

Grosvenor Prints

Catalogue 137





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Catalogue 137

ABA FIRSTS
MAY 2024



Item 12

Cover: detail of Item 416

Back: detail of Item 413

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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE
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1. **[Classical Scenes after Princess Elizabeth] This Work is By Permission Dedicated to her Most Gracious Majesty the Queen. By Her Majesty's Most Dutiful most Grateful & Most Humble Subject H.D. Thielcke.**

Published Dec.r 1.st 1816 by H. Thielcke, Queens House.

Oblong folio, original blue wrappers, engraved dedication and six stipple plates, tissue guards, stitched on left edge, one plate marked 'proof', two plates watermarked 'J Whatman 1816', very large margins. In ink on front wrapper Major G. Taylor £1.11.6

Wrappers worn, dedication stained in edges. £580

An album of classical scenes after Princess Elizabeth (1770-1840), the seventh child George III and Queen Charlotte, published by Henry Daniel Thielcke at what became Buckingham Palace. It was one of several works by Elizabeth to be published in aid of charities.

See *BM 1873,0809.1417 for the dedication.*

Stock: 63271



2. **[Set of 12 numbered rustic scenes etched by Francesco Londonio.]**

[n.d., c.1770.]

12 etched plates, largest 340 x 430mm (13¼ x 17"), stitched on left edge, very large margins. Slight damp stains and spotting in margins throughout, front plate with surface soiling. £1500

A rare complete set of 12 etchings of rustic scenes after various artists, dedicated to Count Carlo Firmian. *BM S.76-87, "The series is undated, but the date is determined by Count Firman's appointment as minister in 1759 and his death in 1782."*

Stock: 63270

3. **Varie pitture a fresco de' principali maestri Veneziani Ora La Prima volta con le stampe pubblicate.**

[Antonio Maria Zanetti the younger.] In Venezia MDCCLX [1760, but c.1778].

Large folio, disbound; pp. xii + [i] [memoria], engr. title, frontispiece portrait, 26 numbered plates, as called for. Large paper copy. Wear to edges, title stained. £680

A complete example of Zanetti's "Frescoes by the most important Venetian Masters", illustrating the

remains of frescoes on the facades of buildings in Venice attributed to Giorgione, Titian, Tintoretto, Zelotti and Veronese.

Antonio Maria Zanetti the younger (1706-78) was librarian of the Biblioteca Marciana, the library of S Marco, Venice. The inclusion of the 'Memoria' indicates this is a posthumous edition. *Ex: Collection of Edward Croft Murray, Ex Keeper of Prints & Drawings at British Museum.*

Stock: 62792

4. **The Ramparts at Montreuil 1817.**

A. Long. [n.d., c.1817.]

Rare amateur lithograph, sheet 210 x 290mm (8¼ x 11½"). Glued to original larger backing sheet. £130

An old fortress on the outskirts of Paris.

Amelia Long (née Hume) (1772-1837), married Charles Long who was created Baron Farnborough in 1826. Lady Farnborough was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. *For a sketchbook by the artist see V&A E.21080-1957.*

Stock: 62716

5. **St Genevieve from The Garden of the Luxembourg. 1817.**

A. Long. [n.d., c.1817.]

Rare amateur lithograph. Printed area 280 x 210mm (11 x 8¼"), with very large margins. Glued to original backing sheet. £130

Amelia Long (née Hume) (1772-1837), married Charles Long who was created Baron Farnborough in 1826. Lady Farnborough was Thomas Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. *For a sketchbook by the artist see V&A E.21080-1957.*

Stock: 62687

6. **Very Ancient Vessels Found March 1813. Near S.t Albans. The above described Ancient Vessels, composed of very thin white Glass, were found...**

Published & Sold October 1.st 1813, by Edw.d Orme, Bond St. (Corner of Brook St.) London.

Hand coloured aquatint, pt J. Whatman watermark; sheet 370 x 400mm (14½ x 15¾"). Cockling in corners where previously glued down. £290

A depiction of three pieces of glassware, including the Kingsbury jug, in the centre, were found in a stone coffin at Kingsbury, St Albans, in 1813.

Stock: 62857

7. **A Wild Horse Attacked by a Lion. No.15.**

George Stubbs R.A. Pinx.t. H. Dawe Sculp. [n.d., c.1835.]

Mezzotint. Sheet 120 x 145mm (4¾ x 5¾"). Bit rubbed. £190

A white horse, with its head turned to look behind with an expression of terror as a lion clings to its back, its teeth sunk into its shoulder. A reversed version of 'A Lion Devouring a Horse (Lennox-Boyd 71), but with a cliff rather than trees to the left.

Lennox-Boyd suggests that this came from either of two books by Dawe: 'Gems from the Old Masters' (1833) or 'Dawe's Choice Selection for the Scrapbook' (1834), but could find neither title to check. *Lennox-Boyd: Stubbs 233, 'some images, like this, are rare'. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 63068

8. **Apollon Pythien, du l'Apollon du Belvedere.**

Dessine par Bourdon. Gra.ve a l'Eau-forte par Queverdo de Niquet j.ne. Termine p.r Niquet l'ai.e. Déposé a la Bibliotheque Imperiale. [n.d. c.1800] Engraving, plate 335 x 255mm (13¼ x 10"), with large margins. £130

An image of a Apollo Belvedere (or Pythian Apollo) statue amongst a wooded background.

Stock: 63060

9. **Cupidon ou L'Amour, Fils de Venus.**

Dessine par Bourdon. Gra.ve a l'Eau-forte par Queverdo de Niquet j.ne. Termine p.r Niquet l'ai.e. Dep.e a la Dir.on de l'Imp.ie et la Lib.ie. [n.d. c.1800] Engraving, plate 335 x 255mm (13¼ x 10"), with very large margins. £130

An image of a classical statue of Cupid with his bow; in a wooded background.

Stock: 63061

10. **Diane Chasseresse. Soeur d'Apollon.**

Dessine par Bourdon. Gra.ve a l'Eau-forte par Queverdo de Niquet j.ne. Termine p.r Niquet l'ai.e. Dep.e a la Dir.on de l'Imp.ie et la Lib.ie. [n.d. c.1800] Engraving, sheet 420 x 285mm (16½ x 11¼"), large margins on 3 sides. Trimmed to plate on left. £130

An image of a statue of Diana the huntress, holding a deer by the antler, in a wooded background.

The Diana of Versailles or Artemis, Goddess of the Hunt (also known as: Diana with a Doe, Diana Huntress, and Diana of Ephesus) is a slightly over-lifesize marble statue of the Roman goddess. It is currently in the Musée du Louvre, Paris

Stock: 63058

11. **Venus. ditte la Venus accroupie.**

Dessine par Bourdon. Gra.ve a l'Eau-forte par Queverdo de Niquet j.ne. Termine p.r Niquet l'ai.e. Déposé au Bur.audes Estampes [n.d. c.1800] Engraving, plate 335 x 255mm (13¼ x 10"), with very large margins. £130

An image of a Crouching Venus statue amongst a wooded background.

Stock: 63059

12. **[Still-Life with Lobster.]**

[Johann Balthasar Probst.] [n.d., c.1700s.] Very rare and fine hand-coloured mezzotint. 385 x 245mm (15¼ x 9¾"), on laid paper, 18th century watermark, with very large margins. Some time-staining, soiling, and handling creases. £950

Still life of a Lobster, a glass, a tankard and a magnifying glass.

Stock: 63169

13. **Etchings by Lady Long from her sketches taken in France and Holland in 1815-1817, 1819.**

[n.d. c.1819] Lithograph, sheet 490 x 355mm (19½ x 14"). Central printers crease. £140

Title page, with title and images in cartouches. Amelia Long (née Hume) (1772-1837), married Charles Long who was created Baron Farnborough in 1826. Lady Farnborough was Thomas Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. *Ex collection of The Hon Christopher Lennox-Boyd.*

Stock: 62715



14. **Musick.**

P. da Cortona Inv.t. R. Marquard Sc.t. Mango Exc.t. Publish'd According to Act of Parl.m 1st Sep.r 1777 for the Proprietor No. 150 Strand.

Fine stipple, printed in sanguine. 255 x 195mm (10 x 7¾"), large margins. £280

A female figure, wearing a turban, a roll of sheet music in her left hand, her right resting on a violin.

The British Museum suggests that the publisher is Jakob Mangot.

Stock: 62927

15. **[Music.]**

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

Stipple, proof before title, printed in brown. 200 x 285mm (7¾ x 11¼"). Thread margins. £260

Euterpe, the Muse of Music, with lyre and trumpet with accompanying putti, after Giovanni Battista Cipriani (1727-85). *De Vesme: 686. See Ref: 21212 for early proof.*

Stock: 62928

16. **[Hope Nursing Love.]**

Sir I Reynolds pinx.t. F.co Bartolozzi sculp.t. London. Published June 1.st 1784 by A. Poggi, N.º 7, St Georges Row, Hyde Park. Stipple with etching, printed in brown. 205 x 160mm (8 x 6¼"). Trimmed to plate At Bowood. £140
A young woman, identified as the actor Miss Morris, suckles Cupid in a woodland. According to the BM it is an unmounted fan-leaf. *De Vesme: 2218, iv of vi; See BM 1839,1012.62 for titled state.*
Stock: 62678



17. **[The Honourable Miss Cholmondeley.]**

Reynolds pinx.t. Marchi fecit. Sold by Ryland, Bryer & Co. in Cornhill] [n.d., c.1763]. Mezzotint. 510 x 355mm (20 x 14"). Thread margins. Small repaired tear in bottom left margin. Very small hole nearby in publication line on left. £380
Lady Hester Frances Cholmondeley (1763 - 1844) as a child, wading across a stream in bare feet, carrying a shaggy white dog.
The daughter of Robert Cholmondeley and granddaughter of George, 3rd Earl of Cholmondeley, she married Sir William Bellingham in 1783. *Chaloner Smith, between states i of ii. Hamilton ii of iii.*
Stock: 62771

18. **[Retriever and Mallard. "Hard Hit".] Copyright.**

[Painted by George Earl. Engraved by Charles Tomkins.] London Published Oct. 30th 1869, J. M.,cQueen 31 Great Marlborough Street, Regent Street, & 22 Rue De Dunkerque, Paris. Mezzotint, proof before title and inscriptions publication line above image, printed on india, Printers' Association blindstamp, artist proof

limited edition 100. 595 x 695mm (23½ x 27¼"). Trimmed to plate at top, tears on backing sheet. £380
A black retriever flushes a mallard out from rushes. *Printers' Association, dated 1871; See BM 2010,7081.6614 for lettered state.*
Stock: 62657

19. **[Patience.]**

HD 1922. [Herbert Dicksee.] Published at 8 Clare Street, Bristol by Frost & Reed Printers of Bristol & London 1922. Copyright 1922, by Frost & Reed Ltd, in the United States of America. Etching on vellum, signed by the artist, Printers' Association blindstamps. 395 x 650mm (15½ x 25½"), very large margins. Mint. £1500
A deerhound and a terrier waiting, exhibited Royal Academy in 1923. *Provenance: From the Descendants of Herbert Dicksee.*
Stock: 63082

20. **Modish. A remarkable fine Fox Hound bred by Colonel Thornton, Modish was the Daughter of Merlin & Rival both which lineally descended from the celebrated Ackham's Old Conqueror.**

S. Gilpin Pinx.t. Engraved by R. Pollard, Aqua.t by F. Jukes. Published Feb.y 11, 1788 by S. Gilpin, Knightsbridge & R. Pollard, No 15. Braynes Row, Spa Fields, London. Rare coloured aquatint with engraving, fine colour. Framed, sight size 440 x 550mm (17¼ x 21¾"). Unexamined out of frame. £520
A fox hound bitch with litter. The dog's owner, Colonel Thomas Thornton (1757 - 1823), was a Yorkshire sportsman who wrote 'A sporting tour through the northern parts of England', 1804; and 'A sporting tour through various parts of France in the year 1802', 1806.
Stock: 63269

21. **[Pug] Mischief.**

F. Sandys, pinxt. L. Flameng sculp.t. London. Published 20th June, 1876 by Messrs Ellis & White, 29, New Bond Street. Etching on chine collé. 255 x 310mm (10 x 12¼"), with very large margins. Printers' Association blind stamp in inscription area. £320
A pug rampaging through a knitting basket, with Chinese pot and furniture in background. Painted by Anthony Frederick Augustus Sandys (1829-1904), a painter and wood engraver best known for his Pre-Raphaelite portrait of women. The pug 'Mischief' belonged to Murray Marks, an antique dealer in the Pre-Raphaelites' circle.
Stock: 63321

22. **"Your Name and College Sir?" - Scene with the Proctor.**

[after Rev George Robert Winter.] Published by J. Ryman, High S.t Oxford [n.d., c.1850]. Tinted lithograph with hand colour. Printed area 300 x 380mm (11¾ x 15"). Some creasing and spotting. Very small margins. £240

A proctor apprehends a student riding in a two-wheeled carriage.

One of 24 satires from "Eton and Oxford. A Few Familiar Scenes sketched from recollection, after an interval of several years, And Dedicated by permission, to The Earl of Darnley", illustrated by George Robert Winter (1826-1895), later Canon of Norwich. *Abbey Scenery* 285

Stock: 63000

23. **Le Maître d'Ecole de Village.**

[n.d. c1800]

Hand-coloured etching, sheet 335 x 255mm (13¼ x 10"). Trimmed within plate. £360

A grotesque village schoolmaster listens to a boy reciting from memory, he holds the book checking and carries a switch under his arm.

Stock: 63103

24. **Maîtresse d'école.**

[after Pierre Alexandre Wille] [n.d. c.1780]

Engraving, plate 250 x 180mm (10 x 7"). Proof before letters. Small repaired tears in large margins. £160

A reverse copy of the print after Pierre Alexandre Wille (1748-1837) made by Jean Georges Wille (1715-1808).

Half-length portrait of an old woman in a trompe l'oeil border. Her right hands holds a burch branch and rests on an open book her left hand points commandingly.

Stock: 63053

25. **Hall of Charter House.**

A.Pugin del.t. D.Havell sculp.t. London Pub. Aug. 1 1816, at 101 Strand for R. Ackermann's History of Charter House.

Fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins on 3 sides. £90

A view of the London Charterhouse Hall, the former Carthusian monastery located between Smithfield and Barbican.

From Ackermann's 'History of the Charter House.'

Stock: 62908

26. **Dr. Fisher's Apartments. Charter House.**

A.Pugin del.t. J.Stadler sculp.t. London Pub.d July 1 1816, at 101 Strand, for R. Ackermann's History of Charter House.

Very fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins on 3 sides. Trimmed to plate at bottom. £80

A view of Dr. Fisher's Apartments, Charterhouse with figures sat in the background viewing papers.

From Ackermann's 'History of the Charter House.'

Stock: 62909

27. **Charter House. From the Square.**

W.Westall del.t. J.C.Stadler sculp.t. London Pub.d. July 1 1816, at 101 Strand for R. Ackermann's History of Charter House.

Fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins. £160

A view of The Charter House from the square in London, women and children walk and sit in the

square. The school moved to new buildings in the parish of Godalming, Surrey in 1872.

From Ackermann's 'History of Charter House School'.

Stock: 62906



28. **[Five plates and explanatory text from 'The History of the Free-School of Harrow' in 'History of the Public Schools, &c.'] Harrow Church and School from near the Cricket Grounds. [&] Interior of Harrow Church. [&] Harrow School Room. [&] Harrow School. [&] First Master's House, Harrow School.**

W.Westall, F.Mackenzie & A.Pugin del.t. J.Stadler & D.Havell sculp.t. [Published by R. Ackermann London 1816.]

Fine hand coloured aquatint plates 300 x 250mm (12 x 10"). Creasing by spine. Transference of some plates onto text. Some light time-staining. £650

Five plates from From Ackermann's 'History of the Free-School of Harrow.' in 'History of the Public Schools, &c.'

The Appendix states 'The first plate, or general view of the Church, School, and part of the Village, the scene is drawn from a spot contiguous to the cricket-grounds of the Scholars, about a quarter of a mile to the S.W. of those buildings. These new play-grounds, which contain several acres, were inclosed about ten years since, for these purposes, from a tract of land formerly called Roxeth Green. In the view of the interior of Harrow Church, the galleries in which the higher classes of the school sit, are not represented; they are behind the spot from whence the artist has delineated the building. The small galleries represented here, are occupied by the lower classes. The exterior view of the School is from the S.E.'

Stock: 62910

29. **View of Rugby School. From the Northampton Road.**

W.Westall del.t. D.Havell sculp.t.

Fine hand coloured aquatint, J. Whatman 1812 watermark, plate 300 x 250mm (12 x 10"), large margins. £160

A view of the Rugby School from the Northampton Road. A woman and her child are walking in the foreground, the school amongst the trees in the distance.

From Ackermann's 'History of Rugby School'.

Stock: 62905

30. **The Head Master's House. Rugby School.**

W. Westall del.t. J. Stadler sculp.t. Published Oct.r 1, 1816, at 101 Strand, for R. Ackermann's History of Rugby School.

Fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins. £120

A view of the Head Masters house at Rugby School, built in 1809.

From Ackermann's 'History of Rugby School'.

Stock: 62904

31. **Great School Room of Rugby.**

J. Gendall del.t. D. Havell sculp.t. Pub.d. Nov.r 1 1816, at 101 Strand, for R. Ackermann's History of Rugby School.

Fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins. £140

A view of the great school room at Rugby School.

Pupils are sat on benches around the room, some are reading.

From Ackermann's 'History of Rugby School'.

Stock: 62903



32. **View from the Quadrangle. Rugby School.**

W. Westall del.t. D. Havell sculp.t. Published Nov.r 1 1816, at 101 Strand, for R. Ackermann's History of Rugby School.

Fine hand coloured aquatint, plate 300 x 250mm (12 x 10"), large margins. £160

A view from the Quadrangle at Rugby School, designed and built by architect Henry Hakewill.

From Ackermann's 'History of Rugby School'.

Stock: 62902

33. **Uppingham [pencil].**

Etched by Wallace Hester [pencil] [n.d., c.1912.]

Etching, 210 x 275mm (9¼ x 10¾"). £95

A view of Uppingham School in Uppingham, Rutland.

Founded in 1584 by Robert Johnson (1540 – 1625).

By Wallace Hester (1866-1942), artist and engraver who contributed caricatures to "Vanity Fair."

Stock: 63017

34. **Quadrangle of Balliol College.**

F. Mackenzie del.t. J. Bluck sculp.t. London, Pub.d Aug.t 1 1814, at 101 Strand, for R. Ackermann's History of Oxford.

Aquatint with fine hand colour, J. Whatman 1812 watermark; 300 x 250mm (11¾ x 9¾"), large margins. £160

The exterior of the Quadrangle of Balliol College.

Founded in 1263, Balliol is one of Oxford's oldest colleges; the oldest academic institution in the English-speaking world still on its original site; and almost certainly the oldest co-founded by a woman anywhere.

Stock: 62942

35. **Brasen-Nose College. Part of the Schools &c. taken from the top of Radcliffe Library.**

F. Mackenzie del.t. J. Hill sculp.t. London, Pub.d Aug.t 1 1813, at 101 Strand, for R. Ackermann's History of Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x 9¾"). Crease not visible from front. £160

Brasen-Nose College taken from the top of Radcliffe Library. Brasen-Nose College began as Brasenose Hall in the 13th century, before being founded as a college in 1509.

Stock: 62944

36. **Cambridge.**

Drawn by R. B. Harraden Jun.r. Etched by Letitia Byrne. Published Jan.y 20 1809 by R. Harraden & Son, Cambridge, and by R. Cribb & Son, 288, Holborn, London.

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £130

Exterior view from afar of Cambridge University. In the foreground there are a flock of sheep, a man riding horseback and students walking.

Stock: 62990

37. **[Order book for the Cambridge Almanack]**

[n.d., c.1845.]

Folio, half calf with marbled boards; letterpress price list; 45 engraved plates. Binding distressed; most plates trimmed within plates, spotting throughout. £3800

A complete run of the Cambridge Almanack plates from 1801 to 1845, with a subject list with prices of standard issues, proofs and india paper proofs.

Extremely rare record of the 19th century print trades.

Stock: 63301

38. **Caius College. Gate of Honour.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. Published Oct.r. 28 1810 by R, Harraden & Son Cambridge.

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed into bottom of plate, where publisher is stated. Trimmed to platemark on 3 sides. £95

Exterior view of the Gate of Honour, Caius College, Cambridge.

Stock: 62993

40. **Catherine Hall.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. [n.d., c.1800.]
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Catherine Hall, Cambridge.
Stock: 62992

41. **Christs College.**

R. B. Harraden del. E. F. McCabe sculp. Published by R. B. Harraden, Cambridge, 1825.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed on 3 sides. £95
Exterior view of Christ's College, Cambridge, scholars walk along the grounds.
Stock: 62983

42. **Christ College.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. Published June 1809, by R. Harraden & Son, Cambridge, & by R. Cribb & Son 288 Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark on 3 sides. £95
View of the exterior of Christ College, Cambridge.
Stock: 62984

43. **Clare Hall.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. Published Jan.y 20 1809, by R. Harraden & Son Cambridge, & by R. Cribb & Son, 288 Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Clare Hall, Cambridge.
Stock: 62987

44. **Corpus Christi or Bene't College.**

Drawn by R. Harraden, Etched by Eliz.th Byrne. Published, August 1. 1810., by R. Harraden & Son, Cambridge, & by R. Cribb & Son, Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Corpus Christi or Bene't College, Cambridge.
Stock: 62978

45. **Corpus Christi College.**

R. B. Harraden del.t. E. F. McCabe sculp.t. Published 1824, by R. B. Harraden, Cambridge.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Corpus Christi College, Cambridge.
Stock: 62977

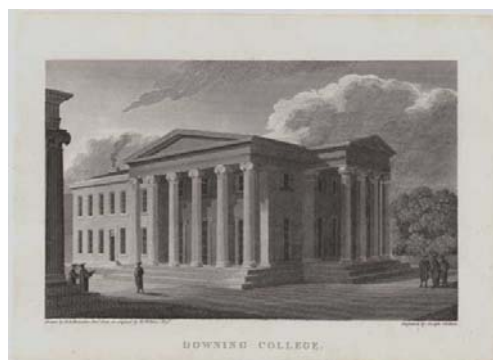
46. **Corpus Christi College. And Christ Church Cathedral.**

W. Westall del.t. J.C. Stadler sculp.t. London Pub. May 1st 1814 at 101 Strand for R. Ackermann's History of Oxford.
Coloured aquatint. 250 x 300mm (9¾ x 11¾"), large margins. Slight crease top left margin. £160

View of Corpus Christi College and Christ Church Cathedral, scholars walking on the lawns.
From 'A History of the University of Oxford, its colleges, halls, and public buildings', by William Combe.
Stock: 62960

47. **Entrance to Downing College.**

Drawn by R. B. Harraden Jun.r from an original by W. Wilkins Esq.r, Etched by Elizabeth Byrne. [Published Jan.y 20th 1809.]
Etching, sheet 175 x 245mm (7 x 9¾"). Lower margin, trimmed into plate on lower margin, cutting off description of publisher. Trimmed to platemark. £95
Exterior view of the entrance to Downing College, Cambridge.
Stock: 62980



48. **Downing College.**

Drawn by R. Harraden Jun.r from an original by W. Wilkins Esq.r, Engraved by Joseph Skelton. [n.d., c.1800.]
Engraving, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Downing College, Cambridge.
Stock: 62979

49. **Emanuel College.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. [n.d., c.1800.]
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Emanuel College, Cambridge.
Stock: 62991

50. **Jesus College.**

Drawn by R. B. Harraden Jun.r. Etched by Elizabeth Byrne. Published Nov.r 1 1809, by R. Harraden & Son Cambridge and by R. Cribb & Son, 288, Holborn, London.
Etching, sheet 175 x 225mm (7 x 9"). Trimmed. £95
Exterior view of Jesus College, Cambridge.
Stock: 62986

51. **King's College Chapel, Cambridge.**

R. B. Harraden delin & Excud.t J. Newton sculp.t. Published by R. Harraden Feb.y 1st. 1800 Great St. Mary's, Cambridge.
Aquatint, sheet 175 x 245mm (7 x 9¾"). Small margins on 3 sides. £130
Exterior view of King's College Chapel, Cambridge.
Stock: 62973

52. **Kings College. Old Buildings.**

R. B. Harraden del.t F. McCabe sculp.t. Published 1825 by R. B. Harraden Cambridge.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of the Old Buildings at King's College, Cambridge.
Stock: 62972

53. **Kings College. The Provost Lodge.**

R. B. Harraden del.t R. W. Smart sculp. [n.d., c.1800.]
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of the Provost Lodge at King's College, Cambridge.
Stock: 62971

54. **King's College, Cambridge.**

Drawn by R. Harraden Jun.r, Etched by Elizabeth Byrne. [Published Jan 1, 1809, by R. Harraden & Son Cambridge & by R. Cribb & Son 288 Holborn, London.]
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of King's College, Cambridge.
Stock: 62970



55. **[King's College, Cambridge] Collegium Regale. Admodum Reverendo DD. Johanni Coplestonb SS. T.P. vitro integerrimo. Coll: Regali Præsito dignissimo Hannc tabulum Coll: ejusdem. DD.C.Q. Dav. Loggan.**

Dav, Loggan delin. & Sculp, cum Privil S.R.M. [n.d., c.1690.]
Fine engraving, 340 x 480mm (13¼ x 19"), 18th century watermark. Original centre fold, small margins. £450
View of the Old Court of King's College, Cambridge, with the pinnacles of the Chapel behind.
From David Loggan's 'Cantabrigia illustrata' published in 1690.
Stock: 63118

56. **Magdalen College.**

Drawn by R. B. Harraden. Etched by Eliz.th Byrne. Published April 2nd 1810, by R. Harraden & Son, Cambridge & R. Cribb & Son, 288, Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95

View of Magdalen College, Cambridge.
Stock: 62985

57. **The Observatory. Cambridge.**

R. B. Harraden del.t. E. F. McCabe sculp.t. [Published by R. B. Harraden, Cambridge, 1826.]
Etching, sheet 175 x 245mm (7 x 9¾"). Lower margin, trimmed into plate on lower margin, cutting off description of publisher. Small margin left & right. £90
Exterior view of the Observatory, Cambridge. Two scholars stand in the foreground.
Stock: 62988

58. **Pembroke College.**

Drawn by R. B. Harraden Jun.r. Etched by Eliz.th Bryne. Published April 2nd 1810, by R. Harraden & Son, Cambridge & by R. Cribb & Son 188, Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
Exterior view of Pembroke College, Cambridge.
Stock: 62994

59. **Scholae Publicae et Bibliotheca Univer. Cantabr.**

David Loggan. [n.d., c.1690.]
Fine engraving, 355 x 410mm (14 x 16"), very large margins. £450
An elevated view showing the courtyard.
Stock: 63265

60. **Pythagoras's School.**

Drawn by R. B. Harraden Jun.r. Engraved by Joseph Skelton. Published June 1809, by R. Harraden & Son, Cambridge, and by R. Cribb & Son, 288, Holborn, London.
Engraving, plate 160 x 175mm (6¼ x 7"), large margins. £65
Exterior view of Pythagoras's School, at St. John's College, Cambridge.
Stock: 62989

61. **Queen's College.**

Drawn by R. B. Harraden Jun.r, Etched by Elizabeth Byrne. Published March 1 1810, by R. Harraden & Son Cambridge & by R. Cribb & Son 288 Holborn, London.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95
View of the exterior of Queen's College, Cambridge.
Stock: 62981

62. **Queen's College.**

R. B. Harraden del.t. E. F. McCabe, Sculp.t. Published 1824 by R. B. Harraden, Cambridge.
Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed on 3 sides. £95
View of the exterior of Queen's College, Cambridge.
Stock: 62982

64. **St. John's College. Great Court.**

Drawn by R. Harraden Jun.r, Etched by Elizabeth Byrne. Published Oct. r 18. 1810 by R.Harraden & Son Cambridge & by R. Cribb & Son 288 Holborn, London.

Etching, sheet 175 x 245mm (7 x 9¾"). Plate is trimmed slightly into the lower margin, close to publisher description. Trimmed to platemark. £95

Exterior view of the Great Court at St. John's College, Cambridge.

Stock: 62976

65. **St. John's College. From the Walks.**

Drawn by R. Harraden Jun.r, Etched by Elizabeth Byrne. [Published Han.y 20th 1809, by R. Harraden & Son Cambridge & by R. Cribb & Son 288 Holborn, London.]

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95

A view of St John's College, Cambridge from the Walks. Two scholars walk along the river towards the bridge, a dog running ahead of them.

Stock: 62975

66. **St. John's College.**

Drawn by R. Harraden Jun.r, Etched by Elizabeth Byrne. Published Han.y 20th 1809, by R. Harraden & Son Cambridge & by R. Cribb & Son 288 Holborn, London.

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95

Exterior view of St John's College, Cambridge, many academics stand outside.

Stock: 62974



67. **[Cambridge] Kitchen of Trinity College.**

W.H. Pyne del.t. J.C. Stadler sculp.t. London, Pub.d Dec.r 1. 1815, at 101 Strand, for R. Ackermann's History of Cambridge.

Aquatint with fine hand colour. 300 x 250mm (11¾ x 9¾"), watermarked 'J Whatman 1812', large margins on 3 sides. £230

With kitchen workers preparing geese, fish, bread and vegetables. *Abbey Scenery 79.*

Stock: 62914

68. **Trinity Hall.**

Drawn by R. B. Harraden Jun.r. Etched by Eliz.th. Byrne. Published August 1 1810, by R. Harraden & Son, Cambridge & by R. Cribb & Son 188, Holborn, London.

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to platemark. £95

Exterior view of Trinity Hall, Cambridge.

Stock: 62995

69. **Part of Christ Church Cathedral.**

W. Westall del.t. W. Bennett sculp.t. London Pub. June 1st 1814 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with large margins on 3 sides. £60

View of the interior of Christ Church Cathedral.

Stock: 62957

70. **Library of Christ Church.**

F. Mackenzie del.t. J. C. Stadler sculp.t. London, Pub. Dec.r 1 1814, at 101 Strand, for R. Ackermann's History of Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x 9¾") large margins. £140

The interior of the Library of Christ Church. A Scholar stands reading in the right foreground next to a large table.

Stock: 62945

71. **Divinity School.**

F. Mackenzie del.t. F. C. Lewis sculp.t. London, Pub. June 1 1813, at 101 Strand, for R. Ackermann's History of Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x 9¾"), large margins. £130

View of the interior of the Divinity School, built specifically for lectures, oral exams and discussions on theology.

Stock: 62946

72. **Hall of Exeter College.**

J. Bluck del.t. A. Pugin sculp. London Pub.d March 1st 1814 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint, 1812 watermark. 250 x 300mm (9¾ x 11¾"). Trimmed slightly into the plate on the lower right. Tiny tear upper left margin. £130

Interior view of the Hall of Exeter College.

Stock: 62954

73. **Jesus College Chapel.**

W. Westall del.t. W. J. Bennett sculp. London Pub.d Oct.r 1st 1814 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), large margins on 3 sides. Tiny tear on lower left margin. £120

A view of the interior of Jesus College Chapel, two ladies stand speaking to an academic.

Stock: 62951

74. **King's Coll. Chapel, Public Library . & Senate House, Cambridge.**

Drawn by R. Harraden, Etched by Elizabeth Byrne.
[Published Jan 1, 1809, by R. Harraden & Son
Cambridge & by R. Cribb & Son 288 Holborn,
London.]

Etching, sheet 175 x 245mm (7 x 9¾"). Trimmed to
platemark. £95

Exterior view of King's College Chapel, Public Library
and Senate House, Cambridge.

Stock: 62969

75. **Chapel of Lincoln College. From the Ante Chapel.**

F. Mackenzie del.t. G. Lewis sculp.t. London, Pub.d
Jan.y 1 1814, t 101 Strand, for R. Ackermann's History
of Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x
9¾"), large margins. Two small tears on the right,
outside margins. £130

The interior of the Chapel of Lincoln College, built in
late perpendicular style between 1629 and 1631.

Stock: 62941

76. **West Entrance to the Chapel of Magdalen College.**

F. Mackenzie del.t. D. Havell sculp.t. London, Pub.d
Nov.r 1 1814, at 101 Strand, for R. Ackermann's
History of Oxford.

Aquatint with fine hand colour, large margins on 3
sides; 300 x 250mm (11¾ x 9¾"). £90

The West entrance to the Chapel of Magdalen College,
founded in 1458 by William Waynflete, Bishop of
Winchester, and Lord Chancellor.

Stock: 62943

77. **Merton College. North Window of the Ante Chapel.**

A. Pugin del.t. T. Sutherland sculp.t. London Pub. May
1st 1813 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), large
margins. Tiny tear in the left margin. £130

A view of the exterior of Merton College, the North
Window of the Ante Chapel, Oxford.

Stock: 62963

78. **Merton Chapel.**

A. Pugin del.t. J. Bluck sculp.t. London Pub. 1st May
1813 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"). Large
margins on 3 sides. £90

A view of the interior of Merton Chapel, Oxford.

Stock: 62962

79. **St John's College, from the Garden.**

F. Mackenzie del.t. J. Hill sculp. London Pub.d Sept.r
1st 1813 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), large
margins on 3 sides. £160

View of St John's College from the garden. Two ladies
walk along the grounds, a dog following behind them.
Stock: 62950



80. **Trinity College Chapel.**

A. Pugin del.t. J. Bluck sculp.t. London Pub.d Sept.r 1
1813 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with
large margins. £160

The exterior of the chapel from the quad.

Stock: 62964

81. **The Vestibule. Of Radcliffe Library.**

F. Mackenzie del.t. J. Hill sculp.t. London, Pub. Dec.r
1 1813, at 101 Strand, for R. Ackermann's History of
Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x
9¾"), large margins. £130

View of the interior of the Vestibule of Radcliffe
Library, designed by James Gibbs in a Baroque style
and built in 1737–49 to house the Radcliffe Science
Library.

Stock: 62947

82. **Quadrangle of St John's College.**

A. Pugin del.t. J. Hill sculp.t. London Pub.d Oct.r 1st
1813 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"). Large
margins on 3 sides. £140

A view of the Quadrangle of St John's College, Oxford.

Stock: 62961

83. **The Statue Gallery.**

W. Westall del.t. Lewis sculp.t. London Pub. Sept.r 1st
1814 at 101 Strand for R. Ackermann's History of
Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with
large margins. £160

View of the interior of the Statue Gallery at Oxford
University.

Stock: 62959

84. **[Architectural Plan.] Design Adopted by the Council for the University of London.**

William Wilkins MA. R.A. Arch.t. 1826. [1826.]

Etching, 18th century watermark. 335 x 215mm (13¼
x 8½"). Crease across bottom right corner. Some
foxing. £160

Architectural design adopted by the council for the University of London. Detailing the Plan of the Ground Floor and the Plan of the Principle Floor, with references.

Stock: 63125

85. **Wadham College Chapel.**

F. Mackenzie del.t. J. Bluck sculp.t. London, Pub.d July 1. 1813, at 101 Strand, for R. Ackermann's History of Oxford.

Aquatint with fine hand colour. 300 x 250mm (11¾ x 9¾"), large margins on 3 sides. Cut inside plate at bottom. £95

View of the interior of Wadham College Chapel, the Gothic style Chapel is part of the original College building and the original pulpit still stands.

Stock: 62948

86. **[Ceramics] W.T. Copeland, Stoke-upon-Trent, Staffordsihre. Birmingham Exposition of Arts and Manufactures, 1849.**

T. Underwood Lith. High S.t Birm.m. [Birmingham, 1849.]

Tinted lithograph. Sheet 380 x 275mm (15 x 10¾"). £95

A display of ceramics published in the brochure of the Birmingham Exposition of Arts and Manufactures, a precursor of the Great Exhibition of 1851.

William Taylor Copeland continued the business of Josiah Spode. W T Copeland & Sons operated from 1847 until 1966, when it merged with Royal Worcester. It is now part of the Portmeirion Group.

Stock: 63038

87. **[Papier mâché manufacturers] Jennens & Bettridge, Manufacturers, London & Birmingham. Birmingham Exposition of Arts and Manufactures, 1849.**

T. Underwood Lith. High S.t Birm.m. [Birmingham, 1849.]

Tinted lithograph. Sheet 275 x 380mm (10¾ x 15"). £85

A display of ornate furnishings at the Birmingham Exposition of Arts and Manufactures, a precursor of the Great Exhibition of 1851, published in the exhibition brochure.

Jennens and Bettridge (fl. 1815-64) produced quality papier-mâché wares, expaning from Birmingham to Belgravia, Paris and New York.

Stock: 63036

88. **Misericordia instituted MDCCLXXIV. For the relief of the misery occasioned by promiscuous Commerce.**

[n.d., c.1776.]

Engraving. Sheet 120 x 80 mm (4¾ x 3¼"). Trimmed. £160

Advertisement for Misericordia Hospital with the year 1776, that of the United States Declaration of Independence. A man stands next to a sitting woman, helping her and gesturing towards the hospital.

Underneath reads 'The Quality of Mercy is not strain'd; It droppeth as the gentle rain from Heav'n, Upon the Place beneath.'

Stock: 63184

89. **G.R. Collis & C.° Silversmiths, Electro-Platers, & Gilders, Church Street Workins, Birmingham, & 1, Langham Place, London. Birmingham Exposition of Arts and Manufactures, 1849.**

T. Underwood Lith. High S.t Birm.m. [Birmingham, 1849.]

Tinted lithograph. Sheet 380 x 275mm (15 x 10¾"). £85

A selection of silver ewers, teapots, tankards and goblets, published in the brochure of the Birmingham Exposition of Arts and Manufactures, a precursor of the Great Exhibition of 1851.

By the 1890s George Richmond Collis & Co were operating from Regent Street, London.

Stock: 63037



90. **Capitalisme.**

Comin'Ache (pseudonym of H. Comin). [Pub. by Tailliardat, 1899-1903.]

Scarce lithograph. Sheet 565 x 450mm (22¼ x 17¾"), watermarked 'Van Gelder Zonen'. Edges chipped. £850

An anarchist condemnation of capitalism, showing workers dying beneath a monster consisting of a human skull with money bags in its teeth, bat wings and a peacock as a headpiece.

It was published as plate 16 of 'Les Temps nouveaux', which were issued as inserts in the newspaper before being published as a collection in 1903.

Stock: 63144

91. **[Vinegar Valentine] This creature is willing to marry, / Can you resist the temptation? / Why ladies to you so tarry? / His match is not in the nation. / Take him & mould him as you please. / What all refuse! ain't he the cheese?**

[n.d., c.1860.]

Coloured woodcut. 205 x 120mm (8 x 4¼"). £65

A writing sheet shows a satire of a man wearing a monocle and checked trousers.

Stock: 63286

92. **Theatre Royal, Drury Lane. Mr Grimaldi's Benefit, And Last Appearance in Public. This Evening. Friday, June 27, 1828.**

[London: 1828.] J. Tabby, Printer, Thetare Royal, Drury Lane.

Letterpress Playbill. 200 x 325mm (8 x 12¾"). Fragile. Some damage along the top and left edge. Two holes in the left. £130

Thetare Royal, Drury Lane playbill for Mr. Grimaldi's benefit and last appearance in public, on the 17th of June, 1828. The bill details of entertainments such as a comic piece called 'Jonathan in England', followed by the musical entertainment of 'Adopted Child'.

Stock: 63148

93. **The Odd Dealer. As Sung by Mr. Grimaldi, at Sadlers' Wells. 'I keep a sung little shop, None excel me at selling or buying can, In merry customers hop...'**

Printed and Sold by E. Billing, 10, Star Corner, near Bermondsey Church. [n.d., c.1800.]

Letterpress with wood engraving. 225 x 75mm (9 x 3"). £140

The Odd Dealer as sung by Mr. Grimaldi, at Sadlers' Wells, sold for a penny. At the top of the sheet, a dealer stands outside his shop, talking to two women. An early clown image.

Stock: 63149

94. **Just as the Sun went down. A Pathetic Incident of War Time. Words and Music by Lyn Udall. Sung with Great Success by Miss Nellie Gannon.**

H.G. Banks Lith. Charles Sheard & C.o, Anglo-American Music Publishers, 196, Shaftesbury Avenue, W.C. New York: M. Witmark & Son, 8 West 29.th S.t [n.d., c.1900].

Lithograph. Sheet 355 x 250mm (14 x 10¼") Small tears in edges. £130

The music sheet cover showing two British soldiers lying by a field gun under a shredded Union flag, looking at lockets with their sweethearts' hair as they die. The pith helmet suggests the scene is during the Second Boer War (1899-1902).

Lyn Udall (1870-1963) was an American composer. 'Just as the Sun Went Down' was first published in 1898, with a cover relating to the Spanish-American War. The song was successful: other cover illustrations show the tanks and biplanes of the First World War.

Stock: 62917

95. **Crosby Hall Literary and Scientific Institution. [Entrance Ticket.] Admit..... Hon: Sec:**

[n.d.,c.1800s.]

Etching. 125 x 165mm (5 x 6½"). Foxing. Lower right corner of very large margin, torn away. £140

Entrance ticket for Crosby Hall Literary and Scientific Institution.

Stock: 63133

96. **Admit One Person to the Dinner At Guildhall On Wednesday, the 9.th Nov.r 1791. The R.t Hon.ble John Hopkins Lord Mayor. I.W. Anderson Esq.r - H.C. Combe Esq.r > Sheriffs. No Admittance till Three nor after Six o'Clock.**

Clark Sculp. Moorfields. [London, 1790.]

Engraving on chine collé. Sheet 270 x 230mm (10½ x 9"). Not issued. Trimmed into plate on right. £160

A dinner ticket with an ornate design featuring armourials and cornucopiae.

Sir John Hopkins belonged to the Worshipful Company of Grocers

Stock: 63026



97. **[Handel Centenary Commemoration held in Westminster Abbey.] May 29. Messiah.**

R: Smirk pinx.t. F. Haward sculpt RA. Publish'd 29 May 1784.

Stipple, pt 18th century watermark; 250 x 190mm (9¾ x 7½"), large margins. Creases and stains. £220

Britannia, seated on a lion, gestures towards a pyramid inscribed 'Handel'. A winged cherub places a garland on a pedestal.

Stock: 62796

98. **New Musical Fund.**

J. Ibbetson del. J. Thornthwaite sculp. [n.d., c.1790.]

Stipple, rare subscriber's copy. Sheet 265 x 190mm (10½ x 7½"). Trimmed, losing venue & date, tear in left edge, spotted. £180

Apollo stands on a cloud before an organ, lyre in hand, pouring coins from a cornucopia into a widow's apron, her two children clinging to her dress. Behind is a group of musicians.

The New Musical Fund was established 16 April 1786.

The British Museum has examples of this image dated from 1788 to 1796. See *BM 1969,0130.4 for the earliest example. Subscriber In ink verso "Edmund Warren-Horne". See Ref: 62793 for one printed in sepia.*

Stock: 62795

100. **New Musical Fund. King's Theatre.**
[Thursday, March 27, 1788.]

J. Ibbetson del. J. Thornthwaite sculp. [1788.]
Rare stipple, printed in sepia., subscriber's copy; Sheet
265 x 185mm (10½ x 7¼"). Trimmed, losing date,
stains. £230

Apollo stands on a cloud before an organ, lyre in hand,
pouring coins from a cornucopia into a widow's apron,
her two children clinging to her dress. Behind is a
group of musicians.

The New Musical Fund was established 16 April 1786.
*BM 1969,0130.4. Subscriber in ink verso "Edmund
Warren-Horne" See Refs: 62794 & 62795 for ones
printed in black.*

Stock: 62793

101. **New Musical Fund.**

J. Ibbetson del. J. Thornthwaite sculp. [n.d., c.1790.]
Stipple, rare subscriber's copy. Sheet 260 x 190mm
(10¼ x 7½"). Trimmed, losing venue & date, foxed.
£180

Apollo stands on a cloud before an organ, lyre in hand,
pouring coins from a cornucopia into a widow's apron,
her two children clinging to her dress. Behind is a
group of musicians.

The New Musical Fund was established 16 April 1786.
The British Museum has examples of this image dated
from 1788 to 1796. *See BM 1969,0130.4 for the
earliest example. Subscriber In ink verso "Edmund
Warren-Horne". See Ref: 62793 for one printed in
sepia.*

Stock: 62794

102. **Royal Insitution [Admission Ticket.]**
Omnes Artes Habent Quoddam Commune
Vinculum.

R. Westall, R. A. delin. A. Raimbach, Sculp. [n.d.,
c.1800s.]
Engraving. 100 x 70mm (4 x 2¾"). Laid on original
album paper. £140

Ticket to the Royal Institution, with engraving of
Minerva and the Muses, by Raimbach after Westall,
and at bottom "Omnes Artes Habent Quoddam
Commune Vinculum".

Stock: 63141

103. **The Newest Spring and Summer French**
Fashions for 1867. Publication du Moniteur de
la Mode.

P. Digilol[?, in plate] Lith. Gillaumin & C.ie, 149,
Quay Valmy, Paris. London C.E. Weldon _ 22
Tavistock S.t _ Covent Garden _ W.C. A Paris, Chez
AD. Gourband Editeur, Rue Richlieu, 92.

Lithograph with very fine hand colour. Sheet 615 x
900mm. Tears in edges taped, some foxing at edges.
£420

A large plate illustrating 21 ladies' dresses for indoor
and outdoor use.

The 'Moniteur de la Mode' was a Parisian weekly
fashion magazine founded in 1842. This larger plate
seems to be a separate issue.

Stock: 62663

104. **Le Follet. 2343. Boulevard S.r Martin 69.**

Imp. Leroy, r. de Marais, 66. [n.d., c.1850.]
Steel engraving with hand colour. Sheet 280 x 200mm
(11 x 7¾"). Slight toning in left edge. £80
A fashion plate, with four women in ball gowns
gathered around a piano.

'Le Follet Courier des Salons' ran from 1829 until
1882.

Stock: 62791

105. **Apollo. Appollon. 216.**

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving. Sheet 345 x 235mm (13½ x
9½"). Large margins. £120

A full-length portrait of a man, whole-length standing,
turned slightly to the left, he holds in his left hand a
golden lyre.

Plate 216 from 'Collection of the dresses of different
nations, antient [sic] and modern. Particularly old
English dresses; after the designs of Holbein, Vandyke,
Hollar and others, with an account of the authorities
from which the figures are taken, and some short
historical remarks on the subject. To which are added
the habits of the principal characters on the English
stage', published by Thomas Jefferys between 1757 -
1772.

Stock: 62833



106. **[Six watercolours of South American**
Spanish dress.]

E.A.J. [n.d., c.1820.]
Six watercolours titled in ink. Laid on album paper.
One has a brown stain. £680
Six full-length portraits of women, all but one covering
their faces with shawls.

Stock: 62913

107. **Boar Hunting. In his Majesty's**
Collection at the Royal Apartments Windsor
Castle.

Snyders Pinxit. Josiah Boydell delin.t. Gabriel Smith,
Sculpsit. Publish'd Sep.r 2.d 1782 by John Boydell
Engraver in Cheapside, London.

Etching with engraving, printed in colours. 485 x
620mm (19 x 24½"), with large margins. Laid on
board. Some foxing top of outside margin. £360

A dramatic image showing a pack of dogs bringing down a boar, after a painting by Frans Snyders (1579-1657) dated 1653. Bought by Charles II, it is now in the Public Dining Room, Hampton Court Palace. Gabriel Smith engraved the plate from a preparatory drawing by John Boydell's nephew, Josiah, three years before he became a partner in the family firm. *See Royal Collection RCIN 405557.*
Stock: 62660



108. **[The Wounded Soldier.]**
Herbert Dicksee [pencil signature]. Published at 8, Clare Street, Bristol, by Frost & Reed Ltd, Print Sellers of Bristol and London, May 19th 1915 Copyright. Copyright 1915 by Frost & Reed Ltd (of Bristol, England,) in the United States vof America.
Fine & scarce etching, proof on vellum, signed by the artist in pencil. 500 x 615mm (19¾ x 24¼"), very large margins. Mint. £850
A trained service dog finds a wounded soldier lying in a field. *Provenance: From the Descendants of Herbert Dicksee.*
Stock: 63080

109. **Absalom's Submission to his father King David, for Pardon of the Assassination of his Brother Amnon, in Revenge of his having forced his Sister Tamar. 11 Sam: Chap 14. Ver:33.**
Ferd.,s Boll Pinxit. J.G. Haid fecit. J. Boydell excudit. Publish'd by J. Boydell Engraver in Cheapside London. Aug.,t 20. 1766.
Mezzotint, 18th century watermark. 510 x 360mm (20 x 14¼"). Some spotting in small margins. £680
King David forgives his third son, Absalom, who has returned after three years in exile, for the murder of his eldest son.
Absalom later revolts against David and is killed.
Stock: 63121

110. **[Lazarus of Bethany.] Pater, gratis ago tibi, quod me audieris. Ego vero sciebam me semper à te audiri; sed propter turbam circumstantem hoc dixi, ut credant me à te missum esse.**
J.J. Haid et filius excud A.V. [Augsburg c.1760.]

Rare mezzotint. 395 x 305mm (15½ x 12"), large margins. Some creasing, tiny worm hole in image. £360

Jesus prays to God to raise Lazarus from the grave, "so that they might believe that I was sent to you". Two hands lift up from the tomb. To the right is a crowd of Jewish mourners, including a black woman.
Stock: 63124

111. **[Mary Magdelene?]**
[by Karl Friedrich Holzman after Johann Eleazar Zeissig (Schenau).] [n.d., c.1780.]
Etching with tone plate. Sheet 105 x 75mm (4 x 3"). Trimmed into image, laid on 19th century mount. £180
A woman prostrates before a cross, book and skull. The attribution is written in pencil on reverse.
Stock: 62918

112. **Specimens of Painting from St. Stephen's Chapel.**
Drawn & Engraven by J. T. Smith. London. Published as the Act directs 1st January 1804, by John Thomas Smith No.36, Newman Street, Oxford Street.
Hand-coloured etching and aquatint with gilt highlights. 240 x 285 (9½ x 11¾"). £140
Section of wall painting showing the adoration of the shepherds, recorded before the enlargement of the House of Commons in 1800; illustration to the 'Antiquities of Westminster'.
Stock: 63193

113. **A Representation of the Lord Mayor, Court of Aldermen and Common Council.**
H. Gravelot inv. et Sculps. Published according to Act of Parliament July 30 1750. Sold by W. H. Toms Engraver at the Golden Head over against Surgeons Hall near Ludgate-Hill. Price 6d.
Etching. 275 x 145mm (10¾ x 5¾"). On 18th century watermarked paper, large margins. £160
An interior view of the Lord Mayor, Court of Alderman and Common Council.
Stock: 63130

114. **[The Glorious Revolution] Vertrek van S.K.H. Na Engeland, den 11. Nov. 1688. Depart de S.A.R. Pour Angleterre, Le 11. No. 1688. Aenkomst van S.K.H.D.P. van Orangie in Engeland,m den 15. en 16. Nov. Nov. 1688. Arrivement de S.A.R. en Angleterre, le 15. et 16. No. 1688.**
R. de Hooge f. Edit. à J. Covens et C. Mortier [n.d., c.1728].
Etching. 450 x 550mm (16¾ x 21¾"). Laid on card. £650

Two scenes of the Glorious Revolution of 1688, titled vertically, divided by a medallion portrait of William of Orange and keys in Dutch and French. Above is William and Mary's departure with a large Dutch fleet; below is their arrival at Brixham.
Dutch painter and etcher Romeyn de Hoohe (1645-1708) was employed by William III as a propagandist during the Glorious Revolution, producing elaborate scenes of William's triumphant arrival in England such

as this, as well as satires attacking James II and Louis XIV.

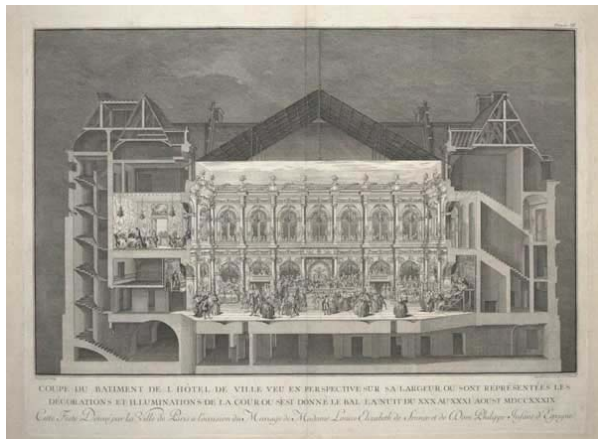
First published in 1688, this example comes from Isaac De Larrey's 'Geschiedenis van Engelandt, Schotlandt en Ierlandt'. *Landwehr 14, state ii.*

Stock: 62651

115. The Ceremony of Lord Nelson's Interment in St Pauls Cathedral, Jan.y 9.th 1806.

Drawn by W.m Orme from a sketch made on the spot by the Rev.d Holt Waring. J. Clark & J. Hamble sculp.t. Published & Sold Feb.y 20.th 1806 by Edw.d Orme Bond Street, the corner of Brook Street, London. Hand-coloured aquatint. 505 x 370mm (20 x 14½"), with large margins, watermarked "E & P 1801. £290 An interior view of St Paul's Cathedral showing the funeral of Lord Nelson in 1806. A plate from 'Orme's Graphic history of the life, exploits, and death of Horatio Nelson...' 1806. *Abbey Life 327.*

Stock: 62671



116. [Marriage of Louise Elisabeth of France with Philip infant of Spain] Coupe du Batiment de l'Hôtel de Ville Veu en Perspective sur sa Largeur ou sont Représentées les Décorations et Illuminations de la Cour ou s'est Donné Le Bal la Nuit du XXX au XXXI Aoust MDCCXXIX. Cette Feste Donnée par La Ville de Paris a l'occasion du Mariage de Madame Louise Elizabeth de France, et de Dom Philippe Infant d'Espagne.

Inventé par Salley. dessiné et gravé par J F Blondel. [Paris: P. G. Le Mercier, 1740.]

Etching, central crease as issued. 520 x 705mm (20½ x 27¾"), with large margins. Small tear in edge. £360

A cross section of the Hôtel de Ville, showing the ball celebrating the 1739 marriage of Louise-Élisabeth, eldest daughter of Louis XV, and Philip, son of Philip V of Spain, who became Duke of Parma in 1748. Plate XII of thirteen of 'Description des Festes données par la Ville de Paris à l'occasion du mariage de Madame Louise-Elisabeth de France et de Dom Philippe, Infant'.

Stock: 62654

117. [Marriage of Louise Elisabeth of France with Philip infant of Spain] Veue Générale des Décorations, illuminations et feux d'Artifice, de la feste Donnée par la Ville de Paris sur la Riviere de Seine en presence de leurs Majestés le Vingt Neuf Aoust Mil Cent Sept Cent Trente Neuf a l'occasion du Mariage de Madame Louise Elizabeth de France, et de Dom Philippe Infant d'Espagne.

Inventé par Salley. dessiné et gravé par J F Blondel. [Paris: P. G. Le Mercier, 1740.]

Etching. 520 x 830mm (20½ x 32¾"), with large margins. Tear entering plate taped, two printer's creases entering image. Central crease as issued. £490 A large etching depicting the fireworks on the Seine in Paris celebrating the 1739 marriage of Louise-Élisabeth, eldest daughter of Louis XV, and Philip, son of Philip V of Spain, who became Duke of Parma in 1748.

Plate IX of thirteen of 'Description des Festes données par la Ville de Paris à l'occasion du mariage de Madame Louise-Elisabeth de France et de Dom Philippe, Infant'.

Stock: 62652

118. [Marriage of Louise Elisabeth of France with Philip infant of Spain] Coupe du Batiment de l'Hôtel de Ville Veu en Perspective sur sa Longueur ou sont Représentées les Décorations et Illuminations de la Cour et des Salles ou s'est Donné Le Bal la Nuit du XXX au XXXI Aoust MDCCXXIX. Cette Feste Donnée par La Ville de Paris a l'occasion du Mariage de Madame Louise Elizabeth de France, et de Dom Philippe Infant d'Espagne.

Inventé par Salley. dessiné et gravé par J F Blondel. [Paris: P. G. Le Mercier, 1740.]

Etching, 18th century watermark, central crease as issued. 510 x 830mm (20 x 32¾"), with large margins. £360

A cross section of the Hôtel de Ville, showing the ball celebrating the 1739 marriage of Louise-Élisabeth, eldest daughter of Louis XV, and Philip, son of Philip V of Spain, who became Duke of Parma in 1748.

Orchestra on the right.

The last plate of thirteen of 'Description des Festes données par la Ville de Paris à l'occasion du mariage de Madame Louise-Elisabeth de France et de Dom Philippe, Infant'.

Stock: 62653

119. Jeanne d'Arc, blessée à la gorge

Bosio peintre. Imp Lithogr: de G. Engelmann rue Cassette N° 18 a Paris. [n.d., c.1820.]

Lithograph. Sheet 330 x 385mm (13 x 15¼"). Some surface soiling. £260

A stylised scene of Joan of Arc leading the French army at the Siege of Orleans, wounded in the throat.

Stock: 63135



120. African Hospitality.

Painted by G. Morland. Engraved by J.R. Smith.
London: Pub.d. March 24, 1814, by S. Morgan N.º 32,
Clipstone Street, Fitzroy Square.
Mezzotint. 480 x 655mm (18¾ x 25¾") very large
margins. Tear entering inscription area bottom left
taped; some creasing and surface soiling. £950

African natives rescue English passengers from a
shipwreck, lightning bolts behind. A scene published as
a contrasting pair to Morland's 'Slave Trade', which
depicted the brutality of the slavers.

When Morland's original painting of 'Slave Trade' was
exhibited at the Royal Academy in 1788 it was the first
expression of abolitionist protest in the visual arts, a
departure from Morland's usual English rural scenes.
The publication of the two mezzotints based on the
paintings was a departure for Smith: for the first time
he embarked on a subscription scheme to pay for
publication of prints. Fortunately for his business,
which was suffering from the closure of the European
market by the French Revolution, the prints were
published during the peak of anti-slavery fervour was
reaching its peak between 1788 and 1792 *Frankau: 5,*
iii of iii; D'Oench, 314 and Chapter 5, 'The Slavery
Prints'. Ex: Collection of Hon. Christopher Lennox-
Boyd.

Stock: 62700

121. [Alchemist] Die Arsnen [?] Kunst. La Pharmacie.

Jacob Wangner Sculp. Inventé et peint par J. La Jouë.
[Augsburg c.1740.]

Scarce engraving. Sheet 285 x 355mm (11¼ x 14").
Trimmed within plate at bottom with loss of imprint.
£680

The interior of an apothecary's workshop, with an
oven, stills, books and animals hanging from the
ceiling.

This is a German edition of one of a series of
allegorical prints of the arts and sciences after Jacques
de Lajoue (1686 - 1761), a French decorative rococo
painter, engraved by Charles Nicolas Cochin and
published by the verve Chéreau in Paris during the
1730s.

Stock: 63128

122. The Happy Father.

G.B. Cipriani inv. F. Bartolozzi sculps. LondonL
Published as the Act directs, 1 March 1785, by W.
Byrne, N.º 79, Titchfield Street.

Stipple. 215 x 230mm (8½ x 9"), large margins left &
right. Trimmed into plate at bottom, close to plate at
top, some creasing. £220

Parents with four infant children.

Stock: 63009

123. The Sons of Business

Craig, Del.t. E. Smith sculp. [n.d., c.1820.]

Engraving. Sheet 245 x 165mm (9½ x 6½"). Trimmed
within plate, corners snipped. £160

A book plate depicting Jesus watching over the 'Sons
of Business' from a cloud. One son is an auctioneer
selling art, the other a haberdasher.

Stock: 63136

124. [Legends of Lough Ouel by the Late John L'Estrange] Tom Houlaghan's Guardian Sprite.

[Monogram of John Leech.] [London: Douglas Jerrold,
1845.]

Etching with hand-colouring. Sheet 270 x 185mm
(10½ x 7¼"). Mounted in original album paper. £130
A old, blind Irishman sits under a tree, peacock feather
in his hand, surrounded by green sprites with wings
and antennae. A bizarre illustration which accompanied
one of the 'Legends of Lough Ouel by the Late John
L'Estrange' in Vol II of 'The Illuminated Magazine'.
The artist, prolific Victorian book-illustrator John
Leech (1817-64)m is best-known for his work with
Dickens. *The full story is available on Google Books.*
Stock: 62676

125. [Legends of Lough Ouel by the Late John L'Estrange] Geoffry the Diver.

J. Leech. [London: Douglas Jerrold, 1845.]

Etching with hand-colouring. Sheet 270 x 180mm
(10½ x 7"). Mounted in original album paper. £130
A naked man retrieves a brass cup from a castle
submerged in a lake, narrowly avoiding a water
monster.

A bizarre illustration which accompanied one of the
'Legends of Lough Ouel by the Late John L'Estrange'
in Vol II of 'The Illuminated Magazine'.

The artist, prolific Victorian book-illustrator John
Leech (1817-64), is best-known for his work with
Dickens. *The full story is available on Google Books.*
Stock: 62675

126. [The Dancing Nymphs.]

P: V.p Werff pinx.t An.o 1717. Edv.s Fisher sculp.t
Londini, 1776. Publish'd Jan.y 13.,th 1777, & Sold by
E., Fisher, at the Golden Head, the South Side of
Leicester Fields.

Fine mezzotint. 440 x 320mm (16½ x 12¼"), with
large margins. £480

Two semi-naked nymphs dancing hand-in-hand,
accompanied by a naked youth playing a flute. To the
right is a herm. After a painting by Pieter van der
Werff (1665-1722), now in Dulwich Picture Gallery.

An example of the first state; for the second the publication line was erased, to be replaced by a separate inscription plate.

Stock: 62705

127. **Glaucus. Glaucus de Pescheur qu'il estoit devient Dieum Marin, pour avoir mangé d'une certaine Herbe, qui avoit redonné la vie a de petits Possons. Ovid. Metam. l. 13. Nonnus l. 35.**

P. Breb fig [Pierre Brébiette]. C. Blomart sculp. A Paris chez P. Mariette le files, rue S. Jacques aux colonnes d'Hercule [n.c., c.1660].

Etching. Sheet 255 x 185mm (10 x 7¼"). Trimmed to plate, backed with paper. £280

Glaucus was a fisherman who was made immortal when he ate certain herbs. He is depicted with long hair and a fish's tail, holding the herbs.

Stock: 62681

128. **[Nearing Home.]**

HD. [Herbert Dicksee.] [Bristol: Frost & Reed, 1901.] Etching, proof on vellum, signed by the artist. 520 x 660mm (20½ x 26"), very large margins. £490

A shepherd and his dog, driving a flock of sheep along a country lane. *Provenance: From the Descendants of Herbert Dicksee.*

Stock: 63078

129. **[Against the Wind and Open Sky.]**

Herbert Dicksee [signed in pencil]. [Published at 8 Clare Street, Bristol, by Frost & Reed, Printsellers of Bristol, Clifton & London, June 1st 1900.]

Etching, proof before letters, printed on vellum. 300 x 565mm (11¾ x 22¼"). £480

Three horses drag a plough, led by a small boy.

Provenance: From the Descendants of Herbert Dicksee.

Stock: 63081

130. **Cambridge. [Map.]**

Published March 1. 1810, by R. Harraden & Son, Cambridge & by R. Cribb & Son, 288, Holborn, London.

Map. Sheet 245 x 175mm (9¾ x 7"). Trimmed into plate. £120

Map of Cambridge, detailing the university grounds, buildings and churches.

Stock: 63077

131. **[Map of Chelsea.]**

Horwood Delin.t. J. T. Sculp.t. Published as the Act Directs April 10th 1794.

Engraving, watermark Horwoods. 535 x 580mm (21 x 22¾"), large margins. £480

Section from Richard Horwood's 'Plan of the Cities of London and Westminster, the Borough of Southwark and Parts Adjoining'; showing Chelsea, with Chelsea Hospital and Gardens, Ranelagh Gardens, Sloane Square, and Chelsea Common.

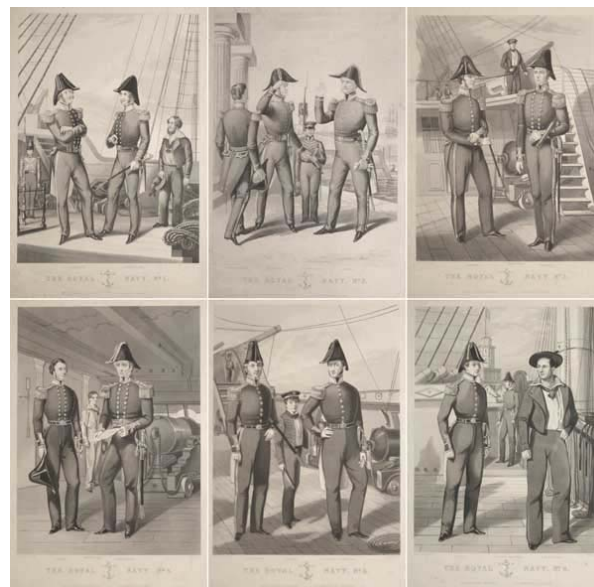
Stock: 63156

132. **The taking the Nuestra Senora de los Remedias, (alias La Ninfa) a Spanish Ship of 900 Tons, 32 Guns, & 300 Men, very Richly Laden, by the Royal Family Privateers, 5 February, 1746, off Cape St Marys.**

Brooking Pinx.t. Boydell sculp. Publish'd according to Act of Parliament 1753, & Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street, Cheapside. Engraving. 340 x 470mm (13½ x 18½"), very large margins. Small tears in margins. £350

A Spanish ship about to be attacked by three British privateers, 'Prince Frederick', 'Duke' and 'Prince George'. The ship was being taken back to England when it was wrecked in a storm off Beachy Head. In 1753 Boydell published a series of prints about the 'Royal Family', a fleet of privateers with ships named after the family of George II.

Stock: 62645



133. **The Royal Navy. Captain Lieutenant. No.1 [&] Commander. Captain. Midshipman. Admiral. No.2. [&] Doctor, Boatsman. Master. No.3. [&] Mate. 2nd Class Boy, Commodore. No.4. [&] Paymaster. Cadet. Assistant Surgeon. No.5 [&] Clerk. Second Master. A.B.Seaman. No.6.**

London, Published May 12, 1848 [- July 28th 1849], by Ackermann & Co, 96, Strand.

Set of 6 aquatints. 410 x 280mm (16 x 11") very large margins. Stain on lower right corner of plate No.6 and No.5. Crease on lower right corner of plate No.3, margins dusty. £520

A rare complete set of six numbered aquatint plates depicting Naval uniform by J. Harris after R.H.C. Ubsdell, with captions.

Stock: 62921

134. **Prince of Wales Frigate, on the Serpentine.**

Le Bihan del.t. Printed by Standidge & Co., Old Jewry. London Published July 15th, 1851, by Ackermann & Co., 96, Strand.

Very rare coloured lithograph. 315 x 220mm (12½ x 8¾"). £180

Coloured lithograph view of the Prince of Wales Frigate, on the Serpentine in Hyde Park, London.
Stock: 63166



135. Brig Yacht Wanderer. Benjamin Boyd, Esq,r. To Colonel The Hon.ble Robert Fulke Greville. This Print is by permission respectfully dedicated by his obliged Servant. Oswald Walters Brierly.

O.W. Brierly, del et lith. Day & Hague Lith: Edmund Fry & Son, London & Edmund Fry Jn.r Plymouth [n.d. c.1840].

Tinted lithograph with hand colour. Sheet 380 x 510mm (15 x 20"). Paper lightly toned. £850
The schooner 'Wanderer' on route to Australia in 1841. On board was Benjamin Boyd (1801-51), the owner of the yacht, and the artist Oswald Walters Brierly (1817-94).

Ben Boyd, a stockbroker, hoped to capitalise on the resources of Australia. He had founded the Royal Bank of Australia in London, but, when he arrived in Port Jackson in 1842, he used the money raised for his own purposes rather than operate a true bank. He bought flocks and took up squatter's rights, becoming one of the largest landowners in the colony, established Boydtown at Twofold Bay, a port from which he could co-ordinate his shipping, whaling and pastoral interests. In 1847 he imported a number of Pacific islanders as cheap labour, which failed as the islanders had no idea what was expected of them and made Boyd unpopular with the European settlers. When anti-squatter laws were introduced Boyd's finances failed, and in 1848 he lost control of the Royal Bank of Australia, which was placed in the hands of a liquidator the following year. Boyd then left Australia on the 'Wanderer' to try his luck on the Californian goldfields. Disappointed in America, he set sail to cruise the Pacific but disappeared on a visit to Guadalcanal in the Solomon Islands in October 1851, with rumours that he had been killed by cannibals. The 'Wanderer' was wrecked off Port Macquarie upon its return to Australia.

Oswald Brierly remained in Australia also, managing Boyd's whaling station at Twofold Bay 1842-48, before making a two-year voyage with Captain Owen Stanley on HMS Rattlesnake recording surveys of the Great Barrier Reef, Torres Strait, parts of New Guinea and the Louisiade Archipelago. He then sailed with Henry Keppel on HMS Meander to New Zealand, Tahiti and

South America before returning to England. Brierly visited Australia again in 1867-8 when he accompanied the first Royal visit of HRH Prince Alfred Duke of Edinburgh on HMS Galatea during its royal tour.
Stock: 62650

136. A View of Roseau in the Island of Dominique, with the Attack made by Lord Rollo, & S.r James Douglas in 1760. 10.

Arch. Campbell delin. Printed for Carington Bowles, Map & Printseller, N.o 69 in S.t Pauls Church Yard, London [n.d., c.1770].

Engraving, 18th century watermark. Sheet 165 x 260mm (6½ x 10¼"). Trimmed within plate, affecting plate number. £260

A scene of the British amphibious assault on the french colony of Roseau on 6 June 1761 (not 1760 as the title) under Lord Andrew Rollo commander of the land forces, and Commodore Sir James Douglas of the Royal Navy, during the Seven Years War (1756-63). France formally ceded possession of the island as part of the Treaty of Paris in 1763.

An engraving reduced from plate 10 of 'Scenographia Americana', or, 'A Collection of Views of North America and the West Indies [. . .] From Drawings Taken on the Spot, by Several Officers of the British Army and Navy', a twenty-eight print series of North American landscapes from Quebec to Guadeloupe, first published in London in 1768.

Stock: 62929

137. [Trafalgar] Situation of His Majesty's Ship, Belleisle, W.m Hargood Esq,r Captain, with the Naid Frigate, Captain Tho.s Dundas, taking her in Tow at the close of the Action off Trafalgar 21st October 1805.

Published Aug. 12. 1806 by G. Andrews, No 7, Charing Cross.

Rare and scarce coloured aquatint. 270 x 385mm (10¼ x 15¼"). Some creasing on right bottom. £360

Formerly the French ship 'Formidable', she was renamed Belleisle after being captured by the Royal Navy in 1795. At Trafalgar she was the second ship in the British Lee column and so was one of the first ships to engage the enemy, taking fire from seven French and Spanish ships. After being incapacitated by losing her mast she held out for another 45 minutes before other ships arrived to save her. Later she was towed to Gibraltar by Naiad. *Parker: Not in.*

Stock: 62825

138. Dutch Trawlers Landing Fish at Egmont.

Painted by E.W. Cooke R.A. Engraved by Aurthur Willmore. Printed by M.Queen. Published by the Art Union of London, 444 West Strand, London, 1872. Art Union of London 1874.

Engraving 575 x 660mm (22½ x 26"), with large margins. Some spotting, surface abrasions, crease.

£260

Two boats at anchor just off a beach.

Stock: 62662



139. Storm. Representing that Voilent one, which drove his Majesty King George I. into Rye.

P. Monamy pinx. Canat [Pierre-Charles Canot] sculp. Printed for Rob.t Wilkinson, N.º 58, in Cornhil, & Bowles & Carver, 69, S.t Paul's Church Yard, London [n.d., c.1800].

Coloured engraving, 18th century watermark. Verso on left bottom margin in ink "S.H. Jun" Dec 1852; 305 x 400mm (12 x 15¾"), on wove paper, very large margins. £320

George I stayed at the Lamb House in Rye after a storm drove his ship ashore at Camber in 1726. Stock: 62646

140. The Battle of the Boyne. July 1st 1690.

Wyke Pinx.t. Goldar sculp. London: engraved for Harrison's Edition or Rapin. Publish'd as the Act directs. Dec.r 3, 1783.

Engraving, 210 x 280mm (8¼ x 11"), large margins. £160

A battle scene, with William III on his white horse, surrounded by his officers.

Stock: 63142

141. [Crimean War] An Episode at the Battle of the Alma, 20 Sep.r 1854. Lieutenants Lindsay and Thistlethwaite of the Scots Fusileer Guards, Having with their Sergeants become separated from their Battalion, bravely defended their Colours from an attack by a body of Russians, But being ably assisted by Captain Drummond, whose horse was at that moment shot under him, the gallant bearers of the Standards succeeded in planting their Colours on the Heights of Alma.

Painted by A.F. De Prades Esq. Lithographed by A. Laby Esq. London, Jan.y 23.rd 1855 Published by J.S. Welsh 24, S.t James's Street.

Tinted lithograph with fine hand colour. Sheet 410 x 575mm (16 x 22¾"). Repaired tear. £280

Fighting between allied expeditionary forces and Russian forces defending the Crimean Peninsula on 20th September 1854.

Stock: 63276

142. [Crimean War] Bataille d'Inkerman. 5 Novembre 1854. Guerre d'Orient.

Dessiné et lith. par Guerard, Imp. Lemercier, Paris. [Goupil et C.ie Paris, Berlin, New York. Publié le 15 X.bre 1854.]

Tinted lithograph with fine hand colour. Sheet 405 x 570mm (16 x 22½"). Trimmed at bottom, losing publication line. £280

Hand to hand fighting between the British, French and Ottoman infantry and the Russians.

Stock: 63275

143. Ein Offizier unter der Varasdiner Infanterie. 47.

C.P. Maj. Mart. Engelbrecht excud. A. V. [n.d. c.1746]

Fine hand coloured engraving, plate 300 x 190mm (11¾ x 7½") Small margins. Printer's crease on left.

Some time staining. £260

The uniform of a Varasdin Officer, he stands holding a stick and smoking a pipe.

From Engelbrecht's, "Theatre de la milice etrangere: Schau-Bühne verschiedener bisher in Teutschland unbekant gewester Soldaten von ausländischer Nationen."

Stock: 62855

144. [Napoleon II] The Cradle of the King of Rome & Her Majesty. Plate 29, Vol. 5.

D. Legoux del.t. Paris. N.º 29 of R. Ackermann's Repository of Arts &c. Pub. May 1. 1811, at 101 Strand, London.

Hand coloured aquatint with stipple. Sheet 255 x 155mm (10 x 6"), Two binding holes in the right edge. £80

Napoleon II asleep in his cradle with his mother Marie Louise of Austria by his side.

Stock: 62679

145. L'Ombre de Napoléon visitant son tombeau. 1831.

H. Kearsley del. Pub.d by R. Ackermann, 96 Strand. Printed by Engelmann & Co. [n.d., c.1831.]

Rare lithograph. Sheet 180 x 145mm (7 x 5¾") very large margins. £160

The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on Saint Helena.

This one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death.

Stock: 63284

146. Spooner's Transformations N.º 8. Napoleon on the Rock of S.t Helena. Changing to the Re_union of the Emperor and his son.

London: William Spooner, 377, Strand, October 2, 1838.

Scarce lithograph with hand colour, mounted on card with separate illustrated title label, as issued. Sheet 285 x 225mm (11¼ x 8¾"). Some slight staining. £360

A transformation print, with a full length portrait of Napoleon over a hidden image of his son and the

Imperial Eagle, so that they merge when the sheet is held up to the light.

Stock: 63281

147. **Napoleon Bonaparte, Sketched at St Helena by a British Officer in May last.**

[Published Sept. 1st 1816, at R. Ackermann's, 101 Strand.]

Scarce coloured aquatint. Sheet 230 x 180mm (9 x 7"). Trimmed to image on three sides, losing publication line at bottom. Laid on album sheet. £280

A full-length portrait of Napoleon in profile, staring out to sea.

Stock: 63285

148. **Bonaparte à la bataille d'Arcole le 27 Brumaire an V.**

Peint par Le-Gros. Gravé à Milan par J. Longhi 1798.

[Later impression c.1860.]

Engraving, printed in colours. 480 x 330mm (19 x 13"), on laid paper. £260

The famous painting of the young Napoleon at the Battle of Arcole in 1796 by Antoine Jean Gros (Baron Gros). Bonaparte advances, sword in one hand, standard in the other, wearing an embroidered coat.

Stock: 63023

149. **Révue du Quintidi. Bonaparte Premier Consul de la République Française.**

Boilly Pinxit. Levachez Sculp.t Duplessia Bevtaux aqua forti. Déposé à la Bibliothèque N.le le 19 Thermidou An X. A Paris, chez Auber Editeur Rue St. Lazare Chaussée d'Antin No.88 [engraved. c.1802 but later].

Coloured aquatint with etching. 435 x 295mm (17 x 11¾"). Trimmed close to plate at bottom, edge ragged. Small margins left & right. £280

A portrait of Napoleon Bonaparte in a medallion above a scene depicting a troop review, within a printed frame.

Stock: 63040

150. **Boney Bothered or an Unexpected Meeting.**

[Charles Williams.] London Pubd July 9th 1808 by Tho.s Tegg 111 Cheapside.

Rare hand coloured etching, George Taylor watermark; sheet 355 x 250mm (14 x 9¾"). Large margins. Paper toned. Some time staining. Trimmed to plate on left.

Chip in left margin going into plate but not the image. £380

Napoleon climbs out of a globe near the East Indies and, shocked to be greeted by John Bull with cudgel raised, drops his sword and his 'Plan of operations'. In John's back pocket are papers marked 'Secret Intelligence'.

In 1808 Napoleon wrote to Descrès: 'There is not much news from India. England is in great penury there, and the arrival of an expedition would ruin that country from top to bottom. The more I reflect on this step, the less inconvenience I see in taking it'. *BM: Satires 10995.*

Stock: 62872

151. **[Chasteaux Corrèze.]**

AYGross. [Merivale Editions, c.1985.]

Etching, limited edition, 402/500, unsigned. 150 x 225mm (6 x 8¾"), in publisher's printed wrapper. £120 Anthony Imre Alexander Gross (1905-1984), war artist and etcher, known for designing the dust jacket for the first edition of Lord of the Flies. He was made CBE in 1982.

This scene was etched in 1929 but only a few proofs were taken. This posthumous printing was in an edition of 500, most signed by his daughter, Mary West.

Stock: 62789

152. **[An unidentified city.]**

Johnstone Baird [pencil signature.] [n.d., c.1920.]

Etching. 240 x 290mm (9½ x 11½"), with large margins. £260

An elevated view of a Continental city with four bridges.

Johnstone Baird (1872-1935). Born in Ayrshire, studied Glasgow School of Art. Naval architect with the Admiralty 1917-19. He travelled widely on the Continent. Exhibited 1910-30. *See Guichard p.25.*

Stock: 63044



153. **[Lion at Rest]**

HD. [Herbert Dicksee.] [Bristol: Frost & Reed, 1915.]

Scarce & fine etching, signed by the artist in pencil. 190 x 490mm (7½ x 19¼"), with publisher's blind stamp, very large margins. Mint £650

Provenance: From the Descendants of Herbert Dicksee.

Stock: 63079

154. **An Alderney Ox. From the Stock at Woburn Abbey. Bred by Thomas Crook Esq.r of Tytherton Wiltshire.**

London. Pub. April 1.st 1803 by G. Garrard at the Agricultural Museum 28 George S.t Hanover Squ.r. Engraving with fine hand colour. 320 x 400mm (12½ x 15¾"), on Whatman paper, very large margins on 3 sides. Trimmed close to plate at bottom. £280

The Alderney breed of dairy cattle are now extinct in the pure form.

George Garrard (1760 - 1826) was an animal painter who turned his attention to the making of casts and models of many subjects, but mainly of domestic animals. He was sponsored by the fifth Duke of Bedford, who was the first president of the Smithfield Club (founded 1798), and by the third Earl of Egremont, as well as by other members of the Board of Agriculture. Garrard called his house in Hanover Square, London, 'The Agricultural Museum,' and from

there he sold his paintings, engraving and models.
Issued with original colour like this, Garrard's Cows
cost 5 shillings each.
Stock: 62998

155. A Buffalo Cow.

London, Pub: July 20, 1805 by G. Garrard,
Agricultural Museum, 28, George St Hanover Squ.r.
Engraving with fine hand colour. 375 x 490mm (14¾ x
19¼"). Trimmed close to plate top and left, right edge
chipped. £180

George Garrard (1760 - 1826) was an animal painter
who turned his attention to the making of casts and
models of many subjects, but mainly of domestic
animals. He was sponsored by the fifth Duke of
Bedford, who was the first president of the Smithfield
Club (founded 1798), and by the third Earl of
Egremont, as well as by other members of the Board of
Agriculture. Garrard called his house in Hanover
Square, London, 'The Agricultural Museum,' and from
there he sold his paintings, engraving and models.
Issued with original colour like this, Garrard's Cows
cost 5 shillings each.
Stock: 62999

156. A Devonshire Ox.

Pub. by G. Garrard, London. July 18.th 1799.
Engraving with fine hand colour. 340 x 405mm (13½ x
16"). Trimmed within plate on left, thread margins
elsewhere. £260

A Devonshire ox, often called the Devon Ruby because
of its rich tawny coat.

George Garrard (1760 - 1826) was an animal painter
who turned his attention to the making of casts and
models of many subjects, but mainly of domestic
animals. He was sponsored by the fifth Duke of
Bedford, who was the first president of the Smithfield
Club (founded 1798), and by the third Earl of
Egremont, as well as by other members of the Board of
Agriculture. Garrard called his house in Hanover
Square, London, 'The Agricultural Museum,' and from
there he sold his paintings, engraving and models.
Issues with original colour cost 5 shillings each.
Stock: 62997

157. Rabbits.

Painted by G. Morland. Engraved by W.m Ward
Engraver to H.R.H. the Duke of York. London
Published Sept.r. 1806, by James Linnell, 2, Streatham
Street, Charlotte Street, Bloomsbury.
Rare mezzotint. 330 x 370mm (13 x 14½"). Slight
creasing at top right. Small margins. £260

Two rabbits, one black, the other white, on straw with
a carrot. *Frankau: 234.*
Stock: 62742

158. [Mallards.]

[n.d., c.1800.]
Scarce aquatint, printed in colours and hand finished.
335 x 500mm (13¼ x 19¾"), on Whatman paper.
Repaired tear, several small holes. £490
A very fine colour image showing three Mallard drakes
and two ducks in a rural landscape.
Stock: 63131



159. [26 plates from 'Lord's entire new system of ornithology'.]

[after Thomas Lord.] [London: Thomas Lord, 1791-6.]
26 etchings with fine hand colour. Plates various sizes,
c.300 x 210mm (11¾ x 8¼"), all but one with very
good margins. 'Dunlis' trimmed into plate at top, a few
plates with a little spotting. £3200

A collection of plates from "Lord's entire new system
of ornithology; wonderful colour of this very scarce
publication. Or oecumenical history, of British birds...
The writing corrected, & embellish'd, by the Rev.d Dr.
Dupree", a series of 114 bird prints, which was
published by subscription in 38 parts between 1791
until 1796. The plates, after drawings by Lord, showed
the birds as close to actual size as possible.

Unfortunately the series ground to a halt and few
complete examples exist, with most lacking some or all
of the last part.

This collection includes six hawks, two owls, a
woodpecker, magpie, goldfinch and plover.

Stock: 62786

160. [Primroses in a blue vase.]

Hall Thorpe [pencil signature.] Published by Hall
Thorpe, London, Copyright USA 1922.
Woodcut, printed in colours, signed by the artist. Sheet
270 x 230mm (10¾ x 9"), large margins. Mount stain.
£160

A brightly-coloured bowl of cowslips, printed in
colours by John Hall Thorpe (1874-1947), an
Australian artist whose woodcuts heavily influenced
wallpaper design.

Stock: 62641

161. [A man sitting under an ancient gnarled tree.]

[R.L. West 1802.] [n.d., c.1803.]

Polyautograph, very dark rich impression. Sheet 315 x 230mm (12½ x 9"). Trimmed close to image, losing signature at bottom. Slight loss bottom right corner.

£420

By Raphael Lamar West (1769-1850), son of Benjamin West.

Published in 'Specimens of Polyautography' in 1803, and included in the second issue of the series published by Vollweiler in 1806-7.

Stock: 62915

162. [Albert] In Memory of H.R.H. Prince Consort, Born at Ehrenberg, August 26th, 1819. Died at Windsor, December 14th, 1861. The Nation Mourns Her Loss.

[n.d., c.1861.]

Embossed card. 140 x 180mm (5½ x 7"). Laid on album paper. £260

A blind-embossed card with a portrait of Prince Albert in a border of mourning angels with an hourglass.

Stock: 63287

163. The First Reformers Presenting their Famous Protest, at the Diet of Spires, on 19th April 1529. The Picture presents Authentic Portraits taken from Albert Durer, Titian, Holbein, Lucas Cranach. &c.

G. Cattermole, Pinx.t. W. Walker, Sc. [London: Hering & Remington, c.1843.]

Stipple on chine collé. 215 x 290mm (9¾ x 11½").

Lacking printed backing sheet, mounted on album sheet. £85

A keyplate to George Cattermole's picture of the Diet of Speyer of 1529, with the delegates numbered (key on the backing sheet, not present).

The diet's rejection of further reform of the church led a group of delegates to protest, coining the name 'Protestant'. See *BM 1872,0413.333 for the plate with key*.

Stock: 63231

164. Ultrique Eleonore Reine de Suede. Soeur de Chestien V.e Roy de Dannemark.

R.B. Del. Tou les Portraits de la Cour et autres se Vendent Chez N. Bonnart, ruë S.t Jacques à l'aigle avec privil [n.d., c.1715].

Engraving with hand colour. Sheet 280 x 185mm (11 x 7¼"). Parts of image excised and replaced with fabric.

On verso in Dutch are two hand written letters detailing an order for wine from Bordeaux, dated 12/19 November 1649. £550

An extremely rare 18th century fabric print, depicting Ulrika Eleonora the younger (1688-1741), who reigned as Queen of Sweden from 1718 until her abdication in 1720 in favour of her husband Frederick.

Parts of her jacket, dress and train have been cut out and replaced with decorated silk and velvet.

Stock: 63232



165. [A ruined Catholic church interior with monks praying to the Virgin Mary.] N.º 3.

London Pub.d Feb.y 15th 1800 by Randon & Stainbank, No. 17, Old Bond Str. where new Medallions, Transparencies &c are published constantly.

Circular mezzotint & etching, coloured on both sides as a transparency, moon treated with varnish, 1797 watermark. 200 x 190mm (7¾ x 7½"). Trimmed into plate at sides. £180

Stock: 63288

166. Magnifico smokentissimo custardissimo astrologissimo cunningmanissimo rabbinissimo viro Iacko Adams de Clarkenwell Greeno hanc lovelissiman sui picturam.

Hobbedeboody pinxit et scratchabat. [London. Pub. as the Act directs May 30, 1792 by J. Caulfield.]

Engraving on India paper. 130 x 75mm (5 x 3").

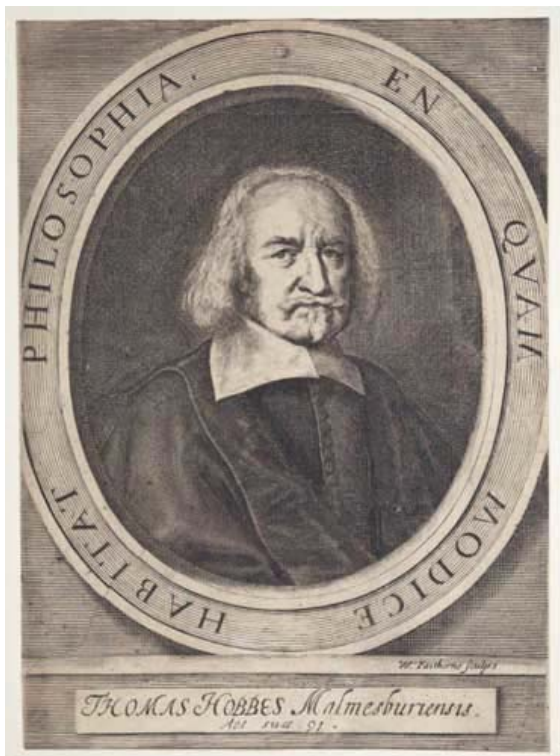
Trimmed within plate, backed onto album paper on left side. £120

Portrait of Jack Adams, known as "the cunning man of Clerkenwell Green", an astrologer, at a table casting a horoscope, a tobacco pipe tucked into his belt. A woman wearing a torn cap and collar, and over whose head is written "the queene of slutes", stands behind him touching his shoulder asking him to tell her fortune. In the lower right corner, the head and shoulders of a man appear; he holds out his hat with his left hand and with the right offers coins to the astrologer, asking "Is she a princess". On the table, as well as the horoscope on which Adams writes, is an inkwell with another quill, an almanack lettered "Poor Robin's Path to Knowledge" and a horn-book; on the wall behind hangs a medal with the head of a man in a turban; two shelves are partly concealed by a curtain, the top shelf has books and a fool's wand with a horse's head and the shelf below has children's toys, a drum and spinning tops with whips

Stock: 63189

167. **Magnifico smokentissimo custardissimo astrologissimo cunningmanissimo rabbinissimo viro Iacko Adams de Clarkenwell Greeno hanc lovelissiman sui picturam.**

Hobbedeboody pinxit et scratchabat. [London. Pub. as the Act directs May 30, 1792 by J. Caulfield.] Engraving. 130 x 75mm (5 x 3"). Trimmed within plate, backed onto album paper. £120
Portrait of Jack Adams, known as "the cunning man of Clerkenwell Green", an astrologer, at a table casting a horoscope, a tobacco pipe tucked into his belt. A woman wearing a torn cap and collar, and over whose head is written "the queene of slutes", stands behind him touching his shoulder asking him to tell her fortune. In the lower right corner, the head and shoulders of a man appear; he holds out his hat with his left hand and with the right offers coins to the astrologer, asking "Is she a princess". On the table, as well as the horoscope on which Adams writes, is an inkwell with another quill, an almanack lettered "Poor Robin's Path to Knowledge" and a horn-book; on the wall behind hangs a medal with the head of a man in a turban; two shelves are partly concealed by a curtain, the top shelf has books and a fool's wand with a horse's head and the shelf below has children's toys, a drum and spinning tops with whips
Stock: 63190



168. **Thomas Hobbes Malmesburiensis. Aet. suae. 91.**

W. Faithorne sculps. [n.d., c.1680.] Scarce etching. Sheet 195 x 140mm (7¾ x 5½"). Trimmed just within plate, laid on card. £290
Half-length portrait in oval of social philosopher, Thomas Hobbes (1588-1679). The first state of the plate had his age as 76; this state has been changed to 91, the year of his death. *Fagan p.41. Ex collection of Sir William Stirling Maxwell.*
Stock: 63106

169. **David Hume Esq.r.**

A. Ramsay Londini pinx.t 1766. D.Martin fecit 1767. Sold at M.r Martin's, Great Scotland Yard Whitehall. Mezzotint. 385 x 285mm (15¼ x 11¼"). Trimmed into image on three sides, into plate at bottom, old ink mss. in title area, laid on album paper. £260
David Hume (1711-76), Scottish philosopher, economist, and historian. His 'History of Great Britain' (1754-62), spanning from the Roman invasion to the Glorious Revolution, went through over 100 editions. Many considered it the standard history of England until Thomas Macaulay.
Ramsay's oil is now in the Scottish National Portrait Gallery. *CS: 2, state ii of ii*
Stock: 62702

170. **Catharina Macaulay.**

I. B. Cipriani D. I. Basire S. MDCCLXVII. [c.1768.] Engraving. 215 x 165mm (8½ x 6½"). £180
Portrait of Catherine Graham when Mrs Macaulay (1731-91), head only in profile to left with pearl choker and earrings, in a circle within a wreath, a medallion with a procession of four figures inscribed 'Brutus' below main image; after Cipriani, frontispiece to vol III of her 'History of England' (London, 1767). Although the publication date on the titlepage of the volume is 1767, this print was issued in 1768, being advertised in the Public Advertiser, 11 June 1768, as showing her 'in the character of the Libertas on the Medals of Brutus and Cassius'.
Macaulay (1731 - 1791), was an English Whig republican historian. She was privately educated, and her readings in Greek and Roman history included her enthusiasm for libertarian and republican ideals. Following her marriage to the Scottish physician George Macaulay in 1760, she began her History of England from the Accession of James I to That of the Brunswick Line, published in eight volumes between 1763 and 1783, in which she championed the Parliamentary cause, condemned Oliver Cromwell as a tyrant, and found her own republican ideals reflected in the parliamentarian John Hampden.
Stock: 63192

171. **[Member of the Benevolent Pension Society?]**

Painted and Engraved by W.T. Dennis 1852. Mezzotint. Sheet 375 x 245mm (14¾ x 9¾"). Trimmed within plate, creases in corners. £95
A three-quarter length portrait of a man in tailcoat and velvet waistcoat, resting one hand on architectural plans, probably for almshouses for a Benevolent Pension Society.
Stock: 63175

172. **James Paine, Architect, and James Paine Jun.r.**

Reynolds pinx.t. Watson fecit. Sold by Ryland & Bryer, at the Kings Arms in Cornhill. [n.d. c.1767.] Mezzotint. 450 x 330mm (17¾ x 13"). Small repair in inscription area. £420

James Paine (1717-89), the British architect, with his son James Paine (1745-1829) the British sculptor and architect.

James Paine Senior was an architect of considerable practice and published plates of Mansion House at Doncaster, 1751. He edited volumes of "Vitruvius Britannicus," and published two large volumes on "Mansions" in 1783. In 1785 he was appointed High Sheriff of Surrey. *CS: 111, ii of iii. Hamilton, p.54: ii of iii.*

Stock: 62736

173. **James Stuart, F.R.S. & F.S.A. From a Picture in the possession of Richard Brettingham, Esq.rr. Shotford Hall, Norfolk.** Proben Pinx.t. Rome. W. C. Edwards Sc'p.t. [n.d., c.1800.]

Proof engraving on india. Sheet 255 x 325mm (10 x 12¾"). Trimmed to plate. £180

Portrait of James 'Athenian' Stuart (1713-88), a compelling figure in the history of British design. Widely recognised for his central role in pioneering Neoclassicism, Stuart developed his influential career across the various fields of interior decoration, sculpture, furnishing, metalwork and architecture. The creation of the 'Greek Style' and its impact on British design in the late 18th century is largely due to Stuart's landmark publication *Antiquities of Athens* (1762). This influential book was the first accurate record of Classical Greek architecture and served as a principal source book for architects and designers well into the 19th century.

Stock: 63196

174. **R. P. Bonington.**

Drawn on Stone by J. D. Harding from a Picture by Margaret Carpenter. Published, Aug. 1st, 1829, by J. Carpenter & Son, Old Bond Street. Printed by C. Hullmandel.

Fine & rare lithograph on india. 280 x 215mm (11 x 8½"). Laid on album paper at edges. £230

Portrait of Richard Parkes Bonington (1802 - 1828), English Romantic landscape painter. His bust to front, with short dark hair, dark jacket over white shirt; after Carpenter; frontispiece to the series; finished state.

Lettered below image with facsimile of sitter's autograph.

Stock: 63201

175. **Canova.**

Maurin. Imp. lithog. de Chambert, rue Cassette N° 2. [n.d., c.1830.]

Tinted lithograph. Printed area 290 x 240mm (11½ x 9½"), with large margins. Slight foxing in margins.

£180

Antonio Canova (1757-1822), Italian sculptor who was the most innovative and widely-acclaimed practitioner of the neo-classical style. He was made famous by his marble sculptures rendering the delicate touch of the nude flesh. Being neo-classical, his work marked a return to the classical perfection and fine art after the excessive extravagance of the Baroque era.

Stock: 63182



176. **[François Du Quesnoy ~ il Fiammingo.] Done from the Picture in the Collection of the Right Hon.,ble the Earl of Besborough.**

Le. Brun Pinx.t. W. Pether Fecit. Rob.t Sayer Excudit. [London Printed for Rob.t Sayer Map & Printseller, No. 53, Fleet Street.]

Mezzotint. Sheet 495 x 355mm (19½ x 14"). Thread margins on three sides, trimmed into plate at bottom, losing publication line, small tear in inscription area, cockling top right. £320

A half-length portrait of sculptor and draughtsman François Du Quesnoy (1597-1643), known as il Fiammingo. Born in Brussels, he was in Rome in 1621 in the workshop of Claude Poussin. He spent many years studying and copying Classical and modern works in Roman collections, taking commissions for Urban VIII and Cardinal Massimi. *CS.12, ii of ii.*

Stock: 62738

177. **Van Goyen his Wife and Child. From an Original Painting of F: Hals in ye Possession of M.,r Tho.,s Woodington.**

Fran.,s Hals pinx.,t. J. Wright fec.,t. Publish'd as the Act directs, Feb.,y 15.,th 1771. [And Sold at the Print Shops.]

Mezzotint. 410 x 290mm (16 x 11½"). Trimmed into plate at bottom, margin and plate built up lower left, tears, most repaired, surface damage in inscription area. £240

A scarce portrait of influential Dutch landscape painter Jan van Goyen (1596-1656), with his wife and child in a landscape. *CS 5, state ii.*

Stock: 62756



178. **[Sir Godfrey Kneller.] The Beauties, done from the Original Pictures in his Majesty's Palace of Hampton Court, by Sir Godfrey Kneller, Bart late Principall Painter to His Majesty.**

S. Vanderbank Delin. J. Faber Sold by J. Cooper in the Great Piazza Covent Garden [n.d., c.1723].

An extremely rare mezzotint. 455 x 310mm (18 x 12¼"), with large margins. A little faint staining in margins, otherwise fine. £520

A self portrait of Sir Godfrey Kneller within an elaborated frame design by Peter Vandrebanc, issued as the frontispiece to 'The Hampton Court Beauties', a series of portraits of the ladies of the court of William and Mary.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II). The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example before the plate was cut down.

CS 28, first state. Russell 28.

Stock: 62930

179. **[Anton Raphael Mengs] R. Mengs.**

von R. Mengs gemalt. von Heinrich Sintzenich Gestochen und herausgegeben in Mannheim in jun. 1784.

Fine stipple, printed in sepia. 170 x 220mm (6¾ x 8¾"), with large margins. £240

A half-length self-portrait of German painter Anton Raphael Mengs (1728-1779). See reference 44686 for coloured version.

Stock: 62923

180. **Jeremiah Meyer Esq. R.A. Miniature Painter in Enamel to His Majesty 1789.**

Dance Pinx.t. Pether fecit.

Mezzotint. 260 x 185mm (10¼ x 7¼") very large margins. Some cockling of paper, paper crack in edge on image and inscription. £130

Hand and shoulders portrait of painter of miniatures Jeremiah Meyer RA (Jeremias Majer, 1735-89). His head is full-featured, but his body is composed of broad strokes, the result of Meyer dying before Nathaniel Dance finished the portrait. CS 24; Russell 24 state ii of ii.

Stock: 62732

181. **[Lady Helena Oakeley] Miss Beatson.**

C. Read pinx.t. Eliz.th Judkins fecit. [British, n.d., 1770.]

Mezzotint, 18th century watermark; verso in pencil on bottom Hackney Coll.; 355 x 255 (14 x 10") very large margins. Time stained. Hinged at top on mount. £380
A portrait of Helena Beatson (d.1839), as a child; with a spaniel, leaning on chair back wearing pale, plain dress and cap.

She was the niece of Catherine Read (1723-78), who painted this portrait, and became skilled amateur painter herself, known under her married name of Lady Helena Oakeley.

The engraver, Elizabeth Judkins, was sister-in-law to mezzotinter James Watson. CS 2, i of ii.

Stock: 62741

182. **Adriani van Ostade Pictoris.**

A. va ostade del. Efigies. J. Gole exc:cum Privil. ord. Holland. [n.d., c.1700s.] [But later]

Mezzotint. 230 x 170mm (9 x 6¾"). Laid onto album paper at edges. £260

Portrait of the painter Adriaen van Ostade (1610 - 1685), a Dutch Golden Age painter of genre works, showing everyday life of ordinary men and women. His head and shoulders, slightly turned to left, wearing a wide brimmed hat; in a lettered oval; after Adriaen van Ostade.

Stock: 63197

183. **Thomas Stothard Esq. R.A. Proof.**

G.H. Harlow Pinx.t. W.H. Worthington Sculp.t. Published May 1. 1818, by W.H. Worthington, 15, Compton Street, Brunswick Square.

Chine collé engraving. 345 x 300mm (13½ x 11¾"), with large margins. Foxing in margins, creasing in edges.. £230

A fine half-length portrait of painter and engraver Thomas Stothard (1755-1834), posing before his painting 'The Pilgrimage to Canterbury', 1806-7.

Stock: 63172

184. **G. Stubbs, Animalium Pictor.**

From an Original Drawing by P. Falconet. B. Reading Sc.,t. Pub.d. by E. Jeffery, Pall Mall, 1792.

Stipple. 180 x 130mm (7 x 5"). Trimmed into plate, laid on album paper at edges. £160

George Stubbs (1724-1806), the British painter of portraits, animal pictures, heroic animal histories and poetical scenes of rural life. He is known primarily for his images of horses and in 1758 he began his dissections of horses, which lead to the engraved work 'The Anatomy of the Horse' in 1766. Ref: Christopher Lennox-Boyd pg. 379 ii of ii.

Stock: 63198



A photographically reproduced montage of 137 writers, including Byron and Scott.
Stock: 63296

188. Johannes Gay. Life is a jest, and all things shew it; I thought so once, but now I know it.

Zinck pinx. W.m Smith del. et sculp. Published as the Act directs, Dec.r 1.st 1775 by J. Thane, Gerrard Street, Soho, London.

Scarce mezzotint, 18th century watermark. 325 x 225mm (12¾ x 8¾"), with large margins. Slight rubbing. £260

A half-length portrait in oval of John Gay (1685-1732), poet and playwright.

A member of the Scriblerus Club in London along with Pope, Swift, and other writers, Gay is best-known for 'The Beggar's Opera', which was produced almost every year until the 1880s, and in the twentieth century supplied the plot for Brecht and Weils 'Die Dreigroschenoper' ('The Threepenny Opera').

Engraved from a portrait by Dresden-born miniaturist C.F. Zincke (1684?-1767), a favourite of George II CS *I., state ii of ii.*
Stock: 62703

189. Samuel Johnson, L.L.D. Engrav'd by Tho.s Cook, from An Original Painting by Sir Joshua Reynolds in the Possession of B. Langton Esq.r.

Published as the Act directs, March, 23rd 1787, by T. Longman, Paternoster Row.

Engraving, open letter proof. Sheet: 410 x 275mm (16¼ x 10¾"). Trimmed to plate. £280

Poortrait of Dr. Samuel Johnson (1709-84), in an oval on a plinth, with allegorical figures of knowledge underneath, one holding a caduceus.

Stock: 63236

190. [Dr. Samuel Johnson.]

[Samuel James Bouverie Haydon.] [n.d., c.1860.] Dry-point etching. 175 x 115mm (7 x 4½"). £130

Portrait head of Dr. Samuel Johnson (1709-84) the English author, poet, critic, and lexicographer, in an oval frame, in three-quarter profile to left; after a drawing by Ozias Humphry based on a portrait by Reynolds. Beginning as a Grub Street journalist, he made lasting contributions to English literature as a poet, essayist, moralist, novelist, literary critic, biographer, editor and lexicographer. Johnson was a devout Anglican and political conservative, and has been described as "arguably the most distinguished man of letters in English history".

Stock: 63213

191. Giuseppe Ignazio Rossi. Architetto. Dis. 1727.

Carol Gregori Sc. [n.d., c.1739.]

Engraving, 18th century watermark. 400 x 260mm (15¾ x 10¾"), very large margins. £180

Roundel portrait of Giuseppe Ignazio Rossi (1696-1731, engraved by Carlo Gegori (1702-59) as the

185. Benjamin West, Esq.r President of the Royal Academy.

Engraved by H. Meyer, from an original Picture by T. Lawrence, Esq. R.A. For the fourteenth Number of the British Gallery of Contemporary Portraits. Published April 13. 1813, by T. Cadell & W. Davies, Strand, London.

Very fine stipple engraving, plate 375 x 320mm (14¾ x 12½"), with very large margins. £260

Benjamin West (1738-1820) American painter of historical scenes. In 1760 he became the first American painter to travel to Italy, spending three years there. West met George III's librarian Joseph Dalton in 1762, who gave him a royal commission to paint the lovers Cymon and Iphigenia. It was partly due to Dalton's encouragement that West arrived in London, where he was to spend the rest of his career. In 1768 West played an instrumental role with the king in obtaining patronage for a Royal Academy of Arts, joining other charter members in helping to elect Reynolds as its first president. Eventually, despite his American origins, West became historical painter to the king in 1772, surveyor of the king's pictures in 1791, and second president of the Royal Academy in 1792, after Reynolds's death.

Stock: 63019

186. [Thomas Worlidge.]

Tho.s Worlidge. Fecit 1754.

Fine frontispiece drypoint etching. 200 x 155mm (8 x 6"). Small margins. Laid on album paper at edges. £260

Frontispiece to a Select Collection of Drawings from Curious Antique Gems. Half length portrait of Worlidge (1700-66), seated at table to left, etching plate from bust of Cicero, looking towards the viewer, in cap and fur-trimmed gown, with easel behind him, in the style of Rembrandt.

Stock: 63202

187. Photographic Group of the British Poets, complete from Chaucer to Beattie.

Published by J.B. de Voto. Glasgow [n.d., c.1875.] Photograph laid on printed backing card. 300 x 240mm (11¾ x 9½"). With wood-engraved index sheet. Some slight oxidisation. £140

frontispiece portrait for his 'La Libreria Mediceo-Laurenziana, architettura di Michelagnolo Buonarrotti'. This work was a study of the Laurentian Library, designed and built by Michelangelo between 1525 and 1562.

Stock: 62819

192. **Cath.e Stepney [facsimile signature].**

A.E. Chalon R.A. S. Freeman. London, Published by Henry Colburn, Dec.r 1837.

Rare stipple on chine collé. 230 x 145mm (9 x 5¾"), with large margins. Spotting on backing sheet. £80

Half-length portrait of novelist Catherine Pollok (1778-1845), who wrote novels under her married names of Catherine Manners and Catherine Stepney.

Stock: 63294

193. **Miss Wordsworth (Sister of the Poet)**

Engraved by W.J. Alais from the Original Painting in the possession of M.rs Stanger: Fieldside Keswick.

[after Samuel Crosthwaite] [n.d. c.1833]

Engraving on india, plate 230 x 150mm (9 x 6"), with very large margins. Uncut. £50

Head and shoulders portrait of Dorothy Mae Ann Wordsworth (1771-1855) in middle age.

Sister of William Wordsworth she was an author, poet and diarist in her own right.

Stock: 62720

194. **William Wordsworth.**

Engraved by A. Collas's Patent Process. Printed by Mc. Queen. London, Published by Charles Tilt, 86 Fleet Street. [1838]

Engraving, sheet 300 x 230mm (11¾ x 9¼"). Trimmed within plate left and right. £65

From 'The authors of England. A series of medallion portraits of modern literary characters, engraved from the works of British artists, by Achille Collas. With illustrative notices by Henry F. Chorley.' published in 1838 by Charles Tilt.

A portrait of poet William Wordsworth (1770-1850) after the bust by sculptor Henry Weekes RA (1807-1877), framed by an elaborate decorative border.

Stock: 62719

195. **Jeremiah Brandreth. Beheaded for High treason at Derby, Nov.r 7.th 1817 with two others.**

W. Pegg fecit. Derby. Neele Sc. Strand. [n.d. c.1817.]

Rare engraving, sheet 195 x 140mm (7¾ x 5½").

Trimmed within plate left and right. Slight crease. £140

Two hands hold the severed head of Jeremiah Brandreth (1785-1817), an out-of-work stocking maker, was executed for treason after being convicted of plotting to overthrow the government.

He and two others, known as the Pentrich martyrs, were the last people to be beheaded by an axe (although after being hanged) in an execution in Britain.

Stock: 62832

196. **James Greenacre & Sarah Gale.**

Charged with the murder & mutilation of Hannah Brown_ sketched from life, at the bar of the Old Baily 12th April, 1837.

Warranted wirrten only 10 minutes before Sentence was passed!}

AW.W. Sold by Knight, Sweetings Alley, Cornhill. ~ [n.d., c.1837.]

Lithograph, sheet 185 x 255mm (7¼ x 10). £190

Portraits of James Greenacre and his mistress, Sarah Gale, at their trial at the Old Bailey for the murder of Hannah Brown on 12 April 1837; both half-length, seated on chairs, looking to left; facsimiles of their autographs below.

Stock: 62996



197. **M.,rs Banks.**

H.D. Hamilton Pinx.t. R. Lowrie [Robert Laurie] fecit. London, Printed for Rob.t Sayer, N.º 53, Fleet Street, as the Act directs, 20 August 1772.

Scarce mezzotint, 18th century watermark; Sheet 380 x 275mm (15 x 10¾"). Trimmed into image on three sides, into plate at bottom. £460

A profile portrait in oval of a woman with jewellery in her hair.

Chaloner Smith suggests this is probably Mary Banks (1747-1817), "the daughter of William Southouse, Esq., of Wimbledon, Surrey; married, 1768, the Rev. Mr. Banks, nephew to Sir Henry Banks, Knt., and alderman of London". *CS 6, state ii of ii.*

Stock: 62765

198. **[Maria Broughton-Delves] Lady Broughton.**

S.r Jos. Reynolds Pinxt. Wilson fecit. [London, Printed for Rob.t Sayer, Map & Printseller, No. 53. Fleet Street, as the Act directs 1st. Sep.r 1771.]

Mezzotint. Sheet 350 x 260mm (13¾ x 10¼").

Trimmed into plate at bottom, losing publication line, narrow margins elsewhere. £240

A three-quarter length portrait of Mary Hill (d.1813, wife of Sir Brian Broughton-Delves (d.1766), 5th baronet of Broughton Hall, Staffordshire.

The original portrait, showing Maria full-length, was begun by Reynolds in 1765 but only completed after

her husband's death. The oil is now in the Virginia Museum of Fine Arts. *CS: 4*.
Stock: 62759

199. **The Florist. Thus Fields of Joy youth's blooming seasons bless...**

Painted by J. Hoppner. Engraved by J. Dean. Published Dec.r 12.th 1786 by J. Dean, Bentinck Street, Soho. Scarce mezzotint. Sheet 390 x 280mm (15¼ x 11"). Trimmed within plate, pinholes in top corners, slight surface soiling. £260
A young girl picks flowers under trees.
Stock: 62758

200. **Le Jeune Eplucheur. Cette ampoule me doñe a comprendre; Que celui qui trop haut est monté,...**

peint par P. Mieris. Grave par G. Bodeneer. [n.d., c.1700s.] Printed for Carington Bowles in St Pauls Church Yard, London. Fine & rare mezzotint, 18th century watermark. Plate 120 x 165mm (4¾ x 6½"), very large margins. £290
A young boy shown three-quarters length blowing bubbles, turned to right and looking back to left; after Mieris. Inscription with the title and four lines of verse written in French on the left and German on the right. A rare example of a continental image published in London.
Stock: 63085

201. **[Rembrandt's Mistress.] From a celebrated Picture as large as Life mentioned particularly in the Life of Rembrandt. In the possession of the Right Hon. b;e Lord Viscount Maynard.**

Rembrandt pinx.t. R: Cooper del.t & sculp.t. [Publish'd as the Act directs June 30.th 1781. by Richard Cooper N.o 24 Edward Street Cav.sh Square.] Mezzotint, scratched letter proof before title, 18th century watermark. 300 x 230mm (11¾ x 9). Thread margins on three sides, trimmed into plate at bottom, affecting inscriptions. £260
A woman sits up in bed pulling back a curtain. After Rembrandt's painting 'A Woman in Bed' which currently resides in the Scottish National Gallery, said to be illustrating the Old Testament Apocryphal Book of Tobit, with Tobias' wife Sarah waiting for him to defeat the demon Asmodeus on their wedding night. The model is believed to be Rembrandt's partner Hendrickje Stoffels (1626-63). *Charrington 39, i of ii*.
Stock: 62734

202. **[Rêverie.]**

[Paul-César Helleu.] Printed in Paris _ Copyright 1901 by Manzi, Joyant & Co. Photogravure, printed in colours. 500 x 400mm (19¾ x 15¾"), with large margins. Uncut. £260
A glamorously-dressed woman seated on a river boat, a cityscape behind. *Musée Goupil 93.I.2.1855*.
Stock: 62658

203. **[Portrait of Gunda von Savigny.]**

[Ludwig Emil Grimm.] [1810.] Scarce & fine etching with drypoint. 175 x 105mm (7 x 4¼") Small margins. £190
A portrait of a woman in a fur-lined cap, in the style of Rembrandt. Kunigunde Brentano (1780-1863) married the famous lawyer, Friedrich Carl von Savigny. She sat at least twice for Grimm (1790-1863) who was the younger brother of the Brothers Grimm of fairy-tale fame. *BM 1855,0310.79, unidentified; Philadelphia Museum of Art 1985-52-6039*.
Stock: 62911

204. **M.,rs Sturt and Master Humphrey Sturt.**

C. Read Pinx.t. Ja.s Watson fecit. London, Printed for Rob.t Sayer, N.º 53 in Fleet Street, Published as the Act directs 20 June 1771. Mezzotint, 18th century watermark. 505 x 355mm (19¾ x 14"). Small margins. £380
A half length portrait of Mary Stuart (d. 1807), wife of M.P. Humphrey Sturt, with her son Humphrey Ashley Sturt (1760-1825). Sayer originally published the plate with the title 'Miss Sturt...' before hurriedly correcting it to 'Mrs'. Chaloner Smith, apparently unaware of the third state, questions whether the pair are siblings. *CS 137; Goodwin 79, iii of iii*.
Stock: 62772



205. **[M.,rs Sturt and Master Humphrey Sturt.]**

C. Read Pinx.t. Ja.s Watson fecit. published according to Act of Parliament by R. Sayer June 12, 1771. Mezzotint, scratched letter proof before title. 505 x 355mm (19¾ x 14"), with large margins. Ink collector's stamp on reverse. Time stained. Tear from left edge to plate mark and around plate mark repaired. £420
A half length portrait of Mary Stuart (d. 1807), wife of M.P. Humphrey Sturt, with her son Humphrey Ashley Sturt (1760-1825).

Sayer published the plate on the 20th June with the title 'Miss Sturt...' before hurriedly correcting it to 'Mrs'. Chaloner Smith, apparently unaware of the third state, questions whether the pair are siblings. *CS 137, i of ii; Goodwin 79, i of iii. Lugt L.2178, Fritz Reiss of London, whose collection of mezzotints is described by Lugt as 'l'une des plus belles de ce genre'; It was dispersed in 1914.*
 Stock: 62701

206. **[Verité.]**

Ch. Eisen inv. E. De Ghendt Sculp. [n.d., c.1800.] Engraving. 115 x 85mm (4½ x 3½"), very large margins. Foxing near bottom of margin. £75
 Portrait of a nude woman, holding a book and large quill. The woman may be Veritas is the name given to the Roman virtue of truthfulness, which was considered one of the main virtues any good Roman should possess.
 Stock: 63227

207. **[A Vestal Virgin.]**

B. Wilson delin. W.m Humphrey fecit. [London: Robert Sayer, c.1770.] Mezzotint, 18th century watermark, fine impression. 360 x 280mm (14¼ x 11"). Trimmed into plate at bottom, losing publication line. Very slight crease on right. £260
 A young woman wearing a cloak and veil, holding a pitcher and looking back over her shoulder at an incense brazier;
 Stock: 62773



208. **Der Weise. Fliess hin, ihr Tage meines Lebens / Für mich benutzt und nicht vergebens / Für meiner Mitgeschöpfes Glück.**
 Gemahlt von J.F. Schenau 1773 und gestochen von C.F. Staelzel 1774.

Engraving. 550 x 415mm (21¾ x 16¼"), large margins. Small stains and slight creasing in title. £260
 A 'wise man', surrounded by his antiques, point at a picture depicting charity.
 Stock: 63273

209. **Wenceslaus Hollar. Gentilhomme ne a Prage l'an 1607....ou il reside encores.**

Ie. Meyssens pinxit et excudit. [n.d. c.1694]. [But later] Engraving, 18th century watermark; 160 x 120mm (6¼ x 4¾"), with large margins. Foxing in margins. £65
 Wenceslaus Hollar [1607 - 1677] engraver. From the 'True Effigies Of the most Eminent Painters, and other Famous Artists That have Flourished in Europe' published in 1694 in Antwerp.
 Stock: 62713

210. **William Woollet, Engraver.**

T. Hearne F.S.A. advivum del. 1790. F. Bartolozzi R.A. Sculp. 1790. London Pub April 30 1795 by J. Thane, Spur Street, Leicester Square. Stipple, printed in brown. 125 x 100mm (5 x 4"). £160
 William Woollett (1735-85), famed for his engravings after Benjamin West, including the 'Death of General Wolfe'. *De Vesme 933, iii of iii.*
 Stock: 63097

211. **[William Woollet, Engraver.]**

[T. Hearne F.S.A. advivum del. 1790. F. Bartolozzi R.A. Sculp. 1790.] [London Pub April 30 1795 by J. Thane, Spur Street, Leicester Square.] Stipple, proof before letters. 125 x 100mm (5 x 4"), with large margins. Some foxing. £260
 William Woollett (1735-85), famed for his engravings after Benjamin West, including the 'Death of General Wolfe'. *De Vesme 933, i of iii.*
 Stock: 63098

212. **[Christopher Columbus] Cristoval Colon Almirante Mayor Del Mar Oceano, Virrey y Governador General de las Yndias, su Descubridor y Conquistador.**

Copiado de un Quadro orig.l que se conserva en la familia. Bart. Vazq.z la Grabo M 1791. Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate. A few age spots. £160
 Three-quarter length portrait of Christopher Columbus (1451-1506) within a frame with a plaque below. He faces front, wearing armour and hose, holding a baton in his left hand with his right hand resting on a globe at left.
 Stock: 63031

213. **Sir William Hamilton, K.B.F.R.S.**

Engraved by W.T. Fry, from an original Drawing made at Naples, by C. Grignon. Published March 27. 1817, by T. Cadell & W. Davies, Strand, London. Stipple engraving. 380 x 315mm (15 x 12½"), Trimmed to platemark at sides. Slight foxing. Slight crease in title. £160
 Sir William Hamilton (1731-1803), diplomatist and art collector. The epitome of the era of the Grand Tourist (his grand tour lasted thirty-five years), Hamilton

became envoy-extraordinary in Naples from where he collected widely and developed a great interest in volcanoes. Late in life he married Emma Hamilton, who later began an affair with Horatio Nelson.

Stock: 63181

214. **Laperouse.**

Maurin [facsimile signature in plate]. Lith. de Delpech. [n.d. c.1825.]

Lithograph. Printed area 260 x 240mm (10¼ x 9½"), with large margins. Foxing. £230

Jean François de Galaup, comte de La Perouse (1741-88), French explorer. In 1785 he took command of a French government expedition to search for the Northwest Passage from the Pacific and to explore along the coasts of America, China, and Siberia and in the South Seas. In 1788 he sailed from Botany Bay and was lost at sea.

Stock: 63179

215. **Eloisa meditating on St. Preux's Letter. Rousseau's Eloisa Vol.1 Page 16.**

F. Wheatly R.A. pinxt. London Pub.d June 27. 1791 by S. Vivares No.13 G.t Newport Street.

Stipple with etching, printed in sanguine. 370 x 265mm (14½ x 10½"). Faint crease. £180

A woman seated in a wooded landscape, reading a letter, turning her head away with an expression of despair.

Representation of Héloïse, illustrating 'Julie, or the New Heloise', an epistolary novel by Jean-Jacques Rousseau (1712 - 1778) inspired by the 12th century story of Héloïse's illicit love for, and secret marriage to, her teacher Pierre Abélard, perhaps the most popular teacher and philosopher in Paris.

After Francis Wheatley (1747 - 1801). *See reference 11566 for one printed in black ink.*

Stock: 63020

216. **Mother Damnable, the remarkable Shrew of Kentish Town, the person who gave rife to the Sign of Mother Red Cap, on the Hampstead Road, near London AnDom, 1678. Taken from Caulfields Copy of an Unique Print in the Collection of I. Bindley Esq.r.**

Pub.d. by C. Johnson. [n.d.,c.1790.]

Etching. 165 x 100mm (6½ x 4"). Laid on album paper at edges. £70

Copy of a print of 1676 satirising a shrewish woman in Kentish Town; showing a woman in rags sitting in front of a fire place, holding a crutch over it, on the ground next to her a pitcher and leaves, in the top left corner a sign with two cats hanging up-side down; illustration to the 'Wonderful Museum'.

Stock: 63199

217. **Mr Jean David Koehler, Docteur et Proffesseur en Histoire à Goettingen.**

G.P. Busch sc. [n.d., c.1730.]

Engraving. 165 x 100mm (6½ x 4") very large margins. £65

A frontispiece portrait of Johann David Köhler (1684-1785), a German historian specialising in Roman coins,

professor of logic and history at universities in Altdorf and later Göttingen, with maps and books. His 'Atlas Manualis Scholasticus et Itinerarius complectens Novae Geographiae', published by Christoph Wiegel in 1724, contained maps of the Roman world decorated with coins.

Stock: 62919



218. **W.m Addington Esq.r**

Painted by W.m Peters R.A. Engraved by J.R. Smith. Publish'd May 1. 1781 by J. Birchall N.º 473 Strand, London.

Mezzotint, 18th century watermark; 385 x 280mm (15 x 11"). Trimmed to plate. £320

A half-length portrait of Bow Street magistrate Sir William Addington (1728-1811), dressed in the uniform of the Westminster Volunteers. *CS 1; Frankau 2, state ii.*

Stock: 62740

219. **His Excellency John Duke of Marlborough.**

G. Kneller Eques pinx. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden. [n.d. c.1705.]

Rare mezzotint, plate 195 x 145mm (7¾ x 5¾"). Small margins. £220

John Churchill, 1st Duke of Marlborough (1650-1722) was an English soldier and statesman. He was the great general of the wars against Louis XIV and was rewarded with Blenheim Palace. *CS 164.*

Stock: 63018

220. **Johannes Churchill Dux de Marlborough & Brit et Faeder; Exere:Suninus Imperator Invictus.**

Joh. de S.t Amour inv. M V.dr Gucht Sculp. [n.d. c.1700 but later]

Fine engraving, plate 220 x 190mm (8½ x 7½"), with large margins. £140

Half-portrait of John Churchill, 1st Duke of Marlborough (1650-1722), in an oval fram held by Britania in a heavenly landscape. Above an angel blows a trumpet with a banner hanging down 'Consilio Fortitudine.'

Stock: 62958



221. **[Karl Clemens graf von Pellegrini.]**
Ign. Duvivier pin.t. Nic Rhein inc.t. [n.d., c.1790.]
An exceptionally large & scarce mezzotint, proof before title. 860 x 630mm (33¾ x 24¾"). Trimmed within plate at bottom, top corners chipped, repaired tears, surface cracking, laid on paper. Damaged. £490
A huge equestrian portrait of Karl Clemens von Pellegrini (1720-96), Austrian soldier and military engineer. He fought at Philippsburg in 1734, in the War of the Austrian Succession, Seven Years' War and the Turkish War of 1796, becoming a field marshal. When the Commander's Cross of the Order of Maria Theresa was instituted in 1765, he was one of the first nine recipients. In 1789 he won the Grand Cross of the Order and in 1792 he became a Knight of the Order of the Golden Fleece.

One of the largest mezzotints we have ever seen. We have only traced one other example, also untitled.

Stock: 62661

222. **Major General Ronald Craufurd Ferguson, M.P.**

Drawn by R. Cosway R.A. Engraved by Anth.y Cardon. London: Pub.d April 1. 1810, by Anth.y Cardon, 37, London Street, Fitzroy Square.
Rare stipple, plate 405 x 315mm (16 x 12½").

Trimmed to plate top, left and right. Thread margins. £260

Full-length portrait of Gen Sir Ronald Craufurd Ferguson (1773-1841) standing directed and pointing slightly to left, right hand on his sword-hilt at his hip, looking away to right, wearing military uniform with a sash and high collar, his hat, a scroll and plans on a

drum in his tent behind to left, a standard on the floor nearby and tents pitched beside a river in the background to right.

Stock: 63032

223. **[Lt Col John Gurwood] J.Gurwood [facsimile signature]. 27 Mai 1845.**

[Alfred d'Orsay].

Lithograph on chine collé. 225 x 160mm (8¾ x 6¼"), very large margins. Backing sheet spotted and toned at edges. £130

Lt Col John Gurwood (1788-1845). After surviving a forlorn hope at Ciudad Rodrigo in the Peninsular War and the Battle of Waterloo, he edited and published the 'Dispatches of the Duke of Wellington', a major contribution to military history.

Stock: 63230

224. **[Sapeur des gardes suisses.]**

J.G. Wille fecit. [Paris: Johann Georg Wille, 1779.]

Etching with engraving, proof before title. Unidentified collector's stamp in inscription area. £260

Head and shoulders portrait of a soldier with a crossed-axes emblem on his busby and shoulder belt. *Nayler 197*

Stock: 63327

225. **Adolphe Adam.**

Vogt. d'apres Hip. Adam. Lith. Bertauts, Paris. [n.d., c.1840.]

Lithograph. Sheet 240 x 140mm (9½ x 5½"). Trimmed. £95

Portrait of Adolphe Adam (1803 -56), French composer, teacher and music critic. A prolific composer for the theatre, he is best known today for his ballet *Giselle* (1841) and his Christmas carol "Minuit, chrétiens!" (Midnight, Christians, 1844, known in English as "O Holy Night").

Stock: 63225

226. **[Bach playing the organ for Frederick the Great of Prussia.]**

Hermann Kaulbach 1876. Photographische Gesellschaft Berlin [blindstamp, c.1900.]

Photogravure. 190 x 305mm (7½ x 12"). Mounted on album paper, some cockling. £130

Johann Sebastian Bach visited the court of Frederick II of Prussia in Potsdam in May 1747. The king played a theme for Bach and challenged him to improvise a fugue based on his theme. Bach obliged, playing a three-part fugue on a fortepiano (not an organ as here), which he soon enlarged and published as 'The Musical Offering', dedicated to Frederick.

A photographic copy of a picture by Hermann Kaulbach (1846-1909).

Stock: 62811

227. **[Bach and his family at their morning devotions.]**

Toby E. Rosenthal. Photographische Gesellschaft Berlin [blindstamp, c.1900.]

Photogravure. 210 x 315mm (8¼ x 12½"). Mounted on album paper, some cockling. £120

Bach plays a harpsicord, accompanied by a young man on a violin, as the rest of the family sing.

A photographic copy of an 1870 painting by Toby Edward Rosenthal (1848-1917)

Stock: 62812

228. **Sébastien Bach.**

[Grave par Lambert] [n.d., c. 1860.]

Stipple engraving. Sheet 240 x 155mm (9½ x 6").

Slight offsetting, trimmed.

£75

Portrait of Johann Sébastien Bach (1685 - 1750), German composer and musician of the late Baroque period. He is known for his prolific authorship of music across a variety of instruments and forms, including; orchestral music such as the Brandenburg Concertos; solo instrumental works such as the cello suites and sonatas and partitas for solo violin; keyboard works such as the Goldberg Variations and The Well-Tempered Clavier; organ works such as the Schubler Chorales and the Toccata and Fugue in D minor; and choral works such as the St Matthew Passion and the Mass in B minor.

Stock: 63247

229. **Mendelssohn-Bartholdy.**

[By C. Deblois] [n.d., c.1860.]

Stipple engraving. Sheet 240 x 150mm (9½ x 6").

Trimmed.

£60

Portrait of Jakob Ludwig Felix Mendelssohn Bartholdy (1809 - 47), widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period. Mendelssohn's compositions include symphonies, concertos, piano music, organ music and chamber music.

Stock: 63252

230. **[Beethoven's concert for Karl Alois, Prince Lichnowsky.]**

[Bickmann.] Photographische Gesellschaft Berlin [blindstamp, c.1900.]

Photogravure. 230 x 315mm (9 x 12½"). Mounted on album paper, some cockling, edges faded, affecting signature.

£130

A photographic copy of a painting of Beethoven conducting a concert for Karl Alois, Prince Lichnowsky (1761-1814), his rich patron in Vienna.

Stock: 62813

231. **[Beethoven visiting Mozart.]**

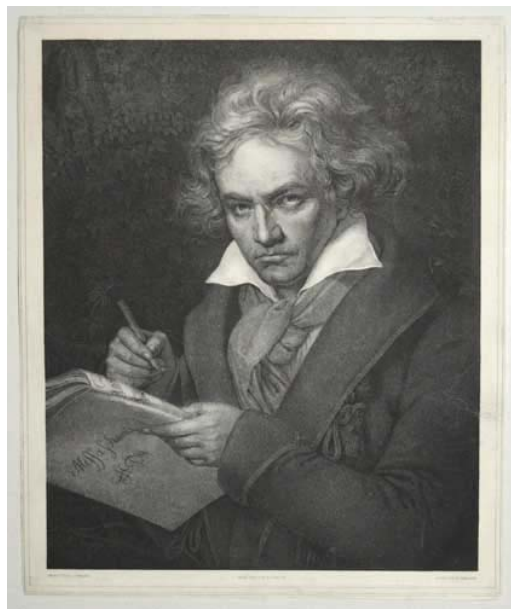
A. Borkmann. Berlin. Photographische Gesellschaft Berlin [blindstamp, c.1900.]

Photogravure. 220 x 315mm (8¾ x 12½"). Mounted on album paper, some cockling.

£130

A photographic copy of a painting by August Boreckmann (1827-90), showing the supposed meeting of Beethoven and Mozart, with the younger man playing a harpsicord for the Austrian's guests.

Stock: 62810



232. **[Beethoven with the Manuscript of the Missa Solemnis.]**

Gemalt von J. Stieler. Lith. von Kriehuber. [n.d., c.1840.]

Lithograph. Sheet 300 x 250mm (11¾ x 9¾").

Trimmed close to printed border, losing title? Repaired tear on right, backed with paper.

£140

The only portrait of Ludwig von Beethoven taken from life.

Stock: 62920

233. **Bellini.**

C. Deblois. [n.d., c.1800.]

Stipple engraving. Sheet 150 x 235mm (6 x 9¼").

Trimmed.

£65

Portrait of Vincenzo Salvatore Carmelo Francesco Bellini (1801-35), Italian opera composer, who was known for his long-flowing melodic lines for which he was named "the Swan of Catania".

Stock: 63237

234. **Berlioz.**

[n.d., c.1860.]

Stipple engraving. Sheet 240 x 150mm (9½ x 6"). Faint offsetting. Trimmed.

£80

Portrait of Louis-Hector Berlioz (1803 - 69), French Romantic composer and conductor. His output includes orchestral works such as the Symphonie fantastique and Harold in Italy, choral pieces including the Requiem and L'Enfance du Christ, his three operas Benvenuto Cellini, Les Troyens and Béatrice et Bénédicte, and works of hybrid genres such as the "dramatic symphony" Roméo et Juliette and the "dramatic legend" La Damnation de Faust.

Stock: 63260

235. **H. Berlioz.**

Paris. Rosselin, Editeur, 21 Q. Voltaire. Imp. Lith. Formentin. [n.d., c.1860.]

Lithograph. Sheet 235 x 150mm (9¼ x 6").

£140

Portrait of Louis-Hector Berlioz (1803 - 69) was a French Romantic composer and conductor. His output includes orchestral works such as the Symphonie fantastique and Harold in Italy, choral pieces including

the Requiem and L'Enfance du Christ, his three operas Benvenuto Cellini, Les Troyens and Béatrice et Bénédict, and works of hybrid genres such as the "dramatic symphony" Roméo et Juliette and the "dramatic legend" La Damnation de Faust.
Stock: 63263

236. Boieldieu. Maître de chapelle de S. M. l'Empereur de Russie et membre du Conservatoire de France.

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess. au Physionotrace en 1811 et Gravé par Quenedey à Paris. Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £140
Portrait of François-Adrien Boieldieu (1775 - 1834), French composer, mainly of operas, often called "the French Mozart".
In 1825, he produced his operatic masterpiece, La dame blanche (revived in the Salle Favart in 1997 and recorded by the conductor Marc Minkowski). Unusual for the time, La dame blanche was based on episodes from two novels by Walter Scott. The libretto by Eugène Scribe is built around the theme of the long-lost child fortunately recognized at a moment of peril. The style of the opera influenced Lucia di Lammermoor, I puritani, and La jolie fille de Perth. La dame blanche was one of the early attempts to introduce the fantastic into opera.
Stock: 63304



237. Gentil-homme jouant de la Harpe. En agitant mes doigt, fur ce graue Instrument, Du seul pincer Je puis...
N. Bonnart sculp. et ex. cum privil. Rue St Jacques à l'Aigle [n.d. c.1800]
Rare & fine engraving 265 x 190mm (10½ x 7½"), with very large margins. £390
Man seated on an ornate chair in fashionable costume playing a harp.
Stock: 63084

238. Michele Carafa.
Lith. de Feillet. L., Dupre, 1825. [n.d., c.1825.]
Lithograph. Sheet 155 x 240 (6 x 9½"). £70
Portrait of Michele Enrico Francesco Vincenzo Aloisio Paolo Carafa di Colobrano (1787 - 1872), Italian opera composer. He was born in Naples and studied in Paris with Luigi Cherubini. He was Professor of counterpoint at the Paris Conservatoire from 1840 to 1858. One of his notable pupils was Achille Peri.
Stock: 63240

239. [Maria Luigi Carlo Zenobio Salvatore Cherubini.] L. Cherubini.
Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1809.
Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £160
Portrait of Maria Luigi Carlo Zenobio Salvatore Cherubini (1760 -1842), Italian Classical and Romantic composer. His most significant compositions are operas and sacred music. Beethoven regarded Cherubini as the greatest living composer of his era. Cherubini's operas were heavily praised and interpreted by Rossini.
Stock: 63315

240. Chopin.
pinx: et lith: Maria__ [n.d., c.1850.]
Lithograph. Sheet 240 x 160mm (9½ x 6"). £140
Portrait of Frédéric François Chopin (1810 - 49), Polish composer and virtuoso pianist of the Romantic period, who wrote primarily for solo piano. He has maintained worldwide renown as a leading musician of his era, one whose "poetic genius was based on a professional technique that was without equal in his generation".
Stock: 63261

241. Muzio Clementi en 1795.
[n.d.]
Lithograph. 175 x 120mm (7 x 4¾"). £80
Portrait of Muzio Filippo Vincenzo Francesco Saverio Clementi (1752 - 1832), Italian-British composer, virtuoso pianist, pedagogue, conductor, music publisher, editor, and piano manufacturer, who was mostly active in England, in side profile.
Stock: 63243

242. Félicien David.
[By L. Massure] [n.d., c.1860.]
Stipple engraving. Sheet 240 x 150mm (9½ x 6"). £70
Portrait of Félicien-César David (1810 - 76), French composer. David wrote a number of operas, of which the most notable are Christophe Colomb (1847), La perle du Brésil (1851), Herculanium (1859), and Lalla-Roukh (1862). Amongst his oratorios are Moïse au Sinai ('Moses on Sinai') (1846), and Eden (1848).
Stock: 63251

244. **Dellamaria.**

[Godefroy Engelmann.] [n.d., c.1800.]
Lithograph. Sheet 150 x 235mm (6 x 9¼"). Trimmed.
£70

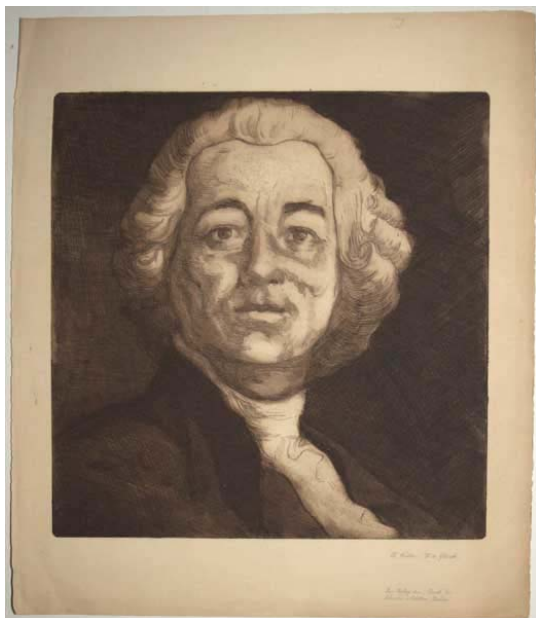
Portrait of Domenico Della Maria (1768 - 1800), a mandolin virtuoso and dramatic composer of operas, sitting facing the right, showing his right side profile.
Stock: 63239

245. **Donizetti.**

C. Deblois. [n.d., c.1800.]
Stipple engraving. Sheet 150 x 235mm (6 x 9¼").
Slight staining on left margin. Trimmed. £80
Portrait of Domenico Gaetano Maria Donizetti (1798 - 1848), an Italian composer, best known for his 70 operas. Along with Gioachino Rossini and Vincenzo Bellini, he was a leading composer of the bel canto opera style during the first half of the nineteenth century and a probable influence on other composers such as Giuseppe Verdi.
Stock: 63235

246. **F. L. Dussek. [Jan Ladislav Dussek.]
Defsiné et gravé par son ami F.no. Godefroy.
M. G. Pl.4.**

Imp. de Lesauwage. Pub. par Blaisot. [n.d., c.1810.]
Stipple engraving. Sheet 230 x 150mm (9 x 6").
Trimmed into plate. £65
Portrait of the composer Jan Ladislav Dussek (1761 - 1812) a Czech classical composer and virtuoso pianist, bust-length, directed to front, with head turned to look up to right.
Stock: 63244



247. **[Christoph Willibald Gluck.]**
A. Muller [pencil] Im Verlag der Insel bei Schusler & Zöffler, Berlin [?, c.1905].
Etching. 380 x 370mm (15 x 14½"), publisher's stamp on reverse, large margins. £160
Christoph Willibald Gluck (1714-1787) was a German opera composer of the early classical period.
Insel Verlag was founded in 1901.
Stock: 63228

248. **[Christoph Willibald Gluck.] Gluck.**

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au
Physionotrace et Gravé par Quenedey d'apres Le buste de.

Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £180
Portrait of Christoph Willibald Gluck (1714 - 87), composer of Italian and French opera in the early classical period. Born in the Upper Palatinate and raised in Bohemia, both part of the Holy Roman Empire, he gained prominence at the Habsburg court at Vienna.
Stock: 63316

249. **F. J. Gossec. Membre de L'Institut.**

Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1813.
Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £140
Portrait of François-Joseph Gossec (1734 -1829), French composer of operas, string quartets, symphonies, and choral works. Bust in profile to left, with powdered hair and jacket with medal at lapel; in oval.
Stock: 63303

250. **Gounod.**

[Grave par L. Massure] [n.d., c.1860.]
Stipple engraving. Sheet 240 x 150mm (9½ x 6"). £70
Portrait of Charles-François Gounod, usually known as Charles Gounod (1818-93), French composer. He wrote twelve operas, of which the most popular has always been Faust; his Roméo et Juliette also remains in the international repertory.
Stock: 63248

251. **Westminster Abbey Commemoration of Handel. May XXVI MDCLXXXIV.**

B. Rebecca del. J. K. Sherwin engraver to his Majesty &c his Royal Highness the Prince of Wales, Sculpsit. [n.d., c.1784].
Stipple. 190 x 140mm. (7½ x 5½") very large margins. £140
Portrait of George Frideric Handel (1685-1759); head in profile to left, in an oval medallion, surrounded with laurel leaves, various musical instruments including a clarion, lyre, horn, and flute and music scores.
Stock: 62798

252. **View of Handel's Monument in Westminster Abbey.**

E.F. Burney delin. I.M. Delattre sculp. Published January 14th. 1785.
Etching with engraving. 280 x 184mm (11 x 7¼"), very large margins. Uncut. £180
The monument to George Frideric Handel (1685-1759), from a series illustrating Handel's memorial.
Stock: 62797



253. Harmony.

J. F. Rigaud pinx. F. Bartolozzi Sculp. London: Pub. as the Act directs by G. Bartolozzi, 1st Aug. t. 1795. Stipple engraving. Plate 185 x 240mm (7¼ x 9½). Small margins. £230
Portrait of a woman playing the harp, looking up with her head turned to her left. *De Vesme: 62 III of III.*
Stock: 63076

254. [Franz Joseph Haydn.] D'apres le Buste sculpe par le celebre Grassi de Vienne. et tire du Cabinet de Mr. le Chevalier Neukomm.

Feuillet-Dumas Editeur. Panorama d'Allemagne. [n.d., c.1860.] Stipple engraving. Sheet 235 x 155mm (9¼ x 6"). Trimmed. £70
Portrait of Franz Joseph Haydn (1732 - 1809), Austrian composer of the Classical period. He was instrumental in the development of chamber music such as the string quartet and piano trio. His contributions to musical form have led him to be called "Father of the Symphony" and "Father of the String quartet".
Stock: 63257

255. Haydn.

[n.d., c.1860.] Stipple engraving. Sheet 240 x 155mm (9½ x 6"). Slight offsetting. Trimmed. £70
Portrait of Franz Joseph Haydn (1732 - 1809), Austrian composer of the Classical period. He was instrumental in the development of chamber music such as the string quartet and piano trio. His contributions to musical form have led him to be called "Father of the Symphony" and "Father of the String quartet".
Stock: 63246

256. Nicolò Isouard de Malte. Dernier Maitre de Chapelle de L'ordre.

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. [n.d., c.1810.] Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £160
Portrait of Nicolas Isouard (1773 - 1818), Maltese-born French composer. He moved to Paris, where he worked as a free composer and became friends with Rodolphe Kreutzer. The pair worked together on several operas, including *Le Petit page, ou La Prison d'état* (1800) and *Flaminius à Corinthe* (1801). Isouard adopted the pseudonym Nicolò (or Nicolò de Malte) and found rapid success in the field of opéra comique with *Michel-Ange* (1802) and *L'Intrigue aux fenêtres* (1805). He composed regularly for the Théâtre de l'Opéra-Comique, writing some thirty works for it. He composed masses, motets, cantatas, romances, and duos, along with over 45 operas.
Stock: 63305

257. Le Jeune Musicien. Cet instrument me procure du pain, luoi que souvent je joue envain...

peint par G. Schalcken. Grave par G. Bodeneer. [n.d., c.1700s.] Printed for Carington Bowles in St Pauls Church Yard, London. Mezzotint. Plate 120 x 165mm (4¾ x 6½"), very large margins. Creasing in margins. £380
A young boy plays an instrument, holding it in his right hand and playing it with his left. He plays it to earn money for bread, though often plays in vain. Inscription with the title and four lines of verse written in French on the left and German on the right.
Stock: 63086

258. [Rodolphe Kreutzer.] Kreutzer.

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1809. Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £140
Portrait of Rodolphe Kreutzer (1766 - 1831), French violinist, teacher, conductor, and composer of forty French operas, including *La mort d'Abel*. He is probably best known as the dedicatee of Beethoven's *Violin Sonata No. 9, Op. 47*, known as the Kreutzer Sonata, though he never played the work.
Stock: 63310

259. [Jean-François Le Sueur.] J. F. Le Sueur. Membre de L'Institut, Surintendant de la Musique du Roi.

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1818. Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £140

Portrait of Jean-François Le Sueur (1760 - 1837), French composer, best known for his oratorios and operas.

He spent some time in London, 1788–92, then returned to revolutionary Paris and gave three successful operas at the Théâtre Feydeau: *La Caverne, ou le Repentir* (1793), *Paul et Virginie, ou le Triomphe de la vertu* (1794), which was inspired by the hugely popular novel by Jacques-Henri Bernardin de Saint-Pierre, and the classical *Télémaque dans l'île de Calypso, ou le Triomphe de la sagesse* (1796).

Stock: 63313

260. **Listz.**

Lith: Guillet. [n.d., c.1860.]

Lithograph. Sheet 235 x 150mm (9¼ x 6"). £90

Portrait of Franz Liszt (1811-86), Hungarian composer, virtuoso pianist, conductor and teacher of the Romantic period. With a diverse body of work spanning more than six decades, he is considered to be one of the most prolific and influential composers of his era, and his piano works continue to be widely performed and recorded.

Stock: 63262

261. **N. Lupot. Dessiné par Dubois, Gravé par Kamermann.**

[Photographische Gesellschaft Berlin, c.1900.]

One photogravure, 2 photographs. Largest 170 x 120mm (6¾ x 4¾"). Mounted on album paper. £80

A copy of a lithographic portrait of Nicolas Lupot (1758-1824) famed luthier (violin maker), often called 'The French Stradivarius', with photographic images of the fronts and backs of two of his violins.

Photographische Gesellschaft Berlin also operated in London and New York as the Berlin Photographic Company c.1880-c.1920.

Stock: 62809

262. **[Pierre-Alexandre Monsigny.] Monsigny.**

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1809.

Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £140

Portrait of Pierre-Alexandre Monsigny (1729 - 1817), French composer and a member of the French Académie des Beaux-Arts.

Stock: 63311

263. **Mozart.**

[n.d., c.1860.]

Stipple engraving. Sheet 235 x 155mm (9¼ x 6"). Faint offsetting. Trimmed. £80

Portrait of Wolfgang Amadeus Mozart (1756 - 1791), prolific and influential composer of the Classical period. Despite his short life, his rapid pace of composition resulted in more than 800 works representing virtually every Western classical genre of his time.

Stock: 63258



264. **Olinda. On thee attends a radiant Choir, Soft smiling peace, and downy rest, With Love that prompts thy warbling lyre, And Hope that soothes thy throbbing breast.**

Drawn and Engraved by W.m. Platt. Publish'd as the Act directs by Eliz. Walker. No. 7. Cornhill, Jan.y. 1. 1796.

Coloured stipple engraving, pt printed in colour. Plate 145 x 210mm (5¾ x 8¼"). Small margins. £260

Portrait of Olinda, a woman sits under a tree playing a lute.

Under the title is the fourth stanza in John Ogilivie's poem *Ode to Innocence* (1762).

Stock: 63075

265. **Georges Onslow.**

Vigeron. [n.d., c.1820.]

Lithograph. Sheet 155 x 240 (6 x 9½"). Trimmed. £60

Portrait of André George Louis Onslow (1784 - 1852), French composer of English descent. His wealth, position and personal tastes allowed him to pursue a path unfamiliar to most of his French contemporaries, more similar to that of his contemporary German romantic composers; his music also had a strong following in Germany and in England.

Stock: 63241

266. **Orphée.**

Ch. Eisen. inv. et f... De Longueil, Sc. 1762. [n.d., c.1762.]

Engraving. 130 x 85mm (5 x 3¼"). £70

Orpheus, a legendary figure in Greek mythology, chief among poets and musician, standing with his right arm raised, surrounded by prostrated figures.

Stock: 63226

267. **[Ferdinando Paer.] F. Paer.**

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1809.

Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. Damage on left margin. £120

Portrait of Ferdinando Paer (1771 - 1839), Italian composer known for his operas.

Paer wrote a total of 55 operas, in the Italian Classical styles of Paisiello and Cimarosa. His other works, including several religious compositions, cantatas, many songs and a short list of orchestral chamber pieces

Stock: 63308



268. **Paganini.**

J. S. Templeton del.t. Engelmann & Co. lithog. London: Published by Engelmann, Graf, Coindet & Co. 14. Newman St. Feb. 27, 1830.

Very rare lithograph. 150 x 125mm (6 x 5"), large margins. £160

Portrait of Niccolò Paganini (1782 - 1840), Italian violinist and composer, after John Samuelson Templeton (active 1830-57). He was the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. Stock: 63254

269. **Rossini.**

L. Dupre en 1819. a Son ami Rossini. Coiny incl. [n.d., c.1860.]

Stipple engraving. Sheet 240 x 155mm (9½ x 6"). Trimmed. £65

Portrait of Gioachino Antonio Rossini (1792 - 1868), Italian composer who gained fame for his 39 operas, although he also wrote many songs, some chamber music and piano pieces and some sacred music. Stock: 63259

270. **Francois Schubert. [Franz Peter Schubert.]**

C. Deblois, 1867. Maxarine, Paris. [n.d., c.1867.] Stipple engraving. Sheet 150 x 240mm (6 x 9½"). Faint offset. Trimmed. £70

Portrait of Francois Schubert (1797 - 1828), also known as Franz Peter Schubert, was an Austrian composer of the late Classical and early Romantic eras. Despite his short life, Schubert left behind a vast oeuvre, including more than 600 secular vocal works (mainly lieder), seven complete symphonies, sacred

music, operas, incidental music, and a large body of piano and chamber music.

Stock: 63233

271. **Robert Schumann.**

Verlug v. Baumgartner's Buchhdllng in Lpzg. [n.d., c.1860.]

Stipple engraving. Sheet 225 x 150mm (9 x 6").

Trimmed. £160

Portrait of Robert Schumann (1810 - 1846), German composer, pianist, and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law, intending to pursue a career as a virtuoso pianist.

Stock: 63253

272. **[Gaspare Luigi Pacifico Spontini.] G. Spontini.**

Se vend chez Quenedey rue Neuve-des-Petits-Champs No15 à Paris / Dép. à la Bib. Imp. Dess: au Physionotrace et Gravé par Quenedey rue neuve des petits champs No15 à Paris 1810.

Aquatint. Sheet 240 x 155mm (9½ x 6"). Trimmed slightly into plate. £160

Portrait of Gaspare Luigi Pacifico Spontini (1774 - 1851) was an Italian opera composer and conductor from the classical era. During the first two decades of the 19th century, Spontini was an important figure in French opera, and composed over twenty works. Stock: 63307

273. **Sigismond Thalberg.**

[Charles Kreutzberger.] [n.d., c.1860.]

Lithograph. 235 x 155mm (9¼ x 6"). Trimmed. £90

Portrait of Sigismond Thalberg (1812 - 71), Austrian composer and one of the most distinguished virtuoso pianists of the 19th century.

Stock: 63242

274. **J. Van Beethoven. (1814.)**

[n.d., c.1860.]

Stipple engraving. Sheet 240 x 150mm (9½ x 6"). Faint offsetting, trimmed. £80

Portrait of Ludwig van Beethoven (1770 - 1827) was a German composer and pianist. He is one of the most revered figures in the history of Western music; his works rank among the most performed of the classical music repertoire and span the transition from the Classical period to the Romantic era in classical music. Stock: 63256

275. **J. Van Beethoven. (1801 Vienne.)**

[n.d., c.1860.]

Stipple engraving. Sheet 240 x 150mm (9½ x 6"). Faint offsetting. £80

Portrait of Ludwig van Beethoven (1770 - 1827) was a German composer and pianist. He is one of the most revered figures in the history of Western music; his works rank among the most performed of the classical music repertoire and span the transition from the Classical period to the Romantic era in classical music. Stock: 63255

276. **Verdi.**
 [par C. Deblois] [n.d., c.1860.]
 Stipple engraving. Sheet 240 x 150mm (9½ x 6").
 Slight offsetting. £80
 Portrait of Giuseppe Fortunino Francesco Verdi (1813 - 1901), Italian composer best known for his operas. He was born near Busseto to a provincial family of moderate means, receiving a musical education with the help of a local patron, Antonio Barezzi.
 Stock: 63249

277. **J. B. Viotti.**
 Gravé par Lambert d'après le Dessin original de P. Guérin appartenant à Mr. Cartier. [n.d., c. 1860's.]
 Stipple engraving. Sheet 240 x 150mm (9½ x 6").
 Trimmed to plate. £75
 Portrait of Giovanni Battista Viotti (1755 - 1824), Italian violinist whose virtuosity was famed and whose work as a composer featured a prominent violin and an appealing lyrical tunefulness. He was also a director of French and Italian opera companies in Paris and London. He personally knew Joseph Haydn and Ludwig van Beethoven.
 Stock: 63245

278. **Richard Wagner.**
 [Gravé par Lambert] [n.d., c.1860.]
 Stipple engraving. Sheet 240 x 150mm (9½ x 6").
 Slight offsetting. £80
 Portrait of Wilhelm Richard Wagner (1813 -83), German composer, theatre director, polemicist, and conductor who is chiefly known for his operas. Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works.
 Stock: 63250

279. **[The Fox Petition, 1769.] William Beckford Esq.r Member of Parliament for the City of London, chosen Alderman of Billingsgate ward, 1752. Ja.s Townsend Esq.r Member for Westloe in Cornwall, chosen Aldermann of Bishopsgte ward, June 23.d 1769. John Sawbridge Esq.r Member for Hithe in Kent, chosen Ald.n of Langbourn Ward, July 1st 1769.**
 R. Houston del et fecit. Publish'd as the Act directs, Sep.r 29th 1769 by Jn.o Smith No 35 in Cheapside; and Rob.t Sayer No 53 in Fleet Street, London.
 Scarce mezzotint, very fine impression; 305 x 390mm (12 x 15¼"), large margins on 3 sides. Loss in inscription area. £260
 Portraits of three important London politicians, all supporters of John Wilkes and all Lord Mayors of London in the 1760s and 1770s. They are shown here preparing their petition against the Paymaster General of the Forces, Henry Fox, 1st Baron Holland, who was believed to have amassed a personal fortune of £400,000 in his eight years as Paymaster. Beckford (then Lord Mayor) holds the petition scroll in his hand, which is opened to the section which refers to Fox as 'the public defaulter of unaccounted millions'. Although he escaped from the charges Fox died an embittered man.

Sawbridge, on the right, rests upon a volume of 'Locke on Government'. C.S. 9.
 Stock: 63173



280. **[The Fox Petition, 1769.] William Beckford Esq.r Member of Parliament for the City of London, chosen Alderman of Billingsgate ward, 1752. Ja.s Townsend Esq.r Member for Westloe in Cornwall, chosen Aldermann of Bishopsgte ward, June 23.d 1769. John Sawbridge Esq.r Member for Hithe in Kent, chosen Ald.n of Langbourn Ward, July 1st 1769.**

R. Houston del et fecit. Publish'd as the Act directs, Sep.r 29th 1769 by Jn.o Smith No 35 in Cheapside; and Rob.t Sayer No 53 in Fleet Street, London.
 Scarce mezzotint. 305 x 390mm (12 x 15¼"). Tears taped. £290
 Portraits of three important London politicians, all supporters of John Wilkes and all Lord Mayors of London in the 1760s and 1770s. They are shown here preparing their petition against the Paymaster General of the Forces, Henry Fox, 1st Baron Holland, who was believed to have amassed a personal fortune of £400,000 in his eight years as Paymaster. Beckford (then Lord Mayor) holds the petition scroll in his hand, which is opened to the section which refers to Fox as 'the public defaulter of unaccounted millions'. Although he escaped from the charges Fox died an embittered man.
 Sawbridge, on the right, rests upon a volume of 'Locke on Government'. C.S.Houston 9.
 Stock: 62769

281. **The R.t Hon.ble Edmund Burke Drawn from the Life.**
 Engraved & Pub.d by I.R. Smith, King Street, Covent Garden, London March 1.st 1797.
 Very fine stipple, plate 170 x 100mm (6¾ x 4"), with large margins. £160
 Bust portrait of Edmund Burke (1729-1797) in profile to the right, wearing dark coat and neckerchief with frill.
 Stock: 63030

282. **T. F. Buxton.**

Painted by H. P. Briggs. Esq. R. A. Engraved by W. Holl. Fisher, Son & Co. London & Paris. [n.d., c.1800.] Engraving. 220 x 150 (8¾ x 6"), very large margins. £90

Portrait of Sir Thomas Fowell Buxton, 1st Baronet Buxton of Belfield and Runton (1786 – 1845), three-quarter length, seated to right, facing the viewer, wearing a jacket, waistcoat and cravat, holding a book in his left hand.

As an MP he worked for changes in prison conditions and criminal law and for the abolition of slavery. On 16 June 1824, a meeting was held at Old Slaughter's Coffee House, St Martin's Lane, London, at which was created the Society for the Prevention of Cruelty to Animals – it became the RSPCA when Queen Victoria gave royal assent in 1840. Buxton was appointed chairman for the year 1824.

Stock: 63191

283. **T. Fowell Buxton.**

Engraved by John Brain. From a Painting by Geogr Hayter. Esq.r. M.A.L.L.&c. [n.d., c.1840, London: John Saunders, Junr. 49, Paternoster Row.] Stipple engraving. 125 x 180mm (5 x 7"). £130

A portrait of Sir Thomas Fowell Buxton, 1st Baronet Buxton of Belfield and Runton (1786 – 1845).

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Stock: 63123



284. **Lord George Gordon. [President of the Protestant Association.]**

[Drawn from the Life by R. Bran.] [London, Published as the Act directs, Augt. 4, 1780; by John Harris, Sweetings Alley, Cornhill - Price 1s.]

Line engraving. Sheet 305 x 220mm (12 x 8¾"). Trimmed into plate and backed onto album paper. Trimmed into plate, cutting off lower edge of print. Title pasted to album paper but missing all other information. £180

Portrait of Lord George Gordon (1751 – 1793), whole length, standing to front on a hill with his right foot on

a volume, lettered with 'Popery', pointing with a staff held in his right hand at 'The Protestant Petition', lettered on a scroll, holding a hat and glove in his left hand. Gordon was a British politician best known for lending his name to the Gordon Riots of 1780. An eccentric and flighty personality, he was born into the Scottish nobility and sat in the House of Commons from 1774 to 1780.

Stock: 63167

285. **The Most Noble Granville Leveson Gower, Earl Gower, Visc. Trentham, Baron of Stittenham, Lord Chamberlain of the King's Household, Lord Lieut. and Cust. Rot. of the County of Stafford, onw of his Majesty's most hon.ble Priv. Coun. & a Gov. of the Charter House.**

J. Reynolds pinx.t. E. Fisher sculps.t 1765.

Mezzotint. 385 x 280mm (15¼ x 11). Trimmed into plate at bottom, thread margins elsewhere, glue stains in corners, creases through face and across image, mounted on album sheet at corners. £140

Three quarter length portrait of Granville Leveson-Gower (1721-1803), 1st Marquess of Stafford, in robes, A cabinet member for 25 years, he turned down the chance to be Prime Minister after the fall of Lord North in 1782. CS 22.

Stock: 62757

286. **The R.t Honble Charles Earle of Halifax, Viscount Sunbury, Baron Halifax, first Commissioner of the Treasury, Lord Lieutenant of the County of Surrey, Privy Councillor and Knight of the most Noble Order of ye Garter.**

Keneler eques pinx. Drevet sculp. [n.d., c.1716.]

Rare engraving, 18th century watermark. Sheet 365 x 255mm (14¼ x 10"). Trimmed within plate, mounted in album paper. £140

A half-length portrait of Charles Montagu (1661-1715), 1st Earl of Halifax, after Godfrey Kneller.

Stock: 63326

287. **[William Nassau de Zuylestein] The T.,t Hon.,ble W.m Henry Earl of Rochford, Groom of the Stole to his Majesty, One of his Majesties most Honourable Privy Council, Lord Lieutenant; Custos Rotulorum & Vice Admiral of the County of Essex.**

Dom.o Dupra pinx.t. R.d Houston fecit. London, Sold by R.d Houston near Drummonds, Charing Cross [n.d., c.1759].

Rare mezzotint. Sheet 315 x 215mm (12¼ x 8½"). Trimmed just within image on three sides, into plate at bottom, slight staining. £180

William Henry Nassau de Zuylestein (1717-1781), 4th Earl of Rochford, British courtier, diplomat and statesman. He was Groom of the Stool to George II (as described on this plate) from 1766 until the king's death in 1820. CS 103 i of ii.

Stock: 62733

288. **[Hugh Percy, 3rd Duke] Earl Percy, To His Grace the Duke of Northumberland K.G. &c. &c. &c. This Print is respectfully Inscribed by his Grace's most obedient Servant, Samuel William Reynolds.**

Painted by T. Philips A. Engraved by S.W. Reynolds. London Published Oct.r 1.st 1806. by S.W. Reynolds, 47, Poland Street.

Fine mezzotint, open lettered state. 355 x 235mm (14 x 9¼"). Mounted at sides in album paper. £280

A half-length portrait of Hugh Percy (1785-1847), celebrating his election as member for the City of Westminster, after the death of Charles James Fox, a seat he only held for two months. In 1817 he became the 3rd Duke of Northumberland. *Whitman 235, state ii of iii.*

Stock: 62735



289. **The Honorable Mathew Prior, Esqr Her late most Sacred Majesty's Plenipotentiary to Louis XIV. King of France, and one of the Commisioners of Her Customs.**

[After Alexis Simon Belle.] G. Vertue ex. [London, n.d. c.1720]

Scarce & fine engraving. 380 x 260mm (15 x 10¼"). Small margins. £350

Half length portrait of poet and diplomat Matthew Prior (1664-1721), in oval border set on a ledge. He wears a long curly wig, lace cravat and embroidered jacket in the French style.

The portrait was painted in France by Alexis Simon Belle when Prior was negotiating the Treaty of Utrecht, which ended the War of the Spanish Succession. Probably by Cherean. *See Alexander 162. Ex collection of Sir William Stirling Maxwell.*

Stock: 63108

290. **[Charles Watson-Wentworth] The Right Noble Charles Marquis of Rockingham, &c. &c. 1.**

[engraved by Richard Houston after Benjamin Wilson.] Printed for R. Sayer, Map & Printseller at the Golden Buck, near Sergeants Inn Fleet Street, London [n.d., c.1760].

Rare mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed into image on three sides, into plate at bottom, some creasing in bottom left corner. £260

Three quarter length portrait of Charles Watson-Wentworth (1730-82), 2nd Marquis of Rockingham, standing in profile to the left. Rockingham was a British Whig statesman, most notable for his two terms as Prime Minister, in 1765-6 and 1782.

For this third state a Garter star has been added to his jacket. *CS 104, state iii of iii.*

Stock: 62704

291. **Johannes Calvinus.**

Strasburg zu finden bey Johan Tscherning Auf S.

Tomas Pla. [n.d., c.1700.]

Engraving, 17th century watermark. Sheet 135 x 95mm (5¼ x 3¾"). Trimmed into printed border, mounted in album paper at sides. £160

Profile portrait of theologian Jean (John) Calvin (1509-64), before a bookcase containing instruments.

Engraved by Johann Tscherning (fl. 1684-1729).

Stock: 62924

292. **Christopher Clarke MA of Marlingford Hall in the County of Norfolk, Arch Deacon of Norwich, & Prebendary of Ely [...]**

J. Va n Diest Pinxit. J. Faber fecit 1740. Sold by Faber at the Golden Head in Bloomsbury Square.

Rare mezzotint, Collector's mark verso. Shee 355 x 250mm (14 x 9¾"). Trimmed within plate, almost to image. £180

Three-quarter portrait of Christopher Clarke (d.1742), archdeacon of Norwich, right hand resting on a bible, left hand gesturing towards a bust of Russian Tsar Peter the Great, who had been present when Clarke was ordained in 1697. Bath interest. *CS 83. only state.*

Stock: 63176

293. **Cardinal Newman. The Whitehall Review. 10th. May. 1879.**

Judd & C.º Lith. Doctors' Commons, London, E.C.

Tinted lithograph. 380 x 270mm (15 x 10½"). £130

John Henry Newman (1801-90), Cardinal and theologian.

Stock: 63035

294. **The true Effigies of Mr. Thomas Powell. Aet Suae 20 Annoque Dommini 1676.**

Iohannis Drapentier, fec. [after Robert White.] [n.d. c.1679]

Frontispiece engraving. Scarce. 135 x 85mm (5¼ x 3¾"). Laid on album paper at edges. Trimmed to platemark. £130

Thomas Powell, cleric of Hereford. Frontispiece to his 'Salve for soul sores'.

Stock: 63200

295. **The Rev.d John Wesley, A.M. Late Fellow of Lincoln College Oxford. AEtatis. 87.**

Ridley & C.o Sculp.t. [n.d. c.1800]

Stipple engraving, plate 135 x 100mm (5½ x 4"), with large margins. £75

John Wesley (1703-1791) was an 18th-century Anglican clergyman and Christian theologian who was an early leader in the Methodist movement. Methodism had three rises, the first at Oxford University with the

founding of the so-called 'Holy Club', the second while Wesley was parish priest in Savannah, Georgia, and the third in London after Wesley's return to England. The movement took form from its third rise in the early 1740s with Wesley, along with others, itinerant field preaching and the subsequent founding of religious societies for the formation of believers. This was the first widely successful evangelical movement in the United Kingdom. Wesley's Methodist Connexion included societies throughout England, Scotland, Wales, and Ireland before spreading to other parts of the English-speaking world and beyond. He divided his religious societies further into classes and bands for intensive accountability and religious instruction.
Stock: 63014

296. **S. Albertu' Clara fugat lampas noctem, liber otia tollit Mactatur Cypris flore, Cupido cruce**

[after Hans von Aachen, as engraved by Robert Boissard.] [n.d., c.1800.]
Engraving. 150 x 105mm (6 x 4"). Thread margin at bottom, tipped onto album sheet at corners. £260
A copy of a portrait of Saint Albertus Magnus (1200-80). [Albert Bullstredt] Albert was one of the Great Medieval Philosophers and scientists.
Stock: 62686

297. **S.t. Cecilia.**

Benjamin West inv. F. Bartolozzi Sculpsit. London Published June 1.st 1784, by A: Poggi, No.7, St. Georges Row, Hyde Park.
Stipple, printed in sepia. 220 x 190mm (8¾ x 7½"). Small margins. £230
A portrait of Saint Cecilia, the patron saint of music, shown playing the organ. *De Vesme 2217 III. See Ref: 20481 for different state.*
Stock: 62926

298. **Thomas Hobbes Malmesburiensis Aetatis suae. 76.**

[n.d., c.1760.]
Etching, sheet 195 x 135mm (7¾ x 5¼"). Holes and fold in right margin where previously bound. Trimmed within plate on left. £190
Thomas Hobbes (1588 - 1679), social philosopher. Hobbes wrote extensively on history, geometry and politics. His major work, *Leviathan* (1651), was an important influence on the tradition of utilitarian political thinking. He was the friend of Francis Bacon, Ben Jonson and William Harvey, and tutor of Charles II, who later granted him a pension, but his reputation as an atheist gained him many opponents within the Church and government.
Inscribed 'pag. 221' upper right.
After William Faithorne (c.1620 - 1691), engraver and draughtsman. *Not in BM, NPG.*
Stock: 63012

299. **Leeuwenhoek.**

J. Chapman sculp. London Published Feb 26 1813 by G. Jones.
Coloured stipple. 180 x 115mm (7 x 4½") very large margins. Small hole in unprinted area of plate. £80
Antonie Philips van Leeuwenhoek (1632-1723) the Dutch scientist considered to be the first microbiologist. He is best known for his work on the improvement of the microscope and was the first to observe and describe single-celled organisms. *W: 1719-4. See Ref: 27071 for black and white version.*
Stock: 63328



300. **[Elizabeth Catherine ('Kitty') Clarke.]**

E.F. Calze pinxit. Val.e Green fecit. Published July 22 1771 [by John Boydell].
Mezzotint, scratched letter proof, very fine impression, 18th century watermark; 405 x 290mm (16 x 11½"). Thread margins; small hole near left edge & bottom centre repaired. £290
Elizabeth Catherine Hunter (died 1795), wife of Field Marshal Sir Alured Clarke, commander of the British army in Georgia (1780), Governor of Jamaica (1784), Commander-in-Chief of the Madras Army (1796), acting Governor-General of India (1798) and finally Commander-in-Chief of India (also 1798). They married in 1770, eight years after 'Kitty' had eloped with the married 10th Earl of Pembroke, with whom she had a son, Augustus Retnuh (Hunter backwards) Reebkomp (an anagram of Pembroke). Calse was a pseudonym for Edward Francis Cunningham. *CS 71, state i of ii. Whitman: 29 i of iii, before Boydell's name scratched on.*
Stock: 62755

301. **[Diana Beauclerk] Her Grace the Dutchess of S.t Albans.**

G. Kneller Bar.t pinx. J. Faber Fecit. J Cooper ex. [n.d., c.1723.]
An extremely rare mezzotint, 18th century watermark. 455 x 315mm (18 x 12½"), with large margins. Bit rubbed. £520

A full length portrait of Diana Beauclerk (c.1679-1742), wife of Charles Beauclerk, First Duke of St Albans (son of Charles II and Nell Gwyn), leaning against an ornamental urn containing a fruit tree. It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. CS 28.
Stock: 63211



302. **[Mary Capel] The R.t Hon.ble the Countess of Essex.**

G. Kneller Bar.t pinx. J. Faber fecit. J Cooper excudit [n.d., c.1723].

An extremely rare mezzotint. 455 x 305mm (18 x 12"), with large margins. £520

A full length portrait of Mary Capel (1679-1726, daughter of the 1st Duke of Portland), wife of L.t-Gen. Algernon Capel, 2nd Earl of Essex, standing on a balcony with a ship in the background.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. CS 28.

Russell i of ii.

Stock: 63219

303. **[Frances Cecil] The Countess of Salisbury.**

G. Kneller Eques pinx: J. Smith fe: & ex: [n.d., c.1696.]

Mezzotint, 18th century watermark; 345 x 250mm (13½ x 9¾"). Trimmed into plate at bottom, thread margins elsewhere. £180

Three-quarter length portrait of Frances Cecil (née Bennett, 1670-1713) in a landscape, wearing a widow's black high dress with a veil on her head. Her husband, James Cecil (1666-94), the 4th Earl of Salisbury, died on the 24th October 1694, aged only 28; only a month earlier Frances's mother had been murdered by a butcher who broke into her house. *Chaloner Smith 221, II.*

Stock: 62762

304. **[Frances Cecil] The Countess of Salisbury.**

G. Kneller Eques pinx: J. Smith fe: & ex: [n.d., c.1696.]

Fine mezzotint. 345 x 250mm (13½ x 9¾"), with large margins. £280

Three-quarter length portrait of Frances Cecil (née Bennett, 1670-1713) in a landscape, wearing a widow's black high dress with a veil on her head. Her husband, James Cecil (1666-94), the 4th Earl of Salisbury, died on the 24th October 1694, aged only 28; only a month earlier Frances's mother had been murdered by a butcher who broke into her house. *Chaloner Smith 221, II.*

Stock: 63011

305. **[Margaret Cecil] The R.t Hon:ble the Countess of Ranelagh.**

G. Kneller Bar.t pinx. J. Faber fecit. J Cooper Excudit [n.d., c.1723].

An extremely rare mezzotint, 18th century watermark. 455 x 310mm (18 x 12¼"), with large margins. £520

A full length portrait of Margaret Cecil (c.1672-1728), whose second marriage was to Richard Jones, 1st Earl of Ranelagh, standing on a balcony with a curtain and an urn on the balustrade.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. CS 28.

Stock: 63223



306. **[Sarah Churchill] Her Grace the Dutchess of Marlborough.**

G. Kneller Pinx. J. Faber Fecit. J Cooper ex. [n.d., c.1723.]

An extremely rare mezzotint, 18th century watermark 460 x 315mm (18¼ x 12½"), with large margins. £520
A full length portrait of Sarah Churchill, wife of John Churchill, First Duke of Marlborough, wearing ermine-line robes, coronet at her side.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including Sarah and the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. *CS 28. Russell i of iv.*
Stock: 62932

307. **The R.t Honourable Anne Countess Cowper.**

W. Hamilton R.A. pixit. F. Bartolozzi R.A. sculpt. London. Pub.d Jan.y 12.th 1798, by Anth.y Molteno Printseller to her Royal Highness the Dutchess of York N.o 76. S.t James's Street.

Stipple engraving, 260 x 185mm (10¼ x 7¼"), with very large margins. Creases in margins where previously folded. £160

A portrait of Anna Countess Cowper (1806-1880) shown wearing a veil. *De Vesme: 1062.*
Stock: 63021

308. **The Honourable Susanna Fitzpatrick.**

A. Soldi pinx.t J. McArdell fecit. [n.d. c.1750.]
Mezzotint. 325 x 222mm (12¾ x 8¾"), with large margins. £320

Three-quarter length portrait of Susanna Fitzpatrick (née Usher, 1729-59), wearing a dress decorated with flowers at the breast, a bow and frills of lace at left elbow, and light collar trimmed with lace, holding cloak over right arm. Her husband was the Hon. Richard Fitzpatrick. *Goodwin: 12. CS: 66, state ii.*
Stock: 62766

309. **Lady Selina Hastings.**

J. Reynolds pinx.t. C. Spooner fecit. Printed for Rob.t Sayer, Printseller, at the Golden Buck near Jerjeants Inn Fleet-street.

Mezzotint, fine impression with 18th century watermark. Sheet 350 x 250mm (13¾ x 9¾").

Trimmed into image on three sides, into plate at bottom. £260

Portrait of Selina Hastings (1737-63), daughter of Theophilus, 9th Earl of Huntington, and Selina (a Methodist leader, friend of George Whitfield and John Wesley). She pre-deceased her mother. *CS 22a.*
Stock: 62743

310. **[Jane Hyde] The Right Hon.ble the Countess of Clarendon.**

G. Kneller Bar.t Pinx. J. Faber Fecit. J Cooper ex. [n.d., c.1723.]

An extremely rare mezzotint, 18th century watermark; 455 x 310mm (18 x 12¼"), with large margins. £520

A full length portrait of Jane Hyde (née Leveson-Gower, 1669-1725), wife of Henry Hyde, 4th Earl of Clarendon, on a balcony, leaning against the balustrade. She was a Lady of the Bedchamber at the court of Queen Anne.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including this portrait and the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. *CS 28.*
Stock: 63214

311. **[Louisa Lenox] Lady George Lenox.**

Ramsay pinx.t. Corbutt fecit. London, printed for Rob.t Sayer. Printseller, near Serjeants Inn Fleet Street [n.d., c.1765].

Mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾"). Small tear in inscription repaired. £260

Lady Louisa Lenox (1739-1830) was the wife of Lord George Henry Lennox, son of Charles, 2nd Duke of Richmond.

As this plate is a pirated copy of one by James McArdell, the engraver Richard Purcell has used his pseudonym of Corbutt to avoid prosecution. *CS: 51, state before the polished round table removed.*
Stock: 62764

312. **Modern Celebrities.**

[Glasgow: J.B. de Voto, n.d., c.1875.]

Photograph laid on printed backing card. 300 x 240mm (11¾ x 9½"). With wood-engraved index sheet. Some slight oxidisation. £140

A photographically reproduced montage of 78 portraits of politicians, churchmen, scientists and artists. The only women are Queen Victoria and the French Empress Eugénie, including Owen, Faraday, Hershell and Lincoln.

David Livingston is described as 'the late' (1873); Pius IX is still pope (until 1878).

Stock: 63295



313. **[Dodington Montague] Her Grace the Dutchess of Manchester.**

G. Kneller pinx. J. Faber Fecit. J Cooper ex. [n.d., c.1723.]

An extremely rare mezzotint. 460 x 315mm (18¼ x 12½"), with large margins. £520

A full length portrait of Dodington Montague (1672-1721), wife of Charles Montague, First Duke of Manchester, wearing a billowing shawl, holding a bouquet.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. This plate is used to date the series, as the title was created in 1719; Cooper died in 1725. CS 28. *Russell i of ii.*

Stock: 63208

314. **[Carey Mordaunt] The R.t Hon.ble the Countess of Peterborough.**

G. Kneller Bar.t pinx. J. Faber fec. J Cooper exc. [n.d., c.1723.]

An extremely rare mezzotint. 460 x 310mm (18¼ x 12¼"), with large margins. £520

A full length portrait of Carey Mordaunt (née Fraser, 1679-1726), wife of Charles Mordaunt, 3rd Earl of Peterborough, standing before a tapestry, leaning against a plinth with a statue of Minerva. She was a maid of honour to Catherine of Braganza from 1674 until her 1678 marriage was revealed in 1680.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. CS 28.

Russell i.

Stock: 63222

315. **The Hon.ble Lady Essex Mostyn.**

G. Kneller S.R. Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I. Smith at the Lyon & Crown in Russel Street Covent Garden.

Fine mezzotint, 18th century watermark; 350 x 250mm (13¾ x 9¾") with large margins. Small tear in margin repaired left & right. £360

Portrait of Lady Essex Mostyn as a young woman holding flowers in her lap and wearing a plain, loose dress and robe. Lady Essex Mostyn was the daughter of Daniel Finch, 2nd Earl of Nottingham. She married the Welsh politician Sir Roger Mostyn, 3rd Bt. (1673-1739), with whom she had thirteen children. CS 184.

Stock: 63010

316. **[Mary Sackville] The Right Hon.ble the Countess of Dorset.**

G. Kneller Bar.t pinx. J. Faber fec. J Cooper ex. [n.d., c.1723.]

An extremely rare mezzotint, 18th century watermark. 460 x 310mm (18¼ x 12¼"), with large margins. £520

A full length portrait of Mary Sackville (née Compton, 1669-1691), wife of Charles Sackville, 6th Earl of Dorset, leaning against a plinth. A Lady of the Bedchamber to the Queen, she died of smallpox aged 22.

It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was

expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. *CS 28, Russell i of iii.*
Stock: 63216



317. **[Woman with giant fur hat]**
Joh Melchoir Roos pinxit. Joh. Georg Seiller. Heb. Scanphusian fecit. A: 1689.
Very scarce mezzotint, sheet 355 x 265mm (14 x 10½"). On 17th century watermarked paper. Trimmed within plate at bottom. Thread margins on three sides.
£480

Woman wearing a large cape secured with a chain she gathers the excess in her arms with flowers. She wears jewellery of pearls and an enormous fur hat.

Possibly Regina Maria Pömer (née Behaim) (1646–1669), wife of Gabriel Pömer, who is depicted in at least two prints wearing similar giant fur headgear. Or perhaps Madame Braun; a sitter in another mezzotint portrait by Johann Georg Seiller after a painting by Johann Melchior Roos, which forms a pair with a print of her husband Captain Braun. *See BM 1902.1011.7808.*

Stock: 63091

318. **Madame Catalani in Semiramide. her first Appearance in England, Dec.r 13th, 1806.**

Drawn Etch,d & Pub,d by Dighton, 21 New Bond Street, Dec.r 1806.

Fine coloured etching. 275 x 205mm (10¾ x 8"), paper watermarked "E & P 1805". Small margins. £130

A full-length portrait of Angelica Catalani (1780–1849), as Semiramide the Assyrian, in the opera by Gioachino Rossini.

a soprano with a range of nearly three octaves.
Stock: 62799

319. **[Anne Catley] [Miss Catley in the character of Euphrosyne.]**

Painted by W. Lawranson. Engrav'd by Rob.t Dunkarton. Publ. 2d. July 1779, by W. Humphrey, London.

Mezzotint, scratched letter proof, 18th century watermark. Sheet 365 x 265mm (14¼ x 10½"). Trimmed within plate, small tear in edge, inscription area rubbed, losing title. Messy, but very rare. £280
A half-length portrait in oval of Ann Catley (1745–89), singer and prostitute, as Euphrosyne in Milton's 'Comus', smiling knowingly, arms crossed. *CS 13, state i of ii.*

Stock: 62768

320. **Grimaldi with The Broom & Tin Kettle in Mother Goose.**

O'Keefe. Pub.d, by A. Neil, No. 448 Strand. [n.d., c.1800.]

Very rare coloured etching. 190 x 250mm (7½ x 10"). Some time staining. Trimmed. £190

Portrait of Joseph Grimaldi, as the clown in 'Mother Goose'; whole length, standing, holding a large spoon and bunch of twigs, balancing a broom and tin kettle between legs and on knees, the broom coming up to his chin. Early clown image. *BM K.60.83*

Stock: 63150

321. **[Grimaldi's Tandem in the Comic Pantomime of the 'Golden Fish'.]**

[William Heath 'Paul Pry' del.t.] [n.d., c.1812.]

Very rare hand-coloured etching. 310 x 245mm (12 x 9½"). Small tear on lower edge. Two small worm holes. Trimmed. £380

A portrait of Grimaldi, the comic actor sits in a wicker tandem cart and is drawn across the stage by dogs in a pantomime scene. Early clown image.

Stock: 63151

322. **Mr. Grimaldi as Clown. In the Popular new Pantomime of Mother Goose.**

Published Feb. 14. 1807, by S. De Wilde No.9 Tavistock Row, Covent Garden. [n.d., c.1807.]

Very rare hand-coloured etching. 310 x 245mm (12 x 9½"). Small tear and staining right of title. £380

A portrait of Joseph Grimaldi, as the clown in 'Mother Goose'; whole length, standing, holding a halter, and a letter inscribed 'Sir, I'll just trouble you with a line'; his hair in a blue mohawk, wearing striped breeches.

"Price 2.6 colour'd". Early clown image. *Not in George BM Satire.*

Stock: 63152

323. **M.r Holman and Miss Brunton in the Characters of Romeo and Juliet. Act 5. scene last.**

Painted by M. Brown. Engraved by T. Park. London Published by T. Park, No 106 Pall Mall, Jan.y 1st 1787.

Mezzotint, very fine impression, 655 x 450mm (25¾ x 17¾"), with title on separate plate, 40 x 450 (1¼ x 17¾"). Small tear entering inscription plate. Slight repair bottom right. £480

Portraits of Joseph George Holman (1764-1817) and Ann Brunton Merry (1769-1808) as Romeo and Juliet, by the American painter Mather Brown (1761-1831). Exhibited at the Royal Academy in 1786 it shows a happy ending to Romeo and Juliet, with the lovers emerging from the tomb. *CS II of II. The original oil is in the University of Bristol Theatre Collection.*
Stock: 63266

324. Mr. Johnstone. To The Members of the Je ne scai quoi Club. This Print is humbly dedicated by their most respectfull and obedient humble Serv.t C. Bestland.

Painted & Engrav'd by C: Bestland. Pub. as the Act directs March 1791 by C. Bestland No.38 Gt. Marlbro' Street.

Stipple. 177 x 114mm (7 x 4½"), very large margins. Some foxing. £160

John Henry Johnstone (1749-1828) looking to front in oval; he was a popular tenor and stage Irishman who performed in London. He performed alongside the likes of Benjamin Charles Incedon at the Theatre Royal Covent Garden and with Charles Dignum and Thomas Sedgewick at the Je ne scai quoi Club, where the Marylebone Cricket Club was formed. *Harvard: p.315.1. See Ref: 24454 for coloured version.*

Stock: 63129

325. The Child of Nature.

[n.d. c.1790.]

Rare stipple, sheet 275 x 210mm (10¾ x 8¼").

Trimmed within plate. Title bit messy. £140

Three-quarter length portrait of Anne Merry, when Miss Brunton, in character as Amanthis in Inchbald's 'Child of Nature,' in an oval, standing to the left with hands joined.

Stock: 63041

326. William Powell.

Lawranson delin. J. Dixon fecit. London, Publish'd according to Act of Parliament Aug.t 1. 1769. & Sold by J. Goldar N.º 187. te Corner of Cliffords Inn Passage Fleet Street.

Rare mezzotint. 325 x 230mm (12¾ x 9"). Trimmed to image on three sides, some creasing, wear to inscription area, mounted on lined album paper.

Damaged. £90

Half-length portrait in oval of actor William Powell (1735-69), who premiered at the Drury Lane Theatre in 1763, purchased a share in Covent Garden Theatre in 1767 and played at both the Jacob's Well and King Street Theatres in Bristol. He died young, having caught a cold playing cricket. *CS 229, state ii of ii.*

Stock: 63178

327. [Mary 'Perdita' Robinson] Mrs. Robinson.

Englehart pinx.t. R. Stanier sculp.t. Published Jan.y. 1. 1788 by Torre & Co. No. 132 Pall Mall.

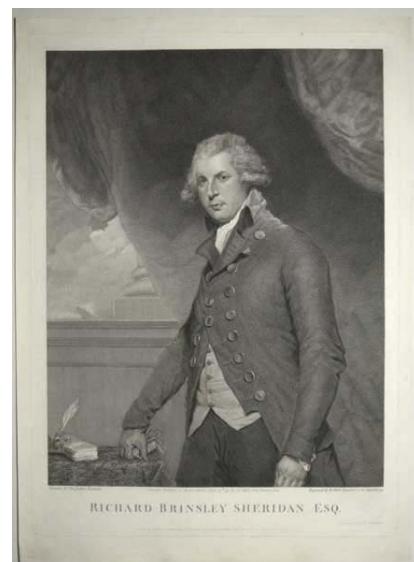
Stipple engraving. Plate 150 x 175mm (6 x 7"), large margins. Tiny dent on lower edge of plate in centre.

£320

Portrait of Mary 'Perdita' Robinson (British, 1758–1800), an English actress, poet, dramatist, novelist, and socialite. She earned her nickname for her role as Perdita (heroine of Shakespeare's *The Winter's Tale*) in 1779. She was the first public mistress of King George IV while he was still Prince of Wales. Her husband, Thomas Robinson, was imprisoned for debt in the Fleet Prison where she lived with him for many months. It was here that her literary career really began, as she found that she could publish poetry to earn money, her first book, *Poems By Mrs. Robinson*, was published in 1775. After her husband obtained his release from prison, Robinson decided to return to the theatre. She launched her acting career and took to the stage playing Juliet at Drury Lane Theatre in December 1776.

From the late 1780s, Robinson became distinguished for her poetry and was called "the English Sappho". In addition to poems, she wrote eight novels, three plays, feminist treatises, and an autobiographical manuscript that was incomplete at the time of her death. She championed the rights of women and was an ardent supporter of the French Revolution. She died in poverty at Englefield Cottage, Englefield Green, Surrey, 26 December 1800, aged 44.

Stock: 63074



328. Richard Brinsley Sheridan.

Painted by Sir Joshua Reynolds. Engravd by Jn.º Hall, Engraver to his Majesty, 1791. Printed by G.W.

Richards. London. Publish'd as the Act directs, April 30.th 1791, by Jn.º Hall, N.º Berwick Street. Sold by W Dickinson, Bond Street, T. Maklin, Poets Gallery & Fleet Street, & B.B. Evans in the Poultry, &c.

Engraving with etching, 18th century watermark; 520 x 380mm (20½ x 15"), very large margins. £450

A three-quarter portrait of Irish politician, playwright and theatre-owner Richard Brinsley Sheridan (1751-1816), standing, according to Manning, 'at the table of the House of Commons, speaking on the subject of the Regency Bill'.

Originally published by Hall, this fourth state was published by a consortium. *See Manning 1612.*

Hamilton p.64.

Stock: 63174



329. **[Maria Anna Veronese] Mlle. Coraline.**
Allais Pinxit. Vispré Sculp. [n.d., c.1700s.]
Rare mezzotint. Sheet 195 x 145mm (7¾ x 5¾"). £260
Portrait of Maria Anna Veronese (French: Marie Anne Véronèse) (died 1782) was a Franco/Italian actress active at the Comédie-Italienne in Paris. She became the mistress of Louis François Joseph, Prince of Conti, by whom she had two illegitimate children, born in 1761 and 1767.
Nicknamed "Mademoiselle Coraline", Anna Veronese was the daughter of Italian Pantalone-actor Carlo Veronese and the sister of actress Giacomina Antonia Veronese (d. 1768). She debuted with her sister at the Comédie-Italienne in Paris in 1744. The Veronese sisters are considered two of the most notable interpreters of the soubrette-parts of the commedia dell'arte. They were known as Corallina (Coraline in French) and Camilla, respectively, after their standard parts. Anna was particularly known for her quick costume changes.
Stock: 63171

330. **[George Brooks Esq.]**
[After Samuel Woodforde.][Engraved by James Heath]
[n.d. c.1820]
Aquatint part printed in colour. 280 x 215mm (11 x 8½"). Sheet has become discoloured. Small marking across the image. £180
Half portrait of George Brooks of Twickenham, active in late 18th-early 19th century.
Stock: 62852

331. **J. Lawson Johnston.**
[n.d., c.1890.]
Photogravure. 255 x 165mm (10 x 6½"), very large margins. £95
John Lawson Johnston (1839-1900), the Scottish entrepreneur who created Bovril.
Stock: 63234

332. **Anne Princesse Roiale de la Grande Bretagne, Princesse D'Orange, &c. &c. &c.**
Amiconi Pinxit. Phil. Endlich Sculpsit. [n.d., c.1735.]

Etching with engraving. Sheet 330 x 225mm (13 x 8¾"). Trimmed within plate, mounted in album paper. £240

A portrait of George II's daughter Anne (1709-59) who married William IV of Orange in 1734.
Stock: 63324

333. **[George IV] His Royal Highness George Prince of Wales.**

Painted by T. Gainsborough Esq. R.A. Engrav'd by John Raphael Smith Mezzotinto Engraver to his Royal Highness the Prince of Wales. London Published Jan'y 1:st 1785 by J.R. Smith N:º 83 Oxford Street.
Very fine mezzotint. 660 x 460mm (26 x 18"). Framed. Some damp staining in inscription area. Unexamined out of frame. £850

A full length portrait of George, Prince of Wales (1762-1830), in uniform, leaning against his horse. The original oil, painted in 1781 by Thomas Gainsborough, is now in the Rothschild Collection at Waddesdon Manor. *CS 167.*

Stock: 63268

334. **Her Royal Highness princess Louisa Anne. Born March y.e 8,th 1749.**

J. St. Liotard pinx.t. Rich.d Houston Fecit. [Publish'd by Sam.l Okey the Corner of St. Dunstan's Church, Fleet Street.]

Rare mezzotint, 18th century watermark. Sheet 330 x 225mm (13 x 8¾"). Trimmed into plate at bottom, losing publication line, thread margins elsewhere. £260

A half-length portrait of Louisa Anne (1749-68), aged about five. The daughter of Frederick, Prince of Wales and sister of George III, she died of tuberculosis, aged 19.

Jean-Etienne Liotard's original pastel on vellum was commissioned by Augusta, Princess of Wales, in 1754. It is still in the Royal Collection (RCIN 400900). *CS 72. Ex Collection: Lawsonii*

Stock: 62760

335. **Her Royal Highness, the Princess Charlotte of Saxe-Coburg &c. &c. &c. Proof.**

Painted by Geo. Dawe, Esq. R.A. October 1817. and Engraved with Permission of Her Royal Highness by Will.m Say. London Published Dec. 1. 1817. by M.r Dawe. 22 Newman Street.

Mezzotint, sheet 365 x 250mm (14½ x 9¾"). Trimmed within plate. £160

Half-length portrait of Princess Charlotte of Wales (1796-1817) in an oval. She wears a headband with flowers in her hair and an elegant curtain is behind her. Charlotte Augusta married Prince Leopold of Saxe-Coburg (1824-84) in c.1816 and died the following year in childbirth.

Stock: 63054



336. **[Mary II] Serenissima Maria D.G. Angli Scot: Fran: et Hib: Regina.**

G. Kneller Baronet.s pinx. J. Faber fec. J Cooper ex. [n.d., c.1723.]

An extremely rare mezzotint, 18th century watermark. 455 x 310mm (18 x 12¼"), with large margins. £520
A full length portrait of Queen Mary II (1662-94), standing at a window through which is Hampton Court, her hand resting on an orb on a table with her crown. It was issued in 'The Hampton Court Beauties', a series of twelve portraits of the ladies of the court of William and Mary after Sir Godfrey Kneller, plus a frontispiece portrait of the artist.

The original 'Beauties' were eight paintings commissioned by Mary II, depicting her attendants (unlike the 'Windsors Beauties', most of whom were the mistresses of Charles II), which still hang in William III's state rooms. The engraved series was expanded to show twelve ladies, including the queen herself.

This is an early example, still with Cooper's publication line, before the plate was cut down. CS 28. *Russell i of ii.*

Stock: 62931

337. **[Charles I and Henrietta Maria.] Filius sic Magni est Jacobi, hæc filia Magni Henrici, soboles dic mihi qualis erit?**

ab Antonio Vandyke Equite depicto 1634 [engraved by Robert van Voerst]. A.D.ni 1742 excudit G; Vertue. Engraving. 410 x 555mm (16 x 21¾"). £390

The marriage portrait, with Charles I taking a wreath from Henrietta Maria, his crown and orb behind him. The plate was engraved by Robert van Voerst in 1634 after a 1632 painting by Anthony van Dyck (now in the Archbishop's Palace at Kromeriz in the Czech Republic). He probably published it himself. This version was reworked by Vertue. See *Antony Griffiths, 'The Print in Stuart Britain', cat.42, for a description of the original state.* See *Alexander: 844.*

Stock: 63049

338. **Elisabethæ, Dei gratia, Bohemiæ Reginae, Electrici, Principi Magnæ Britanniæ, Comitissæ Palatinæ Rheni, Ducissæ Bavariae, Marchionissæ Moraviae, Ducissæ Silesiae et Lucemburgi, Marchionissæ utriusq.e Lusatiæ, etc. hanc ipsius M: effigiem iussu Caroli Magnæ Britanniae Franciæ et Hiberniæ Regis in ære expressit R a Voerst sculptor.**

G, a Hondhorst pinx: [1631.]

Engraving, 17th century watermark. Sheet 410 x 295mm (16 x 11½"). Trimmed into image. £140

Elizabeth of Bohemia (1596-62), daughter of James I & VI. She married Frederick V (1596-1632), who was the Elector Palatine of the Rhine from 1610-23, and King of Bohemia from 1619-20, both roles he was forced to abdicate from, earned them the nicknames the Winter King and Queen. Their children included Prince Rupert, the Royalist general during the Civil War, and Sophia, mother of George I.

Stock: 63177

339. **James 2 by the Grace of God King of England, Scotland, France and Ireland etc: Defendor of the Faith.**

P. Schenk f. [after Kneller] ex formis Nicholai Visscher cum Privil: Ordin: General: Belgii Foedarati [n.d., c.1700].

Mezzotint, 18th century watermark 190 x 135mm (7½ x 5¼"), very large margins. £230

Head and shoulders portrait in oval of James II (1633-1701).

Stock: 62737

340. **His Royal Highness William Duke of Gloucester.**

G. Kneller Eques pinx. I. Smith fec: [John Boydell, c.1760.]

Mezzotint. 200 x 150mm (8 x 6"). Small margins.£160

A half-length portrait of Prince William Duke of Gloucester (1689-1700), son of Princess Anne and George of Denmark. He was viewed as a Protestant champion and his birth seemed to cement the Protestant succession as established in the 'Glorious Revolution'. He died at the age of 11, before Anne came to the throne, so the Protestant line of the House of Stuart lost its only chance if continuation. So as not to revert to a Catholic state, Parliament chose to pass the Act of Settlement 1701, which settled the throne of England on Sophia, Electress of Hanover, granddaughter of James I, and her Protestant heirs. CS: 114, *state ii of ii, "Boydell Catalogue"*.

Stock: 62649

341. **[Elizabeth I] The holie Bible.**

[Frans Hogenberg?] [n.d., c.1568.]

Rare engraving. Sheet 340 x 190mm (13½ x 7½").

Trimmed, damaged, laid on album sheet. £420

The title page to an edition of the 'Bishop's Bible', with a roundel portrait of Elizabeth I within an elaborate design featuring allegorical figures of Charity and Faith, the the Royal Arms and a quote from Romans 1:16.



The Bishops' Bible is an English edition of the Bible which was produced under the authority of the established Church of England in 1568. Though not formally dedicated to Queen Elizabeth, the Bishops' Bible includes a portrait of the queen on its title page.
Stock: 63272

342. Foreign Policy. Bay H.A by Successful - True as Steel.

Signed Nap. [n.d., c.1890.]
Watercolour and gouache, sheet 250 x 355mm (10 x 14"). Heightened with white on buff paper. £220
A caricature of a bay horse with the head of Arthur James Balfour, British statesman and Conservative politician who served as Prime Minister of the United Kingdom from 1902 to 1905. In 1917 as foreign secretary he issued "the Balfour Declarations" See V & A.
Stock: 62966

343. [Gentleman in a Bowler Hat.]

Nap. [n.d., c.1890.]
Watercolour and gouache, sheet 185 x 280mm (7¼ x 11"). Heightened with white on buff paper, on paper laid onto card, signed lower right. £140
A caricature of a gentleman wearing a bowler hat, pipe in hand, walking stick in hand. See Ref 60680 & 60681
Stock: 63064

344. Lord Chancellor. B.H.A. By Die Hard - True Till Death.

Nap. [n.d. c.1890.]
Watercolour and gouache, sheet 250 x 355mm (10 x 14"). Heightened with white on buff paper. £220
A caricature of a horse with the head of the Lord Halsbury, Hardinge Stanley Giffard, 1st Earl of Halsbury, (1823 - 1921), British lawyer and

Conservative politician who served three times as Lord High Chancellor of Great Britain, for a total of seventeen years. See V & A
Stock: 62968

345. Agitator Blk. H.A. by Socialism - The Melting Pot.

Signed Nap. [n.d. c.1890.]
Watercolour and gouache, sheet 255 x 350mm (10 x 13¾"). Heightened with white on buff paper. Very slight staining at bottom margin & on right margin. £480

A caricature of a horse with the head of James Kier Hardie (1856 - 1915), Scottish trade unionist and politician. He was a founder of the Labour Party, and served as its first parliamentary leader from 1906 to 1908. See V & A.
Stock: 62967

346. McLean's Monthly Sheet of Caricatures, No.46.

[Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. n.d., c.1830s.]
Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½"). £160
McLean's Monthly Sheet of Caricatures, No. 46. with numerous lithographic satires. 'Expensive Mouthful', 'Sloe (Slow) But Sure Justice', 'The Fall of Corruption', 'Providing for a Brother', and 'Northern Geese.'
Stock: 63162

347. McLean's Monthly Sheet of Caricatures, No.45.

[Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. n.d., c.1830s.]
Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½"). Slight foxing on left. £160
McLean's Monthly Sheet of Caricatures, No. 45. with numerous lithographic satires. 'A Political Fable', 'The Meeting at Toplitz', 'Suppose the Marriage Act was Repealed', 'The Make Weight', 'Are these Peace Officers?', 'A Struggle for the First of September', and 'Attempting to Amend the Beer Act.'
Stock: 63161

348. McLean's Monthly Sheet of Caricatures, No.41.

[Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. n.d., c.1830s.]
Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½"). £160
McLean's Monthly Sheet of Caricatures, No.41. with numerous lithographic satires. 'Whig Manner of Clearing Away Incumbrances', 'Inconveniences That Might Have Arisen From the Ballot,' and 'Ma Conscience Here's a Pretty Brewing.'
Stock: 63160

349. McLean's Monthly Sheet of Caricatures, No.40.

[Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. n.d., c.1830s.]

Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½").

£160

McLean's Monthly Sheet of Caricatures, No.40. with numerous lithographic satires. 'Marital Squabbles', 'Dan's Dream,' 'Russian Interference Prevented', 'Lord S-T-S Bugleman', 'The Birmingham Juggler', and 'The Great Ministerial Eel.'

Stock: 63159

350. **McLean's Monthly Sheet of Caricatures, No.47.**

[Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. n.d., c.1830s.]

Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½").

£160

McLean's Monthly Sheet of Caricatures, No. 47. with numerous lithographic satires. 'A Day at Dublin Castle' consisting of four satirical scenes: 'The Morning Toilet', 'Noon Day Occupations,' Evening Fatigues,' and 'Midnight Visions'.

Stock: 63165

351. **McLean's Monthly Sheet of Caricatures, No.48. Or The Looking Glass. Vol. 4, Dec. 1, 1833.**

Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. Dec. 1, 1833.

Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½"). Two tiny tears on right margin.

£160

The Looking Glass No. 48. with numerous lithographic satires. 'Louis Philippe in Danger, or the Journeymen Tailor's Rebellion.', and 'A Corporate Body Under the Operation of the Royal Commision'. Sold for 3 shillings plain, 6 shillings coloured.

Stock: 63164

352. **McLean's Monthly Sheet of Caricatures, No.46. Or The Looking Glass. Vol. 4, Oct.r. 1, 1833.**

[Printed by A Ducôte., and Illustrated by Robert Seymour.] Published on the First of Every Month. By Tho.s. McLean, 26, Haymarket. Oct.r. 1, 1833.

Coloured lithograph. Sheet 260 x 395mm (10¼ x 15½").

£160

The Looking Glass No. 46. with numerous lithographic satires. 'The Ostrich, That hides its head & thinks itself safe', 'Reading the News,' 'The Wonderful Amphisboena, or Two-Headed Snake', and 'Applying the Stomach Pump to Three Great Corporate Bodies.' Sold for 3 shillings plain, 6 shillings coloured.

Stock: 63158

353. **Paganini.**

[n.d., c.1835.]

Scarce lithograph. Sheet 360 x 295mm (14¼ x 11¾"). "in London" added to the title in old ink mss.

£380

The violonist Niccolò Paganini and a friend stand on a street corner, looking admiringly at a young woman using a boot scraper to clean her shoes before entering a building. The door plaque reads 'Mrs Tickle Dressmaker'.

A copy of a satire published by McLean in 1834, 'The Rival Scrapper'; as this version has a different title it loses the joke.

Stock: 63034

354. **The Pig-Faced Lady.**

[The Illustrated Police News.] [n.d., c.1860.]

Wood engraving. 205 x 160mm (8 x 6¼").

£60

A portrait of an elegant lady, with a pig's head. In the late 1814 and early 1815, a rumour swept London that a pig-faced woman was living in Marylebone, in early 1815 the first of many portraits of the Pig-faced Lady of Manchester Square was published.

Stock: 63194



355. **An Aristocrat.**

London: Printed for Bowles & Carver, No.69 St Pauls Church Yard. [n.d., c.1790.]

Rare and fine hand-coloured mezzotint. 155 x 115 (6 x 4½") very large margins. Abrasion in publication line.

Slight foxing.

£260

A man (half length), his elbow on a table, smokes a long pipe and holds out a paper: 'An [H]onest Man will Fear God Honour the King and do as he would be Done By'. He is directed to the right and looks at the spectator. *BM 9054 companion to BM 9055 Democrat*

Stock: 63170

356. **The Courier, or fate of the Battle.**

Painted by W. Kidd. Engraved by W.m Carlos. London Published 1832 by Ackermann & [C.º 96 Strand.]

Mezzotint and etching. Sheet 385 x 285mm (15¼ x 11¼"). Trimmed within plate, affecting publication line, which is also rubbed, losing end text. Repairs.

£230

Two boys in rustic dress, one white, one black, galloping helter-skelter on a donkey into the left foreground, the foremost carrying a makeshift flag on a stick, both grinning, with a dog running alongside, startling an elderly man who looks out over the half-door of a tavern on the left *Provenance: Ex Hon.*

Christopher Lennox-Boyd

Stock: 63320

357. **L'Ancien Ami du Jeune homme, ou Le Secret de la Comédie. Ton bonheur, tes succes sont mes plus grand supplices. Legouve, Mort d'Abel, Trag.**

[n.d. c.1812]

Fineley hand coloured etching sheet 245 x 335mm (9¾ x 13¼"). Trimmed to platemark. £420

A caricature relating to the "Deux Gendres" affair. A dispute between Jean-Antoine Lebrun-Tossa (1760-1837) and a Mr Etienne.

Stock: 63072

358. **The Kentish hop merchant and the lecturer on optics! 103.**

Woodward del. I C. Published by T. Tegg 111 Cheapside. [n.d., c.1809.]

Very fine hand coloured etching, plate 245 x 350mm (9¾ x 13¾"), with large margins on three sides. On J. Whatman paper watermarked '1816.' Small top margins. Repaired tears in top margin, one goes into printed border. Slight central crease. £290

The lecturer, wearing glasses, leans on a table, lit by four candles, to address a small well-dressed audience, seated on chairs. On the table are a telescope and a magic-lantern. A dog, with 'Hop Mer...' on its collar, watches the lecturer from below. The lecturer explains how he is going to 'deliver a lectur on Optics', with the gentleman at the front of the audience replying, 'in this country we do not call them Hop Sticks, but Hop Poles'. *BM Satires 11470.*

Stock: 62896

359. **L'Yvrogerie. Le Vin est un remede a l'Ame, Et tres-souvant l'Homme en fait un poison. Que n'en doit point craindre une Femme, Qui n'a pas trop de toute sa raison.**

Fenouil pinx. Petit filius fecit. Avec Privilege du Roy. [n.d. c.1730]

Engraving, fine impression with 18th century watermark; plate 310 x 220mm (12¼ x 8¾"), very large margins. Printers crease in top margin. Some small stains. £360

A man smoking a pipe pours a glass of alcohol for a woman whilst holding her hand.

Title 'drunkenness' with four verses underneath about how wine is good for you but people drink too much; it makes you sick and impairs your judgement.

Stock: 63087

360. **Massa, Pray give something to Poor Mungo!**

William Spooner, London [n.d., c.1840].

Lithograph with hand colour. Sheet 290 x 220mm (11½ x 8¾"). Faint spotting. £350

A negro begging on a rural lane. His right leg is wooden, suggesting he is a naval veteran.

Stock: 63028



361. **Garde a vous voila l'hiver.**

A chez Paris Basset M.d d'Eastampes Rue S.t Jacques N.o 64. [n.d. c.1800]

Etching with very fine hand colour, plate 235 x 305mm (9¼ x 12"). Some small spots of staining. Small tear in top margin. £360

Three people battle the wind with their layers being blown up voluminously or almost away. Father time and death are ice skating in tandem in the background. Stock: 63089

362. **The rage or shepherds I have lost my waist. Shepherds I have lost my waist! Have you seen my Body? Sacrificed to modern taste, I'm quite a Hoddy Doddy!...**

IC London Pub by SW Fores N.3 Piccadilly December 1 1794.

Scarce hand-coloured etching by Isaac Cruikshank; 370 x 280mm (14½ x 11"). On paper watermarked 'J Whatman.' Small margins. Tears repaired with acid free tape. Some cockling and light staining at top left. £420

With her right hand outstretched and left on her breast, the tall, attractive young lady bends to the right as though she is performing a passionate song. A shorter, stockier woman (possibly Lady Buckinghamshire, Albinia Hobart?) is seen looking up at her from the right. She is clutching a fan and is sporting a hat. Both have partially exposed breasts and short-waisted gowns, a look that suits one but not the other. The singer wears a large scarf around her neck, with the ends tucked in at the waist. Her hair has two upright ostrich feathers, and her ears are adorned with big rings. She is protesting with her right hand above a platter of tartlets and jellies that a footman is holding. His visage and outdated attire are horrifyingly parodied. A full-length portrait of a woman wearing broad, hooped petticoats, a lace apron, and a flat hat in the style of around 1740 hangs on the wall. Her right hand is in a small muff. *BM Satires 8570.*

Stock: 63063

363. **Nothing extenuate nor aught set down in malice ~**

[Henry Heath.] Pub 28th Aug 1827 by H Fores Panton St Haymarket.

Hand-coloured etching. Sheet 375 x 260mm (14¾ x 10½"). On paper watermarked 'J Whatman Turkey

Mill.' Trimmed within plate left an right and trimmed to plate top and bottom. Publication line faint. £280
 A portrait of a woman in a monstrous hat decorated with ribbon and a voluminous red dress. The title is a quotation from Othello, Act V, Scene 2.
 Stock: 62895

364. **Les Nouveaux Grotesques.**

[Fench, c.1820.]

Coloured etching. 245 x 325mm (9½ x 12¾"), large margins. £390

A satire on French fashion. On the right are four men dressed in 18th century style: they have big bodies and small heads. On the left are seven men in 19th century dress, with large heads and small bodies of dwarfs and giants.

Stock: 63126



365. **The Toilet of a Modern Belle. Inflating a Lady.**

[image of Paul Pry] Esqr. Pub July 1829 by S Gans 15 Southampton Street Strand (Sole Publisher of P.Prys Caricatures).

Hand coloured etching, sheet 250 x 350mm (10 x 13¾"). Trimmed within plate. £190

A lady stands complacently in a décolleté dress with enormously full sleeves to the wrist. She extends one arm to a lady's maid, who kneels, blowing into the sleeve through a long tobacco-pipe, the bowl of which is inside the sleeve, and is distressed by the effort. The left arm hangs down, the sleeve still in limp folds awaiting blowing up. Her hair is dressed in enormous upstanding loops. The maid is coquettishly and fashionably dressed, with a high frilled cap trimmed with stiff ribbon loops, and a small frilled white apron. Behind is a toilet table on which lie four tobacco-pipes. Print most likely made by 'Sharpshooter' John Philips (fl.1825-1831) known as the "false Paul Pry" of 1829 who used Heath's signature of a tiny figure of John Liston. *BM Satires 15965.*

Stock: 62901

366. = **Billy's Legacy! "C'est ainsi qu'en faitent, Je vous fais mes adieux". No.IV.**

[after Isaac Cruikshank] [n.d. c.1801]

Hand coloured etching, sheet 170 x 220mm (6¾ x 8¾"). Trimmed within plate and glued to backing sheet as normal. £70

A reduced version of the print made by Isaac Cruikshank and published by Robert Joseph Hixon. Britannia in black mourning dress, stands weeping in the centre, her arms outstretched, head turned in profile to the right, where late ministers run off with booty. Her shield (without the St. Patrick's cross added in the Union) and broken spear are on the ground. Behind him, a pile of massive stone blocks rests on top of three prone and distressed citizens. These are: 'Loan 1801, 28, Millions. Income Tax irredeemably pledg'd Unfunded 56 Millions.', 'Addition to Bank Stock - 49 Millions. 1801. New Taxes - Two Millions.', 'Consolidated Fund to pay 500,000,000.', 'Floating Contingencies'. and '80 Millions.'

Four Ministers run off on the extreme right, only two being characterized: Pitt, a bundle under each arm, his coat pocket bulging, the coat inscribed 'Omnium' [implying the appropriation of stock]. He says to Dundas, who is in front of him, "To Lisbon to Lisbon Hal in Port". Dundas, in Highland dress, and similarly burdened, says, "Egoad cut and run in time - good Joke of Shery's". Two gouty Ministers sit on the ground (possibly Liverpool and Portland, who did not resign), anguished at not being able to run off; one says: "D-----n the Gout it prevents me from Running." Near them, in the foreground, four rats with human heads are nibbling; one wears a ribbon.

On the left stands Fox, not caricatured, holding out to the victims of taxation a placard: 'To the Independent Electors of Westminster The Speech of the Right Honble Chas Jas Fox. In his left hand is the mirror of 'Truth' whose rays he directs upon the overburdened taxpayers. Near him stand Horne Tooke and Burdett. The former, his right arm resting on his friend's shoulder, says: "Frank - Observe these Unacquitted Felons!" he looks through his glass at the departing Ministers. *See BM Satires 9712.*

Stock: 62890

367. **The Farmers Toast. No XI**

[after Charles Williams] [n.d. c.1801]

Hand coloured etching, sheet 170 x 220mm (6¾ x 8¾"). Large margins. Trimmed within plate and glued to backing sheet. £130

A reduced version of the print made by Charles Williams and published by S.W Fores.

A satire on the dearth of 1799-1801 which was popularly attributed to monopolists holding out for higher prices.

Fat bucolic farmers chat at a table with the cloth removed for dessert. One on the right stands on a chair, one foot resting on a table, and holding a decanter of 'Claret' in one hand, a whole glass in the other; he says, "are you all Charged? Here's the Duke of Portland." The toast is enthusiastically received. A farmer stands, pointing behind him to a letter "To the Lord Lieutenant of the County of Kent," signed "Portland," which hangs on the wall in a frame decorated with stalks of wheat and cornucopias. Piles of bags are stacked in the room, all inscribed 'Sample', two have an addition: '700 Q' and 'of 500 Qurs'. Signs of luxury include decanters 'Claret', 'Tokay', 'Burgundy' and 'old Hock', A china punch bowl and pineapple, grape and peach dishes. 'Design for my new Curricule' is emerging from the

pocket of a farmer with a fashionable moustache. See *BM Satires 9717*
Stock: 62886

368. **[William Pitt the Younger] Billy a Cock-Horse or the Modern Colossus amusing himself.**

[Isaac Cruikshank] Pub Mar. 8. 1797. by S. W. Fores No 50, Piccadilly, corner of Sackville S.t. [n.d. c.1797] Hand coloured etching, 18th century watermark, sheet 305 x 235mm (12¼ x 9¼"). Trimmed within plate on right. Small margins on 3 sides. £360
Satire on the British Bank Restriction Act 1797. Pitt bestrides a saddle on top of the Speaker's chair, he wears top-boots in place of shoes, and looks down at the Opposition instead of at his own supporters. Instead of bulging coat-pockets, saddlebags are strapped to a belt round his waist; one (left) is 'Resources for Prosecuting the War'; from it hang strips of paper: '20s British Assignats \ 40s D.o \ 10s D.o \ 5s D.o \ 2.6. D.o'. Rolled documents also project from it: 'St Georges Volunteers', 'Yeomanry Fencibles', 'Supplementary Cavalry', 'Supplementary Militia.' On the other bag, 'Remains of the Gold & Silver Coin', Pitt arrogantly rests his left hand. With the spur on his left top-boot he gashes Fox, so that a stream of blood pours from his side; he and the other leaders of the Opposition are terrified, Sheridan and Erskine among them. Pitt's right boot is not spurred; beside and behind it are the ranks of the Ministerialists, kneeling in alarmed and bewildered supplication. Dundas in Highland dress stands with his hands on his hips with Wilberforce next him. The Speaker looks straight before him, holding up both hands; the clerks write, each turning towards the group of members next him. *BM Satires 8994*.
Stock: 62899

369. **La Societe Litteraire.**

[A Paris chez Martinet libraire, rue du Coq St Honoré] [n.d. c.1802] Hand coloured etching, sheet 170 x 225mm (6¾ x 8¾"). Glued on to backing paper. £120
A reading to a crowd in a large room; a man hands a glass to the female speaker standing behind a lecturn, while a bored man seated in the foreground ogles a couple of women across the room using a magnifying glass.
Plate 13 from the series "Le suprême bon ton," from, "Caricature Parisienne".
Stock: 62864

370. **[The State of the Nation]**

A Paris chez Jean Rue S.t Jean de Beauvais N.10 [n.d., c.1800.] Coloured etching. Sheet 240 x 355mm (9½ x 14"). Trimmed within plate, some staining in corners. £520
Ten panels in two rows, with five men above five women, all fully dressed but sitting on wooden toilets, distracting themselves with different thoughts, each with a two-line verse with toilet humour. For example, top left a man in French military uniform reads about their defeats in an English newspaper. According to

Vinck, this caricature is directed against English people who are indisposed in the reason of the lost war of America. *BM Satires 5479*.
Stock: 63127

371. **A Sharp Between Two Flats.**

[after Robert Dighton] Printed for & Sold by Bowles & Carver N.o 69 St. Paul's Church Yard London. [n.d. c.1793] Mezzotint, sheet 150 x 115mm (6 x 4½"). Trimmed within plate at bottom. Abrasion losing 'N.o 69'. £190
A grinning lawyer about to eat an oyster stands between two discomfited litigants, offering each of them one half of the shell.
Earlier states of the print before the partnership of Henry Carington Bowles II and Samuel Carver have a secondary title 'A pearly shell for him and thee - the oyster is the lawyer's fee.' *BM Satires 3762*.
Stock: 62893



372. **The Pretty Waterwoman, Or Admiral Purblind just run a ground by Paggy Pullaway.**

From the Original Picture by John Collet, in the possession of Carington Bowles. Printed for & Sold by Carington Bowles, at his Map & Print warehouse, No.69 in S.t Pauls Church Yard, London, Publish'd as the Act directs, 12 April 1780.
Very fine mezzotint, plate 350 x 250mm (13¾ x 9¾"), with large margins. £680
A gaily dressed young woman wearing a feathered hat tilted forward on her high-dressed hair and a low-cut bodice sculls a naval officer who sits in the stern. The admiral is in naval uniform with a pigtail queue and holds his cane in the water and looking through a single eye-glass at a swan accompanied by a cygnet. A King Charles dog puts its paws on the edge of the boat and looks at the swan. On the stern of the boat is a design of a cupid riding on a dolphin. The water winds among lawns, trees, and bushes. In the middle distance two ladies are fishing; one holds a rod over the water, the other, seated beside her, holds up a fish.
Stock: 63090

373. **[Peace of Amiens] Old Times Returned.**
 W. f. [George Moutard Woodward.] Pub.d May 18
 1802 by S.W. Fores 50 Piccadilly. Folios of
 caricatures lent out for the Evening.
 Coloured etching. Sheet 260 x 360mm (10¼ x 14¼").
 Trimmed within plate, title slightly cropped. £240
 An obese John Bull eats at a laden table; The waiter
 says "Pudding did you say Sir?"; Bull retorts angrily
 "Yes you Scoundrel Pudding_ do you mean to stave a
 Man in a Christian Country _ at Peace with all the
 World!".
 The Treaty of Amiens was signed on 25th March 1802,
 resulting in a pause in the war with Revolutionary
 France until 18th May 1803.
 Stock: 63119

374. **[Senior officers of the British Army at a camp.]**
 L.G.Fawkes September 1873. Maclure & Macdonald,
 Lith.rs to the Queen, London. Entered at Stationers
 Hall.
 Lithograph. Sheet 230 x 380mm (9 x 15"). Repaired
 tear, pencil identification, including Strickland, Gen.
 Stanley, Gen Woodhouse. £190
 A group of Officers chatting and discussing tactics at a
 camp.
 Lionel Grimston Fawkes (1849-1931) attended the
 Royal Military Academy, Woolwich, becoming a
 colonel in the Royal Artillery and Professor of Military
 Topography at the Royal Military Academy from 1895
 to 1900. He also served as a Justice of the Peace before
 retiring to Canada.
 Stock: 63132



375. **The Curtain.**
 Signor Rhezio Invt. [George Townshend?] [n.d.,
 c.1760.]
 Coloured etching. Sheet 200 x 325mm (8 x 12¾").
 Tear through title taped, bottom right corner torn off.
 Trimmed. £390
 A Scottish bag-piper plays "Scotch Vagary for the
 German Flute or Bagpipe" while two gentleman note
 that he is "sure of preferment". When held up to the
 light the figures of Princess Augusta and Lord Bute
 appear, dancing.

A satire on the supposed relationship between Lord
 Bute and Princess Augusta, by George Townshend
 (1724-1807), 4th Viscount and 1st Marquess
 Townshend.
 An early transformation print. *BM Satires* 3824.
 Stock: 63318

376. **Sawney Discovered. or the Scotch
 Intruders 1760.**
 [by George Townshend.] [n.d., c.1760.]
 Coloured etching, 18th century watermark. Sheet 200 x
 325mm (8 x 12¾"). Tear through title taped. Trimmed.
 £390

A line of Scots wait to be introduced to Princess
 Augusta to get sinecures, who is behind a screen
 decorated with thistles and the royal motto "Nemo me
 impune lacessit", with the English "translation", "No
 One Touches Me But Gets the Itch". The figures of
 Augusta, Bute and two others appear when held up to
 the light.
 A satire on the supposed relationship between Lord
 Bute and Princess Augusta, by George Townshend
 (1724-1807), 4th Viscount and 1st Marquess
 Townshend.
 An early transformation print. *BM Satires* 3825
 Stock: 63317

377. **The Mountain in Labour_or Much ado
 about nothing.**
 [Robert Seymour?] Pub.d by Tho.s McLean, 26
 Haymarket, March 2 1829.
 Rare fine hand-coloured etching, sheet 230 x 320mm
 (9¼ x 12½"). On paper watermarked 'J. Whatman
 Turkey Mill 1828'. Trimmed to image on 3 sides. Paper
 toned. £160

Satire on the imminent 'birth' of the Catholic
 Emancipation Bill, published just days before the Bill
 was introduced/delivered. At the centre of the image
 are Wellington (holding 'Ministerial Forceps'), Peel
 (with a bottle of medicine), and an old woman, as
 doctor-accoucheur, apothecary, and nurse. The nurse
 sits with a copy of *The Times*, which had urged
 concessions to the Catholics and was styled 'the
 hireling of Popery' by opponents of the Bill.
 Three winds of 'Faction' blow from above, issuing from
 the heads of Eldon (chief opponent of Emancipation),
 Winchelsea (included in reference to his extravagant
 speeches) and a third. Figures around the edges include
 two frenzied bishops, two non-Anglican ministers (of
 which one is evidently Irving), O'Connell in wig and
 gown stood addressing a band of his followers, and
 Cumberland top right, in hussar uniform. *BM Satires*
 15677.
 Stock: 62867

378. **The Modern Punch Maker. No. VII.**
 [after Isaac Cruikshank] [n.d. c.1806]
 Hand coloured etching, sheet 170 x 220mm (6¾ x
 8¾"). Trimmed within plate and glued to backing
 sheet. Folds as issued. £120
 A reduced version of the print made by Isaac
 Cruikshank and published by SW Fores.

George III sits at a small oblong table making punch in a bowl decorated with a crown. Decanters containing heads stand on a side-table. By the punch-bowl is a sugar-loaf with the head of Grenville, looking sideways at the bowl. A lemon with the profile of Tierney lies on the table. The King holds the ladle in his right hand, turning to the side-table to take up an orange with the features of Fox. He says: "Tho the Ingredient taken seperatly, may not be pleasing to every Palate yet when mixed together may go down with a tolerable relish." The three labelled decanters in the front row contain the heads of Sheridan 'Brandy', of Ellenborough in a judge's wig 'Water', and of Windham 'Rum'. Behind the orange is a bottle of 'Arrack' containing possibly the head of Fitzwilliam. On the left stands Erskine in Chancellor's wig and gown, holding the Purse of the Great Seal. He sips a glass of the punch, saying, "I dont think it is strong enough, this Arrack is very enticing stuff, I like the taste of the Orange, it makes the Punch pleasing, better without the lemmon there I think John Bull will like it now." *See BM Satires 10532.*
 Stock: 62892

379. **The Triumph of Quassia.**

[after James Gillray] [n.d. c.1806]
 Hand coloured etching, sheet 170 x 220mm (6¾ x 8¾"). Trimmed within plate and glued to backing sheet. Folds as issued. £120

A reduced version of the print made by James Gillray and published by Hannah Humphrey.

A satire on the new tax on private brewers which was unpopular because it gave a monopoly to the larger public brewers, who were suspected of substituting hops for the cheap bark of quassia, a bitter-tasting tropical plant.

In a parody of a Bacchic procession, the brewers carry a barrel on which rides a Bacchus-like black figure. In one hand he holds a scroll that reads "Kill-Devil forever" and in the other a tankard of beer, from which ailments radiate 'apoplexy, palsy, consumption, debility, colic, stupor, dropsy, scurvy, dysentery, haemorrhoid, hydrophobie, idiotism.' The depiction of Bacchus, the classical god of winemaking, fertility and religious ecstasy, as a black figure is based on pseudoscientific notions of the physical and moral inferiority of black Africans. In England at the time, it was widely believed that black people were subject to unbridled sensuality and impulses, and this belief was used to justify their slavery. The group is preceded on horseback by the three leading ministers of the time, pockets full of gold, who formed a coalition known as the Ministry of Talent. From left to right they are: Lord Henry Petty-Fitzmaurice, Chancellor of the Exchequer; Lord William Wyndham Grenville, Prime Minister; and Charles Fox, then Foreign Secretary. *See BM Satires 10574.*
 Stock: 62891

380. **The Extinguisher, or putting out the Great Law Luminary.**

T. J Fec.t London. Pub. 1829 by S.W Fores. 41. Picadilly.
 Fine hand coloured etching, sheet 340 x 245mm (13½ x 9½"). Trimmed within plate. £220

Satire on the Roman Catholic Relief Act 1829, Lord Chancellor John Scott, 1st Earl of Eldon was notoriously anti-catholic.

Eldon's head rests on a candle-end which is in an elaborate candle-stick of gold plate, standing on the ground. Wellington, in uniform, reaches up to cover it with a huge extinguisher inscribed 'Catholic Bill Majority 168'; he says: 'Thus I obscure you, ne'er to shine again.' Eldon looks to the left, registering intensive melancholy; rays from his head, obstructed on the left by the extinguisher, strike against the profile of George IV, whose head, shoulder, and paunch project from the right margin, leaning towards the candle says 'Poor Old Bags!' *BM Satires 15718.*
 Stock: 62900

381. **A late Scene at Barnet.**

[London Magazine October 1771]
 Etching, sheet 130 x 205mm (5¼ x 8"). Plate mark hard to discern. Slight stain in title. £80
 A bedroom scene. A group of people gather in a bedroom where a half-naked lover jumps out of a window leaving his mistress with her breasts out in a four-poster bed. *BM: 1922.0710.614*
 Stock: 62949



382. **The Delights of Love - a Family Catch.**

[by Charles Williams.] Pub.d Sept.r 4th, 1804 by S W Fores 50 Piccadilly. Folios of caricatures lent out for the Evening.
 Hand coloured etching, sheet 265 x 370m (10½ x 14½"). Large margins. Laid on archival paper and false margins added. £260
 Daughter, mother, and father sit by a small oblong table, singing a catch. Daughter: 'Give me the sweet delights of love / Let not anxious cares destroy them, / Oh how divine still to enjoy them'. Mother: 'Pure are the blessings love bestowing, / Peace and harmony ever flowing.' Father, angrily: 'A smoaky house, a failing trade, / Six squalling brats and a scolding Jade'. *BM Satire 10331. See our reference 51853 for framed version.*
 Stock: 62869

383. **The Unexpected Visit or more free than Welcome.**

[William Heath] Pub June 17.th 1820 by SW Fores 50 Picadilly.
 Hand coloured etching, 18th century watermark; sheet 240 x 345mm (9½ x 13½"). Trimmed to plate and tipped into album paper. Time stained. £260

Satire on the Pains and Penalties Bill 1820, in which George IV tried to divorce Caroline of Brunswick, by public trial accusing her of adultery.

George IV in Chinese costume and seated on a cushion, among the chinoiseries of the Pavilion, throws up his arms in terror at the entry of Queen Caroline, closely followed by Alderman Wood. Her demure dress contrasts with that of a woman (most likely Georgina Quentin), who, much alarmed, runs off to the left from beside the King. Sidmouth and Castlereagh, both in Chinese dress, are equally terrified, and Lord Eldon peeps anxiously from behind a little pagoda. Both visitors extend an arm towards the King in an authoritative gesture. Words float from them towards the King quoting Othello, v. ii, "Nothing extenuate nor set down aught in Malice; men sleeping with her at Black Heath 1808 v. call Hoods." *BM Satires 13733*.
Stock: 62898

384. **[George IV] A King-Fisher.**

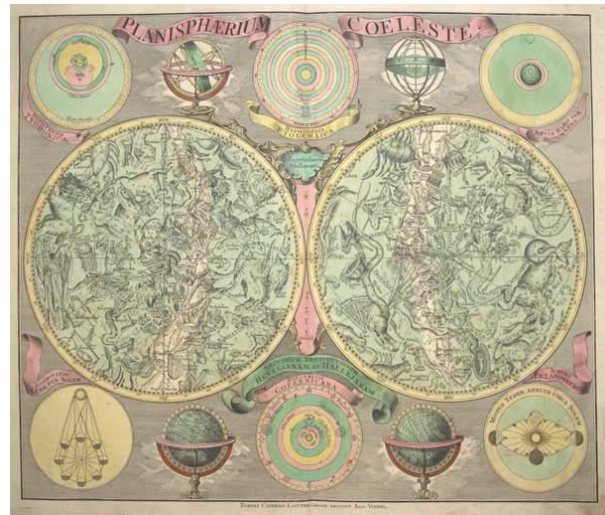
Pub.d June, 1826 by S.W. Fores 41 Piccadilly
Hand coloured etching, plate 250 x 350mm (9½ x 13½"). Large margins. Glued to backing sheet. £220
A caricature of George IV fishing on Virginia Water, using his sceptre as a rod, watched by a kingfisher. On the end of his line is a frog, which is being netted by Lady Conyngham, his mistress. The king's right leg is bandaged up for his gout. *BM Satires 15137A*. See reference 58280 for different colouring and version of the King's face.
Stock: 62868

385. **By Royal Authority. A New Way of mounting your Horse in spite of the Gout!! Dedicated to all fashionable Equestrians afflicted with that Malady!**

[Charles Williams] London Pub.d by Sidebotham 96 Strand. [n.d. c.1816]
Hand-coloured etching, plate 255 x 355mm (10 x 14"). On paper watermarked 'Pine & Thomas 1815'. Small margins. Some cockling. 'Sidebotham' in publication line scratched off. £320
The gouty Prince Regent (1762–1830) being helped on to his horse by Chinese assistants using an elaborate contraption outside the Chinese pagoda in Kew Gardens.
Stock: 63104

386. **The Politician.**

Printed and Published by W. Davison Alnwick [n.d., c.1815].
Etching, sheet 170 x 240mm (6¾ x 9½"). Small tears repaired with acid free tape. Creasing top left corner, outside image. £120
A politician sits at his desk, reading by candlelight; wall maps of France, Spain and Germany, and North and South America hang from the walls.
Etching published by William Davison, publisher of popular prints and satires, and pharmacist, usually referred to as Davison of Alnwick after the Northumberland town where he lived. In the period between 1812 and 1817, Davison produced a number of caricatures often based on better known prints.
Stock: 62865



387. **Planisphaerium coeleste.**

Tobias Conrad Lotter, Geog. Excudit. Aug. Vindel [Augsburg, n.d., c.1760].
Engraved map with original colour. 490 x 580mm (19¼ x 23"), very large margins. Borders bit messy. £850

A very decorative double hemisphere celestial chart, centred on the poles, with the constellations shown with their classical depictions. Around the central map are other diagrams, including the solar systems of Ptolemy, Brahe and Copernicus, armillary spheres and globes.
Stock: 63297

388. **Rogerus Long S.T.P. Aulae Pemb. Cantab. Custos. Astronomiae et Geometriae Professor Lowndesianus. R.S.S. A.D. 1769. Aetat. 89.**

B. Wilson pinxt. Edw. Fisher Sculp. [Publish'd as the Act directs 14 July 1769. & sold at the Golden Head southside of Leicester Square.]
Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Trimmed into plate at bottom £380
Roger Long (1680 - 1770), divine and astronomer, Master of Pembroke College, Cambridge, between 1733 and 1770. He constructed a "zodiack", now considered to be the first planetarium, a hollow sphere that could hold thirty people, showing the movements of the planets and constellations; it remained in the grounds of Pembroke until 1871. *CS 39, unlisted state with publication line removed*.
Stock: 62767

389. **Astronomical Observatory.**

F. Mackenzie del.t. J. Bluck sculp.t. London, Pub.d Feb.y 1 1814, t 101 Strand, for R. Ackermann's History of Oxford.
Aquatint with fine hand colour. 300 x 250mm (11¼ x 9¾"), large margins. £260
The interior of the Radcliffe Observatory, showing instruments including a reflecting telescope by William Herschel and a pair of refracting telescopes.
Stock: 62940

390. **The Right Hon: Sir Joseph Banks, Bart. K.B. President of the Royal Society. From an original Picture by T. Lawrence, Esq. R.A. in the Possession of Samuel Lysons, Esq.**

Drawn by W. Evans. Engraved by A. Cardon.
Published Jan. 1 1810, by T. Cadell & W. Davies, Strand, London.
Stipple. 395 x 305mm (15½ x 12"). Trimmed to plate on right. Bit dusty. £190
A portrait of Sir Joseph Banks (1743-1820) after Sir Thomas Lawrence (1769-1830), seated with left arm resting on a volume labelled 'Royal Society', to which he was elected in 1766. Banks, a botanist, naturalist and patron of the natural sciences, took part in Captain James Cook's first Circumnavigation (1768-71). He was the leading founder of the African Association, the British organization dedicated to the exploration of Africa, and a member of the Society of Dilettanti, which helped to establish the Royal Academy.
Stock: 63180

391. **[Benjamin Stillingfleet.]**

Painted by J. Zoffani R.A. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine, 1782. [London: Valentine Green, c.1782.]
Mezzotint, scratched letter proof before title. 360 x 255mm (14 x 9¾"). Trimmed to image on three sides, into plate at bottom. £280
Benjamin Stillingfleet (1702-71), botanist, translator and author. He was tutor to William Windham and accompanied him and Rochard Pococke on a trip to Chamonix in 1771, the first recorded travellers for pleasure in the region. Exploring the glaciers, they named the 'Mer de Glace'. As a botanist he was instrumental in popularising the Linnean System in England. *CS: 124. Whitman: I of II; Wellcome: 2831.*
Stock: 62739

392. **Auri vexavit nitidi nos fira cu,, pido, Nuc me paupertas premere vall,, de solet.**

Gabriel Spizel inv et excud. Aug. Vinel. [n.d. c.1750]
Fine & rare mezzotint printed in blue. Plate 230 x 180mm (9 x 7"), with large margins. £390
Alchemy print with lines in Latin and German. A man holds his head in alarm as his experiment makes sparks.
Stock: 63094

393. **Agriculture N.º 2.**

Published for the Home & Colonial Infant School Society by Darton & Clark 58 Holborn Hill [n.d., c.1840].
Fine coloured lithograph. Sheet 405 x 535mm (16 x 21"). Slight scuffing in bottom edge. £190
Six agricultural scenes (Ploughing, Sowing, Harrowing, Reaping, Mowing & Haymaking, and Sheep Shearing) and illustrations of a reaping hook and shears.
Stock: 63274

394. **New Stock Exchange. Plate. 75.**

Rowlandson & Pugin del et Sculpt. J.C. Stadler Aquat. London, Pub. July 1st July, 1809 at R. Ackermann's Repository of Arts 101 Strand.
Hand coloured aquatint, plate 275 x 230mm (10¾ x 9"), with very large margins. On paper watermarked 'J Whatman 1808.' £320
London's 'New' Stock Exchange, built in Capel Court by James Peacock, 1801-2.
A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*
Stock: 62691



395. **An Iron Work, for Casting of Cannon; and a Boreing Mill, Taken from the Madeley side of the River Severn, Shropshire.**

G. Robertson pinxit. Wilson Lowry Sculpsit Published Feb.y 1.st 1788 by John & Josiah Boydell, No. 90 Cheapside London
Fine engraving, rare open letter proof, 410 x 550mm (16 x 21½"), with large margins. Repaired tears in outside of margins. £480
An industrial scene of ironworks and the boring mill in Madeley, built in 1788.
Stock: 63113

396. **Royal York Foundry & Stove Grate Manufactory.**

Osborne & Co. Sc. London. [n.d., c.1800.]
Rare engraving. Sheet 155 x 105mm (6 x 4¼"). Trimmed into plate. Some foxing near title. £140
Interior view of the Royal York Foundry & Stove Grate factory.
Stock: 63206

397. **Patent Architectural Pottery, Hamworthy.**

Drawn & Eng.d by P. Brannon. Pub.d by Sydenham, Poole, August 1.st 1855.
Engraved writing sheet. Folded, front 205 x 130mm (8 x 5"). Creased, tape stains. £95

A Dorset pottery specialising in patent coloured and glazed bricks and mouldings; tessellated glazed wall tiles and encaustic paving tiles.

The Architectural Pottery Company was originally based in Stoke-on-Trent, but opened in Hamworthy in 1854. It became the Poole Pottery in 1895.

Stock: 63289

398. Saloon to the Private Boxes, Covent Garden Theatre. Plate 12, Vol. 2.

N.º 14 of Ackermann's Repository of Arts & Pub. Feb. 1. 1810, at 101 Strand London.

Coloured aquatint. Sheet 150 x 240mm (6 x 9½"). Trimmed into plate. £140

A corridor lined with statues and seats, the doors to the boxes off the left side.

A plate from the periodical, the 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics', published from 1809-29. It discussed day to day life in England, its illustrations influencing taste in fashion, architecture and literature.

Stock: 62665



399. Ackermann's Repository of Arts, 101 Strand.

Pugin & Rowlandson del.t. for No.1 Jany. 1809 [London: for R. Ackermann's Repository of Arts.] Scarce hand coloured aquatint. Sheet 150 x 240mm (6 x 9½"). Trimmed into plate. £260

Figures browsing through folios and prints inside Rudolph Ackermann's famous emporium, the Repository of Arts to Her Majesty, at 101 The Strand. This is only the second plate produced for Ackermann's own 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics': it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

The figures by Thomas Rowlandson (1757 - 1827). Stock: 62644

400. The Hall at the Royal Academy, Somerset House. Plate 29, Vol. 3.

N.º 17 of Ackermann's Repository of Arts & Pub. May 1. 1810, at 101 Strand London.

Hand coloured aquatint. Sheet 150 x 240mm (6 x 9½"). Trimmed into plate, slightly time stained. £140

A neo-classical room with Greek and Roman sculpture. A plate from the periodical, the 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and

Politics', published from 1809-29. It discussed day to day life in England, its illustrations influencing taste in fashion, architecture and literature.

Stock: 62656

401. R. Ackermann's Repository of Arts, 96 Strand. Plate 31, Vol. IX.

No.54 of R. Ackermann's Repository of Arts &c. Pub. June 1, 1827.

Very fine, coloured aquatint, pt watermark. Sheet 240 x 150mm (9½ x 6"). Trimmed into plate. £130

Rudolph Ackermann's (1764 - 1834) Repository of Arts to Her Majesty at no. 96 on the south side of the Strand, on the eastern corner of Beaufort Buildings; figures passing on the street pause to look at the pictures decorating the windows. Numbered 'Plate 31, Vol.IX' upper right, from his own 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Respository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

Stock: 63212

402. [Bookseller] Mess.rs Lackington Allen & Co. Temple of the Muses, Finsbury Square.

For No. 4 of Ackermann's Repository of Arts & Pub. 1.st April 1809, 101, Strand London.

Aquatint with fine hand colour. Sheet 230 x 140mm (9 x 5½"), with partial Whatman watermark. Trimmed.

£140

A scene inside a large bookshop, showing customers at a large, round counter while other customers look at books and prints. James Lackington (1746-1815) began selling books in 1774, advertising himself as the "Cheapest Bookseller in the World". He moved to the 'Temple of the Muses', designed for him by George Dance, c.1791; it burnt down in 1841. After he retired in 1798 the business was run by his third cousin George Lackington (1777-1844), who also owned the 'Egyptian Hall' in Piccadilly 1825-32) and a former employee, Robin Allen.

A plate from the periodical, the 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics', published from 1809-29. It discussed day to day life in England, its illustrations influencing taste in fashion, architecture and literature.

Stock: 62642

403. [Glassware] Messrs. Pellatt & Green, St. Paul's Church Yard.

For No.5 of Ackermann's Repository of Arts &c. Pub. May 1809, at 101 Strand, London.

Hand coloured aquatint. Sheet 150 x 245mm (6 x 9¾"). Trimmed. £140

Glassware on display inside the showroom of Apsley Pellatt in the City of London. He was the inventor of the glass lenses, known as 'deck lights,' used for giving light to the lower parts of ships, for which he obtained a patent in 1807.

From Rudolph Ackermann's periodical, the "Repository of Arts, Literature, Commerce,

Manufactures, Fashions, and Politics", published from 1809-29. It discussed English day to day life; the illustrations influenced English taste in fashion, architecture and literature.

Stock: 62643

404. **[Naples] Sampognaro che fa ballare i pupi.**

[Naples, c.1831.]

Coloured lithograph. Sheet 145 x 110mm (5¾ x 4¼"). Faint stains. £130

A man playing a Zampogna (Italian bagpipes) makes punchinello and 'Judy' dolls dance with a string tied to his knee.

From 'Scene Popolari di Napoli'.

Stock: 62673



405. **La Dansomanie. Le Bon Genre, N.o 12.**

[n.d. c.1810] [Pierre La Mésangère]

Hand-coloured etching, plate 195 x 275mm (7¾ x 10¾"), very large margins. £390

A dancing master playing a violin instructs four women in front of a mirror.

The series 'Le Bon Genre' was published over a long period of time (starting April 1800) and was one of the many series masterminded by the great entrepreneur in this field, La Mésangère (1761-183). The plates were issued singly, without any text, and were designed by various artists whose names were not given on the plates: Carle and Horace Vernet; Debucoart, Isabey, Dutailly, Bosio, Garneray; there were two engravers Schenker and Gatine. Until plate no.104 in 1817, when La Mésangère re-issued all 104 plates with a 29 pp. text (now very rare) that gives the date of publication of each print and comments on its content. He then carried on and issued 11 new plates, numbered from 105-115, between 1818 and 1822. These are all by Gatine after designs by Lanté.

Stock: 63096

406. **L'Accord Parfait. Gravé d'Après le Tableau original Peint par Watteau, de même grandeur.**

A. Watteau pinxit. Baron sculp. a Paris chez la V. Chereau rue S.t Jacque aux deux pilliers d'or, et chez Surugue graveur rue des Noyers vis a vis S.t Yves [n.d., c.1730]

Engraving. 395 x 305mm (15½ x 12"). Some restoration. £180

A scene in a wooded garden, with a man playing the flute while reading from a score held by a woman sitting beside him, as another man plays the guitar lying to one side.

'The Perfect Accord', a 1719 painting by Jean-Antoine Watteau (1684-1721), is now in the Los Angeles County Museum of Art.

Stock: 63003

407. **Die Auswahl der Mählerey aus andern schönen Künsten. Nach dem Original-Gemählde von gleicher Grosse. zu finden in Leipzig bey Dyck.**

Gemahlt von Schenau. Gestochen von C.G Schultze in Dresden 1773.

Engraving, sheet 320 x 195mm (12½ x 7¾"). On 18th century watermarked paper. Trimmed to platemark. Some time staining. £420

A boy seated at a window, his right arm resting on a violin, holding a brush in his left hand; music sheets, a print and a framed image rest on the window sill.

Behind him a harpsichord. Below the window sill is a bas-relief depicting putti forcing one of their companions to drink some pressed grape juice while another seems to be drawing the scene.

Stock: 63095

408. **The Comic Society.**

G.Douw Pinxit. W.Pether Fecit. [n.d., c.1760.]

Mezzotint. 300 x 250mm (11¾ x 9¾"). £260

A group of travelling musicians, seen through an arched window, play a flute, hurdy-gurdy and tambourine, for a woman holding a pestle and mortar. One of the group reaches out to take payment. CS: see pg. 995.

Stock: 62731

409. **[Music Quartet.]**

[n.d., c.1900.]

Photogravure, sheet 130 x 125mm (5¼ x 5"), on album music sheet with letterpress verse, honouring Edgar Allan Poe, 'That Amateur Flute', from the New York Arcadian and two woodcut portraits. £90

Four musicians sit facing each other.

Stock: 62815

410. **Music for the Million.**

London, J.T. Wood, 9 Curriers Hall C.t, London Wall [n.d., c.1840.]

Scarce steel engraving on porcelain card. 125 x 165mm (5 x 6½"). £180

A pair of ragged urchins sit, one playing a trumpet, the other holding a music book 'The Light of Other Days has Faded'.

Stock: 62830

411. **[Musicienne] Dedie a M.e Huet. No.483.**

Dessine par J.B Huet Pentre du Roi. PAR son tres humble et tres obeissant Serviteur Damrteau. A Paris ches Demarteau et Pensionnaire du Roi rue de la Pelierie a la Cloche. [n.d. c.1773]

Very rare crayon-manner etching with fine hand colour. Sheet 335 x 270mm (13¼ x 10½"). Trimmed to

square trompe-l'œil border. Small tears repaired with acid free tape. Very slight loss bottom left. £780

A woman wearing a ruffled dress and feathered hat sits on a chair playing a lute. This could be Madame Huet playing the mandolin.

Published by engraver Gilles Demarteau (1722 - 1776), a specialist in crayon manner, after Jean Baptiste Huet (1745 - 1811).

Stock: 63088

412. **[A street musician playing an ophicleide.]**

[n.d., c.1860.]

Watercolour. Sheet 190 x 125mm (7½ x 5"). Laid on card. £140

A man with a long white beard stands in the street playing an ophicleide, watched by six small children. The ophicleide was invented in 1817 by Jean Hilaire Asté; it was superseded by the tuba at the end of the century.

Stock: 62668



413. **La Leçon Du Perroquet.**

Dessine par Wolff l'aîné, et Gravé par son Frere. A Paris chez l'Auteur, Rue Haute des Ursins, en la Vite, N.o 9. [n.d. c.1800]

Very rare and fine coloured stipple, 18th century watermark. Sheet 345 x 250mm (13½ x 10"). £980

A woman sits holding a lute in her hand, an open music book on her knee, she leans her elbow on a cushion resting on a table and looks at a parrot in a bird stand. A small dog jumps up on the back of her skirts.

Stock: 63101

414. **Sonate da Camera à Violino, è Violone, ò Cembalo Consecrate All: Ecc.mo Sig.r Duca Di Bedford &c. Da Nicola Cosimi Romano - opera prima.**

Tempest Inv: Johannes Smith Anglius Fec: 1702. In Londra. L'Anno 1702.

Scarce & fine mezzotint. 195 x 250 (7¾ x 9¾").

Narrow margins, laid on 18th century album paper.

£380

A nude winged female, reclining on a cloud on the right, holds a trumpet and a shield with the coat of arms of the Duke of Bedford with the motto 'Che sara sara'. Beneath a monument are three cherubs: one holds a book and sings; another plays a violin; and a third plays a cello with a book of music on the ground before him.

The frontispiece to a book of chamber music by Nicolo Cosimi (1660-1717), who worked for Wriothesley Russell (1680-1711), Duke of Bedford, in England 1701-5, dedicating this book to him.

Stock: 62800

415. **Tartini's Dream. Printed by C.**

Hullmandel.

[Louis Boilly.] [n.d., c.1900.]

Photogravure. Sheet 190 x 260mm (7½ x 10¼").

Mounted on album paper, glue smears. £80

A photographic copy of Louis Boilly's caricature of a devil playing a violin at the end of Giuseppe Tartini's bed.

Stock: 62816

416. **Grimaldi & the Nondescript in the Red Dwarf. The Clown kills the Pantaloon and afterwards Dresses him in the Skin of a Lion, the Head of an Ass, Eagles Wings, Cats feet & a Fishes tail.**

W. Heath Del. [n.d., c.1810.]

Very rare hand-coloured etching. Sheet 350 x 255mm (13¾ x 10"). Tear on lower right. Trimmed. £320

Joseph Grimaldi (1778 – 1837) in a scene from the pantomime *The Red Dwarf*. Grimaldi faces the pantaloon, who is on all fours dressed in a lion's skin, ass's head, eagle's wings, cat's feet and a fish's tail.

Early clown image. *Not in Georges BM Satire.*

Stock: 63153

417. **The Favourite Comic Dance. By Mess, rs Bologna Jun.r. and Grimaldi, In the Popular Pantomime of Mother Goose.**

Published March 15, 1807 at R. Ackermanns, No.101 Strand London.

Rare hand-colouring etching. Sheet 320 x 270mm (12½ x 10½"). Tear at the top centre and creasing across the top and lower centre. £360

Grimaldi and Monsieurs Bologna hold hands, dancing, heads turned away from one another, in the pantomime *Mother Goose*. Early clown image. *Not in George BM Satires.*

Stock: 63155

418. **Grimaldi's, Bold Dragoon. In the Popular Pantomime of the Red Dwarf.**

[William Heath.] [Published by Thomas Palser, n.d., c.1812.]

Rare hand-colouring etching on 18th century watermarked paper. Verso in ink "J Paul from Ackermanns 44 King St Covent Garden" dealer's stamp. Sheet 350 x 255mm (13¾ x 10"). Tear at the top centre. Trimmed. £360

The clown Grimaldi dressed as a hussar with huge boots and hat, brandishing a sword, threatening a man

in wig in eighteenth-century costume. Early clown image. *Not in George BM Satires. 1948.0214.769*
Stock: 63154

419. **[Theatre set] Osteria.**

A. Basoli inv. P. Candegliari dis. L. e F. Basoli inc.
[Italy, 1821.]
Scarce aquatint with line engraving, printed in brown.
305 x 380mm (12 x 15"), with very large margins.
£280

A theatre set for a play set in Italy outside an osteria, or bar, where people are playing boules.
Published in Antonio Basoli's 'Collezione di varie scene teatrali', 1821. *Ex: Collection of Edward Croft Murray*
Stock: 63056

420. **A view of the Interior of the Temporary Pavilion. 100 feet by 60. Erected in the Square Barnstable, by the Friends of Reform; in which upwards of 1000, dined October 30th 1837. Proof.**

R. Sharland del.t. G. Child lith. Published at M.rs Wildman's Repository, Barnstable.
Proof lithograph on chine collé, with printed backing paper. Sheet 230 x 270mm (9 x 14½"). Some soiling, ownership label on reverse. £95
A rare, locally-published illustration of the dinner in progress.
Stock: 62787



421. **Le Joli Jeu de Écarté.**

A chez Alex.dre Tessier, Suc, de M.me V.e Chereau rue S.t Jacques N.o 10. Depose. [n.d. c.1823]
Etching with wonderful hand colour, 19th century watermark. Plate 235 x 325mm (9¼ x 12½"), with large margins. £390
Grotesque figures play écarté (an old French casino game for two players) at two tables while a couple in the background dances.
Stock: 63100

422. **[Bartholomew Fair.]**

[Cruikshank.] [n.d., c.1810.]
Coloured aquatint with etching. Sheet 120 x 165mm (4¾ x 6½"). Trimmed into image, mounted in album paper. £90
A bustling fair, with dancers and a man tricking a yokel with the shell game.
Stock: 63319

423. **Ballo dell'Orso.**

Pinelli Fece 1809 Roma.
Engraving. 215 x 305mm (8½ x 12"), large margins. £130

A street entertainer, playing bag pipes, with a bear dancing on its hind legs, with two small dogs in human dress also dancing.

Bartolomeo Pinelli (1781-1835) was famous for his depictions of the people of Rome. He also provided staffage for Luigi Rossini's 'Veduta di Roma'.
Stock: 63002

424. **Knuckledown Fair.**

[nd., c.1820.]
Scarce coloured aquatint. 140 x 180mm (5½ x 7").
Trimmed within plate, laid on album paper. £140
A rowdy fair.
Stock: 63300

425. **Le Jeu des Sages. Caricatures Parisiennes.**

A Paris chez Martinet libraire, rue du Coq St Honoré.
[n.d. c.1802]
A finely hand coloured etching, plate 210 x 285mm (8½ x 11¼"), with very large margins. Some time staining and surface dirt, largely contained to margins. £390

A group of five elderly men playing at boules; behind two dogs and an elegant lady.
Stock: 63062

426. **M. Boai. The Chin Chopper. Exhibiting Aug.t. 1830, at the Egyptian Hall.**

[n.d., c.1830.]
Engraving. 110 x 70mm (4¼ x 2¾"). Laid on album paper. £160
Portrait of boxer M. Boai, also known and described as 'The Chin Chopper.'
Stock: 63209

427. **Art of Self Defence. Tom and Jerry receiving Instructions from Mr. Jackson, at his Rooms in Bond Street.**

Drawn & Eng.d. by I.R. & G. Cruikshank. [Published by Sherwood, Neely & Jones, London, 1821.]
Hand-coloured etching and aquatint. 185 x 125mm (7¼ x 5"). Trimmed within plate. Slight time staining. £130

Satirical print of Tom and Jerry boxing. One of the coloured illustrations for the 1821 a popular book with the title *Life in London or, The Day and Night Scenes of Jerry Hawthorn, Esq. and his Elegant Friend Corinthian Tom in their Rambles and Sprees through the Metropolis. BM Satires 14329*
Stock: 63186

428. **Sparring at the Fives Court.**

Drawn & Etched by H.Alken Esq.r. [After an illustration by Henry Alken from *Real Life in London, or, the Further Rambles and Adventures of Bob Tallyho, Esq. and His Cousin The Hon. Tom Dashall, through the Metropolis, Jones, London 1821.*]

Hand coloured etching. 175 x 110mm (7 x 4¼").
Trimmed around the title. £95
Gentlemen stand watching two men boxing in a raised ring at the Fives Court in St Martins Street, London. After an illustration by Henry Alken from Real Life in London, or, the Further Rambles and Adventures of Bob Tallyho, Esq. and His Cousin The Hon. Tom Dashall, through the Metropolis, Jones, London 1821.]
Stock: 63187

429. The Daffy Club. , or a Musical Muster of the Fancy.

Drawn & Engraved by R. Cruikshank. Published March 1.1824 by Sherwood Jones & Co.
Coloured aquatint. 240 x 150mm (9½ x 6"). £130
A view of the interior of the Daffy Club meeting at the Castle Tavern, Holborn. The club was for members of The Fancy to enjoy a bit of gin and sport and featured a long room adorned with portraits of the great boxers.
Stock: 63188

430. Out! So don't fatigue yourself - I beg Sir?

[Robert Seymour] [Henry Bohn] [n.d. c.1878]
Lithograph, sheet 165 x 155mm (6½ x 6¼"). £70
A man stumps the wicket, making the remark to a sweating larger man in tartan trousers. Cricketing caricature by Robert Seymour, published in 'Seymour's Humorous Sketches,' by Henry Bohn in 1878.
Stock: 62965



431. Fleet Prison. N.o 36.

Rowlandson & Pugin del.t et sculp.t. Stadler Aqua.t. London. Pub.1st Sept.r, 1808 at R. Ackermann's Repository of Arts 101, Strand.
Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with very large margins. £280
A view of the notorious debtors' prison near Farrington Street. Founded in 1197 this building shown here was built 1781-1782, after the previous one was destroyed in the Gordon Riots of 1780. In the yard some of the inmates are playing tennis/squash/racquets. *Abbey, Scenery: 212.*
Stock: 62690

432. Arts d'Agrement. l'Equitation. | The art of Riding. l'Escrime. | Fencing. La Natation. | Swimming. Le Pistolet. | The Pistol. La Raquette. | The Battlerdore. La Gymnastique. ! The Gymnastics. The Violon. | The Violin.

[n.d., c.1840.]
Lithograph. Sheet 210 x 285mm (8¼ x 11¼"). £130
Vignette scenes of various scenes and violin playing.
Stock: 63298

433. The Celebrated Norfolk Coach Horse. The Property of M.r Theobald.

Drawn by H. W. Rogers. Lithographed by Dean & Munday. [n.d., c.1835.]
Lithograph. Sheet 250 x 340mm (9¾ x 13½").
Trimmed close to image on three sides. £230
A horse standing in a stable yard, wearing tack.
Stock: 63029

434. Pheasant Shooting.

Painted by J. Ibbetson. Engrav'd by R. Dodd. Pub.d Jan.y 1. 1790 by T. Smith N.º 40 Margaret Street, Cavendish Sq.r.
Aquatint, printed in brown, 1st issue. 365 x 425mm (14¼ x 16¾"), with large margins. £390
Two men shooting with pointers. *Siltzer p. 166, as published by Simpson in 1790.*
Stock: 63024

435. Snipe Shooting.

G. Morland pinx.t. C.Catton jun.r fecit. London Pub.d Feb.y. 10th. 1789 by T.Smith No. 35 New Bond Street.
Aquatint, printed in brown 1st issue. 355 x 430mm (14 x 17"), with large margins. Some restoration. £390
A man holding a gun advances to right on a flying snipe with his dog. *Siltzer p.166.*
Stock: 63025

436. View of the Railway across Chat Moss. Plate 5.

T.T. Bury del.t H. Pyall sculp.t. London Published Feb.y 1831 by R. Ackermann, 96 Strand.
Fine hand coloured aquatint, plate 240 x 305mm (9½ x 12") Small margins, slight mountburn. £220
From 'Coloured Views on the Liverpool and Manchester Railway, with plates of the Coaches, Machines, &c. from drawings made on the spot by Mr. T.T. Bury. With Descriptive Particulars, serving as a guide to Travellers on the Railway.'
A view of the crossing of Chat Moss in Cheshire. The original watercolour picture by T.T. Bury is in the National Railway Museum.
Thomas Talbot Bury (c.1809–1877) was only about twenty when he was commissioned to illustrate the Liverpool & Manchester Railway.
Stock: 62717

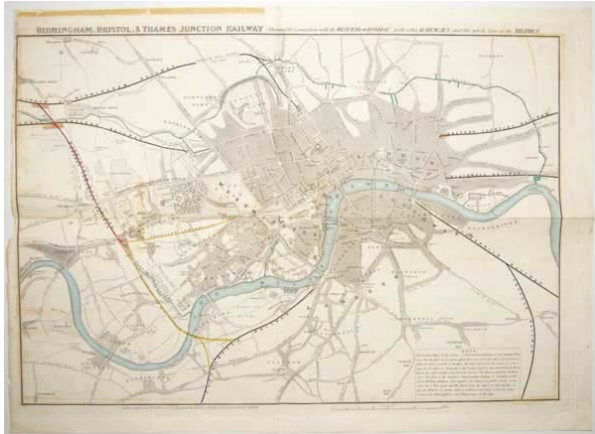
437. Great Eastern Railway Pension Fund. This is to certify that Mr [Albert Mote] is a Member of the above Fund, his Membership dating from the 1st day of [Nov.r] 19[03].

Designed by W. Lucas, G.E.R. Carriage Dep.t, Stratford. Waterlow & Sons Limited, London Wall, London. [c.1903].

Chromolithographic certificate, completed with old ink mss. Sheet 635 x 475mm (25 x 18¾"). Foxing at top margin, small tears in edges taped. £160

A large and colourful certificate with gold highlights, with an architectural design supporting with a central armorial shield, surrounded by vignette views including a passenger ship, a locomotive, passenger carriage, stock wagon, signals and a beehive.

Stock: 62672



438. Birmingham, Bristol, & Thames Junction Railway. Shewing its connection with the West-End of London - with other Railways, and the whole line of the Thames.

Drawn and Engraved by B.R. Davies, for the Birmingham, Bristol & Thames Junction Railway Company [n.d., c.1839.]

Hand coloured engraving. Sheet 555 x 400 (21¾ x 15¾"), large margins. Creasing, some tearing down center crease and tiny tears along left margin. Some slight staining. £240

Map of London showing actual and proposed connections between main line railway lines, specifically the "Birmingham, Bristol and Thames Junction Railway", connecting the Great Western and London & Birmingham railways running out of Paddington and Euston respectively, down to the Southampton Railway (which today runs into Waterloo).

Stock: 63145

439. [Map of the Parish of St Martins.]

Horwood Delin.t. J. T. Sculp.t. Published as the Act Directs January 2nd 1795.

Engraving. 535 x 580mm (21 x 22¾"), large margins. Creasing, laid down. £480

Section from Richard Horwood's 'Plan of the Cities of London and Westminster, the Borough of Southwark and Parts Adjoining' showing Green Park, Piccadilly and Pall Mall.

Stock: 63157

440. The Menagerie in the Tower.

[London: Tabart and Co., n.d., c.1808.]

Etching. Sheet 120 x 90mm (5 x 3½"). Trimmed and stuck onto album paper. £65

A view of the Menagerie in the Tower of London. Two men and two children gaze up at a tiger inside the menagerie. The Menagerie closed for good in 1835, with many remaining animals sold to other zoos or travelling circuses. The Lion Tower was later demolished.

Stock: 63138

441. Vauxhall Garden. Plate 88.

Rowlandson & Pugin del.t. et sculpt. J. Bluck, aquat. London Pub. Oct. 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, J. Whatman 1808 watermark; plate 280 x 230mm (11 x 9"), with large margins. £160
An illuminated band stand at Vauxhall Gardens, a pleasure garden and one of the leading venues for public entertainment in London from the mid 17th century to the mid 19th century. Revellers dance in the foreground.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. *Abbey, Scenery: 212, 89.*

Stock: 62776

442. Society for the Encouragement of Arts, &c. Adelphi. Plate, 71.

Pugin & Rowlandson del.t et sculpt. J. Bluck, aquat. London. Pub. July 1st, 1809 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with very large margins. £180

Founded in 1754 by William Shipley as the Society for the Encouragement of Arts, the RSA moved into a purpose-built building designed by the Adam Brothers (James and Robert Adam) in their Adelphi development. This scene shows the Great Room, with its sequence of six paintings by Irish artist James Barry: called "The progress of human knowledge and culture".

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*

Stock: 62696

443. Auction Mart Coffee Room. Plate 20, Vol. 6.

N.º 34 of Ackermann's Repository of Arts & Pub. Aug. 1. 1811, at 101 Strand London.

Coloured aquatint, watermark 1810. Sheet 150 x 240mm (6 x 9½"). Trimmed into plate. £140

A view of the booths of the coffee house in the Auction Mart, on the corner of Bartholomew Lane and Throgmorton Street, completed 1810. It was a well-known meeting place for the brokers of the nearby Stock Exchange and their clients.

According to the text of the 'Repository', "Its object is to facilitate the sale by auction of every species of

property, and to promote the circulation of intelligence relative to that subject".

A plate from the periodical, the 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics', published from 1809-29. It discussed day to day life in England, its illustrations influencing taste in fashion, architecture and literature.

Stock: 62667

444. The Hall of the Auction Mart. Plate 8, Vol. 6.

N.º 32 of Ackermann's Repository of Arts & Pub. Aug. 1. 1811, at 101 Strand London.

Coloured aquatint, watermark 1810. Sheet 150 x 240mm (6 x 9½"). Trimmed into plate. £140

A view of the interior of the Auction Mart, on the corner of Bartholomew Lane and Throgmorton Street, completed 1810. Its Coffee Room, the stairs to which can be seen on the right, was a meeting place for the brokers of the nearby Stock Exchange and their clients. According to the text of the 'Repository', "Its object is to facilitate the sale by auction of every species of property, and to promote the circulation of intelligence relative to that subject".

A plate from the periodical, the 'Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics', published from 1809-29. It discussed day to day life in England, its illustrations influencing taste in fashion, architecture and literature.

Stock: 62666

445. The Hall, Blue Coat School. Plate 10.

Rowlandson & Pugin del. et sculpt. Hill, Aquat. London. Pub March 1, 1808 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with large margins. £120

A view inside the hall of the school at Blue Coat School, London. Two students wearing blue coats stand on platform in centre of hall, with scholars and elegantly dressed figures seated around edge. A large "figure painting" can be seen across the top half of the wall above the panelling on the right.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.10.*

Stock: 62752

446. British Institution (Pall Mall) Plate 13.

Rowlandson & Pugin del.t. et sculpt. J. Bluck aquat. London. Pub 1.st April 1808. at R. Ackermann's Repository of Arts 101. Strand.

Hand coloured aquatint, plate 235 x 275mm (9¼ x 10¾"), with very large margins. £260

View inside the institution; paintings hang from walls, artists set up around sides with canvases supported by easels copying the displayed work; a table in centre of room with paints and brushes; an arch leads on to the next room with a similar set up.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists,

Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*

Stock: 62697

447. The Hall Carlton House. Plate 15.

Rowlandson & Pugin del.t. et sculpt. J. Bluck aquat. London. Pub 1.st April 1808. at R. Ackermann's Repository of Arts 101. Strand.

Hand coloured aquatint, sheet 250 x 320mm (10 x 12¾"). Trimmed to plate at top. £90

Interior of the grand hall; six Ionic columns supporting room, presumably two further columns behind viewer; a small fireplace at far end with two armchairs; a slim red carpet crosses hall, a man leads two military men across carpet.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.15.*

Stock: 62750



448. Christie's Auction Room. Plate 6.

Rowlandson & Pugin del.t et sculpt.t. J.Bluck Aqua.t. London. Pub. Feb.1. 1808 at R. Ackermann's Repository of Arts 101, Strand.

Fine hand coloured aquatint, plate 230 x 280mm (9 x 11"), with very large margins. With explanatory text.

£360

A auction of paintings, with the clientele a mixture of connoisseurs, clergy and rakes, all caricatured in Rowlandson's unique style.

From Ackermann's 'Microcosm of London'. *Abbey, Scenery: 212.*

Stock: 62785

449. Christie's Auction Room. Plate 6.

Rowlandson & Pugin del.t et sculpt.t. J.Bluck Aqua.t. London. Pub. Feb.1. 1808 at R. Ackermann's Repository of Arts 101, Strand.

Fine hand coloured aquatint, plate 230 x 280mm (9 x 11"), with very large margins. £360

A auction of paintings, with the clientele a mixture of connoisseurs, clergy and rakes, all caricatured in Rowlandson's unique style.

From Ackermann's 'Microcosm of London'. *Abbey, Scenery: 212.*

Stock: 62692



450. Royal Cock Pit. Plate 18.

Rowlandson & Pugin del. et sculpt. Bluck, Aquat. London. Pub May 1, 1808 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with very large margins. £180

An interior scene showing the Royal Cock Pit, as a large frantic crowd has gathered to watch a cockfight. The Cockpit-in-Court (also known as the Royal Cockpit) was an early theatre in London, located in Dartmouth Street, Whitehall, demolished in 1816. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 62694

451. Lottery Drawing: Coopers Hall. N.o 53.

Rowlandson & Pugin Delt. et Sculpt. Stadler aquat. London. Pub 1st Feby, 1809 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with large margins. £170

View of the interior of a hall in which a lottery is taking place; at centre on a raised stage, five men seated at a table, in front of and beneath which are seated more men; to either side, in front of tall, open receptacles each topped with a crown, is a man reading a piece of paper, a woman holding up an empty hand, and a seated man watching proceedings; at the front, many spectators watching from rows of counters on which are laid broad sheets of paper

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 62779

452. Debating Society, Piccadilly. Plate 29.

Rowlandson & Pugin del. et sculpt. J. C. Stadler sculp. London. Pub Aug.t 1, 1808 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with large margins. £140

A view of 'The Athenian Lyceum' meeting of the debating society, taking place at No. 22 Piccadilly. An interior view of a crowded room with a chairman presiding over debates.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 62778

453. [Interior of the] Exhibition of Modern Mexico at the Egyptian=Hall Piccadilly.

Drawn & Printed by A. Aglio. 36 Newman S. Oxford S.t. [n.d., c.1825.]

Lithograph. Sheet 190 x 310mm (7½ x 12¼"). Original binding folds, small tear repaired. £260

The interior of Bullock's Museum during the exhibition of artefacts from Mexico in 1824 and 1825.

A fold-out illustration to the exhibition catalogue titled 'Catalogue of the Exhibition, called Modern Mexico; containing a panoramic view of the city, with specimens of the natural history of New Spain ... Now open for public inspection at the Egyptian Hall, Piccadilly.'

The London Museum, the Egyptian Hall or Museum, or Bullock's Museum, was established at 22 Piccadilly by William Bullock (c.1773 - 1849) in 1812.

By Agostino Aglio (1777 - 1857), lithographer born in Cremona, Italy who settled in England in 1803 and began working in lithography from 1809.

Stock: 63008

454. Exhibition Room, Somerset House. Plate 2.

Rowlandson & Pugin del.t et sculp.t. Hill Aquatin. London Pub, 1. Jan.y 1808, at R. Ackermann's Repository of Arts on the Strand.

Fine hand coloured aquatint with large margins. Platemark: 240 x 285mm (9½ x 11¼"). £240

Interior view of the exhibition room at Somerset House, London. An extremely crowded exhibition with paintings from floor to ceiling and a large number of viewers. The Royal Academy was founded in 1768 with the backing of George III and twelve years later moved into the newly completed Strand block of Somerset House. Here the Academy held its annual exhibitions until 1836.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.* Stock: 62783

455. **Grocer's Hall.**

J. Gwilt Esq.r. Architect. T. Kearnan, del.t. et sculp.t.

[n.d., c.1846.]

Scarce etching. Sheet 215 x 225mm (8½ x 9"). £75

An interior view of Grocer's Hall, London during a banquet.

Stock: 63122



456. **The Lord Mayor's Dinner at Guildhall, the 9th of November. Dedicated to the Right Honourable the Lord Mayor, the Sheriffs, and the Common Council of the City of London By their most obedient Servant, G. Scharf.**

G. Sharf del et lithog. Printed by Englemann, Graf, Coindet & Co. London: Published June 1, 1829, by Englemann, Graf, Coindet & Co., 92 Dean St., Soho. Coloured lithograph., very fine colour; Sheet 565 x 425mm (21¾ x 16¾"). Tears through edge, title and right margin taped. £480

The inaugural dinner for John Crowder (1756-1830), the retired printer of the 'Public Ledger' morning paper and the 'London Packet' evening paper. The same year he was also Master of the Company of Stationers.

Stock: 62788

457. **House of Commons. Plate 21.**

Rowlandson & Pugin del. et sculp. Bluck, Aquat.

London. Pub May 1, 1808 at R. Ackermann's

Repository of Arts 101, Strand.

Hand coloured aquatint. Platemark: 240 x 285mm (9½ x 11¼"), with large margins. £160

An interior view of the House of Commons with a session taking place.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 62784

458. **Dining Hall, Asylum. Plate 5.**

Rowlandson & Pugin, Del.t et Sculp.t. Hill, Aquat..

London. Pub Feb 1, 1808 at R. Ackermann's

Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with large margins on three sides. Small margin at top.

£120

View within the dining hall of the asylum in Lambeth; girls dressed in simple purple dresses with white bonnets seated at long narrow tables along sides of plain large room, with flagstones and grey walls; a few more elegantly dressed figures strolling between the tables.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*
Stock: 62780

459. **The Roman Catholic Chapel, (Lincolns Inn Fields.) Plate 16**

Rowlandson & Pugin del. et sculp. J. Bluck aquat.

London Pub. 1st April 1808, at R. Ackermann's

Repository of Arts 101, Strand.

Hand coloured aquatint, plate 230 x 280mm (9 x 11"), with large margins. £120

Interior of the chapel; the congregation assembled and in prayer, two levels of balconies on either side supported by Doric columns with a domed ceiling over the altar.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.16.*
Stock: 62751

460. **House of Lords. N.o 52.**

Pugin & Rowlandson, del.t. et sculp.t. J. Bluck aquat.

London, Pub. 1.st. Jan. 1809 at R. Ackermann's

Repository of Arts 101 Strand.

Hand coloured aquatint, plate 270 x 220mm (10½ x 8¾"), with very large margins. £180

Interior view of the House of Lords in session in which robed figures regard a standing man addressing the room. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*
Stock: 62689

461. **Watch House, S.t Mary Lee Bone. Plate 91.**

Rowlandson & Pugin del.t. et sculp. J. Bluck aquat.

London. Pub Sep.t 1.st 1809. at R. Ackermann's

Repository of Arts 101. Strand.

Hand coloured aquatint, plate 235 x 275mm (9¼ x 10¾"), with large margins. £90

Interior view; watchmen assembling for their nocturnal rounds, wearing heavy brown coats, black caps and holding lanterns.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes

unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.91*
Stock: 62746

462. Newgate Chapel. Plate 57.

Rowlandson & Pugin del. et sculpt. Stadler Aquat.
London. Pub 1.st March 1809 at R. Ackermann's
Repository of Arts 101, Strand.
Hand coloured aquatint, plate 230 x 280mm (9 x 11"),
with large margins. £120
Interior view of the chapel, in the prison; condemned
prisoners kneel and pray in the Dock, around a coffin.
Published in Ackermann's famous work, the
'Microcosm of London', the figures were drawn by the
famous caricaturist Thomas Rowlandson and the
architecture by Augustus Pugin. *Abbey, Scenery:*
212.57.
Stock: 62749

463. The Post Office. Plate 63.

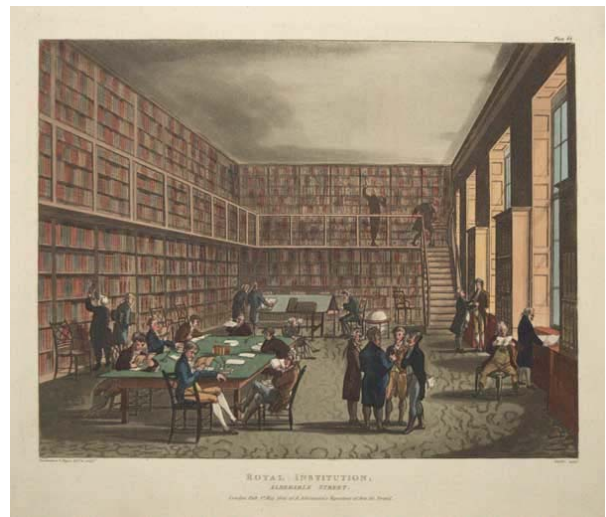
Pugin & Rowlandson del.t et sculp.t. aquat. London.
Pub 1st April 1809, at R. Ackermann's Repository of
Arts 101, Strand.
Hand coloured aquatint, plate 240 x 280mm (9½ x
11"), with very large margins £150
An interior view of the busy Post Office when it was
housed in Sir Robert Vyner's house in Lombard Street.
It was here that letters were sorted for delivery in the
morning and newspapers were sorted in the evening.
Published in Ackermann's famous work, the
'Microcosm of London', the figures were drawn by the
famous caricaturist Thomas Rowlandson and the
architecture by Augustus Pugin. *Abbey, Scenery: 212.*
Stock: 62695

464. Quakers Meeting. Plate 64.

Rowlandson & Pugin del.t. et sculp.t. Stadler aqua.t.
London. Pub 1st April, 1809 at R. Ackermann's
Repository of Arts 101, Strand.
Hand coloured aquatint, plate 230 x 280mm (9 x 11"),
with large margins. £130
A meeting taking place in a hall, with gallery.
Published in Ackermann's famous work, the
'Microcosm of London', the figures were drawn by the
famous caricaturist Thomas Rowlandson and the
architecture by Augustus Pugin. *Abbey, Scenery: 212.*
Stock: 62777

**465. The Hall at the Royal Academy.
Somerset House. Plate 29. Vol.3.**

[Engraved by Thomas Hosmer Shepherd.] No. 17. of
Ackermann's Repository of Arts & Pub. May 1. 1810,
at 401 Strand.
Hand-coloured aquatint. Sheet 240 x 150mm (9½ x
6"). Trimmed into plate. £120
A view of the Hall of the Royal Academy at Somerset
House, now the entrance hall of the Courtauld Gallery.
In the foreground on the left is a cast of the Apollo
Belvedere next to a sculpture of a head. A student sits
by a window, drawing either a cast of the Farnese
Hercules or the Furietti Centaurs flanking it.
Stock: 63221



**466. Royal Institution, Albemarle Street.
Plate 68.**

Rowlandson & Pugin del. et sculpt. Stadler, aquat.
London, Pub, 1.st May 1809, at R. Ackermann's
Repository of Arts 101 Strand.
Hand coloured aquatint, plate 230 x 270mm (9 x
10½"), with very large margins. £260
The library at the Royal Institution of Great Britain
(often abbreviated as the Royal Institution or RI), an
organization devoted to scientific education and
research. It was founded in 1799 by the leading British
scientists of the age, including Henry Cavendish and its
first president, George Finch, the 9th Earl of
Winchilsea. The Institution's stated aims were
"diffusing the knowledge, and facilitating the general
introduction, of useful mechanical inventions and
improvements; and for teaching, by courses of
philosophical lectures and experiments, the application
of science to the common purposes of life." Since its
founding it has been based on Albemarle Street in
Mayfair.
Plate to Volume III of Rudolph Ackermann's
'Microcosm of London' (3 vols., 1808-10).
Numbered 'Plate 68.' upper right. *Abbey, Scenery: 212,*
68.
Stock: 62698

**467. Exhibition of Water Coloured Drawings,
Old Bond Street. N.o 34.**

Rowlandson & Pugin del. et sculpt. Stadler Aquat.
London. Pub Sept.r 1, 1808 at R. Ackermann's
Repository of Arts 101, Strand.
Hand coloured aquatint, plate 230 x 280mm (9 x 11"),
with very large margins. Minuscule pin prick. £250
An interior view showing a group of fashionable
visitors attending an exhibition of the Society of
Painters in Watercolours, in a room hung with many
frames, with another room seen through a doorway to
the left. The Royal Watercolour Society (originally
called the Society of Painters in Water Colours) was
founded in 1804 by William Frederick Wells and its
original membership consisted of; William Sawrey
Gilpin, Robert Hills, John Claude Nattes, John Varley,
Cornelius Varley, Francis Nicholson, Samuel Shelley,
William Henry Pyne and Nicholas Pocock. The
members seceded from the Royal Academy where they

felt that their work commanded insufficient respect and attention.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*
Stock: 62699

468. Workhouse, St. James's Parish. Plate 96.

Rowlandson & Pugin del.t et sculp.t. Sunderland aqua.t. London Pub. Dec.r 1st 1809 at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, J. Whatman 1808 watermark; plate 230 x 280mm (9 x 11"), with large margins.
Some offset. £80

An interior scene showing a large room in the St James's workhouse near Carnaby Market in Soho. A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*
Stock: 62781

469. St Martins, In the Fields. Plate 79.

Rowlandson & Pugin del. et sculp. Stadler Aquat. London. Pub 1.st March 1809 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured, plate 230 x 280mm (9 x 11"), with large margins. £140

Interior view of St Martin's in the Fields during a service, looking east; Corinthian columns supporting the roof and galleries, the roof decorated with fret-work; the altar at far end with stained glass window above.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.79.*

Stock: 62753

470. St Stephen's, Walbrook. Plate 90.

Rowlandson & Pugin del.t. et sculp. J. Bluck aquat. London. Pub Nov.r 1.st 1809. at R. Ackermann's Repository of Arts 101. Strand.

Hand coloured aquatint, plate 235 x 275mm (9¼ x 10¾"), with large margins. £120

View of the interior of the church with large Corinthian columns supporting upper gallery and the pews filled for the service

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.90.*
Stock: 62747

471. St. Luke's Hospital. Plate 77.

Rowlandson & Pugin del. et sculp. J.C. Stadler aquat. London Pub, Aug. 1st. 1809, at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, J. Whatman 1808 watermark; plate 230 x 280mm (9 x 11"), with large margins. £140
St Luke's Hospital for Lunatics was founded in London in 1751 for the treatment of incurable lunatics. It was the second public institution in London created to look after mentally ill people, after the Hospital of St. Mary of Bethlem (Bedlam, founded in 1246). The hospital was originally housed in a converted foundry in Windmill Street, Upper Moorfields, close to Bedlam. It moved to purpose-built premises on Old Street, on the north-west corner of Providence Row, in 1786. Behind the main building were two gardens for the exercise of the less disturbed inmates, one for men and another for women. The patients were transferred to other institutions in 1916, and the buildings were acquired by the Bank of England to become the St Luke's Printing Works, used for printing bank notes until the early 1950s.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. *Abbey, Scenery: 212, 77.*
Stock: 62774



472. Synagogue, Dukes Place, Houndsditch. Plate 82.

Pugin & Rowlandson del.t. et sculp.t. Sunderland aqua.t. London Pub. Sep.t. 1.st. 1809, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, plate 235 x 280mm (9¼ x 11"), with very large margins. On paper watermarked 'J Whatman 1808.' £320

Interior view of the Great Synagogue in London. A synagogue was situated on the site from shortly after the return of the Jews to England in the 17th Century until the Blitz. The building depicted in the image with the third synagogue to be built on the site and was constructed between 1788 and 1790. *Abbey, Scenery: 212*

Stock: 62693

473. Trinity House. Plate 87.

Rowlandson & Pugin del. et sculp. Sutherland aquat. London Pub. Oct.r 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, J. Whatman 1808 watermark; plate 235 x 275mm (9¼ x 10¾"), with large margins.

£130

Interior view of a meeting at Trinity House. The Corporation of Trinity House came into being in 1514 by Royal Charter granted by Henry VIII. Trinity House has three main functions; The care of all lighthouses in England, Wales, the Channel Islands and Gibraltar.

Providing aids to navigation, e.g. lightvessels, lighthouses, buoys, radio navigation services etc. Serving as a charitable organisation for mariners; looking after their safety, welfare, training etc.

The Masters of the Corporation of Trinity House have included the diarist Samuel Pepys and the Duke of Wellington, and Admiral William Penn (father of William Penn, founder of Pennsylvania).

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.88*

Stock: 62748

474. **Westminster Abbey. Plate 93.**

Rowlandson & Pugin del.t et sculp.t. Bluck aqua.t. London. Pub. Dec.r.t 1st, 1809 at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint plate, J. Whatman 1808 watermark; 280 x 230mm (11 x 9"), with large margins.

£130

The interior of Westminster Abbey, displaying some of the monuments.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 62782

475. **Whitehall. Plate 95.**

Rowlandson & Pugin del.t. et sculpt. J. Bluck aquat. London. Pub Dec.r 1.st 1809. at R. Ackermann's Repository of Arts 101. Strand.

Hand coloured aquatint, plate 235 x 275mm (9¼ x 10¾"), with large margins.

£130

Interior view of the Banqueting Hall, adapted as a chapel; painted ceiling above congregation.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*

Stock: 62745

476. **Bartholomew Fair. Plate 8.**

Rowlandson & Pugin del. et sculpt. J. Bluck Aquat. London. Pub Feb. 1, 1808 at R. Ackermann's Repository of Arts 101, Strand.

Hand coloured aquatint, J. Whatman 1806 watermark; plate 230 x 280mm (9 x 11"), with large margins. Two small stains within plate but not image.

£180



The Bartholomew Fair was one of London's pre-eminent summer Charter fairs or street markets. The fair was established to fund the Priory of St Bartholomew and from 1133 to 1855 it took place on 24th August within the precincts of the Priory at West Smithfield, outside Aldersgate of the City of London. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 62775

477. **A View of Lincoln's- Inn Garden, from the Terrass. Vue du Jardin du Lincolns-Inn, du Terrasse.**

[London: n.d.,c.1750.]

Very rare engraving. 275 x 185mm (10¾ x 7¼"), with large margins. Some faint creases on right margin.

£180

A view of Lincoln's-Inn Garden, Holborn from the terrace, people walk along the grounds.

Stock: 63185

478. **On the North side of London.**

WHollar delin et sculp 1665. [But later]

Etching, 17th century watermark; sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate.

£140

From the series 'Views Near London', showing the City from Islington shortly before the Great Fire of London, with the old St Paul's cathedral in the distance and three men practicing archery in the foreground.

Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 918. i of ii.

Stock: 62707

479. **London Magazine.**

1750.

Frontispiece for London Magazine. Engraving. 115 x 70mm (4 $\frac{3}{4}$ x 2 $\frac{3}{4}$ "). Trimmed losing letterpress title.

Laid onto album paper. £65

A long view of the City of London from the south bank looking towards St. Paul's with the Tower at the right.

Stock: 63204

480. **London Magazine.**

[n.d., c.1742.]

Frontispiece for London Magazine. Engraving. 105 x 70mm (4 $\frac{1}{4}$ x 2 $\frac{3}{4}$ "). Laid onto album paper. £65

A long view of the City of London from the south bank looking towards St. Paul's with the Tower at the right.

Stock: 63205

481. **A View of St. Mary le Bone from the Bason.**

[After Jean Baptiste Chatalain.] [n.d., c.1756.]

Very rare etching. 260 x 145mm (10 $\frac{1}{4}$ x 5 $\frac{1}{4}$ ").

Trimmed into plate and backed onto album paper at edges. £160

View looking across the bason at the west end of Portland Place, towards Marylebone; elegantly dressed figures in foreground resting by the side of the water, a few figures swimming.

Stock: 63203

482. **A View of the Ranger's very Elegant, Pleasant, and much Admired Lodge, in the Green Park, St. James's.**

London. Printed for Rob. Wilkinson. No. 58 Cornill.

[n.d., c.1790.]

Rare etching. 190 x 170mm (7 $\frac{1}{2}$ x 6 $\frac{3}{4}$ "). Bit dusty. £130

An exterior view of the ranger's lodge in Green Park, London.

Stock: 63210

483. **Part of the Bridge at Blackfriars. As it was in July 1766.**

Edw.d Rooker delin et Sculp. Published Jan:y 1st 1777 by John Boydell Engraver, in Cheapside, London.

Coloured engraving. 420 x 660mm (16 $\frac{1}{2}$ x 26"). £550

The first Blackfriars Bridge, built by Robert Mylne from Portland stone, opening 1769. This plate was first published by Rooker in 1766.

Stock: 63323

484. **Off Greenwich [pencil]**

Johnstone Baird [pencil signature.] [n.d., c.1920.]

Etching. 300 x 150mm (11 $\frac{3}{4}$ x 6"), with large margins. £320

Boats on the Thames.

Johnstone Baird (1872-1935). Born in Ayrshire, studied Glasgow School of Art. Naval architect with the Admiralty 1917-19. Travelled widely on the Continent. Exhibited 1910-30. *See Guichard p.25.*

Stock: 63022



485. **A View of London Bridge with the Ruins of ye Temporary Bridge, Drawn the Day after the Dreadful Fire April the 11.th 1758, by A. Walker.**

A. Walker delin et Sculp. Publish'd according to Act of Parliament June 28. 1758. London Printed for John Ryall at Hogarth's Head in Fleet Street.

Rare coloured etching. Sheet 245 x 385mm (9 $\frac{1}{2}$ x 15 $\frac{1}{4}$ "). Trimmed within plate on all sides. £280

A view of Old London Bridge from upstream, showing the ruins of the bridge after a fire broke out during renovations that including the demolition of the houses on the bridge. It was believed that the fire was deliberate and a reward of £200 was offered for the capture of the arsonists.

Stock: 62804

486. **The King's Library Buckingham House. Plate II.**

J. Stephanoff del.t R Reeves sculp.t. Pub. Dec.r 1.1817, by W.H. Pyne, 9 Nassau Street, Soho.

Fine aquatint, plate 272 x 322mm (10 $\frac{3}{4}$ x 12 $\frac{3}{4}$ "). On paper watermarked '1818. J Whatman Turkey Mills.'

£180

A view of the King's Library in Buckingham House; books lining all the walls; and a large globe surmounted on the wall above the vast fireplace.

Published in William Henry Pyne's "History of the Royal Residences". *Abbey Scenery: 396.48.*

Stock: 62688

487. **To the Committee - This View of the Conservative Club, St James' Street, is respectfully Inscribed by the Publisher.**

John Olliver, 59, Pall Mall. [n.d., c.1840.]

Etching. 145 x 120mm (5 $\frac{3}{4}$ x 4 $\frac{3}{4}$ "), large margins. £90

View of the Conservative Club, at 74 St James' Street, a London gentlemen's club, now dissolved, which was established in 1840. The club was politically aligned to the Conservatives, but it was formed at the outset for dissident Tories out of favour with the Carlton Club, and its membership contained rebellious MPs and activists during its history.

Stock: 63143

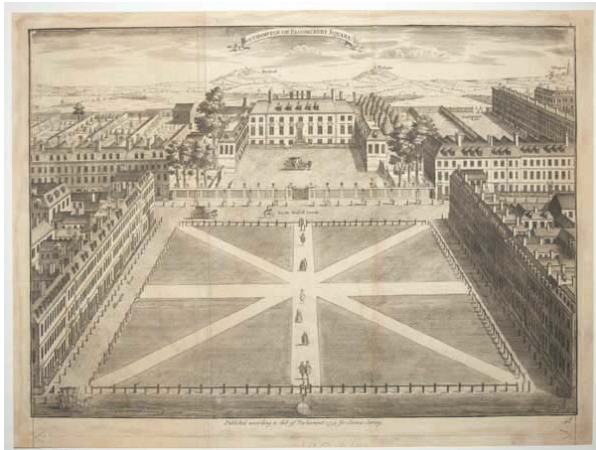
488. **S.t James's Square. 12.**

Published according to Act of Parliament 1754 for Stowes Survey.

Engraving. 345 x 465mm (13 $\frac{1}{2}$ x 18 $\frac{1}{4}$ "). Laid on card at borders £320

An elevated view of St James's Square looking north towards St James's Church. In the centre is an ornamental basin and fountain, constructed 1727: although unused after 1730 the basin remained until 1854.

Stock: 62824



489. **Southampton or Bloomsbury Square. 18.**

Published according to Act of Parliament 1754 for Stowes Survey.

Engraving. 345 x 465mm (13½ x 18¼). Some creasing. £320

An elevated view of Bloomsbury Square looking north towards Bedford House, with Hampstead, Highgate and Islington in the background.

It is one of London's oldest squares, developed for the 4th Earl of Southampton in the early 1660s.

Stock: 62822

490. **[By Islington.]**

WHollar delin et sculp 1665. [But later] Etching, sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate losing title. Taped to backing sheet. £140 From the series 'Views Near London.'

View of London from the North; dried-up bed of stream in bare fields in the foreground; St Paul's seen in distance with tower of St Sepulchre's and pinnacles at right; two towers over roof of large barn at left; people walking in pairs and cattle in front of isolated house at right.

Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 916 ii of ii.

Stock: 62711

491. **[By Islington.]**

WHollar delin et sculp 1665. [But later] Etching, sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate losing title. Taped to backing sheet. £140 From the series 'Views Near London.'

View of London from dried water-course in Islington; Waterhouse surrounded by moat and wall at right; people in the fields under heavy clouds in sky.

Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 917 ii of ii.

Stock: 62712

492. **[The Waterhouse.]**

WHollar delin et sculp 1665. [But later] Etching, sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate losing title. Taped to backing sheet. £140 From the series 'Views Near London.'

The Waterhouse by Islington; fisherman seated in earth embankment in the foreground at right, in front of moat surrounding Waterhouse in Islington at left; men walking near outflow at left, view of London with St Paul's in the background.

Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 920.

Stock: 62709

493. **[Waterhouse by Islington.]**

WHollar delin et sculp 1665. [but later] Etching, sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate losing title. Taped to backing sheet. £140 From the series 'Views Near London.'

Near view of Waterhouse in Islington behind its moat, with two men standing at right seen from behind and water escaping from outflow into ditch in the foreground at left; St Paul's in the background.

Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at

institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 919 ii of ii

Stock: 62708

494. **[By the Waterhouse.]**

WHollar delin et sculp 1665. [But later]

Etching, 17th century watermark; sheet 85 x 120mm (3½ x 4¾"). Trimmed within plate losing title. Taped to backing sheet.

£140

From the series 'Views Near London.'

View of the Waterhouse, on the right, surrounded by a circular wall and moat; a wooden fence on the left descends to the moat; three houses in middle distance. Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.

Pennington 915 ii of ii.

Stock: 62710

495. **The Canal, Chinese Building, Rotundo, &c. in Ranelagh Gardens, with the Masquerade.**

[after Canaletto.] London Printed for Rob.t Sayer, at the Golden Buck in Fleet Street [n.d., c.1770].

Fine coloured engraving. Sheet 170 x 270mm (6¾ x 10½"). Trimmed within plate, mounted in album paper at edges. Central crease.

£130

Ranelagh Gardens, adjoining Wren's Chelsea Pensioner's Hospital, became popular as a place to escape the city and take in the cleaner air in Chelsea. Balls, concerts, dinners and of course gossip were shared here almost daily. It quickly exceeded Vauxhall in popularity, but it's popularity waned until the season of 1804 when the fashionable set abandoned it entirely. During the masquerade depicted here, participants were disguised or in fancy dress, often favouring Oriental costume. This Oriental taste was reflected by Ranelagh's 'China House' created in 1750.

After Antonio Canaletto (1697 - 1768). From a series of reduced views, numbered '7' upper right.

Stock: 62801



496. **The Royall Hospitall at Chelsey. 33.**

Sutton Nicholls sculp. London. Sold by John Bowles Print and Map Seller over against Stocks Market [n.d., c.1730].

Engraving. 345 x 465mm (13½ x 18¼").

£360

A bird's eye view of the Royal Hospital at Chelsea, with the river in the foreground and the formal gardens between the river and the hospital. The Westbourne can be seen entering the Thames. *Longford: Images of Chelsea, 5.*

Stock: 62823

497. **[Nash & Miller Barge Builder, Lambeth.]**

William Strudwick. [n.d., c.1882.]

Scarce chine collé etching, signed by the artist in pencil. Sheet 370 x 500mm (14½ x 19¾").

£280

A view of Nash & Miller's boatyard on Bishop's Walk, Lambeth, with Lambeth Palace in the background, adapted from a photograph taken by William Strudwick (1834-1910) before the yard had to move to Battersea to make way for the building of the Albert Embankment (1865-8).

Strudwick was a photographic storekeeper at the Victoria and Albert Museum, as well a draftsman, architect, sculptor and comic poet. He took photographs for the 'Society for Photographing relics of Old London' which they published in 1882.

The V&A purchased of Strudwick's series of about 50 photographs titled 'Old London: Views by W.

Strudwick' in 1869. In 1910, Lambeth Archives acquired a set of Strudwick's photographs, the same year they he was admitted as a pauper to Croydon workhouse where he died. *See Historic England BB94/20532 for the original photograph. V&A collection: "William Strudwick"*

Stock: 63099

498. **The Inside of the Elegant Music Room in Vaux Hall Gardens. Le dedans du Concert Elegant aux Jardins du Vaux Hall. 5.**

S. Wale delin. H. Roberts Sculp. Printed for Robert Wilkinson in Cornhil, & Bowles & Card, 69, S.t Pauls Church Yard, London [n.d., c.1800].

Etching. 295 x 445mm (11¾ x 17½"). Repaired tear left centre, mounted on card at corners.

£240

An ornate roccoco interior with figures including a young man courting a woman to the right, watched by her chaperone behind; busts around the walls.

First published by John Bowles c.1751.

Stock: 62805

499. **A View of the Chinese Pavillions and Boxes in Vaux Hall Gardens.**

S. Wale delin. T. Bowles Sculp. Printed for Robert Wilkinson in Cornhil, & Bowles & Card, 69, S.t Pauls Church Yard, London [n.d., c.1800].

Coloured etching. 285 x 410mm (11¼ x 16"). Some creasing through inscription area and through top of plate. £240

A view of promenaders in a semi-circular colonnade interjected with three elaborately decorated domed structures.

First published by John Bowles c.1751.

Stock: 62806

500. **A General Prospect of Vaux Hall Gardens. Showing at one View the disposition of the whole Gardens. Vue Detaille des Jardins de Vaux Hall.**

Wale delin. t I.S. Muller sculp. [n.d., c.1760.] Engraving, 18th century watermark. Sheet 290 x 400mm (11½ x 15¾"). Trimmed within plate, cracks in folds, mounted in album paper. Publication line removed. £190

An elevated view of Vauxhall Gardens from Kennington Lane. On the left is the Chinese pavillion and the conical roof of the 'Elegant music room'; on the right is Roubiliac's statue of Handel.

Stock: 62807



501. **Vauxhall Gardens, shewing the Grand Walk at the entrance of the Garden, and the Orchestra, with the Musick Playing. La Grande allée a l'entrée des Jardins de Vauxhall. L'Orchestra, et les Musiciens.**

Wale delin. Muller sc. Publish'd according to Act of Parliament, Nov.r 25 1751. Printed for John Bowles & Son at the Black Horse in Cornhill. et à Paris chez Mésard rue Grenelat a la Renomée de la Cornemuse. Coloured etching, 18th century watermark; 280 x 405mm (11 x 16"). Tear entering plate taped. £290

A vue-d'optique (with the image reversed) of promenaders in Vauxhall Gardens, under the bandstand.

Stock: 62808

502. **The Two Brewers Limehouse.**

Sherborn fe. a.f 1882.

Etching. 150 x 395mm (6 x 15¼"), with large margins. Repaired tear in margin, stains. £260

A view of the Thames at Limehouse, with the famous pub and docked ships.

Stock: 63045

503. **The Obelisk on Putney Common.**

Erected by order of The City of London in commemoration of the invention of Fire Plates fr securing buildings against Fire.0

Drawn & etched by M.H. [n.d., c.1789s.]

Etching. 130 x 200mm (5 x 8"). On 18th century watermarked paper, very large margins. £140

A view of the obelisk at Putney Common, St Paul's and London skyline in background.

Stock: 63134

504. **The Obelisk on Putney Common.**

Erected by order of The City of London in commemoration of the invention of Fire Plates fr securing buildings against Fire.0

Drawn & etched by M.H. [n.d., c.1789s.]

Etching. Trimmed 195 x 120mm (7¾ x 4¾"). Trimmed and glued onto album paper at corners. £95

A view of the obelisk at Putney Common, St Paul's and London skyline in background.

Stock: 63137

505. **Croydon Canal, view from the locks above Deptford.**

H. Browne. London, Published 19th Sept.r. 1815, by R. Wilkinson, No.58 Cornhill.

Very rare engraving. 235 x 85mm (9¼ x 3¼").

Trimmed into plate. £160

View of Croydon Canal, from the locks above Deptford. Two men and a woman are in the right foreground, one sketching.

Stock: 63207

506. **[Putney Embankment, with the boathouses and slipways.]**

[Montague Lack] [n.d., c.1930.]

Etching. 195 x 265mm (7¾ x 10½"), with large margins. £160

A view of yachts and eights on the slipway of Putney Embankment, Putney Bridge in the background. The etcher has reversed the image, indicated by the numbers on the yachts.

Stock: 62803

507. **Eton. From Windsor Castle.**

Drawn by W. Westall. A. R. A. Printed by C.

Hullmandel. London Published by Rodwell & Martin, 40 Argyll St. & 46 New Bond St. Dec. 1. 1821.

Fine coloured lithograph, on india paper. Sheet 415 x 290mm (16¼ x 11½"), very large margins. £160

View from Windsor Castle looking down towards Eton, in the background. People are sat on the bench, and standing on the grass in the foreground. Eton College Chapel stands tall in the centre.
Stock: 63168

508. **[Frogmore House.]**

Drawn, etched, and published by S. Howitt, Pantion Street, Haymarket Jan.y 1. 1802.

Aquatint and etching. Sheet 155 x 205mm (6 x 8"). Trimmed within plate, mounted in album paper at edges. £80

An untitled view of Frogmore House, the Royal retreat in Berkshire.

Stock: 63290

509. **Hawes Water, Near Banton. 123 e.**

Published by R.H. Laurie, 53, Fleet Street, London.

[n.d. c.1820's]

Hand coloured etching, plate 195 x 445mm (11¼ x 17½"), with very large margins. On paper watermarked 'J. Whatman 1823.' £160

A view of Haweswater reservoir in the valley of Mardale, Cumbria in the Lake District. Near the small village of Bampton.

Stock: 62718

510. **Valley of Rocks, Linton, Devon.**

Drawn, Printed & Published by G. Rowe, Cheltenham.

[n.d. c.1840]

Lithograph on india. Sheet 117 x 225mm (6¾ x 8¾"). Tears to backing sheet restored. £75

View of rocky cliffs by the sea with seagulls flying over the water.

Stock: 62956

511. **Stowell Park Estate. Plan showing Cottages and Small Holdings in the Village of Chedworth. (Lots 14 to 29 Inclusive) To be Sold by Auction by Messrs. Bruton, Knowles & Co. 16th July, 1923.**

Cook, Hammond & Kell Ltd 47 & 49 Tothill Street, Westminster.

Lithograph. Sheet 595 x 910mm (23 x 35¾"). Splits to original folds taped, some creasing. £260

An estate agent's map of Chedworth, showing from Manor Farm and St Andrew's Church to Pancake Hill. It shows the railway and station, both closed 1961. Rose Cottage, a Cotswold stone building bought in 1930 by Henry Ford to be transported to Michigan, is probably one of the unnamed buildings on the road in the centre of the map.

Stock: 62659

512. **The North Prospect of the Town of Hertford from Porthill.**

[John Drapentier.] [London: Benjamin Griffin et al, 1700.]

Engraving, 17th century watermark. 265 x 455mm (10½ x 18"), very large margins top and bottom. Binding folds flattened, narrow lateral margins, small rust spot. £240

An early view of Hertford, published in Sir Henry Chauncy's 'Historical Antiquities of Hertfordshire'.
Stock: 63047



513. **The Town of Hitchin.**

[John Drapentier.] [London: Benjamin Griffin et al, 1700.]

Engraved plan, 17th century watermark. 275 x 395mm (10¾ x 15½") very large margins. £220

A plan of Hitchin in the form of a bird's-eye view, published in Sir Henry Chauncy's 'Historical Antiquities of Hertfordshire'.

Stock: 63046

514. **S.t Albans. To The Right Worp.ll the Mayor, & Aldermen of the Antient Borough of S.t Albans this Plate is Humbly Dedicated by John Oliver.**

[London: Benjamin Griffin et al, 1700.]

Engraved plan, 290 x 370mm (11½ x 14½"), very large margins. On 17th century watermarked paper. Binding folds flattened. £220

An early plan of St Albans, orientated with north to the top right.

Published in Sir Henry Chauncy's 'Historical Antiquities of Hertfordshire'.

Stock: 63048

515. **Monument Erigee en 1291 par Edouard 1st a Eleonore, Route de Waltham.**

Par Moreth et Commiarteny.

Very rare Lithograph. 315 x 210mm (12½ x 8¼"). Trimmed into plate, laid on album paper. £160

A view of Waltham Cross, Hertfordshire. It was erected in 1291 to commemorate one of the resting places for the funeral cortege of Eleanor of Castile, wife of Edward I, as her body was brought from Harby in Leicestershire (where she died) for burial in Westminster Abbey.

Stock: 63195

516. **The North Prospect of Canterbury.**

Tho: Johnson delineavit. W: Hollar fecit. [n.d. c.1670] But later.

Etching, watermark J. Whatman c. 1795; sheet 180 x 550mm (7 x 21¾"). Trimmed to plate and glued to backing sheet at edges. Right third folded. Time staining. Ink transfer from cartouche dedication to the middle. £320

A long view of the city in the middle distance, with the cathedral in the left to the centre, seen across a field in the foreground. A coat-of-arms with mitre crest and two fields at top left and an ornamental cartouche at top right containing dedication to Gilbert by Ogilby.

Pennington 961 iii.

Stock: 62706



517. A View of the Town & Port of Dover. Dedicated by Permission to The Right Reverend John Fisher, D.D. Lord Bishop of Salisbury, by His Lordship's most Obedient, Humble Servant, W.m Bethell.

Drawn by William Bethell. Engraved by J.C. Stadler. Published Oct. 15. 1819, by W.m Bethell, Engineer Department, Dover.

Fine and rare aquatint printed in colours and hand finished. Sheet 465 x 555mm (18¼ x 21¾"). Laid on archival paper. Repaired tear in title. Repairs in right margins. £480

A view of Dover from the east, with the castle on the left. The sea is filled with large ships and in the foreground figures scythe the grass.

Stock: 62933

518. A View of the Castle and Town of Dover. From a picture in the collection of Sr. William Courtenay Bar.t.

Geo. Lambert del. & pinx.t. J. Mason Sculp. Published Feb.ry. 20.th 1762 according to Act of Parliament.

London, Printed for Jn.º Bowles, N.º 13 Cornhill, Jn.º Boydell, Cheapside, Hen.y Parker N.º 82, Cornhill, Carington Bowles N.º 69 S.t Paul's Church Yard & Rob.t Sayer, N.º 53, Fleet Street

Engraving with etching. 550 x 330mm (21¾ x 13"), large margins top & bottom. Several tears taped in margins, repaired worm holes in sky area, most filled; surface abrasions; glue residue on reverse. £320

Published as a pair with 'A View of Saltwood Castle at Hythe in Kent'.

Stock: 62647

519. Light House and Castle near Liverpool.

On Stone by L. Haghe. Painted by F. Calvert. Day & Haghe. Lith.rs. to the King 17, Gate St. London, Pub.d. by R. Ackermann, 96, Strand, March 1832.

Very rare lithograph. 285 x 220mm (11¼ x 8¾"). India paper borders foxed. £120

View from the shore looking out to sea towards a light house and castle.

Stock: 63218

520. Saint Johns' Market Liverpool.

Ro.l.t. Barrow del.t. W. Crane Litho.g. Chester Published by Tho.s. Kaye 30 Castle Street. [n.d., c.1830.]

Rare lithograph. 340 x 225mm (13½ x 9"). £130

Interior view of Saint Johns' Market, Liverpool.

Stock: 63217

521. Liverpool.

On Stone by L. Haghe. Painted by F. Calvert. Day & Haghe. Lith.rs. to the King, Gate St. London, Published by R. Ackermann, 96, Strand, March 1832.

Rare lithograph. 285 x 220mm (11¼ x 8¾"). India paper borders foxed. £160

View from the sea looking towards Liverpool.

Stock: 63220

522. Exchange Buildings and Nelsons Monument.

Ro.l.t. Barrow del.t. Litho.g. by W. Crane Chester. Published by Tho.s. Kaye 30 Castle Street. [n.d., c.1830.]

Lithograph. 340 x 225mm (13½ x 9"). £130

Exterior view of the Exchange buildings and Nelsons Monument in Liverpool.

Stock: 63215

523. Interior of Rochdale Church [&] Rochdale Old Church. To William Hay, Clerk, M.A. Vicar of Richdale. This plate is (with permission) dedicated by his Obedient Humble Servant, John Nicholson. [&] To the Subscribers, This Plate is dedicated by their Obedient Humble Servant, John Nicholson.

Drawn from Nature & on Stone by John Horner, Halifax. Printed by C. Hullmandel. Rochdale Published by John Nicolson; & by N. Whitley, Halifax. [n.d. c.1830]

A pair of lithographs, J. Whatman 1823 watermark. Sheet 385 x 540mm (15½ x 21¼"), large margins.

Slight time stained outside of image. £260

A scarce pair of views of St Chad's Church, Rochdale in Greater Manchester.

Stock: 62934

524. [Worksop Manor, Nottinghamshire.] To the most Noble Edward, Duke of Norfolk...

Sam.l & Nath.l Buck del et sculp. Publish'd according to Act of Parliam.t July 2.d 1745 N.o1 Garden-Court Middle Temple London. I Laughten le Morthen, in Yorkshire.

Engraving, sheet 400 x 570mm (16 x 22½"). Trimmed within plate on three sides. Creases where folds have been restored. £380

A south view of Worksop Manor with the gardens; built in the 1580s for the 6th Earl of Shrewsbury,

probably designed by Robert Smythson, burnt down in 1761.

Stock: 63057

525. Bridge at Bury St Edmunds.

London, Published May 10, 1817, by J. Jeakes, N.º 39 Little Russell Street, Bloomsbury. Rare aquatint, printed in brown. Sheet 225 x 300mm (8¾ x 11¾"). Trimmed within plate, mounted in album paper. £180

Not in Abbey.

Stock: 63291



526. High Street, Guildford, Surrey.

Drawn & Lithographed by Henry Prosser, 1877.

Vincent Brooks, Day & Son. Lith.

A large coloured lithograph. Sheet 630 x 880mm (24¾ x 34¾"). Laid on canvas, paper toned, a few small tears and stains in edges. £600

A view of Guildford High Street from the junction with Quarry Street, looking north east up the hill to the historic clock, installed 1683.

Henry Prosser (1816-1888) was a local artist and art dealer. *The original painting is now in the Borough Collection of the Guildford House Gallery.*

Stock: 62655

527. Up Parke in Sussex, the Seat of the Rt. Hon.ble Ford Ld. Grey Baron of Werke, Viscount Glendale Earle of Tankerville, and one of His Maj.t's Most Hon.ble Privy Council.

L. Knyff Delin. J. Kip Sculp. [n.d. c.1720.]

Fine engraving. 350 x 490mm (13¾ x 19¼"). Centre fold as usual. £180

An elevated view of Uppark, a 17th-century house and gardens in South Harting in West Sussex. The house, set high on the South Downs, was built for Ford Grey (1605-1701), the first Earl of Tankerville, c.1690, and was sold in 1747 to Sir Matthew Fetherstonhaugh. It came to the National Trust in 1954.

With some imagination, Knyff's view includes shipping in the English Channel.

Stock: 62669

528. [St Mary's Priory] Gisburnensis (olim) Coenobij reliquiarum sive ruderum, a circio, prospectus modernus, Ao. D. M.D.C.LXI

Edw: Mascall delin. Wenceslaus Hollar sculp: 1661.

Etching, 17th century watermark; plate 165 x 270mm (6½ x 10½"), with large margins. Fold in centre. Some time staining. Foxing in margins. £90

Ruins of the Priory of St Mary of Gisborough in Guisborough North Yorkshire, with cartouche above at left and tablet hanging from frame of coat of arms at right below a tablet with dedication to Thomas Bruce, Earl of Elgin. Illustration to William Dugdale's 'Monasticon Anglicanum' II. *Pennington 974.*

Stock: 62714

529. View from Clifton, Guernsey.

On Stone by L. Haghe. Day & Haghe Lith.rs to the Queen. Published by M. Moss, Guernsey. [n.d. c.1850] Lithograph, sheet 215 x 285mm (8½ x 11¼").

Inscriptions slightly faded. £95

A view from uphill looking towards a cart pulled up hill by two horses, town houses, church tower, & ships' masts in harbour, beyond. And fortress on small island a little way out to sea.

Stock: 62952

530. Inside of the Chapel Royal of Holyroodhouse.

Wyck Delin.t. P. Mazell Sculp.t. [n.d. c.1760]

Engraving, plate 415 x 485mm (16¼ x 19). Small margins. Small tears going into plate but not into image top and bottom. Central crease £260

An interior view of Holyrood Palace with its high vaulted ceiling, stone columns and throne at the end of the hall.

Stock: 62935

531. [Thomas Osborne] Charles Edward Stuart. Engraved by E. Scriven from an original painting [...] now in the possession of M.r G A Williams, Librarian, Cheltenham.

[After Hans Hysing.] Published Oct.r 1st 1830, by Charles Tilt, Fleet Street, London.

Stipple and etching, on chine collé. 380 x 265mm (15 x 10½"), with large margins. Backing sheet toned. £75

A full length portrait of a young man in tartan coat and trousers, with broadsword and horn on his belt, a pistol, targe and dirk on the ground.

Although the print identifies him as Charles Edward Stuart (1720-88, the 'Young Pretender'), it is in fact Thomas Osborne (1713-89), Earl of Danby, later 4th Duke of Leeds and 3rd Viscount Dunblane. The painting, the property of the 10th Duke of Leeds, was sold at Christies in 2005.

Stock: 63183

532. [Mary, Queen of Scots] Maria Iacobi Scotorum Regis Filia, Scotorumque Nunc Regina.

PAVE [monogram of Pieter van der Heyden]. [n.d., c.1580.]

Fine engraving. Sheet 195 x 155mm (7¾ x 6").

Trimmed to image, laid on card. £360

Medallion portrait of Mary, Queen of Scots (1542-67).

An illustration to the series 'Imagines quorundam principum et illustrium virorum', by engravers

including Domenico Zenoi, Nicolò Nelli and Martin Rota. *Ex collection of Sir William Stirling Maxwell.*
Stock: 63105

533. Ruins of Dryburgh Priory on the banks of the Tweed.

[n.d., c.1825.]
Ink and watercolour. Sheet 105 x 150mm (4 x 6"),
mounted on album paper at corners with ink mss. title.
£160

A fine sketch of Dryburgh Abbey.
Stock: 62818

534. Friars-Carse Hermitage. Where Burns wrote several of his Poems.

[n.d., c.1825.]
Ink and wash sketch. Sheet 165 x 135mm (6½ x 5¼"),
laid on album paper top and bottom with ink mss.
verse. £160

A sketch of the Hermitage, a folly built by Captain Robert Riddell, a friend of Robert Burns. The poet was allowed to use the building to write in seclusion. The lines written underneath are the first two verses of Burns' "Written In Friars' Carse Hermitage", which he inscribed on a window pane of the cottage using a diamond point pen. The pane is now in the Ellisland Farm Museum, which is dedicated to Burns and his attempt to be a farmer.
Stock: 62817



535. Samuel Madden DD. Aetatis suae. 68: 1755.

Robert Hunter delineavit. Richard Purcell Sculpsit.
Publish'd and Sold by William Wilkinson, in Chequer Lane, Dublin [n.d. c.1780].
Rare mezzotint. Sheet 330 x 240mm (13 x 9½").
Trimmed to plate, creasing in centre £320
A portrait of Rev. Samuel Madden (1686 - 1765), seated in his library. He was one of the co-founders of the 'Dublin Society', begun in 1731 'to promote and develop agriculture, arts, industry, and science in Ireland'. Johnson said that his was 'a name which Ireland ought to honour'. CS: 54.
Stock: 62763

536. The Jig. "St Patrick's Day."

Painted by Erskine Nicol. Engraved by R.C. Bell.
Edinburgh, Published July 20, 1855, by Alex.r Hill 67 Princes St. Publisher to the Queen. New York; William Stevens Williams & C.º.
Etching with engraving. 410 x 330mm (16 x 13"), with very large margins. £290
An Irishman, dressed in simple clothes, seated in a rough interior, playing a flute.
A pair with "The Melody - The Angel's Whisper".
Stock: 62648

537. Adair near Limerick.

Walmesley del. Hill sculp. London Published June 25. 1810 by John Murphy
Aquatint, sheet 255 x 325mm (10 x 12¾"). Trimmed to plate. Bit messy. £140
A view of Adare in Ireland. People walk along a country road, on the right is a Church, possibly the Franciscan Abbey, Adare Friary or Trinitarian Abbey.
Stock: 63052

538. Artulley Bridge between Kenmare and Killarney.

T. Walmsley Pinx.t. S. Alken fecit. Published as the Act directs, by T. Walmsley, N.º 5 Rathbone Place, April 10, 1798.
Rare aquatint. 355 x 460mm (14 x 18"). Narrow margins, staining on edge of plate. £260
A stone bridge in a mountainous landscape, with men fishing in Roughty river underneath.
According to a limestone plaque on the extant but disused bridge: 'This Bridge was Built by Richard/Orpen Esq. at His Own Expence in the Year 1786'.
Stock: 62670

539. [Holy Roman Emperor Ferdinand I & Ferdinand II, Archduke of Austria]

PAVE [monogram of Pieter van der Heyden]. Cock Excud. [n.d., c.1556.]
Two scarce engraved portraits on one plate. 195 x 350mm (7¾ x 13¾"), with large margins. Old ink numerals in bottom margin, laid on card at edges.
£260

A pair of portraits of Holy Roman Emperor Ferdinand I (1503-64) and his second son Ferdinand II (1529-95), Archduke of Austria.

From a series of 39 'Portraits of European Rulers', engraved by van der Heyden, Frans Huys and Jan Collaert. The British Museum's description of the series notes 'Most of these portraits are engraved two on a plate, but the pairs have almost always been cut apart'. See *BM 1854,0614.203 for the description of the series.* *Ex collection of Sir William Stirling Maxwell.*
Stock: 63112

540. Habit of a Gentleman of Wallachia. Gentilhomme Valaque. 62.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving, J. Whatman watermark.
Sheet 345 x 240mm (13½ x 9½"). Large margins.
£160

A map most likely from "Receuille des plus belles veües des maisons royale de France," published by Langlois.
Stock: 62863

549. Plan Du Jardin Potager Du Roy, A Versailles.

Fait par Perelle. A Paris chez I. Mariette rue S.t Jacques a la Victoire Avec Privil du Roi. [n.d. c.1700]. Coloured engraving, plate 230 x 325mm (9 x 12¾"), with large margins. £90

Plan of the vegetable garden of the palace of Versailles, with circular basin and jet of water at centre, plus explanatory key, and inscription detailing the history of the garden.

Presumably a version after Nicholas Langlois's (1640-1703) made by his step-brother Jean Mariette.

Stock: 62862

550. Das neue Hafenthor im Hamburg und er neue Hafendamm.

Nach der Natur gez. gedr. und verlegt v P. Suhr in Hamburg 1846.

Lithograph with hand colour. Sheet 300 x 445mm (11¾ x 17½"), large margins. £230

A view of the new harbour walls at Hamburg.

Stock: 63006

551. Der Jungfernstieg in Hamburg.

Nach der Natur u. auf Stein gez. gedr. u. verlegt v P. Suhr in Hamburg [n.d., c.1846].

Lithograph with hand colour. Sheet 300 x 445mm (11¾ x 17½"), large margins. Tear entering image at top repaired. £180

Promenaders in the Jungfernstieg ('Maiden's Walk'), the first street in Germany to be asphalted, and still a shopping area. Ahead is St Peter's Church; to the left is the Alsterpavillon.

Stock: 63007

552. [Manuscript map of the environs of Döhren-Wülfel]

[German, n.d.]

Ink and watercolour map, 18th century watermark. 310 x 440mm (12¼ x 17¼"), with flap. Pasted on album paper with old ink mss in English. Folded, probably trimmed lower right. £320

A competent manuscript map of the environs of Döhren-Wülfel, marking the road from Hamburg to Hildesheim.

Although the map probably relates to the Seven Years' War (1756-63), the ink mss. refers to the Kingdom of Hanover, established for George III in 1814.

Stock: 62826

553. Habit of a Noble Woman of Swabia in 1581. Demoiselle de Souabe. 180.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £120

A full-length portrait of a woman, whole-length standing. She is wearing a magnificent gown, a ruff

around her neck and her hand held in together at her front. Swabia is part of south west Bavaria.

Plate 180 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62838



554. Soldier of the Strelitz Guards under Arms. Soldat du Corps des Strelits sous les Armes. 65.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Plate 260 x 200mm (10¼ x 8"). Large margins. Small colour mark on bottom right of plate. £160

Portrait of a man, whole-length standing directed slightly to the left, looking to the right. A horn is hanging from his belt and he holds a large axe over his right shoulder with his right hand. Strelitz is in northern Germany.

Plate 65 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62843

555. [William I of Württemberg] Wilhelm Kronprinz von Wurtemberg, etc.

F. Müller ad viv: del. & Sculp 1806.

Engraving. 380 x 270mm (15 x 10½"). Trimmed to plate top and bottom, some slight soiling. £95

A portrait of Friedrich Wilhelm Karl (1781-1864), published when Württemberg became a kingdom rather

that an electorate after the dissolution of the Holy Roman Empire in 1806. He became king in 1816, ruling until his death.

The year after this portrait he became Napoleon's brother-in-law when his sister married Jerome

Bonaparte.

Stock: 62925

556. The Acropolis of Athens.

W. M. Craig del. E. Goodall sc. [n.d., c.1800s.]
Engraving, sheet 215 x 170mm (8½ x 7"). £130

A view of the Acropolis of Athens, Greece.

Stock: 63071

557. A Greek Nun of the Order of St Basil in her Choir Dress. Religieuse Grecque de l'Ordre de St Bazile en Habit de Choeur. 125.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark.

Plate 240 x 195mm (9½ x 7¾"). Large margins. £120

A full-length portrait of a Nun of the Order of St Basil the Great. She is stepping towards the viewer, looking down to right, a chain of prayer beads hang from her right arm.

Plate 125 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62840

558. Habit of a Lady of Hungary, in 1700. Dame Hongroise. 99.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark.

Plate 260 x 200mm (10¼ x 8"). Large margins. £140

A full-length portrait of a Hungarian woman, she is wearing a dress and a bonnet.

Plate 99 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62871

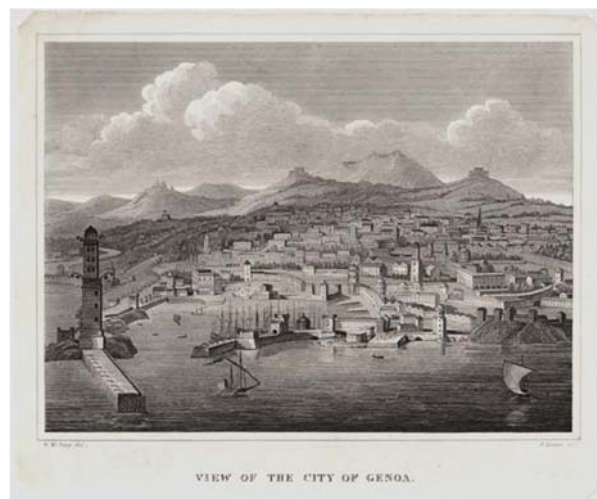
559. D. Francesco Maria II della Rovere, Duca d'Urbino et z.

Franco forma. Cum Privilegia [n.d., c.1650.]

Engraving. 195 x 130mm (7¾ x 5"), with very large margins. Laid on card at edges. £160

A half length portrait of Francesco Maria II della Rovere (1549-1631), the last Duke of Urbino. *Ex collection of Sir William Stirling Maxwell.*

Stock: 63107



560. View of the City of Genoa.

W. M. Craig del. T. Dixon sc. [n.d., c.1800s.]

Engraving, sheet 215 x 170mm (8½ x 7"). £130

A view of the city of Genoa, Italy.

Stock: 63070

561. View of the City of Turin.

W. M. Craig del. E. Goodall sculp. [Published by Nuttall, Fisher & Co. Liverpool, April, c.1816.]

Etching with engraving. Sheet 200 x 255mm (7¾ x 10") Trimmed within plate, losing publication line, corners snipped. £85

A view of Turin from outside the city walls.

Stock: 63015

562. [Piazza San Marco, Venice] Procuratie Vecchie, Architettura di Mastro Bono Proto di S. Marco.

Luca Carlevarij del. et inc. Appo Gio. Maria Pedrali S. Giovanni Evangelista Venezia N° 2164 [n.d., 1741].
Etching. 210 x 295mm (8¼ x 11½"), Pedrali's publication line overprinted in bottom margin. Nicks in edges, paper lightly toned. £130

A view of the Old Procurators' House and the Clock tower in the Piazza San Marco.

From Pedrali's re-issue of 'Le fabbriche e vedute di Venezia (The buildings and views of Venice)' by Luca Carlevaris, first published 1703,

Stock: 62674

563. Habit of a Young Lady of Argentiera, an Island in the Archipelago in 1700. Fille de L'Argentiere Isle de l'Archipel. 48.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Sheet 345 x 240mm (13½ x 9½"). Large margins. Small colour mark on bottom right of plate. Slight staining down left margin. £160

A full-length portrait of a young Greek lady from the Island of Argentiera (Kimolos) in the Cyclades standing to left with her head turned and tilted to right, she is spinning wool.

Plate 48 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added

the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62839

564. **[Wilhelmina of Prussia] Frederique: Sophie: Guilhelmine: de Prusse. Princess d'Orange.**

Done by V. Green, Engraver in Mezzotinto to his Majesty, London, 1773.

Mezzotint, very fine impression with 18th century watermark. 330 x 230mm (13 x 9"). Small margins.

£260

A half-length portrait in oval of Frederika Sophia Wilhelmina (1751-1820), who married William V of Orange in 1767. Her brother, Frederick William II of Prussia, helped her suppress the Batavia Revolution of 1787. *CS 94, state ii.*

Stock: 62761

565. **Meldert Camp. Netherlands. Brabant.**

[n.d. c.1820]

Ink and watercolour map. 175 x 235mm (7 x 9¼").

Trimmed and pasted on album paper. £130

A competent manuscript map of a military camp at Meldert, south east of Leuven.

The map was probably drawn for a history of the Seven Years' War (1756-63). On the reverse is a printed map of the Low Countries from that period.

Stock: 62828

566. **Habit of a Young Gentleman of Brabant, in 1588. Jeune Gentilhomme Brabancon. 146.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark.

Plate 260 x 200mm (10¼ x 8"). Large margins. £140

Portrait of a man, whole-length standing, holding a lute. Brabant is in Belgium.

Plate 146 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62856

567. **Szlegel.**

Gigoux. Lith de Villain. [Paris: Joseph Straszewicz, n.d., c.1835.]

Lithograph on chine collé. 270 x 235mm (10½ x 9¼"), very large margins. £230

Lieut-Col Karol Szlegel (1802-32), with moustache, wearing cloak with furred collar. Having fought in the November Uprising (1830-1) he went into exile in France, where he died in a duel with a fellow officer while preparing for an armed return to Poland. Looked upon as a rebel or hero.

From Straszewicz's suite of portraits of Polish figures. Stock: 63238



568. **[João Manuel, Prince of Portugal & Joanna of Austria] Emanuel Princeps Portugaliæ. Johannis Regis Felius. Joanna Filia Caroli V Cæsaris Emanuelis Principis Portugalliæ Coniunx..**

PAVE [monogram of Pieter van der Heyden]. Cock Excut. [n.d., c.1556.]

Two scarce engraved portraits on one plate. 195 x 355mm (7¾ x 14"), very large margins. Trimmed to image on right, into plate on left, laid on card at edges, some spotting. Evidence of a crack in the printed plate top left. £260

A pair of portraits of Dom João Manuel (1537-54), Hereditary Prince of Portugal, and his wife, Joanna of Austria (1535-73), who was the daughter of João's paternal aunt Isabella of Portugal and of his maternal uncle, Emperor Charles V. Their son Sebastian became king of Portugal in 1557.

From a series of 39 'Portraits of European Rulers', engraved by van der Heyden, Frans Huys and Jan Collaert. The British Museum's description of the series notes 'Most of these portraits are engraved two on a plate, but the pairs have almost always been cut apart'. See *BM 1854,0614.203 for the description of the series. Ex collection of Sir William Stirling Maxwell.*

Stock: 63109

569. **[Frederick the Great of Prussia.]**

[n.d., c.1800]

Engraving. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed close to printed border. £120

A medallion profile portrait of Prussian king Frederick II (1712-86), in a decorative border.

Stock: 62922

570. **[Frederick the Great playing the flute at Sanssouci.]**

[after Adolph Menzel.] Photographische Gesellschaft Berlin [blindstamp, c.1900.]

Photogravure. 220 x 315mm (8½ x 12½"). Mounted on album paper, some cockling. £130

A photographic copy of an 1852 oil painting by Adolph Menzel, showing a soirée at Frederick's summer palace at Potsdam.

The painting is now in the Alte Nationalgalerie in Berlin.

Stock: 62814

571. **Habit of a Country Woman in Russia in 1764. Paysanne. 72.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 230 x 200mm (9 x 8"). Large margins. Staining in the left and upper margin. £140

Portrait of a Russian country woman, she is standing in profile and touching her cloak with her left hand. Plate 72 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62885

572. **Habit of a Country Woman of Ingria in 1764. Femme d'Ingrie. 187.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 240 x 200mm (9½ x 8"). Large margins. £160
A full-length portrait of a country woman from Ingria in Russia stepping towards the viewer, her right hand on her hip. She is wearing a hat, earrings, a three-quarter length coat over a longer dress, and shoes with ankle straps.

Plate 187 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62858

573. **Matusiewicz [facsimile signature].**

August 1841. d'Orsay fecit.

Lithograph on chine collé. 215 x 160mm (8½ x 6¼"). Backing sheet spotted and toned at edges. £85

A portrait of Count Matusiewicz, Russian ambassador in London, of Polish descent.

Stock: 63229

574. **Habit of a Merchants Wife in Russia in 1765. Femme d'un Marchand Russe. 70**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 240 x 200mm (9½ x 8"). Large margins. £140
Portrait of a Russian merchant's wife standing to right, and holding the hand of a child who is playing with a toy.

Plate 70 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English

stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62888



575. **[Das Wagenrennen vor der Stadt.] [or] [Telega at the entrance of a village]**

A. Orłowski 1824.

Lithograph, sheet 345 x 475mm (13¾ x 18¾").

Repaired tears in margins and creases. £290

A telega race; a type of four-wheel horse-drawn vehicle, whose primary purpose is to carry loads, similar to a wain.

Aleksander Orłowski (1777 –1832) was a Polish painter and sketch artist, and a pioneer of lithography in the Russian Empire.

Stock: 63055

576. **Habit of a Russian Girl in 1764. Fille Russe. 69.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 240 x 200mm (9½ x 8"). Large margins. £140

Portrait of a Russian girl, she is standing in profile to the right holding apples in both hands.

Plate 69 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62884

577. **Habit of a Russian Market Woman in 1768. Marchande Ruse. 74.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 240 x 200mm (9½ x 8"). Large margins. Small tear on the bottom right of lower margin, far from plate. £140

Portrait of a Russian market trader walking away from the viewer to the right. She is carrying a basket on her right arm and another on her shoulder.

Plate 74 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities

from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62881

578. Summer Habit of a Russian Woman with her Cloak on, in 1765. Femme Russe avec da Coësse. 67.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 230 x 200mm (9 x 8"). Large margins. £160
Portrait of a Russian woman, she is standing in profile to left and wearing a cloak over her head and shoulders.

Plate 67 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62883

579. Habit of a Tartarian Lady. Dame Tartare. 37.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £140
Portrait of a Tartarian woman, in central Asia. She is walking to the left and touching her veil with both hands.

Plate 37 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62887

580. Habit of a Young Lady at Archangel in 1768. Femme d'Arcangel. 83.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 250 x 200mm (9¾ x 8"). Large margins. Staining in the left of the upper margin and left margin. £140
Portrait of a young Russian lady of Archangel stepping towards the viewer. She is looking to right, gesturing with her left hand, and wearing a hat and fur coat. Plate 83 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English

stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62889

581. Habit of a Young Lady in Moscow in 1768. File Moscovitte dans son Habit simple. 82.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 240 x 200mm (9½ x 8"). Large margins. £140
Portrait of a young Russian lady directed to the left, both arms are bent, and her hands are nearly touching. She is wearing a hat and a buttoned dress.

Plate 82 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62882



582. [Christian III of Denmark & Albert, Duke of Prussia] Cristianus D.G. Rex Daniæ et Norvegiæ Dux Slesvicen Holsatiæ Stormariæ et Ditmersiæ Comes I Oldeborg. Albertus Senior Dei Gratia Marchip Brandenburgensis Dux Prussiæ 1556.

PAVE [monogram of Pieter van der Heyden]. Cock Excud. [n.d., c.1556.]

Two portraits on one plate. 195 x 350mm (7¾ x 13¾"), with large margins. Trimmed into plate on right, to plate on left, old ink numeral in bottom margin, laid on card at edges. £260

A pair of portraits of Christian III of Denmark (1503-1559) and Albert (1490-1568), first Duke of Prussia and 37th grand master of the Teutonic Knights. From a series of 39 'Portraits of European Rulers', engraved by van der Heyden, Frans Huys and Jan Collaert. The British Museum's description of the series notes 'Most of these portraits are engraved two on a plate, but the pairs have almost always been cut apart'. See *BM 1854,0614.203 for the description of the series. Ex collection of Sir William Stirling Maxwell.*

Stock: 63111

583. **[Maria Manuela, Princess of Portugal & Carlos, Prince of Asturias] Maria Filia Emanuelis D. Gratia Regis Portugaliae. Carolis Dei Grā Hispa Infans Philippi Secundi Angliae Regis Filius.**

ICI [monogram of Jan Collaert]. Cock Excud. [n.d., c.1556.]

Two scarce engraved plates on one sheet. Each c.250 x 155mm (9¾ x 6"), with large margins. Old ink mss. numbers in margins, laid on card at edges. £320

A pair of portraits of Maria Manuela (1527-45), Princess of Portugal and wife of Philip II of Spain, and their son Don Carlos (1545-68), who descended into insanity within his short life.

The title of the portrait of Carlos describes Philip II as king of England, dating it to the duration of his marriage to Mary I, 1554 to 1558.

From a series of 39 'Portraits of European Rulers', engraved by van der Heyden, Frans Huys and Jan Collaert. The British Museum's description of the series notes 'Most of these portraits are engraved two on a plate, but the pairs have almost always been cut apart'. See *BM 1854,0614.203 for the description of the series. Ex collection of Sir William Stirling Maxwell.*

Stock: 63110

584. **A View of the City of Malta, on the side of the Cotonere.**

Drawn by the W. M. Craig, from the original by Goupy. E. Goodall sc. [n.d., c.1800s.]

Engraving, sheet 240 x 190mm (9½ x 7½"). Crease in upper centre. Tiny tears down left margin. £180

Bird's eye view of the fortified harbour of Malta, looking towards Valetta.

Stock: 63073

585. **Habit of a Morisco Slave in 1568. Esclave Moraure. 92.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Plate 260 x 200mm (10¼ x 8"). Large margins. Word "Moraure" faded. Score mark on lower left of plate. £160

Portrait of a man, whole-length standing, his face in profile, and his right hand outstretched in front of him. He is wearing a turban with a ribbon behind flowing in the wind.

Plate 92 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62874

586. **Vue du Mettenberg & du mont Eiger dans la vallée de Grindelwald.**

Zurich chez R. Dikenman peintre Rindermarkt 353 [n.d., c.1820].

Aquatint with fine gouache colour and gum arabic highlights. 195 x 240mm (7¾ x 9½"), with large margins. Marks in unprinted area. £160

A superb view of the two mountains. In the foreground are walkers and mountain goats.

Stock: 62683



587. **Vue de Genève prise de Prègny.**

Dubois del. Salathé sculp. à Basle chez Birmann & Fils. [n.d. c.1825.]

Aquatint. Sheet 290 x 450mm (11½ x 17¾"). Trimmed into plate on three sides, some creasing. £320

A view of Geneva from the north.

Stock: 63033

588. **Le nouveau, et ancien pont dit Langenruch, aux Schoellinen, route du S.t Gottard.**

M Kälin ad. nat. del. et sc. Zurich chez H.y Fuessli & C.e [n.d., c.1820].

Aquatint with fine hand colour. Some staining on left. £130

Two bridges over a river in a steep-sided valley. Heinrich Füssli (1755-1829, son of the artist Henry Fuseli, most famous for 'The Nightmare'). After working in Paris 1779-92, he returned to Zurich where he founded a major firm of art dealers.

Stock: 62682

589. **Luzerne vers le Righi, pris le Gutsch.**

Zurich chez R. Dikenman peintre Rindermarkt 353 [n.d., c.1820].

Aquatint with fine gouache colour and gum arabic highlights. 195 x 240mm (7¾ x 9½"), with large margins. Marks in unprinted area. £160

A superb view looking across Lucerne towards Mount Rigi.

Stock: 62684

590. **The Matterhorn, from the North. Plate II.**

J.J.B. del W.L.Walton lith. Printed by Hullmandel & Walton. John Murray, Albemarle Street, 1849.

Lithograph, sheet 200 x 125mm (8 x 5"). Tiny crease upper right corner. £95

A view of the Matterhorn mountain of the Alps, which straddles the main watershed and border between Italy and Switzerland.

Stock: 63066

591. **Chain of Monte Rosa from the Riffelberg. Plate I.**

J.J.B. del W.L. Walton lith. Printed by Hullmandel & Walton. John Murray, Albemarle Street, 1849.

Lithograph, sheet 195 x 125mm (7¾ x 5"). Creasing along lower margin. £95

A view of Monte Rosa from the Riffelberg, a mountain massif in the eastern part of the Pennine Alps, on the border between Italy and Switzerland.

Stock: 63065



592. **[A major Grand Tour Album with 35 views of Switzerland lakes in superb hand colour.]**

[various painters and engravers.] [Switzerland, no dates but published 1819-1829.]

Large folio (475 x 360mm, 18¾ x 14¼"), half morocco with marbled boards, rebacked with calf; 35 colour-printed aquatints, finely finished by hand, tipped onto guards with tissue; 25 leaves of descriptive text, 18 in contemporary ink mss. Binding rubbed, one plate loose at rear, staining in margins of text leaves, ownership inscription on front pastedown dated 1842. £6500

A fantastic Grand Tour Survivor, a collection of the finest aquatints in mint condition, including plates from Johann Jakob Wetzel's 'Voyage pittoresque aux Lacs de Zurich, Zug, Lowers, Egeri et Wallenstadt' (1819) and 'Voyage pittoresque au Lac Geneve' (1820); Gabriel Lory's 'Voyage pittoresque de l'Oberland bernois' (1822) and 'Souvenirs de la Suisse' (1829), and Samuel Birmann's 'Souvenirs de la vallée de Chamonix' (1826).

The plates are: 'Les Isles Borromées' (engraved by Rordorf after Wetzel); 'San Martino vers Porlezza' (Rordorf after Wetzel); 'Lugano' (Rordorf after Wetzel); 'Villa Pliniana' (Hurlimann after Wetzel); 'Vue de Lausanne et de l'Extrémité Occidentale' (Hurlimann after Lory); 'Vue de Clarens et de l'Extrémité Orientale' (Hurlimann after Lory); 'Château de Chillon' (Hegi after Wetzel); 'La Chûte du Rhin prise de la rive droite' (Hurlimann after Wetzel); 'La Chûte du Rhin prise de la rive gauche' (Hurlimann after Wetzel); 'Vue d'Arth' (Hegi after Wetzel); 'Vue de la Caverne de St. Beat Audessus du Lac de Thoune' (Lory); 'Maison de Paysan Près d'Unterseen'; 'La Cascade du Giessbach' (Hurlimann after Lory); 'Chute Supérieure du Staubbach'; 'Vue de la Cascade du Schmadribach au Fond de la Vallée de Lauterbrunnen' (Hurlimann after Lory); 'Vue de Grindelwald'

(Hurlimann after Lory); 'Vue des Montagnes du Wetter-Horn, Well-Horn, et du Glacier de Rosenlauri' (Hurlimann after Lory); 'Les Cascades de Dorfbach et Alpbach à Meyringen' (Hurlimann after Lory); 'Pont sur l'Aar au Passage du Grimsel' (Hurlimann after Lory); 'Les Pierres sur le Glacier de l'Aar' (Hurlimann after Lory); 'Vue de l'Hospice du Grimsel' (Hurlimann after Lory); 'Le Repas Champetre' (Hurlimann after Lory); 'Ringgenberg' (Hegi after Wetzel); 'Le Chateau de Thoun' (Hegi after Wetzel); 'Vue de la Ville de Neuchatel' (Hurlimann after Lory); 'Vue de la Ville de Berne prise sur la Route de Thoune' (Hurlimann after Lory); 'Vue de Pont du Diable' (Hurlimann after Lory); 'Gorge de Cluse' (Birmann); 'À la Flégère' (Birmann); 'Glacier des Bossons' (Birmann); 'Environs de Sallenche' (Birmann); 'Lac de Chède' (Birmann); 'Les Lutteurs de l'Oberland Bernois' (Hurlimann after Lory); 'La Chapelle de Guillaume Tell sur le Lac des Quatre Cantons' (Hurlimann after Lory); 'Vue d'Interlaken' (Weber after Meyer).

Stock: 63224

593. **Full Dress of a Lady of Quality in Barbary in 1700. Dame de la Cote de Barbarie dans toute separure. 89.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 205mm (10¼ x 8"). Large margins. £140

A full-length portrait of a woman from the Barbary Coast, whole-length standing, looking to the left. She is wearing a headpiece with a very large veil which she holds open behind her with both hands.

Plate 89 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62860

594. **Ozoro Esther. Tecla Mariam. Kefta Yasous. Pl.2.**

Heath sc. [after Thomas Stothard] London, Published Oc.tr 1.st 1804, by Longman & C.o.

Stipple, plate 295 x 230mm (11½ x 9"). Small margins. Has been restored. £130

Three portraits of Abyssinian figures, each half-length in ovals.

Plate 2 to the second addition of James Bruce's 'Travels to discover the source of the Nile.'

Stock: 62953

595. **Woodage Asahel. Abyssinian Lady of Quality. Pl.3.**

Heath sc. [after Thomas Stothard] London, Published Oc.tr 1.st 1804, by Longman & C.o.

Stipple, plate 295 x 230mm (11½ x 9"). Small margins. Has been restored in margin. £130

Two portraits of Abyssinian figures, each half-length in ovals.

Plate 3 to the second addition of James Bruce's 'Travels to discover the source of the Nile.'

Stock: 62955

596. Habit of an Ethiopian, in 1581. Ethiopian. 91.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £160
A portrait of a man, whole-length standing, directed to the right, his face in profile. He is wearing a turban, and has a knife and sword on his belt. He holds a bow in his left hand, his right arm is bent at the elbow with the hand up.

Plate 91 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62873

597. Habit of a Woman of Africa in 1581. Africaine. 86.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Sheet 345 x 245mm (13½ x 9¾"). Large margins. £160
A woman, whole-length standing, turned and looking to the left with face in profile. She is wearing necklaces and a cape which she holds with her left hand, her right hand in front of her.

Plate 86 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62849

598. Habit of a Woman in Fez, in Africa. Africaine de Fez.90.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £230
A portrait of a black woman, whole-length standing, looking to the right, and touching her headpiece with her right hand. She is wearing a dress shorter at the front with trousers, holding the dress with her left hand.

Plate 90 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English

stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62850

599. Cape Town and the Table Mountain, Cape of Good Hope.

W. M. Craig del. E. Goodall sculp. [Published by Nuttall, Fisher & Co. Liverpool, April, 1816.]

Etching with engraving. Sheet 200 x 255mm (7¾ x 10") Trimmed within plate, losing publication line, corners snipped. £85

A view of Cape Town from the sea.

Stock: 63013



600. Habit of a Delaware Indian with his Tomohawk Scalping Knife. Indien de la Riviere Delaware arme de la Hache a du Couteau pour lever la cheveture. 202.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 245 x 200mm (9¾ x 8"). Large margins. £280
A full-length portrait of a man, whole-length standing, turned slightly to the left. He is smoking a long pipe which he holds with his left hand, a knife in his right hand, and wears a feathered headpiece.

Plate 202 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62831

601. Habit of a King of Florida in 1625. Roy de la Floride. 208.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Sheet 345 x 235mm (13½ x 9½"). Large margins. £160

A full-length portrait of a man wearing a fur-trimmed cap with feathers on top, he is holding a lance in his left hand, and his right hand is on his waist.

Plate 208 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke,

Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62827

602. Habit of a Mountain Indian near Hudsons Bay. Sauvage des Montagnes pres de la Bay d'Hudson.

[n.d., c.1800.]

Coloured etching. Sheet 250 x 200mm (9¾ x 8").

Trimmed within plate on three sides, repaired tear, surface soiling. £120

A sitting man wrapped in furs, smoking a native pipe.

Stock: 63267



603. Mojave Indians. U.S.P.R.R. Exp. & Surveys 35th Parallel. Indian Report.

[Washington: Government Printing Office, 1861.]

Tinted lithograph. Sheet 215 x 290mm (8½ x 11½"). £95

Three Mohave tribes people, drawn by Balduin Möllhausen during the Whipple Expedition (1853-4). Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 63140

604. Navajos. U.S.P.R.R. Exp. & Surveys 35th Parallel. Indian Report.

[by H. Balduin Mollhausen.] [Washington: Government Printing Office, 1861.]

Tinted lithograph. Sheet 215 x 290mm (8½ x 11½"). £120

Two Navajo on horse, with bow and spears, drawn by Balduin Möllhausen during the Whipple Expedition (1853-4).

Published in 'Reports of Explorations and Surveys, to Ascertain the most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean'. This was to the first transcontinental railway in the USA.

Stock: 63139

605. [Warriors] Etnografia. Costumi Guerrieri de' Populi dell' America Nord.

[Florence: Vincenzo Batelli & Co, 1845.]

Scarce coloured etching. 415 x 280mm (16¼ x 11").

Nicks in edges. £180

Three scenes of Native American warriors, taken from 16th century originals.

Published in Francesco C. Marmocchi's 'Atlante di Geografia-Storica Universale'.

Stock: 62916

606. Habit of a Lady of Virginia. Dame de Virginie. 206.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Sheet 345 x 235mm (13½ x 9½"). Large margins. Small stain in margin on right.

Small tear on left margin. £160

A full-length portrait of a woman, whole-length standing to front, looking to the right. Her left arm using her multiple necklaces as an arm sling, she holds a large pot behind her.

Plate 206 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62829

607. Rio-Janeiro.

L. Scott. A.H. Payne sc. John Tallis & Company, London & New York [n.d., c.1847.]

Steel engraving. Sheet 180 x 265mm (7 x 10½"). £60

A distant view of Rio de Janeiro from the sea, with Sugarloaf Mount on the left.

Stock: 63016

608. Habit of an Indian of Montevideo in S America in 1764. Sauvage de Montevideo. 214.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving. Plate 245 x 200mm (9¾ x 8"). Large margins. Two speckles of green colour at the top right of plate. £140

Portrait of a man, whole-length standing, turned to the right. He is barefoot, and wearing a long dress with a fur-trimming over the right shoulder.

Plate 214 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62854



609. View of Saint John's Harbour, Antigua. From Friar's Hill. Proof

Drawn by J. Johnson. [London Published Feb. 1. 1827 by T. & G. Underwood, Fleet Street.]

Very fine aquatint, printed in colours and hand finished. Sheet 340 x 480mm (13½ x 19"). Trimmed within plate, tear in left edge. £950

A distant view of the harbour, looking past a windmill of a sugar plantation.

This was the first plate in the series of extremely rare 'Views of the West Indies', which was intended (according to the printed wrapper) "to convey a faithful outline of the existing State of Slavery on the Plantations in the British Islands". Five parts were planned, each containing four views: the first two were published by the Underwoods in 1827, with a third by Smith & Elder in 1829, before the series was wound up. Only a map of Antigua and 11 plates were issued. *Abbey: 678, the premature end was "a pity, for these plates were excellent".*

Stock: 63005

610. View in the Old North Sound, Antigua. From Freemans.

Drawn by J. Johnson. Engraved by E. Duncan. [London Published Feb. 1. 1827 by T. & G. Underwood, Fleet Street.]

Very fine aquatint, printed in colours and hand finished. Sheet 340 x 480mm (13½ x 19"). Trimmed within plate. £950

Slaves at work on the Captain Freeman's sugar windmill. To the left is the chapel built by the Moravian missionaries on Samuel Otts' estate. From an extremely rare series 'Views of the West Indies', which was intended (according to the printed wrapper) "to convey a faithful outline of the existing State of Slavery on the Plantations in the British Islands". Five parts were planned, each containing four views: the first two were published by the Underwoods in 1827, with a third by Smith & Elder in 1829, before the series was wound up. Only a map of Antigua and 11 plates were issued. *Abbey: 678, the premature end was "a pity, for these plates were excellent".*

Stock: 63004

611. Jamaica.

The Illustrations by H. Winkles, & Engraved by W. Lacey. The Map Drawn & Engraved by J. Rapkin. John Tallis & Company, London & New York.

Steel engraved map with hand colour. Sheet 270 x 365mm (10½ x 14¼"). Centre fold as issued with small split.. £140

A detailed mid-19th century map of Jamaica with decorative vignettes of Kingston, Port Antonio, Port Royal, a sugar mill and a flying fish.

From 'The Illustrated Atlas, and Modern History of the World, Geographical Political, Commercial & Statistical', edited by Montgomery Martin, which was one of the last decorative atlases to be published.

Stock: 62160

612. Jamaica Island. King' House (Spanish Town.)

Taken with the Daguerreotype by A. Duperly. Lithographed by J. Jacotet. Printed by Thierry Brothers. [Kingston, published by A. Duperly, n.d., c.1844.]

Tinted lithograph with hand colour. Printed area 220 x 270mm (8¾ x 10¾"), with large margins. £390

Kings House, constructed in 1762 to be the official residence of the Governor of Jamaica, mostly destroyed by fire in 1927, although the facade survives. Lithographed after an early photograph by Adolphe Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 63117

613. Kingston Jamaica. A View of the Kingston Barracks.

Taken with the Daguerreotype by A. Duperly. Lithographed by Bachelier. Printed by Thierry Brothers. [Kingston, published by A. Duperly, n.d., c.1844.]

Tinted lithograph with hand colour. Printed area 220 x 270mm (8¾ x 10¾") with large margins. £390

A scene at the Kingston Barracks with soldiers and guests standing outside on the grounds.

Lithographed after an early photograph by Adolphe Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 63116

614. A New & Accurate Map of the Island of Jamaica. Divided into its principal parishes.

Drawn from surveys and regulated by astron. observat. ns by Eman. Bowen. [London: Printed for William Innys, Richard Ware, Aaron Ward, J. and P. Knapton, John Clarke, T. Longman and T. Shewell, Thomas Osborne, Henry Whitridge, 1749.]

Engraved map. 355 x 430mm (14 x 17"). Printer's crease, folds as normal £320

A map of Jamaica with inset charts of Port Antonio & St Francis and Kingston. Published in Emanuel Bowen's 'A Complete System of Geography'.

Stock: 62159

615. Kingston Jamaica. A View of the Kingston Theatre (taken from the Parade).

Taken with the Daguerreotype by A. Duperly. Lithographed by G. Muller. Printed by Thierry Brothers. [Kingston, published by A. Duperly, n.d., c.1844.]

Tinted lithograph with hand colour. Printed area 220 x 270mm (8¾ x 10¾") with large margins. £390

The Theatre Royal, opened in 1840 and destroyed in the 1907 earthquake.

Lithographed after an early photograph by Adolphe Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 63114



616. Jamaica Island. The Ferry JNN. (Spanish Town.)

Taken with the Daguerreotype by A. Duperly. Lithographed by J. Jacotet. Printed by Thierry Brothers. [Kingston, published by A. Duperly, n.d., c.1844.]

Tinted lithograph with hand colour. Printed area 220 x 270mm (8¾ x 10¾"), with large margins. £390

A view of the Ferry Inn, Spanish Town Road, Caymanas, Kingston.

The first Ferry Inn was built in 1677. In 1840, George Stiebel (c.1821-96) was involved with the reconstruction of the Ferry Inn. He later became Jamaica's first Black millionaire, and he built the Devon House in 1881.

Lithographed after an early photograph by Adolphe Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 63331

617. Kingston Jamaica. A View of Coke Chapel (taken from the Parade).

Taken with the Daguerreotype by A. Duperly. Lithographed by Ph. Benoist. Paris, Printed by Thierry Brothers. [Kingston, published by A. Duperly, n.d., c.1844.]

Tinted lithograph with hand colour. Printed area 220 x 270mm (8¾ x 10¾"), with large margins. £320

Coke Chapel, a Methodist chapel built in 1840 and destroyed in the 1907 earthquake.

Lithographed after an early photograph by Adolphe Duperly, probably from his series 'Dagurian Excursions in Jamaica' 1844.

Stock: 63115

618. Tasmania Illustrated, by J.S. Prout. Vol. 1. Hobart Town. Part III.

[Hobart, 1844.]

Lithograph. Sheet 470 x 345mm (18½ x 13½").

Trimmed on right, losing printed border, three tears, two taped. £160

The titlepage to Part III of the first volume of a rare series of lithographs published in Tasmania by John Skinner Prout (1805-76), who had brought a lithographic press with him when he arrived in Australia in 1840.

Stock: 62821

619. Tasmania Illustrated, by J.S. Prout. Vol. 1. Hobart Town. Part III.

[Hobart, 1844.]

Lithograph. Sheet 470 x 370mm (18½ x 14½").

Binding tape on left edge, narrow margin on right, tears taped, some loss lower right corner. £160

The titlepage to Part IV of the first volume of a rare series of lithographs published in Tasmania by John Skinner Prout (1805-76), who had brought a lithographic press with him when he arrived in Australia in 1840.

Stock: 62820

620. [Carrying Wool - Canterbury, New Zealand.] New Zealand Wool Team [ink mss.]

HD. Herbert Dicksee [pencil signature.] [n.d., c.1890.]

Etching, signed by the artist in pencil, remarque of a pair of kiwis. 315 x 500mm (12 x 19¾"), very large margins. Paper toned, glue stains in margins. Slight split in platemark bottom right. £450

A cart of wool bales pulled by oxen across a rugged landscape. One of Dicksee's earliest works.

Provenance: From the Descendants of Herbert Dicksee.

Stock: 63083

621. Scene in Fare, Island of Huanheine.

Drawn by John Dennis From a sketch by D. Tyerman.

Engraved by Fenner Sears & C.º. [n.d., c.1840.]

Steel engraving. Sheet 140 x 220mm (5½ x 8¾").

Trimmed £45

A view of Huahine in the Society Islands of French Polynesia, with a native climbing a tree.

Stock: 63292

622. Water Spouts seen near Raiatea.

Drawn by John Dennis From a sketch by D. Tyerman.

Engraved by Fenner Sears & C.º. [n.d., c.1840.]

Steel engraving. Sheet 140 x 220mm (5½ x 8¾").

Trimmed £70

Twin water spouts seen near Raiatea in the Society Islands of French Polynesia.

Stock: 63293

623. Habit of an Armenian Lady in 1581. Armenienne. 74.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark.

Plate 255 x 190mm (10 x 7½"). Large margins. £160

A portrait of a woman, whole-length standing to the left, she is wearing a headpiece with a 'taller hat' above, both hands are on her chest hidden by her mantle.

Plate 74 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62853



624. [First Anglo-Burmese War] The Conflagration of Dalla, on the Rangoon River.

Drawn by J. Moore. Engraved by G. Hunt. Published Jan. 2, 1826, by Thos. Clay, 18, Ludgate Hill, & Kingsbury & Co. Leadenhall Str.t London.

Hand coloured aquatint. 330 x 420mm (13 x 16½"), watermarked 'J Whatman Turkey Mill'. £320

Steam and sailing ships and their crews observing the city on fire in the distance.

Plate 17 of Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26.

The First Anglo-Burmese War (5 March 1824 - 24 February 1826). *Abbey Travel* 404; *Hickman* p.230, *illus* p. 241.

Stock: 63042

625. Another Habit of a Chinese Lady in 1700. Autre Dame Chinoise. 45.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £130

A full-length portrait of a woman, whole-length standing. She is wearing a headpiece and robe with large sleeves, her hands are together in front of her. Plate 45 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English

stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62836

626. Habit of a Lady of China, in, 1700. Dame Chinoise. 43.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £120

A full-length portrait of a woman, whole-length standing. She is wearing a tiara and flowers on her hair, dress with large sleeves, cords hang from her belt, she holds a stick in her left hand, and a flat object in her right.

Plate 43 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62837

627. View of the Great Wall of China, called Van-Lee-Tching, or Wall of Ten Thousand Lee taken near the pass of Cou-Pe-Koo.

Drawn by W. Alexander, from a sketch by H. W. Parish. Medland sculp. London, published April 12, 1796, by G. Nicol.

Engraving. 500 x 360mm. (19½ x 14¼"). Trimmed within plate on left, scuffed and soiled, repaired tear. Messy. £280

A view showing the Great Wall of China within a mountainous landscape, with a fort in the left foreground, and others at intervals along the way. Plate 24 from Sir George Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.

Stock: 63050

628. Habit of a Servant Maid in China. Servant de la Chine. 30.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Sheet 345 x 235mm (13½ x 9½"). Large margins. Printer's crease top right. £120

A full-length portrait of a woman, whole-length standing, she holds in her right hand a basket of fish. Plate 30 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62835

629. **Ajunta. General View Of Caves
Comprising Caves N.o 21 & 26. Plate II.**

From A Sketch By Ja.s Fergusson Esq.r. T.C. Dibdin
Del & Lith. M & N Hanhart Imp. Published by John
Weale, 59 High Holborn. [1845]

Tinted lithograph, sheet 370 x 485mm (14½ x 19").

£230

A perspective view of a few of the Ajanta Caves; 30
rock-cut Buddhist cave monuments dating from the
second century BCE to about 480 CE in the
Aurangabad district of Maharashtra state in India.
Universally regarded as masterpieces of Buddhist
religious art, the caves include paintings and rock-cut
sculptures described as among the finest surviving
examples of ancient Indian art, particularly expressive
paintings that present emotions through gesture, pose
and form.

From 'Illustrations Of The Rock-Cut Temples Of India:
Selected From The Best Examples Of The Different
Series Of Caves At Ellora, Ajunta, Cuttack, Salsette,
Karli, And Mahavellipore. Drawn On Stone By Mr.
T.C. Dibdin, From Sketches Carefully Made On The
Spot, With The Assistance Of The Camera-Lucida, In
The Years 1838-9, By James Fergusson, Esq. -
London:: [1845]'. *Abbey 467 plate III.*

Stock: 62939



630. **Ajunta. Verandah Of Vihara N.o 2..
Plate N.o IX.**

From A Sketch By Ja.s Fergusson Esq.r. T.C. Dibdin
Del & Lith. M & N Hanhart Imp. Published by John
Weale, 59 High Holborn. [1845]

Tinted lithograph, sheet 370 x 485mm (14½ x 19")

very large margins. Creases and repaired tears to top
and bottom margins. £250

A view the veranda of one the Ajanta Caves; 30 rock-
cut Buddhist cave monuments dating from the second
century BCE to about 480 CE in the Aurangabad
district of Maharashtra state in India. Universally
regarded as masterpieces of Buddhist religious art, the
caves include paintings and rock-cut sculptures
described as among the finest surviving examples of
ancient Indian art, particularly expressive paintings that
present emotions through gesture, pose and form.

From 'Illustrations Of The Rock-Cut Temples Of India:
Selected From The Best Examples Of The Different
Series Of Caves At Ellora, Ajunta, Cuttack, Salsette,
Karli, And Mahavellipore. Drawn On Stone By Mr.
T.C. Dibdin, From Sketches Carefully Made On The

Spot, With The Assistance Of The Camera-Lucida, In
The Years 1838-9, By James Fergusson, Esq. -

London:: [1845]'. *Abbey 467 plate X.*

Stock: 62938

631. **Shere Shaws Fort, Dheli.**

Drawn from Nature & on Stone by Capt.n J. Luard.

Printed by Graf & Soret. [London, c.1835.]

Lithograph on chine collé. 295 x 205mm (11½ x 8").

Backing sheet trimmed close. Small margins. £180

A man and a boy standing in an ornate doorway

From 'Views in India, Saint Helena, and Car Nicobar '
by Major John Luard (1790-1875) of the 16th Lancers.
Not in Abbey.

Stock: 63280

632. **[Saat Gombuj Masjid, Dhaka] Mosque
on the Booragunga Branch of the Ganges.**

Drawn by Cha.s D'Oyly Esq.r. Engraved by J.

Landseer Engraver to the King & F.S.A. Published 4
June 1814 by J. Landseer, London.

Fine etching on chine collé. 260 x 335mm (10¼ x
13¼"). Very small scrape in sky. £180

A view of Saat Gombuj Masjid, a ruined Mughal
mosque at the bank of the Buriganga, an offshoot of
the Ganges, with a fishing boat. It has now been
renovated.

From "Antiques of Dacca".

Stock: 62677

633. **Habit of an East Indian in. Habitant des
Indes Orientales. 79.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark.

Plate 260 x 200mm (10¼ x 8"). Large margins. Small
tear on right margin. £160

Portrait of a man, whole-length standing, turned and
looking to the right, a bow behind his back.

Plate 79 from 'Collection of the dresses of different
nations, antient [sic] and modern. Particularly old
English dresses; after the designs of Holbein, Vandyke,
Hollar and others, with an account of the authorities
from which the figures are taken, and some short
historical remarks on the subject. To which are added
the habits of the principal characters on the English
stage', published by Thomas Jefferys between 1757 -
1772.

Stock: 62842

634. **Fagoo.**

Drawn from Nature & on Stone by Major J. Luard.

Printed by Graf & Soret. [London, c.1835.]

Lithograph on chine collé. 215 x 280mm (8½ x 11"),
with large margins. Soiling on backing sheet. £140

A view of Fagoo, in the Himalayas. A hillside building
with wide eaves, figures squatting in the foreground.

From 'Views in India, Saint Helena, and Car Nicobar '
by Major John Luard (1790-1875) of the 16th Lancers.
Not in Abbey.

Stock: 63277

635. Habit of an Indian Chief in 1749. Chef Indien. 77.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark.

Plate 260 x 205mm (10¼ x 8"). Large margins. £260

Portrait of a black man, whole-length standing to front, he is leaning on a pedestal to the left with his right arm. He is wearing a turban, a fur-trimmed mantle and has a sword.

Plate 77 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62861



636. Kannari. View Of Durbar Cave. Plate XIII.

From A Sketch By Ja.s Fergusson Esq.r. T.C. Dibdin Del & Lith. M & N Hanhart Imp. Published by John Weale, 59 High Holborn. [1845]

Tinted lithograph, sheet 370 x 485mm (14½ x 19"), very large margins. £260

A view of Darbar Cave, one of the Kanheri Caves; a group of caves and rock-cut monuments cut into a massive basalt outcrop in the forests of the Sanjay Gandhi National Park, on the island of Salsette in the western outskirts of Mumbai, India. They contain Buddhist sculptures and relief carvings, paintings and inscriptions, dating from the 1st century CE to the 10th century CE.

From 'Illustrations Of The Rock-Cut Temples Of India: Selected From The Best Examples Of The Different Series Of Caves At Ellora, Ajunta, Cuttack, Salsette, Karli, And Mahavellipore. Drawn On Stone By Mr. T.C. Dibdin, From Sketches Carefully Made On The Spot, With The Assistance Of The Camera-Lucida, In The Years 1838-9, By James Fergusson, Esq. - London:: [1845]'. *Abbey 467 plate XIV.*

Stock: 62936

637. Kannari. Interior Of Small Vihara. Plate XIV.

From A Sketch By Ja.s Fergusson Esq.r. T.C. Dibdin Del & Lith. M & N Hanhart Imp. Published by John Weale, 59 High Holborn. [1845]

Tinted lithograph, sheet 485 x 370mm (19 x 14½"), very large margins. £230

A view of Cave No.1 of the Kanheri Caves; a group of caves and rock-cut monuments cut into a massive basalt outcrop in the forests of the Sanjay Gandhi National Park, on the island of Salsette in the western outskirts of Mumbai, India. They contain Buddhist sculptures and relief carvings, paintings and inscriptions, dating from the 1st century CE to the 10th century CE.

From 'Illustrations Of The Rock-Cut Temples Of India: Selected From The Best Examples Of The Different Series Of Caves At Ellora, Ajunta, Cuttack, Salsette, Karli, And Mahavellipore. Drawn On Stone By Mr. T.C. Dibdin, From Sketches Carefully Made On The Spot, With The Assistance Of The Camera-Lucida, In The Years 1838-9, By James Fergusson, Esq. - London:: [1845]'. *Abbey 467 plate XV.*

Stock: 62937

638. In the Khyber. Near Ragmak in Kaurastan [pencil]

R E Becquist [? pencil signature.] [n.d., c.1920.]

Etching, signed in pencil. 110 x 170mm (4¼ x 6¾") very large margins. £140

A walled city and a watch tower.

Stock: 62680

639. Habit of a Lady of Indostan. Femme des Indes Orientales. 37.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatmark watermark.

Plate 245 x 200mm (9¾ x 8"). Large margins. £160

Portrait of a woman, whole-length standing, turned to the left, her face in profile. She holds a flower in her right hand, the flower's very long stem held by her left hand; and wears a dress with a veil and multiple necklaces.

Plate 37 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62847

640. Habit of a Lady of Indostan. Femme des Indes Orientales. 38.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark.

Plate 250 x 200mm (9¾ x 8"). Large margins. Slight crease on left. £160

Portrait of a woman, whole-length standing, turned and looking to the right. She is holding a small vase in her left hand, her right leg on a rock with her right hand

resting on her thigh, she wears clothing with a veil and pearl necklaces.

Plate 38 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62848

641. **M.r A. De Letang's Repository in Calcutta.**

Pichon del.t. Pub. March 1. 1802, by J Wheble, Warwick Square.

Engraving, plate 210 x 470mm (8¼ x 18½"). Platemark hard to discern left and right. Creases were previously folded, as normal. Some light time staining. Some restoration. £380

A view of a stable.

Chevalier Ambrose-Pierre Antoine De L'Etang (1757-1840) having moved from France just before the revolution to Pondicherry India, moved to Calcutta having been disturbed by the Siege of Pondicherry (21 Aug-18 Oct 1778). There he set up business with Chevalier Julius Soubise (1754 -98), a formerly enslaved Afro-Caribbean man and a well-known fop in late eighteenth-century Britain, and the Calcutta Repository was built in early 1795.

Stock: 63051

642. **Near Lucknow.**

Drawn from Nature & on Stone by Capt.n J. Luard. Printed by Hullmandel. [London, c.1835.]

Lithograph on chine collé. 285 x 200mm (11¼ x 8"), with large margins. Soiling on backing sheet. £160

A general view of Indian temple architecture with a pair of camels tethered in the foreground.

From 'Views in India, Saint Helena, and Car Nicobar ' by Major John Luard (1790-1875) of the 16th Lancers.

Not in Abbey.

Stock: 63279

643. **Near Monghyr.**

Drawn from Nature & on Stone by Major J. Luard. Printed by Graf & Soret. [London, c.1835.]

Lithograph on chine collé. 215 x 280mm (8½ x 11"), with large margins. Soiling on backing sheet. £160

A view of Munger in Bihar, with a palace on a hall.

From 'Views in India, Saint Helena, and Car Nicobar ' by Major John Luard (1790-1875) of the 16th Lancers.

Not in Abbey.

Stock: 63278

644. **[Pacco Qillo, Hyderabad] From the Top of the Round Tower.**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]

Rare tinted lithograph, printed on chine collé. Sheet 270 x 380 (10½ x 15"), laid on original card. Backing board toned. £490

A view from the top of the Round Tower of Pacco Qillo, Hyderabad, a fort built by Mian Ghulam Shah Kalhoro c.1768 when he founded the city in Southern India.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier.

Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the plates presented like watercolours. *Abbey: Travel 469.*

Stock: 63302

645. **[Tombs at Truck.]**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]

Rare tinted lithograph, printed on chine collé. Sheet 270 x 370 (10½ x 14½"), laid on card. Framed with a hardwood, probably Indian. Backing board toned.

Unexamined out of frame. £580

A view of a tomb under sheer cliffs, with men and a camel in the foreground.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier.

Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the plates presented like watercolours. *Abbey: Travel 469.*

Stock: 63309



646. **The Round Tower, Fort Hyderabad.**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]

Rare tinted lithograph, printed on chine collé. Sheet 265 x 375 (10¼ x 14¾"), laid on card. Framed with a hardwood, probably Indian. Backing board toned.

Unexamined out of frame. £580

The Round Tower of Pacco Qillo, a fort built by Mian Ghulam Shah Kalhoro c.1768 when he founded the city of Hyderabad in Southern India.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier.

Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the

plates presented like watercolours. *Abbey: Travel 469.*
See Ref: 63302
Stock: 63314

647. **[Pakistan] Fortress of Devrah.**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]
Rare tinted lithograph, printed on chine collé. Sheet 265 x 375 (10¼ x 14¾"), laid on card. Framed with a hardwood, probably Indian. Backing board toned, slight scratch in image. Unexamined out of frame. £580

A fortress in a desolate plain with the tents of the British army.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier. Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the plates presented like watercolours. *Abbey: Travel 469.*
See Ref: 63306
Stock: 63312



648. **[Kach Gandava, Pakistan] Southern Entrance to the Strong-Hold of Truckee.**

[Lithographed by Charles Haghe after William Edwards.] [London: Graves & Co., 1846.]
Rare tinted lithograph, printed on chine collé. Sheet 260 x 370 (10¼ x 14½"), laid on card. Framed with a hardwood, probably Indian. Backing board toned. Unexamined out of frame. £580

A view of a plain under sheer cliffs, with tents in the middle distance.

From 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier. Edwards was present during Napier's conquest of Sindh Province in northern Pakistan in 1842. This example is from the subscription edition, with the plates presented like watercolours. *Abbey: Travel 469.*
Stock: 63306

649. **Habit of a Woman of East India in 1581. Femme des Indes Orientales. 80.**

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving. Plate 260 x 200mm (10¼ x 8"). Large margins. Slight staining in left margin. £160

A full-length portrait of a woman standing, turned to the left, glancing towards the viewer. She is holding a large plant in her right hand and a branch with two fruit in her left.

Plate 80 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62841

650. **Habit of Moorish Pilgrims returning from Mecca in 1586. Pelerins Maures, revenant de la Mecque. 71.**

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 240 x 200mm (9½ x 8"). Large margins. £220
Portraits of two men, both whole-length standing. They are wearing turbans, each holding a large flag over their shoulder, the one on the left is bearded and wearing a fur-trimmed coat; the one on the right looking back at the first man.

Plate 71 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62859

651. **Ardebil.**

[Gasper Bouttats.] [n.d., c.1674.]

Engraving. Plate 355 x 290mm (14 x 11½"), with large margins. Central crease as normal. £280

View of the Iranian city of Ardabil with people and camel in the foreground. Notably the city is the origin for the 'Ardabil' or 'Ardebil' Carpet's, two different famous Persian carpets. It was made in the town of Ardabil in north-west Iran, the burial place of Shaykh Safi al-Din Ardabili, who died in 1334. The Shaykh was a Sufi leader, ancestor of Shah Ismail, founder of the Safavid dynasty (1501-1722). While the exact origins of the carpet are unclear, it's believed to have been commissioned by the court for the shrine of the Shaykh, which, by the 16th century, had become a place of pilgrimage. The carpet was still in the shrine of Shaykh Safi al-Din in 1843, where it was seen by British visitors. Around 30 years later, the shrine suffered an earthquake, and the carpet was sold to a Manchester carpet firm, who in turn put it up for sale in 1892. On inspecting the carpet on behalf of the V&A, designer William Morris reported it of "singular perfection... logically and consistently beautiful". The V&A Museum acquired the carpet for £2,000 in March 1893.

Stock: 63092



652. Isfahan.

[London: John Ogilby, 1673.]
Engraving. 290 x 360mm (11½ x 14¼"). Trimmed into plate at sides. Time stained. £260
A prospect of Isfahan when it was the capital city of Persia. From John Ogilby's edition of Arnoldus Montanus's 'Asia'.
Stock: 62912

653. Habit of a Persian Gentleman in 1700. Persien. 31.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving, 18th century watermark. Plate 245 x 195mm (9¾ x 7¾ "). Large margins. £140
Portrait of a man, whole-length standing, turned to the left. He is wearing a blue turban and a golden embroidered coat, with a sword hanging from his belt. Plate 31 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.
Stock: 62845

654. Habit of a Persian Lady in 1700. Persienne. 32.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving. Plate 245 x 200mm (9¾ x 8"). Large margins. £140
Portrait of a woman, whole-length standing, looking to the right. She is holding her hair with her left hand, her right hand resting on her belt, and wears a purple embroidered coat. Plate 32 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.
Stock: 62846

655. Schamachie.

[Pieter Van Der Aa.] [n.d., c.1727.]
Engraving. Plate 355 x 285mm (14 x 11¼"), with very large margins. 633 Crease down centre as normal. £240
View of the city of Shamakhi, which was in antiquity part of successive Persian empires. It is famous for its traditional dancers, the Shamakhi Dancers, and also for giving its name to the Soumak rugs.
Stock: 63093

656. Habit of a Bashan of Caramania in 1749. Bacha de Caramanie. 72.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £140
A portrait of a man, whole-length standing, leaning on his right leg, his left hand at his waist. He is bearded and wearing a large turban with feathers and a fur-trimmed coat. Plate 72 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.
Stock: 62851

657. Habit of the Chief of the Black Eunuchs in 1749. Chef des Eunuques Noirs. 14.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £220
Portrait of a slave, whole-length standing, looking to the left. He is wearing a turban with a feather at the front, a fur-trimmed cape and a robe with fur cuffs. Plate 14 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.
Stock: 62878

658. Habit of the chief of the Black Eunuchs in 1749. Chef des Eunuques Noirs. 13.

[Thomas Jefferys, n.d., c.1772.]
Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. Small foxing in upper left corner of plate. £160
Portrait of a slave, whole-length standing, facing the viewer. He is wearing a plumed turban with pearls, a fur-trimmed cape falling behind him and on the floor to the right. He holds a pipe in his left hand, his right hand open. Plate 13 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke,

Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62875



659. Habit of the Grand Vizier in 1749. Le Grand Vizir. 15.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £160
Portrait of a man, whole-length standing, looking to the right. He is wearing a large turban with feathers on top, a fur-trimmed coat, and a sword is hanging from his belt.

Plate 15 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62876

660. Habit of the Master of Ceremonies to the Grand Seigneur in 1700. Maitre de Ceremonies du Grand Seigneur. 2.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 250 x 195mm (9¾ x 7¾"). Large margins. £160
Portrait of a bearded man, whole-length standing turned slightly to the right, and looking to the left. He is wearing a turban and a fur-trimmed coat, and he holds a stick in his left hand.

Plate 2 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short

historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62880



661. Habit of the Mufti, or chief Priest of the Turks in 1749. Le Mousti. 25.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, J. Whatman watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. £160
Portrait of a bearded man, whole-length standing, directed to the right. He is looking at a large book which he holds with both hands in front of him.

Plate 25 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

Stock: 62879

662. Habit of a Turkish Standardbearer in 1749. Porte-Enseigne Ture. 23.

[Thomas Jefferys, n.d., c.1772.]

Hand coloured engraving, 18th century watermark. Plate 260 x 200mm (10¼ x 8"). Large margins. Small tear in lower center in margin. £160

Portrait of a man, whole-length standing, directed to the left, looking to the right. He is wearing a feathered turban, he holds a pole with flag in his right hand, and his left hand is resting on the hilt of his sword.

Plate 23 from 'Collection of the dresses of different nations, antient [sic] and modern. Particularly old English dresses; after the designs of Holbein, Vandyke, Hollar and others, with an account of the authorities from which the figures are taken, and some short historical remarks on the subject. To which are added the habits of the principal characters on the English stage', published by Thomas Jefferys between 1757 - 1772.

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