



i-Auction 23 | 7/8/14
Oleographs of Raja Ravi Varma |
Lithographs of Bombay & World

Rajgor's
Printed Art Auction



44



52



58



59



139



140



150



Rajgor's
Printed Art i-Auction

i-Auction 23

Internet Auction of Oleographs of
Raja Ravi Varma and Lithographs on
Bombay & World

Thursday, 7th August 2014

**Closing from
3:00 pm onwards**

For Closing Schedule
refer page 3

EXHIBITION

Monday	4 th August 2014	11:00 am - 6:00 pm
Tuesday	5 th August 2014	11:00 am - 6:00 pm
Wednesday	6 th August 2014	11:00 am - 6:00 pm
Thursday	7 th August 2014	11:00 am - 6:00 pm
Friday	8 th August 2014	11:00 am - 6:00 pm
Saturday	9 th August 2014	11:00 am - 6:00 pm

605 Majestic Shopping Centre, Near Church, 144 JSS Road,
Opera House, Mumbai 400004

Category	LOTS
Oleographs of Raja Ravi Varma	1-40
Lithographs on Bombay	41-52
Lithographs on India & World	53-91
Lithographs on Fashion and Textile	92-126
Lithographs of European Personalities	127-269
Photogravures of Paintings Franz Hanfstaengl	270-345
Lithographs of Assorted Themes	346-433

Front cover: **Lot 9** • Back cover: **Lot 43-35**

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Catalogue by

Dr. Dilip Rajgor
Shikharani Nath

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Auction Closing Schedule

Categories	Lot #	Closing Time (IST)
Oleographs of Raja Ravi Varma	1-40	3:00 pm
Lithographs on Bombay	41-52	3:30 pm
Lithographs on India & World	53-91	4:00 pm
Lithographs on Fashion and Textile	92-126	4:30 pm
Lithographs of European Personalities	127-269	5:00 pm
Photogravures of Paintings Franz Hanfstaengl	270-345	5:30 pm
Lithographs of Assorted Themes	346-433	6:00 pm

Closing of Internet Auction & Real-Time Bidding

Dear Patron,

An Internet Auction closes at a Pre-determined time, making all the Online Bidding stop at that point of time. However, if you are outbid in last few seconds on your coveted lots, than it is not possible to make a fresh Higher Bid and win that lot. Moreover, if you are bidding on more than one lots than it becomes very difficult to bid on those lots in last few minutes.

To overcome these problems, the Rajgor's have introduced a new system of Internet Bidding called Real-Time Bidding.

Real-Time Bidding

The Real-Time Bidding is quite like a Physical or Floor Auction Bidding. Lots in the above given categories will close according to the Bid-Closing Schedule as given above.

However, if there is Bid recorded within a span of 2 Minutes prior to the lot's scheduled closing time (say 3:00 pm), the Count-down Clock for that lot will be reset to 2 Minutes more and the closing time of that particular lot will be extended accordingly (3:02 pm).

Moreover, the said lot will be further extended for another 2 minutes if there is a Bid recorded within a span of 2 Minutes prior to the lot's new extended closing time (3:02 pm), making the extended time on that lot till 3:04 and not 3:02 pm. As a consequence, the bidding on that lot will be like the Real-Time Bidding as seen during the physical auction. Finally, Bidding on any lot will only end if there is no bid recorded for a span of 2 minutes.

This is how you can bid and win lots of your choice even if you are Out Bid at the last few seconds by a Proxy Bid or Secrete Bid of some other Bidder.

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So Happy Bidding and enjoy your collection.

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(must be received on or before 6 August 2014 by 6:00 pm)

Postal Bids to the Regd. Office

(must be received on or before 6 August 2014 by 6:00 pm)

SMS Bids on +91 90040 82585

(must be received on or before 7 August 2014 by 2:00 pm)

Email Bids to bids@rajgors.com

(must be received on or before 7 August 2014 by 2:00 pm)

Oleographs of Raja Ravi Varma

1 Lakshmi

Ravi Varma Colour oleograph, 19 x 14 in. (48 x 36 cm), mounted

Goddess Lakshmi standing on a lotus in a lake with an Elephant on the right, she has four hands.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, C.R., Dist. Poona

Estimate: ₹ 2,000-4,000

2 Saraswati

Ravi Varma Colour oleograph, 19 x 14 in. (48 x 36 cm), mounted

Goddess Saraswati seated on a stone with a peacock by her side, she has four hands and is playing a Veena.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, C.R., Dist. Poona

Estimate: ₹ 2,000-4,000

3 Ambika (Paravati)

Ravi Varma Colour oleograph, 19 x 14 in. (48 x 36 cm), mounted

Goddess Ambika (Durga) seated on a throne with attendants and musicians by her side, she has four hands.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, C.R., Dist. Poona

Estimate: ₹ 2,000-4,000

4 Shankar (Shiva with Parvati & Ganesh)

Ravi Varma Colour oleograph, 19 x 14 in. (48 x 36 cm), mounted

Lord Shiva seated with Paravati on his left and Ganapati on his right, Nandi Bull seated in front of them in the foreground and the Himalayas mountain in the background.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Fine Art Litho Works, Malavli, Dist. Poona

Estimate: ₹ 2,000-4,000

5 Krishna Leela

Ravi Varma Colour oleograph, 19 x 14 in. (48 x 36 cm), mounted

Child Krishna seated on a tree branch playing his flute and clothes of the Gopis on the tree branches are hanging. The Gopis are bathing in nude in the pond below the tree.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 3,000-5,000

6 Shri Dutt (Guru Duttatreya)

Ravi Varma Colour oleograph, 27½ x 20½ in. (70 x 52 cm), mounted

Lord Duttatreya standing with three heads, four hands and resting on a cow, holding a long trishul, Sudarshan Chakra, a conch shell, a lotus, a Gada and a Kamandalu. A number of dogs near his legs, against a backdrop of a mountain stream

Unsigned

Printed by Ravi Varma Fine Art Litho Works, Malavli, Dist. Poona

Estimate: ₹ 8,000-10,000

7 Lakshmi

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Goddess Lakshmi standing on a lotus in a lake with an Elephant on the right, she has four hands.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, C.R., Dist. Poona

Estimate: ₹ 1,000-2,000

8 Garud-Vahan Vishnu

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Vishnu flying on his divine vehicle Garuda Bird with two of his attendants on either side.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

9 Mohini

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Vishnu in the female form of Mohini (Heavenly Apsara) enjoying a swing under a tree.

Signed Ravi Varma in English (lower-left)

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 2,000-4,000

10 Shri Shivaji Maharaj

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Chhatrapati Shivaji Maharaj marching and leading his army with a backdrop of a Maratha Fort.

Signed Ravi Varma in English (lower-right)

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

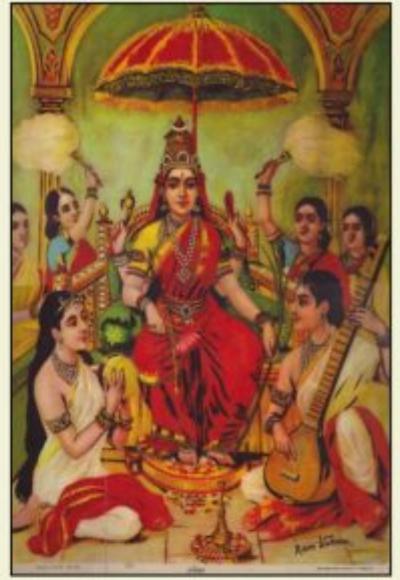
Estimate: ₹ 2,000-4,000



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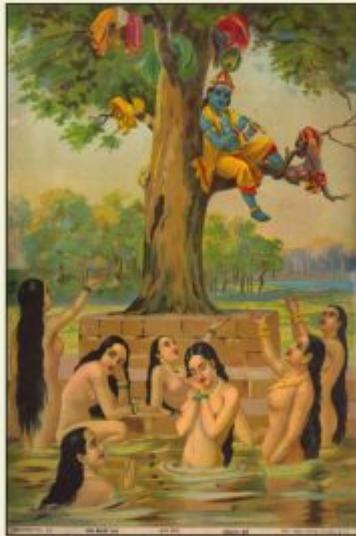
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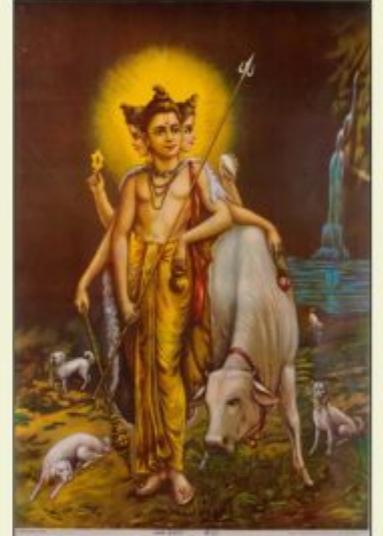
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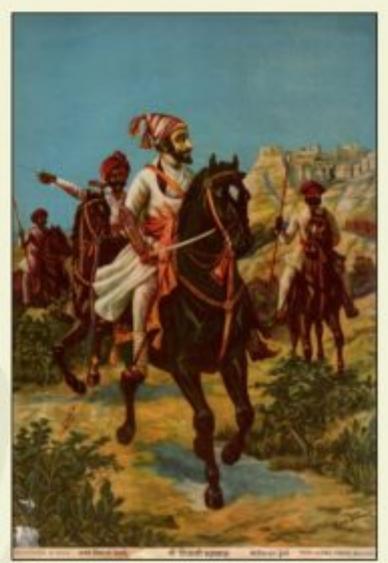
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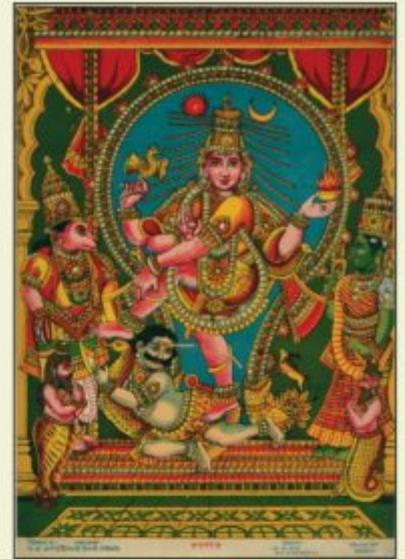
- 11 **Lakshmi-Saraswati Sanyog**
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted
Goddess Lakshmi standing on a lotus with four hands, and two elephants anointing her with sacred water, the form is called Abhishek Lakshmi or Gaja-Lakshmi, Goddess Saraswati playing a Veena and seated on the right of Lakshmi, and her vehicle a Peacock seated, facing her in the right field.
Unsigned.
Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000
- 12 **Shankar (Shiva with Parvati & Ganesha)**
Ravi Varma Colour oleograph,
14 x 10 in. (36 x 26 cm), mounted
Lord Shiva seated with Paravati on his left and Ganapati on his right, Nandi Bull seated in front of them in the foreground and the Himalayas mountain in the background.
Unsigned.
Printed by Ravi Varma Press, Malavli, C.R., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000
- 13 **Nataraj**
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted
Lord Shiva dancing in the form of Nataraj over the body of a person called Apasmar (a man with forgotten self), Nandi on his right and Paravati on his left, with a Rishi below.
Unsigned.
Printed by Ravi Uday Press, Ghatkopar, and published by Rai Bahadur Anant Shivaji Desai Topiwale, and proprietor, W.W. Wagh, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000
- 14 **Shri Duttatreya**
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted
Lord Duttatreya standing with three heads, four hands and resting on a cow, holding a long trishul, Sudarshan Chakra, a conch shell, a lotus, a Gada and a Kamandalu. A number of dogs near his legs, against a backdrop of a mountain stream
Unsigned.
Printed by Ravi Uday Press, Ghatkopar., and published by Rai Bahadur Anant Shivaji Desai Topiwale, and proprietor, W.W. Wagh, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000
- 15 **Punchadeva (Shiva Punchayatana)**
Ravi Varma Colour oleograph, 10 x 7 in. (26 x 18 cm), mounted
Lord Shiva seated with Paravati on his left and Ganapati on his right, Nandi Bull seated in front of them in the foreground, Lord Vishnu in the lower-right corner, Lord Brahma in the lower-left corner, Ganesha in the upper-left corner, Goddess Annapurna in the upper-right corner, and a forest in the background.
Unsigned.
Printed by Ravi Varma Press, Karla-Lonavla, and published by Anant Shivaji Desai, and proprietor, W.W. Wagh, Moti Bazar, Mumbai.
Estimate: ₹ 1,200-1,500
- 16 **Hari-Hara Bhet (the meeting of Hari and Har)**
Ravi Varma Colour oleograph, 10 x 7 in. (26 x 18 cm), mounted
Lord Shiva (Har) riding his vehicle Nandi and going towards left, along with him on the Bull is Goddess Paravati who is carrying child Ganesha in her arms; Lord Vishnu (Hari) riding an elephant to right towards Shiva and in front of him is seated his consort, Lakshmi. Lord Shiva is raising a begging bowl in front of Vishnu, and Lakshmi is offering her food with both the hands. Two divine female figures are offering flowers and garlands on these two divine families from top. In the background are a lake and a mountain range.
Unsigned.
Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.
Estimate: ₹ 1,200-1,500
- 17 **Shri Dwarkanath (Dwarka) - Janma Ashtmi Shringar**
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted
Lord Dwarkanath (literally, Lord of Dwarka, namely Krishna) standing with his divine weapons, and a number of worshippers in the lower-right corner. The figure of the Lord is decorated in keeping with the view of Janma Ashtmi, the Birth Day of the Lord.
Unsigned.
Printed by Ravi Udaya-Vijaya Offset Litho, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000
- 18 **Shri Dwarkanath (Bet) - Vivaha Shringar**
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted
Lord Dwarkanath standing with his divine weapons, and is consort in the lower-right corner. The figure of the Lord is decorated in keeping with the view of Vivaha, marriage of the Lord. Krishna is decked up with silky clothes, ornaments, and traditional sword.
Unsigned.
Printed by Ravi Udaya-Vijaya Offset Litho, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.
Estimate: ₹ 1,000-2,000



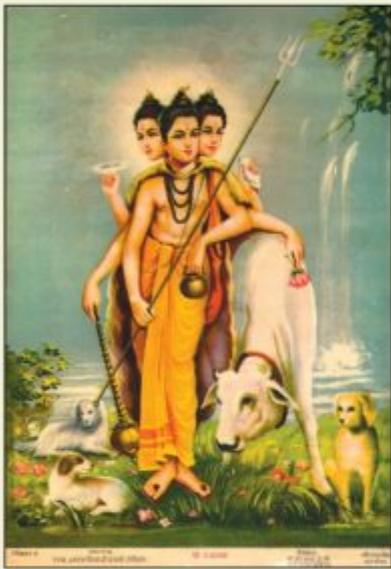
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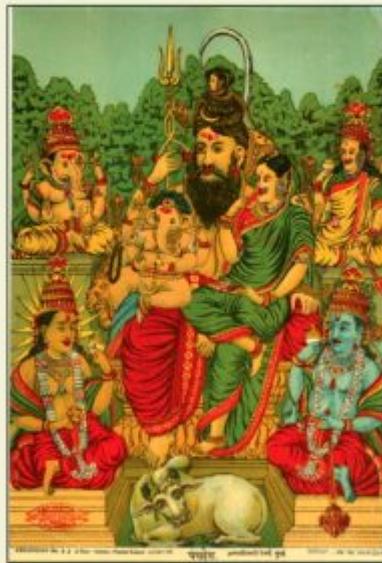
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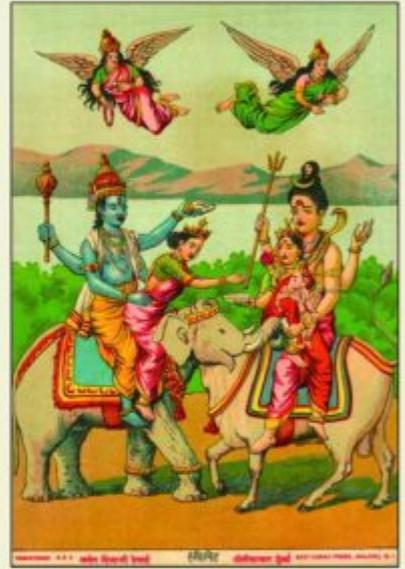
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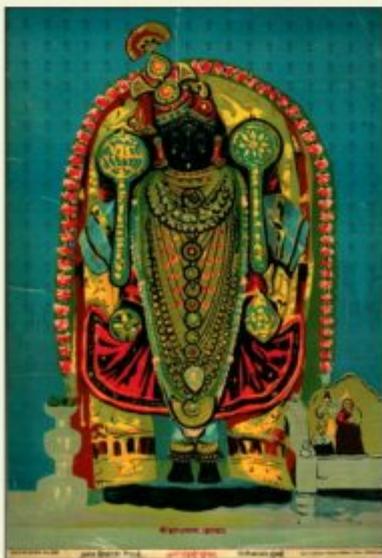
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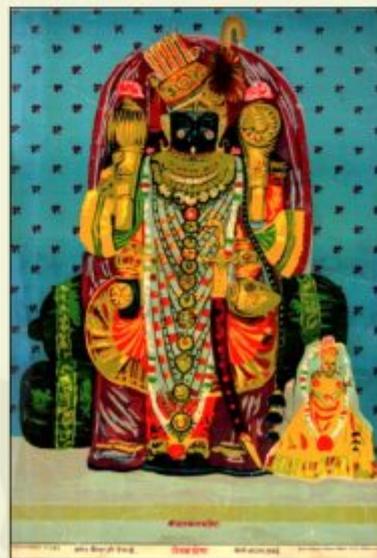
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19 **Shri Ranchhodraiji Maharaj Ka Mandir**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Shrinathji (Vishnu) standing in his traditional attire with royal clothes and ornaments, in the centre of the temple, the multi-storied temple is decorated and two divine figures are placed in the upper corners. On the right is God Hanuman carrying Ram and Lakshman, while on the left corner is Garuda flying the Goddess Lakshmi.

Unsigned.

Printed by Ravi Uday Press, Ghatkopar., and published by Rai Bahadur Anant Shivaji Desai Topiwale, and proprietor, W.W. Wagh, J.P., Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

20 **Balaji (Tirupati Balaji)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Tirupati Balaji is standing in the centre with four hands and two of his attendants on either side.

Unsigned.

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

21 **Shri Ram Janki (Ram Punchayatan)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Devi Sita is seated in the centre of a throne with Lord Ram seated on her left, Lakshman seated on her right side; Hanuman, Bharat and Shatrughna standing behind the throne with a backdrop of a palace.

Unsigned.

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai, Proprietor, W.W. Wagh.

Estimate: ₹ 1,000-2,000

22 **Hanuman Hridaya-Vidaran (Hanuman opening his heart)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Hanuman is standing and opening his chest to show his heart filled with the presence of Lord Rama and Sita.

Unsigned.

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

23 **Nava-Graha Ravan (Ravana with 9 Planets)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

King Ravana is seated on a throne, furious, with ten heads. All the Nava-Grahas (9 Planets of Hindu Astrology) in the human form are placed and crushed under the throne of Ravana. A number of gods and Rishis are shown standing in attendance on either side of his throne.

Unsigned.

Printed by Ravi Udaya Vijaya Photo-Litho Offset Works, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

24 **Ram-Ravan Yuddha (the Battle of Ram and Ravan)**

Ravi Varma Colour oleograph, 10 x 7 in. (26 x 18 cm), mounted

Lord Ram and King Ravan are fighting with their respective armies and are facing each other.

Unsigned.

Printed by Modern Litho Works, and published by Anant Shivaji Desai, Mumbai.

Estimate: ₹ 1,200-1,500

25 **Shri Bala-Krishna**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Krishna as a child is seated on a throne and is shown eating sweet Balls (Laddu), and hence called Laddu-Gopal. His parents are standing on either side.

Unsigned.

Printed by R.U. (Ravi Udaya) Press, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

26 **Murli-Wadan (Krishna playing flute)**

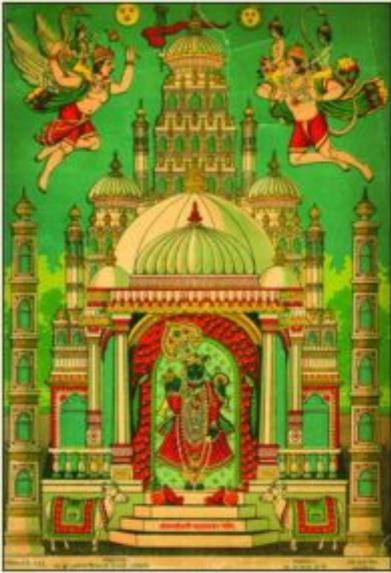
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Krishna is playing his favourite flute while enjoying a swing ride under a tree, his mother behind him and a number of Gopis on the left. The lake in the foreground is filled with lotus buds.

Signed M.A. Joshi in the lower-right field.

Printed by Ravi Uday Press, Ghatkopar., and published by Rai Bahadur Anant Shivaji Desai Topiwale, and proprietor, W.W. Wagh, J.P., Moti Bazar, Mumbai.

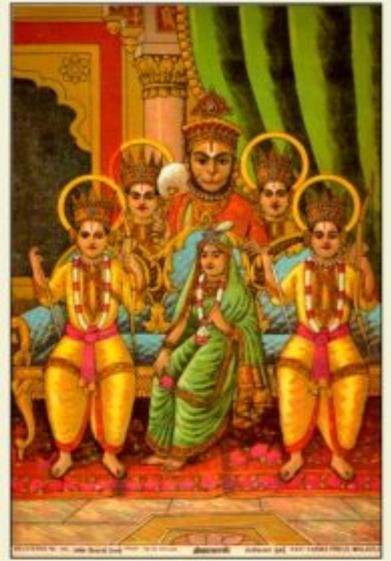
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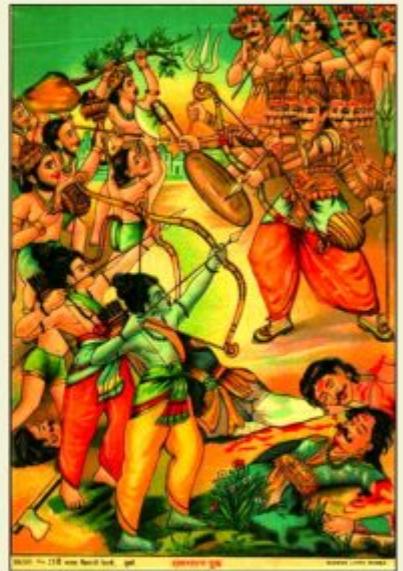
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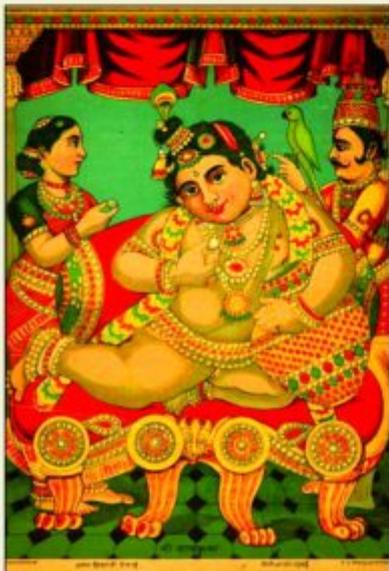
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23



24



25



26

27 **Shri Krishna Poojan (Worshipping of Lord Krishna)**

Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Krishna is standing with his favourite flute while two women are worshipping him with traditional items including flowers, water, banana, etc.

Signed M.A. Joshi in the lower-right field.

Printed by Ravi Uday Vijay Photo-Litho Offset Works, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

28 **Bheem**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Bheem, the famous Pandava of the Mahabharat epic is looking back attentively and is carrying a Gada in his right arm, with a backdrop of a forest and a mountain range.

Unsigned.

Printed by Ravi Uday Vijay Photo-Litho Offset Works, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

29 **Jayadrath Vadh (the killing of Jayadrath)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Krishna is ordering Arjuna to kill Jayadrath with his bow and arrow against the fire emerging from the wood placed between the two parties, and a sudden rise of Sun on the horizon in the left field.

Unsigned, with the cursive handwriting like a signature in the lower-right corner reading, Copyright / 1914.

Printed by Ravi Udaya Vijaya Photo-Litho Offset Works, Ghatkopar, and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

30 **Dhruva-Narayan**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Lord Vishnu appearing in his divine form in front of the meditating Dhruva in the forest.

Unsigned.

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

31 **Meerabai (Meera, the Poet Saint)**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

Meera, the Rajasthani poet-saint and a devotee of Lord Krishna is singing songs (Bhajans) in praise of her lover, Lord Krishna. An idol of the Lord is placed in a home temple, Meera is engrossed in her Bhajans, while Krishna is playing his flute from above her head.

Unsigned

Printed by Ravi Uday Press, Ghatkopar., and published by Rai Bahadur Anant Shivaji Desai Topiwale, and proprietor, W.W. Wagh, J.P., Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

32 **Chandrahastani Vishaya**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Puranic story of Chandrahastani and Vishaya is depicted here in print.

Unsigned.

Printed by Ravi Varma Press, Malavli, G.I.P., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

33 **Nanak Guru**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The famous Sikh Guru, Guru Nanak is seated under a tree with a rosary in his hand, two of his prime disciples are at his service on his either side. A parrot is engaged under a tree branch at top.

Unsigned.

Printed by the Ravi Udaya Vijaya Photo-Litho Offset Works, Ghatkopar., and published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

34 **Dus Guru (the 10 Gurus)**

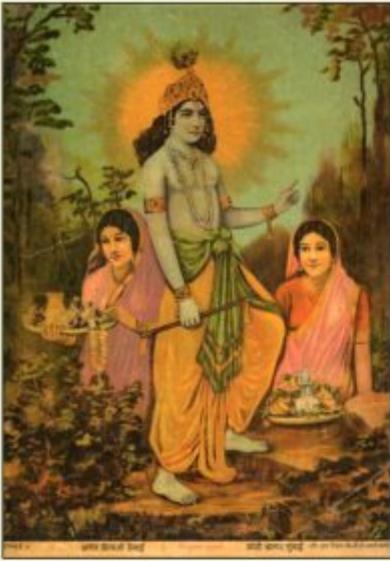
Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The oleograph depicts portraits of the 10 Gurus of the Sikh religion, with 1 Om written at top-centre.

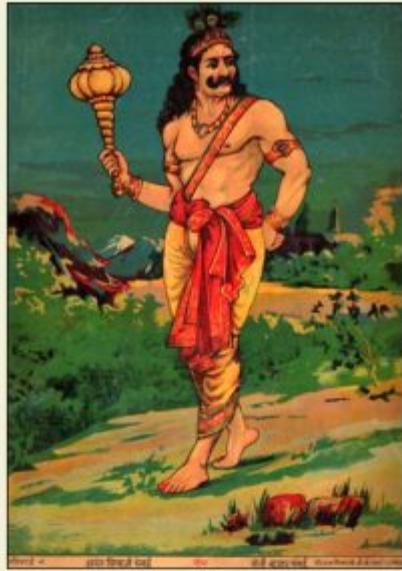
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Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Mumbai, and Proprietor, W.W. Wagh.

Estimate: ₹ 1,000-2,000



27



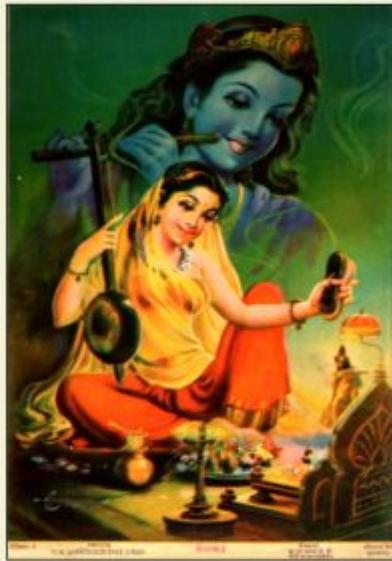
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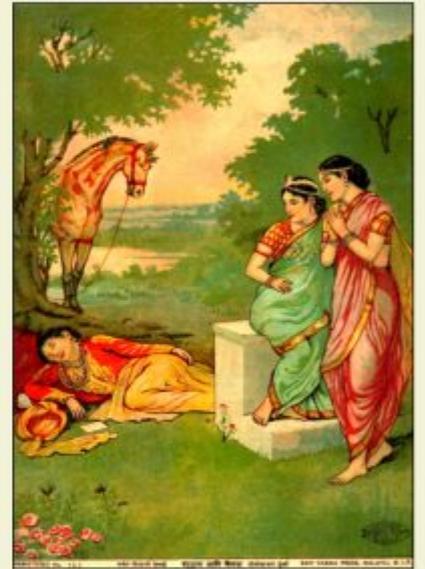
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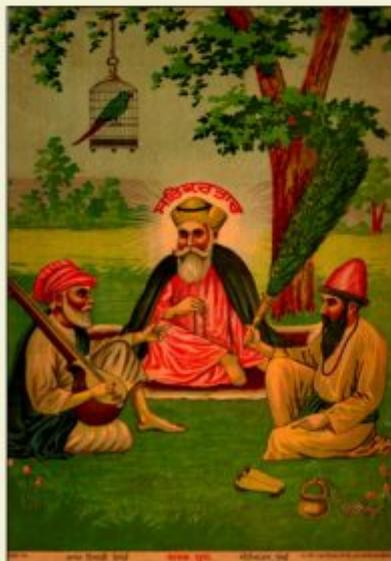
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35 **Islamic Litho**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Quran Ayat in the centre with flower decoration around in a rectangle box with yellow as prime colour.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

36 **Islamic Litho**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Quran Ayat in the centre with flower decoration around in a rectangle box with red as prime colour.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

37 **Islamic Litho**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Quran Ayat in the centre within a diamond, with green as prime colour.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

38 **Islamic Litho with Ya Allah**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Arabic words, *Ya Allah* in the centre circle with flower decoration around, four circles with Ayats in each of them placed in the four cardinal directions, and placed the whole art in a rectangle box with red and yellow as prime colours.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

39 **Islamic Litho**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Arabic legend from the Quran, in the central Mehrab with flower decoration around, four circles with Ayats in each of them placed in the four cardinal directions, and placed the whole art in a

rectangle box with red and yellow as prime colours.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

40 **Islamic Litho**

Ravi Varma Colour oleograph, 14 x 10 in. (36 x 26 cm), mounted

The Islamic oleograph depicts Quran Ayat in the central oval with flower decoration around in a rectangle box with green as prime colour.

Unsigned.

Printed by the Ravi Varma Press, Malavli, G.I.P., published by Anant Shivaji Desai, Moti Bazar, Mumbai.

Estimate: ₹ 1,000-2,000

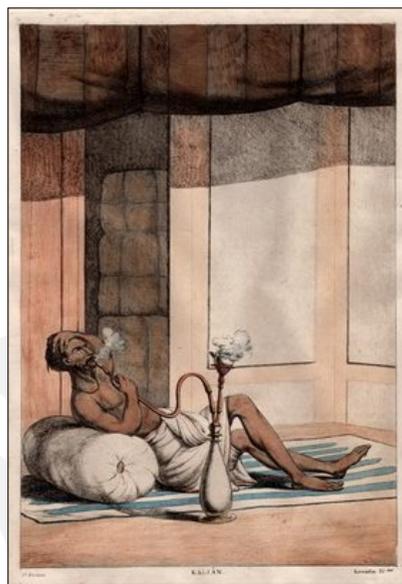
Lithographs on Bombay

41 A black and white engraving entitled "View of Bombay showing the port". The engraving shows a general daily view of Bombay including the fort area, the beach and a port area. In front of the scenery a bullock cart is shown carrying objects; few people walking on the raw road and at the right side two people sitting after a walk. The engraving was published by "the London Printing and Publishing Company Limited". Size: 27 x 22 cm

Estimate: ₹ 1,300-1,500

42 Chromolithograph of Kalia (Kalyna Port, near Mumbai): A hand coloured chromolithograph on a hand-made paper depicting a rural scene of a man half lying and enjoying the Hukah by artist B. Solven who visited India in early 20th century. Size: 51 x 37 cm

Estimate: ₹ 45,000-50,000



42



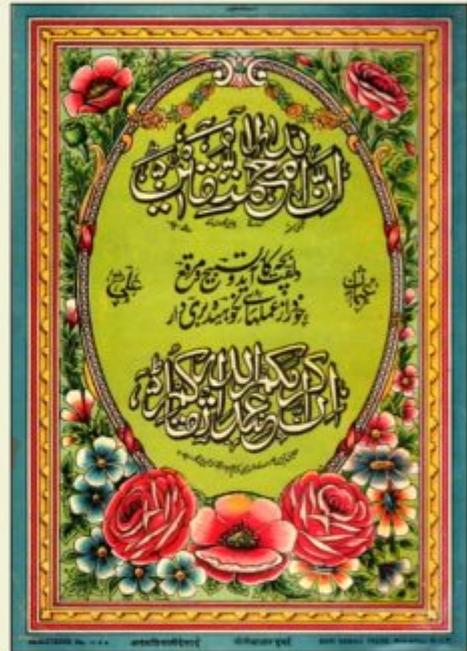
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43 A collection of 37 lithographs on various themes of India, including 13 lithographs on Bombay; from the Book of "Scenery- Costume and Architecture chiefly on The Western Side of India" by CAPTAIN ROBERT MELVILLE GRINDLAY, (1786-1877) Published in LONDON: SMITH, ELDER & CO., 1826-1830. The Colored engraved title, lithographic title to second volume India paper mounted (some browning to edges), 36 coloured aquatints by Reeve, Fielding, Hunt, Bentley, Pyall, Hughes, and Edge, after Grindlay, Westall, Stanfeld, Roberts, Purser, Witherington, Fielding and Daniell, and coloured by J.B. Hogarth. Size: 34 x 28

The images are engraved by J. S. Agar after the sketch by Captain Robert Melville Grindlay.

1. Tombs of the Kings of Golkonda
2. North West view of Fort of Bombay
3. Scene in Bombay:
4. Scene in Bombay
5. The British Residency at Hyderabad
6. The Rajah of Cutch (Kutch State), and his Vassals
7. Entrance of the Great Temple of Elephanta near Bombay
8. Aurngabab - From the ruins of Aurangabad Palace
9. Preparation for a Suttee or Immolation of a Hindu Widow
10. The Town and Pass of Boondee, In Rajpootana
11. Interior of the Great Temple of Elephanta near Bombay
12. Exterior of the Great Temple of Elephanta near Bombay
13. Scene in Kattiawar: Travellers and Escort (Kathiawad)
14. Doulutabad- The Ancient Deo Garh (Daulatabad, Deogarh)
15. The Great Triad in the Cave Temple of Elephanta near Bombay
16. Fishing Boats in the Monsoon (near Bombay)
17. Morning View From Calliann near Bombay (Kalyan Port near Bombay)
18. View near Tonk, In Rajpootana
19. View from the top of the Bore Ghaut (Bhore Ghat, near Bombay)
20. Hermitage at Kurrungale in Cylon
21. Fortress of Bonrie in Rajpootana
22. Great excavated Temple at Ellora
23. View of the Bridge near Baroda in Guzerat (Gujarat)
24. The Roza- At Mehmoodabad, in Guzrat (Gujarat)
25. View of Sassoor in the Deccan
26. Approach of the monsoon, Bombay harbour
27. The Shaking Minarets-at Ahmedabad
28. Ancient Temple at Hulwud
29. The Sacred town and Temples of Dwarka
30. View in the Island of Cylon
31. View in the Bore Ghaut (Bhore Ghat, near Bombay)
32. Approach to the Bore Ghaut (Bhore Ghat, near Bombay)
33. Interior of the Cave temple of Indra Sabha at Ellora

34. The mountain of Aboo, in Guzrat (Gujarat)
35. Cover Page: "Scenery- Costume and Architecture chiefly on The Western Side of India"
36. View of the City and Fortress of Tonk, In Rajpootana: A view of the fortress of Tonk engraved by F. C Hunt.
37. Portico of Hindoo Temple: With other Hindoo and Mahometan Buildings.

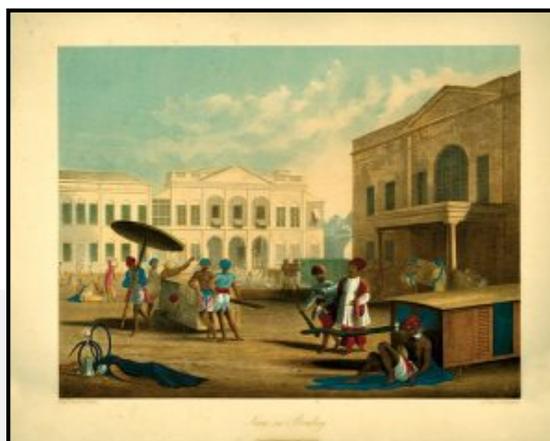
Estimate: ₹ 9,00,000-11,00,000



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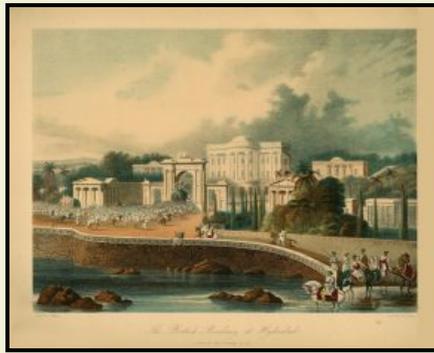
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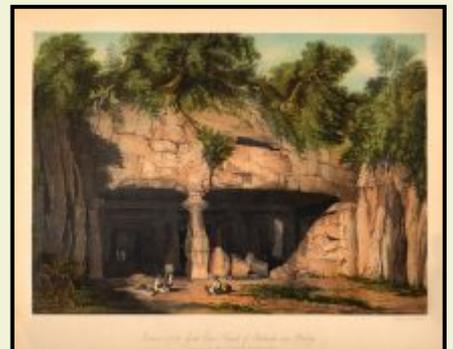
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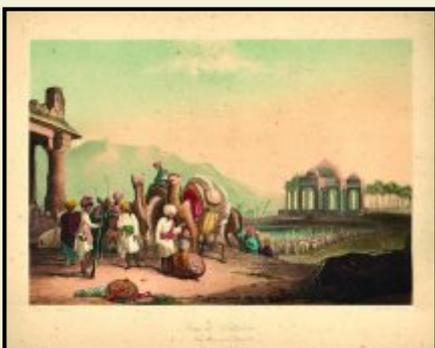
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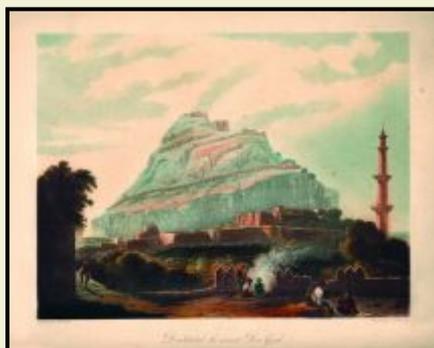
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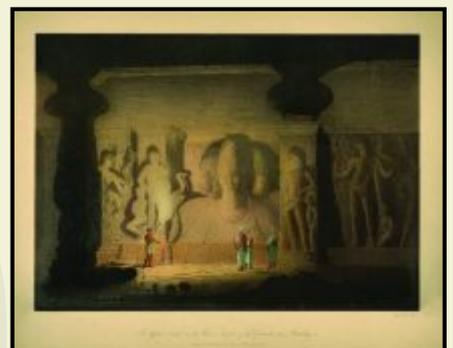
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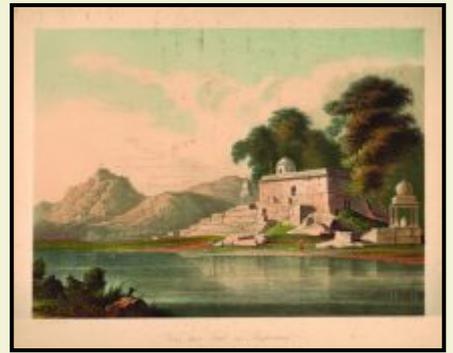
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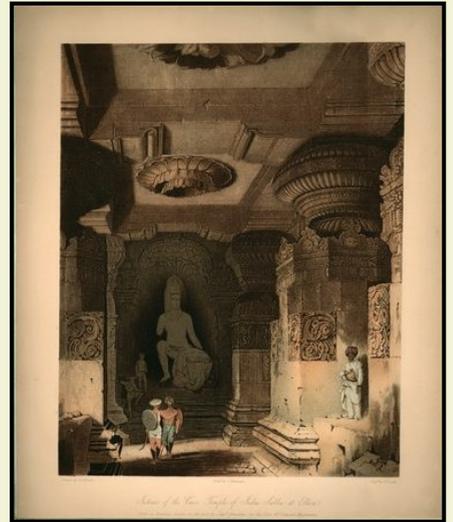
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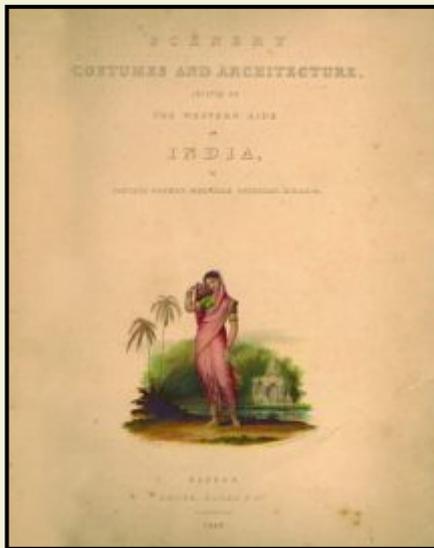
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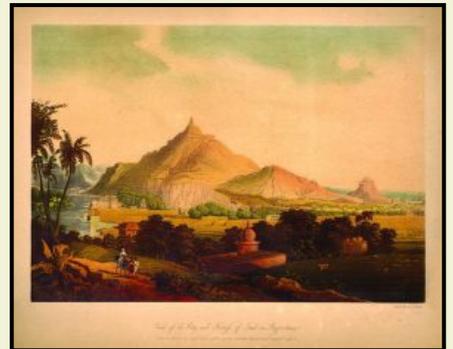
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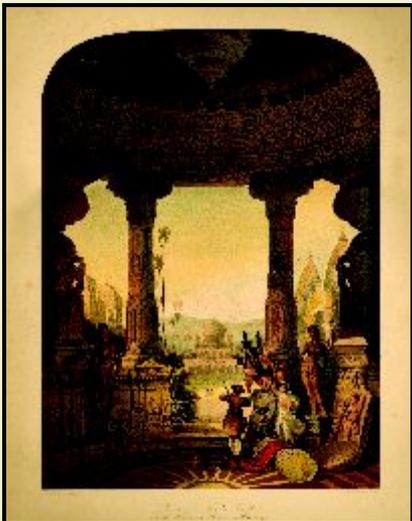
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- 44 Copper Engraving: print of the Late David Sassoon Esq. David Sassoon (October 1792 – November 7, 1864) was the treasurer of Baghdad between 1817 and 1829. He became the leader of the Jewish community in Bombay after Baghdadi Jews emigrated there. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 45 Polyplectron bicalcaratum: A chromolithograph showing the peasant species also commonly known as The Grey Peacock Peasant showing the male and the female. Size: 25 x 16 cm
Estimate: ₹ 2,200-2,500
- 46 Plate II: The wood Snipe, Gallinago nemoricola. A Plate from Journal of Bombay Natural History. Lithographer/engraver: The sign of the artist is at the left bottom corner the image - H Gronvold. Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 47 Plate XI: Lichtenstein's Sandgrouse (Pt. Lichtensteini), Journal of Bombay Natural History Society. The male and the female of the birds are indicated by the symbol for the gender. Lithographer/engraver: H Gronvold. The sign of the artist is at the right bottom corner the image - G E Lodge. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 48 i) Blanford's Laughing Trush (Trochalopecter meridionale); ii) Bourdillon's Babbler (Rhopocichla Bourdilloni). Journal of Bombay Natural History Society. Lithographer/engraver: H. Gronvold. The sign of the artist is at the right bottom corner the image - H Gronvold. Publisher: Mintern Bros Chromolithograph, London. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 49 The cotton Teal, Nettopus coromandelianus, Journal of Bombay Natural History Society. The size of the bird in the picture is 1/3rd of the actual size of it. Lithographer/engraver: H Gronvold. The sign of the artist is at the right bottom corner the image- G E Lodge. Publisher: J. Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 50 The Common Teal, Nettopus crecca Teal, Nettopus coromandelianus, Journal of Bombay Natural History Society. The size of the bird in the picture is 1/3rd of the actual size of it. The male and the female of the birds are indicated by the symbol for the gender. Lithographer/engraver: H Gronvold. Publisher: J. Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 51 The Spot bill or grey duck, Anas poecilorhyncha-Journal of Bombay Natural History Society. The size of the bird in the picture is 1/3rd of the actual size of it. Lithographer/engraver: H Gronvold. The sign of the artist is at the right bottom corner the image- G E Lodge. Publisher: Mintern Bros chromolithograph, London. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 52 Plate No XXVII- The white Winged Wood Duck, Asarcornis scutulata- Journal of Bombay Natural History Society. Lithographer/engraver: H. Gronvold, the sign of the artist can be seen at the left bottom corner of the image. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500

Lithographs on India & World

- 53 Chromolithograph of Mausoleum of Kaushal Soleman at Chunar Gur: A chromolithograph entitled "Mausoleum of Kaushal Soleman at Chunar Gur" (**Chunargarh**, was a famous Mint of Sher Shah Suri), published by "Thomas & William Daniel, No 9, Cleveland Street, Fuzroy Square, London" on March 30, 1813. Size: 38 x 27 cm
Estimate: ₹ 9,000-10,000
- 54 Chromolithograph of Nariel No. 2. A hand coloured chromolithograph on a hand-made paper Depicting a rural scene of a seated in crouched position and enjoying the hukah by artist B. Solven who visited India in early 20th century. Size: 51 x 37 cm
Estimate: ₹ 45,000-50,000
- 55 Chromolithograph of Gourgoury: A hand coloured chromolithograph on a hand-made paper Depicting a rural scene of a seated in crouched position and enjoying the hukah by artist B. Solven who visited India in early 20th century. Size: 51 x 37 cm
Estimate: ₹ 45,000-50,000
- 56 Chromolithograph of a Hand painted Advertisement of "National Ekco" giving the details of a radio model. The upper panel of the advertisement shows the God Krishna dancing with his gopis. At the top the logo of the manufacturer is given and at the bottom the contact details. Size: 48 x 32
Estimate: ₹ 13,000-15,000



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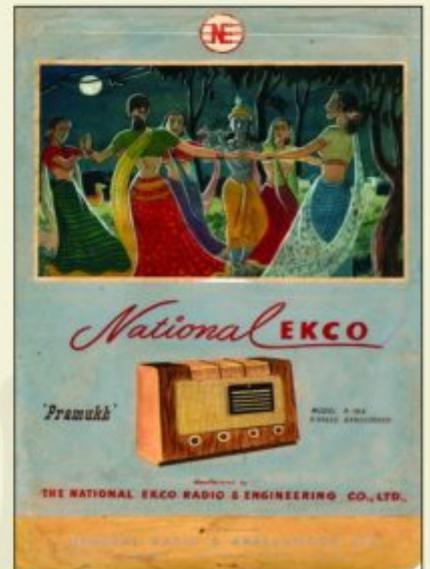
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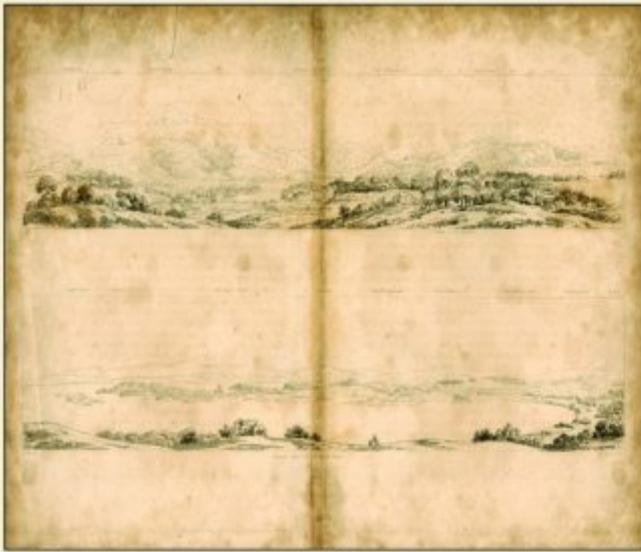


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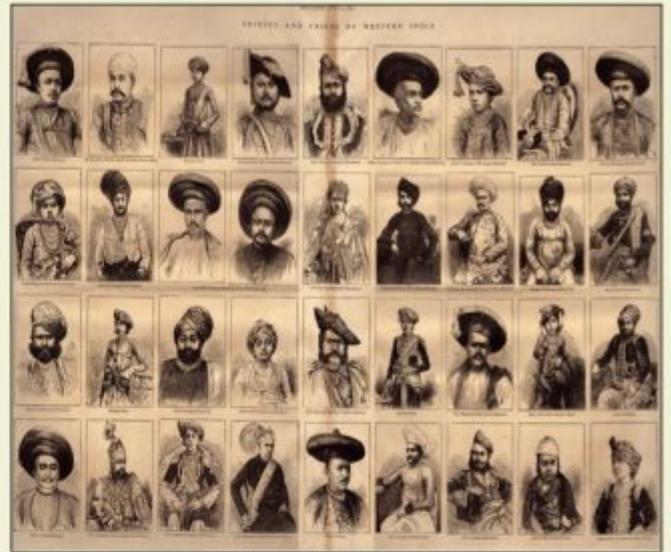


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- 57 Chromolithograph of General view of the lower lake: A black and white wood line engraving showing two panes showing two general views of the Lover lake indicating the border region. The upper panel shows the Turk Waterfall, Turk Mountains, Woods of Paninsula etc. The image was drawn by J. W. and engraved by J. C Smith. Size: 43 x 29 cm
Estimate: ₹ 18,000-20,000
- 58 A beautiful hand coloured Chromolithograph showing Lacquered Vase, Oil Flask, from Bikaner region, India. The art of the region is very well reflected in the image. At the bottom of the image the price is also written. Size: 37 x 27 cm
Estimate: ₹ 3,000-4,000
- 59 A beautiful hand coloured Chromolithograph showing Lacquered Water Pot & Jar from Bikaner region, India. The art of the region is very well reflected in the image. At the bottom of the image the price is also written. Size: 37 x 27 cm
Estimate: ₹ 3,000-4,000
- 60 A Printed Page of “ The Graphic”, A Illustrated weekly British newspaper showing portraits of the Princes and the Chiefs of Western India during that period. They are: Chief of Bhore (Mahratta - Maratha), Sir Salar Jung, Minister of H.H. the Nizam (Persian Shah of Hyderabad State), Kattywar Prince (Prince of Kathiawar), The Nimbalkar Prince of Phulton (Mahratta - Maratha), H.H. Nawab of Joonaghur (Mussulman, the Junagadh State), Chief of Sangli- late Member of legislative council (Mahratta - Maratha), Rajah of Kolapur-S. M. County (Mahratta - Maratha), Bhow Sahib of Sangli (v), Chief of Koorundwar (deccan Sirdar), (Minor) Thakoor of Wudwan (semi-Rajpoot), Jam of Nawanuggur (semi-Rajpoot – Nawanagar alias Jamnagar), Two chiefs of Vinchoor (Mahratta - Maratha)- Anna Sahib, Dada Sahib, H.H. Begum of Bhopal (Mussulman), Chief of Jumkundie, S. M. country (Mahratta - Maratha), Sir Dinkar Rao, formerly Dewan of Gwalior (Mahratta - Maratha), Nawab of Pahlunpoo (Mahomedan), Rao of Kuch (Semi Rajpoot – Kutch State), Nawab of Radhunpoo (Mohemedan), Kattywar Prince (Prince of Kathiawar), Chief of Drangdr (Kattywar, Dhrangadhra State), (Minor) Chief of Rjcote (semi-Rajpoot, Rajkot State), H.H. Maharajah Scindiah of Gwalior (Mahratta - Maratha), Kattywar Prince (Prince of Kathiawar), Punt Prateeneda Sattara Sirdar (Mahratta - Maratha), Minor Chef of Baria (Rajpoot Bheel), Chief of Drangdin, Sirdar of Sangli (Mahratta - Maratha), H.H. Maharajah of Rewah, Central India (Rajpoot), Heir Apparent of Joonaghur (Mussulman – Jungadh State), H. H. Maharajah of Travncore (Tamil Hindoo), Chief of Meeraj, Sirdar of Sangli (Mahratta Sirdar - Maratha), H.H. Joonaghur (Mussulman– Jungadh State). (Minor) Chief of Edur (Rajpoot, Idar State), (Minor) Chief of Loonawarra (Rajpoot Bheel, Lunawada State) Size: 59x42
Estimate: ₹ 32,000-35,000
- 61 Lithograph of Plate 13-Bund of the lake Jaysamund: A tinted lithograph showing an architectural view of the Bund of the lake Jaysamund during the mid 19th century. The lithograph was sketch by the wellknown scholar in Indian Archaeology, James Fergusson and drawn and lithographed by Thomas Coleman Dibdin. It is one of the plates included in 'Picturesque illustrations of ancient architecture of Hindostan', c.1850, by James Fergusson and it was published by J Hogwarth,5, Haymarket, London. Size: 54 x 42
Estimate: ₹ 55,000-60,000
- 62 Lithograph of Plate 12- Bund of the Lake Rajsamundra: A tinted lithograph showing a view of the Bund of Lake Rajsamundra. The lithograph was sketch by the wellknown scholar in Indian Archaeology, James Fergusson and drawn and lithographed by Thomas Coleman Dibdin. It is one of the plates included in 'Picturesque illustrations of ancient architecture of Hindostan', c.1850, by James Fergusson and it was published by J Hogwarth,5, Haymarket, London. Size: 54 x 42
Estimate: ₹ 55,000-60,000
- 63 Lithograph of Plate 9- Temple of Vimala Shah: A tinted lithograph showing the architectural view of the temple Vimala Sah, in Abu. The lithograph was sketch by the wellknown scholar in Indian Archaeology, James Fergusson and drawn and lithographed by Thomas Coleman Dibdin. It is one of the plates included in 'Picturesque illustrations of ancient architecture of Hindostan', c.1850, by James Fergusson and it was published by J Hogwarth,5, Haymarket, London. Size: 54 x 42
Estimate: ₹ 55,000-60,000
- 64 Lithograph of Plate 10- Temple at Badri: A tinted lithograph showing the architectural view of the temple at Badri. The lithograph was sketch by the wellknown scholar in Indian Archaeology, James Fergusson and drawn and lithographed by Thomas Coleman Dibdin. It is one of the plates included in 'Picturesque illustrations of ancient architecture of Hindostan', c.1850, by James Fergusson and it was published by J Hogwarth,5, Haymarket, London. Size: 54 x 42
Estimate: ₹ 55,000-60,000
- 65 Steel Engraving of New Palace of Sultan Mahmoud the 2nd: A steel engraving depicting the view of the New palace of Sultan Mahmud 2nd from the riverside. The image was drawn by T. Allon and engraved by J. Sands around 1840s. The engraving print is in a very good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000



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- 66 Steel Engraving of Cotton mule spinning: a steel engraving depicting the spinning of cotton mule within a factory. At the bottom of the image written in Gujarati language “Sutar Banwano Sancho (252)”. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 67 Steel Engraving of Power loom Weaving: A steel engraving depicting a Machine loom weaving drawn by T. Allom and engraved by J. Tingle. At the bottom of the image written in Gujarati “Kapar banwano Sancho (252)”. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 68 Steel Engraving of Calico Printing: A steel engraving Depicting a scene inside a factory and workers engaged in Calico painting. The image is drawn by T. Allom and engraved by J Carter. At the bottom of the image is written in Guajrati “Chitanu Kapar chapwano Sancho (273)”. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 69 Lithograph showing the Bullock Bandies for long travelling, 1871, this is the litho that is seen in the book “Travel in India” in 1871. The lithographs show two bullock carts used as mode of transportation during that period. The condition of the lithograph is good condition except the upper left corner torn. It was printed by Vincent Brooks, London. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 70 Copper Engraving of A black and white copper engraving entitled “The Indian Empire, Illustrated”. The engraving depicts which is mentioned at the bottom of it as “scene –near Cillan Tarah Ghaut. Bundelkhand, On the river Betwah, a tributary of the Jamuna”. The name of the drawer, sketcher and engraver is also mentioned as H. Melville, Colonel Barton and S. Bradshaw.
The scenario shows a tomb on the hill on the riverbank; a boat sailing, and few passengers waiting on the bank for the boat, few people with other daily activities. On the background on the left is shown a fort/palace on the top of a hill and few small houses in centre. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 71 A hand coloured engraved portrait of the Great Mughal Emperor Humayun by R. A Daniell. The engraver’s name is mentioned at the right bottom of the engraving as J. Cochran.
In the portrait the Emperor is shown standing under a canopy dressed in a Royal attire including boots and pagdi and holding a decorative sword on his left hand. The overcoat and the pagdi of the dress worn by the king is hand coloured in maroon shade and the dress border boots are coloured in blue shade. In the background the army of the king is sown riding horses, elephant and holding weapons and also a palace probably the Agra fort. The use of brown, light blue and green colour is seen very efficiently in the engraving. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 72 A black and white engraving of the “Tomb of Humayun, Delhi”. It is a view of the tomb from a far point with some other structure and from outside the boundary wall of the tomb area,
The engraving was drawn by W. Purser, Sketch by Capt. R. Elliot R. N. and engraved by W. Miller. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 73 A chromolithograph with eight different subjects in oval circles including four portrait of Mughal personality and four architectural theme of palace. The images are taken from the book “Travel in India” written in 1871.
The Four portraits entitled are: i) Akbar Shah 1836, ii) Mirza Saleem, the Emperor’s son (Jahangir), iii) Shamshoodin, Hung for the murder of Mr. Fraser, and iv) Begam Sombre.
The monuments depicted are: i) Mausoleum of the poet Khusroo ii) Mausoleum of Mazmoodin Quleea iii) Tomb of the Saint Saleem at Futtehpore Secree and iv) Tomb of Humayun. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 74 Steel Engraving of View of Lucknow: A steel engraving depicting the entrance to the city of Lucknow. The print was published by “the London Printing and Publishing company Limited”. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 75 A black and white engraving showing of “An Old Fort at Muttra” (Mathura) on a riverbank. The scenario shows the fort at the background; one big mercantile boat ready to sail and two smaller boats probably used by common people to cross the river. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 76 The black and white engraving shows a view of old Allahabad. The scene shows the view of Allahabad fort from the riverbank entitled as “View of Allahabad, Showing the Fort”. In the river shows two boats and few people showing engaged in their daily activities. The engraving was published by “The London Printing and Publishing Company Limited”. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 77 A black and white engraving print entitled “Delhi- Showing the entrance to the Palace”. The engraving was drawn by W. Purser, Sketch by Capt. R. Elliot R. N. and engraved by W. Miller and printed by “The London Printing and Publishing Company Limited.
The scenery depicted in the image portrays the entrance to the Delhi Palace during 19th century showing soldiers sitting, an elephant rider, and few other human figures as well engaged in different activities. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500



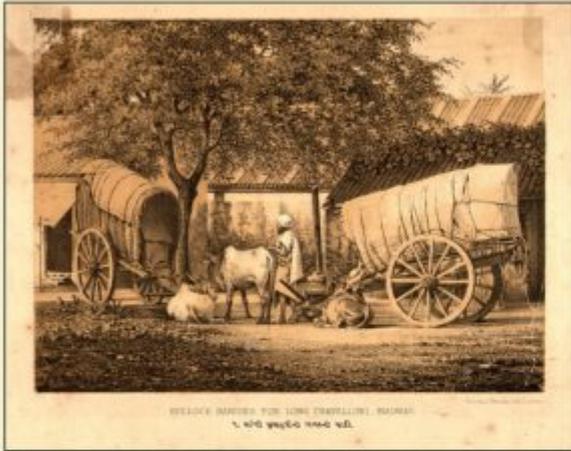
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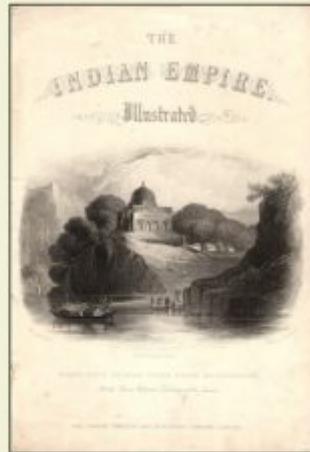
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- 78 A beautiful Black and white engraving print entitled "View of Madras". The engraving shows an overall view of the madras city during 19th century including houses, palaces, temple etc. in the front shows a convoy of some royal person with his associates inspecting the area near a pond; few horses standing near used for their transport; far behind a elephant with the rider is shown; in the right side a man is seen behind some grazing cattle. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 79 A black and white wood engraving print entitled as "Tracking the Wounded Elephant". The engraving shows a walking wild elephant just walking and crossing a river running from the hunters and at the back two human figures are shown, one of them pointing a shooting rifle to the elephant. At the bottom, the right corner is signed as F. Wentworth probably the engraver and at the left corner as RH Moore. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 80 Wood Engraving of a beautiful hand coloured wood engraving of Naseer-ed-deen, Shah of Persia. The portrait of the king is drawn and hand coloured inside an oval circle. The engraving is in good condition. The artist name is not mentioned in the engraving. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 81 A hand coloured lithograph portraying Ibrahim - A Malay Moonshee from a Native Drawing. The image is from a frontispiece to a first edition of Maria Graham's 'Journal of A Residence in India', originally published in Edinburgh George Ramsay and Co.
Maria Graham encountered Ibrahim the most learned of Malays while spectating at public debates at Government house in Calcutta during October 1810. Ibrahim was in the company of John Leyden the versatile civil servant and scholar and his account of the occasion translated by Leyden appears as an Appendix in Maria Graham's journal Residence in India. Size: 27 x 22 cm
Estimate: ₹ 1,300-1,500
- 82 Steel Engraving of Borro Boedoor: A steel engraving depicting the Mahayana Buddhist monument Borbudur, Indonesia, Java. The image was drawn by W. Purser, sketched by J. G. Newman and engraved by S Bradshaw in about 1835. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 83 Steel Engraving of Borro Boedoor: A steel engraving depicting the Mahayana Buddhist monument Borbudur, Indonesia, Java. The image was drawn by W. Purser, sketched by J. G. Newman and engraved by S Bradshaw in about 1835. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 84 Steel Engraving of the Bridge, Cabul: a steel engraving depicting a Bridge in Kabul (Cabul). The artist name is not mentioned. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 85 Steel Engraving of the Land of Beulah: A steel engraving from 19th century Drawn by H. Melville and engraved by W. Floyd and published by Fisher Son and company, London in 1835. This lovely print depicts lush gardens, with fountains, families strolling about and a fantasy palace on the mountainside above, and the sunlight streaming through the clouds. Size: 28 x 21 cm
Estimate: ₹ 900-1,000
- 86 Steel Engraving of the Ruins of Djerash: A steel engraving depicting The Ruins of Djerash, Jordan. engraved by W. Floyd after J. Salmon, published by Fisher Son & company, London & Paris. Good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 87 Steel Engraving of Fountain at Jericho (Ribbah): A steel engraving depicting Fountain at Jericho also called as "The Fountain of Elisha" Drawn by A. W. Callcott and sketched by R. Masters and engraved by W. Finden. The print was published by J. Murray, London and sold by C. Tilt, 86 Fleet Street in 1834. This illustration is a broken copy from Landscape illustration of Bible. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 88 Steel Engraving of Tiger Island: A steel engraving depicting the tiger island, the entrance of the Canton rive Tiger Island Entrance of the Canton River drawn by C. Stanfield, engraved by E. Goodall. The image was published by Fisher Son & Company, London in 1844. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 89 Steel Engraving of Casting the Djereed: a steel engraving depicting the scene of Casting the Djereed, engraved by J. H Kenot from a sketched by Lient Col. E. Napier. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 90 Steel Engraving of Castle of Punhete, On the Tagus: A steel engraving depicting Castle of Punhete on the banks of the Tagus - Portugal and was published by Thomas Kelly, 17 Paternofter Row. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 91 Steel Engraving of Mohammed Ali: A steel engraving portraying Mohammed Ali (1769-1849). Engraved by R.J.Hamerton and published by Fisher Son & company, London & Paris. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000



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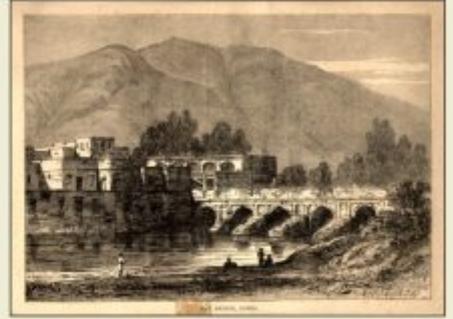
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Lithographs on Fashion and Textile

- 92 Chromolithograph of France Costume Marguerite Henri IV Marie Medici Coronation

This is a rare original chromolithograph that depicts, in stunning detail, some of the costumes which were worn by French nobles during the time of Henri IV.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel

Top - King Henri IV wearing a doublet and puffy breeches - Marguerite de France, Queen of Navarre and consort to King Henri IV, wearing a dress with an open lace ruff, and slashed sleeves to reveal the material underneath - Gentleman wearing the fashions of the early 1600s, including a flat collar and turned back cuffs - Antoine de Saint-Chamand, of Méry-sur-Oise - King Henri IV, wearing a slightly different style than before, this time in a fashionable men's skirt - Antoine de Saint-Chamand wearing pants and a full ruff.

Bottom - The elaborate coronation of Marie de Medicis. Her lady-in-waiting are wearing similar dresses to hers, with open ruffs and slashed sleeves. The Dauphin, Louis XIII, and his sister, Elizabeth de France, appear here on either side of their mother.

On the top the print is entitled as "France XVI-XVIIth CENT." At the bottom right corner is written in Urrabieta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

- 93 Chromolithograph of France 16th Century Costume Fashion Nobility Peasant Dress. This is a rare original colour chromolithograph that depicts a variety of clothing trends and fashions in France during the 16th century.

A unique feature of this illustration which may be difficult to see in the digital image is the use of silver ink which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel (Left to Right)

Top - Peasant from Saumur - Town crier who would promote the vintages sold at certain taverns - Shoe shiner - Angevin shepherdess - Rich country lady - Servant headed to market - Chambermaid from Saumur.

Bottom - Medical doctor in ceremonial garb - Footman in royal livery - Young noble lady - Lackey from one of the big houses - King's page.

At the top of the chromolithograph the title "FRANCE XVIth CENT^y" is written in three different languages. At

the bottom of the painting at the left corner is written "Vallet lith" and "Imp Firmin Didot C^{ie} Paris" at the right. The engravers mark a tortoise is sketched at the centre bottom of the chromolithograph. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

- 94 Chromolithograph of 18th Century French Revolution Fashion Hairstyle Dress Art.

This is an original chromolithograph that depicts, in fine detail, a variety of woman's clothing and headwear styles from the 1790s in France, during the time of French Revolution. Originally featured in fashion publications, these new trends revealed a silent protest against the stiff, decorated gowns and wigs promoted by Marie Antoinette and her aristocrats by using middle class inspiration and simpler fabrics. Now, instead of attempting to conform to the upper class fashions of the periled nobility, women were starting to develop their own. As a result, with the absolute monarchy out of the way, the 1790s were a time of self-discovery for the French. The archeological find of both Pompeii and Herculaneum also encouraged women to steer towards the draping fashions of ancient Italy, with neoclassical styles leading high fashion at the turn of the century and through the First Empire. The title is mentioned at the top in three different languages as "France XVIIIth CENT^y" It also shows the gradual changes within the year and in different years during late 18th century. The years mentioned in the images are 1794, 1795, 1796, 1798, 1799 and 1800. At the bottom of the painting at the left corner is written "Durin lith" and "Imp Firmin Didot C^{ie} Paris" at the right the engravers mark is printed at the bottom centre of the chromolithograph that is a hand facing down. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

- 95 Chromolithograph of 18th Century France Military Uniform Flag Soldier Costume - Original Chromolithograph.

A chromolitho depicting different dress coat, headgears and weapons according to their position. It has also depicted the artillery and military band soldiers. This is a rare original 1888 color chromolithograph that depicts the military uniforms of the French army from the late 18th century.

Key Elements in Each Panel -

Top (Left to right) - Soldier and officer of the light artillery - Hussar *de la liberté* - Soldier of the seventh hussars - Officer of the light artillery - Officer of the seventh hussars.

Bottom (Left to right) - Commander, major-drummer, drummer, sapper, and riflemen of the front lines

The title is mentioned at the top in three different languages France XVIIIth CENT^y". The bottom of the painting at the left corner is written "Vallet lith" and "Imp Firmin Didot C^{ie} Paris" at the right. The engravers mark a blank square is sketched at the centre bottom of the chromolithograph.

Estimate: ₹ 1,200-1,500



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96 Chromolithograph of French Revolution 18th Century Costume Dress Catalonia Art. This is a rare original 1888 color chromolithograph that depicts some of the fashions worn during the late 18th century in France, at the height of the French Revolution. Clothing became simpler, since the lower classes were determined not to associate with the aristocrats or monarchy that they were so eager to tumble. The absurd styles of wigs and dress that Marie Antoinette and her ilk had so effortlessly flaunted disappeared and shoes no longer had silver and gold buckles. Instead, rosettes and ribbons were the preferred adornment. Interestingly, in this illustration the women are dressed in the local costume of Catalonia, Spain.

A house hold scene of party in chromolithograph depicting a household get together scene in a French Family. In the image A man is playing violin; two women and a man sitting and engaged in conversation; a lady sitting with a child in her lap with one man and a women in her two sides; two lady probably the governess peeping from the door behind. Details of the household interiors have also been given importance in the image. The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in Urrabieta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of opened bottle. Size: 21 x 18 cm

Estimate: ₹ 2,500-3,000

97 Chromolithograph of 19th Century France Shawl Neoclassical Fashion Dress Women. This is a rare original colour chromolithograph that depicts a variety of French fashions from the 1794-1814. Although a lot of inspiration continued to stem from the classical findings in the Mediterranean, the overall neoclassical look slowly got more diluted as the first two decades of the new century passed. White-on-white had been extremely popular during the turn of the century, but as time went on new colours were introduced. Shawls, brought in from the Orient, were soon as the rage, and could be worn in any number of convenient ways. However, during this period the high-waisted Empire silhouette remained on top of other preferred dress styles. At the bottom of the painting at the left corner is written "Durin lith" and "Imp Firmin Didot C^{ie} Paris" at the right. The engravers mark a medal is printed at the bottom centre of the chromolithograph. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

98 A chromolithograph of portraying six busts of royal ladies in different position and style and dressings. At the bottom of the painting at the left corner is written "Llanta lith" and "Imp Firmin Didot C^{ie} Paris" at the right. The engravers mark a park bench is printed at the bottom centre of the chromolithograph. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

99 Chromolithograph of France Military Costume Historical Uniform Louis Musketeer. This is a rare original 1888 color chromolithograph that depicts a variety of French military uniforms from the 17th and 18th centuries (the reigns of Louis XIII, XIV, and XV).

Key Elements in Each Panel -

Top - Pikeman, 1697 - Officer, 1664 - Drummer, 1664 - Flag carrier, 1697 - Musketeer from the Compagnie Maulpeon, 1664 - Officer, 1724 - Soldier posed in the standard position, with legs slightly apart and gun raised, 1724.

Bottom - Fifer, 1630 - Pikeman, 1630 - Musketeer, 1630 - Sergeant in a hongreline, or long tunic, which was originally a German fashion, 1630 - Musketeer from the Compagnie Hautefeuille, 1647 - Pikeman, 1647 - Flag carrier, 1630.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in Lestel lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of camera on a stand. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

100 Chromolithograph of France 16th Century Dress Fashion Mourning Attire Collar. This is a rare original 1888 color chromolithograph that depicts some of the popular female fashions in 16th century France, as well as quite a few somber outfits (some of which are for mourning). The wheel farthingale was a fashion that appeared under Queen Catherine of England, however the trend of hooped skirts to accentuate ones dress originated primarily in Spain.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of silver ink that not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel (Left to Right) -

Top - Widowed woman in mourning - Henri III, not in mourning attire, but in a black costume nonetheless - Young lady wearing a wheel farthingale to widen the hips - Widowed woman in mourning attire - Bourgeois lady in mourning attire - Lawyer.

Bottom - Noble lady wearing puffed sleeves, open collar, and a large ruff on top of her wheel farthingale - Upper class woman wearing a skirt and matching detachable sleeves - Bourgeois lady wearing a wide dress with a wheel farthingale and huge puffed sleeves - Young lady dressed down, wearing an apron and lace neck cover.

The title is mentioned at the top in three different languages France XVIth CENT^y". At the bottom right corner is written in Vallet lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of newspaper. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



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101 Chromolithograph of Maintenon Conti Bourbon Fashion Fontange Dress Hairstyle. This is a rare original 1888 color chromolithograph that portrays, right down to the beauty marks, a selection of aristocratic figures from the court of King Louis XIV of France, all are dressed to the nines in the fashions of the late 17th century. The women are wearing their hair *à la fontange*, with wired headdresses perched above their well-maintained curls, a popular trend which promoted a tall, feminine look.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of silver ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel -

Top - Madame de Maintenon - Dowager princess of Conti - Duchess of Bourbon - Elizabeth-Charlotte of Bourbon - Countess of Egmont, Princess of Aremburg-Duchess of Chartres.

Bottom - Upper class woman dressed for winter weather - Mesdemoiselles Loison - Abbot in a cassock and small collar - Upper class women wearing a decorative shawl - Upper class man in summer attire.

The title is mentioned at the top in three different languages France XVIth CENT^y". At the bottom right corner is written in Vallet lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of decorated comb. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

102 Chromolithograph of France 18th Century Military Instrument Music Drum Horse. This is a rare original 1888 color chromolithograph that depicts a myriad of musical instruments familiar to the French military of the 18th century. Music had always been a constant companion of the French army, however it was not until instruments being arriving from the Orient and Turkey that the concept of a military band really took off. The *hautbois* (literally "high wood") was a direct descendant of today's "oboe."

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of silver ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel -

Top (Left to right) - Dragoon drummer of the Dauphin - Trumpeter from the Royal-Pologne regiment, wearing the king's livery - Oboist of the king's guard - Trumpeter belonging to the knights of Orléans - Dragoon drummer from the Bauffremont regiment - Dragoon oboist from the Orléans regiment.

Bottom - Timpanist from the Villeroy regiment - Timpanist from the king's guard - Brigadier musketeer from the king's guard - Drummer from the king's guard - Timpanist from the Colonel-Général regiment.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in Brandin lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of flag and trumpet. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

103 Chromolithograph of a Portrait France, 18th Century Louise-Adelaide Ball Dres. This is a rare original 1888 color chromolithograph that depicts Louise-Adelaide de Bourbon-Conti in her riding outfit, visible in the center of the lower panel, as well multiple gowns and costumes worn by members of the upper class during a ball held at the turn of the 18th century in France.

Louise-Adelaide was a French princess of the blood, due to her powerful position of being the youngest surviving daughter of François-Louis, Prince of Conti, and Marie Thérèse de Bourbon (both from very influential families), whose land she received upon the passing of her eldest sister.

The title is mentioned at the top in three different languages France XVIIth CENT^y". At the bottom right corner is written in Urrabieta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of carved wooden panel. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

104 Chromolithograph of France 18th Century Military Uniform Army Soldier Regiment. This is a rare original 1888 color chromolithograph that depicts a selection of military uniforms worn by members of the French army during the 18th century.

Key Elements in Each Panel -

Top (Left to right) - Drummer of the French guard, 1724 - Officer of the Swiss guard, 1757 - Soldier of the French guard, 1757 - Officer of the French guard, 1757, in regular uniform then in ceremonial dress - Invalid officer.

Bottom (Left to right) - Cymbaleer of the French guard, 1786 - Marshall of France, colonel of the French guard, 1786 - Member of the military staff from the same time period - Officer, grenadier and corporal of riflemen, all wearing ceremonial dress, 1786.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in Gaulard lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of sailing boat. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



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105 Chromolithograph of France Religious Habit Nun Order Carmelite Benedictine Art. This is a rare original 1888 color chromolithograph that depicts a selection of habits worn by members of various religious orders during 17th century France.

Key Elements in Each Panel -

Top - Religious hermit - Hospital nun from Saint Catherine in Paris, wearing a choir habit - Religious Madelonnette from Metz - Paris penitent wearing a simple habit - Novice Parisian hospital worker wearing a simar - Hospital worker from Saint Chatherine wearing a simple habit.

Bottom - Ancient Carmelite nun - Benedictine noblewoman from Bourbourg, in a choir habit - Benedictine noblewoman, in a simple habit - Nun from the Hotel-Dieu de Saint-Jean-Baptiste de Beauvais in a choir habit - Nun from the Order of Premonstratensians.

The title is mentioned at the top in three different languages "France". At the bottom right corner is written in Charpentier lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of sailing boat. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

106 Chromolithograph of 19th Century Breton Brittany Mens Folk Clothing Costume. This is a rare original 1888 color chromolithograph that portrays some of the elegant masculine fashions worn by the Bretons of Brittany in 19th century France.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink that not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel

Top (Left to right) - Inhabitant of Plouvenez-le-Faou - Man in work clothes from Kerlahan - Mountain dweller of La Feuillé - Man in work clothes from Kerlahan - Two villagers from Bannalec.

Bottom (Left to right) - Man in work clothes from Plougastel-Daoulas - Villager from Saint-Goazec in a jacket and gaiters - Man from Pleyben accessorized in a stylish blue sash - Villager in work clothes from Plougastel-Daoulas - Man from Pont-Croix in puffed breeches and gaiters - Elderly man from Quimper, also wearing puffed breeches and gaiters.

The title is mentioned at the top in three different languages FRANCE. At the bottom right corner is written in Urrabietta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of doghouse with a dog. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

107 Chromolithograph of 16th Century Clothing France Doublet Charles Royalty Dress. This is a rare original 1888 color chromolithograph that depicts some of the fashions worn by the upper classes and royalty in France during the 16th century.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink

that not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel (Left to Right)

Top - François, Duke of Anjou, Berri and Alençon - Jacqueline de Longwy, wife of Louis II of Bourbon - Jeanne d'Albret, Queen of Navarre - Elizabeth of Austria, wife of Charles IX - Henri I of Orléans.

Bottom - King Charles IX of France - French parliament member - Michel de l'Hospital, Chancellor of France - Chancellor - Nobleman from the time of Charles IX.

The title is mentioned at the top in three different languages FRANCE XVIth CENT^y. At the bottom right corner is written in Vallet lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph, a round mirror. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

108 Chromolithograph of costumes France firerm cavalry during 16th century. This is a rare chromolithograph that depicts some of the firearms of France. The title is mentioned at the top in three different languages FRANCE XVIth CENT^y. At the bottom right corner is written in Charpenien lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph, a stretcher. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

109 Chromolithograph of Costume Folk Breton Brittany 19th Century Traditional Ha. This is a rare original 1888 color chromolithograph that depicts some of the wildly colorful outfits worn by the Bretons of Brittany in 19th century France. Compared to other regions, the cotton bonnets of these women appear quite muted. The dresses, however, are extremely colorful, with decorative aprons to match.

An unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel -

Top (Left to right) - Woman from Bannalec - Villager from Locmariaquer - Young lady from Ile-des-Batz - Woman from Pont-l'Abbé - Villager from Douarnenez, wearing quite a distinctive headdress - Woman from Pont-l'Abbé - Woman from Ploudaniel.

Bottom (Left to right) - Married woman from Quimperlé in a silk apron and a belt embroidered with gold and silver, with a cross around her neck - Man from Bannalec - Woman from Pont-l'Abbé - Man from Saint-Goazec - Woman from Melguen, with a cross around her neck.

The title is mentioned at the top in three different languages France XVIIth CENT^y". At the bottom right corner is written in Urrabietta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of sailing boat. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



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110 Chromolithograph of Costume France 17th Century Dress Fashion Gown Fontage Art. This is a rare original 1888 colour chromolithograph, which highlights some of the remarkable fashion trends of the French aristocrats during the late 17th century. It was all about height, elegance and femininity. The fontange hairstyle was extremely popular around the turn of the century, sometimes adding a good foot to a lady's overall stature. It started as a simple pinning up of ones tresses beneath a cute bonnet, but eventually evolved into an enormously elaborate affair during the 18th century that sometimes included wigs, flowers, feather and fruit.

Key Elements in Each Panel -

Top - Varied ways of sitting while wearing these distinctive silk gowns with their long trains.

Bottom - Ball gown, with an ermine-lined cloak - Three more examples of the shortened sleeves, lengthened bodice, and basket-like appearance of the silk silks. Fontanges and gloves complete the look, with bows and pearl necklaces accentuating the overtly feminine style.

The title is mentioned at the top in three different languages France XVIIth CENT^y". At the bottom right corner is written in Llantia lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

111 Chromolithograph of 18th Century France Women Fashion Wig Dress Coiffure Style. This is a rare original 1888 color chromolithograph that illustrates some of the extravagant and elaborate female fashions seen in the France during the 18th century, in the reign of King Louis XVI and Marie Antoinette. As hoop skirts slowly fell out of favor, they were replaced with *panniers*, side hoops designed to make a lady appear wider at the hips and slimmer in the front. It would also appear that the more frills on ones dress, the better. As gown widened, hairstyles heightened. Wigs, often with additions of human and animal hair, were piled into tall styles and embellished with feathers, ribbons, jewels, flowers, and sometimes fruit. They were also powdered heavily, and would keep for a good week or so before needed to be remodeled into a new style.

Key Elements in Each Panel -

Top (Left to right) - Young lady with a bonnet à la *laitière* (like a milkmaid), and a *polonoise* (sort of elegant coverall that one wore over a dress) - Aristocrat in a large wig - Woman in a *polonoise* and and a *thère* head-covering - Young lady in a *polonoise* - Aristocrat with *abaigneuse* coiffure (literally "bather").

Bottom (Left to right) - Bizarre aristocrat in a dress à la *circassienne* (like a circus performer), with her wig piled high - Young lady wearing a dress *en lévite* with a taffeta belt, with her hair à l'*enfance* (like a child) - Courtier in a *pannier* dress, with an enormous wig - Woman in an English dress and a wig cover of striped gauze

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in "St. Edme Gautier Del" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn in the center bottom of the litho in a shape of lidded cattle. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

112 Chromolithograph of 18th Century France Fashion Tradition Dress Gown Hat Art. This is a rare original 1888 color chromolithograph that depicts the "second *toilette*" of the elegant aristocrat, as well as some of the popular fashions from the late 18th century in France, during the reign of King Louis XVI. The second toilette was a very important part of a lady's day. The first toilette, done in private, was a secretive affair; the second was not. Because a woman of *qualité* often did not go to bed until the sun was coming up, she would generally rise late. This gave others the opportunity to assist and watch her dressing, which took place in a dressing room almost as elaborate as the other rooms in the mansion.

The upper panel depicts popular fashions from the following years, in order (left to right): 1791 (playing with a yo-yo), 1789, 1791, 1792, 1792, 1787. Hats were the norm when a lady was out and about, and it was up to those extravagant pieces of headwear to really make their owner's outfit pop.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in Llantia lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn in the center bottom of the litho in a shape of Brush. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

113 1888 Chromolithograph of Pannier Dress Costume 18th Century Fashion Gown France Art. This is a rare original 1888 color chromolithograph that depicts some of the typical fashions that one could find the French nobility and upper class wearing during the 18th century. The *pannier* skirt was a rigid undergarment designed to widen out a woman's hips but keep her front relatively flat. It was said that some ladies took it upon themselves to be at least three times as wide as their male counterparts, which the men found, no doubt, quite intimidating. During Marie Antoinette's time at court, there were countless variations and sizes of hoop skirts, including one of small diameter to be worn during the morning, known referred to as a *considération*.

Key Elements in Each Panel -

Top - Profile of an elegant woman in wearing a hooped dress - Aristocrat in a pretty gown - Two gentlemen wearing the typical fashions of the day - Extremely wide *pannier* worn by an upper class lady.

Bottom - The back of a gentleman, with his wig and coat visible - Luxurious uniform for a knight of the White Eagle - Two friendly men having a chat in typical attire.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in "St. Edme Gautier Del" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn in the center bottom of the litho in a shape of bird leg (claw). Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



114 Chromolithograph of France 18th Century Wig Bath Fashion Hairstyle. This is a rare original 1888 color chromolithograph that depicts a bathing scene and several fashions of 18th century France. In the left panel, an elegant and partially topless woman enjoys a nice bath; in the right panels are some of the typical hairstyles of the period. Wigs were the constant companions of both men and women, often with additions of human and animal hair. They were piled into tall styles and embellished with feathers, ribbons, jewels, flowers, and sometimes fruit (for special events). Heavy powdering was done so that they would keep for a good week or so before being remodeled into the next fashion.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in "St. Edme Gautier Del" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engraver's mark a square canopy is engraved at the bottom centre of the lithograph. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

115 Chromolithograph of France 17th Century Pedestal Decorative Plinth Marquetry. This is a rare original 1888 chromolithograph that features, in fine detail, extremely ornate pedestals that date back to the late 17th and early 18th centuries in France. These pieces were from the museum of Dresden, and are of a similar style to the pieces created by famous cabinetmaker of the time, André Charles Boulle. Inlaid wood, metal, and tortoiseshell were all common materials used to fabricate these types of furnishings, and once completed they were probably more beautiful than the items placed upon them.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written "Goutzewiller lith" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn in the center bottom of the litho in a shape of long hat. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

116 Chromolithograph of Horse Hat France 18th Century Tricorn Wig Military Fashion. This is a rare original 1888 color chromolithograph that offers an incredible look at the various wig and tricorn styles worn in 18th century France. Wigs were extremely versatile, as one could wear a wig with or without curls, a tail, and bows; all in a wide variety of lengths and cuts. Tricorn hats, on the other hand, tended to be a little less individualized, given their three folds. They were actually an extremely innovative fashion trend for the military, as they ensured that rainwater was directed off the face and shoulders. King Louis XIV

popularized them for civilian wear while at court, and they were widely worn by all. Tufts or fur and feathers, as well as bits of trim, were just about the only things used to embellish them, as their practicality sort of spoke for itself.

The title is mentioned at the top in three different languages France XVIIIth CENT^y". At the bottom right corner is written in "St. Edme Gautier Del" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

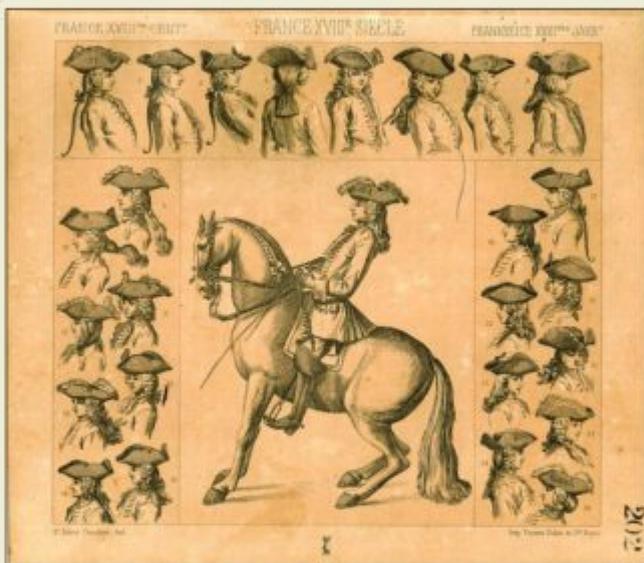
117 Chromolithograph of Baroque 17th Century Cabinet Furniture Carpentry Metalwork. This is a rare original 1888 color chromolithograph that features two incredibly ornate European pieces of furniture, which date back to the 17th century during the reign of King Louis XIV. Each cabinet is a spectacular example of master carpentry at its finest, and both were fashioned of intricately carved wood decorated with silver gilding. The extravagant look and feel is characteristic of the Baroque and Rococo periods. The title is mentioned at the top in three different languages France XVIIth CENT^y". At the bottom right corner is written in Renaux lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of mouse. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

118 Chromolithograph of France Dressing Corset Fashion Interior Love Romance Louis. This is a rare original 1888 color chromolithograph that depicts two separate facets of life in 18th century France. On the left, a young woman is preparing for the evening meal in her *cabinet de toilette*. A chambermaid pulls the laces of her corset tightly, forcing her bosom into an unnatural yet alluring shape, while a potential suitor watches her. The flowers in his hand speak apparently aren't speaking loud enough of his love, as he continues to make small talk as she readjusts her cleavage and tries not to pass out. The room is decorated in the simple neoclassical style that trademarks the reign of Louis XVI. The right panel is a detailed portrait of a learned man, elegantly dressed, however his identity is unknown. Perhaps he is the suitor so desperately attempting to gain the attention of his beloved.

The title is mentioned at the top in three different languages EUROPA XVIIth CENT^y". At the bottom right corner is written in St. Edme Gautier Del and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of mouse. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



119 Chromolithograph of France Flanders 16th Century Uniform Military Costume Art. This is a rare original 1888 color chromolithograph that depicts some of the flamboyant styles and fashions of the French and Flemish military during the 16th century and the reign of King Henri III of France. Breeches were a clothing staple, and when paired with a doublet and jerkin they gave the masculine figure a very pompous appearance.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink that not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

The title is mentioned at the top in three different languages EUROPA XVIth CENT^{ry}". At the bottom right corner is written "Charpentier lith" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of light house. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

120 Chromolithograph of 19th Century Breton Brittany Folk Costume Traditional Hat. This is a rare original 1888 color chromolithograph that depicts a variety of colorful clothing worn by the Bretons of Brittany, France, during the 19th century. With distinctive hats and cotton bonnets, as well as flattering sashes and apron ribbons, these people represented their region with pride.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel

Top (Left to right) - Woman from Châteaulin, in a folded bonnet and a black velvet choker with a cross pendant - Back of a woman from Quimper in a pleated bonnet - Woman from La Feuillée - Villager from Carhaix - Lady from Saint-Thégonnec wearing a folded bonnet and open jacket - Woman from Ile de Batz.

Bottom (Left to right) - Inhabitant of Fauet accessorized with a felt hat and a nice leather belt - Young man from Quimper wearing a short vest and wide wollen pants - Lady from Quimperlé in her Sunday best - Woman from Pont-L'Abbé - Man from Ploaré in puffed breeches and a nice vest - Villager from Combrit.

The title is mentioned at the top in three different languages "FRANCE". At the bottom right corner is written in Urrabietta lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph, a Fish. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

121 Chromolithograph of Louis Dauphin Savoie Palatine Aristocrat France Costume. This is a rare original 1888 color chromolithograph that portrays a selection of important aristocrats from the court of King Louis XIV of France, during the 17th century. Their elaborate clothing is representative of the flamboyant Baroque style set in motion by the royal factionist himself, who strongly encouraged his courtiers to associate themselves with their leader. It was a sneaky move which allowed Louis XIV to identify and keep an eye on his various powerful subjects, however it had the unfortunate side effect of further alienating the upper class from the peasantry.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold and silver ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel

Top - Louis XIV - Louis de Bourbon, Count of Toulouse - Example of French aristocrat - Louis, Dauphin de France - Example of French aristocrat - Marie-Adelaide, Princess of Savoie.

Bottom - Louis XIV - Elizabeth Charlotte, Princess of Palatine and wife of Duke Philippe d'Orleans - Louis, Dauphin de France - Duke Philippe d'Orleans.

The title is mentioned at the top in three different languages EUROPA XVIIth CENT^{ry}". At the bottom right corner is written in Vallet lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of HalfMask. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

122 Chromolithograph of Hussar Uniform Hungary France 18th Century Calvary Horse. This is a rare original 1888 color chromolithograph that depicts, in fine detail, uniforms worn by the French military and the Hungarian light cavalymen known as the hussars, during the 18th century in the reign of King Louis XV of France.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of silver ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

Key Elements in Each Panel

Top (Left to right) - Officer of the Ratzky hussars - Hussar of Bercheny - Uhlan volunteer for the Marshal of Saxe - Foreign cavalryman of Clermont-Prince.

Bottom (Left to right) - Member of the king's guard - Scotsman from the king's guard - King Louis XV of France and Navarre - Member of the king's guard - Light cavalryman

The title is mentioned at the top in three different languages EUROPA XVIIIth CENT^{ry}". At the bottom right corner is written in St. Leveil Gautier Del and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of Crown over an oval circle. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500



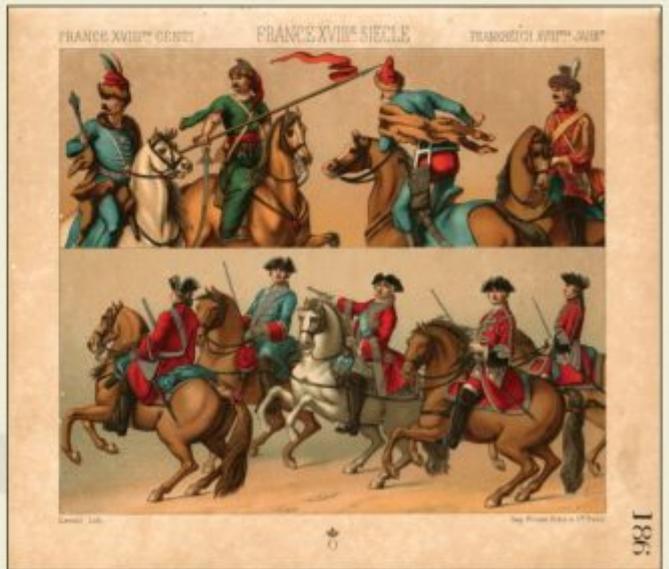
119



120



121



122

123 1888 Chromolithograph of France Fashion Empire 18th Century Dress Revolution Style. This is a rare original 1888 color chromolithograph that depicts, in fine detail, a variety of woman's clothing styles from the 1790s in France. Originally featured in fashion publications, these dresses revealed a silent protest against the stiff, decorated gowns so promoted by Marie Antoinette and her aristocrats by sticking to long, flowing lines that loosely revealed one's natural figure. Instead of attempting to conform to the upper class fashions, women were starting to develop their own, never straying too far from their middle class roots as they probably wanted to keep their heads. With the absolute monarchy out of the way, the 1790s were a time of self-discovery for the French. The archeological find of both Pompeii and Herculaneum also encouraged women to steer towards the draping styles of ancient Italy, with neoclassical styles leading high fashion at the turn of the century and through the First Empire.

The title is mentioned at the top in three different languages "France XVIIIth CENT^y". At the bottom right corner is written in Renaux lith and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of Specs. Size: 21 x 18 cm

Estimate: ₹ 1,200-1,500

124 Original Chromolithograph of France 17th Century Chair Architecture Baroque. This is a colour chromolithograph that offers a glimpse into the Baroque interior decorating style of 17th century upper class home in France. An unfortunate downside of the exquisite murals and symmetrical panelling which covered the walls was the regrettable forgoing of permanently fixed furniture. Instead, movable pieces were placed where it was convenient, then pushed aside if one was in the mood to stare at the walls. For necessary furnishings, such as beds and wardrobes, it was often the case that the walls would simply be built to accommodate them, allowing the architect to designate a specific location for the cumbersome furniture without having it disrupt the flow and order of the room. The mirror set above the fireplace was a relatively new addition to interior design, one that King Louis XIV made fantastic use of in his Versailles palace.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of gold ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

The title is mentioned at the top in three different languages "France". At the bottom right corner is written "Brandin lith" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of box. Size: 38 x 21cm

Estimate: ₹ 2,700-3,000

125 Chromolithograph of Louis XIV Cardinal Flavio Chigi Fontainebleau France Art. This is a rare original 1888 color chromolithograph that depicts, in stunning detail, King Louis XIV of France listening to his latest guest. The Cardinal Chigi was the nephew of Pope Alexander II, and held the important title of Librarian to the Holy Roman Church back in Italy for several years before paying this visit to Fontainebleau palace in 1664. The outfits worn by the noblemen and the overall opulence of the bedchamber in which they are apparently located are strong indicators of some of the more ridiculous fashions and styles from this period.

A unique feature of this illustration, which may be difficult to see in the digital image, is the use of silver ink, which not only shimmers when it catches the light but also accentuates some of the finer details that might otherwise be missed.

The title is mentioned at the top in three different languages "France". At the bottom right corner is written "Durin lith" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of Wheel. Size: 38 x 21cm

Estimate: ₹ 2,700-3,000

126 Chromolithograph of celebration and festival; France Art. This is a rare chromolithograph with very fine details of dress and accessories during festival enjoyment.

The upper panel shows the festival scene the royal young men and women enjoying their time. The lower panel shows the different hair dresses worn by the royal ladies.

The title is mentioned at the top in three different languages "France". At the bottom right corner is written "Urrabieta lith" and at the right "Imp Firmin Didot C^{ie} Paris", probably the name of the artist and the print house respectively. The engravers mark is drawn at the bottom centre of the chromolithograph in a shape of animal ankle. Size: 38 x 21 cm

Estimate: ₹ 2,700-3,000

Lithographs of European Personalities

127 Copper Engraving: John Russell, Viscount Amberley (1842-1876), Politician and writer; eldest son of 1st Earl Russell. A copper engraving of Viscount of Amberley from a Photograph by Masson and co. 28, Old Bond Street. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

128 Copper Engraving: General U. S. Grant: a copper engraving showing the standing portrait of General U S Grant in his uniform. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

129 Copper engraving of Portrait of Reverend William Shaw Seated and holding a closed book in his hand. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000



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130 Copper engraving print of standing portrait of His Majesty Leopold , (1790-1865), Reigned 1831-1865; husband of Princess Charlotte Augusta of Wales; uncle of Queen Victoria. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

131 A copper engraving of the seated portrait of Henry John Temple, the right Honourable Viscount Palmerston, G. C. B. K. G., The Prime Minister of Englande. Henry John Temple, 3rd Viscount Palmerston, KG, GCB, PC (20 October 1784 – 18 October 1865), known popularly as Lord Palmerston, was a British statesman who served twice as Prime Minister in the mid-19th century.

The engraver of the portrait is D. J. Pound (active 1842-1877), from a photograph by Mayall. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

132 Copper Engravure: The Seating Portrait of The Honourable Lady Pearson. Copper engraving by W. Finden and painted by J Holms.

William Finden (1787-1852), Engraver Artist associated with 33 portraits Apprenticed to James Mitan, after which he found employment engraving illustrations for books. His younger brother, Edward Finden, worked with him. Their work became so much in demand that they employed a company of assistants, who also produced their plates. Finden's largest plate was a portrait of King George IV after the painting by Sir Thomas Lawrence; he received two thousand guineas for this work, the highest sum ever paid for an engraved portrait. He and his brother undertook the publication as well as the production of engravings. The first and most successful of these was a series of illustrations to the life and works of Byron, which appeared from 1833. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

133 A copper engravure portrait of The Late JOsheph Hume, Joseph Hume (1777-1855), Radical politician. A leader of the Radicals for thirty years. During the debates on the Reform Bill, suggested extending the franchise to the colonies. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

134 Copper engravure of Lady Frances Fletcher: Drawn by A. E Chalon R. A. and engraved by Finden.

Alfred Edward Chalon (1780-1860), Portrait and subject painter. Born in Geneva to French parents. His father became a professor at the Royal Military College in Sandhurst, and the family moved to England. In 1797, Chalon enrolled at the Royal Academy schools. He first exhibited at the academy in 1810; was elected an associate two years later and became an academician in 1816. Chalon's talents lay in painting miniature watercolour portraits. His work became highly fashionable. He came to the attention of Queen Victoria and she asked him to paint her first visit to the House of Lords in 1837.

Afterwards, the queen appointed him as painter in watercolour. The head and shoulders of this portrait were featured on many British colonial postage stamps. William Finden (1787-1852), Engraver. Artist associated with 33 portraits Apprenticed to James Mitan, after which he found employment engraving illustrations for books. His younger brother, Edward Finden, worked with him. Their work became so much in demand that they employed a company of assistants, who also produced their plates. Finden's largest plate was a portrait of King George IV after the painting by Sir Thomas Lawrence; he received two thousand guineas for this work, the highest sum ever paid for an engraved portrait. He and his brother undertook the publication as well as the production of engravings. The first and most successful of these was a series of illustrations to the life and works of Byron, which appeared from 1833. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

135 Copper engraving printed portrait of the Empress of the French. Engraved by TH Ellis.

Marie Louise (1791-1847), Empress of France; second wife of Napoleon Bonaparte. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

136 A copper engraving print of "Countess Dun" Drawn by John Hayter and Engraved by W&F Holl. The image border is designed with very beautiful decorative style. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

137 Copper Engraving: Lady Cornewll Lewis: The copper engraving of the Lady Cornwall Lewis depicting the Hairdressing during the 800s. Drawn by John Hayter (1800-1895) and engraved by Finden, Edward Francis (1791-1857). Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

138 Copper Engraving: Harriet Sophia Countess Morley: A copper engraving print of Morley Depicting the dress and hairstyle of 1800s. The image was drawn by F Cruickshantt and Engraved by J Egleton. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

139 Copper Engraving: The countess of Stanhope: A copper engraving of the Countess of Stanhope drawn by J Lucas and engraved by W. & F. Holl. Size: 39 x 27.5 cm

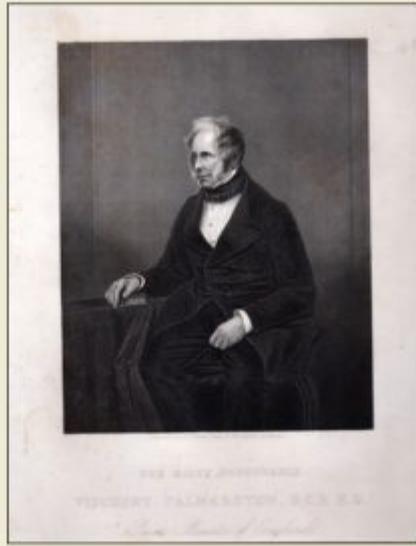
Estimate: ₹ 900-1,000

140 Copper Engraving: Lady Caroline Towneley: Drawn by John Hayter an engraved by H Robinson. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000



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- 141 Copper engraving of Countess of Ripon Drawn by Sir Thomas Lawrence and engraved by W. J. Edwards. Sir Thomas Lawrence (1769-1830), Portrait painter, collector and President of the Royal Academy.
Beginning as a child prodigy working in pastels, the gifted Lawrence eventually succeeded Reynolds as Britain's greatest portrait painter, with the temperament and flair to capture the glamour of the age, Lawrence created the image of Regency high-society with dazzling brushwork and an innovative use of colour. His international reputation was ensured when the Prince Regent commissioned portraits of all the foreign leaders involved in the downfall of Napoleon. Lawrence was appointed President of the Royal Academy in 1820. W. Joseph Edwards (active 1840-1867), Engraver. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 142 Copper Engraving: Alderman Hale: Copper engraving print of Late Lord Mayor of London seated portrait. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 143 Copper Engraving: H. W. Longfellow: Seated portrait of H. W. Long fellow, a copper engraving print engraved by T. H. Ellis. Henry Wadsworth Longfellow (1807-1882) is an American poet. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 144 Copper Engraving: Captain Blakely: Copper engraving standing portrait of Captain Blakeley engrave by T. W. Hunt. Johnston Blakeley also spelled Johnston Blakely (October 1781 - October 1814) was an officer in the United States Navy during the Quasi-War with France and the War of 1812. Size: 39 x 27.5cm
Estimate: ₹ 900-1,000
- 145 Copper Engraving: Queen of Holland: a copper engraving print of Crowed Queen of Holland. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 146 Copper Engraving: The Countess of Listowl: The copper engraving print of the Countess of Listowel drawn by F Grant and engraved by W H. Mote. Sir Francis Grant (1803-1878), Portrait painter and President of the Royal Academy. Portrait painter; first made his reputation as a painter of sporting subjects; subsequently established himself as the most successful and fashionable portraitist of his time; elected President of the Royal Academy, 1866. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 147 Copper Engraving: The Duchess of Roxburgh: the copper engraving portrait of Duchess of Roxburgh drawn by A Aobertson and engraved by J. Cochran. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 148 Copper Engraving: portrait of Job Caudwell Esquire. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 149 Copper Engraving: portrait of the Honourable Mrs. Glynne brawn by G Richmond and engraved by W. Holl. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 150 Copper Engraving: The honourable Jane Lade Dering: Jane Dering (nee Edwardes), Lady Dering (1811-1897) is the Wife of Sir Edward Dering, 8th Bt. The image is and engraved by Frederick Richard Say (1805-1860), and W. Joseph Edwards (active 1840-1867).
Frederick Richard Say was a highly successful portrait painter and the son of mezzotint engraver William Say. Among his sitters were George IV, Prince Albert, the archbishop of York and Earl Grey. Say's portrait of Edward Bulwer-Lytton is considered to be his best work. His works were engraved by Samuel Cousins, James Thomson, G.R. Ward and William Walker. Say exhibited at the Royal Academy and the British Institution from 1826 to 1854. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 151 Copper Engraving: Lady Bulteel: Copper engraving of Lady Elizabeth Bulteel (nee Grey) (1798-1880), Wife of John Crocker Bulteel; daughter of Charles, 2nd Earl Grey. The image is produced by Henry Bryan Hall (1808-1884), Printmaker and William Say (1768-1834), Mezzotint engraver.
Say went to London in 1788 and studied under engraver and painter James Ward. In 1807, he engraved William Beechey's portraits of the Duke and Duchess of Gloucester, to whom he was then appointed engraver. Over his lifetime, Say produced a total of 335 plates, which included works after old masters as well as contemporary artists. In around 1819, he produced the first ever mezzotint engraving on steel. Say's son Frederic Richard Say was a successful portrait painter. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000
- 152 Copper Engraving: Countess Conper: Copper engraving portrait of Anne Florence (nee de Grey), Countess Cowper (1806-1880), Wife of Frederick Cowper, 6th Earl Cowper. The image is produced by John Hayter and W. H. Mote, engraver.
London-born Hayter became best known as a portrait painter. He was the son of miniaturist Charles Hayter and the brother of George Hayter, also a portraitist. He entered the Royal Academy schools in 1815, and began to exhibit at the Royal Academy in the same year. He also exhibited work at the British Institution and the Royal Society of British Artists. Hayter established himself during the 1820s, with portraits of notable figures such as the Duke of Wellington and the opera singer, Guidetta Pasta. William Henry Mote was a stipple and line engraver who worked on steel plates. He was active in the middle of the nineteenth century. Size: 39 x 27.5 cm
Estimate: ₹ 900-1,000



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153 Copper Engraving: Lady Ernest Bruce: Copper engraving print of Lady Ernest Bruce Drawn by John Hayter and Engraved by Finden.

London-born Hayter became best known as a portrait painter. He was the son of miniaturist Charles Hayter and the brother of George Hayter, also a portraitist. He entered the Royal Academy schools in 1815, and began to exhibit at the Royal Academy in the same year. He also exhibited work at the British Institution and the Royal Society of British Artists. Hayter established himself during the 1820s, with portraits of notable figures such as the Duke of Wellington and the opera singer, Guidetta Pasta.

Edward Finden was a line engraver. He worked mostly with his elder brother, William Finden, and their works were extremely popular in the middle of the nineteenth century. The Findens employed many assistants to work on their numerous commissions; they supervised the work of the studio and concentrated on adding final touches to the steel plates to produce the elaborate finish and precision for which their work was known. In the 1820s, William and Edward Finden began to produce the great series of steel engravings for which they are chiefly known. One of their best-known books is *The Ports, Harbours, Watering Places and Coast Scenery of Great Britain*, which went through many editions. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

154 Copper Engraving: Countess of Shrewsbury: copper engraving of Countess of Shrewsbury drawn by J. Bostock and engraved by W & F Holl. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

155 Copper Engraving: Felix Mendelsohn: Copper engraving print of Felix Mendelssohn-Bartholdy (1809-1847), Composer. The image is drawn by Hildebrand and engraved by A H Payne/W C Wrangmore. Size: 39 x 27.5 cm

Estimate: ₹ 900-1,000

156 Copper Engraving: A lake in Cumberland: STEEL ENGRAVING), c. 1870. Attractive, large and finely detailed original engraving illustrating 'A Lake in Cumberland' by J.C. Louthembourg R.A. / engraved by W. Richardson, c. 1870. It is an engraving from a picture in the Vernon gallery printed by W. Day. With wide border. Over 100 years old and in excellent condition. Size: 34 x 25.5 cm

Estimate: ₹ 900-1,000

157 Copper Engraving: The Ruin temple: The Painter: Richard Wilson (1713/14 – 1782).

Wilson was a pioneer of landscape painting in Britain. He visited Italy and, in Rome, met the French painter Joseph Vernet, who encouraged his interest in landscape. Like Vernet, Wilson was deeply influenced by the work of Claude and Gaspard Dughet, and he interpreted the English and Welsh landscapes in their manner after his

return to England. Wilson is sometimes called 'The English Claude'.

Wilson was born in Wales, moving in about 1729 to London, where he trained with Thomas Wright as a portrait painter. A number of topographical views by Wilson of the 1740s are known. The engraver: Charles Cousen (c. 1813; London, Nov 1889). Brother of John Cousen. He was taught engraving by his elder brother John and may also have been a pupil of the Findens. The majority of his book illustration was done after William Henry Bartlett, frequently as attractive vignettes that appeared in many of the same volumes as his brother's work. Dr William Beattie's *Switzerland Illustrated* (London, 1836), *Scotland Illustrated* (London, 1838) and *The Waldenses* (London, 1838) contain his earliest work; they were followed by plates in Nathaniel Parker Willis's *American Scenery* (London, 1840) and *Canadian Scenery* (London, 1842), Julia Pardoe's *Beauties of the Bosphorus* (London, 1840), Henry Stebbing's *Christian in Palestine* (London, [1847]) and Bartlett's own books between 1844 and 1854. Size: 34 x 25.5 cm

Estimate: ₹ 900-1,000

158 A Steel Engraving depicting the portrait of Six royal people namely Strafford, Hamden, Laud, Charles I, Selden and Blake. Size: 27 x 26 cm

Estimate: ₹ 900-1,000

159 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Sir M Hale, A. Marvell, I Barrow, Hobbes, S. Butler and Willian, Lord Russell. Size: 27 x 26 cm

Estimate: ₹ 900-1,000

160 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely W. Harvey. M. D., Cromwell, Thomas Fuller, Jeremy Taylor, Clarendon and Milton. Size: 27 x 26 cm

Estimate: ₹ 900-1,000

161 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Sir Thomas Gresham, Buchanan, Sir Philip Sydney, Sir F. Drake, Cecil Lord Burleigh and Spenser. Size: 27 x 26 cm

Estimate: ₹ 900-1,000

162 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Queen Elizabeth, Shakespere, Raleigh, Camden, Bacon and B. Johnson. Size: 27 x 26 cm

Estimate: ₹ 900-1,000

163 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Sir William Temple, Dryden, William III, Locke, Ray and Lord Somer. Size: 27 x 26 cm

Estimate: ₹ 900-1,000



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- 164 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Henry V, James I of Scotland, Henry VII, Dean Colet, Cardinal Wolsey and Sir Thomas More. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 165 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Halley, Pope, Robert Walpole, Swift, Hogarth and John Smeaton. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 166 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Thomas Lord Cromwell, Earl of Surrey, Lady Jane Grey, Archbishop Cranmer, Bishop Latimer and John Knox. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 167 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely William Penn, Addison, Marlborough, Sir C. Wren, Sir Isaac Newton and De Foe. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 168 A Steel Engraving depicting Portrait of Six Royal Person from Europe Namely Algernon Sidney, Sir W. Petty, T. Sydenham, Robert Boyle, Richard and H. Purcell. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 169 A Steel Engraving depicting Portrait of Six Royal Person from Europe including kings Namely Henry II, Roger Bacon, Edward III, Wiclif, Chaucer and William of Wykeham. Size: 27 x 26 cm
Estimate: ₹ 900-1,000
- 170 Andrew Johnson: A Steel Engraving Depicting the portrait of Andrew Johnson (1808-1875), the statesman and later president of United States. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 171 Steel Engraving: The Duchess of Buccleuch and Queensberry: Steel engraving of The Duchess of Buccleuch and Queensberry Drawn by W. C. Rass, R. A. and engraved by Charles Wentworth Wass (1817-1905). Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 172 Steel Engraving: Countess of Craven: Steel engraving of Emily Mary, Countess of Craven, Wife of 2nd Earl of Craven; daughter of 1st Earl of Verulam. The image is Drawn by John Hayter and engraved by William Holl Jr and Francis Holl. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 173 Steel Engraving: The Dowager Countess of Tankerville: A steel Engraving of The Dowager Countess of Tankerville. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 174 Steel Engraving: W. M Thackeray: A steel engraving of William Makepeace Thackeray (1811-1863), Novelist who contributed to a variety of newspapers and journals, including *Punch*, with his own illustrations; First achieved success with *Vanity Fair*, 1847-8, after an early career as a journalist; *Pendennis* and *The Newcomes* confirmed his status as a major novelist. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 175 Steel Engraving: Miss Marriott: A steel engraving of Miss Marriott depicting standing in her royal gown. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 176 Copper Engraving: Abraham Lincoln: a copper engraving of Abraham Lincoln, President of United states engraved by D. J Pound taken from a photograph by Brady of New Work. Abraham (February 12, 1809 – April 15, 1865) was the 16th President of the United States, serving from March 1861 until his assassination in April 1865. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 177 Steel Engraving: H E Cardinal Wisemn: A steel engraving of His Eminence Cardinal Wiseman engraved by D. J. Pound after a photograph by Simonton & Millard Dublin. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 178 Steel Engraving: Revd. Huge Stowell: A steel engraving depicting Huge Stowell of Machester, Engraved by D. J. Pound from a Photograph by J Eastham of Manchester. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 179 Steel Engraving: Tennyson: A steel engraving depicting Lord Alfred Tennyson Engraved by T. H. Ellis. He was an English poet often regarded as the chief representative of the Victorian age in poetry. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 180 Copper Engraving: Lady Louisa Cavendish: A copper engraving portrait of Lady Louisa Cavendish, drawn by A. F. Chalon R. A., engraved by W. H Mote. Lady Louisa Cavendish (1835-1907) was Wife of Hon. Francis Egerton; daughter of 7th Duke of Devonshire. Size: 40 x 27 cm
Estimate: ₹ 900-1,000
- 181 Copper Engraving: The Honourable Mrs. Neave: A copper engraving depicting standard portrait of Honourable Mrs. Neaves drawn by Faulkner and engraved W. Egleton. Size: 40 x 27 cm
Estimate: ₹ 900-1,000



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182 Copper Engraving: Lady Clifford Constable: A copper engraving depicting portrait of Lady Clifford Constable with a young child showing the Dress and hairstyle of the 1800s. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

183 Steel Engraving: Countess of Bessborough: A steel engraving of Caroline Amelia Ponsonby, Countess of Bessborough depicting her dress and hairstyle Drawn by John Hayter and engraved by W. H. Mote.

Hayter (1800-1895), Painter.

London-born Hayter became best known as a portrait painter. He was the son of miniaturist Charles Hayter and the brother of George Hayter, also a portraitist. He entered the Royal Academy schools in 1815, and began to exhibit at the Royal Academy in the same year. He also exhibited work at the British Institution and the Royal Society of British Artists. Hayter established himself during the 1820s, with portraits of notable figures such as the Duke of Wellington and the opera singer, Guidetta Pasta. His portrait drawings, in chalks or crayons, became particularly popular, a number of them being engraved for *The Court Album, Portraits of the female aristocracy* (1850-57).

William Henry Mote (1803-1871), Line and stipple engraver: William Henry Mote was a stipple and line engraver who worked on steel plates. He was active in the middle of the nineteenth century. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

184 Steel Engraving: Lady Beach: A steel engraving of Harriet-Vittoria (née Stratton), Lady Hicks-Beach, 1814-1900), Wife of Sir Michael Hicks-Beach, 8th Bt.. The image Drawn by A. Chalon and engraved by Finden.

Alfred Edward Chalon (1780-1860), Portrait and subject painter: Born in Geneva to French parents. His father became a professor at the Royal Military College in Sandhurst, and the family moved to England. In 1797, Chalon enrolled at the Royal Academy schools. He first exhibited at the academy in 1810; was elected an associate two years later and became an academician in 1816. Chalon's talents lay in painting miniature watercolour portraits. His work became highly fashionable.

Edward Francis Finden (1791-1857), Engraver

Edward Finden was a line engraver. He worked mostly with his elder brother, William Finden, and their works were extremely popular in the middle of the nineteenth century. The Findens employed many assistants to work on their numerous commissions; they supervised the work of the studio and concentrated on adding final touches to the steel plates to produce the elaborate finish and precision for which their work was known. In the 1820s, William and Edward Finden began to produce the great series of steel engravings for which they are chiefly known. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

185 Steel Engraving: The countess of Shannon: A steel engraving portrait of Emily Henrietta Boyle (died 1887), Countess of Shannon when Lady Boyle, , Wife of 4th Earl of Shannon. The image is drawn by John Hayter and engraved by W&F Holl.

John Hayter (1800-1895), Painter: London-born Hayter became best known as a portrait painter. He was the son of miniaturist Charles Hayter and the brother of George Hayter, also a portraitist. He entered the Royal Academy schools in 1815, and began to exhibit at the Royal Academy in the same year. His portrait drawings, in chalks or crayons, became particularly popular, a number of them being engraved for *The Court Album, Portraits of the female aristocracy* (1850-57).

Francis Holl (1815-1884), Engraver: The son of prominent engraver William Holl, Francis Holl was apprenticed to his father. He became a successful and fashionable engraver, working for book as well as print publishers. He worked for twenty-five years engraving the queen's pictures and received royal commissions to execute private plates of portraits of the royal family. He engraved many plates after works by famous artists of the day. Between 1856 and 1883, he exhibited twenty engravings at the Royal Academy and was finally elected an associate engraver in 1883.

William Holl Jr (1807-1871), Engraver: The son of prominent engraver William Holl, Holl the younger was apprenticed to his father. His first independent commission was a series of portraits for E. Lodge's *Portraits of Illustrious Personages* (1835). Holl worked in both line engraving and mezzotint and between 1860 and 1871 he exhibited twenty-two engravings at the Royal Academy. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

186 Steel Engraving: Caroline Francis countess of Hillsborough: A steel engraving of Caroline Frances Hill (1816-1893), Marchioness of Downshire when Countess of Hillsborough, Wife of Arthur Hill, 4th Marquess of Downshire.

William Holl Sr (1771-1838), Engraver: William Holl, probably of German origin, studied engraving under Benjamin Smith before establishing himself as an engraver. Holl's prints were mainly executed using the stipple technique, and he pioneered the use of stipple engraving on steel.

John Hayter (1800-1895), London-born Hayter became best known as a portrait painter. He was the son of miniaturist Charles Hayter and the brother of George Hayter, also a portraitist. He entered the Royal Academy schools in 1815, and began to exhibit at the Royal Academy in the same year. He also exhibited work at the British Institution and the Royal Society of British Artists. Size: 40 x 27 cm

Estimate: ₹ 900-1,000



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187 Steel Engraving: Maria Machioness of Ailesbury: A steel engraving portrait of Maria Elizabeth (Tollemache), Marchioness of Ailesbury (1809-1895), Artist and second wife of Charles Bruce, 1st Marquess of Ailesbury. The image is drawn by J Bostok and engraved by Richard Austin Artlett.

Richard Austin Artlett (1807-1873), Engraver: Richard Austin Artlett (9 November 1807 – 1 September 1873) was an English engraver and painter. He was a pupil of Robert Cooper, and then of James Thomson. Work. George FitzClarence, 1st Earl of Munster, 1839 engraving by Artlett. Artlett engraved in the dotted manner. He carried out some figure-subjects, including Boulogne in 1805 and Boulogne in 1855, after John Absolon. Among his portraits were those of Lord Ashburton, after Sir Thomas Lawrence; Lord Lyndhurst, after Alfred Edward Chalon; the Right Hon. Henry Goulburn and Sir James Emerson Tennent, after George Richmond; George MacDonald, after George Reid; Lady Clementina Villiers, after Franz Xaver Winterhalter; and Mrs. Gladstone, after William Say. John Bostock (1808-1872), Painter. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

188 Steel Engraving: Richard Cobden: a steel engraving depicting the seated portrait of Richard Cobden (1804-1865). He was a Politician and manufacturer Radical statesman and advocate of free-trade; worked as a clerk and commercial traveller before establishing a successful calico printing business in 1828. Helped found Anti-Corn Law League in 1838, and campaigned tirelessly for the repeal of the Corn Laws; closely associated with John Bright in his free trade principles and in his unpopular opposition to the Crimean War. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

189 Steel Engraving: Countess Camperdown: A steel engraving of Juliana (Cavendish) Countess of Camperdown (died 1898) when Viscountess Duncan, Wife of Adam Duncan-Haldane, 2nd Earl of Camperdown. The image is drawn by F. Stone and engraved by W. H. Egleton. William Henry Egleton. Frank Stone (1800-1859), Painter, The son of a cotton-spinner, Frank Stone took up art in 1824 and was apparently self-taught. He settled in London in 1831. His early work involved producing drawings for Charles Heath's Books of Beauty (1833-47), but by 1833 he was exhibiting at the Old Watercolor Society. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

190 Steel Engraving: The Marchioness of Ely: A Steel Engraving portraying the marchioness of Ely, Drawn by John Hayter and Engraved by Francis Holl. Size: 40 x 27 cm

Estimate: ₹ 900-1,000

191 Steel Engraving: Blue Bell: A steel engraving named Blue Bell depicting a medieval design with a lady crouched, engraved by W. Roff after the Brass Relievo by R. Westmacott, which was in the collection of the Right Honourable Earl of Ellesmere. The image was published by George Virtue, 25, Paternoster Row. Bas-relief, a winged female figure sitting in the stem of a blue bell, in profile to left, looking down, her hands in her lap, two flowers hanging over her head, in an octagon; after R Westmacott; illustration for 'The Art Journal'. 1849. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

192 Steel Engraving: Fawcett the Comedian: A steel engraving portraying John Fawcett (1768-1837), Actor and dramatist. The image was engraved by Joseph Edwards (active 1840-1867), Engraver. After the painting of Sir Thomas Lawrence form the picture in the Vernon Gallery. Sir Thomas Lawrence (1769-1830) was a Portrait painter, collector and President of the Royal Academy. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

193 Steel Engraving: The Countess: a steel engraving. The image was engraved by R. A Artlett, Engraver. After the painting of Sir Thomas Lawrence form the picture in the Vernon Gallery. Sir Thomas Lawrence (1769-1830) was a Portrait painter, collector and President of the Royal Academy. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

194 Steel Engraving: The Monk: a steel engraving depicting The Monk, engraved by James Charles Armytage (circa 1820-1897) after the painting by Edward Villiers Ripplingille (1798-1859) from the Venon Gallery. The Bust of a man wearing a hooded cloak, with short dark hair and a full beard, in profile to right, looking upwards. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

195 Steel Engraving: Virginius: A steel engraving Image statue of VIRGINIUS showing Statue of Virginius standing with dagger held aloft in right hand and his daughter slumped over his left knee; illustration to 'The Art Journal'. 1853. Lettered below image with title, "from the group by P. Mac Dowell, R.A.", "F. Roffe Delt.", "E. Roffe Sculpt." and publication line: "London, Published for the Proprietors. Size: 34 x 25 cm

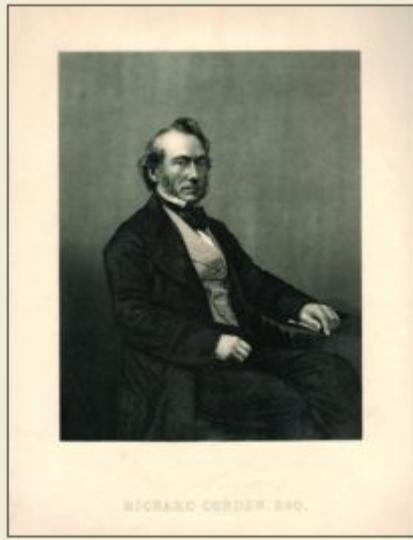
Estimate: ₹ 900-1,000

196 Steel Engraving: Morton, The Dramatist: A steel engraving portraying Morton the Dramatist engraved by T. W. Hunt after the painting by Sir M. A. Shee from the picture in the Vernon Gallery. Size: 34 x 25 cm

Estimate: ₹ 900-1,000



187



RICHARD CURDEN, ESQ.

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GEORGEY CARPENTIER

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197 Steel Engraving: Low Life: A characterful steel engraving of "low life" by E Landseer RA Painter engraver H Beckwith. The image is Painted by Sir Edwin Henry Landseer (1802-1873), Painter. An engraved by H. Beckwith. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

198 Steel Engraving: Thee Veiled Vestal: A Stipple engraving by R.A. Artlett after a statue by R. Monti, English, 19th century. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

199 Steel Engraving: Waiting for the boats: A steel engraving by J. H. Kernot of a painting by Sir A. W. Callcott. Smallish black margins. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

200 Steel Engraving: Aurora: a steel engraving print depicting Statue of the winged goddess standing to right holding amphora in each hand, waves below her feet; in oval frame; illustration to 'The Art Journal'. 1849. Lettered below image with title, production detail: "Engraved by W. Roffe from the Statue by J. Gibson, R.A. / in the possession of Mrs Henry Sandbach" and publication line: "Published for the Proprietors".

William Callio Roffe (printmaker; British; Male; 1817 - c. 1889). John Gibson (sculptor / medallist; British; Male; 1790 - 1866): Sculptor. In 1810 completed a terracotta bas-relief for the library of his patron, William Roscoe. In 1817 moved to Rome, via London and Paris. He worked with Antonio Canova (q.v.) and Bertel Thorwaldsen (q.v.) and became very successful. His most famous work was the 'Tinted Venus', which aroused considerable controversy. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

201 Steel Engraving: The Princess Royal: A steel engraving by W. Roff of a painting by E. Corbold. In the image shows a young princess girl seated on a stone. It is also mentioned at the bottom of the painting that image "engraved by gracious permission of the Queen from the statue by Mary Thornycroft executed by her majesty". Size: 34 x 25 cm

Estimate: ₹ 900-1,000

202 Steel Engraving: The lion in love: A Steel engraving of Sculptural group of a naked young woman, seated on the back of a lion, lying on the ground, cutting a nail on his front right paw with shears; illustration from 'The Art Journal' of 1855; after Geefs. 1855. Lettered below image with title and production details: 'From the group by Geefs. / Engraved by J.H. barker. / Printed by G. Virtue. / London, published for the Proprietors.'

John H Baker (printmaker; British; Male; 1829 - c.1872): Line and stipple engraver; had prints declared to the Printsellers' Association, London; worked extensively for James S Virtue & Co, publishers of

'The Art Journal' and many of the Department of Prints and Drawings' holding derive from this publication. Willem Geefs (sculptor / medalist; Belgian; Male; 1805 - 1883). Size: 34 x 25 cm

Estimate: ₹ 900-1,000

203 Steel Engraving: Flora: A steel engraving depicting A classical female figure stepping forward to left, looking down to right at a wreath of flowers held at chest level with her left hand, a flower in her right hand at her side, a wicker cylindrical basket to left; after a statue; illustration for 'The Art Journal'. 1853. Lettered below the image with the title and 'Engraved by J.H. Baker, from the Statue by R.J. Wyatt. / London, Published for the Proprietors'.

John H Baker (printmaker; British; Male; 1829 - c.1872): Line and stipple engraver; had prints declared to the Printsellers' Association, London; worked extensively for James S Virtue & Co, publishers of 'The Art Journal' and many of the Department of Prints and Drawings' holding derive from this publication.

Richard James Wyatt (sculptor / medalist; British; Male; 1795 - 1850): Worked for his father, and was then apprenticed to J.C. F. Rossi, later attending the Royal Academy Schools. He worked in Paris for Bosio in 1820, and arrived in Rome in 1821. Wyatt is buried in the English cemetery at Rome. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

204 Steel Engraving: Maternal Love: A steel engraving depicting Sculpture of a seated woman carrying infant on her back, touching the child's hand with her right hand over shoulder, looking to the left. The image is engraved Bailey R. A. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

205 Steel Engraving: The Distressed Mother: A steel engraving showing Statue of a woman wearing a coarse cloak with a bundle and stick at her feet, sitting holding a sleeping child at her breast, looking sadly down to left; after R Westmacott; illustration for 'The Art Journal'. 1849. Lettered below the image with the title and "Engraved by R.A. Artlett, from the Group in Marble by Sir R. Westmacott, R.A. / London, Published for the Proprietors'.

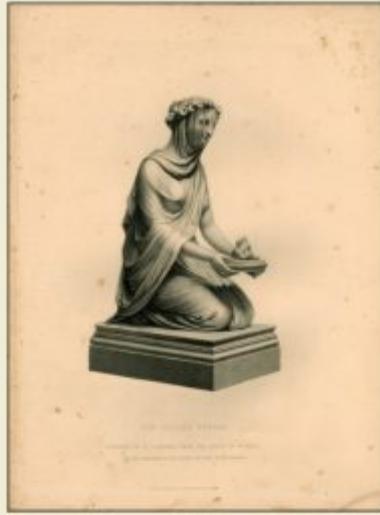
Richard Austin Artlett (printmaker; British; Male; 1807 - 1873): Engraver on steel, usually after the work of sculptors; worked for J S Virtue & Co, London (publisher of 'The Art Journal'), most of the impressions in the Department of Prints and Drawings, The British Museum are taken from this publication.

Sir Richard Westmacott (sculptor/medallist; academic/intellectual; British; Male; 1775 - 1856): Sculptor; Royal Academician, Professor of Sculpture at the Royal Academy; responsible for the design of 'The Progress of Civilization', the sculpture for British Museum pediment. Size: 34 x 25 cm

Estimate: ₹ 900-1,000



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- 206 Steel Engraving: Sir Abraham Hume: A steel engraving depicting Sir Abraham Hume, 2nd Bt (1749-1838), Art collector; rose cultivator; MP for Petersfield and Hastings; founding member of the British Institution and the Royal Geological Society. The image was engraved by G. Stodart by and published by G Virtue after Sir Joshua Reynolds. Size: 34 x 25 cm
Estimate: ₹ 900-1,000
- 207 Steel Engraving: Sir Joshua Reynolds: A steel engraving of Sir Joshua Reynolds (1723-1792), Painter and first President of the Royal Academy. The image is engraved by T. W. Hunt after the painting by Joshua Reynolds in the Vernon Gallery. Size: 34 x 25 cm
Estimate: ₹ 900-1,000
- 208 Steel Engraving: The Summer Gift: A steen engraving Depicting still-life, a pineapple on the left, a pumpkin on the right, apples, cherries and grapes on the vine, on a raffia mat on a wooden table; after Lance; illustration to the Art Journal of 1861. Lettered below image with title, and: "From the picture in the Vernon Gallery.", size of the original, production detail: "G. Lance, Painter. / C. H. Jeens, Engraver. / Printed by G. Virtue. / London [Published for the Proprietors]".
George Lance (painter/draughtsman; British; Male; 1802 - 1864): Still-life painter; studied with Benjamin Robert Haydon; exhibited London 1824-64, BI and RA; also painted historical subject Charles Henry Jeens (printmaker; British; Male; 1827 - 1879): Line and stipple engraver, born at Uley, Gloucestershire. Worked from 1848 as an engraver of book plates and periodicals; engraved vignettes and portraits c. 1860; some of his plates declared to the PSA. Size: 34 x 25 cm
Estimate: ₹ 900-1,000
- 209 Steel Engraving: The Autumn Gift: a steel engraving showing Still life with a basket of autumn fruit and brambles, on a rough wove mat on a table, with fruit in front and a bird's nest on the left; after Lance; illustration to 'The Art Journal'. 1854. Lettered below the image with the title and 'G. Lance, Painter. / J.C. Armytage, Engraver. / From the Picture in the Vernon Gallery'.
John Carr Armytage (printmaker; British; Male; 1802 - 1897): Engraver; worked much for Virtue & Co, the publishers of 'The Art Journal' in which many of his plates appeared (and often subsequently re-issued as single-sheet prints). George Lance (painter/draughtsman; British; Male; 1802 - 1864): Still-life painter; studied with Benjamin Robert Haydon; exhibited London 1824-64, BI and RA; also painted historical subject. Size: 34 x 25 cm
Estimate: ₹ 900-1,000
- 210 Copper Engraving: Sir John Harington. A copper engraving depicting the portrait of Sir John Harington. (1561-1612) who was Wit and writer and translator of 'Orlando Furioso'. The engraving was engraved by by William Henry Worthington,(circa 1790-after 1839) published by W. Walker(active 1820-1823), after after John Thurston(1744-1822), a painting attributed to Hieronimo Custodis line engraving, published 1 January 1822. Size: 21.5 x 14
Estimate: ₹ 600-700
- 211 Copper Engraving: Thomas Flatman. A copper Engraving Print of Thomas Flatman (21 February 1635 – 8 December 1688) was an English poet and miniature painter. The engraving print is from an original drawing by Sir Peter Lely, in the possession of the publisher, W. Walker, published in May 1820. Drawn by John Thurston. Engraved by J. T. Wedgwood. Size: 21.5 x 14
Estimate: ₹ 600-700
- 212 Copper Engraving: Thomas Lord Vaux: A copper engraving showing the portrait of Thomas Vaux, 2nd Baron Vaux of Harrowden KB (25 April 1509 – October 1556). He was an English poet and was the eldest son of Nicholas Vaux, 1st Baron Vaux. Size: 21.5 x 14
Estimate: ₹ 600-700
- 213 Copper Engraving: William Chamberlayne: A copper engraving portraying William Chamberlayne (1619-1689) who was a Poet and physician. The image was engraved by by Charles Rolls, published by W. Walker, after John Thurston, after A. Hertocks line engraving, published 1 November 1820. Size: 21.5 x 14
Estimate: ₹ 600-700
- 214 Copper Engraving: Lydia Lambart née Arnold, Countess of Cavan. A copper engraving of Lydia Lambart née Arnold, Countess of Cavan, 2nd wife of Richard Lambart, 7th Earl of Cavan, (d. 1862) ; three-quarter-length, seated, facing and looking to left, low dress, necklace, holding eye-glass in right hand and glove in left.
A fine original engraving with name printed underneath, showing considerable detail. A fine opportunity to purchase a splendid original antique portrait of the Rt Hon Lydia, Countess of Cavan, 2nd daughter of William Arnold of Slatwood on the Isle of Wight, engraved by Scriven from a painting by Sir M A Shee. In excellent condition. Size: 21.5 x 14
Estimate: ₹ 600-700
- 215 Copper Engraving: Robert Leighton (bishop). A copper engraving print portraying Robert Leighton (1611 – 25 June 1684) was a Scottish prelate and scholar, best known as a church minister, Bishop of Dunblane, Archbishop of Glasgow, and Principal of the University of Edinburgh from 1653 to 1662. He was "noted for his Christian piety, his humility and gentleness, and his devotion to his calling. Size: 21.5 x 14
Estimate: ₹ 600-700



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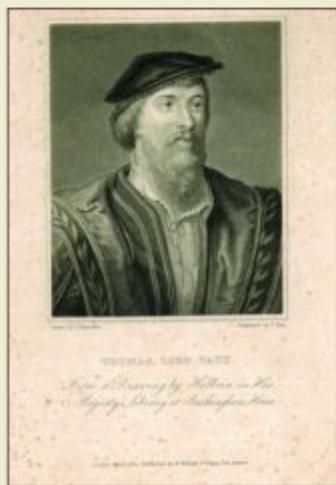
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- 216 Copper Engraving: Polydore Vergil. A copper engraving portraying Polidoro Virgili, commonly Latinised as Polydorus Vergilius, or anglicised as Polydore Vergil (or Virgil), and often known as Polydore Vergil of Urbino (c. 1470 – 18 April 1555) was an Italian humanist scholar, historian, priest and diplomat who spent most of his life in England. The image was published by John Thane. Size: 21.5 x 14
Estimate: ₹ 600-700
- 217 Copper Engraving: Lady Grace Gethin. A copper engraving print, portraying Grace-Lady Gethin (1676-1697), Wife of Sir Richard Gethin. The engraving was by Edward Scriven, after A. Dickson, published 1815. Size: 21.5 x 14
Estimate: ₹ 600-700
- 218 Copper Engraving: Sir Richard Steele. A copper engraving print Dramatist, essayist and Whig politician; noted for his periodical essays in *The Tatler* 1709-11, *The Spectator* 1711-12 and various political papers. He was a prominent member of the Kit-cat Club. Size: 21.5 x 14
Estimate: ₹ 600-700
- 219 Copper Engraving: Henry Viscount Bolingbroke. A copper engraving depicting the portrait of Henry St John, 1st Viscount Bolingbroke (1678-1751), Politician; MP for Wootton Bassett and Berkshire; government official and political philosopher. The engraving was by George white after Thomas Murray. Size: 21.5 x 14
Estimate: ₹ 600-700
- 220 Copper Engraving: Tiberius Cavallo. A copper engraving portraying Tiberius Cavallo (1749-1809), A Neapolitan-born scientist, Cavallo settled in England early in life, publishing treatises on electricity and magnetism in 1786 and 1787. He was also a relatively accomplished artist, producing portrait silhouettes. Size: 21.5 x 14
Estimate: ₹ 600-700
- 221 Copper Engraving: Charles Mohun, 4th Baron Mohun. A copper engraving print of the portrait of Charles Mohun, 4th Baron Mohun (1675-1712). The soldier, Charles Mohun, 4th Baron Mohnun was notorious. He fought his first duel at fifteen and a few days later was involved in a brutal murder. He finally met his end in a duel, but not before killing his opponent. Size: 21.5 x 14
Estimate: ₹ 600-700
- 222 Copper Engraving: Earl of Essex. A copper engraving print showing the portrait of Robert Devereux, the 2nd Earl of Essex (1565-1601). The Soldier Elizabeth I's last favourite, 'a nature not to be ruled', Essex organised royal entertainments in his capacity as Master of the Horse. He tried to raise a rebellion against the queen's ministers in 1601, which failed, and he was executed. Size: 21.5 x 14
Estimate: ₹ 600-700
- 223 Copper Engraving: Geoffrey Chaucer. A copper engraving print showing the portrait of Geoffrey Chaucer (1340?-1400),tThe son of a London vintner, Chaucer spent much of his life in the service of the crown. The period of French influence lasted from 1359-72; that of Italian, in which he was influenced by Boccaccio whom he met, from 1372-86; and finally his mature style which lasted from 1386 to his death in 1400. It was during this period that he wrote *The Canterbury Tales*, the first book published by printing press in England. Size: 21.5 x 14
Estimate: ₹ 600-700
- 224 Copper Engraving: Diane de Poitiers A copper engraving depicting the Diane de Poitiers (3 September 1499 – 25 April 1566) was a French noblewoman and a prominent courtier at the courts of kings Francis I and his son, Henry II of France. Size: 21.5 x 14
Estimate: ₹ 600-700
- 225 Copper Engraving: Edward Herbert. A copper engraving portraying Edward Herbert, 1st Baron Herbert of Cherbury. Edward Herbert, 1st Baron Herbert of Cherbury (or Chirbury) KB (3 March 1583 – 20 August 1648) was an Anglo-Welsh soldier, diplomat, historian, poet and religious philosopher of the Kingdom of England. Size: 21.5 x 14
Estimate: ₹ 600-700
- 226 Copper Engraving: Henry Lascelles, 2nd Earl of Harewood (1767-1841). A copper engraving showing Henry Lascelles entered Parliament as a MP for Yorkshire in 1796. He returned to Parliament in 1812, this time for Pontefract but subsequently sat for the family borough of Northallerton in 1818. Lascelles was a moderate Tory and opposed Catholic emancipation and parliamentary reform. He succeeded his father to the Earldom in 1820 and took his seat in the House of Lords. Size: 21.5 x 14
Estimate: ₹ 600-700
- 227 Copper Engraving: Thomas Hearne (antiquarian). A copper engraving Thomas Hearne or Hearn (July 1678 – 10 June 1735), English antiquary, was born at Littlefield Green in the parish of White Waltham, Berkshire. Size: 21.5 x 14
Estimate: ₹ 600-700
- 228 Copper Engraving: Beau Wilson. A portrait in copper engraving print of Beau Wilson (died 1694) a Murder victim and subject of alleged sexual scandal. Size: 21.5 x 14
Estimate: ₹ 600-700
- 229 Copper Engraving: Gore Ouseley. A portrait of Sir Gore Ouseley, 1st Baronet GCH (24 June 1770-18 November 1844), was a British entrepreneur, linguist and diplomat. He was born in 1770 and died at Hall Barn Park. Size: 21.5 x 14
Estimate: ₹ 600-700



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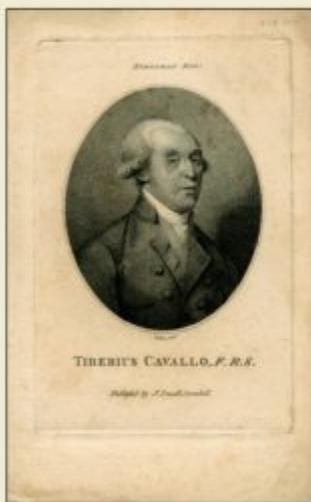
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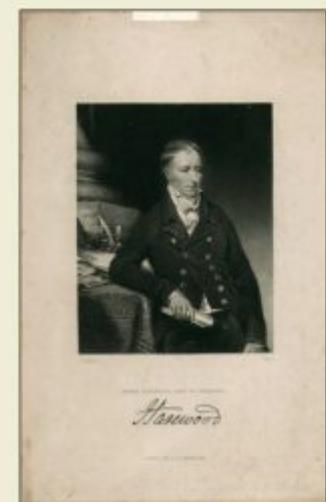
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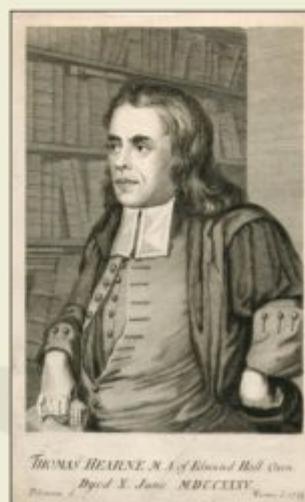
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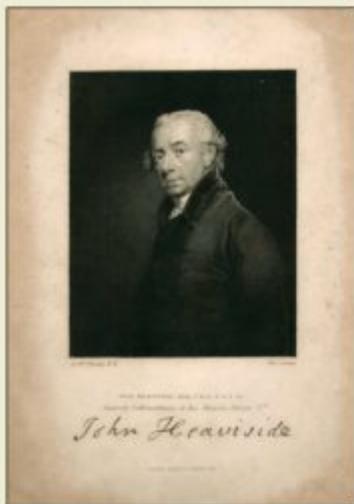


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- 230 Copper Engraving: John Heaviside. A portrait of John Heaviside (circa 1748-1828), Surgeon to George III in copper engraving print. Sir William Beechey (1753-1839), Portrait painter and pupil of Zoffany, but greatly influenced by Reynolds. After five years working in Norwich Beechey settled in London in 1787. He was appointed portrait painter to Queen Charlotte in 1793. Although overshadowed by the young Lawrence, he continued a successful portrait practice for many years. Size: 21.5 x 14
Estimate: ₹ 600-700
- 231 Copper Engraving: Thomas Stnaley. A portrait in copper engraving print of Thomas Stanley, 1st Earl of Derby, KG (1435 – 29 July 1504), who was titular King of Mann, an English nobleman and stepfather to King Henry VII of England. He was the eldest son of Thomas Stanley, 1st Baron Stanley and Joan Goushill, and through his mother a lineal descendant of King Edward I by Elizabeth Plantaganet, Countess of Hereford and the FitzAlan family of Arundel. Size: 21.5 x 14
Estimate: ₹ 600-700
- 232 Copper Engraving: Thomas Middleton. A portrait of Thomas Middleton (1580 – July 1627) was an English Jacobean playwright and poet. Middleton stands with John Fletcher and Ben Jonson as among the most successful and prolific of playwrights who wrote their best plays during the Jacobean period. He was one of the few Renaissance dramatists to achieve equal success in comedy and tragedy. Also a prolific writer of masques and pageants, he remains one of the most noteworthy and distinctive of Jacobean dramatists. Size: 21.5 x 14
Estimate: ₹ 600-700
- 233 Copper Engraving: Thomas Fairfax. A portrait of Thomas Fairfax, 3rd Lord Fairfax of Cameron and Parliamentary Commander-in-Chief in copper engraving print. Size: 21.5 x 14
Estimate: ₹ 600-700
- 234 Copper Engraving: Philip Skippon. A portrait of Philip Skippon (c. 1600, West Lexham, Norfolk – c. 20 February 1660) who was an English soldier, who fought in the English Civil War. Size: 21.5 x 14
Estimate: ₹ 600-700
- 235 Copper Engraving: Thomas Campbell. Thomas Campbell (27 July 1777 – 15 June 1844) was a Scottish poet chiefly remembered for his sentimental poetry dealing especially with human affair. He was also one of the initiators of a plan to found what became the University of London. In 1799, he wrote "The Pleasures of Hope", a traditional 18th century didactic poem in heroic couplets. He also produced several stirring patriotic war songs—"Ye Mariners of England", "The Soldier's Dream", "Hohenlinden" and in 1801, "The Battle of Mad and Strange Turkish Princes. The copper engraving is by John Henry Robinson, after Sir Thomas Lawrence. Size: 21.5 x 14
Estimate: ₹ 600-700
- 236 Copper Engraving: Edmond Malone. A portrait of Edmond Malone (4 October 1741 – 25 May 1812) was an Irish Shakespearean scholar and editor of the works of William Shakespeare. In copper engraving print. Size: 21.5 x 14
Estimate: ₹ 600-700
- 237 Copper Engraving: John Oldham. A copper engraving of the portrait of John Oldham (August 9, 1653 – December 9, 1683) who was an English satirical poet and translator. Size: 21.5 x 14
Estimate: ₹ 600-700
- 238 Copper Engraving: Paul Sandby. A copper engraving showing the portrait of Paul Sandby RA (Nottingham 1731 – 9 November 1809 London) was an English map-maker turned landscape painter in water colours, who, along with his older brother Thomas, became one of the founding members of the Royal Academy in 1768. Size: 21.5 x 14
Estimate: ₹ 600-700
- 239 Copper Engraving: Johannes Bugenhagen. A copper engraving portrait of Johannes Bugenhagen (24 June 1485 – 20 April 1558), also called Doctor Pomeranus by Martin Luther, introduced the Protestant Reformation in the Duchy of Pomerania and Denmark in the 16th century. Among his major accomplishments was organization of Lutheran churches in Northern Germany and Scandinavia. He has also been called second Apostle of the North. Size: 21.5 x 14
Estimate: ₹ 600-700
- 240 Copper Engraving: William Brouncker. Copper engraving print portrait of William Brouncker, 2nd Viscount Brouncker, PRS (1620–5 April 1684) was an English mathematician who introduced Brouncker's formula also first President of the Royal Society. The image was drawn by Sir Peter Lely (1618-1680), Portrait painter. John Scott (active 1799-1808), Publisher. Size: 21.5 x 14
Estimate: ₹ 600-700
- 241 Copper Engraving: Hen: Oxinden de Barham. Portrait of Henry Oxenden, half length in an oval, long hair, wearing collar; frontispiece to his 'Religionis funus' (1647). A copper Engraving. Size: 21.5 x 14
Estimate: ₹ 600-700
- 242 Copper Engraving: James Butler. Portrait in the copper engraving of James Butler, 1st Duke of Ormonde KG, PC (19 October 1610 – 21 July 1688) was an Anglo-Irish statesman and soldier, known as Earl of Ormonde from 1634 to 1642 and Marquess of Ormonde from 1642 to 1661. Following the failure of the senior line of the Butler family, he was the second of the Kilcash branch to inherit the earldom. Size: 21.5 x 14
Estimate: ₹ 600-700



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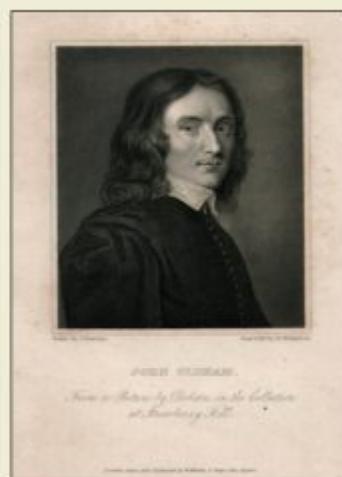
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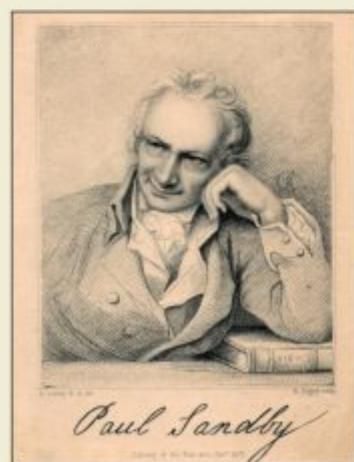
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- 243 Copper Engraving: Major Genarall Poyntz. Engraved from Ricraft's Survey of England's Champions. Born into a minor gentry family at Reigate, Surrey (c 1608), Poyntz was apprenticed to a London tradesman but ran away to join the Dutch army and became a mercenary soldier. Size: 21.5 x 14
Estimate: ₹ 600-700
- 244 Copper Engraving: Basil Feilding. Basil Feilding, 2nd Earl of Denbigh (c. 1608 – 28 November 1675) was the eldest son of William Feilding, 1st Earl of Denbigh. Size: 21.5 x 14
Estimate: ₹ 600-700
- 245 Copper Engraving: Francis Rawdon-Hastings. A copper engraving of Francis Edward Rawdon-Hastings, 1st Marquess of Hastings KG PC (9 December 1754 – 28 November 1826), styled The Honourable Francis Rawdon from birth until 1762, as The Lord Rawdon between 1762 and 1783, and known as The Earl of Moira between 1793 and 1816, was an Irish-British politician and military officer who served as Governor-General of India from 1813 to 1823. He took the additional surname 'Hastings' in 1790 in compliance with the will of his maternal uncle, Francis Hastings, 10th Earl of Huntingdon. Size: 21.5 x 14
Estimate: ₹ 600-700
- 246 Copper Engraving: Thomas Wharton: A copper engraving of Thomas Wharton, 1st Marquess of Wharton PC (August 1648 – 12 April 1715). He was an English nobleman and politician. A man of great charm and political ability, he was also notorious for his debauched lifestyle. Size: 21.5 x 14
Estimate: ₹ 600-700
- 247 Copper Engraving: Thomas Campbell. A copper engraving portrait of Thomas Campbell (27 July 1777 – 15 June 1844) was a Scottish poet chiefly remembered for his sentimental poetry dealing especially with human affairs. He was also one of the initiators of a plan to found what became the University of London. In 1799, he wrote "The Pleasures of Hope", a traditional 18th century didactic poem in heroic couplets. He also produced several stirring patriotic war songs—"Ye Mariners of England", "The Soldier's Dream", "Hohenlinden" and in 1801, "The Battle of Mad and Strange Turkish Princes". Size: 21.5 x 14
Estimate: ₹ 600-700
- 248 Copper Engraving: Nicholas Monk, Bishop of Hereford. A copper engraving Portrait, bust, wearing clerical vestments and a wide flat hat, directed three-quarter to right, smiling towards the viewer; after Loggan. Size: 21.5 x 14
Estimate: ₹ 600-700
- 249 Copper Engraving: Jan Łaski. Jan Łaski (Johannes a Lasco), portrait from the 16th century. Jan Łaski, John Łaski, Johannes Alasco, John a Lasco (1499 – 8 January 1560), was a Polish Protestant evangelical reformer. Owing to his influential work in England (c. 1543-1555) during the English Reformation, he is known to the English-speaking world by the Anglicised forms John a Lasco or John Łaski. Size: 21.5 x 14
Estimate: ₹ 600-700
- 250 Copper Engraving: Robert Deveroux: Robert Devereux, 2nd Earl of Essex, KG PC (10 November 1565[1] – 25 February 1601) was an English nobleman and a favourite of Elizabeth I. Politically ambitious, and a committed general, he was placed under house arrest following a poor campaign in Ireland during the Nine Years' War in 1599. In 1601 he led an abortive coup d'état against the government and was executed for treason. Size: 21.5 x 14
Estimate: ₹ 600-700
- 251 Copper Engraving: Robert Raikes. Robert Raikes ("the Younger") (14 September 1736 – 5 April 1811) was an English philanthropist and Anglican layman, noted for his promotion of Sunday schools. Pre-dating state schooling and by 1831 schooling 1,250,000 children, they are seen as the first schools of the English state school system. Size: 21.5 x 14
Estimate: ₹ 600-700
- 252 Copper Engraving: Frederick V - King of Bohemia. Frederick V (26 August 1596 – 29 November 1632) was Elector Palatine (1610–23), and, as Frederick I King of Bohemia (1619–20); for his short reign he is often nicknamed the Winter King.
Frederick was born at the Jagdschloss Deinschwang (a hunting lodge) near Amberg in the Upper Palatinate. He was the son of Frederick IV and of Louise Juliana of Nassau, the daughter of William the Silent and Charlotte de Bourbon-Montpensier. An intellectual, a mystic, and a Calvinist, he succeeded his father as Prince-Elector of the Rhenish Palatinate in 1610. He was responsible for the construction of the famous Hortus Palatinus gardens in Heidelberg. Size: 21.5 x 14
Estimate: ₹ 600-700
- 253 Copper Engraving: Joshua Sylvester. Joshua Sylvester (1563 – 28 September 1618) was an English poet. Sylvester was the son of a Kentish clothier. In his tenth year he was sent to school at King Edward VI School, Southampton, where he gained a knowledge of French. After about three years at school, he appears to have been put to business, and in 1591 the title-page of his *Yvry* states that he was in the service of the Merchant Adventurers' Company. Size: 21.5 x 14
Estimate: ₹ 600-700



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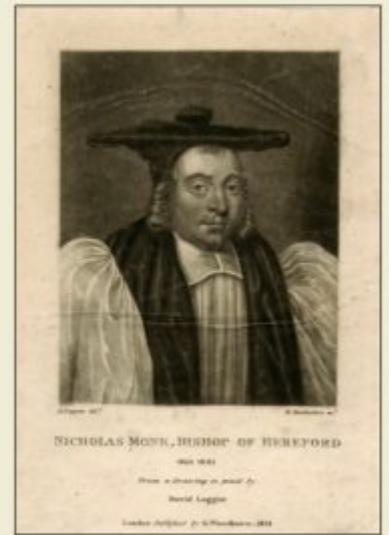
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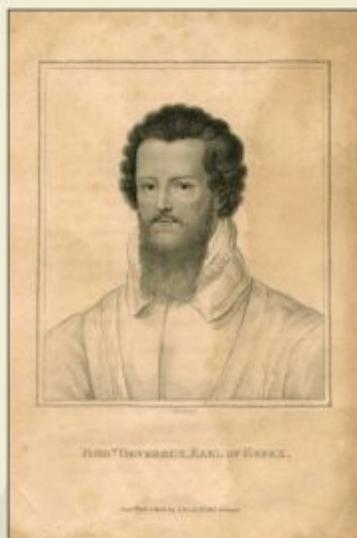
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254 Copper Engraving: Fulke Greville. 1st Baron Brooke. Fulke Greville, 1st Baron Brooke, de jure 13th Baron Latimer and 5th Baron Willoughby de Broke (3 October 1554 – 30 September 1628), known before 1621 as Sir Fulke Greville, was an Elizabethan poet, dramatist, and statesman who sat in the House of Commons at various times between 1581 and 1621, when he was raised to the peerage. Size: 21.5 x 14

Estimate: ₹ 600-700

255 Copper Engraving: Horace Vere. Horace Vere, 1st Baron Vere of Tilbury (1565 – 2 May 1635) (also Horatio Vere or Horatio de Vere) was an English military leader during the Eighty Years' War and the Thirty Years' War, a son of Geoffrey Vere and brother of Francis Vere. He was sent to the Palatinate by James I in 1620. He was created Baron Vere of Tilbury, and died without male heir. Size: 21.5 x 14

Estimate: ₹ 600-700

256 Copper Engraving: Samuel Taylor Coleridge. Samuel Taylor Coleridge (21 October 1772 – 25 July 1834) was an English poet, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the Romantic Movement in England and a member of the Lake Poets. He wrote the poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as the major prose work *Biographia Literaria*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English-speaking culture. He coined many familiar words and phrases, including the celebrated suspension of disbelief. He was a major influence on Emerson, and American transcendentalism. Size: 21.5 x 14

Estimate: ₹ 600-700

257 Copper Engraving: The Emperor Alexander I of Russia. Alexander I of Russia (23 December [O.S. 12 December] 1777 – 1 December [O.S. 19 November] 1825) served as Emperor of Russia from 23 March 1801 to 1 December 1825 and the first Russian King of Poland from 1815 to 1825. He was also the first Russian Grand Duke of Finland and Lithuania. Size: 21.5 x 14

Estimate: ₹ 600-700

258 Copper Engraving: Raphael Archict. Raffaello Sanzio da Urbino (April 6 or March 28, 1483 – April 6, 1520), better known simply as Raphael, was an Italian painter and architect of the High Renaissance. His work is admired for its clarity of form and ease of composition and for its visual achievement of the Neoplatonic ideal of human grandeur. Together with Michelangelo and Leonardo da Vinci, he forms the traditional trinity of great masters of that period. Size: 21.5 x 14

Estimate: ₹ 600-700

259 Copper Engraving: Lord Chief Baron Gilbert. Sir Jeffray ('Geoffrey') Gilbert (1674-1726), Judge; Legal writer. Thomas Cadell the Elder (1742-1802), Publisher and bookseller. . Michael Dahl (1659-1743), Portrait painter. Thomas Holloway (1748-1827), Engraver. Size: 21.5 x 14

Estimate: ₹ 600-700

260 Copper Engraving: Sir Samuel Garth. Sir Samuel Garth FRS (1661 – 18 January 1719) was an English physician and poet. Garth was born in Bolam in County Durham and matriculated at Peterhouse, Cambridge in 1676, graduating B.A. in 1679 and M.A. in 1684. He took his M.D. and became a member of the College of Physicians in 1691. He settled as a physician in London and soon acquired a large practice. He was a zealous Whig, the friend of Addison and, though of different political views, of Pope. He ended his career as physician to George I, who knighted him in 1714. Size: 21.5 x 14

Estimate: ₹ 600-700

261 Copper Engraving: Joseph Addison. Joseph Addison (1 May 1672 – 17 June 1719) was an English essayist, poet, playwright, and politician. He was the eldest son of The Reverend Lancelot Addison. His name is usually remembered alongside that of his long-standing friend, Richard Steele, with whom he founded *The Spectator* magazine. Size: 21.5 x 14

Estimate: ₹ 600-700

262 Copper Engraving: Geoffrey Chaucer. Geoffrey Chaucer known as the Father of English literature, is widely considered the greatest English poet of the Middle Ages and was the first poet to have been buried in Poet's Corner of Westminster Abbey. Size: 21.5 x 14

Estimate: ₹ 600-700

263 Copper Engraving: The Recvd W. Walls Wilkinson. Edward Scriven (1775-1841), Engraver An engraver, who trained under Hertfordshire engraver Robert Thew. Thew and Scriven together produced engravings for the London publisher John Boydell and when Thew died in 1802, Scriven replaced him as engraver to the Prince of Wales. Size: 21.5 x 14

Estimate: ₹ 600-700

264 Copper Engraving: Margaret Cavendish (née Lucas), Duchess of Newcastle upon Tyne (1623?-1674), Writer and second wife of William Cavendish, 1st Duke of Newcastle upon Tyne.

The Duchess of Newcastle was a prominent aristocrat with a keen interest in science. She wrote critiques of Descartes, Hobbes and Hooke and an early foray into science fiction, *The Description of a New World*, called *The Blazing-World* (1668). Size: 21.5 x 14

Estimate: ₹ 600-700



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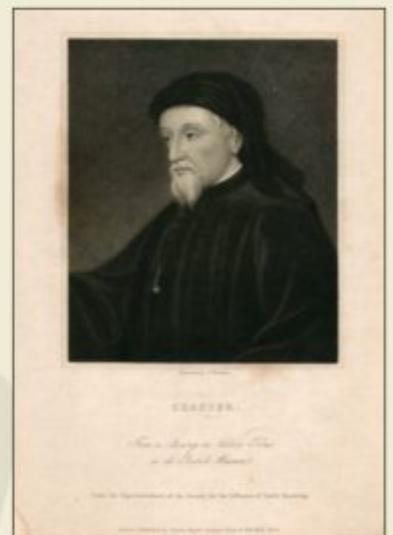
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Photogravures of Paintings Franz Hanfstaengl

265 Copper Engraving: Charles Montagu. Charles Montagu was born in Horton, Northamptonshire, the son of George Montagu, fifth son of 1st Earl of Manchester. He was educated first in the country, and then at Westminster, where he was chosen as a Queen's Scholar in 1677, and entered into close friendship with George Stepney. Size: 21.5 x 14

Estimate: ₹ 600-700

266 Copper Engraving: Alexander Jonston. Sir Alexander Johnston, PC, FRS (25 April 1775 – 6 March 1849), was a British colonial official who served as 3rd Chief Justice of Ceylon. Johnston was born in Carnsalloch, Dumfriesshire in Scotland to Samuel Johnston and Hester Napier, daughter of Francis Napier, 6th Lord Napier. Johnston moved with his family when his father obtained a posting in Madras in 1781. Size: 21.5 x 14

Estimate: ₹ 600-700

267 Copper Engraving: John Erskine, 22nd Earl of Mar. John Erskine, 23rd and de jure 6th Earl of Mar, KT (1675 – May 1732), Scottish Jacobite, was the eldest son of the 22nd Earl of Mar (who died in 1689), from whom he inherited estates that were heavily loaded with debt. By modern reckoning he was 23rd Earl of Mar of the first creation (dating from about 1114) and de jure 6th Earl of Mar of the seventh creation (of 1565). Size: 21.5 x 14

Estimate: ₹ 600-700

268 Copper Engraving: King Henry IV. King Henry IV (1367-1413), Reigned 1399-1413. The son of John of Gaunt, Henry Bolingbroke deposed his cousin Richard II in 1399 to claim the throne as Henry IV, becoming the first king of the House of Lancaster, a junior branch of the House of Plantagenet. He was compelled by Parliament (1406) to nominate a constitutional council, to submit to an audit of accounts, and to reform his household. He married firstly Mary de Bohun (Mother of Henry V) and later Joanna of Navarre. He was the patron of the poets Chaucer and Gower. Size: 21.5 x 14

Estimate: ₹ 600-700

269 Copper Engraving: Gore Ouseley. Sir Gore Ouseley, 1st Baronet GCH (24 June 1770 – 18 November 1844), was a British entrepreneur, linguist and diplomat. He was born in 1770 and died at Hall Barn Park, Beaconsfield, Buckinghamshire in 1844. He negotiated an important treaty between Russia and Persia in 1813 which redrew their common borders. Size: 21.5 x 14

Estimate: ₹ 600-700

270 Photogravure of Painting by Franz Hanfstaengl: Erminia and the Shepherd. The subject of this painting is taken from Torquato Tasso's epic poem 'Gerusalemme Liberata' (7: 6 ff). Erminia, dressed in armour, has fled from Jerusalem and encounters a shepherd, who offers her shelter. The painting is probably by one of the many pupils trained under Annibale Carracci. It has recently been attributed to Francesco Alban.

Annibale Carracci (1560 - 1609): Annibale Carracci was the greatest of the Carracci family of painters, which included his elder brother Agostino and his cousin Ludovico. Size: 35 x 29

Franz Hanfstaengl originated from a commoner family and in 1816 came on the recommendation of the town-school-teachers into the drawing-class of the leave-day school at Munich led by Hermann Josef Mitterer. He was instructed in lithography, he had contact with Alois Senefelder and studied from 1819 to 1825 at the Munich Academy of Fine Arts. In 1826, he went to Dresden and began his great work, completed in 1852, of copying in lithograph the canvases of the Dresden Gallery. Between 1835 and 1852 Hanfstängl brought out about 200 lithographic reproductions of masterworks from the Dresden picture-gallery, and published them in a portfolio.

Estimate: ₹ 4,500-5,000

271 Photogravure of Painting by Franz Hanfstaengl: The Equestrian Portrait of Charles I (also known as Charles I on Horseback) by Anthony van Dyck, showing Charles I on horseback. Charles I had become King of Great Britain and Ireland in 1625 on the death of his father James I, and Van Dyck became the Charles' Principal Painter in Ordinary in 1632. This portrait is thought to have been painted in about 1637–38, only a few years before the English Civil War broke out in 1642. It is one of many portraits of Charles by Van Dyck, including several equestrian portraits. It is held by the National Gallery in London. Size: 35 x 29

Estimate: ₹ 4,500-5,000

272 Photogravure of Painting by Franz Hanfstaengl: St. Jerome in His Study. St. Jerome in His Study is a painting by the Italian Renaissance master Antonello da Messina, thought to have been completed around 1460-1475. It is in the collection of the National Gallery, London. The picture was painted by Antonello during his Venetian sojourn, and was property of Antonio Pasqualino. Size: 35 x 29

Estimate: ₹ 4,500-5,000

273 Photogravure of Painting by Franz Hanfstaengl: The Artist: Andrea del Sarto: Andrea del Sarto (1486–1530) was an Italian painter from Florence, whose career flourished during the High Renaissance and early Mannerism. Though highly regarded during his lifetime as an artist senza errori ("without errors"), his renown was eclipsed after his death by that of his contemporaries, Leonardo da Vinci, Michelangelo, and Raphael. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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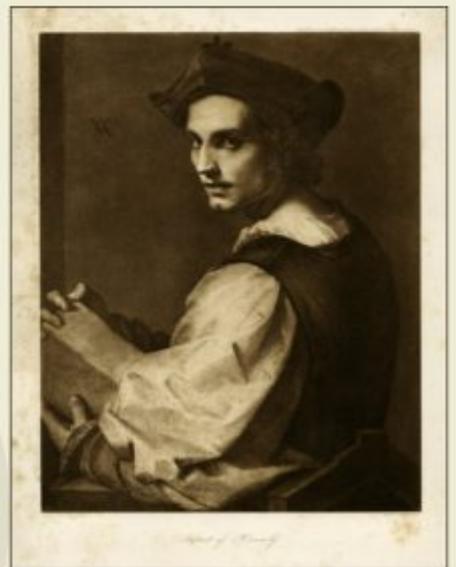
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- 274 Photogravure of Painting by Franz Hanfstaengl: Cornelis van der Geest. Cornelis van der Geest (1555 - 1638) was a successful Antwerp spice merchant, an important patron of the arts and a collector. The portrait was probably painted in about 1615-20, shortly before Van Dyck travelled to England for the first time. At a later date (before 1637) the portrait was enlarged; originally only the head and shoulders of van der Geest were visible, in a simulated, oval, porphyry surround. This portrait is one of the most animated and effective portraits of Van Dyck's early years in Antwerp. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 275 Photogravure of Painting by Franz Hanfstaengl: Saints Francis and Mark. This panel formed part of an altarpiece, which had as its central panel a 'Virgin and Child Enthroned' (now in the church of the Filippini, Padua, though not painted for that church). The saints are identified by the inscriptions beneath them and by their attributes. The Gothic arcading behind the figures and the cusped plinth upon which they stand relate to the architecture of the Virgin's throne. The triptych was perhaps originally in the church of S. Moisè, Venice. Another panel from the same altarpiece depicts 'Saint Peter and Saint Jerome'. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 276 Photogravure of Painting by Franz Hanfstaengl: Saints Peter and Jerome. This panel formed part of an altarpiece which had as its central panel a 'Virgin and Child Enthroned' (now in the church of the Filippini, Padua, though not painted for that church). The saints are identified both by the inscriptions beneath them and by their attributes. The Gothic arcading behind the figures and the cusped plinth upon which they stand relate to the architecture of the Virgin's throne. The triptych was perhaps originally in the church of S. Moisè, Venice. Another panel from the same altarpiece depicts 'Saint Francis and Saint Mark'. These works both date from the period of Antonio Vivarini and Giovanni d'Alemagna's partnership. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 277 Photogravure of Painting by Franz Hanfstaengl: Christ appearing to Saint Peter. This incident is not described in the New Testament and is rarely depicted in painting. According to tradition, during the persecutions under Nero, Saint Peter fled from Rome and on the Appian Way encountered a vision of Christ bearing his Cross. In answer to Saint Peter's question 'Lord, where are you going?', Christ replied that he was going to Rome to be crucified a second time. Saint Peter himself then returned to Rome, where he was later martyred.
This painting was commissioned by Cardinal Pietro Aldobrandini, who rewarded the artist with a gold chain. It is recorded as being in the Aldobrandini Collection in 1603. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 278 Photogravure of Painting by Franz Hanfstaengl: Portrait of an Italian Nobleman. This portrait formerly belonged to the Avogadro Collection in Brescia and it probably represents Gerolamo Avogadro (died 1534). Dated on the step (bottom right), it is the earliest known independent life-size full-length portrait produced in Italy. The distant gaze of the sitter and the amplitude of the costume recall the tradition of Venetian portraiture as developed by Giorgione and the young Titian in the early years of the 16th century. A Saint Christopher badge is prominently displayed on the gentleman's hat. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 279 Photogravure of Painting by Franz Hanfstaengl: The Virgin and Child with Saints. It is not known for which church this altarpiece was made. Since it is on canvas it could easily have been sent from Mantua, where Mantegna was court artist, to a church elsewhere, and is in fact first recorded in Milan.
The scroll of the Baptist, around his cross, is inscribed with the familiar Latin text, partially visible, 'Behold the Lamb of God who takes away the sins of the world'. On the other side of the scroll is the artist's name 'Andreas Mantinia C.P.F...' - the F for fecit (made this) and the C.P. perhaps for Comes Palatinus, a knighthood given to Mantegna in 1469.
Estimate: ₹ 4,500-5,000
- 280 Photogravure of Painting by Franz Hanfstaengl: Christ among the Doctors, probably about 1515-30, Bernardino Luini. Having been taken to the Temple at the age of 12, the child Jesus was discovered a few days later debating learnedly with the scholarly theologians there (Luke 2:41).
The picture is sometimes thought to be the adult Christ disputing with the Pharisees, on the grounds that his age seems to be more than 12 years. It was formerly ascribed to Leonardo, and may derive from an original design by him. It is known in numerous versions, some of a quality comparable to this, and the composition was enormously famous. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 281 Photogravure of Painting by Franz Hanfstaengl: The Madonna and Child with Saints. 1543, Bernardino Lanino. This work was painted for the high altar, dedicated to the Magdalen, in the Francesco de Strata chapel in the church of S. Paolo in Vercelli. In the middle distance Christ appears as a gardener to Saint Mary Magdalen on the morning after the Resurrection, but tells her not to touch him ('noli me tangere') (John 20: 14-18). Saint Paul holds a paper with an inscription from his letter to the Romans (Romans 5: 1). It was commissioned in 1540 by Francesco de Strata. The altarpiece originally had a predella depicting six events from the life and conversion of the Magdalen; this has not been traced. Size: 35 x 29
Estimate: ₹ 4,500-5,000



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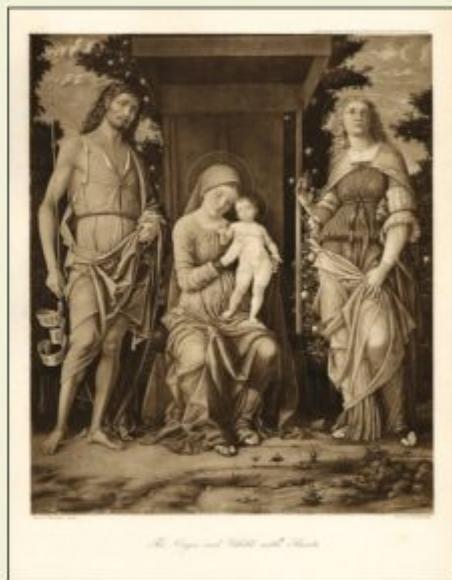
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282 Photogravure of Painting by Franz Hanfstaengl: The Virgin and Child with Cherubim, probably about 1495-1510, Bernardino Fungai. In the left background can be seen the Nativity with Saint Joseph and the Annunciation to the Shepherds. In the right background are shown the cavalcade of the three kings and their followers. The same design of the Virgin and Child was used several times, with variations, by Perugino. Size: 35 x 29

Estimate: ₹ 4,500-5,000

283 Photogravure of Painting by Franz Hanfstaengl: The Madonna and Child with Saints, about 1530, Bonifazio di Pitati. Saint James at the left has a pilgrim's hat thrown over his shoulder - the hat badge features his shell, a cross and Veronica's veil. Beside him is Saint Jerome wearing cardinal's robes - his lion seems to be creating havoc in the background. Saint Catherine of Alexandria at the right holds part of the wheel upon which she was tortured. The coat of arms above the door in the background appears indecipherable. Below it and to the right are traces of cabalistic characters on the wall.

This painting was formerly ascribed to Palma Vecchio, who died in 1528. But it is looser and coarser in handling than paintings by him and is now generally dated to a relatively early phase of Bonifazio's career. Size: 35 x 29

Estimate: ₹ 4,500-5,000

284 Photogravure of Painting by Franz Hanfstaengl: The Rape of Helen (BENOZZO GOZZOLI) COSMO MONKHOUSE. Size: 35 x 29

Estimate: ₹ 4,500-5,000

285 Photogravure of Painting by Franz Hanfstaengl: The Adoration of the Kings/ Magi, about 1524-5, Girolamo da Treviso. The Three Kings journeyed to Bethlehem to honour the new-born Jesus. They brought gifts of gold, frankincense and myrrh. New Testament (Matthew 2:2-12).

The painting would seem to be made from the cartoon of the 'Adoration of the Kings' by Baldassare Peruzzi, which was recently transferred from the National Gallery to the British Museum.

In 1550 Vasari stated that Girolamo da Treviso made such a painting for the cartoon's owner, Count Giovan Battista Bentivoglio, but this picture is not necessarily the one to which he referred. The cartoon is datable to 1522-3, and Girolamo da Treviso's copy of the composition probably dates from the later 1520s. Size: 35 x 29

Estimate: ₹ 4,500-5,000

286 Photogravure of Painting by Franz Hanfstaengl: The Incredulity of Saint Thomas, about 1502-4, Giovanni Battista Cima da Conegliano. According to the New Testament Gospel of Saint John after his Resurrection Christ appeared to the disciples and showed them his

wounds. Thomas was absent and when they told him that they had seen the Lord he would not believe them and said: 'Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe' (John 20: 19-27). Eight days later Thomas placed his finger in the wound in Christ's side and was convinced that Christ had risen from the dead.

The picture was commissioned in 1497 by the Scuola di San Tommaso dei Battuti for their altar in the church of San Francesco in Portogruaro, north of Venice. The Scuola was a penitential and charitable lay association which administered four hospitals in Portogruaro. The altarpiece was completed in 1504 but was probably started several years before; Cima did not receive full payment until 1509. Size: 35 x 29

Estimate: ₹ 4,500-5,000

287 Photogravure of Painting by Franz Hanfstaengl: The Annunciation, with Saint Emidius, 1486, Carlo Crivelli. The town of Ascoli was under papal rule and in 1482 Pope Sixtus IV granted it a degree of self-government. This altarpiece was painted for the church of SS. Annunziata in Ascoli to celebrate the event. The coats of arms are those of the Pope (left) and the local bishop, Prospero Cafferelli (right). News of Ascoli's new status reached the town on the feast of the Annunciation on 25 March, which then became a special feast day when the town celebrated its liberty. It is rare to include a saint with the Archangel Gabriel in a depiction of the Annunciation. Saint Emidius, the patron saint of Ascoli, is shown carrying a model of the town. Ascoli is dominated by towers and is still recognisable today in the model which Emidius carries. Size: 35 x 29

Estimate: ₹ 4,500-5,000

288 Photogravure of Painting by Franz Hanfstaengl: The Exhumation of Saint Hubert, late 1430s, Rogier van der Weyden and workshop. This picture was evidently painted for the chapel of St Hubert in the church of St Gudula, Brussels, founded in 1437. It would have been one of a series showing the saint's legend, which together made up a large altarpiece.

The body of Saint Hubert (about 656 - 727) was exhumed in 825 from St Peter's in Liège, a church he founded, and moved to the Abbey of Andagium, St-Hubert-des-Ardennes). Though long dead, his body was undecayed, proving his sainthood to the figures gathered to watch. On the left is Walcaud, Bishop of Liège. Behind him is King Louis the Pious. On the right is Adebald, Archbishop of Cologne. Behind are groups of onlookers in 15th-century dress, which may include portraits of the family who commissioned the altarpiece.

The painting does not show an accurate rendering of St Peter's, rebuilt in the 12th century. It is an imaginary structure, based on 15th-century church architecture. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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289 Photogravure of Painting by Franz Hanfstaengl: The Annunciation, about 1450-3, Fra Filippo Lippi. This panel, together with the 'Seven Saints' by the same artist, was bought in the 19th century from the Medici Palace in Florence. Obviously a pair, although not necessarily designed to be viewed together, the pictures were probably once set into furniture (perhaps as bedheads, or more likely, overdoors).

They were almost certainly commissioned by a member of the Medici family, since the Medici device of feathers in a diamond ring is shown below the urn of lilies in the 'Annunciation' panel. This may have been commissioned to celebrate the birth of Lorenzo the Magnificent in 1449. The 'Seven Saints' panel represents male members of the Medici family. These same seven saints appear in an altarpiece for the Medici by Baldovinetti.

Paolo Uccello's 'Battle of San Romano', also in the Collection, came from the same Medici palace. Size: 35 x 29

Estimate: ₹ 4,500-5,000

290 Photogravure of Painting by Franz Hanfstaengl: The Virgin and Angels weeping over the dead body of Christ, probably about 1511-17, Francesco Francia.

This picture of the Pietà shows the Virgin holding the body of Christ in her lap. His head is held by an angel, while another looks at the wounds in his feet. It formed the lunette for the altarpiece of 'The Virgin and Child with Saint Anne and Other Saints' formerly in the Chapel of Saint Anne in S. Frediano, Lucca.

Estimate: ₹ 4,500-5,000

291 Photogravure of Painting by Franz Hanfstaengl: Sait John the Baptist Seven Saints, about 1450-3, Fra Filippo Lippi. This panel, together with the 'Annunciation' by the same artist, was bought in the 19th century from the Medici Palace in Florence. Obviously a pair, although not necessarily designed to be viewed together, the pictures were probably once set into furniture (perhaps as bedheads, or more likely, overdoors).

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Estimate: ₹ 4,500-5,000

292 Photogravure of Painting by Franz Hanfstaengl: Christ Glorified in the Court of Heaven (the Center), about 1423-4, Fra Angelico.

Christ is shown holding the banner of the Resurrection.

He is surrounded by choirs of angels; Saint Michael is identifiable at the left of the third row on the right.

This, along with four other panels showing respectively, 'The Virgin Mary with the Apostles and Other Saints', 'The Forerunners of Christ with Saints and Martyrs', 'The Dominican Blessed' and another panel of 'The Dominican Blessed', formed the predella, or lower section, of the high altarpiece of San Domenico at Fiesole, near Florence. This was the church of Fra Angelico's own Dominican friary. The predella shows the most elaborate depiction of the Court of Heaven in the Collection. Christ stands in the centre surrounded by angels, saints and martyrs.

The church of San Domenico was dedicated in 1435, and Fra Angelico's picture was probably in place on the high altar by that time. The main panel was modified by Lorenzo di Credi around 1501. This and the painted pilaster are still in the church. Size: 35 x 29

Estimate: ₹ 4,500-5,000

293 Photogravure of Painting by Franz Hanfstaengl: Adoration of the Kings. The Christ Child sits on his mother's lap within the ruins of a castle, before a townscape. The Virgin rests on a stone manger, while Joseph descends a stairway at the left. The Magi proceed to pay homage and a crowd of onlookers peer in at the right. Caspar kneels before the Virgin (the ox and the ass can be seen above his head); a little further back Melchior prepares to make his offering; and Balthazar enters the ruin from the right. In the town beyond people stand in the street and look up at the spectacle. New Testament (John 2: 1-2, 11)

This painting and the 'Lamentation' are similar in terms of style and dimensions, and are thought to be from the same altarpiece. Both panels appear to date from about 1515, and show similarities with the palette of Quinten Massys's paintings. Size: 35 x 29

Estimate: ₹ 4,500-5,000

294 Photogravure of Painting by Franz Hanfstaengl: The Trinita: 1455-60, Francesco Pesellino and Fra Filippo Lippi and workshop. This painting is part of the group: The Pistoia Santa Trinità Altarpiece

This altarpiece was commissioned in September 1455 by the Company of Priests of the Trinity in Pistoia; hence it represents the Trinity, and includes Saints Mamas, James the Great, Zeno and Jerome. When Pesellino died in July 1457, the painting was finished by Fra Filippo Lippi, and delivered in June 1460.

This painting is the main panel of the Santa Trinità Altarpiece. The altarpiece was divided into several parts, probably in the 18th century, and has now been reassembled. The fragments entered the Collection at different dates. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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295 Photogravure of Painting by Franz Hanfstaengl: The Assassination of Saint Peter Martyr, probably about 1507, Giovanni Bellini.

The story of Saint Peter Martyr, a Dominican friar and inquisitor, is told in the 'Golden Legend'. In 1252, he was ambushed on the road to Milan by assassins hired by local Cathar heretics. He was wounded in the head and stabbed repeatedly. His last action, shown here, affirms his faith - he is writing 'credo' ('I believe'), in his own blood. Peter Martyr was recognised as a saint by the Pope. He became an important figure for Dominicans, ranking alongside the founder of the order, Saint Dominic.

X-rays show that the stance of Peter Martyr's murderer was changed from upright to stooping. Drawings made by Bellini for the new figure groups must have been reused as the basis of a workshop version at the Courtauld Institute, London. The four central figures of this work repeat exactly the outlines of those in the National Gallery picture. The Courtauld version once had the date 1509 on its reverse. The National Gallery picture, perhaps painted with assistance, probably dates earlier, to about 1507.

The woodsmen in the background chopping trees (which bleed in the Courtauld version) are intended to remind us of the way in which the saint was killed. Size: 35 x 29

Estimate: ₹ 4,500-5,000

296 Photogravure of Painting by Franz Hanfstaengl: Portrait of Doge Leonardo Loredan. The Portrait of Doge Leonardo Loredan is a painting by the Italian Renaissance master Giovanni Bellini, dating from 1501. It is on display in the National Gallery in London.

It portrays Leonardo Loredan, Doge of Venice from 1501 to 1521, in his ceremonial garments with the corno worn over a linen cap. Signed on a cartellino: IOANNES BELLINVS. Size: 35 x 29

Estimate: ₹ 4,500-5,000

297 Photogravure of Painting by Franz Hanfstaengl: The Tailor ('Il Tagliapanni'), 1565-70, Giovanni Battista Moroni.

The portrait is a late work, probably around 1570, and the most famous of Moroni's portraits; it was already celebrated in the 17th century, when it was in the Grimani collection in Venice.

The colourful costume of the tailor is contrasted with the black material marked with chalk lines that he prepares to cut. Most of the sitters in Moroni's later portraits are dressed in black in the Spanish fashion that persisted into the following century. The tailor's head, lit from above to the left, dominates the painting, the eyes, as in the majority of Moroni's portraits, looking directly at the spectator with shrewd appraisal. Size: 35 x 29

Estimate: ₹ 4,500-5,000

298 Photogravure of Painting by Franz Hanfstaengl: The Infancy of Jupiter, mid 1530s, Workshop of Giulio Romano. The nine figures in the background, who are variously styled the Corybantes or the Curetes according to different versions of this legend, are shown making music so that the noise will distract Jupiter's father, Saturn, from devouring his offspring.

The picture was formerly in the collection of King Charles I, and is one of a series of twelve pictures, of which four are in the Royal Collection

Under the patronage of Federico Gonzaga, Giulio Romano was responsible for the decoration of the new apartments in the Palazzo Ducale in Mantua, Italy. Giulio Romano and his studio painted a series of panel paintings depicting Jupiter's rule and power. One of the panels, 'The Birth of Jupiter' (Infant Jupiter guarded by the Corybantes on the Island of Crete), is described in detail after a recent cleaning and restoration. The painting is compared to another painting in the series, 'The Nature of Jupiter', in the Royal Collection, London.

Giulio Romano's documented use of drawings included making chalk drawings that were then transferred to another sheet to be outlined with ink. The ink drawings were then squared for transfer to larger cartoons and then transferred to prepared panels. An error in the transferred scale of figures in 'The Birth of Jupiter' appears to have been corrected in a late stage of painting. This observation has been correlated to Vasari's description of the studio model in which assistants transferred a drawing to the prepared panel and began the painting process, which was retouched in the final stages by Giulio Romano. Size: 35 x 29

Estimate: ₹ 4,500-5,000

299 Photogravure of Painting by Franz Hanfstaengl: A Poulterer's Shop, about 1670, Gerrit Dou. Dou popularised 'niche' pictures of this type, showing an interior seen through an aperture. The painting is a late work, probably of about 1670, and signed below the peahen. The relief on the parapet, showing children playing with a goat, is probably based on a marble bas-relief by François Duquesnoy (1597 - 1643) (Rome, Galleria Doria Pamphilj), the famous 17th-century Flemish sculptor who worked in Rome. The design is also recorded on an ivory plaquette (London, Victoria and Albert Museum). It appears in other paintings by Dou from 1651 onwards. Size: 35 x 29

Estimate: ₹ 4,500-5,000

300 Photogravure of Painting by Franz Hanfstaengl: The Coronation of the Virgin, about 1607, Guido Reni.

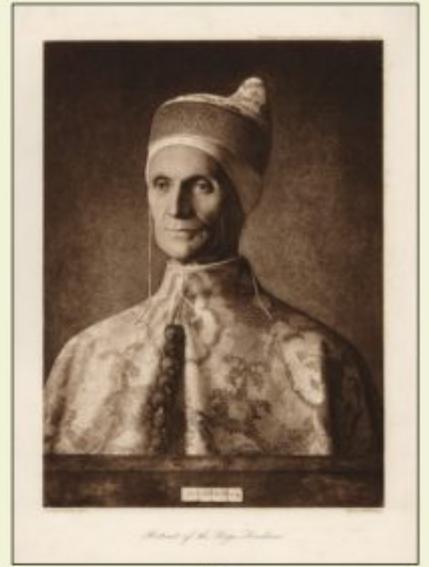
The subject is more properly the Glorification of the Virgin, who is usually shown crowned by Christ and God the Father. Here the Virgin is crowned by angels (possibly as 'Regina angelorum' - Queen of angels) and elements of the Assumption are mingled with those of the Glorification.

The most evolved of Reni's treatments of the subject and generally dated about 1607. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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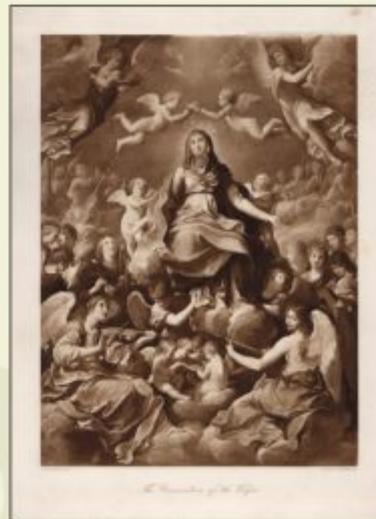
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301 Photogravure of Painting by Franz Hanfstaengl: The Ambassadors. This picture memorialises two wealthy, educated and powerful young men. On the left is Jean de Dinteville, aged 29, French ambassador to England in 1533. To the right stands his friend, Georges de Selve, aged 25, bishop of Lavaur, who acted on several occasions as ambassador to the Emperor, the Venetian Republic and the Holy See.

The picture is in a tradition showing learned men with books and instruments. The objects on the upper shelf include a celestial globe, a portable sundial and various other instruments used for understanding the heavens and measuring time. Among the objects on the lower shelf is a lute, a case of flutes, a hymn book, a book of arithmetic and a terrestrial globe.

Certain details could be interpreted as references to contemporary religious divisions. The broken lute string, for example, may signify religious discord, while the Lutheran hymn book may be a plea for Christian harmony.

In the foreground is the distorted image of a skull, a symbol of mortality. When seen from a point to the right of the picture the distortion is corrected. Size: 35 x 29

Estimate: ₹ 4,500-5,000

302 Photogravure of Painting by Franz Hanfstaengl: The Virgin and Child with an Angel, about 1480, Hans Memling. The unidentified donor kneels on the right of the Virgin and Child. He is accompanied by Saint George, the legendary third-century Cappadocian knight who rescued a princess by slaying a dragon, here shown at his feet.

This is a small altarpiece, probably for private devotion. The design of the figures of the Virgin and Child appears often, with slight variations, in Memling's work (see for example 'The Donne Triptych'). Size: 35 x 29

Estimate: ₹ 4,500-5,000

303 Photogravure of Painting by Franz Hanfstaengl: The Lamentation over the Dead Christ, early 1620s, Jusepe de Ribera.

The dead Christ is supported by Saint John the Evangelist. The Virgin laments by his side while the Magdalen leans forward to kiss his feet. This incident is not described in the Gospels, but forms part of a long pictorial tradition.

Ribera painted several Lamentations and Depositions most notably a 'Lamentation' in an upright composition of 1637 (Naples, Certosa di San Martino). However, the National Gallery work appears to be his earliest surviving painting of the subject. It is marked by the influence of Caravaggio in its directness and lack of idealisation. Ribera painted the picture in Naples and it has been suggested that it is the work he executed for the Genoese nobleman Marcantonio Doria in 1623. Size: 35 x 29

Estimate: ₹ 4,500-5,000

304 Photogravure of Painting by Franz Hanfstaengl: The Coronation of the Virgin, and Other Scenes, 1367, Giusto de' Menabuoi.

The central panel shows Christ crowning the Virgin surrounded by saints; while on the left shutter is the Nativity, on the right, the Crucifixion. Above are the Archangel Gabriel and the Virgin Annunciate. The reverse of the shutters shows scenes from the Birth and Life of the Virgin.

This triptych was painted for private devotions and is one of only two works by the artist known to have been made in Lombardy. It is not known for whom it was commissioned. The inclusion of gilded glass (verre eglomisé) in the spandrels of a panel is unusual. Size: 35 x 29

Estimate: ₹ 4,500-5,000

305 Photogravure of Painting by Franz Hanfstaengl: The music Master: A Young Woman playing a Harpsichord to a Young Man, probably 1659, Jan Steen.

In contrast to Steen's characteristic scenes of dissolute households and festive abandon, this painting shows an interior within a stone arch in the manner of Dou and the Leiden 'fijnschilders' (Fine Painters). A girl playing the virginals, or as here, a harpsichord, was one of the most popular subjects with Dutch 17th-century painters, and as in Metsu's roughly contemporary painting, 'A Man and a Woman seated by a Virginal' in the National Gallery, the instrument is inscribed with popular quotations from the Bible. The inscription reads: ACTA VIRUM / PROBANT (actions prove the man), which may be a witty and ironic comment on this scene of rather passive flirtation. On the inner side of the instrument one can read: 'Soli Deo Gloria' (Glory to God alone). The picture was probably painted in 1659. Size: 35 x 29

Estimate: ₹ 4,500-5,000

306 Photogravure of Painting by Franz Hanfstaengl: The Good Samaritan, about 1562-3, Jacopo Bassano.

In a parable recounted in the New Testament, Christ described how a traveller, stripped and beaten half-dead by robbers, was saved by a Samaritan, while a Priest and a Levite 'passed by on the other side' (Luke 10: 25-38). The flasks in the painting are for the oil and wine which the Samaritan pours on the traveller's wounds. The distant city is the artist's native Bassano. This work is also known in other versions. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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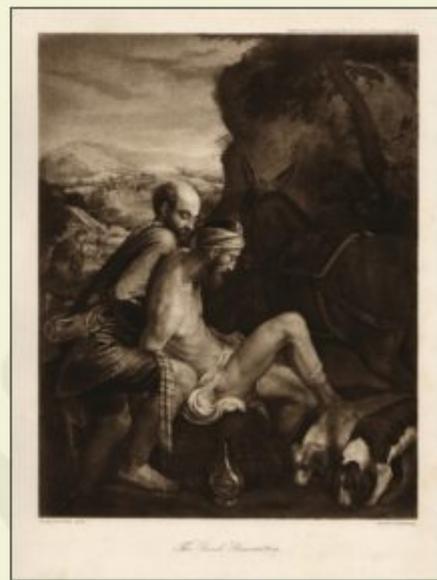
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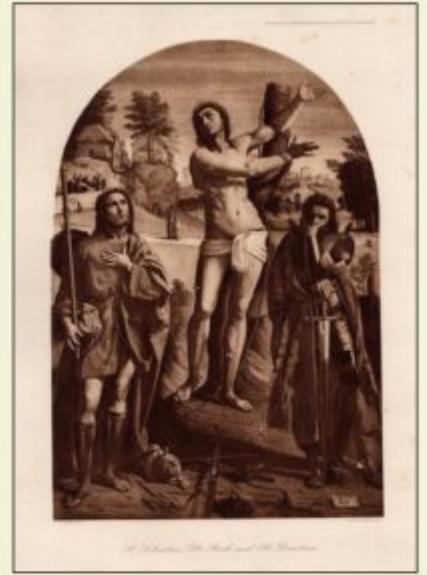
- 307 Photogravure of Painting by Franz Hanfstaengl: The Arnolfini and his Wife, 1434, Jan van Eyck.
This work is a portrait of Giovanni di Nicolao Arnolfini and his wife, but is not intended as a record of their wedding. His wife is not pregnant, as is often thought, but holding up her full-skirted dress in the contemporary fashion. Arnolfini was a member of a merchant family from Lucca living in Bruges. The couple are shown in a well-appointed interior.
The ornate Latin signature translates as 'Jan van Eyck was here 1434'. The similarity to modern graffiti is not accidental. Van Eyck often inscribed his pictures in a witty way. The mirror reflects two figures in the doorway. One may be the painter himself. Arnolfini raises his right hand as he faces them, perhaps as a greeting.
Van Eyck was intensely interested in the effects of light: oil paint allowed him to depict it with great subtlety in this picture, notably on the gleaming brass chandelier. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 308 Photogravure of Painting by Franz Hanfstaengl: The Agony in the Garden, perhaps 1500-5, Attributed to Lo Spagna.
Jesus prays in the Garden of Gethsemane while three of his disciples sleep. An angel reveals a chalice to him. Judas - who holds a money bag - approaches with the Roman soldiers who will arrest Jesus. New Testament (Mark 14: 32-43).
Once thought to be by the young Raphael this panel has in recent years been attributed to Lo Spagna or a follower of Perugino. The composition is based on Perugino's 'Agony in the Garden' (Florence, Uffizi), painted in Florence in the 1490s for San Giusto. Individual figures also derive from works by Perugino (e.g. 'The Transfiguration', Rome, Vatican). On the basis of its relation to these works the panel is generally dated to the period 1500-5.
There are four pricked preparatory drawings attributed to Lo Spagna in the Gabinetto dei Disegni (Florence). These are said to correspond in size with the figures of this work and are fragments of one cartoon. The composition was reversed in a picture of 1530 by Giannicola di Paola for a church in Perugia (now Galleria Nazionale). Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 309 Photogravure of Painting by Franz Hanfstaengl: Agostino della Torre and his Son, Niccolò, about 1513-16, Lorenzo Lotto.
Giovanni Agostino della Torre, a Bergamo physician, is known to have died in 1535, aged 81. He was therefore 61 at the time this portrait was painted; the likeness of his son Niccolò was presumably added later by the painter.
The letter is inscribed: Dno Nicolao de la tur/re nobili bergom . . ./. . The foreground scroll is inscribed: Medicorum Esculapio/Joanni Augustino Ber/gomatj; amicosingmo/Bg.mj; on the book: Galienus. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 310 Photogravure of Painting by Franz Hanfstaengl: Saints Sebastian, Roch and Demetrius, about 1520, Ortolano.
Saint Demetrius is identified by the scroll inscribed with his name at his feet. He was proconsul of Achaia and was stabbed to death with a lance by order of the Emperor Maximianus because he converted many Romans to Christianity.
The composition shows the influence of Raphael's 'Saint Cecilia' altarpiece in Bologna, which was finished not later than 1516. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 311 Photogravure of Painting by Franz Hanfstaengl: The Marriage of Saint Catherine of Siena, probably about 1481-1500, Lorenzo d'Alessandro da Sanseverino.
On the left are Saint Dominic and Saint Catherine. On the right kneels an unnamed Dominican beatus, probably the Blessed Costanzo da Fabriano (died 1481 or 1482). The standing saint is Augustine.
After death, the Blessed Costanzo's head was transferred to the Benedictine nuns of S. Sebastiano, Fabriano, in 1502 or 1503. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 312 Photogravure of Painting by Franz Hanfstaengl: The Circumcision, about 1490-1, Luca Signorelli.
The picture was probably completed in 1491 for the high altar of the oratory of the Confraternity of the Holy Name of Jesus, attached to the Church of San Francesco, Volterra.
The Virgin, Saint Joseph (with a staff) and Saint Simeon are distinguished by haloes. Simeon is depicted raising his hands in which he has just held Christ and thanking God for letting him see the Redeemer. The Naming of Jesus, his Presentation and Circumcision occur together in the Gospel of Saint Luke (2: 21-36) – hence the choice of this subject by the confraternity.
The circular reliefs in the spandrels of the arch represent a prophet and a sibyl who foretold Christ's coming. Vasari mentions that the painting was damaged by damp and that the Child was repainted by Sodoma. The explicit representation of the circumcision may have also been the real reason for Sodoma's revision. Size: 35 x 29
Estimate: ₹ 4,500-5,000
- 313 Photogravure of Painting by Franz Hanfstaengl: High Altarpiece, Oratory of S. Pietro in Vincoli, 1505, Lorenzo Costa.
This is the central panel of an altarpiece that is thought to have been on the high altar of the Oratory of San Pietro in Vincoli, Faenza. It shows the Virgin and Child with four angels. The reliefs on the Virgin's throne represent (left) the Presentation in the Temple and (right) the Marriage of the Virgin.
Other sections of the altarpiece depict Saint Peter, Saint Philip, Saint John the Evangelist and Saint John the Baptist. There was also originally a separate horizontal panel on top, with a painting of the dead Christ supported by angels. Size: 35 x 29
Estimate: ₹ 4,500-5,000



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314 Photogravure of Painting by Franz Hanfstaengl: The Nativity: The Adoration of the Shepherds, about 1496, Luca Signorelli.

Painted in 1496 for the church of San Francesco in Città di Castello. Joseph is seated to the right while the shepherds kneel or prepare to kneel to the left; in the distance the angel is seen announcing Christ's birth. Within the portico is a scene representing the decree of taxation by the Emperor Augustus which had prompted Joseph and Mary to journey to Bethlehem. Size: 35 x 29

Estimate: ₹ 4,500-5,000

315 Photogravure of Painting by Franz Hanfstaengl: Music, probably 1470s, Justus of Ghent and workshop.

This picture is part of a series representing the seven Liberal Arts, of which two others (destroyed, formerly Berlin) represented 'Astronomy', and 'Grammar', where the kneeling figure was identified as Federico da Montefeltro, Duke of Urbino.

Both 'Rhetoric' and 'Music' are comparable in style to the '28 Heads of Famous Men' (Urbino and Paris) apparently finished in 1476. Size: 35 x 29

Estimate: ₹ 4,500-5,000

316 Photogravure of Painting by Franz Hanfstaengl: The Nativity of our Lord, 1470-5, Piero della Francesca.

This scene shows Mary kneeling in adoration before a newly-born Christ who is laid on her cloak. Five angels sing welcoming his birth - two of them play lutes. Beside them a donkey appears to bray, while an Ox peers down solemnly at Christ.

Two shepherds are present (their faces have lost detail, possibly through over-zealous cleaning by previous owners). One of the shepherds points heavenwards, clutching his staff like a sceptre. Joseph is shown in deep contemplation, with his leg crossed over his knee.

Each person, angel and animal shows a different attitude of reverence towards the infant Christ. Even the magpie, well-known in Piero's native Tuscany for its constant chatter, seems changed and looks to be struck silent.

Piero has added other touches from his native region - Bethlehem itself has a distinctly Tuscan feel. The flat land on top of the hill where they stand evokes Tuscany, as does the winding valley to the left. Meanwhile the skyline on the right, dominated by the basilica, could almost be the outskirts of Piero's home town Borgo Sansepolcro.

The influences here come from further a field than Tuscany. The painting shows the impact of Northern European painting. Piero painted with tempera early in his career, but for later works like this one he began working in oil. Along with the use of brown under-painting for the figures, this shows a familiarity with

Netherlandish and Flemish work. This is reinforced by the slim figure of Christ, who lacks the square muscularity of contemporary depictions from Italy, and is more reminiscent of paintings by artists like Hugo van der Goes. Size: 35 x 29

Estimate: ₹ 4,500-5,000

317 Photogravure of Painting by Franz Hanfstaengl: Portrait of Susanna Lunden(?) ('Le Chapeau de Paille'), probably 1622-5, Peter Paul Rubens

This painting is one of the most famous by Rubens in the Collection. The title 'Le Chapeau de Paille' (meaning The Straw Hat) was first used in the 18th century. In fact the hat is not straw; 'paille' may be an error for 'poil', which is the French word for felt. The hat, which shades the face of the sitter, is the most prominent feature of the painting.

The portrait is probably of Susanna Lunden, born Susanna Fourment, third daughter of Daniel Fourment, an Antwerp tapestry and silk merchant. Her younger sister Helena became Rubens's second wife in 1630.

Susanna Fourment married her second husband Arnold Lunden in 1622. The portrait probably dates from about that time. The direct glance of the sitter from under the shadow of the hat, together with the ring on her finger, suggests that the painting is a marriage portrait. Size: 35 x 29

Estimate: ₹ 4,500-5,000

318 Photogravure of Painting by Franz Hanfstaengl: Penelope with the Suitors, about 1509, Pintoricchio

This is one of a series of edifying subjects painted in a room of the Petrucci Palace in Siena in about 1509. Two others - 'The Triumph of Chastity' and 'Coriolanus persuaded by his Family to spare Rome', both by Signorelli - are also in the National Gallery. The paintings suffered damage when detached from the wall, hence their crumbly surface.

The woman at the loom is Penelope, wife of Odysseus, the hero of Homer's 'Odyssey'. During his long absence after the Trojan War she is besieged by suitors but refuses to consider their advances until she has finished weaving her father-in-law's shroud. However, she unpicks by night what she weaves by day. The men before her are presumably suitors. The man entering the room is Odysseus disguised as a beggar.

Other episodes in the poem are depicted in the distance: Odysseus listens to the song of the sirens strapped to the mast of the ship while his crew block their ears. Sailors in a small boat nearby dive into the water, maddened by the beauty of the singing. On the coast Circe meets Odysseus. Around him are the swine into which this sorceress has turned previous visitors. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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319 Photogravure of Painting by Franz Hanfstaengl: Peace and War_Minerva protects Pax from Mars, 1629-30, Peter Paul Rubens.

The painting was probably executed in England in 1629-30, illustrating Rubens's hopes for the peace he was trying to negotiate between England and Spain in his role as envoy to Philip IV of Spain. Rubens presented the finished work to Charles I of England as a gift.

The central figure represents Pax (Peace) in the person of Ceres, goddess of the earth, sharing her bounty with the group of figures in the foreground. The children have been identified as portraits of the children of Rubens's host, Sir Balthasar Gerbier, a painter-diplomat in the service of Charles I.

To the right of Pax is Minerva, goddess of wisdom. She drives away Mars, the god of war, and Alecto, the fury of war. A winged cupid and the goddess of marriage, Hymen, lead the children (the fruit of marriage) to a cornucopia, or horn of plenty. The satyr and leopard are part of the entourage of Bacchus, another fertility god, and leopards also draw Bacchus's chariot. Two nymphs or maenads approach from the left, one brings riches, the other dances to a tambourine. A putto holds an olive wreath, symbol of peace, and the caduceus of Mercury, messenger of the gods. Size: 35 x 29

Estimate: ₹ 4,500-5,000

320 Photogravure of Painting by Franz Hanfstaengl: Portrait of a Poet. The painting has been supposed to represent a poet for the figure has a book in his hands and there are laurels (with which poets were crowned) behind him. It probably dates from about 1516 when the poem 'Orlando Furioso' was published and achieved instantaneous fame, and so has been proposed as a portrait of the author, Lodovico Ariosto (1474 - 1533). Size: 35 x 29

Estimate: ₹ 4,500-5,000

321 Photogravure of Painting by Franz Hanfstaengl: The Judgement of Paris, probably 1632-5, Peter Paul Rubens.

Rubens follows the story of the Judgement of Paris as told by Lucian in the 'Judgement of the Goddesses'.

Alterations to this work show that Rubens first painted an earlier moment in the story when Mercury ordered the goddesses to undress; the final stage shows Paris awarding the golden apple to Venus, who stands between Minerva and Juno; Mercury stands behind Paris; above is the Fury, Alecto. Size: 35 x 29

Estimate: ₹ 4,500-5,000

322 Photogravure of Painting by Franz Hanfstaengl: A Triptych: Three Panels from an Altarpiece, Certosa. The Virgin and Child with an Angel (the center); The Archangel Michael (the Left); and the Archangel Raphael with Tobias (the Right One). Size: 35 x 29

Estimate: ₹ 4,500-5,000

323 Photogravure of Painting by Franz Hanfstaengl: The Rape of the Sabines, after 1566, Giulio Licinio.

These four pictures are from a series illustrating stories from ancient Roman history. They show (top to bottom): The Attack on Cartagena; 'The Continenence of Scipio'; 'The Rape of the Sabines'; and 'The Intervention of the Sabine Women'.

Two other pictures from the same series are known: a 'Coriolanus' and a 'Scipio rewarding the Soldiers'. 'The Continenence of Scipio' and 'Rape of the Sabines' were popular topics for illustration. The format of the pictures suggests they were made for the decoration of a room. Size: 35 x 29

Estimate: ₹ 4,500-5,000

324 Photogravure of Painting by Franz Hanfstaengl: The Ansidei Madonna, 1505, Raphael

on a high throne, with Saint John the Baptist on the left, and Saint Nicholas of Bari on the right. It is dated 1505 on the basis of the inscription on the Virgin's mantle.

It is known as 'The Ansidei Madonna' because it was commissioned by Niccolò Ansidei for his family chapel dedicated to Saint Nicholas in the church of San Fiorenzo, Perugia. Part of the predella, the lower section of the altarpiece, showing 'Saint John the Baptist preaching' is also in the Collection. The internal architecture is not in fact entirely logical. The throne has no arms, and the steps are too steep to be practicable. They do, however, beautifully reflect the arches above and give the sense of a humble approach to the throne.

The Perugian patron probably wanted something in the tradition of the city's famous artist Perugino. On employing Raphael, influenced by Perugino, he got this and more. Raphael visited Florence in 1504. The influence of Donatello's sculpture is visible in the figure of Saint Nicholas. He would also have studied the sculptural approach of painters like Masaccio. Size: 35 x 29

Estimate: ₹ 4,500-5,000

325 Photogravure of Painting by Franz Hanfstaengl: The Nativity of the Saviour: 'Mystic Nativity', 1500, Sandro Botticelli

The 'Mystic Nativity' shows angels and men celebrating the birth of Jesus Christ. The Virgin Mary kneels in adoration before her infant son, watched by the ox and the ass at the manger. Mary's husband, Joseph, sleeps nearby. Shepherds and wise men have come to visit the new-born king. Angels in the heavens dance and sing hymns of praise. On earth they proclaim peace, joyfully embracing virtuous men while seven demons flee defeated to the underworld.

Botticelli's picture has long been called the 'Mystic Nativity' because of its mysterious symbolism. It combines Christ's birth as told in the New Testament with a vision of his Second Coming as promised in the Book of Revelation. The Second Coming - Christ's return to earth - would herald the end of the world and the reconciliation of devout Christians with God.

The picture was painted a millennium and a half after the birth of Christ, when religious and political upheavals prompted prophetic warnings about the end of the world. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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326 Photogravure of Painting by Franz Hanfstaengl: The Virgin and Child, about 1490, Workshop of Sandro Botticelli.

The Virgin suckling the Child Jesus is shown flanked by a youthful Saint John the Baptist (left) and an angel (right).

The strongly outlined figures clearly derive from Botticelli's workshop and must be by a good assistant; the quality is not of a standard to warrant attributing the picture to Botticelli himself. The number of versions of the picture suggests that the composition was popular.

The inscription, which is apparently contemporary, presumably refers to the Florentine stonemason, wood carver and builder/architect Giuliano da Sangallo. He may have either commissioned the painting or worked on the original frame. The present frame of about 1505 is on loan from the Victoria and Albert Museum. Size: 35 x 29

Estimate: ₹ 4,500-5,000

327 Photogravure of Painting by Franz Hanfstaengl: The Resurrection of Laxarus: The Raising of Lazarus, about 1517-19, Sebastiano del Piombo.

The subject of this painting is taken from the New Testament (John: 11). At the request of the sisters Martha and Mary, Jesus visits the grave of their brother Lazarus and raises him from the dead.

This work was painted for Cardinal Giulio de' Medici in Rome in competition with Raphael's 'Transfiguration', now in the Vatican Gallery. It was subsequently taken to the Cathedral of Narbonne. Some of the main figures are based on drawings which Michelangelo supplied for the guidance of Sebastiano. Size: 35 x 29

Estimate: ₹ 4,500-5,000

328 Photogravure of Painting by Franz Hanfstaengl: Bacchus and Ariadne, 1520-3, Titian

Bacchus, god of wine, emerges with his followers from the landscape to the right. Falling in love with Ariadne on sight, he leaps from his chariot, drawn by two cheetahs, towards her. Ariadne had been abandoned on the Greek island of Naxos by Theseus, whose ship is shown in the distance. The picture shows her initial fear of Bacchus, but he raised her to heaven and turned her into a constellation, represented by the stars above her head.

The programme for the series was probably devised by a humanist scholar in the service of Alfonso d'Este. The subject of Bacchus and Ariadne is derived from the classical authors Ovid and Catullus.

The painting is one of a famous series by Bellini, Titian and the Ferrarese artist Dosso Dossi, commissioned for the Camerino d'Alabastro, (Alabaster Room) in the Ducal Palace, Ferrara, by Alfonso d'Este, Duke of Ferrara, who in around 1510 tried to include Michelangelo and Raphael among the contributors. Titian's painting was in fact a substitute for one with a similar subject which the Duke had commissioned from Raphael. Bellini's 'Feast of the Gods' for this room is dated 1514, and the three works by Titian were painted 1518-25. Size: 35 x 29

Estimate: ₹ 4,500-5,000

329 Photogravure of Painting by Franz Hanfstaengl: Christ at the Column Christ contemplated by the Christian Soul, probably 1628-9, Diego Velázquez

Christ is shown after the Flagellation, tied by his hands to the column. The blood-stained instruments of flagellation lie before him, in the foreground of the composition. On the right, at the bidding of the Guardian Angel, the Christian Soul, personified as a kneeling child, contemplates the suffering of Christ.

This subject was rarely treated in paintings. The figure of Christ reflects Italian, specifically Bolognese, figure-painting which Velázquez would have known from works in the Royal Collection in Madrid. The style and colouring of the picture suggest a date before the artist's first visit to Italy (1629-31). Size: 35 x 29

Estimate: ₹ 4,500-5,000

330 Photogravure of Painting by Franz Hanfstaengl: The Adoration of the Kings, perhaps about 1500, Vincenzo Foppa

The Three Kings journeyed to Bethlehem to honour the new-born Jesus. They brought gifts of gold, frankincense and myrrh. The stable is set among ruins; this setting is probably intended to suggest that the new Christian order was born out of the decay of the old pagan order.

This painting has some similarities with a drawing assigned to Foppa in the Kupferstichkabinett, Berlin; this in turn has some connection with an engraving of 1502 by Giovanni Maria da Brescia. Size: 35 x 29

Estimate: ₹ 4,500-5,000

331 Photogravure of Painting by Franz Hanfstaengl: Venus and Adonis Mythological Scene, probably 1530-1600, Follower of Titian

Incidents in the background seem to illustrate the life of Adonis. However, the main figures may be Hippomenes and Atalanta, whose story Ovid links with that of Adonis.

The virgin huntress Atalanta used to challenge her suitors to race with her. Hippomenes won the race (and Atalanta) by throwing down golden apples as he ran, which had been given to him by Venus. Size: 35 x 29

Estimate: ₹ 4,500-5,000

332 Photogravure of Painting by Franz Hanfstaengl: Madonna, the infant Christ and st Anne The Virgin and Child with Saint Anne: 1510-18, Gerolamo dai Libri

This painting was the central panel of a triptych in S. Maria della Scala, Verona. The dead dragon at the feet of the Virgin and the olive branch held by the Christ Child may refer to the ending of the 1516 siege of Verona.

The commission of this work was connected with an outbreak of the plague from 1510-12. One wing by Morando in the collection represented 'Saint Roch', the other showed Saint Sebastian. Both these saints are invoked against the plague.

A small scroll contains illegible remains of writing and a signature, based on the remains of a true one. Size: 35 x 29

Estimate: ₹ 4,500-5,000



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333 Photogravure of Painting by Franz Hanfstaengl: The Congress of Munster_ The Ratification of the Treaty of Münster, 1648, Gerard ter Borch

A masterpiece of ter Borch's early years, this painting is also one of exceptional historical interest. It records the treaty, ratified at Münster in Westphalia in 1648, that ended in Holland's favour its eighty-year struggle with Spain. Executed on copper, the painting shows the 'Ratskammer' (council chamber) of the Town Hall of Münster and includes portraits of seventy-seven men. The action is presented with unusual clarity, showing six Dutch delegates behind the table in the centre with two Spanish delegates to the right, ratifying the treaty simultaneously, though in fact the Spanish were the first to take the oath. A Franciscan stands behind the Spaniards on the extreme right, while on the far left is a self-portrait of the painter. Size: 35 x 29

Estimate: ₹ 4,500-5,000

334 Photogravure of Painting by Franz Hanfstaengl: A canon and his patron Saints, after 1501, Gerard David

The saints are, from left to right, Martin (identified by the beggar in the background), Bernardino (the donor's patron) and Donatian. The donor was secretary to the Chapter of Saint Donatian's (Bruges) from 1489, becoming canon in 1498.

The painting may have originated as the left wing of a diptych for the altar of Saints John and Mary Magdalene there, commissioned in 1501. The right wing is probably the 'Crucifixion' in the Gemäldegalerie, Berlin. Size: 35 x 29

Estimate: ₹ 4,500-5,000

335 Photogravure of Painting by Franz Hanfstaengl: The Mystic Marriage of St Catherine_ The Virgin and Child with Saints and Donor, probably 1510, Gerard David

The Virgin and Child are enthroned in a walled garden, a probable metaphor for her virginity. On the right Saint Barbara reads a book. Mary Magdalene, seated next to her holding an ointment jar, appears to be turning the pages. To the left Saint Catherine receives a ring from the infant Christ (she refused to marry an emperor on the grounds that she was already married to Christ). The everyday world represented beyond the wall was perhaps painted from contemporary Bruges.

David's picture was almost certainly commissioned by the kneeling figure on the left, Richard de Visch van der Capelle, a cantor (senior cleric) of Saint Donatian, Bruges. His identity is recorded in the coat of arms on the greyhound's collar. In 1500 he sought to restore the chapel of Saint Anthony Abbot, who appears in the background behind Saint Barbara. This painting was almost certainly intended for the altar of Saint Catherine there. Size: 35 x 29

Estimate: ₹ 4,500-5,000

336 Photogravure of Painting by Franz Hanfstaengl: The Madonna and child with saints. The Virgin and Child with Saints, probably 1499, Lorenzo Costa and Gianfrancesco Maineri

This work was painted for the high altar of the Oratory of the Conception, Ferrara (attached to the church of S. Francesco) and was probably commissioned by Carlo and Camillo Strozzi. It was begun by Gianfrancesco Maineri who is responsible for the highly ornamental throne and for the smaller narratives. It was finished by Costa, probably in Maineri's absence, who revised the large figures but only modified the soldier saint (who is probably Saint William) slightly. A lunette of the Pietà (Ferrara, private collection) has been associated with it.

Narratives generally shown on the lower edge of a large altarpiece, or 'predella', are here represented on the plinth of the throne. Unusually, they read from right to left, beginning with the Nativity and concluding with Christ among the Doctors. The Virgin was identified as the second Eve, through whom mankind would be saved, which is symbolised by the presence of Adam and Eve below her feet. The paintings beside the arch show the Sacrifice of Isaac and probably Esther before Ahasuerus. These Old Testament episodes were believed to foreshadow Christ's sacrifice and the exceptional purity of the Virgin. Size: 35 x 29

Estimate: ₹ 4,500-5,000

337 Photogravure of Painting by Franz Hanfstaengl: Saint Jerome in the Desert_ Saint Jerome in Penitence with Saints and Donors, about 1490, Francesco Botticini

In the main painting of the altarpiece, Saint Jerome is on a panel in the centre. To either side are saints connected with him: Pope Damasus and Saint Eusebius on the left, and Saint Paula with a book and Saint Eustochium with a lily on the right. In the foreground, either side of the panel with Saint Jerome, two donors kneel, possibly Gerolamo di Piero di Cardinale Rucellai (died 1497?) and his son.

Four more scenes are illustrated on the predella, or lower section of the altarpiece. Size: 35 x 29

Estimate: ₹ 4,500-5,000

338 Photogravure of Painting by Franz Hanfstaengl: The Madonna and Child Enthroned_ Altarpiece: The Virgin and Child with Saints, 1479, Benvenuto di Giovanni, The Virgin and Child, Saint Peter., and Saint Nicholas. Size: 35 x 29

Estimate: ₹ 4,500-5,000

339 Photogravure of Painting by Franz Hanfstaengl: The Triptych, The Virgin and Child with Two Angels, 1490-5, Bernardino Bergognone

The lavish use of mordant gilding is characteristic of Bergognone, in whose work the mordant (the adhesive to which the gold leaf is attached) is applied in thick relief.

The painting is likely to be an early work influenced by Vincenzo Foppa, then one of the most esteemed painters in Lombardy.

The name Bernardino can be read on the hem of the Virgin's mantle. Bernardino was the chief assistant to his brother Ambrogio Bergognone, on important projects in Lombardy in the 1490s. This work shows stylistic similarities with paintings executed by Ambrogio at the time of their collaboration at the Charterhouse of Pavia. Size: 35 x 29

Estimate: ₹ 4,500-5,000



The Congress of Mantua

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St. Francis and his Brother Martin

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St. Peter and St. Paul with St. Andrew

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St. Francis in the Desert

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St. Peter and St. Paul

338



The English Marriage of St. Catherine

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St. Elizabeth

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340 Photogravure of Painting by Franz Hanfstaengl: Christ on the Cross, and Other Scenes: 1487, Niccolo di Liberatore
This altarpiece shows scenes from the life of Christ. At the left at the top: 'Agony in the Garden'; At the left at the bottom: the 'Way to Calvary'.

In the centre: 'Christ on the Cross with the Virgin and two Holy Women, Saints John and Francis'. At the right at the top: 'The Resurrection'; at the right at the bottom, 'Mourning over the Dead Christ'. The central pediment has a relief of 'IHS' (a monogram for Christ) within a sun, under a crown. The altarpiece was probably painted for the Franciscan convent of S. Chiara, Aquila. Size: 35 x 29

Estimate: ₹ 4,500-5,000

341 Photogravure of Painting by Franz Hanfstaengl: Portrait of a Man in Armour, about 1510, Attributed to Francesco Granacci

The Palazzo Vecchio, seat of the Florentine government, and Loggia dei Lanzi are depicted behind the sitter. He seems to draw his sword - perhaps to show his eagerness to defend the city.

The view includes Michelangelo's 'David', unveiled on 8 September 1504. Size: 35 x 29

Estimate: ₹ 4,500-5,000

342 Photogravure of Painting by Franz Hanfstaengl: The Deposition in the Tomb_ The Entombment.

'The Entombment' almost certainly formed part of a large winged altarpiece, probably painted for export to Italy, which would have been facilitated by the linen support.

In Bouts's restrained yet powerful depiction of Christ's body being lowered into the tomb, the figures are carefully arranged and their expressions of grief varied. The male figures look directly at the body of Christ, the women's eyes are downcast. Mary holds on to Christ's arm, in a gesture of reluctant and tender leave-taking. In the distance is an exceptionally subtle and convincing landscape.

Although few Netherlandish paintings of this period on linen cloth - as opposed to panel - have survived, they were once very common. The muted and translucent colours are due to the use of a glue medium applied directly to the sized linen. The effect would always have been far less brilliant than egg tempera or oils over a chalk ground on panel. Size: 35 x 29

Estimate: ₹ 4,500-5,000

343 Photogravure of Painting by Franz Hanfstaengl: Two bankers in their office_Two Tax-Gatherers, probably 1540s, Workshop of Marinus van Reymerswale

The man on the left is writing out a list of taxes on items such as wine, beer and fish, which have been farmed out to private individuals to collect, as was common in this period. It is one of the numerous versions of this composition, probably painted as a satire on covetousness, which evidently found a ready market in the second quarter of the 16th century. Size: 35 x 29

Estimate: ₹ 4,500-5,000

344 Photogravure of Painting by Franz Hanfstaengl: The Virgin and the child Madonna of the Meadow, about 1500, Giovanni Bellini

'The Madonna of the Meadow' shows Jesus sleeping in the Virgin's lap. It is a natural pose yet anticipates the Pietà, in which his dead body is laid across his mother's lap.

The landscape shows the farmland and fortified hills of the mainland provinces of Venice. To the left of the Virgin a wading bird, possibly a crane, attacks a snake. This may be intended to symbolise the struggle of good and evil. The vulture in the tree may be symbolic of death. Size: 35 x 29

Estimate: ₹ 4,500-5,000

345 Photogravure of Painting by Franz Hanfstaengl: The Coronation of the Virgin, about 1380-85, Agnolo Gaddi

This was probably the central panel of an altarpiece, possibly from the church of San Giovanni de' Fieri near Pisa. It probably dates from the 1380s.

Agnolo Gaddi, son of the painter Taddeo Gaddi, worked chiefly in Florence where the Coronation of the Virgin was an extremely popular subject for an altarpiece (see also 'The Coronation of the Virgin' by Jacopo di Cione and that by Lorenzo Monaco).

The pink in Christ's robes and in the robes of the Virgin may have originally been richer and have faded with time. Many of the old retouchings have become discoloured. Size: 35 x 29

Estimate: ₹ 4,500-5,000

Lithographs of Assorted Themes

346 Steel Engraving: Waiting for the boats: A steel engraving by J. H. Kernot of a painting by Sir A. W. Callcott. Smallish black margins. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

347 Steel Engraving: The Old Pier at Littlehampton: A steel engraving from the original of the Sussex coastal landscape. The maritime scene depicts a monochrome engraving titled "The Old Pier at Littlehampton" by "Sir A. W. Callcott, RA - Painter - J. Cousen, Engraver" and printed by "London, Virtue & Co". A fine antique print dating circa 1860 - 1880. The antique line engraving by J. Cousen after Sir A.W. Callcott. R.A. Circa 1860. Size: 34 x 25 cm

Estimate: ₹ 900-1,000

348 Steel Engraving: In Old Hyde Park: A steel engraving depicting A half-timbered house surrounded by trees, with three figures around a table in a bower near the door, a pool in front, in the right foreground and fields in the background; after Nasmyth; illustration to 'The Art Journal' of 1853. Lettered below image with title, "From the picture in the Vernon Gallery.", size of the original, production detail: "P. Nasmyth, R.A. Painter.", "A. Willmore, Engraver.", "Printed by G. Virtue.", publication line: "London, Published for the Proprietors". The image was produced by Patrick Nasmyth (painter/draughtsman; British; Male; 1787 - 1831), Landscape artist and Arthur Willmore (printmaker; British; Male; 1814 - 1888). Size: 34 x 25 cm

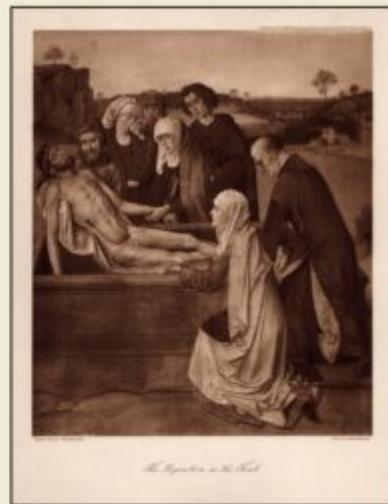
Estimate: ₹ 900-1,000



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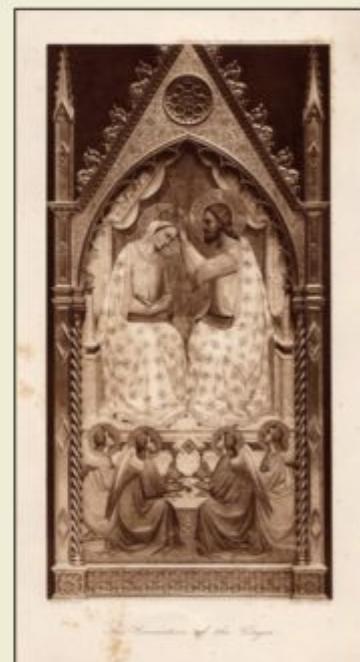
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- 349 Steel Engraving: Westminster: A steel engraving depicting view of the exterior of the Abbey from the Westside. The engraving was printed by Read & Company engravers & printers, 10 Ct Fleet St.. At the bottom of the Print there is also written in Gujarati, "Westminster abbi namnu deval" meaning "church named Westminster Abbey". Size: 27 x 21 cm
Estimate: ₹ 900-1,000
- 350 Steel Engraving: The capture of the Guns by Highlanders before Cowpore: Antique Steel Engraving Published 1858-61 by The London Printing and Publishing Company, London for "The Indian Empire..." Size: 22 x 16.5 cm
Estimate: ₹ 900-1,000
- 351 Steel Engraving: Palace of the Luxembourg, Paris: A steel engraving depicting the interior of Palace of the Luxembourg, Paris, Boudoir of Mary De Medicis France by T. Allom, engraved by M. J. Starling. 1845. Very good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 352 Steel Engraving: The Menai suspension bridge: A steel engraving depicting the the Menai suspension bridge: with the Britannia tubular bridge in the distance engraved by A Ashley and drawn by J. F. Burrell. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 353 Steel Engraving: Duke of Edinburgh: Photo print. Size: 24.5 x 14 cm
Estimate: ₹ 900-1,000
- 354 Steel Engraving: Buckingham Palace: A steel engraving showing the Buckingham Palace the new front engraved by Thomas Hosmer Shepherd and engraved for "Mightlt London". It was published by Read & Co., 10, Johnson's Court Fleet Street. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 355 Steel Engraving: The Grand Waterworks Versailles: A steel engraving depicting the grand waterwork of Versailles garden, France. The image is drawn by Eugene Lami and engraved by R. Wallis. At the bottom of the image written in Gujarati language "Varselano Fuwara Sathno Bag". Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 356 Steel Engraving: Great Tubular Bridge across the Menai Strait- Chester & Holyhead Railway: A steel engraving showing Great Tubular Bridge across the Menai Strait: Chester & Holyhead railway. The image is drawn by J.F Burell and engraved by A. Ashley 1860. At the bottom of the image written in Gujarati "Aagni Gadi Jaba Sanu Lohodanu Vandha Pul". Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 357 Steel Engraving: London: A steel engraving showing a view of London city including the Tames river. The image was drawn by N Whittock and engraved by J. Rogers. The title of the image is written at the bottom both in English and Gujarati and a number is written I bracket 83 probably a plate number for the book. The border of the image is beautifully design and at the top center, the royal symbol of London, Westminster and southwark is drawn. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 358 Steel Engraving: Carding, Drawing and Roving: A steel engraving showing a scene of CARDING, DRAWING, AND ROVING drawn by T Allom ad engraved by J Carter. At the bottom of the image the title is also written in Gujarati. Size: 27 x 21.5 cm
Estimate: ₹ 900-1,000
- 359 A steel engraving depicting a rural scene showing an entrance. Size: 19.5 x 13 cm
Estimate: ₹ 900-1,000
- 360 Steel Engraving: Goodyera repens- Creeping Goodyera: A hand coloured steel engraving showing a botanical plant called Goodyera repens- Creeping Goodyera. The image was drawn by W. G Smith and engraved by F Waller and printed in 18, Hatton Garden. Size: 22 x 14 cm
Estimate: ₹ 900-1,000
- 361 Steel Engraving: Delphi: A steel engraving showing Delphi region, Greece. The engraving is drawn by C. Stanfield, sketched by W. Page and engraved by W. Finden. It was published in July 1, 1832 by J Murray and sold by C Tilt, 86 Fleet street. Size: 23 x 15 cm
Estimate: ₹ 900-1,000
- 362 Steel Engraving: Delphi: A steel engraving showing Delphi region, Greece. The engraving is drawn by C. Stanfield, sketched by W. Page and engraved by W. Finden. It was published in July 1, 1832 by J Murray and sold by C Tilt, 86 Fleet Street. Size: 23 x 15 cm
Estimate: ₹ 900-1,000
- 363 Steel Engraving: Her Majesty Prorogueing parliament (House of Lords): A delightful steel engraving print of the panelled interior of the packed House of Lords, with Queen Victoria enthroned and in state at the far end of the hall. Engraved by John Woods (fl.1835-1855) from an original study by Samuel Read R.W.S. the title of the image is mentioned in both English and Gujarati. It was printed in London by Read & Co, 10, Johnsons Ct Fleet St, Paris H Mandeville. Size: 27 x 21 cm
Estimate: ₹ 900-1,000



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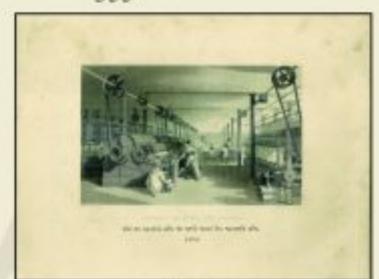
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364 Steel Engraving: St. Paul's Cathedral: A Steel engraving showing a view everyday busy life in front of Saint Paul's Cathedral from Ludgate Hill. The image is drawn by T H Shepherd and engraved by Redaway. The title of the image is written both in English and Gujarati at the bottom. The image was engraved for the famous "Mighty London Illustrated" published by Read & Co 10, Johnson Ct Fleet Street. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

365 Steel Engraving: Interior of House of Commons: A steel engraving showing an ongoing session of House of Commons, London, also depicting the wonderful architectural and interior design of the building. It was Engraved by Chavane from an original study by Samuel Read R.W.S. the title of the image is mentioned in both English and Gujarati. It was printed in London by Read & Co, 10, Johnsons Ct Fleet St, Paris H Mandeville. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

366 Steel Engraving: King William Street: A steel engraving showing the View along King William Street, with figures, carts, omnibuses, coaches and horses. The image was drawn by Jones, T.H. (fl.1850) and engraved by Hopkins, J. (fl.1838-1855). The title of the image is written both in English and Gujarati at the bottom. The image was engraved for the famous "Mighty London Illustrated" published by Read & Co 10, Johnson Ct Fleet Street. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

367 A Steel Engraving showing two panels. The top panel entitled Jacquard Power looms-stuff Manufacture and the lower panel entitled Brussels Carpet Weaving. In both the Images the titles are also written in Gujarati. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

368 Steel Engraving: Triumphal Arch and Duke of Wellington's Statue: A steel engraving print showing the Wellington or Constitution Arch at Hyde Park Corner - with its original thirty-foot high statue of Wellington. Engraved by William Edward Albutt (fl.1836-1863) from an original study by Thomas Hosmer Shepherd, the master recorder of nineteenth-century London. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

369 Steel Engraving: Windsor, From the Thames Above the Brocas: A steel engraving print Showing rowers on the river, haymaking and merriment on the banks of the Thames, the castle beyond. The image was engraved by the highly skilled Thomas Abiel Prior (1809-1866) from an original study by William Harvey. The title if the print is mentioned both in Gujarati and English. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

370 Steel Engraving: The New Crystal Palace at Sydenham: A steel engraving showing the view of the New Crystal Palace at Sydenham Engraved by Lacey after the Works of Read. The title of the image is written both is Gujarati and English. . It was printed in London by Read & Co, 10, Johnsons Ct Fleet St, Paris H Mandeville. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

371 Steel Engraving: The Tower of London: A steel engraving showing the Riverside view of The Tower of London, drawn and engraved by Patten. The title of the image is written both in English and Gujarati at the bottom. The image was engraved for the famous "Mighty London Illustrated" published by Read & Co 10, Johnson Ct Fleet Street. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

372 Steel Engraving: New Houses of Parliament: A steel engraving depicting the scene of the new houses of Parliament from the Lambeth Palace. The image was Engraved by Lacey after the Works of Read. The title of the image is written both in Gujarati and English. It was printed in London by Read & Co, 10, Johnsons Ct Fleet St. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

373 Steel Engraving: The opening of the Great Exhibition: A steel engraving depicting the scene of the Opening of The Great Exhibition by "Her Most Gracious Majesty Queen Victoria" on May 1, 1861. The engraver of the print was H. Bibby. The title of the image is written both in Gujarati and English. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

374 Steel Engraving: The Guildhall: A steel engraving showing the The Guild-Hall, King street, London. The image engraved by Lacey after T. H. Shepherd. The title of the image is written both in English and Gujarati at the bottom. The image was engraved for the famous "Mighty London Illustrated" published by Read & Co 10, Johnson Ct Fleet Street. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

375 Steel Engraving: Closing of the Great Exhibition: A steel engraving print showing the Crowd Inside the Crystal Palace at the Closing of the Great Exhibition. It was engraved by H. Bibby. The title of the image is written both in English and Gujarati at the bottom. Size: 27 x 21 cm

Estimate: ₹ 900-1,000

376 Steel Engraving: Great Palm House, Kew Gardens: An engraving print showing the Public visit of the palm house. The title of the image is written both in English and Gujarati at the bottom. Size: 27 x 21 cm

Estimate: ₹ 900-1,000



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- 377 Steel Engraving: Death of Llewellyn: A steel engraving print depicting the scene of the death of "Marwolaeth Llywelyn". The image was engraved by W. Radclyffe after a picture by G. Cattermole. Size: 19.5 x 13 cm
Estimate: ₹ 900-1,000
- 378 Steel Engraving: View of the Needles on which La Pomone was wrecked: A engraving print showing the view of the Needles on which La Pomone was Wrecked. The image was engraved after a original painting of Miss Sewell. Size: 16 x 12 cm
Estimate: ₹ 900-1,000
- 379 Steel Engraving: Dionysia or the Festival of Bacchus: A steel engraving depicting a scene of Dionysian or the Festival of Bacchus. It is drawn by Wolfensberger and engraved by W. Floyd. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 380 Steel Engraving: Lake of Tiberias, or sea of Galilee: c.1840 steel engraving drawn by T.Allom, engraved by W.Floyd from R.Walsh's "Constantinople and the Scenery at the Seven Churches of Asia Minor". Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 381 Steel Engraving: Djebel sheikh and Mount Hermin, from the top of Lebanon: steel engraving drawn by W. H. Bartlett, engraved by R. Dawson. 1837. Very good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 382 Steel Engraving: A Bendt, In the Forest above Belgrade: A steel engraving depicting a lake view by W. H. Bartlett, engraved by R. Dawson. Very good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 383 Steel Engraving: Mr. Barker's Villa at Suadeah (Villa de M Barker á Suedeah): A steel engraving showing Mr. Barker's Villa at Suadeah Syria drawn by W. H. Bartlett, engraved by E. Smith. 1837. Very good condition. Size: 27.5 x 22 cm
Estimate: ₹ 900-1,000
- 384 No Lot
- 385 Steel Engraving: Johann Elias Ridinger. Ulm 1698-1767 Augsburg. "Balotaden". Blatt 23. Wie vorherige Nr. Size: 40 x 28.6 cm
Estimate: ₹ 2,500-3,000
- 386 Steel Engraving: Johann Elias Ridinger.. "Galop (Au Galop)". Blatt 23. Wie vorherige Nr. Size: 40 x 28.6 cm
Estimate: ₹ 2,500-3,000
- 387 Steel Engraving: Johann Elias Ridinger "Changgiere" Blatt 23. Wie vorherige Nr. Size: 40 x 28.6 cm
Estimate: ₹ 2,500-3,000
- 388 Steel Engraving: Johann Elias Ridinger "Carriera" Blatt 23. Wie vorherige Nr. Size: 40 x 28.6 cm
Estimate: ₹ 2,500-3,000
- 389 Steel Engraving: Fontana Nella Piazza De SS Mattei. : Nel Rione di S. Angelo Architettura di Giacomo della Porta— A lithograph depicting the wonderful medieval architectural example of neighbourhood of s. angel architecture of James' door in Italy. The artist's mark is given at the left corner of the image GTV Defegno. Size: 35.5 x 25 cm
Estimate: ₹ 2,500-3,000
- 390 Steel Engraving: Vedvta Della Fontana Dell Acqva Paola: A lithograph depicting the wonderful medieval architectural of the Janiculum hill near Peter's promontory in the neighbourhood of traftueere architecture of James' fountain. The artist's mark is given at the left corner of the image GTV Defegno. Size: 35.5 x 25 cm
Estimate: ₹ 2,500-3,000
- 391 Steel Engraving: Dept. De Herault: An engraving showing Road Map of the department of Herault, France during 1850s. th statistic and description is written at the surrounding the map including the famous symbol and portrait related. Size: 50 x 37
Estimate: ₹ 18,000-20,000
- 392 Steel Engraving: Turner East End of Merton College Chapel: An hand coloured engraving print showing East side of Metron College Chapel. The image is engraved by Skelton the drawing of Joseph Mallord William. It was published as the Act directs in September 1, 1817 by J. Skeleton, St. Aldates, Oxford. Size: 35 x 28 cm
Estimate: ₹ 6,000-7,000
- 393 A Chromolithograph showing a lady showing love to a baby in a cradle. The piece is torn on the sides. Size: 35 x 29
Estimate: ₹ 4,000-5,000
- 394 A hand coloured engraving showing two still scene of Munchener Bilderbogen. Size: 37 x 27 cm
Estimate: ₹ 4,000-5,000
- 395 South West view of the new Royal Exchange, William Tite, F.R.S. F.G.S. Architect: A hand coloured engraving showing the architectural view of the New royal exchange building with a everyday view in the front street. It was printed in the Stationers Almanack, 1841. The image was drawn by George Belton Moore and engraved by Thomas Higham. Size: 42 x 23 cm
Estimate: ₹ 13,000-15,000



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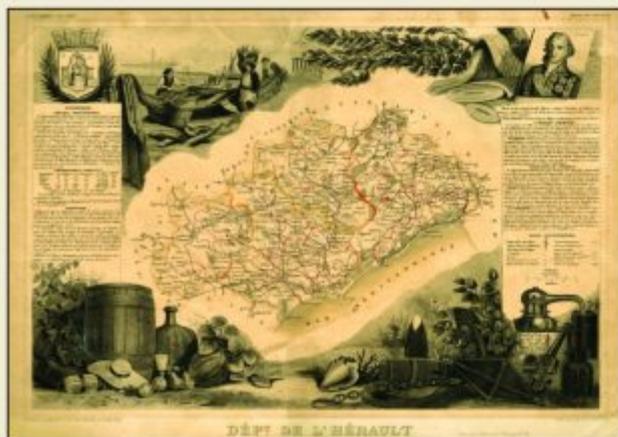
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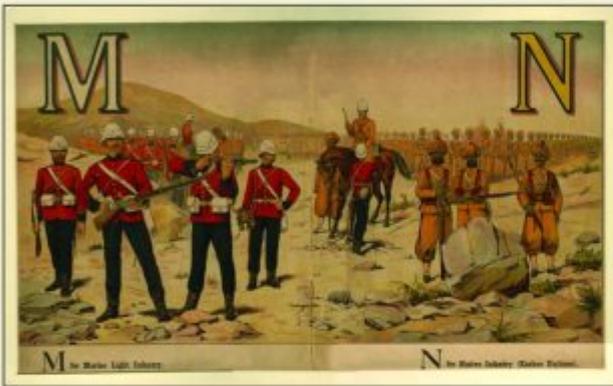
- 396 A hand coloured engraving print of a cathedral depicting the overall outer architecture of the building and people walking on the street in front of the church. Size: 33 x 25 cm
Estimate: ₹ 13,000-15,000
- 397 La Pastourelle: A hand coloured lithograph showing a scene of festival celebration and traditional dancing in Pastourelle in France. The Lithograph has a scene in the both side.
Estimate: ₹ 6,000-7,000
- 398 A Chromolithograph Showing and M and N like learning in Children's book indicating "M" for Marine Light Infantry and "N" for Native Infantry (Karkee Uniform). Size: 36 x 27
Estimate: ₹ 20,000-22,000
- 399 A hand coloured chromolithograph depicting a scene of an exhibition in London museum of royal arms and transport. The image is coloured in dark shade of blue and chocolate. Size: 60 x 48
Estimate: ₹ 55,000-60,000
- 400 Ptilinopus Ewingii: A chromolithograph depicting the bird species Ptilinopus Ewingii. The print was drawn by J. Gould and H. C Richer and engraved by Walter. Size: 45.5 x 34 cm
Estimate: ₹ 23,000-25,000
- 401 Delichon Nipalensis: A chromolithograph depicting the bird species Delichon Nipalensis. The print was drawn by J. Gould and H. C Richer and engraved by Walter. Size: 45.5 x 34 cm
Estimate: ₹ 23,000-25,000
- 402 A chromolithograph depicting different official medals of the Royal navy. In every Logo there is written HMS meaning His/ Her Majesty Ship. Size: 53 x 30
Estimate: ₹ 18,000-20,000
- 403 Hieofalco Saker: A chromolithograph showing the bird species of Hieofalco Saker, drawn by J G Keulemans and engraved by Hanhart. It was Plate XVII of one of the Junal. Size: 27 x 18.5 cm
Estimate: ₹ 2,200-2,500
- 404 Gennxus alboristatus: The White-crested Kalij: A chromolithograph showing the bird species both male and female. The engraving is signed by the artist at the bottom right corner of the image "H. Gronvold". Size: 27 x 18.5 cm
Estimate: ₹ 2,200-2,500
- 405 The Thickbilled Green Pigeon – Treron Nipalesi Plate 5: A chromolithograph showing the both male on the right and female on the left of the bird species Treron Nipalesis. The birds are in half of their actual size. At the bottom right corner of the image the artist's sign can be seen of "H Gronvold". Size: 27 x 18.5 cm
Estimate: ₹ 2,200-2,500
- 406 The Nicobar Pigeon- Calaanas Nicobarica Plate 10. : A chromolithograph showing the species of the pigeon. The birds are in half of their actual size. At the bottom right corner of the image the artist's sign can be seen of "H Gronvold". Size: 27 x 18.5 cm
Estimate: ₹ 2,200-2,500
- 407 Columba Rupetris Plate 12: A chromolithograph showing the species of the pigeon. The birds are in half of their actual size. At the bottom right corner of the image the artist's sign can be seen of "H Gronvold". Size: 27 x 18.5 cm
Estimate: ₹ 2,200-2,500
- 408 Phasianus Humiae: A chromolithograph showing the pigeon species also known as the Mrs. Hume's Pheasant depicting the both the male and female. It was published by Menpes Press, Watford. Size: 25 x 16 cm
Estimate: ₹ 2,200-2,500
- 409 Palte: XVII: Hierofalco Saker: Lithographer/engraver: J. G Keulemans; Publisher: Hanhart imprint. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 410 Soyex Myoides and Erinaceus Albulus. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 411 Felis Swawiana Lithographer/engraver: J. Smith; Publisher: Hanhart imprint. The chromolithograph is signed by the artist at the right bottom corner. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 412 Corythocichla squamata (Nobis): The squamated Babbler : Lithographer/engraver: F. C. Stuart Baker; Publisher: Mintern Bros Chromo lithograph London. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 413 The Ruddy Sheldrake or Brahmany Cuck: the chromolithograph is signed by the artist on the right bottom corner. Lithographer/engraver: H. Gronvold Del; Publisher: J. Green Chromolitho. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500



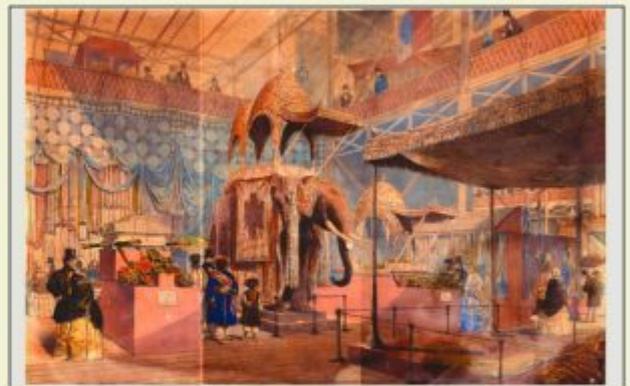
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- 414 Plate XI: Signed by the artist at the left bottom corner. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 415 Hierofalco Saker: Lithographer/engraver: J. G Keulemans; Publisher: Hanhart imprint. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 416 Plate VII: The Lesser Flamingo or Likh (*Sypheotis auria*): the chromolithograph of the species depicting one male and one female shown by symbol and signed by the author at the right bottom corner. The birds are shown in ¼ size of its actual size. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 417 Hierofalco Saker: Plate XVI. Lithographer/engraver: J. G Keulemans; Publisher: Hanhart imprint. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 418 Plate XXX: The Red Breasted Merganser-Merganser Serrator. The image of the is the 2/5th actual size. Lithographer/engraver: The sign of the artist is at the left bottom corner the image- F K.; Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 419 Plate XII: The common wild Duck or Mallard: *Anas boschas*. Lithographer/engraver: The sign of the artist is at the right bottom corner of the image as H Gronvold. Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 420 Plate XXII: the Marbled Duck: *Marmaronetta angustirostris*. Lithographer/engraver: The sign of the artist is at the right bottom corner the image- F K. Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 421 Plate XX: The Garganey or Blue-wing tail, *Querquedula ciria*: Lithographer/engraver: The sign of the artist is at the right bottom corner the image- E E Lodge. Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 422 Plate XIX: The Pintail, *Dafila Acuta*. Lithographer/engraver: The sign of the artist is at the right bottom corner the image- G E Lodge. Publisher: J Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 423 Plate VIII: the Benga Flamingo (*Sypheotis Bengalensis*): the chromolithograph of the species depicting one male and one female shown by symbol and signed by the author at the right bottom corner. Lithographer/engraver: The sign of the artist is at the right bottom corner the image- H Gronvold. Publisher: not mentioned. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 424 Plate XII: The Pintail: *Dafila Acuta*. Lithographer/engraver: G E Lodge. The sign of the artist is at the right bottom corner the image- G E Lodge. Publisher: Mintern Bros Chromolithograph, London. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 425 Plate XI: The Ruddy Sheldrake or Brahmany Cuck, *Casarca rutila*. Lithographer/engraver: H. Gronvold Del the chromolithograph is signed by the artist on the right bottom corner. Publisher: J. Green Chromolitho. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 426 The Pink headed Duck, . The size of the bird in the picture is 1/3rd of the actual size of it. The male and the female of the birds are indicated by the symbol for the gender. Lithographer/engraver: H Gronvold. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 427 The Sheldrake, *Tadorna cornuta*. The size of the bird in the picture is 1/3rd of the actual size of it. The male and the female of the birds are indicated by the symbol for the gender. Lithographer/engraver: H Gronvold. Publisher: J. Green Chromolithograph. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 428 Plate IX: i) *Cricetus Fulvus*; ii) *Mus Pchycercus*. Lithographer/engraver: J. G. Keulemans
Publisher: Mintern Bros Imp. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 429 Plate XV The Gadwall, *Chauleasmus*. The size of the bird in the picture is 1/4th of the actual size of it. Lithographer/engraver: G E Lodge, the sign of the artist can be seen at the left bottom corner of the image. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500
- 430 Plate XIII: The Spot Bill or Grey Duck, *Anas poecilorhycha*: The size of the bird in the picture is 1/3rd of the actual size of it. Lithographer/engraver: H. Gronvold, the sign of the artist can be seen at the left bottom corner of the image. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
Estimate: ₹ 2,200-2,500



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431 Plate XIV: Bronze Capped Teal, *Eunetta Falcata*: The size of the bird in the picture is 2/5th of the actual size of it. Lithographer/engraver: F K , the sign of the artist can be seen at the left bottom corner of the image. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
 Estimate: ₹ 2,200-2,500

432 Plate XVIII: The Andaman Teal, *Nettion albigulare*. The size of the bird in the picture is 1/2th of the actual size of it. Lithographer/engraver: F K , the sign of the artist can be seen at the right bottom corner of the image. Publisher: J. Green Chromo. Size: 26.2 x 17.9 cm
 Estimate: ₹ 2,200-2,500

433 Hand coloured lithograph depicting various tail and wing feathers of different bird species namely: *Gallinago Nemoricola*, *Gallinago Solitaria*, *Gallinago Scolopacina*, and *Gallinago stenura*. Size: 25 x 15.5 cm
 Estimate: ₹ 900-1,000

End of Auction



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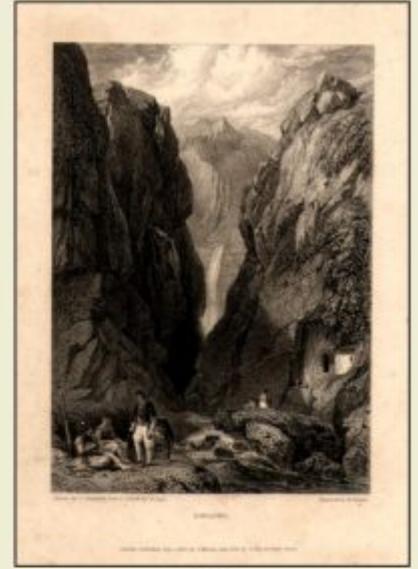
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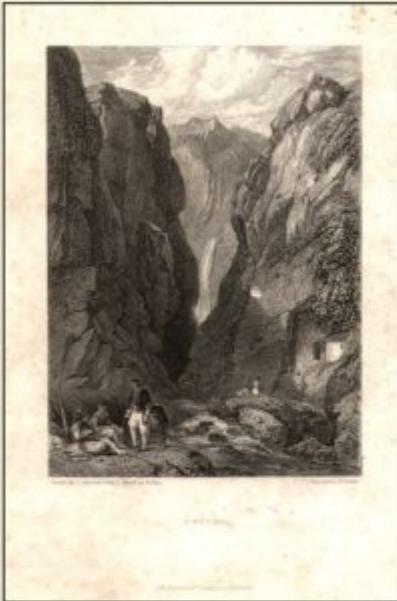
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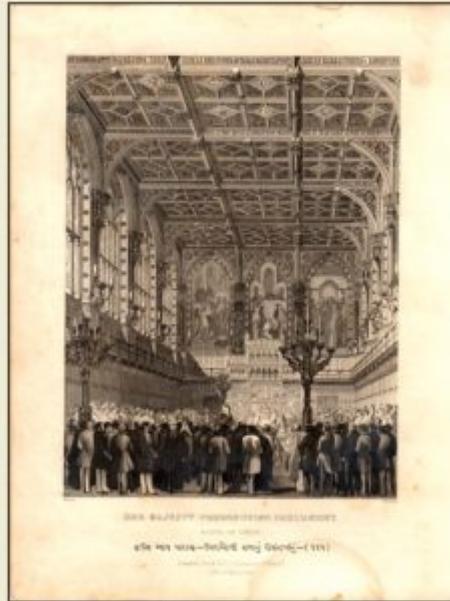
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Conditions of Sale

- 1) This is a public auction sale conducted by Mumbai based licensed auctioneer, **Rajgor's Auctions of NGS of India Pvt. Ltd.** (hereinafter referred to as "Auctioneer"). Bidding in this Auction constitutes **acceptance by you (the "Bidder") of all the conditions of sale** stated herein. Bidders may include consignors who may bid and purchase lots in the Auction consigned by the consignor or by other consignors pursuant to their consignment agreement. The Auctioneer reserves the right to include in any auction sale its own material. Bidder acknowledges and agrees that the Auctioneer may not be required to pay a Buyer's Premium, or other charges that other Bidders may be required to pay and may have access to information concerning the lots that is not otherwise available to the public. Any claimed conflict of interest or claimed competitive advantage resulting there from is expressly waived by all participants in the Auction. The Buyer is the Bidder who makes the highest bid accepted by the Auctioneer, and includes the principal of any Bidder acting as an agent. In the event of any dispute regarding the Bidders, the Auctioneer shall have absolute discretion to determine the dispute or may re-sell the disputed lot.
- 2) The Rajgor's Auctions reserve the right to **postpone or cancel the auction** without notice in its sole discretion. Any lot/s may be withdrawn by Auctioneer without notice prior to its being opened for bidding. The Auctioneer or Consignor shall not be liable for any costs or damages arising from either the withdrawal of material at the auction or the delay or cancellation of the auction.
- 3) The Auctioneer shall have **absolute discretion** to divide any lot, to combine any lots, or to withdraw lots from the sale without giving any reasons. The bidding shall be regulated at the absolute discretion of the Auctioneer who shall have the right to refuse any bid/s.
- 4) The **estimate figures** for each lot are the Auctioneer's estimation of an expected price only. These estimates are not representative of a reserve price and are published only as a guide to buyers. Bidders may bid at or within the estimate, or above the estimate, however, bids which are less than the lower estimate will not be considered by the Auctioneer.
- 5) Lots may carry a **Reserve**. A Reserve is a confidential price or bid below which the Auctioneer will not sell an item or will re-purchase on behalf of the Consignor or for the Rajgor's Auctions. The Auctioneer reserves the right to place bids on behalf of the consignor up to the amount of a reserve price established by the consigner.
- 6) The Auctioneer acts solely as **an agent** and shall not be responsible for any **default either by the buyer or by the seller** or for any action or claim which may arise in respect of any lot.
- 7) The bids will be opened for bidding in numerical order. In the event that bids for the same amount are received for the same lot, the **winning bid** will be the **earliest received**. The decision of the Auctioneer as to identity of the winning bidder shall be final.
- 8) Only a **registered member** is allowed to bid in the auction. Each auction requires a new registration. Registration process may require your Client ID and/or you may be required to fill a registration form with your address, telephone number, and signature, after which you will be allotted a numbered paddle to bid. First-time bidders may be asked to **provide references** and/or a refundable **Security Money Deposit** and/or show a government-issued picture ID before the start of the auction, subject to the Auctioneer's sole discretion. Any person submitting bids on behalf of a corporation or any other person / persons, agrees to be personally liable for full payment of the invoice. The Auctioneer reserves the right to prevent those bidders to take a part in auction who have not paid their previous bills. In case of a default of payment by the bidders, their **Security Money Deposit will be forfeited** and will not be returned.
- 9) Bidding commissions for anyone unable to attend the auction in person may be carried out by the Auctioneer without charge, in strict confidence. But **"BUY"** commissions will only be accepted, solely at the absolute discretion of the Auctioneer. No bids will be accepted from Minors. Bids lower than lower estimate will not be accepted.
- 10) Auctioneer shall make maximum efforts to properly enter and **execute bids** received by E-mail, Fax or by other means. However, Auctioneer shall not be liable for any errors for incorrectly entered or incorrectly executed bids. Bidders are responsible for their bids including any errors they may make in placing bids. Auctioneer reserve the **right to refuse and reject unsigned bid sheet**.
- 11) Lots are sold as shown **with all faults, imperfections and errors of description**. Neither the Auctioneer nor the seller shall give warranty to any buyer in respect of any lot, or be liable for any fault or error of description. All statements as to the items sold, whether made in catalogues, during the course of the auction, or otherwise are statements of opinion only, and are not and shall not be taken to be statements or representations of fact. The Auctioneer reserves the right in forming his opinion, to consult and rely upon any expert or authority considered by him reliable. Notwithstanding the foregoing, if any lot should have been wrongly described in any material aspect, the buyer may reject the same, provided that he shall have given **notice of intention** to do so and shall have returned the same to the Auctioneer **within seven (7) days** from the day of the sale. Under no circumstances will the Auctioneer be liable for any costs, expenses or damages incurred by the buyer in respect of any lot, including, but not limited to, loss of any kind of profit whatsoever.
- 12) Bidders are advised to **scrutinize the lots they bid for**. Buyers must satisfy themselves as to the accuracy of their purchases at the time of delivery. The Auctioneer cannot be held responsible for any discrepancy which might be discovered after the lots have been **removed from their original packing**.
- 13) Each lot shall be at the buyer's risk from the fall of the hammer.
- 14) **Delivery is against payment in full**. Delivery of the items may be made on the following day after receiving full payment of the purchase price.
- 15) The Purchase price shall be the sum of winning bid and a buyer's premium of **12.50% plus applicable taxes**, has to be paid by the purchaser. The total Invoice amount shall be paid in full prior to delivery of the lot within **7 days** of the date of invoice. The Auctioneer reserves the right to charge the **interest at the rate of 2% per month** for the overdue amount.
- 16) Payment shall be by cash in Indian Rupees or by cheques / DD drawn on Indian banks. The purchase price shall be paid upon delivery of the lot or receipt of Invoice for the lot, whichever occurs first. All associated costs for the delivery of lots such as **handling, shipping, and insurance** will be added to the purchase price. Credit card Payments are subject to **2% surcharge** on Master and Visa Cards.
- 17) The Auctioneer will not hold himself responsible for the safe custody of any lots left for more than **seven (7) working days** after the date of sale, and reserves the right to charge storage and re-sell by auction or privately, and without notice to the buyer, any lots not removed from his premises within **fourteen (14) days** from the date of sale. Buyers shall not be entitled to remove lots from the auction room during the course of the auction.
- 18) **Export of Antiquities:** Buyers are requested to note that according to the Antiquities and Art Treasures Act, 1972 (Act No. 52 of 1972), items (including coins) **over 100 years old**, cannot be exported out of India except the permission of the Director General, Archaeological Survey of India, Janpath, New Delhi.
- 19) By bidding in the auction, the Bidder enters in a **legal contract** and accepts to **honour** all his/her successful bids **within 7 days** of the receipt of his invoice. The bidder must clear all their payments within a period of 2 months from the date of auction, else their claim on their auction items will cease to exist. The auctioneer in such a case will be at liberty to sale or re-auction the items without informing the concerned Bidder/Buyer. By making a bid the buyer acknowledges **his/her acceptance of all** these conditions of sale and shall be bound by them. These Conditions shall take effect and be construed in accordance with Indian law and are subject to Mumbai Jurisdiction.
- 20) The auction is conducted in **Indian Rupees**.
- 21) Subject to transfer of ownership along with registration of antiquities in accordance with the provisions of the Antiquities and Art Treasure Act, 1972 and rules made thereafter, all lots of antiquities will be shipped out in an **"as is"** condition meaning that the item is sold with all existing faults and imperfections.
- 22) The Bidders are required to provide all **invoicing details** to the Rajgor's Auctions prior to the sale at the time of registering.
- 23) The price estimates **do not include** any packing, shipping, handling or insurance charges, all of which will be borne by the buyer. The exact amount of shipping-handling and insurance will be conveyed when the final invoice is prepared.
- 24) All duties and taxes as applicable, including VAT, **Service Tax and Local Body / Octroi** will be borne by the buyer.
- 25) Purchases are normally shipped within 60 days from the date of the receipt of the full payment and of the transfer of papers duly signed by the buyer. The transfer and or delivery of ownership of antiquities along with registration is a regulatory process administered by the Archaeological Survey of India and may take longer than envisaged period of 60 days. The buyer will be informed about the current status or delay of their transfers.
- 26) Buyers may choose to collect their purchases from the Rajgor's Auctions office in Mumbai after the transfer is completed.
- 27) The buyer shall ensure that all **payment formalities are completed within 7 working days** of the receipt of the invoice. In case payment is not received within such period, this shall be treated as a breach of contract and the Rajgor's Auctions may take any steps, including the institution of legal proceedings, which are appropriate to enforce payment by the buyer. The buyer shall also be charged **demurrage @ 1% per month** on the value of the lots. In case of such defaulters the Rajgor's reserves the right to **publish / announce their names on their website** and at appropriate places.



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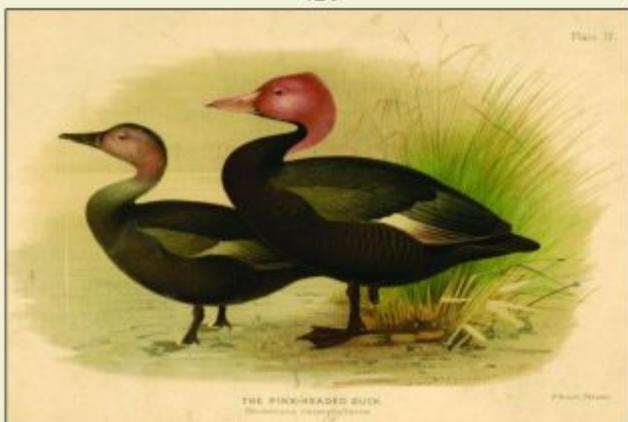
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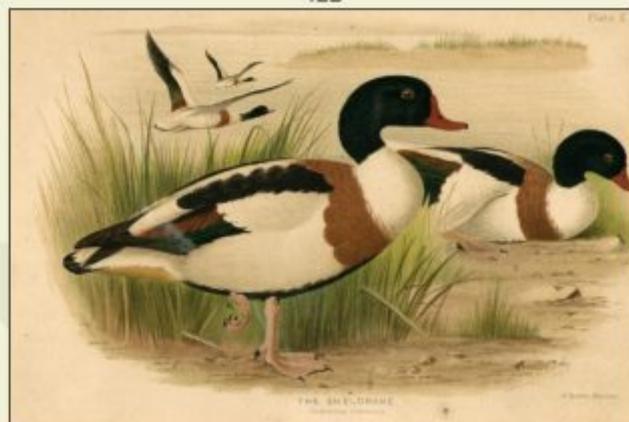
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