



Grosvenor Prints

Catalogue 89

Rome: The Eternal City



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Catalogue 89

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Item 152: The raising of St Peter's obelisk

This catalogue is illustrated in full on our web site

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Cover illustration: detail from item 84



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE
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folio 'A Collection of Prints in Imitation of Drawings'
London, 1778.
Stock: 19521



7. [Set of 10 Caesars.] 2. Augustus. 3. Tiberius. 4. Caligula. 5. Claudius. 6. Nero. 7. Galba. 8. Otho. 10. Vespasianus. 11. Titus. 12. Domitianus.

[After Jan van der Straet.] [n.d. c.1700.]
Set of 10 of 12 fine engravings (lacking plates 1 & 9).
Platemark: 330 x 220mm (13 x 8¾") each, large margins. £1500

A set of 10 of 12 plates from 'Imperatorum XII' (The Twelve Emperors), depicting statues of Roman Emperors on horseback, with each pedestal decorated with illustrative scenes. Examples include; Tiberius, in full armour, wearing a laurel wreath and holding a spear; Caligula, in full armour, wearing the winged hat of Mercury, holding the thunderbolts of Zeus and the trident of Poseidon; Nero, in full armour, facing to the right and holding a lyre, with the pedestal decorated with a scene of his suicide; Titus, in full armour, and in the background to the right, Mount Vesuvius erupts, with troops assembling outside the gates of a city to the left.

After Jan van der Straet (1523 - 1605).
Stock: 39298

8. **Il Sigs: Abbate Segretario. Nell Gabinetto di S.M. il Re di Pol: Elet: di Sassonia.**

Cavalier P.L. Ghezzi delin. Matth: Oesterreich Sculps Dresde. OM [overlapping monogram.] Sculpsit 1750: adi: 15 July Dresde.
Etching, fine, paper 18th century watermark with large margins. Plate 300 x 203mm. 11¾ x 8". £260

Number 15 from a series of plates of caricatures of the Roman court and its foreign visitors; a man with a book under his right arm.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23883

9. **Curiale. Nell Gabinetto di S.M. il Re di Pol. Elet. di Sassonia.**

Cavallier P.L. Ghezzi delin. Mattaeus Oesterreich Sculps Dresde. OM [overlapping monogram.]:
Sculpsit: 1750: adi: 5: July.

Etching, paper with an 18th century watermark, fine. Plate 305 x 203mm. 12 x 8". Large margins. £260

Number 11 from a series of plates of caricatures of the Roman court and its foreign visitors; a gentlemen of the Curia, the Roman Catholic Church central administration.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23891

10. **Il Custode Generale d'Arcadia. Nell Gabinetto di S.M. il Re di Pol. Elet. di Sassonia.**

Eques. Pietro Leone Ghezzi delin. Matthaeus Oesterreich Sculps Dresde. OM [overlapping monogram.]: Sculpsit: 1750.

Fine etching. 305 x 205mm (12 x 8"), with very large margins, 18th century watermark. £260

Number 1 from a series of plates of caricatures of the Roman court and its foreign visitors; the President of the Academy of Arcadia, the Italian literary academy founded in Rome in 1690.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23889



11. **Raccolta di XXIV. Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Re di Polonia Elett: di Sassonia.**

Matth: Oesterreich sculpsit Dresdae. Nell Anno MDCCCL. Si Vende a Dresda: da George Conrado Walther: Libraro di Corte.

Rare & complete. 24 plates with frontispiece. Folio 405 x 265mm (16 x 10½"). 19th century cloth, morocco lettering piece to spine. Ex Libris Robert Milnes-Crewe. Light foxing to margins, binding worn and stained. £4800

A complete set of 24 caricatures of the Roman court and its foreign visitors. After Pier Leone Ghezzi (1674-1755), probably the first professional caricaturist. Based in Rome, Ghezzi moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. *Ex: Collection West Horsley Place.*

Stock: 49146

12. **Nell Gabinetto di S.M. il Re di Pol: Elet: di Sassonia.**

Cavallier P.L. Ghezzi delin. Matthaeus Oesterreich Sculpsit Dresde. OM [overlapping monogram.] 1750 Sculpsit.

Etching, with very large margins, fine, 18th century paper watermark. Plate 310 x 203mm. 12¼ x 8". £260
From a series of plates of caricatures of the Roman court and its foreign visitors; unidentified man with a tricorne under his left arm, and sword attached at waist to right. After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23884

13. **Nell Gabinetto di S.M. il Re di Pol: Elet: di Sassonia.**

Cavallier P.L. Ghezzi delin. Matthaeus Oesterreich Sculpsit Dresde. OM [overlapping monogram.]: Sculpsit: 1750:

Etching, uncut, with very large margins, fine, paper 18th century watermark. Plate 305 x 203mm. 12 x 8".

£260

From a series of plates of caricatures of the Roman court and its foreign visitors; a rotund unidentified man, with medal on the left-side of his jacket.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23885

14. **Nell Gabinetto di S.M. il Re di Pol: Elet: di Sassonia.**

Eq P: L. Ghezzi Delineavit: M Oesterreich Sculpsit Dresde OM [overlapping monogram.]: Sculpsit: 1750: adi 1: 8bre.

Etching, 18th century paper watermark, fine with large margins. Plate 299 x 209mm. 11¾ x 8¼". £260

From a series of plates of caricatures of the Roman court and its foreign visitors; two Catholic men conversing. After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23887

15. **Nell Gabinetto di S:M: il Re di Pol: Elet: di Sassonia.**

P: L: Ghezzi Delin: Oesterreich: Sculpsit: Dresdae OM [overlapping monogram.]: Sculpsit: 1750: adi:29: 7bre.

Etching, un-cut paper with an 18th century watermark. Fine with very large margins. Plate 299 x 209mm. 11¾ x 8¼". £260

From a series of plates of caricatures of the Roman court and its foreign visitors; two Catholic men with their

backs to each, the one to the left with a long crooked and protruding nose.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavalliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23888

16. **[Unknown Man] In the Collection of the Rt. Hon.ble Lord Duncannon.**

Cav.r Ghezzi delin. [n.d., c.1740.]

Etching. Trimed. 300 x 210mm, 11¼ x 8¼". Creasing. £220

Etched by Arthur Pond after Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector. *Hake: 86.*

Stock: 15976

17. **Madame Petit, et son Cuisinier.**

Cav.r Ghezzi delin. 10 Ap. 1722. AP sculp 1741.

Etching. Sheet 320 x 335mm, 12¾ x 13¼". Trimmed, scuff mark across middle. £280

Caricature of a cook wearing an apron on the left, facing a large lady on the right who holds out a circular dish.

Etched by Arthur Pond after Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector. *Hake: 75.*

Stock: 15963

18. **Un Pizzicaruolo.**

Cav.r Ghezzi delin. AP. 1741.

Etching. Sheet 310 x 210mm, 12¼ x 8¼". Trimmed, with an 18th century watermark. £280

Etched by Arthur Pond after Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. *Hake: 77.*

Stock: 15946

19. **Un Pizzicaruolo.**

Cav.r Ghezzi delin. AP. 1741.

Etching, platemark 320 x 210mm (12½ x 8¼"), with very large margins. £280

Etched by Arthur Pond after Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. *Hake: 77.*

Stock: 44015



20. **Nell Gabinetto di S.M. il Re di Pol. Elet. di Sassonia.**

OM [mongram of Matthias Oesterreich] Sculp 1750.

Chevallier P.L. Ghezzi. delin. Matthaeus Oesterreich Sculp Dresde. [Dresden, George Conrad Walther, 1752.]

Engraving. 320 x 210mm (12½ x 8¼"), with very large margins. £260

A caricature portrait of a man with a beak nose, with hat under his arm, wearing a sword, engraved by Matthias Oestererich after Pier Leone Ghezzi (1675-1755), who was regarded as the first professional caricaturist. Published in 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavallier Piet: Leon: Ghezzi!'.

Stock: 44170

21. **Presidente della Grascia Nell Gabinetto di S.M. il Re di Pol. Elet. di Sassonia.**

OM [mongram of Matthaeus Oesterreich] fecit 1750.

Chevallier P.L. Ghezzi. delin. Matthaeus Oesterreich Sculp Dresde. [Dresden, George Conrad Walther, 1752.]

Engraving. 320 x 210mm (12½ x 8¼"), with very large margins, 18th century watermark. £260

A caricature portrait of a fat market overseer, engraved by Matthias Oestererich after Pier Leone Ghezzi (1675-1755), who was regarded as the first professional caricaturist. Published in 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavallier Piet: Leon: Ghezzi!'.

Stock: 44169

22. **Uditore. Nell Gabinetto di S.M. il Re di Pol. Elet. di Sassonia.**

Eques: Pietro Leone Ghezzi delin. Matthaeus Oesterreich Sculps Dresde. OM [overlapping monogram.]: Sc: 1750: Fine etching. 305 x 205mm (12 x 8"), with large margins, 18th century watermark. £260

Number 4 from a series of plates of caricatures of the Roman court and its foreign visitors; a rotund man, a magistrate, judge, auditor.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavaliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 23892

23. **Virtuosi di Camera. Di Sua Maesta il Re di Polonia Elettore di Sassonia Il Disegno si conserva nell Reggio Gabinetto.**

Cavallie: P:L: Ghezzi delin: Matth: Oesterreich: Sculps Romae 1752. OM [overlapping monogram.]: Sculpsit: Romae 1751: adi: 30: Martzo.

Etching. Plate 291 x 203mm. 11½ x 8". Trimmed close to the platemark, with slight stains. £260

Caricature of an unidentified man.

Although closely related in style, no impression of this print can be found in any of the four albums kept in the department of prints by Oesterreicher after Ghezzi.

After Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Title taken from the index to 'Raccolta de vari disegni dell Cavaliere Pietro Leone Ghezzi...e di alcuni altri maestri incise in rame da Matteo Oesterreich' (Potsdam 1766).

Stock: 23876

24. **[Punchinello teaching his Children] In the collection of His Grace the Duke of Devonshire. A Pair.**

Cav.r Pietro Leoni Ghezzi. delin. AP. [n.d., c.1740.] Etching with very large margins. Plate: 360 x 290mm (14 x 11½"). £320

Punchinello teaching children to read. The character said to be modelled on Sportelli, a friend of the artist. Pier Leone Ghezzi (1675-1755) is regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Etched by Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector. *Hake: 83. & 84.*

Stock: 39795

25. **[Capuchin Monk] Cercante Cappuccino. Nell Gabinetto di S.M. il Re di Pol. Elet. Sassonia.**

Eques. P.L. Ghezzi delin. Matthaeus Oesterreich sculps OM Sculpsit Dresdae 1750 : adi 5. 8bre Etching, in ink bottom left Matthias Oesterreich fecit; platemark 285 x 190mm (11¼ x 7½"). Trimmed to the platemark top and bottom. £260

Etching after a drawing by Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, Ghezzi moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. This is one of a collection of Ghezzi's designs engraved by Matthias Oesterreich (1716-78) from drawings in the collection of the Elector of Saxony, 'Raccolta di XXIV Caricature Disegnate colla penna dell Celebre Cavaliere Piet: Leon: Ghezzi. Conservati nell Gabinetto di Sua Maestà il Rè di Polonia Elett. di Sassonia'.

Stock: 43914



26. **Veduta del Tempio d'Ercole a Cora presso Velletri A Sua Altezza Reale D.n Francesco Principe Ereditario delle due Sicilie [..]**

Ph. Hackert pinxt. 1783 B.A. Dunker sculp. Si vende a Napoli da Giorgio Hackert Incisore di S.M. Con. Privilegio.

Engraving, sheet 400 x 490mm (15¾ x 19¾").

Trimmed to plate; repaired tear and printer's crease lower right. £290

The Temple of Hercules constructed in the 1st century BC in Cori, a comune in the Lazio region of central Italy. After Philipp Hackert (1737 - 1807).

Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV, where this print was published. *Provenance: Torridon House Lovelace/King Family*

Stock: 39739

27. **Vüe de Village de Licenza Et du petit bourg de Civitella prise sur la route avant d'arriver à la Maison de Campagne d'Horace**

Peint à Gouache par Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par Lorieux Engraving, platemark 375 x 460mm (14¾ x 18"). Small margins. £360

Distant view of the commune of Licenza, north east of Rome, with Civitella San Paolo beyond. As the text below notes, the lyric poet Horace had his villa nearby. After Philipp Hackert (1737 - 1807).

Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*

Stock: 39742

28. **Rome. Les Capitales De L'Europe. Promenades Pittoresques. Rome. Vue de Capitole.**

Par M. Charles Malo. Paris, Marcilly Fils Ainé, Rue S.-Jacques, No.21. Imprimerie de A. Firmin Didot, Rue Jacob, No.24. No.53 R. de la Paroisse, Boullenger, Md. Papetier a Versailles.[n.d. c.1829.]

Small 12mo, 146 x 95mm (5¾ x 3¾"), yellow board cover embossed and with title printed in black; pp. 36, with hand-coloured aquatint. Some foxing. £480

Charles Malo (1790-1871) produced a series of books on the capital cities of Europe, in French, and recorded details of daily life in the cities, historical information and architectural details of churches and significant public buildings. The frontispiece view is the top of Capitoline Hill, with the façade of the Palazzo Senatorio and the cordonata. *Vicaire V: 481.*

Gumuchian: 3918 & 3919.

Stock: 17541

29. **[Monte Zappi] Le Campanile anc Mons Lucretilis Avec la Ravine par ou passe Fonte Bello une des Sources de la Digentia**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler Engraving, platemark: 380 x 470mm. (15 x 18¼"). With very large margins and an 18th century watermark. £320

The mountain Lucretilis Mons in central Italy. It was mentioned by Horace in his 'Odes' (which are quoted in the text below the print).

One of a series of landscapes of the Italian countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*

Stock: 39575

30. **Rocca Giovine Généralement Supposée l'ancien Fanun Vacunae [...]**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler Engraving, platemark: 380 x 470mm. (15 x 18¼"), with very large margins. Some creasing. Repaired tear in top margin. £260

View in the small rural village of Roccagiovine in the countryside outside Rome. It is now part of the Monti Lucretili natural park.

One of a series of landscapes of the Roman countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family.*

Stock: 39574

31. **The Ælian Bridge and Castle of St. Angelo, with part of the City of Rome. [With French translation.]**

Bowles Sculp.t. Printed for Robert Wilkinson, 58 _ in Cornhil, & Bowles & Carver, 69 St. Pauls Church Yard, London. [n.d., c.1800.]

Etching with early hand colour. 290 x 430mm (11½ x 17"). Framed. £250

A general view of Rome, looking up the Tiber past the Ponte Sant'Angelo and Castel Sant'Angelo (the Mausoleum of Hadrian) to the dome of St Peter's Basilica in the distance.

Stock: 51577



32. **Prospectus Locorum Urbis Romæ Insign. Inventore Matthæo Gregorio de Rubeis Romano. Delineati et aere incisi a Livino Cruyl Gandavensi. Liber Primus. Alexandro VII P M Dicatus.**

Romæ Typis Joannis Baptistæ de Rubeis Mediolanensis in foro Agonali Anno D. 1666, cum Privilegio Summi Pont.

Engraved titlepage, 385 x 260 (15¼ x 10¼"), with letterpress dedication, large margins. Two pinholes in image, tear in margin, staining at top. £490

A decorative titlepage to Matteo Gregorio de Rossi's 'Prospectus locorum urbis Romae Insignium', with a central plynth containing the title, with some of the

important buildings of Rome, including St Peter's Basilica, the Capidoglio and the Pantheon, arrayed behind. The 'Prospectus' contained this title and ten plates drawn and engraved by Lievin Cruyl (1634-90+), a Flemish priest, draughtsman and etcher from Ghent who was active in Rome from 1664 until c.1670. He is credited helping develop the style of 'veduta' topography, pre-dating Piranesi by nearly a century. The focus of the 'Prospectus' was the building campaign of Pope Alexander VII (to whom the work is dedicated); apparently Cruyl drew buildings that were not yet finished from architects plans. Matteo Gregorio de Rossi (1638-1702) was the son and successor of the publisher Giovanni Battista de Rossi. Stock: 48182

33. **[A View of the Castle of St Angelo, Elian Bridge, with part of the City of Rome.]**

[n.d., c.1760.]
Hand-coloured etching. Sheet: 270 x 430mm (10¾ x 17"). Trimmed and backed, title removed and manuscript title glued on to back for a Vue d'Optique machine. £240
A view of the Castle St. Angelo in Rome with St Peter's Cathedral in the background. The print has been backed and edged in black to be used in an zograscope or optical diagonal machine which would use lenses to create the illusion of a 3-D landscape. Stock: 46822

34. **S. Stefano Rotondo. 1. Aquedotti dell'Acque Claudia.**

Piranesi F. [n.d. c.1745.]
Etching with very large margins, as normal. Plate 132 x 190 mm (5¼ x 7½") Folding as normal. £140
The Basilica of St Stephen in the Round on the Caelian Hill, the ancient basilica and titular church in Rome, Italy.
From "Varie vedute di Roma antica e moderna". Stock: 30962

35. **A View of the Seat of Lodovisi with part of Rome. Vue de la Maison de Plaisance de Lodovisi avec une partie de la Ville de Rome.**

Piranesi delin. T. Bowles sculp. Publish'd according to Act of Parliament November 12. 1750.
Hand-coloured engraving, with black borders. Plate 274 x 430mm. 10¾ x 17". £220
A view of the seat of Boncompagni Lodovisi. There are figures walking around the area. There are two vertical rows of trees on the right side of the print. Behind can be seen part of Rome. Stock: 25567

36. **Archigymnasio della Sapienza.**

[Piranesi F.] [n.d. c.1748.]
Etching. Plate 133 x 184mm (5¼ x 7¼"), uncut. With large margins. £120
The church of Saint Yves at La Sapienza, Roma. The church is considered a masterpiece of Roman Baroque church architecture, built 1642-1660 by the architect Francesco Borromini.

From the series 'Varie vedute di Roma antica e moderna'.
Stock: 27971

37. **Vestigie delle Terme Diocletiane.**

Piranesi F. [n.d. c.1745.]
Etching. 131 x 185mm (5¼ x 11¼"). Trimmed. £160
The Baths of Diocletian were the largest and most sumptuous of imperial and ancient Rome. Stock: 20390

38. **Rome, de beroemste Stad van den ganschen aerdboden. Roma, celeberrima ac famigeratissima 'urbs totius orbis.**

Pet: Schenck Amsteld. C.P. [n.d. c.1720.]
Engraving. 215 x 266mm (8½ x 10½"), with very large margins. £380
A view of Rome, the sprawling city seen by travellers from across the River Tiber; the Castel Sant'Angelo and the dome of St Peter's can be seen as key structures. Stock: 23204



39. **[Domus Aurea, Rome] Domus aurea Neronis, aus welchem Herzlichen gebäu**

J.B. F. v. E. delineavit Cum Pri: Sac Caes: Majest: [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17"). Text in French and German; foxing to margins only. Crease. £350
The Domus Aurea, a large villa built by Nero after the fire in AD 64 destroyed residences on the slope of the Palatine Hill. Beneath the text are the famous verses written on the city walls or spread verbally, reported by Suetonius and Martial.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. When Fischer designed Vienna's Imperial Stables, they were explicitly based upon Nero's villa. For Vienna's Imperial Stables, see ref.33399 Stock: 33418

40. **[Ponte Sant'Angelo and Castel Sant'Angelo, Rome] Die vom Kaiser Hadriano nacht Seinem grabmal zu Rom erbaute Brucke [...]**

J.Bern. F. v. E. delin. C.P.S.C.M. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17"). Text in French and German; foxing to margins only; very slight crease. £350

The Ponte Sant'Angelo which spans the Tiber, connecting the city of Rome to the Castel Sant'Angelo (commissioned by the Emperor Hadrian as a mausoleum for him and his family). After the mausoleum was completed, Hadrian had the bridge constructed. Both still remain, although the statues on pillars seen on the bridge here were replaced by ten angels by Bernini.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33416



41. **Leben in Rom.**

Hein.ch inv.t: del.t et inct. Hannover 1797.
Etching with hand colour, fine & rare. 435 x 535mm (17 x 21"). Trimmed within the plate at the bottom. £750

'Life in Rome', satirising the attractions of the city to Grand Tourists. Four girls with open bodices sit on a swing suspended in a doorway, playing tamborines, with a group of monks and a man playing the lute lying beneath all enjoying the view. Across the road tourists sit outside a coffee shop and a man sells wine from barrels on his donkey.

Stock: 48521

42. **Monte Aventino, e Vestigi del Ponte Sublicio. 1. Priorato de Va. Gerosolimitani. 2. Ch. di S. Alessio 3. S. Sauina, e Convento de PP. Domenicani. 4. Salara. 5. Eremitorio di S. Anna. 6. S.M. e S.Giacomo in Cupolla.**

G. Vasi dis. ed inc. [n.d. c.1747.]
Etching. Plate 140 x 266mm (5½ x 10½"). £110

View of the Aventine Hill seen from the Tiber; separate and remote from papal Rome, security could only be achieved by treating it as a separate little town.

A cut version of plate 96 from the series 'Magnificenze di Roma antica e moderna' (1747-1761).

Stock: 20391



43. **Accurata, e succinta descrizione topografica e istorica di Roma Moderna Opera Postuma dell'Abate Ridolfino Venuti Cortonese...**

In Roma MDCCLXVIII. Presso Carlo Barbiellini.
4 vols, 8vo, half calf with marbled boards; pp. xii +1300 (inc. half-title and four titles), 54 folding engraved plates. Spines distressed, tear in vol. 1 x6, otherwise fine. Ownership inscription 'W. Rooker Rome 1778' on half-title. £2500

A study of the buildings of Rome, written by abbot Ridolfino Venuti (1705-63), with several etched plates by Giovanni Battista Piranesi.

Stock: 35768

44. **[Veduta degl'avanzi della Curia Ostilia sul Monte Celio.]**

Rossini fece Roma 1817.
Etching, proof before letters. 205 x 300mm (8 x 11¾"), with very large margins. Some rubbing. £160

According to Rossini these are the remains of the Curia Hostilia, an early Senate House built by Tullius Hostilius, the third king of Rome, on Monte Caelio. However it is more likely to be a substructure of the Temple of Claudius.

Published as the frontispiece to Luigi Rossini's 'Antichita di Roma divise in 40 vedute'. See BM: 1935,0520.68 [lettered].

Stock: 17100

45. **Li Moccoletti [in pencil].**

[n.d., c.1830.]
Aquatint with fine hand colour, heightened with gum arabic. 205 x 285mm, 8¼ x 11¼". Margins creased. £220

'Li Moccolati' (i.e. stumps of candles), in which everyone tried to put out everyone else's candles, marked the end of the Roman carnival and the beginning of Lent. It was held in la Corso and the surrounding streets.

Stock: 21084

46. **Veduta del Condotto dell'Acqua Vergine situato alla Chiavica del Bufalo.**

Rossini dis. e inc. Roma 1822.

Etching. 370 x 455mm (14½ x 18"), with large margins, uncut. £400

The Acqua Vergine aquaduct was built by Marcus Agrippa in 19 BC, primarily to supply Agrippa's Baths. Said to have the purest water in Rome, it supplies the Trevi Fountain, fountains in Piazza Navona and di Spagna. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51544

47. **[Aqua Julia] Veduta del Castello dell'Acqua Giulia. secondi lo scavo fatto in quest'anno 1822 nella Via Tiburtina.**

Rossini dis. e inc. Roma 1822.

Etching. 350 x 450mm (13¾ x 17¾"), with large margins, uncut. £400

The ruins of a castle, probably built to protect the Aqua Julia, Rome's water supply. According to the title the building was being excavated at the time of the view. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51560



48. **[Arch of Constantine] Veduta dell'Arco di Costantino. Escavato, e restaurato~ da Papa Pio VII Regnante.**

Rossini dis. e inc. Roma 1822.

Etching. 390 x 540mm (15½ x 21¼"), with very large, uncut margins. Stain Creasing to edges of the margins. £450

A large view of the Arch of Constantine from the Via Triumphalis, the Colosseum to the right. Built 312-315 AD, it was dedicated by the Senate to commemorate ten years of Constantine's reign and his victory at the Battle of Milvian Bridge on 28 October 312. This view shows the arch before the original Roman street level was restored. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51494

49. **[Arch of Dolabella] Veduta della Fornice de Consoli Dolabella, e Silano, investita dagli Archi Neroniani provenienti dal Condotto dell'Acqua Claudia.~**

Rossini dis. e inc. Roma 1821.

Etching. 460 x 390mm (18 x 15½"), with large margins, uncut. Crease at the top. £400

The Arch of Dolabella and Silanus, a rebuilding of one of the gates of the Servian Walls in 10 AD by the consuls P. Cornelius Dolabella and C. Junius Silanus. Nero's extension of the Acqua Claudia was built over the top of the arch. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51551



50. **[Arch of Drusus] Arco di Druso su del quale passava il Condotto Antoniano.**

Rossini dis. e inc. Roma 1819.

Etching. 455 x 355mm (18 x 14"), with large margins, uncut. £400

A view of an arch at the beginning of the Appian Way known as the Arch of Drusus (for Nero Claudius Drusus, the conqueror of the Germans) but probably built later. Some years after construction the arch was utilised by the builders of the Aqua Antoniniana, a branch of the Aqua Marcia. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51529

51. **[Arch of Drusus] Arco di Druso, e Porta Capena.**

Rossini dis. e inc. Roma 1820.

Etching. 390 x 460mm (15¼ x 18"), with large margins, uncut. Printer's creases just entering image. £300

A view of an arch at the beginning of the Appian Way known as the Arch of Drusus (for Nero Claudius Drusus, the conqueror of the Germans) but probably built later. Some years after construction the arch was utilised by the builders of the Aqua Antoniniana, a

branch of the Aqua Marcia. Through the arch is the Porta Capena, a gate in the Servian wall. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51566



52. **[Arch of Janus] Veduta di Fianco dell'Arco di Giano.**

Rossini dis. e inc. Roma 1820.
 Etching. 455 x 365mm (18 x 14½"), with large margins, uncut. £600
 The so-called Arch of Janus, the only quadrifrons triumphal arch remaining in Rome, at the edge of the Forum Boarium (cattle market). During the Middle Ages the Frangipane family transformed the building into a fortress, ensuing the building remained intact. However in 1830 the attic and top (as shown here) were torn down in the mistaken belief they were later additions. To the left are the Arcus Argentariorum (Arch of the Moneychangers), and the seventh century church of San Giorgio al Velabro. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51533

53. **Veduta dell' Interno dell'Araco du Giano.**

Rossini dis. e inc. Roma 1820.
 Etching. 475 x 375mm (18¾ x 14¾"), with large margins, uncut. £400
 A view from under the so-called Arch of Janus, the only quadrifrons triumphal arch remaining in Rome, at the edge of the Forum Boarium (cattle market). The church is the seventh century San Giorgio in Velabro, founded on the spot that Romulus and Remus were found by the she-wolf. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51531

54. **Veduta del Prospetto dell' Arco di Giano.**

Rossini dis. e inc. Roma 1820.
 Etching. 540 x 390mm (23¾ x 15¼"), with large margins, uncut. £400
 The so-called Arch of Janus, the only quadrifrons triumphal arch remaining in Rome, at the edge of the Forum Boarium (cattle market). During the Middle Ages the Frangipane family transformed the building into a fortress, ensuing the building remained intact. However in 1830 the attic and top (as shown here) were torn down in the mistaken belief they were later additions. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51530



55. **[Arch of Septimius Severus] Veduta dell' Arco di Settimio.**

Rossini dis. e inc. Roma 1820.
 Etching. 370 x 570mm (14½ x 22½"), with very large, uncut margins. £750
 A view of the Arch of Septimius Severus from the Forum, with the steps of the Capitoline Hill in the background. It is shown before the original street level was excavated by Carlo Fea in 1803, removing sediement washed into the Forum by floodwater. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51485

56. **[Arcus Argentariorum] Veduta dell'Arco di Settimio Severo nel Foro Boario.**

Rossini dis. e inc. Roma 1821.
 Etching. 405 x 485mm (15¾ x 19"), with large margins, uncut. £600
 A view of the Arcus Argentariorum (Arch of the Moneychangers), a small arch in the Forum Boarium (the cattle Market). According to the inscription it was commissioned by the local money-changers and merchants in honour of emperor Septimius Severus and his family. It is now joined to the western wall of the seventh century church of San Giorgio al Velabro. This plate has one of the more dramatic scenes drawn by Bartolomeo Pinelli to add life to Rossini's architecture, a knife-fight. *The first state, before the plate number, issued unbound. From an early 19th*

century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51564

57. **[Arcus Neroniani.] Veduta dei Grandi Avanzi degli Aquedotti di Nerone _ vicino a Porte S. Giovanni.**

Rossini dis. e inc. Roma 1823.

Etching. 435 x 540mm (17 x 21¼"), with large margins, uncut. £400

The Arcus Neroniani, an extension of the Acqua Claudia built by Nero to supply water to the Caelian Hill. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.

Stock: 51545

58. **[The Aurelian Walls] Veduta della Mura di Roma, dalla parte interna della Città, vicino alla Porta Celimontana.**

Rossini dis. e inc. Roma 1823.

Etching. 425 x 660mm (16¾ x 26"), with large, uncut margins. £600

A view of part of the Aurelian walls, which made use of the existing Aqua Claudia. This section is now in the Giardini di via Carlo Felice. The walls point towards the minor basilica Santa Croce in Gerusalemme. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.

Stock: 51496



59. **[Basilica of Maxentius] Veduta D'una delle navate minori, della Tempio Pace.**

Rossini dis. e inc. Roma 1819.

Etching. 560 x 455mm (22 x 18"), with large margins, uncut. £600

The interior of the Basilica of Maxentius and Constantine, showing the remaining north aisle with its brick walls and arches supporting the concrete vaults,

with the octagonal ceiling coffers. Begun by Maxentius in 308 AD, the building was completed in 312 by Constantine after he defeated Maxentius at Milvian Bridge. It was the largest building in the Forum Romanum. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.

Stock: 51555



60. **[Basilica of Maxentius] Veduta Generale del gran Tempio della Pace.**

Rossini dis. e inc. Roma 1822.

Etching. 440 x 660mm (17¼ x 26"), with large margins, uncut. £400

A view showing the octagonal ceiling coffers of the concrete barrel vaults of the Basilica of Maxentius and Constantine, the largest building in the Forum of Rome. Begun by Maxentius in 308 AD the building was completed in 312 by Constantine after he defeated Maxentius at Milvian Bridge. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.

Stock: 51520

61. **[Baths of Caracalla] Veduta dei Grandi Avanzi delle Terme Antoniano, o di Caracalla.**

Rossini dis. e inc. Roma 1823.

Etching. 500 x 580mm (19¾ x 22¾"), with large, uncut margins. Some creasing in the top and bottom margin. £450

The Baths of Caracalla were the second largest baths in Rome, capable of serving 1,600 bathers. Inaugurated in AD 216, they were in use until 537, when the besieging Ostrogoths severed the city's water supply. This view shows the ruins the year before the first systematic excavations at the baths, conducted by Count Egidio di Velo in 1824. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.

Stock: 51493

62. **[Baths of Diocletian] Veduta degli Avanzi del secondo piano delle Terme Diocleziane.**

Rossini dis. e inc. Roma 1823.

Etching. 540 x 390mm (23¾ x 15¼"), with large margins, uncut. Crease. £300

The Baths of Diocletian were the largest of the public baths and were capable of accommodating 3,000 bathers at the same time. The tepidarium and the central hall are now the church of S. Maria degli Angeli; a side hall is the church of S. Bernardo. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51567

63. **[Baths of Diocletian] Veduta degli Avanzi del secondo piano delle Terme Diocleziane.**

Rossini dis. e inc. Roma 1823.
Etching. 540 x 390mm (23¼ x 15¼"), trimmed to the image. £240

The Baths of Diocletian were the largest of the public baths and were capable of accommodating 3,000 bathers at the same time. The tepidarium and the central hall are now the church of S. Maria degli Angeli, a side hall is the church of S. Bernardo.
Stock: 5181



64. **[Capitoline Hill] Veduta di Fianco del Campidoglio di Roma.**

Rossini dis & inc. Roma 1819.
Etching. 440 x 550mm (17¼ x 21¾"), with very large, uncut margins. £900

A side view of the Piazza del Campidoglio, designed by Michaelangelo in the 16th century, with one of the Dioscuri (Castor & Pollux), the two stone horsemen guarding the cordonata. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51484

65. **[The Campidoglio from the Forum] Veduta di Campidoglio.**

Rossini dis. e inc. Roma 1823.
Etching. 540 x 390mm (21½ x 15½"), with large margins, uncut. Creased. £450

A view of the Roman Forum looking north west towards the Capitoline Hill, showing the Forum filled with the detritus brought in by flood water through the centuries, before being removed by archaeologists. In the foreground are the three columns of the Tempio dei

Dioscuri (Castor & Pollux). *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51525



66. **[Capitoline Hill] Veduta del Campidoglio Romano.**

Rossini dis. e inc. Roma 1823.
Etching. 365 x 450mm (14½ x 17¾"), with very large uncut margins. £900

A view of the Capitoline Hill leading from Via del Teatro di Marcello to Piazza del Campidoglio, as designed by Michelangelo Buonarroti in 1536-46. At the top of the cordonata are the statues of the Dioscuri (Castor & Pollux, the Horse Tamers), with the façade of Palazzo Senatorio behind. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51491

67. **Avanzo della Casa di Cola di Rienzo.**

Rossini dis. e inc. Roma 1820.
Etching. 370 x 465mm (17½ x 18¼"), with large margins, uncut. Some loss of margin top right. £600
The so-called 'Casa di Cola di Rienzo', a tower in the Piazza Trilussa erected between 1040-65 by a powerful Crescenzi family in the 10th century to control the wharves of Rome, built using material scavenged from classical ruins. There is no direct connection with Cola di Rienzi, a populist politician (1313-54) eventually murdered by a mob, merely that he was born in the area. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51553

68. **The Ælian Bridge and Castle of St. Angelo, with part of the City of Rome. [With French translation.]**

Bowles Sculpt. Printed for John Bowles at the Black Horse in Cornhill, & Carington Bowles in St. Pauls Church Yard, London [n.d., c.1750s].
Etching with early hand colour. 290 x 430mm (11½ x 17"). Surface scuffs, laid on old paper-covered board. £320

Expansive prospect of Rome, with the Bridge and Castel Sant' Angelo (the Mausoleum of Hadrian), boats on the River Tiber in foreground, and the dome of St Peter's Basilica in the distance.

Stock: 27555



69. **[Castel Sant'Angelo] Veduta della Gran Mole Adriana, e Ponte Elio, in oggi Ponte, e Castel S.t Angelo.**

Rossini dis. e inc. Roma 1821.

Etching. 445 x 555mm (17¾ x 21¾"), with very large, uncut margins. Wear to edge of left margin. £900

A view from the banks of the Tiber looking up at the Aelian Bridge and the Mausoleum of Hadrian, both built by the emperor Hadrian between 134 - 139, and now known as the Ponte Sant'Angelo and Castel Sant'Angelo. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51499



70. **[Castel Sant'Angelo] Veduta Generale della gran Mole Adriana, e Ponte Elio _ in oggi Ponte e Castel S. Angelo.**

Rossini dis. e inc. Roma 1823.

Etching. 355 x 535mm (14 x 21"), with very large, uncut margins. £900

A general view looking along the Tiber to the Aelian Bridge and the Mausoleum of Hadrian, both built by the emperor Hadrian between 134 - 139, and now known as the Ponte Sant'Angelo and Castel Sant'Angelo. Behind the bridge is the dome of St Peter's Basilica in the Vatican. *The first state, before the plate number, issued unbound. From an early 19th*

century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.

Stock: 51490

71. **[Colosseum] Interno del Colosseo scavato nel 1813, e ricoperto nel 1814.**

Rossini dis. e inc. Roma 1820.

Etching. 360 x 460mm (14¼ x 18"), with large margins, uncut. £600

A view of the Colosseum with the floor of the arena uncovered, revealing the hypogeum (the underground rooms, with storage and wild beasts cells), during excavation of the substructure 1810-4. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51509

72. **[Colosseum] Veduta degli'avanzi d'uno de principali ingressi del Colosseo.**

Rossini dis. e inc. Roma 1819.

Etching. 455 x 360mm (18 x 14¼"), with large margins, uncut. £600

An archway looking into the arena of the Colosseum. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51510

73. **[Colosseum] Veduta del grande' interno dell'Anfiteatro Flavio, detto il Colosseo.**

Rossini dis. e inc. Roma 1823.

Etching. 460 x 665mm (18 x 26¼"), with very large, uncut margins. Some wear to the top margin. £700

A general view of the vast interior of the Colosseum. Among the figures, drawn by Bartolomeo Pinelli to add life to Rossini's architecture, is a procession of monks. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51495

74. **[Colosseum] Veduta di porzione degli avanzi dell'Ambularco del piano terra nel Colosseo.**

Rossini dis. e inc. Roma 1821.

Etching. 465 x 395mm (18¼ x 15½"), with large margins, uncut. £600

A view of the interior spectator passageway with the vomitoria, the doors into the seating areas and out of the building. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51511

75. **[Colosseum] Veduta dell'altro principale Ingresso, del Colosseo.**

Rossini dis. e inc. Roma 1821.

Etching. 540 x 385mm (21¼") x 15½"), with large margins, uncut. Repaired tear in image. £600

One of the principal vomitoria of the Colosseum, looking out towards Temple of Venus and Roma, the largest temple in Rome, designed by Hadrian. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51512



76. **[Column of Marcus Aurelius] Veduta della Colonna Antonina, o sia Piazza Colonna.**
 Rossini dis. e inc. Roma 1823.
 Etching. 565 x 455mm (22¼ x 18"), with very large, uncut margins. £750
 The Column of Marcus Aurelius Antoninus (emperor from 161 to 180) in Piazza Colonna, which has a spiral frieze depicting the emperor's wars on the Danube. In 1589 pope Sixtus V placed a bronze statue of the apostle St. Paul on top. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51481

77. **['Curia Hostilia'] Avanzi della Curia Ostilius sul Monte Celio.**
 Rossini dis. e inc. Roma 1823.
 Etching. 390 x 540mm (15½ x 21¼"), with large margins, uncut. £600
 According to Rossini's title (one of the few in the image rather than underneath), these are the remains of the Curia Hostilia, an early Senate House built by Tullius Hostilius, the third king of Rome, on Monte Caelio. However it is more likely to be a substructure of the Temple of Claudius on the Caelian Hill. Through the gateway to the left is the Arch of Constantine. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51521

78. **[Domus Severiana] Veduta degli Avanzi della Casa Aurea di Nerone, sul Monte Palatino, Della porte riguardante il Circo Massimo.**

Rossini dis. e inc. Roma 1823.
 Etching. 390 x 540mm (15¼ x 21¼"), with large margins, uncut. Crease lower right. £400
 The arches built to extend the Palatine Hill out for the construction of the Domus Severiana by Septimus Severus, which included a palace and baths. Rossini equates the building to the Domus Aurea ('Golden House'), the palace of entertainment built by Nero in AD 64 after the famous fire that destroyed much of Rome (when he 'fiddled'). *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51557

79. **Veduta dell'afonte e delle Spelonche d'Egeria fuor della porta Capena or di S. Seb.no.**

Cavalier Piranesi F. [Rome, c.1780.]
 Etching. 410 x 690mm (16 x 27"). Large margins; crease as normal, small tear in the top margin. £1150
 The Grotto of Egeria in the Caffarella Park, Rome. On the hill behind is the church of S. Urbino. *Hind: 80, ii of v.*
 Stock: 38128



80. **[The Egyptian Obelisk in the Piazza di S. Giovanni Laterano, Rome] Obelisco Egizio.**
 Piranesi Architetto fec. Presso l'autore a Strada Felice nel palazzo Tomati vicino alla Trinita de monti. A paoli due e mezzo.
 Etching. 545 x 405mm (21½ x 16"), with very large margins and an 18th century watermark. £1850
 The Egyptian Obelisk in Rome. First state of the etching by Giovanni Battista Piranesi (1720-78), architect and printmaker whose views of Rome have been immensely influential in contributing to the

understanding of eighteenth century Rome. Piranesi's prints of 'Carceri' (prisons) have been at least as influential on subsequent artists for their gothic atmosphere. *Hind 53 i/v.*

Stock: 47798

81. Parte del Foro Romano, e del Monte Capitolino preso dalla parte ov'erano situati li rostri.

Rossini dis. e inc. Roma 1827.

Etching. 370 x 450mm (14½ x 17¾"), with large margins, uncut. £600

A view of the north west end of the Roman Forum, with the Palazzo Senatorio on Monte Capitolino. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51532



82. [Forum] Veduta dello Scavo della Colonna di Foca.

Rossini dis. e inc. Roma 1822.

Etching. 375 x 575mm (14¾ x 22½"), with very large, uncut margins. Old repaired tear in the bottom margin. £900

A view of the north-west end of the Roman Forum, centred on the Arch of Septimus Severus, with the Church of Santi Luca e Martina behind. On the left are the three columns of the pronaos of the Temple of Vespasian and Titus; on the right is the column of Phocas, the last monument erected in the Forum, dedicated to the Eastern Roman Emperor Phocas (ruled 602 - 610). *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51489

83. [Roman Forum] Veduta Generale del Foro Romano desiné d'après nature.

Rossini dis & inc. Roma 1821.

Etching. 530 x 705mm (21 x 27¾"), uncut sheet with very large margins. £600

One of the largest plates of Rossini's 'Antichità', a general view of the Roman Forum from the north west, with the three columns of the Temple of Vespasian & Titus and the porch of the Temple of Saturn on the right, the Arch of Septimus Severus on the left and the Colosseum in the distance. *The first state, before the*

plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.

Stock: 51506

84. [Forum of Nerva] Veduta della parte posteriore degli'avanzi del Foro di Nerva da altri Erario pubblico _ in oggi Arco de' Pantani.

Rossini dis. e inc. Roma 1823.

Etching. 470 x 650mm (18½ x 25½"), with large margins, uncut. £600

The back outer wall of the Forum of Nerva, from what is now the Via Tor de' Conti, showing the Arco de' Pantani and three Corinthian columns of the Temple of Mars Ultor and the tower of the Basilian basilica. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51522

85. [Le Colonnacce] Avanzi del Foro di Nerva dal volgo le Colonnacce.

Rossini dis. e inc. Roma 1820.

Etching. 460 x 370mm (18¼ x 14½"), with large margins, uncut. £600

The only surviving portion of the columns that projected from the walls of the Forum of Nerva, with a figure of Minerva on the attic. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51563



86. Veduta della scarvo del Foro Trajano _ fatto in Questo Ultimi tempi.

Rossini dis & inc. Roma 1823.

Etching. 475 x 510mm (18¾ x 20"), with very large, uncut margins. Old repairs to tears in the left margin. £750

The Forum of Trajan, designed by Apollodorus of Damascus and built between 107-113, was the last imperial fora. The column stumps are those of the Basilica Ulpia; on left is the church of S. Maria di Loreto and on the right the church of Nome di Maria. *The first state, before the plate number, issued unbound. From an early 19th century folder titled*

'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51483

87. **Rome Ancienne et Modern.**

[Amsterdam, Henri Abraham Chatelain, c.1720.]
Engraved map. 340 x 450mm (13½ x 17½"). There is an 18th century watermark. Tear in margin which are very large. £260
Plan of Rome with extensive keys of ancient and modern buildings and monuments.
Stock: 23605



88. **A View of Marcellus's Theatre at Rome.**
Piranesi delin. T. Bowles sculp. Published 12th May 1794 by Laurie & Whittle, 53 Fleet Street, London. Publish'd according to act of Parliament.
Copper engraving with hand-colouring. 280 x 430mm (11 x 17"). Tear extending into image on left. Slight foxing. There are very large margins. £260
The ancient theatre of Marcellus in Rome. Named after Marcus Marcellus, Augustus' nephew, who died five years before the theatre was completed, it was formally inaugurated in 12BC by Augustus.
Engraving purporting to be after G.B. Piranesi, although differing in many ways from Piranesi's print of the building. Piranesi's name may have been used to give the impression of greater authenticity.
One of a series of views re-published by Laurie & Whittle in the 1790s.
Stock: 23149

89. **Avanzi del Palazzo de Cesari sul Monte Palatino.**

Rossini dis. e inc. Roma 1820.
Etching. 460 x 360mm (18 x 14¼"), with large margins, uncut. £400
A view of one of the ruins on the Palatine Hill, the preferred location of later imperial palaces. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51547*

90. **[Ninfeo d'Egeria] Veduta della Fonte, e delle Spelonche d'Egeria _ fuori di Porta Capena.**

Rossini dis. e inc. Roma 1823.
Etching. 400 x 610mm (21 x 24"), with large margins, uncut. £400

The Ninfeo d'Egeria (a nymphaeum dedicated to Egeria), a natural grotto fed by a spring, formalised by Herodes Atticus (101-177), with a statue of the nymph in the apse at the back. His estate is now the Caffarella Park. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51543*

91. **[Pantheon] Veduta del Interno del Pronao del Pantheon.**

Rossini dis. e inc. Roma 1820.
Etching. 440 x 550mm (17¼ x 21¾"), with large margins, uncut. £750
A view of the columns in the portico of the Pantheon, made from grey granite quarried in Egypt. Each column, weighing 60 tons, had to be dragged 62 miles from the quarry to the Nile, loaded into a barge, transferred to a galley to cross the Mediterranean to Ostia and back onto a barge to be taken up the Tiber, then moved the 700 metres to the building site. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51514*

92. **The Inside of the Pantheon at Rome. Le dedans du Pantheon a Rome.**

G.P. Panini Pinx.t. Published 12th May 1794 by Laurie & Whittle, 53 Fleet Street, London.
Coloured engraving. Sheet 275 x 415mm (10¾ x 16¼"). Trimmed just within plate. £230
The interior of the Pantheon, looking up to the famous domed roof with the hole, after Giovanni Paolo Pannini.
Built by Marcus Vipsanius Agrippa in 27 BC and restored by Emperor Hadrian in AD 120, the Pantheon stands as one of Rome's most impressive temples.
Stock: 40444



93. **[The Pantheon] Veduta dell' Interno del Panteon di Marco Agrippa.**

Rossini dis. e inc. Roma 1823.
Etching. 505 x 580mm (19¾ x 22¾"), with very large, uncut margins. Wear to the bottom edge. £900
The interior of the Pantheon, with sunlight streaming through the oculus.

Commissioned by Marcus Agrippa during the reign of Augustus (27 BC – 14 AD), the Pantheon was completed by Hadrian about 126, after Agrippa's building had burned down. The dome is still the world's largest unreinforced concrete dome. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
 Stock: 51498



94. **[Pantheon] Veduta di fianco del Panteon, presso nel vicolo del Grottino.**

Rossini dis. e inc. Roma 1821.
 Etching. 615 x 439mm (24¼ x 17¼"), with large margins, uncut. £750

A view looking along the west-side of the Pantheon into the Piazza della Rotonda and the Fontana del Pantheon. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

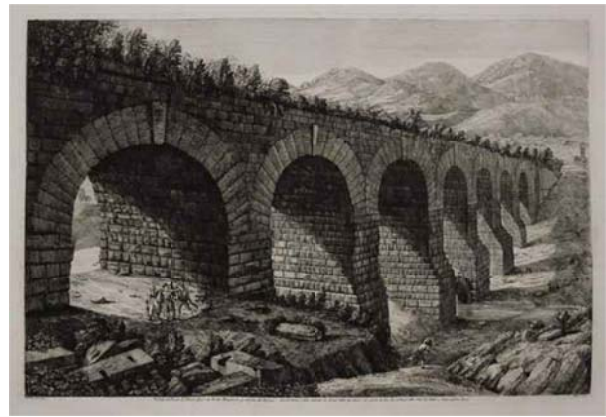
Stock: 51515

95. **Veduta di Ponte Cestio dal Volgo Ponte ferrato.**

Rossini dis. e inc. Roma 1822.
 Etching. 360 x 545mm (14¼ x 21½"), with very large, uncut margins. Slight soiling to edges. £650

The Ponte Cestio spans the Tiber from Tiber Island to the right bank and was originally built in the 1st century BC, although the bridge shown here is as rebuilt in the fourth century AD, using material from the demolished porticus of the Theatre of Marcellus. When the walls of the Tiber embankment were reconstructed 1888-92, the bridge had to be demolished and rebuilt, with the side arches widened. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51479



96. **Veduta del Ponte di Nona fuori di Porta Maggiore, 9 miglia da Roma _ Questo Ponte è stato costruito su di una Valk per porre in piano la Via che portava all Città dei Gabbi, e lungo pa, 464. lar. 41.**

Rossini dis. e inc. Roma 1823.
 Etching. 385 x 570mm (15¼ x 22½"), with large margins, uncut. £900

The Ponte di Nona, a viaduct of seven arches spanning 236 feet, was built in the 1st century BC nine miles up the Via Praenestina and is still in use. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51523

97. **Veduta di Ponte Fabrizio dal volgo, detto quattro Capi.**

Rossini dis. e inc. Roma 1822.
 Etching. 365 x 550mm (14¼ x 21¾"), with very large, uncut margins. Small scrape in the image. £750

The Ponte Fabricio, the oldest surviving bridge in Rome, having been built by Lucius Fabricius in 62 BC, joining Tiber island to the Campus Martius (the Fields of Mars). *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51482

98. **[Ponte Milvio] Veduta Del Ponte Molle sul tevere. Due miglia lontano da Roma _ Questo Ponte e Stato restaurato, e costruito l'Arco Trianfale A. Dal Somma Pontefice Pio VIII Regnante.**

Rossini dis. e inc. Roma 1822.
 Etching. 460 x 630mm (18 x 24¾"), with large, uncut margins. £750

The Ponte Milivio (or Milvian Bridge), a footbridge over the Tiber in the north of Rome, built by the Censor Aemilius Scaurus in 109BC, rebuilt and remodelled many times. Garibaldi's troops severely damaged it in an attempt to block a French invasion in 1849, after which it was repaired by Pope Pius IX. The modern trend of 'love padlocks' on bridges originated here. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51502

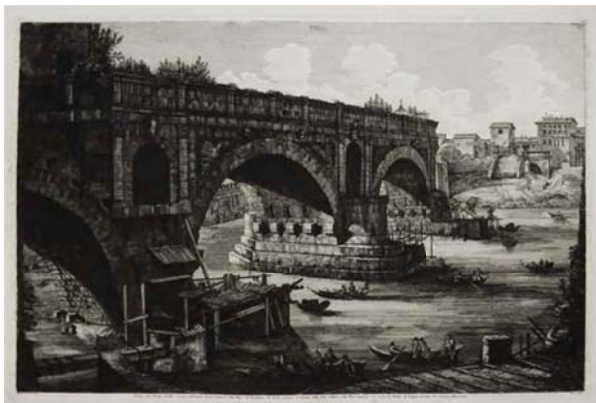
99. **Veduta del Ponte Nomentano. Sulla Via Nomentano.**

Rossini dis. e inc. Roma 1822.

Etching, 445 x 560mm (17½ x 22"), with large margins, uncut. £600

A view of Ponte Nomentano, a bridge over the Aniene, a tributary of the Tiber, north of Rome. Although the central arch is from the late-Republican period, the bridge was rebuilt by the Byzantine general Narses (a colleague of Belisarius) in 552. In 1849 French troops broke the arch to stop Garibaldi's advance, but it was repaired soon after. The bridge is now open to pedestrians in parkland. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51519



100. **Veduta Del Ponte Rotto.**

Rossini dis. e inc. Roma 1822.

Etching, 420 x 625mm (16½ x 24½"), with large, uncut margins. £750

A view of the Pons Aemilius, ending mid-stream. The oldest stone bridge over the Tiber, it was built in 179BC just to the south of Isola Tiberina, but after being restored many times, it was abandoned after a collapse in 1598, becoming known as 'Ponte Rotto', the Broken Bridge. All but one arch of the bridge shown here was demolished in 1887 to make room for the Ponte Palatino. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51503

101. **Veduta Del Ponte Salario _ Questo, fù fabbricato da Narsete sull'Anione due miglia lontano da Roma, ed e piu antichi.~**

Rossini dis. e inc. Roma 1822.

Etching, 395 x 545mm (15½ x 21½"), with large margins, uncut. £750

A record of the ancient Ponte Salario, a bridge over the Aniene, a tributary of the Tiber, north of Rome. Although the side arches dated from the 1st century BC, the central arch was rebuilt by the Byzantine general Narses (a colleague of Belisarius) in 565. In 1798 Napoleonic troops tore down the balustrade, including an ancient inscription, leaving notches shown here. Less than a decade later the tower (a medieval addition) was demolished; French troops broke the

arch to stop Garibaldi's advance in 1849; and the bridge was finally destroyed when the Papal army blew up the central arch in 1867. The present bridge dates from 1874. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51517



102. **[Sistine Bridge] Veduta Dell' Antico Ponte Janiculense restaurato da Sisto IV.**

Rossini dis. e inc. Roma 1823.

Etching, 355 x 540mm (14 x 21¼"), with very large margins. £900

View of the Ponte Sisto, built by Pope Sixtus IV the foundations of the Pons Aurelius between 1463-9, noted for the circular 'oculus' or eye in the central spandrel designed to diminish pressure on the bridge in case of flood. Behind is the dome of St. Peter's Basilica in the Vatican. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51480

103. **[Porta Esquilina] Veduta dell' Arco di Gallieno.**

Rossini dis. e inc. Roma 1821.

Etching, 390 x 460mm (15¼ x 18"), with large margins, uncut. £600

The Porta Esquilina was originally an arch in the Servian wall around Rome, at the beginning of the ancient Roman roads via Labicana and via Tiburtina. During the time of Augustus it was rebuilt as shown here; in 262 it was rededicated to the Emperor Gallienus and his consort Salonina.

A hay cart, drawn by Bartolomeo Pinelli to add life to Rossini's architecture, is dwarfed by the high arch. *The first state, before the plate number, issued unbound.*

From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.

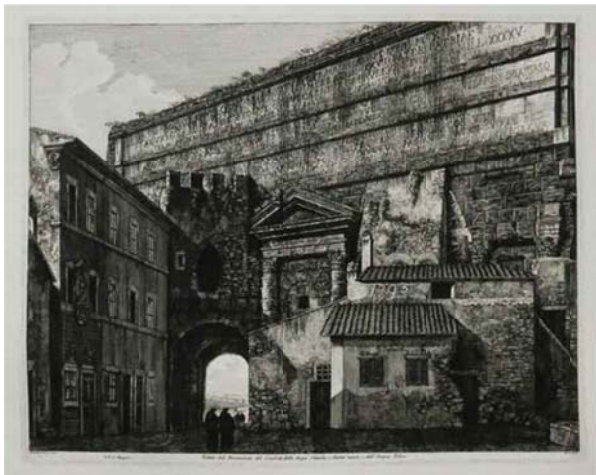
Stock: 51556

104. **Veduta dell' Antica Porta Latina, con le Mura antiche di Roma.**

Rossini dis. e inc. Roma 1823.

Etching, 365 x 503mm (14¼ x 19¾"), with large margins, uncut. Top edge toned and chipped. £600

The Porta Latina, a gate in the Aurelian wall in the south west of Rome, at the start of the via Latina. The small chapel on the right marks the spot where S. John the Evangelist survived martyrdom. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51518



105. **[Porta Maggiore] Veduta del Monumento del Condotta delle Acqua Claudia, e Anione nuovo, e dell' Acqua Felice.**

Rossini dis. e inc. Roma 1823.
Etching, 360 x 455mm (14¼ x 20"), with large margins, uncut. £400

A view of the Porta Maggiore, with the remains of aqueducts Aqua Claudia and Aqua Anio Novus, which were integrated into the Aurelian Wall as a gate in 271 AD.

The Acqua Felice was built by Pope Sixtus (Felice Peretti) in 1586. The medieval buildings have now been cleared. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51541

106. **Veduta dell'Antica Porta Pinciana. chiusa**

Rossini Archo disegno dal vero ed inc. Roma 1829.
Etching, 405 x 505mm (16 x 20"). With very large margins. £390

Porta Pinciana, a gate in the Aurelian Walls built under the emperor Honorius in the early 5th century, adapting a previous smaller entrance.

From the folio 'Le Porte antiche e moderne del recinto di Roma con le mura...' by Luigi Rossini (1790 - 1857).
Stock: 18932

107. **[Porta Tibertina] Veduta del Castello dell' Acqua Giulia. Oggi Porta S. Lorenzo.**

Rossini dis. e inc. Roma 1822.
Etching, 455 x 340mm (18 x 13½"), with large margins, uncut. £600

The view under the Arch of Augustus, incorporated into the Aurelian Walls as the Porta Tiburtina (now Porta San Lorenzo). At this point three aqueducts (Aqua Marcia, Aqua Julia and Aqua Tepula) pass over

the Via Tibertina. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51565

108. **Veduta dell'Antica Porta Tiburtina oggi Porta S. Lorenzo.**

Rossini Archo disegno dal vero ed inc. Roma 1829.
Etching, 410 x 505mm. 16 x 20". With very large margins. £390

Porta Tiburtina or Porta San Lorenzo is a gate in the Aurelian Walls of Rome, through which the Via Tiburtina exits the city.

From the folio 'Le Porte antiche e moderne del recinto di Roma con le mura...' by Luigi Rossini (1790 - 1857).
Stock: 18934



109. **[Portico of Octavia] Veduta dei Portici d'Ottavia.**

Rossini dis. e inc. Roma 1820.
Etching, 400 x 460mm (15¾ x 18"), with large margins, uncut. £400

The Portico of Octavia (Octavia the Younger, 69–11 BC, sister of Augustus), a colonnaded walkway around the temples of Jupiter Stator and Juno Regina, originally built by Augustus, but rebuilt twice during Imperial times. At the time of this scene it was a fish market and formed part of the walls of the Roman Ghetto. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51561

110. **[Portico of Octavia] Veduta di Fianco dei Portici d'Ottavia, oggi S. Angelo in Pescharia.**

Rossini dis. e inc. Roma 1819.
Etching, 465 x 360mm (18¼ x 14¼"), with large margins, uncut. £400

The side of the Portico of Octavia (Octavia the Younger, 69–11 BC, sister of Augustus), a colonnaded walkway around the temples of Jupiter Stator and Juno Regina, as well as a library, originally built by Augustus, but rebuilt twice during Imperial times. At the time of this scene it was a fish market and formed part of the walls of the Roman Ghetto. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51549

111. **[Portico of Octavia] Veduta dell'Interno del Pronao dei Portici d'Ottavia oggi S. Angelo in Pescaria.**

Rossini dis. e inc. Roma 1822.

Etching, 445 x 530mm (17 $\frac{3}{4}$ x 21"), with large margins, uncut. £400

The interior of the Portico of Octavia (Octavia the Younger, 69–11 BC, sister of Augustus), a colonnaded walkway around the temples of Jupiter Stator and Juno Regina, as well as a library, originally built by Augustus, but rebuilt twice during Imperial times. At the time of this scene it was a fish market and formed part of the walls of the Roman Ghetto. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51516

112. **Veduta della Piramide di C. Cestio presa nell'Viale che conduce alla Porta di S. Paolo.**

Rossini dis. e inc. Roma 1822.

Etching, 435 x 605mm (17 x 23 $\frac{3}{4}$ "), with large, uncut margins. £750

A brick pyramid faced with marble, built about 18–12 BC as a tomb for Gaius Cestius, a magistrate who probably served in the Roman army in Egypt. Having been incorporated into the Aurelian Wall the pyramid was preserved; a larger one was dismantled in the C16th by Pope Alexander VI and the marble was used for the steps of St. Peter's Basilica. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51501



113. **[Quirinal] Veduta Generale del Monte Quirinale dal volgo Monte Cavallo.**

Rossini dis. e inc. Roma 1822.

Etching, 440 x 705mm (17 $\frac{1}{4}$ x 27 $\frac{3}{4}$ "), with large, uncut margins. Slight creasing. £900

View from the Quirinal Hill looking across Rome past the statues of horse tamers (Castor and Pollux) and the obelisk from the Mausoleum of Augustus. The dome of St Peter's is in the centre. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51500



114. **[Quirinal] Veduta Generale dei Gran Colossi sul Monte Quirinale.**

Rossini dis. e inc. Roma 1819.

Etching, 365 x 465mm (14 $\frac{1}{4}$ x 18 $\frac{1}{4}$ "), with wide, uncut margins. Slight creasing. £900

View from the Piazza di Monte Cavallo atop the Monte del Quirinale in Rome, with the statues of horse tamers (the Dioscuri, Castor and Pollux) and the obelisk from the Mausoleum of Augustus. The Palazzo del Quirinale, official residence of the Italian president, overlooks the Piazza. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51487

115. **[Saint Paul Outside the Walls] Veduta della rovina del gran Arco trionfale della nave traversa, ove e la Confessione di S. Paolo fuori le mura.**

Rossini dis. e inc. Roma 1823.

Etching, 495 x 595mm (19 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "), with large margins, uncut. £750

View of the interior of the Basilica Papale di San Paolo fuori le Mura (the Papal Basilica of St Paul Outside the Walls), showing the nave, the back of the church and the remains of Arnolfo di Cambio's tabernacle (1285) In 1823 a fire caused by a workman repairing the lead roof destroyed the building. Pope Leo XII appealed for help for reconstruction and was answered by donors including the Viceroy of Egypt and the Tsar of Russia (who gave malachite and lapis lazuli for the tabernacle); a replica building was opened in 1840. The fire was a major incident: Rossini dedicated four of the 101 plates of his 'Veduta' to the ruins.

This again is a view of the ruins of *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51513

116. **[Saint Paul Outside the Walls] Terza Veduta della rovina della gran Basilica di S. Paolo fuori le Mura, e principalmente del muro della gran nave di mezzo aquasi tutto atterrato delle fumme, dell'incendio accaduto li 15 Luglip 1823.**

Rossini dis & inc. Roma 1823.

Etching, 500 x 570mm (19¾ x 22½"), with very large margins on three sides, uncut. £750

View of the interior of the Basilica Papale di San Paolo fuori le Mura (the Papal Basilica of St Paul Outside the Walls), shortly after a fire, caused by a workman who was repairing the lead of the roof, destroyed the building. Pope Leo XII appealed for help for reconstruction and was answered by donors including the Viceroy of Egypt and the Tsar of Russia; a replica building was opened in 1840.

The fire was a major incident: Rossini dedicated four of the 101 plates of his 'Veduta' to the ruins. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51505



117. **[Saint Paul Outside the Walls.] Rovina della gran Basilica di S. Paolo fuori le mura accaduta li 15 Luglio 1823.**

Rossini dis. e inc. Roma 1823.

Etching, 470 x 650mm (18½ x 25½"), with very large, uncut margins. A little wear to the left edge, £750

A record of the catastrophic fire that destroyed the 1400-year-old Basilica of Saint Paul Outside the Walls in 1823, started by a workman repairing the lead of the roof. Pope Leo XII appealed for help for reconstruction and was answered by donors including the Viceroy of Egypt and the Tsar of Russia; a replica building was opened in 1840.

The fire was a major incident: Rossini dedicated four of the 101 plates of his 'Veduta' to the ruins. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51486

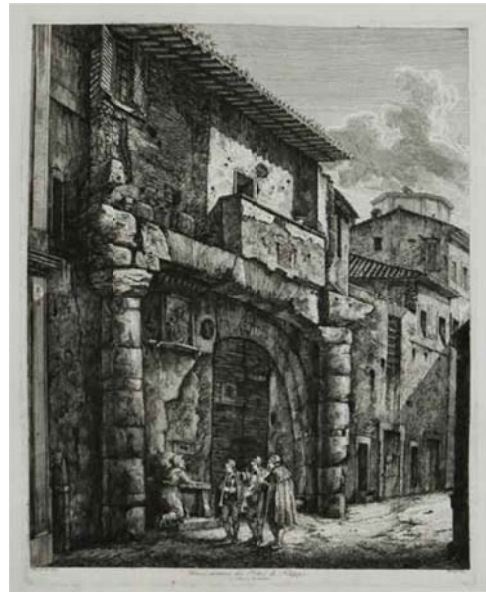
118. **Vue du Couvent de St. Cosimato En venant de Vicovaro sur la Voie Valerienne anc: Via Valeria [...]**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler

Fine engraving iwth a partial 18th century watermark. platemark: 380 x 465mm. (15 x 18¼"). £360

Distant view of the Complesso Conventuale di San Cosimato, near Vicovaro in the countryside surrounding Rome. An oratory was first built on the site in around 500AD, but the convent was completely rebuilt in 1727.

One of a series of landscapes of the Roman countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*
Stock: 39573



119. **[Santa Maria dè Calderari] Unici avanzi dei Portici di Filippo. a S. Maria in Cacaberis.**

Rossini dis. e inc. Roma 1822.

Etching, 460 x 365mm (18 x 14½"), with large margins, uncut. £400

A Roman doorway flanked by Doric columns, beside what was Santa Maria dè Calderari, the first church in Rome dedicated to the Immaculate Conception. 'Calderari' refers to the main industry of the local parish, making cauldrons and saucepans; 'Cacaberis' is a slang variation. Although the church was demolished in 1881 during the building the Via Arenula, the doorway still exists in 'Via di Santa Maria dè Calderari'.

In front of the doorway is a little scene of street musicians, drawn by Bartolomeo Pinelli to add life to Rossini's architecture. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51550

120. **Veduta della Chiesa, ed Ospedale di Santo Spirito.**

Piranesi inc. [n.d. c.1745.]

Etching. 126 x 196mm (5 x 7¾"). Folding. £140

Perspective view of the Church and Hospital of Santo Spirito, Rome with figures, horses and carts in the foreground.

From "Varie vedute di Roma antica e moderna".

Stock: 30952



121. [Sant'Urbano alla Caffarella] Veduta dell' Antico Tempio dedicato alle Novo Muse da M. Fulvio Nobiliore __in oggi S.Urbano fuori di Porta Capena, due miglia.

Rossini dis. e inc. Roma 1823.

Etching, 400 x 530mm (21 x 15¾"), with large margins, uncut. £600

Although described by Rossini as a Temple of the Muses, it is now believed the original building was a tomb or a temple dedicated to Faustina, wife of Antoninus Pius (emperor from 138-161). After it became a church dedicated to Sant'Urbano in the C10th its remote location (now on the edge of Caffarella Park) meant it was often abandoned. It was acquired by the city of Rome in 2002 and restored again. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51542

122. The Place and Church of S.t John de Lateran at Rome. La Place et l'Eglise de S.t Jean de Lateran a Rome. 1. St Johns Church. 2. The Palace Built by Sixtus the Fifth. 3. The Holy Ladder. 4. Constantine's Font 5. Hospital for Men 6. D.o for Women.

[n.d., c.1750.]

Hand-coloured etching, with printseller's label glued on verso. Sheet: 450 x 300mm (17¾ x 12"). Title removed and glued to verso as issued. £420

A view of the Lateran in Rome with key.

On the reverse is the printseller's label of John Hogben Master of the Mathematical Free School, at Rye in Sussex now Rye College. A wonderful & rare country printseller's descriptive label. The label lists the variety of books, prints and stationary he stocks including account books, penknives, pens, sealing wax, inks mathematical instruments, globes, maps, spectacles and fishing tackle 'Sold as Cheap as in London'.

Stock: 41620

123. Chiesa di S. Paolo fuori delle Mura.

Piranesi fe. [n.d. c.1745.]

Etching with very large margins as normal. There is a

partial watermark. Plate 139 x 190mm (5½ x 7½").

Folding as normal.

£140

A view of the Basilica Papale di San Paolo fuori le Mura, commonly known as St Paul's Outside the Walls; one of Rome's four ancient papal basilicas.

From "Varie vedute di Roma antica e moderna".

Stock: 30959



124. Veduta della Basilica di S.Paolo fuor delle Mura, eretta da Costantino Magno.

Piranesi F. [Paris, c.1800.]

Etching. 410 x 625mm (16 x 24½"). With very large margins. Creased. £950

The façade of the Papal Basilica of Saint Paul Outside the Walls, founded by Constantine I over the burial place of St. Paul. The building was destroyed by fire in 1823 (an event documented by Luigi Rossini in four views of the aftermath), and a replica rebuilt. *Hind: 6, state iv of vi, first Paris edition.*

Stock: 4671

125. A View of the Inside of the Dome & Church of St Peter at Rome as it appear'd Ornamented on the day of Jubilee in the Year. 1700. Veuë du Dedans du Dome et de l'Eglise de St. Pierre à Rome en la maniere qu'elle fut ornée au jour du Jubilee, en l'an 1700.

London Printed for Bowles & Carver No 69 S.t Pauls Church Yard.

Engraving, scarce & large item. Plate: 560 x 465mm (22 x 18¼"), with very large margins. Large tear and damage in margins. £480

A view inside St Peters in Rome, showing the huge crowd of pilgrims gathered around the baldachin, many holding banners and effigies of saints, for the Jubilee Year of 1700 called by Pope Innocent XII.

Stock: 44824

126. [Tarpeian Rock] Veduta degl' Avanzi della Rupe Tarpeja.

Rossini dis. e inc. Roma 1823.

Etching. 540 x 390mm (21¼ x 15½"), with large margins, uncut. With some creasing in the top left corner

£500

The Tarpeian Rock, a cliff on the south side of the Capitoline Hill, from which criminals were hurled to their death if their crimes were deemed shameful. *The*

first state, before the plate number, issued unbound.
 From an early 19th century folder titled 'Roman
 Engravings. The Property of Major E.G.G.
 Rugdon[?]'.
 Stock: 51508



127. **[The Temple of Antoninus and Faustina, Rome.] Veduta del Tempio d'Antonino e Faustina in Campo Vaccino.**

Piranesi Architetto fec, Presso l'autore a Strada Felice nel Palazzi Tomati vicino alla Trinita de monti. A paoli due e mezzo. [c.1758]

Etching. Uncut 415 x 550mm (16¼ x 21½"), with very large margins. £850

The ancient temple of Antoninus and Faustina in Rome. A lifetime edition of the etching by Giovanni Battista Piranesi (1720-78), architect and printmaker whose views of Rome have been immensely influential in contributing to the understanding of eighteenth century Rome. Piranesi's prints of 'Carceri' (prisons) have been at least as influential on subsequent artists for their gothic atmosphere. *Hind 49 iii/vi*.
 Stock: 47800

128. **Veduta del Tempio di Antonino, e Faustina..~**

Rossini dis. e inc. Roma 1821.

Etching. 360 x 460mm (14¼ x 18¼"), with large margins, uncut. £600

The Temple of Antoninus and Faustina in the Roman Rorum, dedicated to Antonius Pius (emperor from 138 to 161) and his consort Faustina. Although the building was given a baroque façade in the 16th century the original pronaos of 56ft columns still survives. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.
 Stock: 51538

129. **[Temple of Hadrian] Veduta dell'avanzo del fianco del Portico, che circondava la Cella del Tempio di Antonino Pio, in oggi Dogana di Terra, e Piazza di Pietra.**

Rossini dis. e inc. Roma 1822.

Etching. 400 x 540mm (15¾ x 21¼"), with large margins, uncut. £900



The Temple of Hadrian (or Hadrianeum), was built by Antoninus Pius, his adopted son and successor. The wall of the cella and eleven columns of the right side were incorporated into a 17th-century papal palace by Carlo Fontana, and is the home of the Borsa Italiana, Italy's main stock exchange. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.
 Stock: 51524

130. **[Temple of Hercules Victor] Interno del Pronao del Tempio di Vesta, in Roma.**

Rossini dis. e inc. Roma 1819.

Etching. 470 x 370mm (18½ x 14½"), with large margins, uncut. £600

A view under the colonnade of the Temple of Hercules Victor in the Foro Boario which, because it is a 'tholos' (a round temple with an external colonnade) was mis-identified as a Temple of Vesta. Built at the end of the 2nd century BC, it is earliest surviving marble building in Rome, although the tile roof is a later replacement. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.
 Stock: 51534

131. **[Temple of Hercules Victor] Veduta del Tempio di Vesta.**

Rossini dis. e inc. Roma 1820.

Etching. 460 x 365mm (18 x 14½"), with large, uncut margins. £600

The Temple of Hercules Victor in the Foro Boario which, because it is a 'tholos' (a round temple with an external colonnade) was mis-identified as a Temple of Vesta. Built at the end of the 2nd century BC, it is earliest surviving marble building in Rome, although the tile roof is a later replacement.

Also named in the key are the Temple of Portunus and the Casa di Rienzi, the supposed home of Cola di Rienzo (1313-54), a populist politician. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'*.
 Stock: 51492

132. [Temple of Mars Ultor] **Avanzi del Tempio di Marte vindicatore. dal volgo arco de Pantani~**

Rossini dis. e inc. Roma 1820.

Etching. 545 x 445mm (21½ x 17¾"), with large margins, uncut. £400

The three Corinthian columns of the Temple of Mars Ultor and the tower of the Basilian basilica, with the Arco de' Pantani leading out of the Forum of Nerva. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51558

133. **Avanzo del Tempio di Minerva Medica, da altri un sepolcro, vicino a Porta Maggiore.**

Rossini dis. e inc. Roma 1823.

Etching. 500 x 615mm (19¾ x 24¼"), with large, uncut margins. Repaired tear in the top margin, entering image. £450

Although still known as The Temple of Minerva Medica, it is a 4th century nymphaeum, a building devoted to the nymphs, connected to the nearby Aqua Claudia. It is a ten-sided brick building with a door in one side and recesses with arched windows above on the other nine sides and with a cement cupola, which collapsed five years after Rossini drew it. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51504



134. [Temple of Fortuna] **Veduta del Tempio Della Fortuna Virile, oggi S. Maria Egiziaca degli Armeni.**

Rossini dis. e inc. Roma 1822.

Etching. 400 x 545mm (15¾ x 21½"), with large margins, uncut. £600

The Temple of Portunus, the god of the harbours, built in the Forum Boarium in the second century BC. It is one of the best preserved of all Roman temples, mainly because it was converted in 872, becoming the church of Santa Maria Egiziaca (Mary of Egypt, patron saint on penitents). *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51535

135. **Tempio di Romolo in oggi S. Theodoro.**

Rossini dis. e inc. Roma 1819.

Etching. 365 x 460mm (14¼ x 18"), with large margins, uncut. £400

The Temple of Divus Romulus, along the Via Sacra in the Roman Forum. Valerius Romulus, son of Emperor Maxentius, was consul in AD 308 and 309, and was deified when he died in 309. Although Rossini calls it the church of Saint Theodorus, it is now the basilica of Santi Cosma e Damiano. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51546

136. [Temple of Romulus] **Veduta del Tempio di Remo nel Foro Romano.**

Rossini dis. e inc. Roma 1820.

Etching. 470 x 370mm (18½ x 14½"), with large margins, uncut. £400

The Temple of Divus Romulus, along the Via Sacra in the Roman Forum. Valerius Romulus, son of Emperor Maxentius, was consul in AD 308 and 309, and was deified when he died in 309. It is now the basilica of Santi Cosma e Damiano.

The bronze doors are the originals of the 4th century, with a lock that still works; the two columns are porphyry columns; the entablature was taken from another classical building and has now been removed. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51562



137. [Temple of Saturn] **Avanzi del Tempio della Concordia.~**

Rossini dis. e inc. Roma 1819.

Etching. 460 x 365mm (18 x 14½"), with large margins, uncut. £600

An oblique view of the porch of the enormous temple, in the west end of the Forum of Rome. In the background is a 44-foot fluted Corinthian column, dedicated to the Eastern Roman Emperor Phocas in

608, who was overthrown two years later. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51526



138. **[Temple of Saturn] Veduta dell' Interno del Tempio della Concordia, nel Foro Romano.**

Rossini dis. e inc. Roma 1823.
Etching, 495 x 615mm (19½ x 24¼"), with large, uncut margins. Small hole to the top right margin. Creased.

£600

A large plate showing the six remaining columns of the front porch of the Temple of Saturn, in the west end of the Forum of Rome. This was the third temple, built after disastrous fire of 283 AD: the pediment has an inscription that translates as 'The Senate and People of Rome restored [the temple] consumed by fire'. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51497

139. **[Temple of Serapis.] Veduta dei grandiosissimi avanzi del Tempio di Giove, dal volgo il frontespizio di Nerone, sul Monte Quirinale, negli Orti Colonna.**

Rossini dis. e inc. Roma 1820.
Etching, 360 x 455mm (14¼ x 18"), with large margins, uncut. Crease in the centre.

£600

The ruins of the Temple of Serapis on the Quirinal Hill, torn down during the persecution of pagans in the late Empire, with most of the structure reused on other buildings. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51548

140. **Veduta del Tempio Delle Camene, da Altri del Dio Ridicolo ___ fuori di Porta Latina nella Valle Della Caffarella.**

Rossini dis. e inc. Roma 1823.
Etching, 460 x 615mm (18 x 24¼"), with large margins, uncut. Tear just touching plate at bottom.

£600

A building in the Park of the Caffarella, possibly the tomb of Aspasia Annia Regilla, wife of Herodes

Atticus, once owner of the estate. Rossini attributed the building to either the Temple of the Camenae (four goddesses of childbirth, wells and fountains) or the Temple of the God Rediculum (the god that Romans honoured at the beginning and end of each journey). It is believed to be the spot where Hannibal turned back from Rome. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51539



141. **[Temple of the Dioscuri] Avanzi del Tempio di Giove Statore nel Foro Romano.**

Rossini dis. e inc. Roma 1821.
Etching, 460 x 390mm (18 x 15¼"), with large margins, uncut.

£750

Rather than being the Temple of Jove, these are the remains of the Temple of the Dioscuri (Castor and Pollux) in the Roman Forum. First built in 494BC, it was restored many times, so these columns date from the temple, dedicated by Tiberias in 6AD. The Dioscuri were the patrons of the Knights who every year held an impressive parade outside the temple. Under the columns is a little scene of riders driving bulls through the forum, drawn by Bartolomeo Pinelli to add life to Rossini's architecture. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*
Stock: 51528

142. **[Temple of Venus & Rome] Veduta Generale del Tempio di Venere, e Roma.**

Rossini dis. e inc. Roma 1821.
Etching, 375 x 540mm (14¾ x 21¼"), with large margins, uncut.

£600

The Temple of Venus and Rome on the Velian Hill, between the eastern edge of the Forum Romanum and the Colosseum. A double temple (having two apses back to back, one dedicated to each deity), it was built by Hadrian, probably to his own design, and dedicated in AD 135. It is believed to be have been the largest temple in Rome. *The first state, before the plate number, issued unbound. From an early 19th century*

folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51554

143. **[Theatre of Balbus.] Reliquiae substructionum, ac rudera theatri Balbi, hodie tumulus in regione, quae dicitur Regulae. Vide indicem ruinarum num. 61.**

Piranesi F. [n.d., c.1762.] Bit later.
Etching, on two plates. Plate: 275 x 360mm (10¾ x 14") with very large margins. Tear into the plate in the bottom edge. £140

A view of the Theatre of Balbus in Rome. From 'Il Campo Marzio dell' Antica Roma, Opera di G.B. Piranesi socio della reale società degli antiquari di Londra'
Stock: 48027

144. **[Theatre of Marcellus] Avanzi del Teatro di Marcello.**

Rossini dis. e inc. Roma 1821.
Etching, 415 x 510mm (16¼ x 20"), with large margins, uncut. £750

The Theatre of Marcellus was started by Julius Caesar and completed by Augustus in 13 BC, who dedicated to his heir Marcellus who had died aged 20. It was an enormous building, 115 ft. high and 127 ft. in diameter, capable of holding 15,000 people. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51540*



145. **[The banks of the Tiber] Veduta dell' Antiche sostruzioni fatto da Tarquino, dette il bel Lido, e da altri, da Marco Agrippa à tempi di Augusto quando ripurgò le Cloache sino di Tevere.**

Rossini dis. e inc. Roma 1823.
Etching, 420 x 650mm (16½ x 25½"), with large margins, uncut. Tears and creasing to margins top and right. £750

A view of the banks of the Tiber near the Foro Boario, before the modern embankment. In the centre of the plate ('A' in the key) is the outflow of the Cloaca Maxima, one of the world's first sewers, supposedly built by Tarquinius Priscus c.600BC. Above is the Temple of Hercules Victor, the colonnaded circular form of which led it to be misidentified as a Temple of Vesta. *The first state, before the plate number, issued*

*unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51488*

146. **[Tiber Island] Veduta Dell' Isola Tiberina.**

Rossini dis. e inc. Roma 1820.
Etching, 320 x 460mm (12½ x 18"), with large margins, uncut. £600

A view of Tiber Island, showing the bank modelled to look like the prow of a ship as homage to the legend of the founding of the temple to Aesculapius, god of medicine, on the island. The highest tower is that of the Basilica of San Bartolomeo all'Isola. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51536*



147. **[Tomb of Caius Vibius Marianus] Veduta del Gran Sepolcro volgarmente detto di Nerone _ Sulla Via Flaminia, 5. Miglia lontano da Roma.~**

Rossini dis. e inc. Roma 1822.
Etching, 565 x 410mm (22¼ x 16"), with large margins, uncut. £750

The tomb of Caius Vibius Marianus, a pro-consul, five miles outside Rome on the Flavian Way. Like other classical tombs it is divided in two, the base being plain and strong, the upper part decorative. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.
Stock: 51537*

148. **Veduta del Gran Sepulcro di Cecilia Metella. situato nella Via Appia**

Rossini dis. e inc. Roma 1822.
Etching, 460 x 630mm (18 x 24¾"), with very large margins on three sides, uncut. Torn, with some creasing. £400

The tomb of Cecilia Metella, daughter-in-law of Marcus Crassus the Triumvir, built on the Appian Way c. 20 BC. It has a strong square base from which rises a circular tower (66 ft. in diameter), faced in marble with a frieze of garlands and ox skulls. On the top are medieval battlements, from when the building was used as part of a castrum owned by the Gaetani family. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51507

149. **[Tower of Belisarius] Veduta degl' Avanzi delle Torri di Belisario_Dalla parte che guarda l'interno della Citta, vicino a Porta S.Giovanni. T28**

Rossini dis. e inc. Roma 1822.

Etching, 425 x 556mm (16¾" x 21¼"), with large margins, uncut. £600

A view of the city side of the Tower of Belisarius, built into the Aurelian Walls. In 536 the great general Belisarius took Rome for the Eastern Empire and strengthened the walls against the Ostrogothic counter attack. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51552



150. **[Trajan's Market] Veduta del secondo Ordine dei Bagni di Paolo Emilio da altri chiamatala Calcidica del Foro Traiano.**

Rossini dis. e inc. Roma 1822.

Etching, 365 x 455mm (14½" x 18"), with large margins, uncut. £600

Trajan's Market, on the Via dei Fori Imperiali, probably built in 100-110 AD by Apollodorus of Damascus, is believed to be the world's oldest shopping mall. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51559

151. **[The Vaticano Obelisk.]**

Si stampano in Roma da Gio: Iacomo De Rossi alla Pace. [n.d., c.1680.]

Engraving, 490 x 360mm (19¼ x 14¼"). With very large margins ragged, creased in middle as normal.

£380

The Vaticano Obelisk, the centrepiece of the St. Peter's Square, with the Basilica behind.

An Egyptian obelisk of unknown origin (lacking hieroglyphics), the obelisk was moved first to Alexandria around 30-28 BC by the Roman Prefect, then to Rome by Caligula in AD37. Having been placed in Nero's circus, it was moved to Saint Peter's Square by Pope Sixtus V in 1586, making it the first monumental obelisk raised in the modern period. The only obelisk in Rome that has not fallen since Roman times, it is topped by a gilt ball once believed to contain the ashes of Julius Caesar. *BM: 2006,U.827.*

Stock: 28666



152. **[The raising of St Peter's obelisk.]**

Io. Guerra Mut. Lineavit et Imprintit Curavit. In Roma Natal Bonifacio de Sebenico Fece d'Agosto 1586 [but later.]

Etching on three sheets conjoined, total 490 x 1125mm (19¾ x 44¼"). Framed. Some printed area lacking at joins, old repair in bottom margin, some toning of paper. £850

A large and impressive record of the raising of the 327-ton Egyptian obelisk in St Peter's Square by Domenico Fontana in 1586, under the instructions of Pope Sixtus V. It depicts some of the 900 men, 75 horses, levers and pulleys needed to complete this feat of engineering.

The plate was engraved by Natale Bonifacio de Sebenico (1537-92) after Giovanni Guerra (1540-1618); the plate number 'LIV' lower right points to this printing being from Johannes Blaeu's Townbooks of Italy, c.1650.

Stock: 51576

153. **Veduta della Basilica di S: Pietro in Vaticano. No.1. Colonnato e Piazza di S: Pietro. No.2. obelisco Alsato dal Cavr. Fontaana. No.3. Nuova Sacristia. No.4. Palazzo Vaticano.**

Jo Giovanni Brun delinio e Sculp nel anno. 1785. Presso Carlo Losi l'anno 1785:

A very fine copper engraving. Plate 431 x 605mm. 17 x 23¾". Loss of margin in the top right inside the platemark. £490



A beautiful view looking down on to the Papal Basilica of Saint Peter. A late renaissance church at the heart of the Vatican City, and the head of the Catholic Church.
Stock: 16341

154. The Church of St. Peter at Rome. Built in the Pontificates of Pope Julius II, Paul III, and Paul V [...]

London, Printed for Bowles & Carver, No 69 St Paul's Church Yard.

Line engraving with later hand-colouring, 1809 J
Whatman watermark; platemark 275 x 420mm (10¾ x 16½"). With very large margins. £220

The Papal Basilica of Saint Peter, in the symmetrical elevated view favoured in the 18th century. A late renaissance church at the heart of the Vatican City, and the head of the Catholic Church.

Stock: 37213

155. A View of the Seat of Belvedere in Vaticano near Rome. Vue de la Maison de Belvedere dans la Vatican aupres de Rome.

Piranesi delin. T. Bowles fecit. Publish'd according to Act of Parliament November, 12. 1750. London, Printed for Robt Sayer Map & Print Seller opposite Fetter Lane, Fleet Street,

Fine hand-coloured engraving, sheet 270 x 435mm (10½ x 17"). Trimmed close to plate; small tear from bottom edge. Small amount of foxing. £280

Elevated perspective view of formal garden, buildings and surrounding landscape of the Cortile del Belvedere at the Vatican Palace in Rome. A copy in the same direction of the etching by Piranesi from the 'Varie vedute di Roma antica e moderna' of 1741-8. *For impression with 18th century black borders see ref. 25566*

Stock: 40232

156. A View of the Seat of Belvedere in Vaticano near Rome. Vue de la Maison de Belvedere dans la Vatican aupres de Rome.

Piranesi delin. T. Bowles fecit. Publish'd according to Act of Parliament November, 12. 1750. [London, Printed for Robt Sayer Map & Print Seller opposite Fetter Lane, Fleet Street, and I.G.Printseller in St Anns Court Dean Street Soho.]

Hand-coloured engraving, with black borders. Plate 274 x 431mm. 10¾ x 17". £220

Elevated perspective view of formal garden, buildings and surrounding landscape of the Belvedere in the Vatican.

A copy in the same direction of the etching by Piranesi from the 'Varie vedute di Roma antica e moderna' of 1741-8.

Stock: 25566



157. Veduta Della Cappella Sistina nel Palazzo Apostolico Vaticano, edificata dal Pontefice Sisto IV, per opera di Baccio Pintelli, Architetto Fiorentino, e adornata sotto i Pontefici Giulio II, Clemente VII e Paolo III.

Fran.co Panini delin. Francesco Barbazza incise. In Roma dalla Calcografia della Rev. Camera Aposolica presso la Curia Innocenziana l'Anno 1766.

Engraving. Sheet 485 x 700mm (19 x 27½"). Cut nearly to image on 3 sides. £480

A large illustration of the Sistine Chapel, taken from a corner looking towards the screen and the ceiling at the far end.

The artist, Francesco Pannini (brother of Guiseppe Pannini who completed the Trevi Fountain), specialized in making preparatory drawings for etchings of architectural subjects.

Stock: 46185

158. St. Peters Haupt-Kirch in Rom. Jübel Jahr auf das 1700 Jahr.

Johann Ulrich Krausen sc. et ex. Cut Grat: et Privil Sacrae Cæsarae Majestatis. [Augsburg, c.1700.]

Engraving. Sheet 485 x 430mm (19 x 17"). Trimmed to plate, corners reinforced. Repaired tear left & right.

£650

A broadside illustrating the jubilee celebrations for the year 1700 in St Peter's Basilica, Rome. The main image shows the cathedral packed with pilgrims during the ceremony; underneath are five compartments, showing a plan of the basilica, the entrance porch, St Peter's Square, the exterior of the basilica and an altar. This jubilee, a special year of remission of sins and universal pardon, crossed the tenures of two popes, Clement XI, who died in September, and his successor Innocent XII.

Stock: 46182



159. **Veduta Intiera Della gran Piazza, e Chiesa di S. Pietro in Vaticano Ornata Dal Colonnato, Obelisco, Fontane, e parte del Palazzo Pontificio.**

Fran.co Panini delin. F. Polanzani inc. Data in luce nella Calcografia nella Rev. Camera Apos.ca presso la Curia Innocenziana l'Anno 1765.

Engraving. 480 x 720mm (19 x 28¼"), with very large margins. Very slight central crease as normal, crease on the right, to the extremity of the margins. £800

A fine large plate, looking across St Peter's piazza towards the basilica.

The artist, Francesco Pannini (brother of Guiseppe Pannini who completed the Trevi Fountain), specialized in making preparatory drawings for etchings of architectural subjects. The engraver, Francesco Polanzani, is best known for his portrait of Piranesi for Piranesi's 'Antichita Romane'.

Stock: 46186

160. **Veduta Presa parte destra del Colonnato della gran Piazza, e Chiesa di S. Pietro in Vaticano con l'Obelisco nel mezzo all due Fontane.**

Fran.co Panini delin. Dom.co Cigni inc. Data in luce nella Calcografia nella R.C.A. presso la Curia Innocenziana l'Anno 1765.

Engraving. 450 x 725mm (17¾ x 28½"). Few tears on left in very large margins. Central crease as normal. £580

A large plate, looking towards the colonnade on the south side of St Peter's Piazza, with the obelisk and fountain.

The artist, Francesco Pannini (brother of Guiseppe Pannini who completed the Trevi Fountain), specialized in making preparatory drawings for etchings of architectural subjects.

Stock: 46184

161. **Veduta Intiera Della gran Piazza, e Chiesa di S. Pietro in Vaticano Ornata Dal Colonnato, Obelisco, Fontane, e parte del Palazzo Pontificio.**

Fran.co Panini delin. F. Polanzani inc. Data in luce nella Calcografia nella Rev. Camera Apos.ca presso la Stamperia Cammerale l'Anno 1790.

Engraving. 480 x 720mm (19 x 28¼"), with very large margins. Central crease as normal. Crease top right; tatty. £650

A large plate, looking across St Peter's piazza towards the basilica.

The artist, Francesco Pannini (brother of Guiseppe Pannini who completed the Trevi Fountain), specialized in making preparatory drawings for etchings of architectural subjects. The engraver, Francesco Polanzani, is best known for his portrait of Piranesi for Piranesi's 'Antichita Romane'.

Stock: 46183



162. **[The Temple of Venus and Roma, Rome] Veduta degli avanzi di due Triclini che appartenevano alla Casa aurea di Nerone [...]**

G.B. Piranesi Archi. incise Presso l'autore a Strada Felice nel Palazzo Tomati vicino alla Trinita de Monti. A paoli due e mezzo [c.1759]

Etching, platemark 440 x 690mm (17¼ x 27") with very large margins and an 18th century watermark.

£1100

The Temple of Venus and Roma, near the Colosseum in Rome. Lifetime impression of the etching by Giovanni Battista Piranesi (1720-78), architect and printmaker whose views of Rome have been immensely influential in contributing to the understanding of eighteenth century Rome. Piranesi's prints of 'Carceri' (prisons) have been at least as influential on subsequent artists for their gothic atmosphere.

In the first state of the print the site was erroneously identified as the temple of Sol e Luna, hence the acknowledgement of the error in the text of this state ('presi erroneamente per i Templi del Sole, e della Luna'). *Hind 50 iii/vi*

Stock: 47797

163. **[via dell'Arc Settimo] Veduta del Clivo Capitolino, ove passavano I Carri dei Trionfatori.**

Rossini dis. e inc. Roma 1822.

Etching. 545 x 395mm (21½ x 15½"), with large margins, uncut. Hole in bottom margin. £750

Although described by Rossini as being from the Clivus Capitolinus, this view is from the via dell'Arc Settimo, which ran between the Mamertine Prison and the Tabularum, the opposite site of the Capitoline. It looks down the slope of the Capitoline Hill, across the Forum past the Arch of Septimus Severus to the Colosseum. *The first state, before the plate number, issued unbound. From an early 19th century folder titled 'Roman Engravings. The Property of Major E.G.G. Rugdon[?]'.*

Stock: 51527

164. **Veduta di Villa Lodovisi.**

Piranesi F. [n.d. c.1745.]

Etching, with very large margins as normal. Partial watermark. Plate 121 x 197mm (4¾ x 7¾"). Folding as normal. £160

The seat of Boncompagni Lodovisi, Rome.

From "Varie vedute di Roma antica e moderna".

Stock: 30957

165. **The Great Cascade at Tivoli.**

Guernsey 826 [in ink.] John Tauderin Delt.

[Watermarked 1816.]

A very rare etching. Trimmed, 195 x 234mm (7¾ x 9¼"). £160

Tivoli, and ancient Italian town in Lazio at the falls of the Aniene river.

Stock: 16093

166. **[Sepulchre of the Plauzia Family and with the Lucano Bridge, near Tivoli] Sepolcro di Plautio.**

M.A.T. Whitby. Litho. Newlands 1826.

Rare lithograph. 215 x 300mm (8½ x 11¾"). £140

The ancient bridge, the Ponte Lucano, and circular tomb of the Plauzia family (constructed during the reign of Vespasian), near Tivoli. Probably seen by the printmaker, Mary Anne Theresa Whitby (1784-1850) when visiting Italy in the 1820s.

Whitby inherited the country seat of Newlands, Hampshire in 1819, on the death of naval officer Sir William Cornwallis, and established a private press there to print lithographs by herself and others. *Ex: Collection of the late Hon. C. Lennox-Boyd.*
Stock: 35689

167. **A View of Tivoli. From the Original Picture painted by Rosa di Tivoli, In the Collection of John Hadley Esqr., to whom this plate is dedicated by his much Oblidge and most huble Servant. J. Boydell.**

Rosa di Tivoli Pinxt, Will.,m Elliott Sculpt. Publish'd according to Act of Parliament, by J.no Boydell Engraver, in Cheapside London: November 2d. 1765.

A very fine copper engraving. 605 x 405mm (24 x 16"), with large margins. Tear from the top edge, which has been repaired. £380

"The Most Capital Paintings in England" series of engravings in five volumes, late 1760s-1786, the first three (1769 to 1773) originally published under the title *Sculptura Britannica*. These were a critical and financial success for the publisher John Boydell who promoted the interests of both artists, engravers and Patrons establishing a tradition in Britain for collecting prints.

Stock: 14393



168. **Via Appia Illustrata ab Urbe Roma ad Capuam...**

[by Carlo Labruzzi] [Rome & London, n.d., c.1794.]

Oblong folio (510 x 700mm, 20 x 27½"), contemporary paper wrappers, fragment of original printed title-label preserved on upper cover; large etched title and eight plates only (of 24). Strong impressions with full margins. Water stain encroaching all leaves lower right, light soiling and spotting to plates, as usual. Wrappers and extremities somewhat tatty and chipped. £1250

A collection of plates from the rare publication by watercolourist and printmaker Carlo Labruzzi (1748-1817), dedicated to antiquary Sir Richard Colt Hoare (1758 - 1838), who commissioned the project in 1789. Hoare invited Labruzzi to accompany him along the Appian Way, following the itinerary outlined by the Roman poet Horace in his description of a journey made to Brindisi in 38 BC. Labruzzi was to make drawings of the remains of the ancient tombs and villas along their route. In the event the enterprise was cut short by inclement weather and Labruzzi's ill health, but 226 pen-and-wash drawings were completed and bound into 5 volumes by Colt Hoare. A second set of drawings, which are less highly finished and perhaps served as preparatory studies, were kept by Labruzzi. Labruzzi did not provide a purely topographical record of the Classical remains but represented the overgrown ruins in a picturesque and idealized manner. The monuments are brought into closer proximity for compositional effect. Publication of the drawings was begun by Labruzzi, who engraved 24 of the plates himself. The BM holds some of Labruzzi's original studies. Views of architectural and sculptural antiquities on the Appian Way, one of the earliest Roman roads; each captioned in English and Italian. The Via Appia connected Rome to Brindisi, Apulia, in southeast Italy. The road is named after Appius Claudius Caecus, who completed the first section as a military road to the south in 312 BC during the Samnite Wars. Plates numbered lower right: herewith 1, 4, 5, 6, 7, 8, 10, 11 & 12. Italian library blindstamps to all leaves lower right. *See BL 1899.g.32.*

Stock: 21946