

George Stubbbs



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STUBBS, George. *The Farmer's Wife and the Raven.*

London: Published by George Stubbs, 1788. Etching with roulette and rocker work. State ii/ii, with the title in closed black letters and the engraved inscription: 'The raven on yon left hand Oak/ (Curse on his ill-betiding croak) *** Bodes me no good. No more she said,/ When poor blind Ball with stumbling tread/ Fell prone./ The Farmer's Wife and the Raven./ 1st May 1788. Publish'd by G. Stubbs, No.24 Somerset Str. Portman Sq. London.' In good condition with the exception of being expertly rebacked with minor facsimile work in the upper left corner. Sheet size: 20 3/4 x 27 7/8 inches.

A sublime example of Stubbs' masterpiece 'The Farmers Wife and the Raven', which exhibits with dramatic effect the artistic genius of this celebrated painter.

George Stubbs is considered 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 tuition.

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. Continuing in search on innovation, Stubbs began experimenting with a myriad of different mediums, becoming accomplished in both enamels and printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground, and etching techniques. Stubbs was elected director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.

This is a wonderful copy of one of Stubbs' most famous prints. This dramatic image is derived from a series of political fables by John Gray, the renowned author of the Beggars Opera. This mixed method print combines a number of different engraving techniques, making it one of Stubbs' most complicated prints. The bulk of the engraving uses a complex combination of roulette, scrapers, and rockers producing a richly engraved surface that both excites and fascinates the eye. This famous image exhibits Stubbs' skill as an engraver and the genius of his artistic vision, in this print drama and beauty combine to produce a veritable feast for the viewer.

Lennox-Boyd, George Stubbs 69, II/II; Gilbey, no.47; Sparrow 1922, page 135; Slater, page 610; Siltzer, The Story of British Sporting Prints page 271; Taylor 1969, no. 14 (describes State I); Snelgrove, no. 38; Egerton 1984, no.185 (#4156)



\$ 18,000.



STUBBS, George (1724-1806), engraved by George Townly STUBBS. *Two Hacks Belonging to Henry U. Reay of Burn Hall in the County of Durham Esq... [and] Two Hunters Belonging to Herry U. Reay of Burn Hall in the County of Durham Esq...* London: Published by George Townly Stubbs, No. 14 John Street Adelphi, 1792 [1800]. [Two Hacks] Roulette work. A superb colour-printed impression. Second state of two, with the title in closed letters and the engraved inscription: "Painted by George Stubbs.*** Engrav'd by G. Townly Stubbs /TWO***HACKS / Belonging to Henry, U, Reay of BURN HALL in the ***COUNTY of DURHAM Esqr. to whome this Plate is Dedicated by his/much obliged Hble. Sert. / G. Townly Stubbs. /London. Pubd. Jany. 1792 by G.T. Stubbs No. 14 Iohn Street Adelphi". Plate mark: 15 15/16 x 19 13/16 inches. Sheet size: 17 1/4 x 21 3/8 inches. [Two Hunters] Roulette work. A superb colour-printed impression. Second state of two, with the title in closed letters and the engraved inscription: "Painted by George Stubbs.*** Engraved by G. Townly Stubbs /TWO***HUNTERS / belonging to Henry, U, Reay of BURN HALL in the ***COUNTY of DURHAM Esqr. to whom this Plate is Dedicated by his / much Oblig'd Hble. Sert. / Geo. Townly Stubbs. /London. Pubd. Jany. 1792 [1800] by GeoTownly Stubbs No. 14 John Street Adelphi." Plate mark: 15 5/8 x 19 1/2 inches. Sheet size: 17 1/8 x 21 1/4 inches.

(Description continues on the next page.)



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Stubbs was often commissioned to paint equine portraits for proud aristocratic patrons, who wished to highlight their steed's talent and beauty. This practice is expertly exemplified in this exquisite pair of prints commissioned by the wealthy landowner Henry Utrick Reay. The paintings, which were completed by Stubbs in 1789, were later expertly engraved by George Townly Stubbs, who reproduced his father's stunning images with uncommon skill. They are now extremely rare, particularly as a pair.

Lennox-Boyd, George Stubbs; *The Complete Engraved Works* 94, 95 ii/ii; Gilbey, *Life of George Stubbs* no. 23 & no. 67; Siltzer, *The Story of British Sporting Prints* p.270; Slater, *Engravings and their Value* p. 610; Snelgrove, *British Sporting and Animal Prints 1658-1874* no. 2.

(#19473)

\$ 9,500.



STUBBS, George engraved by George Townly STUBBS. *William Evelyn, Esq.* London: Published by George Townly Stubbs, 1793. Roulette work with stipple. State ii/ii, with the engraved inscription: 'Geo. Stubbs Pinxt. - Geoe. Townly Stubbs Sculpt. Engraver to his Royal Highness the Prince of Wales / London pubd. August 3rd 1793 by G T Stubbs No. 86 Hugh Stt. Marylebone'. Sheet trimmed close to plate mark. Image size (including text): 17 3/4 x 21 1/4 inches. Sheet size: 18 1/4 x 21 7/8 inches.

A striking portrait of William Evelyn by one of the most famous English painters, George Stubbs.

A wonderful portrait of William Evelyn which demonstrates Stubbs' remarkable talents as a portrait painter. George Stubbs is considered one of the greatest English painters. His ingenious animal and sporting pictures remain unrivalled in their sympathetic renderings of animals, particularly horses. Stubbs was briefly apprenticed to the painter Hamlet Winstanley, a relationship that quickly ended, leaving the young artist to his own tuition. 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. Continuing in search of innovation, Stubbs began experimenting with a myriad of different mediums, becoming accomplished in both enamels and printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground, and etching techniques. Stubbs' masterful paintings inspired some of the greatest engravers of the day to reproduce his work for publication, including his own son George Townly Stubbs who reproduced with faithful accuracy the sublime emotion inherent in his father's exquisite works. Stubbs was elected director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.



The gap between the date of the painting (1771) and the engraving (1793), is unusual and falls outside the typical publishing practices of the father and son team. This long delay is difficult to explain since Evelyn was at neither time a topical figure. It is possible, therefore, either Stubbs or his son perceived a commercial demand for portraits and figure subjects in the 1790's, or that they were keen to publicise Stubbs's proficiency as a portrait painter. Interestingly, Evelyn's portrait was an unusually expensive print, retailing at 1 guinea for standard impressions and 2 guineas for colour printed copies and proofs. This price was double what Stubbs was asking for some of his most popular prints.



STUBBS, George. *Tygers at Play*. Published by George Stubbs, February 25, 1780. Etching, finished with a graver. State ii/iii, finished proof with the etched inscription: "Painted and Engraved by Geo: Stubbs / Publish'd as the Act directs febr. 25, 1780 by Geo: Stubbs London.". Plate mark: 14 3/4 x 19 inches. Sheet size: 19 x 25 3/8 inches.

An incredibly rare proof impression of George Stubbs' masterpiece. "Tygers at Play" touching and sublime, it epitomizes Stubbs' genius as an animal painter.

This is a stunning proof impression of one of George Stubbs' most famous prints. Stubbs is considered 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 which 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. Continuing in search of innovation, Stubbs began experimenting with a myriad of different media, becoming accomplished in both enameling and printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground and etching techniques. Stubbs was elected Director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.



This animated image shows two leopards at play in front of the opening of a dark cave. Although the print was entitled *Tygers at Play*, early writings on natural history show that "tyger" was a generic term, commonly applied to all the larger cats, with the sole exception of the lion. This magnificent print not only demonstrates Stubbs' talents as an engraver but also exemplifies his genius when expressing animal emotion. In contrast to some of his darker images of conflict, *Tygers at Play* is light and carefree while still remaining true to nature. In mood and effect this image is nothing short of sublime. It blends natural observation with a sense of emotion, creating a visual feast for the viewer.

Lennox-Boyd, *George Stubbs*, 60, ii/iii; Gilbey, *Life of George Stubbs*, no. 36; Sparrow, *British Sporting Artists from Barlow to Herring*, 1922, p. 135; Siltzer, *The Story of British Sporting Prints*, p. 271; Taylor, *The Prints of George Stubbs*, no. 2 (described LB states II and III); Parris, pp. 7-11 (describes all states); Snelgrove, *British Sporting and Animal Prints 1658-1874*, no. 27.

(#6789)

\$ 48,000.



STUBBS, George engraved by George Townly STUBBS. *Sharke.*

London: Published by Edward Orme, 1817. Stipple with etching. State iii/iii, with the title in closed letters and engraved inscription (with variations in punctuation): "George Stubbs pinxt.*** Geo. Townly Stubbs Sculpt. Engraver to His R.H. the Prince of Wales / SHARKE. / London, Republished June 4, 1817, by Edwd. Orme, New Bond Street, corner of Brook Street." Plate mark: 16 x 19 7/8 inches. Sheet size: 18 1/4 x 22 3/4 inches.

A magnificent portrait of the famous racehorse Sharke, who served at stud in Virginia and "did as much to enhance the value of the bloodstock of the United States as any horse ever imported" ("American Turf Register" [1830], vol. V, p.173).

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Lennox-Boyd, *George Stubbs* 110, state iii/iii; Nagler, *G.T. Stubbs*, no. 6; Le Blanc. *G.T. Stubbs*, no. 5; Siltzer, *The Story of British Sporting Prints*, p. 272; Slater p. 610; Snelgrove, no. 14.
(#4141)

\$ 3,750.



STUBBS, George. Engraved by George Townly STUBBS. *Anvil*. London: Published by George and George Townly Stubbs, 1794. Stipple with etching. State ii/iii, with the title in closed letters, and engraved inscription “George Stubbs pinxt.*** Geo: Townly Stubbs sculpt. Engraver to his R.H. the Prince of Wales / London, Pubd. Decr. 1794 by Messrs. Stubbs, *** ANVIL *** Turf Gallery, Conduit Street.” Plate mark: 15 7/8 x 19 7/8 inches. Sheet size: 16 3/4 x 20 3/4 inches.

A magnificent portrait of the famous stallion Anvil, by the master equine painter George Stubbs.

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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 printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground and etching techniques. Stubbs’ masterful paintings inspired some of the greatest engravers of the day to reproduce his work for publication, including his own son George Townly Stubbs who reproduced with faithful accuracy the sublime emotion inherent in his father’s exquisite works. Stubbs was elected Director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.

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of Wales and went on to win a great number of races at some of the best course in England. This beautiful print demonstrates that, with subtle atmospheric effects and complex compositional structure, Stubbs succeeds in raising the genre of equine portraiture to a poetic level.



STUBBS, George engraved by George Townly STUBBS.

Protector. London: Published by George and George Townly Stubbs, 20 February, 1794. Stipple with etching. State i/iii, finished proof with the title in open letters and the etched inscription: "G: Stubbs Pinxt. *** Geoe Townly Stubbs Sculp Engraver to his / Royal Highness the Prince of Wales / PROTECTOR / London Publish'd Feby 20th 1794 by Messrs Stubbs Turf Gallery Conduit Street.". Plate mark: 15 5/8 x 19 1/2 inches. Sheet size: 18 1/2 x 24 3/4 inches.

A breathtaking print of Lord Grosvenor's famous racehorse Protector, by George Stubbs, England's most famous equine painter.

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Stubbs was often commissioned to paint accurate portraits of specific stallions for proud aristocratic patrons, who wished to highlight their horses' racing success. This practice is expertly exemplified with this magnificent print of the racehorse Protector, commissioned by his owner Lord Grosvenor. The image shows Protector in the paddock of Lord Grosvenor's stud farm at Oxcroft. Protector was a horse of some renown, winning many notable victories including the Jockey Club Plate in 1775. This beautiful print was executed by Stubbs's son for the Turf Gallery and demonstrates his superior skill as an engraver. Describing Stubbs's painting *The Sporting Magazine* states, "A very fine picture; the black gloss upon his coat is so well managed by the painter that it is the admiration of all beholders" (Lennox-Boyd).

Lennox-Boyd, *George Stubbs*, 102, i/iii; Sparrow, *British Sporting Artists from Barlow to Herring*, p.134; Slater, *Engravings and their Value*, p. 610; Siltzer, *The Story of British Sporting Prints* p.271; Snelgrove, *British Sporting and Animal Prints 1658-1874*, no. 14.

(#4899)

\$ 3,750.



STUBBS, George engraved by George Townly STUBBS. *Sharke*. London: Published by Edward Orme, June 4th, 1817. Colour printed stipple with etching. State iii/iii, with the title in closed letters, and engraved inscription (with variations in the punctuation): 'George Stubbs pinxt.*** Geo: Townly Stubbs sculpt. Engraver to his R.H. the Prince of Wales / SHARKE / London, Republished June 4th 1817, by Edwd. Orme, Bond Street.' Plate mark: 7 7/8 x 9 7/8 inches.

A magnificent portrait of the famous racehorse Sharke, who served at stud in Virginia and "did as much to enhance the value of the bloodstock of the United States as any horse ever imported" ("American Turf Register" [1830], vol. V, p.173).

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STUBBS, George engraved by George Townly STUBBS. *Pumpkin*. London: Published by George and George Townly Stubbs, 1794. Stipple with etching. State iii/iv, with the title in closed letters and the engraved inscription: "G: Stubbs Pinxt. *** G. T. Stubbs Sculp Engraver to his Royal / Highness the Prince of Wales. / PUMPKIN / London Publish'd Feby 20th. 1794 by Messrs Stubbs Turf Gallery Conduit St." Plate mark: 8 x 9 3/4 inches. Sheet size: 10 3/4 x 12 1/2 inches.

A compelling portrait of the celebrated racehorse Pumpkin by George Stubbs, one of the greatest English painters.

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Stubbs was often commissioned to paint accurate portraits of specific steeds for proud aristocratic patrons, who wished to highlight their horses' racing success. This practice is expertly exemplified with this striking print of the racehorse Pumpkin. The horse Pumpkin by Match'em out of Old Squirt Mare was bred by John Pratt, the successful jockey. He was foaled in 1769 and raced from 1772 to 1775 for Thomas Foley, who had purchased him from Pratt. Pumpkin won sixteen out of his twenty-four races at Newmarket turf, and was described as an excellent runner. In this image, he is pictured with his jockey Old South, who was the most celebrated jockey of his day. Here Stubbs succeeds in raising the genre of equine portraiture to a poetic level by depicting, through stance and expression, the individual character of this famous racehorse.

Lennox-Boyd, *George Stubbs* 105, iii/iv; Siltzer, *The Story of British Sporting Prints*, p.272.

(#4133)

\$ 2,250.



STUBBS, George (1724-1806), engraved by George Townly STUBBS. *Anvil*. London: Published by Edward Orme, June 4th, 1817. Colour printed stipple with etching with additional hand-colouring. State iii/iii, with the title in closed letters, and engraved inscription: “George Stubbs pinxt.*** Geo. Townly Stubbs sculpt. Engraver to His R.H. the Prince of Wales. / London Republished June 4th. 1817, *** ANVIL. *** by Edwd. Orme, Bond Street”. Plate mark: 7 7/8 x 9 7/8 inches. Sheet size: 12 1/2 x 15 5/16 inches.

A magnificent portrait of the famous stallion Anvil, by the master equine painter George Stubbs.



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STUBBS, After George (1724-1806) and George Townly STUBBS (1756-1815). *Volunteer*. London: December 1794. Stipple with etching, engraved by George Townley Stubbs. . Plate mark: 15 3/4 x 19 1/2 inches. Sheet size: 16 1/2 x 20 1/4 inches.

This dynamic print by George Townly Stubbs, after a painting by his father George Stubbs, captures the spirited racehorse Volunteer eluding his groom, showcasing the renowned artist's mastery in depicting equine vitality and landscape beauty.

This exquisite print by George Townly Stubbs, after a painting by his father, George Stubbs, captures the spirited racehorse Volunteer in a moment of lively resistance as he eludes his approaching groom. Originally named Cornet, Volunteer raced from 1783 to 1786, achieving notable victories such as the Cumberland Subscription Stakes and winning at prestigious courses like Ascot and Newmarket. The horse, son of the legendary Eclipse, is depicted with a fiery vitality that showcases the elder Stubbs mastery in capturing equine anatomy and spirit. George Stubbs meticulous attention to the natural landscape adds a further dimension of beauty to the scene, echoing the praise given by The Sporting Magazine in 1794 for its lifelike composition. This portrait of Volunteer, who later became a successful sire, stands as a testament to both the horse's legacy and the Stubbs family's unparalleled contribution to equine art.

Lennox-Boyd 116, II: Siltzer p. 272; Snelgrove no.14; Stipple no.306.

(#36321)

\$ 4,500



STUBBS, George engraved by George Townly STUBBS.

Protector. London: Published by Edward Orme, June 4, 1817. Colour-printed stipple with etching in colors. State iii/iii, with the title in closed letters and the engraved inscription: 'G: Stubbs Pinxt. *** PROTECTOR *** G.T. Stubbs Sculp. Engraver to his / Royal Highness the Prince of Wales / London, Republished June 4th 1817 *** by Edwd. Orme Bond Street'. Plate mark: 8 x 10 inches. Sheet size: 11 1/8 x 15 inches.

A breathtaking print of Lord Grosvenor's famous racehorse Protector, by George Stubbs, England's most famous equine painter.

George Stubbs is considered 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 tuition. 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. Continuing in search of innovation, Stubbs began experimenting with a myriad of different mediums, becoming accomplished in both enamels and printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground, and etching techniques. Stubbs' masterful paintings inspired some of the greatest engravers of the day to reproduce his work for publication, including his own son George Townly Stubbs who reproduced with faithful accuracy the sublime emotion inherent in his father's exquisite works. Stubbs was elected director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.

Stubbs was often commissioned to paint accurate portraits of specific stallions for proud aristocratic patrons, who wished to highlight their horses' racing success. This practice is expertly exemplified with this magnificent print of the racehorse Protector, commissioned by his owner Lord Grosvenor. The image shows Protector in the paddock of Lord Grosvenor's stud farm at Oxcroft. Protector was a horse of some renown winning many notable victories including the Jockey Club Plate in 1775. This beautiful print was executed by Stubbs's son for the Turf Gallery and demonstrates his superior skill as an engraver. Describing Stubbs's painting 'The Sporting Magazine' states, 'A very fine picture; the black gloss upon his coat is so well managed by the painter that it is the admiration of all beholders.' (Lennox-Boyd)

Lennox-Boyd, George Stubbs 103, iii/iii; Siltzer, The Story of British Sporting Prints p.271 (#4898)



\$ 3,250.



STUBBS, George engraved by George Townly STUBBS. *Marske*.
 London: Published by Edward Orme, June 4, 1817. Colour printed stipple with etching. State iii/iii, with engraved inscription: "George Stubbs pinxt. *** Geo: Townly Stubbs sculpt. Engraver to H.R.H. the Prince of Wales./ London Republished June 4, 1817 *** MARSKE *** by Edwd. Orme. Bond Street.". Plate mark: 8 x 9 7/8 inches. Sheet size: 9 3/4 x 11 5/8 inches.

A magnificent portrait of the famous racehorse Marske, by the master equine painter George Stubbs.

George Stubbs is considered 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 tuition. 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 on innovation, Stubbs began experimenting with a myriad of different mediums, becoming accomplished in both enamels and printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground, and

etching techniques. Stubbs' masterful paintings inspired some of the greatest engravers of the day to reproduce his work for publication, including his own son George Townly Stubbs who reproduced with faithful accuracy the sublime emotion inherent in his father's exquisite works. Stubbs was elected director of the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.

Stubbs was often commissioned to paint accurate portraits of specific racehorses for proud aristocratic patrons, who wished to highlight their horses' racing success. This practice is expertly exemplified with this magnificent print of the stallion Marske. Marske an impressive brown stallion was the son of Squirt, and was foaled in 1750. He won the Jockey Club plate at Newmarket in 1754, but was beaten twice in 1756 by Snap. He achieved fame as a stallion, siring Eclipse and a remarkable number of other winners. This beautiful print demonstrates that, with subtle atmospheric effects and complex compositional structure, Stubbs succeeds in raising the genre of equine portraiture to a poetic level.



STUBBS, George engraved by ANONYMOUS. *Pangloss belonging to Lord Grosvenor.* London: Published by Robert Sayer, circa 1790. Hand-coloured mezzotint. State vi/viii. Plate mark: 9 7/8 x 13 3/4 inches. Sheet size: 11 1/4 x 16 1/2 inches.

A remarkable portrait of Lord Grosvenor's Pangloss, by the master equine 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 printmaking. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground and etching techniques. Stubbs' masterful paintings inspired some of the greatest engravers of the day to reproduce his work for publication, including his own son George Townly Stubbs who reproduced with faithful accuracy the sublime emotion inherent in his father's exquisite works. Stubbs was elected Director of

the Society of Artists and a Royal Academician, and today his prized paintings are housed in some of the finest museums in the world.

Stubbs was often commissioned to paint accurate portraits of specific racehorses for proud aristocratic patrons, who wished to highlight their horses' racing success. This practice is expertly exemplified with this magnificent print of Pangloss, Lord Grosvenor's beloved horse. Pangloss was foaled in 1755, and named after a character in Voltaire's *Candide*; little is known about Lord Grosvenor's horse apart from the fact that his racing career was ended by a broken leg. This print was the second of a series of engraved horse portraits begun by the publisher Ryland in 1771 and extended by Robert Sayer in 1777. Although the inscription on the print establishes Stubbs as the painter, the painting has not been identified, making this print extremely intriguing since it is the only record of Stubbs' lost work.

Lennox-Boyd, George Stubbs, 20, vi/viii; Gilbey, *Life of George Stubbs*, no.39; Siltzer, *The Story of British Sporting Prints*, p.270.

(#4138)

\$ 1,750.



Bright Sol's all chearing Beams illumine the Day
The Dew's exhal'd from off the spangled Spray:
Now Covies to the silent stubbles fly,
And fearful Hares, midst Brake and Thistles lie.

SHOOTING. Plate II.

Engraved after an Original Picture in the Possession of Mr. Bradford.
Published by THOS. BRADFORD, No. 132 Fleet Street, LONDON; as the Act directs 30th Augt. 1770.

See Pan and Flora range the late shorn Plain,
Where Game abounds they seldom hunt in vain;
By Instinct strongly urg'd each try around,
Now Snuff the Air, now scent the tainted Ground.

STUBBS, George engraved by William WOOLLETT. *Shooting, Plate II.* Published by Thomas Bradford, 30 August, 1770. Engraving with etching. Plate two of four. State v/v, with the engraved inscription and publication line: “Geo. Stubbs pinxt.,***Wm. Woollett sculpt. / Bright Sol’s all chearing Beams illumine the Day; / The Dew’s exhal’d from off the spangled Spray: / Now Covies to the silent stubbles fly, / And fearful Hares, midst Brake and Thistles lie; *** SHOOTING. / Plate IId. / Engraved after an Original Picture in the Possession of Mr. Bradford. / Published by THOS. BRADFORD, No. 132 Fleet Street, LONDON; as the Act directs 30th Augt. 1770.***See Pan and Flora range the late shorn Plain, / Where Game abounds they seldom hunt in vain; / By Instinct strongly urg’d each try around, / Now Snuff the Air, now scent the tainted Ground”. Plate mark: 17 1/2 x 22 inches. Sheet size: 18 1/2 x 22 1/2 inches.

A magnificent example of plate two from George Stubbs’s rare shooting series, which highlights the artistic genius of this celebrated sporting artist.

(Description continues on the next page.)



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' 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. Through arduous application, he became a talented mezzotint engraver and worked with ease in both soft ground and etching techniques. This rare series is a wonderful example of Stubbs's genius; it brings a subtle complexity of composition and human interaction to a popular sporting theme, thus creating a set of truly compelling images.

Stubbs sets his famous shooting series around Creswell Crag's steep limestone formations on the border between Derbyshire and Nottinghamshire. In the Craggs were caves containing the remains of prehistoric animals, as well as tools and weapons that were some of the oldest signs of human life in Britain. With their primeval and savage associations, they clearly appealed to Stubbs's imagination, and he repeatedly used them as a dramatic backdrop in his emotive paintings. In the shooting series, the crags serve to suggest the idea of the hunt as an age-old human endeavor. Although the two hunters are portrayed as city gentlemen, in this setting they echo the ancient struggle of man against nature, by literally following in the footsteps of early mankind. The paintings were not exhibited as a group in Stubbs's lifetime, but rather individually at the Society of Artists in 1767, 1768, 1769, and 1770.

Lennox-Boyd, George Stubbs 11-14, v/v; Huber, *Cataglogue Raisonne du Cabinet d'Estampes de feu Monsieur Brandes...*, Woollett; Huber and Martini, *Manuel des Curieux et des Amateurs de l'Art*, Woollett, no. 16-19; Gori Gandellini, *Notizie degli Intagliatori*, Woollett, no. 16-19; Joubert, *Manuel de l'Amateur d'Estampes*, Woollett; Heller, *Praktisches Handbuch fur Kupferstichsammler*, p.842; Ticozzi, *Dizionario degli Architetti, Scultori, Pittori, Intagliatori*, Woollett; Nagler, *Neues Allgemeines Kunstler-Lexicon*, Stubbs and Woollett, no. 47-50; Andresen, *Handbuch fur Kupferstichsammler* Woollett, no. 24; Le Blanc, *Manuel de l'Amateur d'Estampes*, Woollett, no. 41-44; Siltzer, *The Story of British Sporting Prints*, p.269; Gilbey, *Life of George Stubbs*, no. 4,8,15,1; Slater, *Engravings and their Value*, p.696; Snelgrove, *British Sporting and Animal Prints 1658-1874*, no.5.

(#6791)

\$ 1,200





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