RAJON, Paul Adolphe (1843/44 - 1888). *[Mr. Reid]*.

circa 1880. Etching. Printed on fine Japanese paper. Proof impression. In good condition apart from some mild creases in sheet. Image size: 5 x 3 3/4 inches. Plate mark: 6 x 4 1/4 inches. Sheet size: 10 3/4 x 7 3/4 inches.

An intimate portrait of Mr. Reid, the Keeper of Prints at the British Museum by the celebrated French etcher Paul Adolphe Rajon.

Paul Adolphe Rajon was a French painter and printmaker. After a rudimentary education he moved to Paris where he made a living as a photographer while studying at the Ecole des Beaux-Arts under Isidore-Alexandre-Augustin Pils. In Paris he became friendly with the etching revivalists and learnt to etch under Léon Gaucherel and Léopold Flameng. Although he made debut at the Salon in 1865 with a drawing, he decided to devote himself to etching and exhibited only etching for the rest of his career. His works, which were mainly reproductions of paintings by contemporary artists or by Old Masters such as Gainsborough, Rembrandt and Rubens, appeared in the journals *L'Art* and *Gazette des beaux-arts* and were also published by *Galerie Goupil*. He also produced original portrait etchings of contemporary writers including Turgenev, Tennyson and Théophile Gautier. In 1873 Rajon received a commission through Bracquemond to go to England. Thereafter he visited the country for six months a year, making portrait etchings such as Darwin, after Walter William Oules (1848-1933), and Mrs Rose, after Frederick Sandys. Both in France and England he enjoyed financial and critical success and, through his acquaintance with the American print dealer Frederick Keppel (1845-1912) in New York, his fame also spread to the USA, which he visited. He was awarded medals for graphic art at the Salons of 1869, 1870, 1873 and at the Exposition Universelle of 1878.



(#15339)

\$ 275.



A bold print of one of the pillars of the commedia dell'arte.



WOLFF, Jeremias (1663-1724). [*Angelo Constantini as Mezzetin*]
Ange Constantin dit Mezzetin.

Augsburg: Published in Augsburg by Jeremias Wolff., circa 1695.
Engraving with superb early colour and rich gold highlights. Printed
on watermarked laid paper. In excellent condition. Image size: 9 5/8 x
6 3/4 inches. Plate mark: 10 1/2 x 6 3/4 inches. Sheet size: 14 1/8 x 8
3/4 inches.

*This is a handsome print, with breath-taking early colour, depicting
the actor Ange Constantin in costume.*

Angelo Constantini (d. 1729) was one of the pillars of the commedia
dell'arte in Paris from 1682 until 1697, when Louis XIV closed it
down. He was the author of *Vie de Scaramouche*, 1692, and had a
devoted following for his singing and expressive acting. The character
he made famous was Mezzetin or Mezzetino, a scheming, clever,
flirtatious servant.

Constantini later went to Dresden to form an Italian acting troupe
under the patronage of Augustus II, King of Poland and Elector of
Saxony. Very unwisely, Constantini became involved with Augustus'
mistress and was imprisoned for many years. Finally, he released
when he was in his sixties, he returned to Paris for some very
successful performances, and later on to Verona, his birthplace, where
he died in 1729.

(description continues on the next page)



This bold print is from a colourful series of costume prints engraved and published by Jeremias Wolff at the beginning of the 18th century. The series depicts prancing figures in flamboyant theatrical costumes, and is a superb example of early costume prints. Costume and trade prints, such as this, became extremely popular in Europe at the close of the seventeenth century and continued to serve as a source of inspiration until the decadent days of the Art Deco movement in the 1920's. This magnificent series depicts the costumes of ballet dancers, and opera singers, as well as the vibrant apparel of a jester at a masque ball. As is typical of this genre of print, the figures are pictured in front of an architectural or pastoral background and richly coloured in thick opaque colour with vibrant gold highlights. The series was executed and produced by the prolific German publisher Jeremias Wolff. Wolff came from a family of engravers and became extremely successful, both as an engraver and as a publisher and printseller. He was one of the most prolific publishers and engravers in Augsburg and is responsible for some of the finest engravings to come out of the city. In addition to a number of other costume books and portraits, he was a successful map publisher and it is for his skill as a cartographic engraver that he is perhaps best known. The series is not mentioned in either Colas or Lipperheide.

Colas, *Bibliographie General du Costume et de la Mode*; Lipperheide, *Katalog der Freiherrlich von Lipperheide'schen Kostum-Bibliothek*, 1896-1901. Mantzius, *A History of Theatrical Art in Ancient and Modern Times*. 1903.

(#15027)

\$ 350.



An entertaining oil painting portraying Buffalo Bill's great act.



AGOUST, Alfred (French. b. circa 1870).
*Buffalo Bill [and the "Frenchman's Bottle
Gag," a comic tableau from the wild west
show].*

1893. Oil on canvas, laid down on wood, 22
x 30 inches. Signed and dated lower left:
"Alfred Agoust / 1893," titled: "Buffalo Bill"
on Kennedy Gallery labels. Superb
condition, period-style gilt American
exhibition frame. *Provenance:* Kennedy
Galleries (labels); Collection of Edward
Eberstadt & Sons. .

*A very rare contemporary oil painting of an
Act in Buffalo Bill's Wild West Show:*

Almost all of the images of the Wild West
show are found in the great lithographic
posters and photographs produced by the
William F. Cody publicity machine. Period
oil paintings of the Buffalo Bill act are very
rare indeed. This wonderful image, showing
a comic routine Buffalo Bill evidently
adopted from European circus acts, is a
unique contribution to the iconography of
the Wild West Show.

(description continues on the next page)



This entertaining painting almost certainly depicts a version of the comedy pantomime routine called "The Frenchman's Bottle Gag" as performed in England by Buffalo Bill Cody's Wild West Show. The painting shows a bewildered Buffalo Bill in the center of the canvas, apparently ready to come to blows with two cockney characters on either side of him, one of whom is swilling a drink from a flask. A prominent historian of performance tells us: "The gag, made famous in Paris by the Hanlon Brothers and their collaborator, the Agoust Family Jugglers, in the long playing three-stage acrobatics, magic, and pantomime spectacular, *Le Voyage en Suisse*, usually involves two clowns, a ridiculously dressed Frenchman, and his bottle. The clowns steal his bottle and surreptitiously sneak sips back-and-forth, as the bewildered Frenchman desperately attempts to figure out who's got his bottle. This image is of costers or pearlies, East End London cockneys, victimizing the Buffalo Bill character - the old Hanlon & Agoust drinking routine re-costumed for the Wild West show's British audience."

Buffalo Bill Cody's Wild West Show made two extensive tours of England and Europe prior to the date of this painting, 1887-1888, arriving for Queen Victoria's Golden Jubilee, and 1889-1893, playing the great theaters and fairgrounds. The 1893 tour was at the height of the show's fame. The 1893 show program correctly stated, "Since the visit of Buffalo Bill's Wild West to England and its remarkable engagement in London, at West Brompton, in 1887, a history and tour have been made, such as no organization of its magnitude and requirements ever accomplished."

Henri Agoust, the Hanlon's long-time collaborator (the parties later fell out and sued each other in a bitter legal dispute), had a son named Alfred, a member of the Agoust Family Jugglers. According to a census of traveling show people, he would have been in his early twenties in 1893. His biography is otherwise unknown. It seems likely, however, that the juggling Alfred Agoust was also the well trained, talented artist responsible for this magnificent show business painting, with its attention to costume, props, and comic gesture, demonstrating the specialized knowledge of the insider.

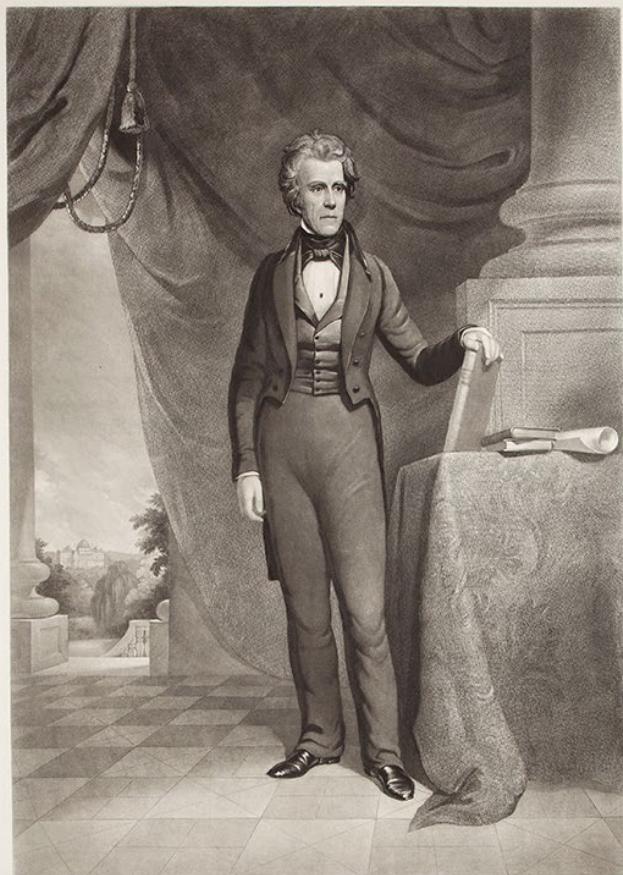
John A. McKinven *The Hanlon Brothers, their amazing acrobatics, pantomimes and stage spectacles* (Glenwood, Illinois: David Meyer Magic Books, 1998), passim; *Buffalo Bill's Wild West and Congress of Rough Riders of the World* (Chicago: Blakely Printing Company, [1893]), passim.

(#18552)

\$ 37,500.



A full length portrait of one of the most controversial figures in American history.



ANDREW JACKSON.
"THE UNION MUST AND SHALL BE PRESERVED"

SARTAIN, William, engraver; after James Reid Lambdin (1807-1889). *Andrew Jackson. The Union Must and Shall be Preserved.*

Philadelphia: William Smith, [circa 1850]. Engraving. . Plate mark: 24 1/2 x 17 inches. Sheet size: 28 1/8 x 21 1/4 inches.

Large format, full length portrait of Andrew Jackson.

Andrew Jackson (1767 - 1845) served as the seventh president of the United States from 1829 to 1837. Before his presidency, Jackson gained fame as a general in the United States Army and served in both houses of Congress. As president, Jackson sought to advance the rights of the common man against the corrupt aristocracy. Jackson remains one of the most controversial figures in American history. There has never been universal agreement on Jackson's legacy; he was always a fierce partisan, with many friends and many enemies. He has been both lauded as the champion of the common man and criticized for his treatment of Indigenous people and for other matters.

(#35622)

\$ 900.



A full length portrait of a statesman who was sympathetic to abolitionist causes in Congress.



WISE, James. *Henry Clay*.

Philadelphia: James Wise, 1844. Mezzotint by John Sartain. Framed (1 1/2" gold leaf Federal frame with ribbed panel and acanthus lead corners, archival Antique white mat and UV Plexiglas). 17 x 11 1/2 inches. 30 x 22 1/2 inches.

A striking, full length portrait of Clay sitting in the country near his home, Ashland.

This full length portrait was issued during the 1844 presidential campaign, which was Henry Clay's (1777-1852) third and last time to be nominated by the Whigs. Fractious debates over the annexation of Texas and Oregon, as well as the policies on slavery, and the election was lost to James K. Polk (1795-1849). James Wise (fl. 1843-1860) worked as a portrait and miniature painter in New Orleans in 1843 and Charleston, S.C. in 1844-5. He also worked in Virginia and St. Joseph, Missouri, according to Croce and Wallace. John Sartain (1808-1897) also engraved a portrait of John C. Calhoun after this artist. Here is classic portraiture conveyed through the elegance that was so well expressed through mezzotint engraving. In a handsome suit, backed by solid pillars and surrounded by books, writing materials, and a terrestrial globe, "The Great Pacificator" stands in the pose of an ancient orator.

(#39782)

\$ 1,450.



A reworked portrait of General McClellan, commander of the Union Army.

ORMSBY, W. L. *Maj. Gen. Geo. B. M'Clellan, Commanding, United States Army.*

New York: [1861-62]. Engraving. Plate mark: 25 x 18 1/2 inches.

Minor foxing. Plate mark: 25 x 18 1/2 inches. Sheet size: 29 x 22 3/8 inches.

Large format Civil War portrait of McClellan.

Scarce first state; after McClellan was dismissed by Lincoln from command of the Army the plate was changed to "Late Maj. Gen..."

This impressive portrait of McClellan on horseback, evidently rushed to publication soon after he became the commanding officer of the Union Army in November 1861, was actually a reworking of an 1852 portrait of Franklin Pierce depicting his service in the Mexican War, with McClellan's face superimposed on Pierce's body. See Milton Kaplan, "Heads of State" in *Winterthur Portfolio* 6: 1970: 135-44.

(#35873)

\$ 1,200.





Portrait of a young Joseph Hume, a Scottish political reformer.

HODGETTS, Thomas (active 1801-1846) after James GRAHAM (GILBERT) (1794-1866). *Joseph Hume, Esq. M.P.*

London: Published by Mr. Graham, 63 Upper Charlotte Street, Fitzroy Square, June 1, 1823. Mezzotint on chine colle laid on thick wove paper. State ii or iii/iii with 'proof' added to the engraved inscription: "Painted by J. Graham. *** Engraved by T. Hodgetts./ Joseph Hume, Esq.r M.P./ *** *** Proof/ London. Published June 1. 1823, by Mr. Graham, 63 Upper Charlotte Str. Fitzroy Sq." In excellent condition apart from some light foxing in the margins outside the platemark. Image size: 17 3/4 x 13 13/16 inches. Plate mark: 21 15/16 x 16 7/8 inches. Sheet size: 25 1/4 x 19 7/16 inches.

A wonderfully robust portrait of Joseph Hume, the radical political reformer.

Joseph Hume (1777 - 1855) began his career at 20 as a surgeon for the Dutch East India Company in India. He returned to Europe in 1808 with a fortune. He wrote a prose translation of Dante's *Inferno*. Then he began a political career, buying a place in parliament and rapidly moving on to become one of the leading radicals in parliament, though a fiscal conservative. Hume was a leader on almost all the reform issues of the day. He fought for repeal of the Combination Acts (laws against labour unions) and for Catholic emancipation, financial retrenchment, parliamentary reform, freedom of the press, free trade, colonial self-government, and disestablishment of the Church of Ireland. Hume tirelessly fought for the rights of the under-served, and through his passion and diligence brought about many changes in British policy. (DNB)

Hodgetts' beautiful mezzotint portrait shows the reformer in the classic parliamentary pose of command, looking to the future, ready for an adversity, with a hand on recent legislation.

O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Burgess, *Portraits in the Wellcome Institute* 1456/5; Lennox-Boyd & Stogdon, state not described.

(#7621)

\$ 400.





Striking portrait of Sir Richard Pearson, who fiercely battled John Paul Jones in the famous sea battle.

WATSON, James (c. 1740- 1790) after Charles GRIGNION (1754-1804). *Sir Richard Pearson.*

London: Published by John Boydell, Cheapside, Nov. 1st, 1780.
Mezzotint. Collectors stamp on lower left corner of sheet. State ii/ii with the plate cut down and the engraved inscription on a separate plate. In excellent condition with wide margins. Image size: 13 15/16 x 11 inches. Plate mark: 13 15/16 x 11 inches (with separate text plate measuring 1 1/2 x 11 inches). Sheet size: 22 11/16 x 17 3/8 inches.

A rich mezzotint portrait of Sir Richard Pearson who battled John Paul Jones in one of the most famous sea battles in American naval history.

This lovely rich impression of James Watson's portrait of Sir Richard Pearson (1731-1806) is filled with a dignified grace befitting the character of this noble gentleman. Although Pearson served on a vast array of ships and participated in numerous navel engagements he is best remembered for his confrontation with John Paul Jones, the founder of the American navy. In the autumn of 1779, Pearson was escorting a convoy of trade ships from the Baltic when he encountered Jones who was engaged in raiding English trade ships along the Channel. The desperate battle came to be Jones' most famous engagement, and resulted with the defeat of Pearson's ship the Serapis. It was during this heated battle that Jones uttered his famous words "I have not begun to fight yet". In a close battle where both sides suffered heavy losses, Pearson's vessel was captured and he was returned to England. He was however considered a hero since through his prolonged defense, his convoy was able to sail to safety. Jones' ship, Bonhomme Richard sank at the end of the battle, and Jones had to sail to port in the Serapis.

(description continues on the next page)





From the collection of Ozias Humphry, the renowned miniaturist and Royal Academician. The collection was later inherited by his son William Upcott, the celebrated antiquarian and autograph collector. Later, part of the collection of the Museum der Bildenden Künste, Leipzig. Lugt states that the duplicates from this collection were sold by C.G Boerner in two sales occurring on the 2-5 and the 19-23 of May 1924. This print was one of the prints from the collection sold by Boerner's. (Lugt)

Goodwin, *Thomas Watson, James Watson, Elizabeth Judkins* 125, ii/ii; Chaloner Smith, *British Mezzotinto Portraits* 115, ii/ii; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1, ii/ii; Lennox-Boyd & Stogdon, state ii/ii; Lugt, *Les Marques de Collections* 1284 and 1669e, 1669f

(#8107)

\$ 450.



A portrait by one of the most celebrated miniature painter of the 19th century.



CRAIG, William Marshall engraved by R. ROFFE.

Mrs. Edwin.

London: Published by Edward Orme, Bond Street, June 4, 1815.
Colour printed aquatint. Printed on wove Whatman paper,
watermarked 1815. In excellent condition. Image size: 13 3/8 x 9
1/16 inches. Plate mark: 15 7/8 x 10 1/2 inches. Sheet size: 17 1/8 x
11 9/16 inches.

*This is a charming portrait of Mrs. Edwin by the celebrated
miniature painter William Marshall Craig.*

Mrs. Edwin was a Regency actress, whose parents had both been
in the theatre and who began her career in Dublin. She appeared
as Beatrice in *As You Like It*, and other prominent roles.

William Marshall Craig was one of the most celebrated
miniature-painters of his day. Through his considerable skill he
became drawing-master to Princess Charlotte of Wales,
miniature-painter to the Duke and Duchess of York, and painter
in watercolours to the queen. In addition to exhibiting regularly at
the Royal Academy he became one of the principal engravers for a
large "Scripture Illustrated" published in 1806. This delicate
colour printed portrait, engraved by R. Roffe, is a wonderful
example of his considerable skill.

Not in O'Donoghue
(#12899)

\$ 375.



A visual example of a practice that de-emphasized gender differences in young children.

TURNER, Charles after John HOPPNER. *Charlotte Countess of Cholmondeley and the Hon. Henry Cholmondeley.*

London: Published by the engraver, No 50 Warren Street, Fitzroy Square, July 15th, 1805. Mezzotint. State i/ii with scratch letters. Printed on laid paper. A stunning impression in excellent condition. Skillfully remargined outside platemark on top of sheet. Small section in-filled in lower left corner of sheet outside platemark. Lower left corner skillfully in-filled outside platemark. Paper strengthened in upper right corner of sheet. Skillfully mended tear in upper right corner of image. Tiny section of image in-filled in lower right corner of image. Trimmed within platemark on lower margin. Image size (including text): 22 13/16 x 14 5/8 inches. Sheet size: 25 x 15 1/2 inches.

This stunning print is a rich impression of Charles Turner's mezzotint portrait of the Countess of Cholmondeley and her son after Hoppner.

John Hoppner was at the height of his powers at the time he painted Lady Cholmondeley and her son, Henry. The grand aristocratic portrait had been the domain of Sir Joshua Reynolds, carried on by Hoppner, Raeburn and later, Lawrence.

Young Henry is shown here in a dress, an evidence of a common tradition known as "breeching" practiced from the 16th to late 19th-century. The practice involved boys wearing gowns or dresses until they reached a certain age, typically between 4 and 8 years old, when they would be "breeched" or transitioned to wearing trousers or breeches, which were considered more masculine attire. As societal attitudes towards childhood and gender evolved over time, the practice of breeching gradually faded in the 19th century, with boys being dressed in trousers from an earlier age.

(description continues on the next page)





Georgiana Charlotte Bertie (1764-1838) married George, Earl (later Marquess) of Cholmondeley in 1791. Lady Cholmondeley epitomizes the aristocratic feminine ideal of the period, exuding calmness, elegance, and self-containment. Her noble vulnerability is a notable aspect of the painting, highlighting the contrast with contemporary sensibilities. Her son Henry, who was around four years old when the portrait was done, represents the next generation of the aristocracy.

Henry Cholmondeley (1800-1884) was about four when the painting was done. As Lord Cholmondeley was a moderate Tory at Parliament.

Charles Turner was an outstanding engraver who throughout his memorable career produced an array of wonderful images. Born in Oxfordshire, Turner moved to London in 1795, at which time he was employed by the famous engraver and publisher Boydell. Turner was a versatile engraver working in stipple and aquatint as well as mezzotint. Although Turner produced a wide array of excellent prints in subjects ranging from topography to genre, his main artistic focus was portraiture. Throughout his career he produced more than six hundred plates, of which about two-thirds were portraits. Turner was a close friend of J.M.W. Turner, and engraved many of the artist's paintings, in addition to engraving some plates for 'Liber Studiorum'. The work of Charles Turner is highly regarded by print connoisseurs as an engraver who combined technical skill with an artistic imagination to create beautiful enduring images. (DNB)

Whitman, *Charles Turner* 110, this state not recorded; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Lennox-Boyd & Stogdon, state i/ii

(#16097)

\$ 750



A delicate portrait by Reynolds, showing the rosy-cheeked boy who would grow up to participate in many wars.



REYNOLDS, Sir Joshua (1723-1792) engraved by Francesco BARTOLOZZI. *Hon. Mr. Leicester Stanhope.*

London: Published by F. Bartolozzi & Co. No. 81 Great Titchfield Street, June 1789. Colour-printed stipple. In excellent condition with the exception of being trimmed on the lower margin with loss to imprint. Image size (including text): 8 x 6 5/8 inches. Sheet size: 11 1/4 x 8 1/2 inches.

A charming image of childhood by one of the greatest engravers of his day, after an original by the first president of the Royal Academy.

Francesco Bartolozzi is undoubtedly England's most famous eighteenth century stipple engraver. An Italian by birth, Bartolozzi was trained in the Florentine Academy and apprenticed to the Venetian engraver Joseph Wagner. He was an accomplished painter and engraver and he began his career engraving plates after the Italian masters. With an invitation from George III Bartolozzi traveled to England where he undertook the massive task of engraving the drawings of Guercino, Tibaldi and other Italian artists housed in the Royal Collection at Windsor. During this period a new French printmaking technique came to the fore in England, and examples of its delicate results could be seen in every print shop window. According to Clayton, colour printing fuelled the vogue for stipple or dotted manner engraving, which dominated print production in France and England. Bartolozzi earned a reputation for himself by mastering this subtle medium, and his name will forever be linked with the introduction and popularization of stipple engraving in England. Bartolozzi's renown was so great that he earned the privilege of being the first engraver to gain full membership to the Royal Academy. His delicate work lives on as a testimony to his skill and innovation, and he remains one of the most sought after eighteenth century engravers.

(description continues on the next page)



This charming image of Leicester Stanhope is a wonderful example of Bartolozzi's refined style of engraving. Leicester Fitzgerald Charles Stanhope is depicted here as a young child but he would later inherit the title of the fifth Earl of Harrington. Reynold's portrait was painted when Stanhope was under five and was known by the alternative title 'Sprightliness'. Stanhope went on to a distinguished military career in South America and India. He later supported the movements for the independence of Greece and Poland and the introduction of temperance laws in England.

Young Stanhope is shown here in a dress, an evidence of a common tradition known as "breeching" practiced from the 16th to late 19th-century. The practice involved boys wearing gowns or dresses until they reached a certain age, typically between 4 and 8 years old, when they would be "breeched" or transitioned to wearing trousers or breeches, which were considered more masculine attire. As societal attitudes towards childhood and gender evolved over time, the practice of breeching gradually faded in the 19th century, with boys being dressed in trousers from an earlier age.

Vesme & Calabi, *Francesco Bartolozzi* 909; O'Donoghue, *Catalogue of Engraved British Portraits... in the British Museum* 1; Le Blanc, *Manuel de L'Amateur D'Estampes* Vol I, p.173, no. 609

(#6585)

\$ 300.



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