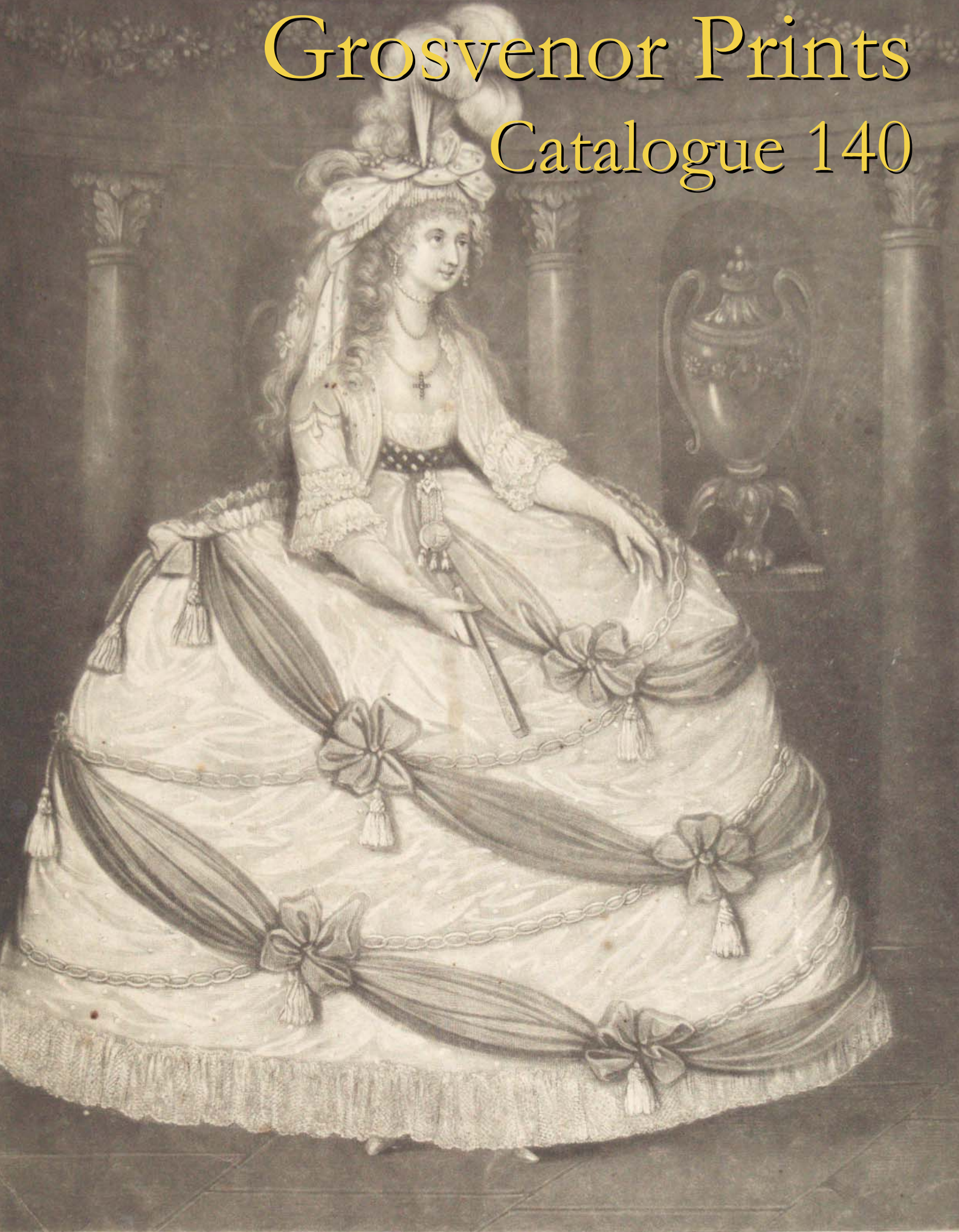


# Grosvenor Prints Catalogue 140



HER ROYAL HIGHNESS *Caroline* PRINCESS OF WALES.

*Born 17<sup>th</sup> May, 1768. Married to his Royal Highness the Prince of Wales on Wednesday Evening 8<sup>th</sup> April, 1795.*  
*Published 25 March 1795, by LAURIE & WHITTLE, 53, Fleet Street, London.*



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## Catalogue 140



Item 45

Cover: detail of Item 49

Back: detail of Item 60

**Items under £300 are subject to VAT where applicable**



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
VAT No. 217 6907 49





1. **The Musical Shepherdess. From the Original Picture, In the Collection of Welbore Ellis Agar Esq.r.**

Claude le Lorraine Pinxit. Wilson Lowrie Sculpsit. Published August 24.th 1782 by John Boydell Engraver in Cheapside London.

Engraving. 495 x 610mm (19½ x 24"), laid paper watermarked 'J Whatman 179-'. Narrow margins, repairs to edges. £460

A large image showing a woman playing a pipe while tending her sheep by a river with an Italianate town and bridge behind.

Stock: 64066

2. **[Frontispiece to Rhodope]**

A. Kauffman del. Delatre sculp. Published as the Act directs, 1 May 1780 by E.M. Diemar, Strand London. Rare etching and engraving sheet 215 x 165mm (8½ x 6½"), with large margins. 'Rhodopé' written in old ink under publication line. Bit dusty. £140

Jupiter in the form of an eagle perches on his throne which is draped in cloth or perhaps his discarded clothes. Behind this a naked nymph dances among the clouds. In the background stands a pyramid. In the foreground a wreath frames the lower portion of the image.

The print appears in 'The History and Amours of Rhodope', written and published by Diemar.

Stock: 63993

3. **Oswestry School**

Drawn and Lithographed by T.N. Henshaw. Published by M.r Henshaw, Oswestry, Nov.r 1840.

Scarce lithograph on chine-collé. 255 x 310mm (10 x 12¼"). £190

A view of Oswestry School with pupils outside, including two with cricket bats.

On the reverse is a pencil sketch map of the school interior.

Stock: 63985

4. **[Bodleian Library] Frontispicium Scholarum Publicarum Universitatis Oxoniensis.**

D. Loggan Delin & sculp. cum privil. S.R.M. [Oxford, David Loggan, 1675.]

Etching. Sheet 295x 405mm (11¾ x 16"). Trimmed to image, central fold as usual. Repaired tear top right.

£380

An elevation of the front of the Bodleian Library, dedicated to James Butler, Duke of Ormond.

This plate was the frontispice of David Loggan's 'Oxonia Illustrata'.

Stock: 63912

5. **New Geographical & Educational Works Published by W. & A.K. Johnson, Geographers to the Queen. 4 St Andrew Square Edinburgh. Agents, by Appointment, for the Sale of Ordnance Maps.**

[Edinburgh, n.d., c.1850.]

Scarce etched advertisement. Sheet 380 x 235mm (15 x 9½"). Trimmed close for binding, folds. £260

An advertisement for Johnston's globes, and stands for large-format maps and cases for multiple rolled maps in wooden cases.

This advert was published to insert into the rear of other books: the first edition of Charles Dickens' 'Bleak House' (1853) had a similar insert.

Stock: 63995

6. **The Right Hon.ble Geo. Lord Macartney, Knight of the Order of the White Eagle and of the Bath.**

[n.d., c.1780.]

Engraved bookplate. Sheet 90 x 70mm (3½ x 2¾").

Trimmed, creased, soiled. £65

The bookplate of George Macartney (1737-1806) as a baron (created 1776, advanced to earl 1792). He was governor of Madras (1781-5) and the Cape of Good Hope (1796-8), but is best remembered for his embassy to Peking (1792-4).

Stock: 64078

7. **Sun enters Aries March 20th. 1h. 39m P.M. 1836. Horoscope of the Year.**

S.G. [1836.]

Coloured woodcut. Sheet 220 x 280mm (8¾ x 11").

Two tears taped, small hole in image, edges worn.

Creasing. £130

An astrology print, with an image of Britannia standing on a globe, battling a demon, surrounded by 'prophetic' scenes.

Stock: 63906

8. **To a Factory Wench.**

J Meek & Son, Tabernacle Square London [n.d., c.1850].

Valentine, with a coloured lithograph on the front. 4pp, 205 x 130mm (8 x 5"). £95

A man chats up a working class woman of Lancashire. The verse underneath is less than complimentary.

Stock: 64081

9. **[A Dutch concert.]**

[after Adriaen van Ostade.] [n.d., c.1760.]

Mezzotint, proof before letters, 130 x 100mm (5¼ x 4"). Narrow margins. £190

Three rustics in an interior. A woman with a score-book and a man holding a long glass, both sing, accompanied by a man plays a violin.

A similar mezzotint published by John Gapper was titled 'A Dutch Concert'.  
Stock: 64077

10. **Adieux des Lanciers polonias aux dames de Châtellerault en 1810. (Historique).**

[n.d., c.1820.]

Scarce lithograph with hand colour. Printed area 175 x 195mm (7 x 7¾"), with large margins. £220

Polish lancers engage in an orgy with local women in the fields.

Stock: 63445

11. **Un Pensionnat de demoiselles, pris d'assaut par des Cosaques in 1814. (Historique).**

[n.d., c.1820.]

Scarce lithograph with hand colour. Printed area 175 x 195mm (7 x 7¾"), with large margins. £220

Young girls at a boarding school being raped by Cossacks.

Stock: 63444

12. **[The Vicar of Wakefield] Olivia, & Sophia with the Fortune-Teller.**

F. Bartolozzi correct.d [after Thomas Stothard].

Published May 20.th 1784, by Jn.º Matthews No. 438 Strand.

Stipple, printed in colours. Sheet 255 x 185mm (10 x 7¼"). Trimmed within plate, spotting, slight crease.

With collector's ink stamp on reverse. £260

A fine colour print.

With the ink stamp of Alexander Anderdon Weston (d.1901), who inherited a fine collection of English portraits formed by his uncle, James Hughes

Anderdon. *De Vesme 396; Lugt 65 for the ink stamp.*

Stock: 64083

13. **[Wedding feast of Peleus and Thetis.]**

Pet. Paul. Rubenius invenit. Franciscus vanden Wyngaerde fecit et excud. [n.d., c.1800.]

Etching. Sheet 310 x 415mm (12¼ x 16¼"), on 19th century wove paper. Trimmed within plate, tears, paper toning. £160

The marriage feast of Thetis, one of the 50 Nereids, and the mortal Peleus. Their son was Achilles, the hero of the Trojan War.

Stock: 63991

14. **Summer. View Thomson's Seasons.**

C.R. Ryley & G. Robertson pinx.t. James Fittler, Direx.t. Published as the Act directs April, 12, 1800 by J. Fittler N.º 62 Upper Charlotte St.r London, and may be had of R. Cribb, N.º 288, Holborn.

Etching with engraving. 360 x 450mm (14¼ x 17¾"), very large margins. Surface scraping outside platemark. £480

A fine impression of this rustic scene, with figures gathered beneath a huge tree, with men shearing sheep to the left. *See BM 1872,0608.125 for a later state, published by Molteno in 1803.*

Stock: 64065

15. **A List of Maps and Plans given in the Universal Magazine, from its Commencement in 1747, including all the Countries and Places that have been distinguished in the present arduous and comprehensive War; and forming, at the same Time, a General Atlas, or Series of Maps, of almost all the Countries on the habitable Globe.**

[London: Universal Magazine, c.1782.]

Letterpress, 205 x 130mm (8 x 5¼, printed on both sides. Binding stitch holes in left edge. £250

A list of over 70 maps published in the Universal Magazine between 1747 and 1781, with dates of publication, covering both the Seven Years' War and the American Revolution.

Stock: 63994

16. **Key to the large Historical Engraving of the Death of Lord Nelson.**

[after W.M. Craig.] Published by Edw.d Orme. 59, Bond Street.

Rare stipple and line engraving. 280 x 220mm (11 x 8¾"), 1808 watermark. Creasing and surface dirt.

Small margins. £180

A keyplate to Robert Cooper's print after W.M. Craig showing Nelson's death on the deck of H.M.S Victory during the Battle of Trafalgar. The key shows outlines and identifies 15 portraits within the painting, although a disclaimer reads 'The above are not considered as likenesses but merely a reference to the Portraits in the large Engraving'.

Stock: 63942



17. **Napoleon late Emperor of France. [&] Maria Louisa late Empress of France.**

I. Isabey Pinx. H. Meyer Sculp.t. [n.d, c.1815.]

Pair of fine & decorative colour-printed stipples. Each c. 165 x 100mm (6½ x 4"). Trimmed and laid on album page with seven other portraits. £180

A collection of nine portraits, six of Napoleon, two of Marie Louise of Austria and one of Josephine.

Stock: 64013

18. [Napoleon Bonaparte in exile on St Helena]

[n.d., c.1840.]

Lithograph with fine hand colour. Sheet 275 x 215mm (10¾ x 8½"). Trimmed to printed border, laid on album page with five other scraps relating to Napoleon. £220  
Napoleon leaning against a rock, book in hand.  
Stock: 64011



19. **The Wages of Sin is Death. A Characteristic Design for the Arms of Buonaparte.**

Designed Drawn & Invented by E.F. Stratton Reader  
Published for the proprietor, March 10, 1807, by R. Ackermann, Strand, 1807.

Scarce stipple. 320 x 260mm (12½ x 10¼"). Trimmed into plate at bottom. £650

A satirical heraldic set of arms for Napoleon, supported by Death and the Devil.

An early example of the theme, later copied by Vogel, Cruikshank and Rowlandson. *BM Satires 10706*. See item 63811 for later impression.

Stock: 63973

20. [The Shot Tower & Waterloo Bridge]

Kenneth Holmes [pencil signature]. [n.d. c.1930].

Dry point etching. 240 x 380mm (9½ x 15"). Some creasing, laid on album paper at edges. £280

A view on the Thames.

Kenneth Holmes (1902-94), OBE, was a painter in watercolour and architectural and landscape etcher of more than 30 plates between 1927 and 1936.

Stock: 63908

21. **Cheetah [pencil]**

H. Rayner. Henry Rayner [pencil signature]. 1940 [pencil].

Drypoint etching, titled and signed by the artist. 165 x 240mm (6½ x 9½") Small margins. £85

A reclining cheetah by Australian artist Henry Rayner (1902-1957).

Stock: 64048

22. **Cheetah [pencil].**

H.y G. Webb [pencil signature]. [n.d., c.1900.]

Etching, signed by the artist. 190 x 155mm. (7½ x 6"), with large margins. £140

The head of a snarling cheetah.

Harry George Webb (1882-1914) was a landscape and architectural painter and etcher, who exhibited at the Royal Academy and the Royal Society of Etchers. He set up the Caradoc Press in Chiswick in 1899 with his wife Hesba.

Stock: 64049

23. [Two cougars in a cave.]

Eug Delacroix. Aglais Bauvenne [pencil signature].

[n.d., c.1880.]

Etching, signed by the etcher. 260 x 340mm (10¼ x 13½"), with large margins, 'MBM' watermark. £130  
After Eugène Delacroix (1798-1863).

Stock: 64061

24. **Olifant Elefantus. [&] Tegris.**

[after Johan Nieuhoff.] [Amsterdam, Jacob van Meurs, 1668.]

Two engravings set in letterpress on opposing sides. Sheet 305 x 195mm (12 x 7¾"). Chips in edges. £130  
Two plates from Jan Hieuhoff's 'Legatio Batavica ad magnum Tartariae chamum Sungetium, modernum Sinae imperatorem'. One shows an elephant, with a camel, deer, goats and a parrot. The second, despite the title 'Tegris' appears to show a cheetah.

Stock: 64054

25. **A leopard [pencil].**

H.y G. Webb [pencil signature]. [n.d., c.1900.]

Etching, signed by the artist. 185 x 140mm (7¼ x 5½"), with large margins. Paper toned. £140

The head of a leopard.

Harry George Webb (1882-1914) was a landscape and architectural painter and etcher, who exhibited at the Royal Academy and the Royal Society of Etchers. He set up the Caradoc Press in Chiswick in 1899 with his wife Hesba.

Stock: 64047

26. [Leopards & cherubs] 8.

P:P: Rubens pinx: R Gaywood fecit. [London, n.d., c.1670.]

Etching. 140 x 205mm (5¼ x 8"), with large margins. £190

Three leopards and two putti in a wooded landscape, with bunches of grapes.

From the series 'Animals after Various Artists'. *British Museum: 2009,7094.1.3*.

Stock: 64050



27. **[A lion.]**  
 Eug Delacroix 1847. Aglaiis Bauvenne [pencil signature]. [n.d., c.1880.]  
 Etching, signed by the etcher. 255 x 335mm (10 x 13¼"), with large margins, 'MBM' watermark. £130  
 A lion in a landscape, after Eugène Delacroix (1798-1863).  
 Stock: 64064

28. **[A pacing lion.]**  
 Leon Richeton [pencil signature]. London Published March 1st 1894 by H.G. Lugard, 15, Percy St, W. Copyright Registered.  
 Etching, signed by the artist. 310 x 410mm (12¼ x 16"), with large margins. £260  
 A rare etching by Léon Richeton (1854-1934), French printmaker and sculptor resident in London.  
 Stock: 64059

29. **Howitt's New Work of Fables & Animals.**  
 S Howitt in. et f. [London: Edward Orme, 1811.]  
 Rare etching. Sheet 185 x 240mm (7¼ x 9½"). Trimmed within plate. £90  
 A frontispiece depicting a lion and lioness  
 Stock: 64051

30. **[Six lions in various poses.] & & 2. 7.**  
 P Paulus Rubens pinxit. R Gaywood fecit. [London, c.1700.]  
 Etching. 140 x 210mm (5¼ x 8¼"), very large margins with early 18th century watermark. Foxing top right margin. £120  
 Five studies of lions, a reversed copy of Hollar's etching of Rubens' lions, 1646 (Pennington 2098), taken from Rubens' 'Daniel in the Lions' Den', now in the National Gallery of Art, Washington.  
 From the series 'Animals after Various Artists', a state with two sets of pagination added and Gaywood's role as publisher removed.  
 Stock: 64052

31. **Sleeping Lion. The Drawing in the possession of Sir Thos. Lawrence, P.R.A.**  
 Drawn & Engraved by J.F. Lewis. [London, Published June, 1. 1824, by W.B. Cooke, 9, Soho Square.]  
 Etching. 240 x 330mm (9½" x 13"). Trimmed into plate at bottom, losing publication line. Small margins on 3 sides. Small repaired tear top left. £180

From "Six Studies of Wild Animals" by John Frederick Lewis (1804-76).  
 Stock: 64057

32. **[Two lions.]**  
 Eug Delacroix. Aglaiis Bauvenne [pencil signature]. [n.d., c.1880.]  
 Etching, signed by the etcher. 245 x 295mm (9¾ x 11½"), with large margins, 'MBM' watermark. £130  
 Two recumbent lions in a landscape, after Eugène Delacroix (1798-1863).  
 Stock: 64060

33. **[A Panther.]**  
 Eug Delacroix. Aglaiis Bauvenne [pencil signature]. [n.d., c.1880.]  
 Etching, signed by the etcher. 225 x 310mm (8¾ x 12¼"), with large margins, 'MBM' watermark. Paper soiled. £130  
 A panther in a landscape, after Eugène Delacroix (1798-1863).  
 Stock: 64062

34. **[A tiger drinking.]**  
 Aglaiis Bauvenne [pencil signature]. [n.d., c.1880.]  
 Etching, signed by the etcher. 255 x 335mm (10 x 13¼"), with large margins, 'MBM' watermark. £130  
 A tiger drinking at a waterhole, after Eugène Delacroix (1798-1863)?  
 Stock: 64063

35. **[A tiger's head.]**  
 Gape [after Samuel Howitt]. [n.d., c.1820.]  
 Etching on chine collé. 165 x 185mm (6½ x 7¼") very large margins. £130  
 An impressive image of a plate in Samuel Howitt's 'New Work of Fables & Animals'.  
 Stock: 64055

36. **Bengal Tigers and Cubs.**  
 [n.d., c.1820.]  
 Lithograph with fine hand colour. Sheet 310 x 380mm (12¼ x 15"). Trimmed into image at sides, into title at bottom. £360  
 A tiger, tigress and three cubs.  
 Stock: 64058

37. **Key to M.r Orme's Print and Picture of Lord Nelson's Victory off the Nile on the Glorious first of August 1798. - now Exhibiting at his Gallery N.º 118 Bond Street.**  
 Published & Sold by Edw.d Orme, Printseller to the King, New Bond Street, corner of Brook Str.t London [n.d., 1805].  
 Rare etching. Sheet 265 x 210mm (10½ x 8¼"), with label with publication line pasted on. Trimmed, losing letterpress description, hole in corner of folds, creasing, laid on album paper. £230  
 The key to Daniel Orme's painting and print, with eleven named heads, published as a guide to the painting when it was on display in 1805.  
 According to the letterpress (here lacking) the entrance fee to the gallery was a shilling, subscribers to the print

admitted gratis. *BM 1917,1208.4629, also with pasted label.*

Stock: 63997

38. **[Edwin Austin Abbey] ["Fairford Abbey"]**

Spy [Leslie Ward]. [Vanity Fair, Dec.r 28th 1898.]  
Chromolithography, proof before letters. Image 330 x 180mm (13 x 7"). £75

Full-length caricatured portrait of Philadelphia-born artist Edwin Austin Abbey (1852-1911), famous for his set of murals, "The Quest and Achievement of the Holy Grail" in the Boston Public Library and the official painting of the coronation of King Edward VII. At the time of this portrait he lived in Fairford, Gloucestershire, and was the president of the Artists' Cricket Club.

Stock: 63903

39. **Petrus Dupuis Monsfortensis pictor Regius Academicus. Je Peins Et Je Suis Peint Par Mes Meilleurs Amis...**

N. Mignard, Avenionensis Pinxit. Ant. Masson Sculpebat 1663.

Engraving. Sheet 310 x 230mm (12¼ x 9"), with 17th century watermark. Trimmed to image, creasing in centre, mounted in album paper at edges. £140

Pierre Dupuis (or Dupuys, 1610-82), a French painter who specialised in still lifes.

Stock: 64041

40. **Jean Pesne Peintre et Graveur.**

Se ipse pinxit 1672. Trouvain Sculpsit 1698. Se vend a Paris chez Mortain sur le pont de l'Hôtel Dieu ou l'on paye le passage. [later impression.]

Engraving. 340 x 265mm (13½ x 10½"). £140

A self-portrait in oval of French painter and engraver Jean Pesne (1623-1700).

Stock: 64043

41. **[Walter Charleton] In Effigiem & librum D.rs Charlton**

[PLombart Sculpsit A. Londre.] [n.d., 1657.]

Engraving. Sheet 165 x 100mm (6½ x 4"). Trimmed, mounted in album paper. £85

Half-length portrait of Walter Charleton, arms folded, the frontispiece to his "The immortality of the human soul demonstrated by the light of nature".

Charleton (1619-1707) was a writer and natural philosopher. At 22 he was appointed physician to Charles I, and later to the exiled Charles II.

Stock: 63915

42. **Mrs Damer [in pencil] [Anna Seward]**

[after Tilly Kettle] [n.d., c.1800.]

Stipple, proof before all letters. Sheet 180 x 120mm (7 x 4¾"). Trimmed and glued to backing sheet. £140

Three-quarter length portrait of a woman sitting at a desk with her hands turning the pages of a book.

Anna Seward (1747-1809) was an English Romantic Poet, often called the Swan of Lichfield.

A previous owner of the print has misidentified the sitter as the sculptor Anne Seymour Damer (née

Conway) (1749 - 1828). *The original painting is in the National Portrait Gallery.*

Stock: 64022



43. **The Industrious Child. Sweet Child! thy Countenance may well with pleasure glow / From Industry like thine, pure Joys will ever flow.**

Painted by T. Ducheé. Engraved by Dawe. Published, March, 1825, by William Sweet, 38, Chancery Lane. Rare mezzotint. Sheet 335 x 250mm (13¼ x 9¾").

Trimmed into plate £240

A child holds up a neat copy book, a quill in one hand. On a table is a folding writing desk; on the wall is a map of the English Channel. A pair to 'The Idle Child'.  
Stock: 63642

44. **[Three etchings after Rembrandt's 'Old Woman Sleeping'.]**

Three etchings, largest 125 x 100mm (5 x 4). Laid on card, one with glue stains. £95

Three versions of Rembrandt's portrait of an old woman asleep, head resting on one hand, spectacles in the other.

Stock: 63989

45. **Capt.n. Joseph Huddart F.R.S.**

Engraved for the European Magazine from an Original Picture in the Possession of Cha. Turner Esq.r. by T.Blood. London, Published by J.Asperne, Cornhill, December 1st 1811.

Stipple engraving. Sheet 220 x 130mm (8½ x 5").

Three small holes in right margins. £65

Portrait of Joseph Huddart FRS (1741–1816) was a British hydrographer, engineer and inventor. He surveyed harbours and coasts but made a fortune from improving the design and manufacture of rope. He was highly regarded in his time, and his likeness featured in an engraving of distinguished men of science. Huddart was chosen to feature in the central group of the picture with M. I. Brunel, James Watt, Matthew Boulton and Thomas Telford. In 1778 he started out on four voyages to the east, eventually in command of the East Indiaman Royal Admiral for her maiden and two

subsequent voyages. He completed surveys of the coast of India and Sumatra. From 1788 he completed surveys of the Hebrides and in 1791 he became a fellow of the Royal Society and joined the management of Trinity House as an elder brother. He took charge of enquiries regarding light, lighthouses and charts and he supervised and directed the construction of the Hurst Point Lighthouse. Huddart's guide to navigation to China and New Holland was published in 1801  
Stock: 64107



46. **Mr Henry Blacker. The British Giant, Born near Cuckfield in Sussex 1724 who is now to be seen opposite the Meuse Gate at Charing Cross~He is thought by All who have view'd Him to be the tallest man ever exhibited in England, measuring 7feet 4 inches and exceeds the famous Mynheer Cajanus who was shewn with so much Applause several years ago\_ Price 6d Plain 1s cold.**

March 15, 1761. According to Act of Parliament. Publish'd by H. Carpenter in Fleet Street. Engraving with hand colour. 355 x 250mm (14 x 9¾"). Some cockling of paper. £320

A portrait of Henry Blacker (1724-), towering above the sightseers gathered around him. 'The British Giant', from Cuckfield in Sussex, come to London in 1751, aged 27, as a touring giant. Because the proportions of his seven-foot-four-inch body were so exceptional, he gained a large following of admirers, including William, the tall Duke of Cumberland.  
Stock: 64092

47. **M.r Addison.**

G. Kneller Baron.t pinx. 1716. G. Vertue Sculp 1721. Engraving. 230 x 165mm (9 x 6½"), with large margins. £220  
Half-length portrait in oval of Joseph Addison (1672-1719), politician, essayist and poet, founder of 'The Spectator' magazine.

Published as the frontispiece to 'The Works of Joseph Addison', although this example was never bound. *Alexander 324. Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 64089

48. **Sanctus Matthaues Angelo praemonente evangelium scribit. Engraved from the original Picture in the Collection of Sir Joshua Reynolds.**

Rubens Pinx.,t. Caroline Watson Sculp:t Engraver to her Majesty. Publish'd according to Act of Parliament March 1, 1788, by Caroline Watson, Fitzroy Street. Stipple. 225 x 165mm (9 x 6½"), with large margins. Some spotting in margins. £90

St Matthew writing the first Gospel, listening to an angel at his shoulder. Reynolds encouraged young engravers by allowing them to engrave pictures by him or in his collection. Caroline Watson (c.1760-1814, daughter of James Watson) was one of his last protégés. Reynolds sold the painting in 1795.  
Stock: 63992



49. **[Caroline of Brunswick] Her Royal Highness Caroline Princess of Wales. Born 17.th May 1768 \_ Married to his Royal Highness the Prince of Wales on Wednesday Evening 8.th April, 1795.**

Published 25th March 1795, by Laurie & Whittle, 53, Fleet Street, London. Rare mezzotint. 350 x 255mm (13¾ x 10"). Trimmed to plate at bottom, laid on album page. Small margins on 3 sides. £180  
Full-length portrait of Caroline of Brunswick, wearing plumed head-dress and full court dress decorated with



large ribbons and tasselled bows, in front of an arcade with pillars and a classical urn. *Not in Chaloner Smith.*  
Stock: 64014

50. **[George II in profile]**

Thomas Worlidge fecit 1753.

Etching. 165 x 135mm (6½ x 5¼"), with large margins. £240

Portrait of George II by Thomas Worlidge (1700-66). Born in Peterborough, Worlidge, 'the English Rembrandt', was a pupil of Alessandro Maria Grimaldi, whose daughter Arabella he married. *O'D 48; W40; D81; Provenance: Sandys Family, Ormersley Court, Worcestershire.*

Stock: 64091

51. **[Memorial plaque for George III & Edward, Duke of Kent.]**

[n.d., c.1820.]

Engraving in reverse. Circular plate, diameter 195mm (7¾"), with large margins. Spotting. £130

A plaque commemorating the deaths of George III and Prince Edward, Duke of Kent (father of Victoria), who died six days before his father. The image is reversed.  
Stock: 63907



52. **[Maria Waldegrave, Duchess of Gloucester and Edinburgh.]**

[Engraved by William Hoare of Bath after Joshua Reynolds.] [n.d., c.1790.]

Etching. 400 x 305mm (15¾ x 12"), on wove paper, very large margins. Slight surface dirt. £290

A sketch portrait of Maria Waldegrave (1736-1807), Countess Waldegrave 1759-66, as a result of her first marriage to James Waldegrave, then Duchess of Gloucester and Edinburgh after marrying Prince William Henry, Duke of Gloucester and Edinburgh, in 1766. A scarce Bath item.

Stock: 64027

53. **[Edward V and the Duke of York] The Young Princes Smothered in the Tower. 418**

Published 12.th April 1798 by Laurie & Whittle, 53 Fleet Street London.

Scarce mezzotint with fine hand colour. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to image on three sides, into plate at bottom, a portrait of Edward V stuck over top edge, laid on album paper. £180

The 'Princes in the Tower' being murdered by their armoured guards, as per the account written by Thomas More.

Stock: 64015

54. **The History of King Charles by H. L. Esq.r.**

G. Faithorne. f. [London: Edward Dod & Henry Seile the younger, 1655.]

Engraving. Sheet 215 x 135mm (8½ x 5¼"). Trimmed to printed border, laid on album sheet. £95

Title-page to 'The History of King Charles' by Hamon L'Estrange (1605-60). *Fagan:p.75.*

Stock: 64087

55. **Catherine D'Arragon. Mes parens mes destins ...**

Adr.n vander Werff pinx. Vermeulen sculps. [Rotterdam, c.1710]

Engraving. 315 x 180mm (12½ x 7¼"), paper with large margins and 18th century watermark. £130

Bust length oval portrait of Henry VIII's first wife, Katherine of Aragon (1485-1536). She wears a gablehood and gown with square neckline. In a medallion with thorns, suspended by a string held by two cherubic boys on a balcony.

Plate from Isaac de Larrey's 'Histoire d'Angleterre' (1697-1713) from design with allegorical elements and verses in French, by Adriaen van der Werff (1659-1722), acclaimed as the most important Dutch Master during his lifetime, although his reputation declined from the late 18th century onwards.

Stock: 64023

56. **Catherine Parre.**

Adr.n vander Werff pinx. Vermeulen sculps. [Rotterdam, c.1710]

Engraving. 315 x 180mm (12½ x 7¼"), paper with large margins and 18th century watermark. £130

Bust length oval portrait of Henry VIII's sixth wife, Catherine (Kateryn) Parr (1512-48). Her hair dressed in curls, wearing feathered cap, ruff, gown and pearls. In a medallion suspended against wall with curtain behind.

Plate from Isaac de Larrey's 'Histoire d'Angleterre' (1697-1713) from design with allegorical elements and verses in French, by Adriaen van der Werff (1659-1722), acclaimed as the most important Dutch Master during his lifetime, although his reputation declined from the late 18th century onwards.

Stock: 64026

57. **Ieanne Seymour. Ie montai fur le throne...**

Adr.n vander Werff pinx. Vermeulen sculps.

[Rotterdam, c.1710]

Engraving. 315 x 180mm (12½ x 7¼"), paper with large margins and 18th century watermark. £130

Bust length oval portrait of Henry VIII's third wife, Jane Seymour (c.1508-37). She wears a gable headdress, pearls and gown with square neckline. In a medallion suspended under arch with ballustrade and part of a carpet below.

Plate from Isaac de Larrey's 'Histoire d'Angleterre' (1697-1713) from design with allegorical elements and verses in French, by Adriaen van der Werff (1659-1722), acclaimed as the most important Dutch Master during his lifetime, although his reputation declined from the late 18th century onwards.

Stock: 64025

58. **[Victoria] The Queen. Attired in her Robes of State, on the occasion of proceeding to the House of Lords, withe the Diadem Her Majesty wore when opening Parliament.**

Drawn by J. Bouvier. [n.d., c.1837.]

Lithograph with fine hand colour. Sheet 275 x 215mm (10n x 8½"). Laid on album sheet with four other scraps relating to Victoria. Mint. £190

A seated portrait of Victoria as a young queen. Scraps includes rare keyplate of Sir David Wilkie's Victoria presiding at the Council.

Stock: 64010

59. **Le Facetieux.**

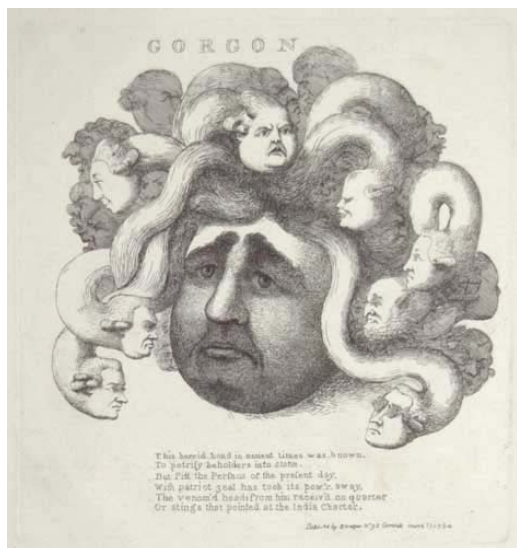
[n.d., c.1760.]

Etching with hand colour. 215 x 150mm (8½ x 6").

Mount burn. £180

A grotesque man with a sword on his hip, waving his hands in front.

Stock: 64082



60. **[Charles James Fox] Gorgon. This horrid head in antient times was known, / To petrify beholders into stone. / But Pitt the Perseus of the present day, / With patriot zeal has took its pow'r away, / The venom'd heads**

**from him receiv'd no quarter / Or stings that pointed at the India Charter.**

Published by EHedges N.º 92 Cornhill March 13 1784.

Etching. 235 x 225mm (9¼ x 8¾"), with very large margins. £280

A caricature of Fox as Medusa, his hair a tangle of snakes with the heads of the Coalition Ministry: North, Stormont, Keppel, Portland, Burke, Derby, John Cavendish, Sheridan and Carlisle. *BM Satires 6450.*

Stock: 63626

61. **[Sons of Henry Fox] A Macaroni Ass Match Between the Cubs NB. St-e Gamblers. Nature Display'd both Serious and Comic in 12 Designs Dedicated to S. Foot Esq.r by L'Aquaforte & Burin. Pr. a Guinea.**

[by William Austin] Pubd as ye Act Directs May 1st 1773.

Etching, printed in blue, watermark Tot & Son. 270 x 400mm (11½ x 15¾") very large margins. £290

Two 'cubs' (ie sons of Henry Fox, first Baron Holland of Foxley) ride on horseback. The figure on the right, stood on an ass which refuses to cross the stream, is probably intended for Charles James Fox, while the figure on the left, jeering while crossing the stream, is probably Henry Fox, a keen horserider in his youth. Henry Fox, in the military academy in Strasbourg at this time, was stationed in Boston the following year and participated in the early battles of the American War of Independence.

First in a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM Satires 5112.*

Stock: 63629

62. **[Stephen Fox] The Voluptuos. Luxurious. Spendthrift. Macaroni. From Holland. In. A. Breathing. Sweat. 3.**

[by William Austin] Pubd as ye Act Directs May 1st 1773.

Etching, 18th century watermark 275 x 375mm (10¾ x 14¾"), very large margins. £290

A caricature of Stephen Fox (1723-74), eldest son of Henry Fox, first Baron Holland of Foxley, older brother of Charles James Fox. He is depicted obese and asleep, lying on a garden seat, with nosgay, sword and toupet wig with a large macaroni club.

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM Satires 5114.*

Stock: 63630



63. **[Dr William Hunter] The Anatomist Overtaken by the Watch Carrying Off Miss W-  
ts in a hamper. 8.**

[Drawn by William Austin.] Pubd as ye Act Directs May 7th 1773.

Etching, 18th century watermark. 270 x 400mm (10½ x 15¾"), with large margins. £390

Scottish anatomist Sir William Hunter (1718-83) runs from two watchmen, a skull under his arm, dropping both a basket containing the body of a young woman and a copy of his lectures. A satire on the body-snatching problem caused by the sale of corpses to surgeons.

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM:5119*.

Stock: 63633

64. **[Samuel Johnson & James Boswell.] Scottifying the Palate. "I bought some Speldings fish salted and dried in a particular manner being dipped in the Sea & dried in the Sun and eaten by the Scots by way of relish - He had never seen them though they are Sold in London I insisted on Scottifying his palate but he was very reluctant - With difficulty I prevailed upon him - He did not like it. Vide Journal p. 50.**

[Thomas Rowlandson.] Pub.d 30 May 1786 by E. Jackson N° 14 Mary bone Street Golden Square. Etching, watermark. 245 x 275mm (9¾ x 10¾"). Trimmed within plate. Very small repairs at top border. £130

James Boswell kneels on Samuel Johnson, holding him down as he playfully holds a fish to Johnson's open mouth, holding back the head of his unwilling friend. Three fishwives laugh and point. *BM Satires 7040*. Stock: 63409

65. **The Lucky Mistake Or the Buck and Blood Flourishing Macaroni \_ playing a Solo on the Jelly Glasses. 10.**

[Drawn by William Austin.] Pubd as ye Act Directs May 7th 1773.

Etching, J. Whatman watermark. 275 x 375mm (10¾ x 14¾"), with large margins. £290

A military officer, his hair is in a large macaroni club, unconcernedly rides a heavy cavalry horse past a man whom he has knocked down, breaking his wooden leg and several glasses. Upper right is an illustration of the club with an exaggerated description.

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM:5121*.

Stock: 63634

66. **[George Lyttelton] The Merits and Defects of the Dead by their Ingenious Secretary. 11**

Pub.d as the Act Directs May 1st 1773 [by William Austin].

Etching, J. Whatman watermark. 300 x 375mm (11¾ x 14¾"), with large margins. £290

George Lyttelton as a hooked-nosed Death, using a tomb as a writing desk, one hand holding a scythe. A grave-digger with a built-up shoe, holds out a skull which declaims "Life is a jest & all things shew it. I thought so once but now I know it", John Gay's own epitaph on his monument in Westminster Abbey.

The first Baron Lyttelton (1709-73), a few months after this caricature) wrote 'Dialogues of the Dead' (1760).

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *See Ref: 54443*

Stock: 63635

67. **[William Philip Molyneux] Lord Dashalong bent on driving.**

Dighton. Ad. Viv.m Del.t. Pub.d Nov.r 1801. by Dighton Char.g Cross.

Hand-coloured fine etching. 225 x 175mm (8¾ x 7"), with large margins. Mounted in album paper. £160 Caricature portrait of William Philip Molyneux (1772-1838), 2nd Earl of Sefton, seated on a high box-seat, driving; he leans slightly forward, his head in profile to the left, a bunch of reins in the left hand, a long whip in the right.

Sefton acquired the nickname 'Lord Dashalong' because of his fondness for racing through the streets of London in a carriage with four horses. *BM 9743*.

Stock: 64088



68. **[Tsar Nicolas I] Nicolas Proclaiming Amnesty. Might Makes Right.**

On stone by L. Kosanecki. [n.d., c.1835.]

Extremely rare lithograph with hand colour. Sheet 320 x 270mm (12½ x 10½"). Repaired tears, creases, paper toned. £360

A caricature of Russian tsar Nicolas I (1796-1855), trumpeting successes but trampling on the Congress of Vienna and oppressing his own people.

Louis Kozanecki (c.1804-64), a Polish painter and lithographer who worked in London from at least 1833. He was buried on the Isle of Man.

Stock: 64076

69. **[Sir Thomas Robinson] Long Thomas & Mad.le G\_d Going to the Pantheon in Their Natural Masks. 5**

[Drawn by William Austin.] Pubd as ye Act Directs May 7th 1773.

Etching, 18th century watermark. 295 x 375mm (11¼ x 14¾"), with large margins left & right. Trimmed to plate mark at bottom, binding holes in top of plate.

£290

Sir Thomas Robinson (1702-77), 1st Baronet of Rokeby, politician, architect and garden designer, caricatured as long and thin, with a fat, elderly woman on his arm and followed by a foot-boy. Robinson, a shareholder of Ranelagh Gardens, ruined himself throwing lavish balls and masquerades.

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM:5116*.

Stock: 63632



70. **[Nathaniel St André] Major G\*\*\*\*\*n & Lady Landing at Southampton in Cripples Walk. 4**

[by William Austin] Pubd as ye Act Directs May 1st 1773.

Etching, J. Whatman watermark. 270 x 400mm (10½ x 15¾"), with large margins. £290

An elderly man with a gouty leg walks on crutches, followed by his tall wife with a witch-like face with hooked nose and protruding bearded chin.

Among the other figures that walk along the sea front is a man marked 'The Rabbit Doctor St A-', with a rabbit under his arm. This is a caricature of Nathaniel St André (c.1680-1776), a Swiss surgeon who was appointed as surgeon and anatomist to the royal household by George I in 1723. However, in 1726 he supported the claim of Mary Toft that she had given birth to fourteen rabbits, even publishing an account. When she admitted the deception St André lost his Royal salary. Later one of his patients died and he married his widow the same day. The pair moved to Southampton in 1750.

From a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM Satires 5115*.

Stock: 63631

71. **Frontispiece to the Cookery Books.**

C.J.Grant Invent Del & Lith. Printed by R.Redman. London Pub by J.Kendrick 54 Leicester Squ.r Sep.t 1833.

Lithograph. Printed border 285 x 200mm (11¼ x 8"). Repaired tears at bottom. £260

Satire with 30 vignettes with cookery puns. One, labelled 'Muligatawney' shows a female cook bending her ladle over the head of a negro servant.

Stock: 63983

72. **Frontispiece to the Cookery Books.**

C.J.Grant Invent Del & Lith. Printed by R.Redman. London Pub by J.Kendrick 54 Leicester Squ.r Sep.t 1833.

Lithograph. Printed border 285 x 200mm (11¼ x 8"). Narrow margins made up, repaired losses at top. £180

Satire with 30 vignettes with cookery puns. One, labelled 'Muligatawney' shows a female cook bending her ladle over the head of a negro servant.  
Stock: 63984

73. **The Tavern in an Uproar; Mrs Bonniface shewing more Pluck than her "good Man" by backing her husband against Bob Hit-a-Body ripe for mischief; A case for the Phrenologists.**

Designed & Etched by Theodore Lane. [London: Knight & Lacey, and Pierce Egan, 1827.]  
Coloured etching. 130 x 220mm (5 x 9"). Trimmed on three sides, hole in right edge, some staining, colour faded. £70

A scene of a tavern brawl, from "Pierce Egan's Anecdotes of the Turf, the Chase, the Ring and the Stage".

Stock: 63955

74. **La dernière assemblée Papale.**

A Paris, chez Depeuille, Rue des Mathurains S.t Jacques, aux deux Pilastres d'or [n.d., c.1798].  
Etching. 270 x 410mm (10½ x 16"), 18th century watermark. Trimmed into plate on three sides. £220  
'The last Papal assembly'. A satire of the fall of the Papal authority, when Napoleon's troops occupied Rome, forcing Pius VI to leave the capital. Pius and other Catholics are shown at an altar weeping copiously, up to their ankles in tears.

Stock: 63410

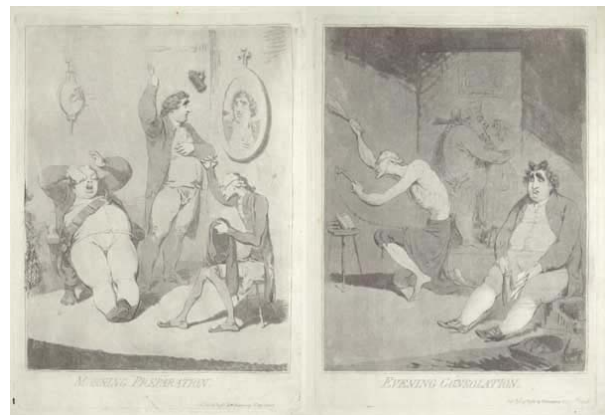
75. **The Comical Physician's Prescriptions for all Diseases.**

[Straker's Lith.r] [Publish'd by Orlando Hodgson 10 Cloth fair] [n.d., c.1830.]  
Lithograph. Sheet 270 x 195mm (10½ x 7¾"). Trimmed to printed border on three sides, losing inscriptions at bottom. £260  
19 vignettes illustrating medical puns: 'Bleeding', 'Cupping', 'Amputating', 'Sally-vating', 'Taking the Air', 'Exercise', 'Applying a Salve', 'In hot Water', 'Bathing', 'How to Releive the Chest', 'A Bliss-ter', 'Electrifying', 'Sweating', 'Taking a Cordial', 'A Leech', 'Lancing', 'Taking a Black Draught', 'How to Discharge a little Matter' & 'Taking Pills'. *Whitney Medical Library, Yale, Print00733.*

Stock: 64074

76. **[Sir Allen Young.] ["Alleno."]**

Ape [Carlo Pellegrini]. [Vanity Fair, 1877.]  
Chromolithography, proof before letters. Image 310 x 180mm (12¼ x 7"), very large margins. Margins spotted. £90  
Sir Allen William Young (1827-1915), master mariner and explorer best remembered for his role in Arctic exploration including the search for Sir John Franklin.  
Stock: 63883



77. **[Charles James Fox] Morning Preparation. [&] Evening Consolation.**

[James Gillray] Pub.d Feb.y 25th [& Ap.l 25.th] by W. Humphrey N° 225 Strand.

Pair of aquatints with etching. Each 360 x 260mm (14¼ x 10¼"), with large margins, 18th century watermark. £550

A satire on the desperate plight of the Opposition. 'Morning': in a poverty-stricken room are Fox, practicing his speech in a mirror; North, seated in a low arm-chair, yawning; and Burke, seated on a three-legged stool mending his breeches.

'Evening': the trio have returned, with Fox looking disconsolately at a copy of 'Pitt's Speech'; Burke flagellating himself with a birch-rod; and North kissing a young woman in tattered garments. *BM Satires 6790 & 6791.*

Stock: 63628

78. **[Henry George Grey & Charles Wood] Robinson Crusoe and his Man Friday. H.B. Sketches No. 641.**

HB [John Doyle]. A. Ducôte's Lithog.y 70, St Martins Lane. Published June 3rd 1840 by T. McLean, 26, Haymarket.

Lithograph. Printed area 285 x 360mm (11¼ x 14¼"), with 'Subscribers Copy' blindstamp. Trimmed close to border. £140

Henry George Grey, 3rd Earl Grey, as Robinson Crusoe with Charles Wood, 1st Viscount Halifax, as Friday, carrying two guns marked 'Conservative gun' and 'Whig Radical gun'.

Stock: 63972

79. **[Melbourne & Norton] Great Eclipse of 1836. Seen through a Cloud, shortly before it reached its greatest obscuration. H.B. Sketches No. 487.**

HB [John Doyle]. A. Ducôte's Lithog.y 70, St Martins Lane. Published by T. McLean, 26, Haymarket, May 18th. 1836.

Lithograph with 'Subscribers Copy' blindstamp. Printed area 250 x 310mm (9¾ x 12¼"), with large margins.

Tears in margins repaired. £140

William Lamb (1779-1848), 2nd Viscount Melbourne and Prime Minister in 1834 and 1835-41, depicted as the Sun being eclipsed by the Moon of the Hon.

George Chapple Norton. During his second term as Prime Minister, Norton sued him for alleged adultery with his wife, the novelist and social reformer Caroline

Norton. After a nine-day trial Melbourne was acquitted but the scandal brought the government to the brink of collapse.

Stock: 63970

80. **[Press-gangs during the American Revolution] Liberty of the Subject.**

[James Gillray] Publish'd Oct.r. 15.th 1779. by W. Humphrey, No 22[7 Strand.]

Etching. Sheet 250 x 345mm (9¾ x 13½"). Trimmed within plate, end of publication damaged. £390

A press-gang snatches a surprised tailor from the streets of London and gets attacked by the crowd. 1779 saw an increase in press-gang activity, as England went to war with Spain as well as the American colonies and France. If the man was indeed a tailor (and not a seaman in disguise, his seizure was illegal.

A satire on British 'Liberty', this print is unsigned but is believed to be an early Gillray. *BM Satire 5609*;

*Clayton, James Gillray, p.34, 'unmistakable'.*

Stock: 63636

81. **[French invasion threat] Opening of the Budget; \_ or \_ John Bull giving his Breeches to save his Bacon.**

J.s G.y [James Gillray] inv. et fec.t. Pub.d Nov.r 17th 1796, by H. Humphrey New Bond Street.

Etching. 255 x 360mm (10 x 14¼"), with large margins. £320

William Pitt the Younger holds open a bag called 'Requisition Budget', warning John Bull that the 'the Cannibal French - They're a coming!'. As John Bull puts his breeches, pockets bulging with gold, into the sack, Dundas, Grenville, and Burke grope into a split seam to pull out guineas. To the left Fox, appalled by the money grab, calls on the French to hurry. *BM Satires 8836.*

Stock: 63627

82. **Conversation at Whites.**

HB [John Doyle]. Printed by C. Mott, 23, Leicester Sq.r. Published by Tho.s McLean, Haymarket Dec.r 30.th 1830.

Lithograph. Printed area 270 x 325mm (10½ x 12¾"). Tears in edges. £140

Three men stand in discussion by the fireplace of White's Club, although all are dressed for outside, with top hats. One says "Of course vested Interest's will be respected, to which another replies "How! no such thing as vesated Interests in our days". Another man, seated reading a newspaper, eavesdrops and says "That is one of S-ft-n's perculiar hits! agad! I'll send it as a hint to HB".

According to McLean's 'Illustrative Key to the Political Sketches of H.B.' (1841): The subject of this conversation appears to be the Reform Bill, then the prominent topic of the day. The dress and figure of the Speaker, who observes that "vested interests will of course be respected," sufficiently prove him, although his face is not seen, to be Sir Francis Burdett; the respondent is the late Earl of Sefton, a nobleman

equally eminent for the good things which he said, and for those which he devoured. Though not conspicuous in Parliament, he was a very distinguished and influential member of the Whig party, of which it was sometimes alleged, by their opponents, that Lord Sefton's head contained more sense than the heads of all the rest of the party put together. This species of supremacy, some of his party might not be disposed to allow him; but his taste and judgment in gastronomy were universally admitted. The other figures in the sketch are not portraits.

Stock: 63969



83. **[Oxford Movement] Ecclesiastical Smugglers. Political Fly Leaves. \_ N.° 5.**

Touchstone. Pub. by T. McLean, 26 Haymarket, Jan. 6 1851. Printed at 70. S.t Martin's Lane.

Tinted lithograph. Sheet 290 x 410mm (11½ x 16"). Trimmed to printed border, bookseller's red stamp, laid on archival paper. £180

Clerics and laymen bring ashore Catholic accoutrements, including a statue of the Virgin Mary, a reliquary and a censer, taking them into an Anglican church.

A satire on the Oxford Movement, a group of high church members of the Church of England centred on Oriel College.

'Touchstone' was a satirist whose work was published by Thomas McLean in the early 1850s. The 'T' of Touchstone is a monogram of a jester's head with belled cap.

Stock: 63962

84. **[Oxford Movement] The Anglican Hen and Her Pusey Duckings. Political Fly Leaves. \_ N.° 6.**

Touchstone. Pub. by T. McLean, 26 Haymarket, Jan. 6. 1851. Printed at 70. S.t Martin's Lane.

Tinted lithograph. Sheet 290 x 390mm (11½ x 15¼"). Trimmed to printed border, bookseller's red stamp, laid on archival paper. £180

A hen with an anglican minister's hat watches as her congregation swims off to Edward Bouverie Pusey, a duck with s wide-brimmed hat on a lake in front of the Vatican.

Pusey (1800-82) was a leader of the Oxford Movement, a group of high church members of the Church of England centred on Oriel College.

'Touchstone' was a satirist whose work was published by Thomas McLean in the early 1850s. The 'T' of Touchstone is a monogram of a jester's head with belled cap.  
Stock: 63964



85. **[Oxford Movement] M.r Worldly Wiseman Directing Pilgrims to the Town of Infallibility! See the Puseyite's Progress, (backwards.) Political Fly Leaves. \_ N.º 8.**  
Touchstone. Pub. by T. McLean, 26 Haymarket, Jan. 21. 1851. Printed at 70. S.t Martin's Lane.  
Tinted lithograph. Sheet 280 x 355mm (11 x 14").  
Trimmed to printed border, bookseller's red stamp, laid on archival paper. £180

A satire of Nicholas Wiseman (1802-65), the first Archbishop of Westminster upon the re-establishment of the Catholic hierarchy in England and Wales in 1850. He guides a member of the Oxford Movement (centred on Oriel College), burdened with the 'Thirty-Nine Articles' of the Church of England, towards Rome.

'Touchstone' was a satirist whose work was published by Thomas McLean in the early 1850s. The 'T' of Touchstone is a monogram of a jester's head with belled cap.  
Stock: 63963

86. **[Cardinal Nicolas Wiseman & the Ecclesiastical Titles Act 1851] The Cardinal's Baratarian Banquet. Political Fly Leaves. \_ N.º 10.**

Touchstone. Pub. by T. McLean, 26 Haymarket, Feb 17. 1851. Printed at 70. S.t Martin's Lane.  
Rare tinted lithograph. Sheet 300 x 340mm (11¼ x 13½"). Two repaired tears, creasing. £190  
Cardinal Wiseman (1802-65) seated at a dining table, but the platters (marked 'Territorial Titles' and 'Charitable Bequests') are being removed by the servants, prompted by a staff coming from one side. When Pope Pius IX set up a hierarchy of dioceses in England and Wales in 1850, the government responded with the 'Ecclesiastical Titles Act 1851', which prevented anyone outside the established "United Church of England and Ireland" to use any episcopal title "of any city, town or place... in the United Kingdom". Any property passed to a person under such a title would be forfeit to the Crown.

'Touchstone' was a satirist whose work was published by Thomas McLean in the early 1850s. The 'T' of Touchstone is a monogram of a jester's head with belled cap.  
Stock: 63986

87. **[Caroline Norton] The late Lam[b]entable progress of the new Discoveries just as they were leaving Norton-Falgate**

Published June 10th [1836] St Michael's Alley.  
Lithograph. Printed area 290 x 340mm (11½ x 13½").  
£180

A caricature of Mrs Caroline Norton as a giraffe with four men mounted on her back and her husband, wearing cuckold's horns, pulling on a lead around her neck.

Caroline has left her abusive husband, George Chapple Norton, who accused her of having an affair with Whig Prime Minister Lord Melbourne. Melbourne is seen here on her back clutching her tail.

Stock: 63971

88. **Johannes Radcliffe M.D. Ob: Nov 1: .1714. Ætat: 64.**

MBurghers Sculptor Unvers [after Kneller].  
Engraving. Sheet 145 x 80mm (5¾ x 3¼"), Trimmed to printed border. Creasing. £260

A portrait of physician John Radcliffe (1652-171), Royal Physician to William and Mary, Founder of the Radcliffe Library and Hospital Oxford. *Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 64090



89. **[Jacob Lovelace's Exeter Clock.]**

[W. King 1829] Hackett, Lithog, Exeter, 1833.  
Coloured lithograph. Printed border 510 x 365mm (20 x 14¼"), very large margins. Lengthy tear taped. £460  
A very rare, separately-published print of a 10ft tall clock, with a text describing all the different automations, including a moving panorama. Jacob Lovelace (1687-1755) was a clockmaker of Exeter, who spent 34 years building this clock, before dying in poverty. This plate was published when the clock was for sale in the 1830s; it sold for 680 guineas. The clock was repaired by William Frost and exhibited by him at the Great Exhibition of 1851. It was then

bought by Sir Joseph Meyer, a famed Victorian collector, who donated it to Liverpool Museum, where it was bombed during the Second World War and damaged beyond repair. The remains are now on display in Exeter Museum.

Stock: 64035

90. **Drawing the Retorts at the Great Gas Light Establishment, Brick Lane. Monthly Mag. 350.**

W. Read Sculp.t. London Pub.d by Sir Rich.d Phillips & Co. Feb.y 1. 1821.

Aquatint. Sheet 205 x 245mm (8 x 9¾") Folds as usual, staining top right. £160

The dramatic moment when coke was raked out of the ovens.

Published in the Monthly Magazine.

Stock: 63960

91. **Drawing the Retorts at the Great Gas Light Establishment, Brick Lane. Monthly Mag. 350.**

W. Read Sculp.t. London Pub.d by Sir Rich.d Phillips & Co. Feb.y 1. 1821.

Aquatint. Sheet 185 x 220mm (7¼ x 8¾"). Folds as usual, trimmed close. £140

The dramatic moment when coke was raked out of the ovens.

Published in the Monthly Magazine.

Stock: 63961

92. **A New Love Song only ha'penny a piece. Chanson nouvelles deux sols le livret. Cries of London Plate 11.**

Painted by F. Wheatley R.A. Engraved by A. Cardon. London Pub.d as the Act directs 1st. March 1796 by Colnaghi & Co. (late Torres) No.127 Pall Mall.

Stipple, rich impression. Sheet 425 x 325mm (16¾ x 12¾"). Trimmed to plate, repaired tears, £180

A ballad seller with strip ballads, selling to two men, behind them two women with a child, and a small boy feeding a dog in the centre.

This is one of thirteen plates in Wheatley's 'Cries of London', the most famous version of a popular theme in English printmaking. The shouts and songs of the street traders advertising their wares were a part of city life and inspired a number of artists of different styles, from these idealised scenes to the more raucous caricatures drawn by Rowlandson. Francis Wheatley (1747-1801) exhibited fourteen painted 'Cries' at the Royal Academy between 1792-5, with enough success for Colnaghi to commission some of the best engravers in England, including brothers Luigi and Niccolo Schiavonetti, Giovanni Vendramini & Thomas Gaugain to reproduce thirteen of the series in stipple. These were available as separate prints or as a set and were a great success (even abroad, as denoted by the French version of the titles), and have remained popular to this day.

Stock: 63987

93. **The Death of Nelson.**

J. Catnach, Printer, 2, Monmouth-court, 7 Dia.s. [n.d., c.1805.]

Woodcut and letterpress. Sheet 215 x 80mm (8½ x 3¼"). Some creasing, laid on album sheet. £220

A broadside song sheet, with a ballad by Samuel James Arnold (1774-1852). The woodcut shows Britannia standing before a fleet.

"O'er Nelson's tomb, with silent grief oppress'd..."

Stock: 63998

94. **Grand Conversation on Brave Nelson.**

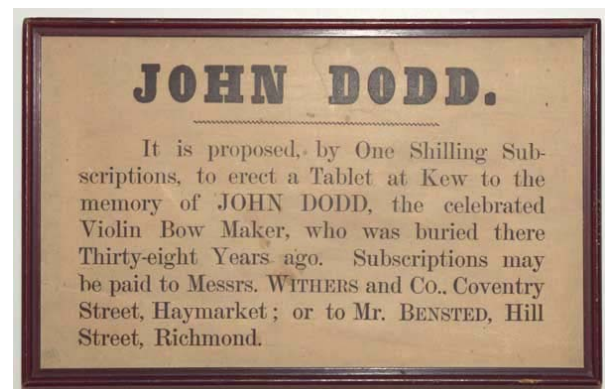
Ryle Co., Printers 2 and 3, Monmouth Court, Bloomsbury (n.d., c.1845).

Woodcut and letterpress. Sheet 230 x 85mm (9 x 3¼"). Short tear, laid on album paper. Text misprinted lower left. £220

A broadside song sheet, with a ballad celebrating the erection of Nelson's Column in Trafalgar Square. The woodcut shows a warship before a fort.

Anne Ryle (1823-70), sister of printer James Catnach, took over his business in 1841, operating at Ryle & Co from 1845 to the end of the decade, when she sold the business to W.S. Fortey.

Stock: 63999



95. **[John "Kew" Dodd] John Dodd. It is proposed, by One Shilling Subscriptions, to erect a Tablet at Kew to the memory of John Dodd, the celebrated Violin Bow Baker, who was buried the Thirty-eight Years ago. Subscription may be paid to Messrs. Withers and Co., Coventry Street, Haymarket; or to Mr. Benstead, Hill Street, Richmond.**

[n.d., c.1877.

Scarce letterpress. Framed without glass, sight size 140 x 235mm (5½ x 9¼"). Paper toned. Unexamined out of frame. £260

A proposal to erect a memorial tablet to John "Kew" Dodd (1752-1839), a violin bow maker known as the 'English Tourte' for his leading role in the development of the modern bow.

Stock: 63974

96. **[John Liston] M.r Liston, as Maw-Worm, in the Play of the Hypocrite, Act 5.th Scene Last.**

[Designed, Drawn, Engraved & Pub.d by J. W. Gear, 6, Wilson St.t Grays Inn Road 1824. Printed by C Hullmandel.]



Fine coloured lithograph. Sheet 220 x 140mm (8¾ x 5½"). Trimmed to printed border on three sides, losing publication line at bottom. £65

A portrait of the comic actor John Liston (1776-1846) in character in Isaac Bickerstaffe's play, long-haired, floral waistcoat, holding a handkerchief aloft.  
Stock: 63917



97. [John Liston] **M.r Liston, as Van Dunder in 'T'would puzzle a Conjurer. "Read it indeed! that's very easily said, read it".**

GEM [George Edward Madeley]. London, Pub.d by Infrey & Madeley Lithographic Office 310 Strand Dec.r 1824.

Fine coloured lithograph. Sheet 350 x 245mm (13¾ x 9¾"). £130

A portrait of the comic actor John Liston (1776-1846) in character in John Poole's comic play. Poole is best known for 'Paul Pry'.  
Stock: 63920

98. [John Liston] **M.r Liston, as "Billy Lackaday" in "Sweethearts & Wives".**

GEM [George Edward Madeley]. [Printed and Pub.d at the Lithographic Office 310 Strand. [n.d., c.1824.]

Coloured lithograph. Sheet 280 x 205mm (11 x 8"). Trimmed, losing publication line. £75

A portrait of the comic actor John Liston (1776-1846) in character in James Kenney's most popular play, produced at the Haymarket Theatre in 1823 and revived several times.

Stock: 63919

99. [John Liston] **M.r Liston, as Tristram Sappy, in "Deaf as a Post". "Let me see, what was I going to say?"**

GEM [George Edward Madeley]. [Pub.d at the Lithographic Office 310 Strand May 1st 1824.]

Coloured lithograph. Sheet 350 x 155mm (13¾ x 6"). Trimmed, affecting monogram, losing publication line, tear taped. £60

A portrait of the comic actor John Liston (1776-1846) in character in John Poole's one-act farce.

Stock: 63918

100. [Almeida Theatre] **The Interior of the Theatre of the Islington Literary & Scientific Institution. Present to Chas Woodward Esq.r F.R.J. Resident, The Vice President, and Committee, by their obd.t serv.t C.J. Toswill.**

Toswill & C.º London. [n.d., 1837.]

Rare aquatint. 200 x 230mm (8 x 9"). Slight surface soiling. £160

The Islington Literary & Scientific Institution opened in 1837, housing a lecture theatre, library, museum, reading room and a laboratory. It became a music hall in 1874 and then a Salvation Army citadel. The Almeida Theatre took over the derelict building, opening 1980.

Stock: 64095

101. **Le Carnaval à Paris, Bal Masqué à L'Opéra. Imagerie Nouvelle.**

Lith. Haguethal, à Pont-à-Mousson. Deposé. [n.d., c.1850.]

Scarce coloured lithograph. Sheet 350 x 445mm (13¾ x 17½"). Original folds with splits repaired, taped stains in top edge. Damaged. £260

A view of the Grand Bal de l'Opéra, with the revellers in costume and a large orchestra on stage.

Stock: 64030

102. **Courtship.**

Dean & Co. Threadneedle St. [n.d., c.1830.]

Coloured lithograph. Sheet 220 x 275mm (8¾ x 10¾"). Trimmed close to title, some staining at top corner. £130

A young couple at a ball.

Stock: 64084

103. [Draughts] **The Wise & Foolish Purchases.**

[n.d., c.1850.]

Wood engraving with hand colour. Sheet 160 x 105mm (6¼ x 4¼"). Some damp staining. £80

Two boys sit at a table with a draughts board. The scene is surrounded by an elaborate border.

Stock: 64079

104. **The Grief of Self Will'd Boy at having Ruined his Hom.**

[n.d., c.1850.]

Wood engraving with hand colour. Sheet 160 x 105mm (6¼ x 4¼"). £95

A boy weeps before his burnt-out home. The scene is surrounded by an elaborate border reaturing pastimes including cricket, kite-flying, swimming and a spinning top.

Stock: 64080

105. **The Diversion of the Bow. Le Jeu de l'Arc.**

[n.d., c.1780.]

Etching. Sheet 145 x 195mm (5¾ x 7¾"). Trimmed within plate, some creasing. £160

Rustics aim at a makeshift target. An archery image.

Stock: 63910

106. **This Plate representing the Meeting of the Royal British Bowmen in the Grounds of Erthig, Denbighshire, the Seat of Simon Yorke Esqr., on Sept.r 13th, 1822, is respectfully dedicated to that Society by One of its Members.**

J. Townshend del.t. [Coloured from the original drawing by W. H. Timms.] Engraved by Bennett. [Published as the Act directs 1823.]  
 Fine coloured aquatint. Sheet 240 x 300mm (9½ x 11¾"). Trimmed to image on three sides, into plate at bottom losing text. £280  
 A party of men and women in green practising archery beside a white tent on the banks of a river. On the hill on the opposite bank is a country house, Erthig in Denbighshire, Wales, belonging to Simon Yorke. Yorke (1771 - 1834) was sheriff of Denbighshire from 1807 and MP for Grantham 1793 - 1802.  
 Stock: 63911

107. **Sparring at the Fives Court.**

Drawn & Etched by H. Alken Esq.r. London, Published as the Act directs, by Jones & C.º May 1st 1821.]  
 Hand coloured etching. 125 x 205mm (5 x 8"). Trimmed within plate, colour faded. £110  
 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'.  
 Stock: 63954



108. **Birmingham. The Winner of the Great S.t Leger Stakes at Doncaster, 1830. 69 Subscribers \_ 28 Started. By Filho da Puta, dam Miss Craigie by Orville, The Property of M.r Beardsworth, to whom this Print by Permission is most respectfullyl dedicated by the Publishers, J.F. Herring and S. & J. Fuller.**  
 Painted by J.F. Herring, Doncaster. Engraved by R.G. Reeve. London, Published March 21, 1831, by S. & J. Fuller, at their Sporting Gallery, 34, Rathbone Place, and at J.F. Ferrings, Doncaster.

An aquatint, printed in colours and hand finished, from the subscription issue. Framed, sight size 360 x 435mm (14¼ x 17"). 'Minerva Head' blindstamp over publication line. Unexamined out of frame. £1200  
 A superb example of this classic racehorse portrait, in a Thomas Agnew frame.  
 Stock: 63981

109. **[Leopard hunting] Ex antro catulia venator Tigridis ausert... 16.**

Joan, Stradan. invent. Joan. Collaert sculp. Joan. Galle excud. [n.d. later impression c.1830]  
 Coloured engraving. 200 x 265mm (8 x 10¼"), on wove paper. Crack in right platemark. Mount burn around image. £120  
 A scene of leopard hunting, from 'Venationes Ferarum, Avium, Piscium'.  
 Stock: 64053

110. **[A lion hunt.]**

[after Antonio Tempesta.] [n.d., c.1650.]  
 Engraving, 17th century watermark. 135 x 190mm (5¼ x 7½"). Small margins. £130  
 Persian horsemen hunt a lion with lances.  
 Stock: 64056

111. **General Plan for explaining the Different Trusts of the Turnpike Gates in the Vicinity of the Metropolis.**

Published by J. Cary July 1.st 1790.  
 Engraved map with hand colour. Sheet 150 x 210mm (6 x 8¼"). Trimmed within plate, some staining. £130  
 An unusual map, showing the areas where the roads around London under the control of 16 Turnpike Trusts, from Kensington Gravel Pits (now Notting Hill) clockwise to Holloway, Stratford, Deptford and the Fulham Road.  
 Stock: 64036



112. **Devonshire Square.**

Sutton Nicholls delin et sc. Published according to Act of Parliament 1754 for Stowes Survey.  
 Engraving. 350 x 470mm (13¾ x 18½"). Backed with paper. Very slightly time stained, central fold as normal slightly split. £290  
 An elevated view of Devonshire Square, off Bishopsgate Street, with a statue of Hermes, a coach and sedan chair.

First published by John Bowles c.1725, the remains of the original publisher's inscription can be seen at the bottom of the image.

Stock: 64021

**113. View of the R:t: Hon:ble the Earl of Chesterfield's House, near Hyde Park, taken from ye Park Wall, is Humbly Dedicated to his Lordship by his L:ps Most Obedient Servant Ed:d J:n: Eyre.**

E.J. Eyre del: J.S. Müller sculpt. Publish'd Acc.g to Act of Par:t Dec: 18 1750.

Rare etching. Sheet 175 x 315mm (7 x 12½").

Trimmed within plate. £180

Chesterfield House, Mayfair, London, the residence of Philip Dormer Stanhope, 4th Earl of Chesterfield (1694 - 1773). He succeeded his father as Earl of Chesterfield in 1726 and was sent to The Hague as ambassador in 1728, and subsequently rewarded with the Order of the Garter, and the position of Lord Steward. Lord Lieutenant of Ireland in 1745 and Secretary of State in 1755.

A rare etching.

Stock: 63965

**114. Millbank looking Westward.**

F. Jukes Aqua.t. London, Pub.d June 27 1796 by

F.Jukes Howland Street.

Rare aquatint with original hand colour. 250 x 325mm (9¾ x 12¾"). Trimmed to plate, slight mount burn.

£280

An oval scene of the Thames riverside, with anglers and a windmill on the opposite bank.

Stock: 64093

**115. Suburbs of London Sheet 2. Greenwich &c.**

Drawn & Engraved by Edw.d Weller F.R.G.S.. 34 Red Lion Square. Weekley Dispatch, 119 Fleet Street [n.d., c.1861].

Lithographic map. Sheet 475 x 330mm (18¾ x 13").

Laid on card. Fox mark bottom right. £70

A detailed map of Greenwich, marking south to Blackheath Railway Station.

The Weekly Dispatch Atlas published a series of maps between 1857 and 1863, when Cassell published the full atlas.

Stock: 63976

**116. Greenwich Park. A South View of the Ranger's House. A North View of Flamstead House. The North Prospect of Westminster Bridge. [with] On Greenwich Park set by M.r Jackson.**

I.M. Fecit. Printed for R. Baldwin Jun.r at the Rose in Pater Noster Row. For the London Magazine [n.d., 1749]; [&] [London: J. Newbery, for the Proprietors, 1746.]

Engraved map, 255 x 195mm (10 x 7¾") & engraved music sheet, 210 x 160 (8¼ x 6¼"). Laid on album sheet. £130

A mid-18th century plan of Greenwich Park, with a view of the new Westminster Bridge, a year before it was opened.

The music sheet was engraved by Thomas Kitchin for the expanded edition of the "Universal Harmony, 1746.

Stock: 63975

**117. [London From Greenwich Park.]**

Drawn by W. Westall A.R.A. [Printed & Pub.d by Engelmann Graf Coindet & Co. 92 Dean St. Soho Aug.t 1826 & Paris at Engelmann & Co. 27 Rue Lewis-le-Grand.

Lithograph. Sheet 235 x 440mm (9¼ x 17¼").

Trimmed into image. Laid on album sheet. £260

A view looking past the Royal Hospital towards London, with St Paul's Cathedral in the centre.

Stock: 63979

**118. The Royal Hospital, at Greenwich. Stationers' Almanack, 1843.**

Drawn by G. Moore. Engraved by Tho.s Highham.

Engraving with etching. Sheet 235 x 440mm (9¼ x 17¼"). Trimmed within plate, central creasing, laid on album sheet £230

A view of the Royal Hospital from the Thames, the Observatory in the background.

Stock: 63978



**119. A perspective View of the Royal Hospital at Greenwich.**

b: Cole sculpt. [n.d., 1756.]

Engraving. Sheet 360 x 520mm (14¼ x 21½"). Folds as normal, laid on card. £260

A view looking from the Thames towards the Queen's House and Observers Hill.

From Maitland's History of London.

Stock: 63977

**120. Old Stabling of the "Three Pigeons", Brentford. The Inn frequented by Shakspeare & Ben Johnson**

Drawn & Etched by W.N. Wilkins, June 1846.

Rare etching. 175 x 250mm (7 x 9¾"). Trimmed into plate at top. Small margins. £130

The Elizabethan Three Pigeons Inn, Market Square.

Stock: 63966

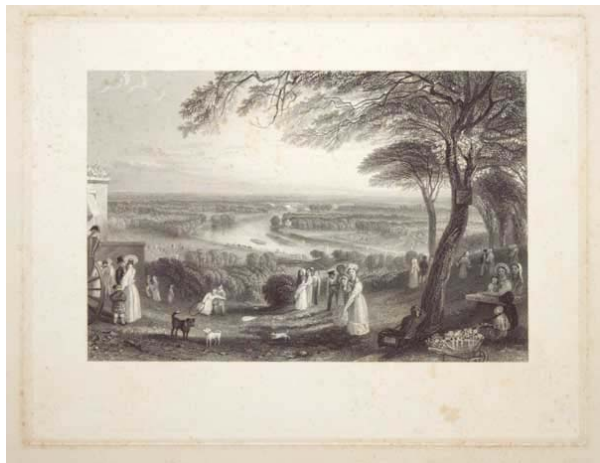
121. **The Royal Palace of Hampton Court. Le Palais Royal de Hampton Court.**

printed for Rob.t Wilkinson N.º 58 in COrnhill, & Bowles & Carver, 69, S.t Pauls Church Yard London [n.d., c.1790].

Coloured engraving. Sheet 275 x 425mm (10¾ x 16¾"). Trimmed within plate, repaired tear on left centre, surface scuffing and soiling, laid on card. £260

A view of Hampton Court with the formal gardens filled with promenaders.

Stock: 64031



122. **[Richmond Terrace, Surrey.]**

[J.T. Willmore after J.M.W. Turner] [1838.]

Steel engraving on india. 240 x 315mm (9½ x 12¼"), with very large margins. Some foxing.. £230

View from Richmond overlooking the river Thames, with figures engaged in various pastimes in the foreground.

Engraving after J.M.W. Turner (whose watercolour of c.1836 is in the Tate collection), engraved for part XXIV of Turner's 'Picturesque Views in England and Wales'. *L.1498; Rawlinson 303 first published state.*

Stock: 64096

123. **Temple at Strawberry Hill.**

Drawn & Etched by Rowlandson. Stadler Aquatinta.

[London: Thomas Tegg, n.d., 1822.]

Coloured aquatint with etching. 190 x 240mm (7½ x 9½"), with large margins. Stain in inscription area.£260

A reversed and inaccurate view, showing the gate and chapel as adjacent. A man seats in a chair reading.

From Rowlandson's 'Sketches from Nature': The plate was first published by Rowlandson in a fortnightly series in 1809; it was not published in a book until 1822. *Abbey 33; Gascoigne Images of Twickenham 314a.*

Stock: 63922

124. **The Black Rock near the Hot Wells Bristol.**

S. Anstie del. Clark & Duborg sculp. [n.d., c.1807.]

Coloured aquatint. 300 x 385mm (11¾ x 15¼").

Trimmed within plate on three sides, into image on left; bottom left corner lacking, affecting artist's

inscription; two repaired tears in title area. Damaged. £130

A view of the cliffs above the Avon, with sheep grazing.

Stock: 63905

125. **Great Tom of Lincoln. Founded by Thomas Mears of London. November, 1834. And placed in the Rood Tower of Lincoln, April, 1835.**

Ja.s Savage, Architect, direxit. R. Martin & C.º lithog. 25 Long Acre. [n.d., c.1835.]

Rare lithograph. Sheet 370 x 260mm (14¼ x 10¼").

Trimmed close to image, surface soiling. £190

An illustration of the largest bell in Lincoln Cathedral.

Stock: 63968

126. **Stoke Park, Northamptonshire; The Seat of Vernon Wentworth Esq.re. From a Design of an Italian Villa by Palladio, 1630. Copied from an Original Drawing in the Poession of the late Levison Vernon Esquire, by his friend, Gilbert Flesher, Dep.y Lieu.t.**

Dickinson, Bond S,t lithog. [n.d., c.1830.]

Lithograph. Printed area 260 x 235mm (10¼ x 9¼"),

with large margins. Foxing on right margin. £160

The front of Stoke Park, Stoke Bruerne,

Northamptonshire, the first Palladian country house built in England, believed to have been constructed by Inigo Jones c.1630. Only the two side pavillions survive.

Stock: 64046

127. **Kempton, Brighton. Erecting on the East Cliff, on the Estate of T.R. Kemp Esq. M.P. To whom this plate is respectfully dedicated by his Obed.t Serv.t J. Bruce.**

Published by the Artist at N.º 1 Steine Place & the first Tower on the Chain Pier, Brighton [n.d., 1830].

Fine coloured aquatint. 175 x 280mm (7 x 11"), with large margins. £140

From John Bruce's 'Select Views in Brighton'. *Ford Brighton 1134, i.*

Stock: 64086

128. **View of the Partial Destruction of the Chain Pier at Brighton by Lightning, on the Evening of the 15. Oct.r 1833.**

Drawn, Engraved, Printed & Publish'd, by J. Bruce, Somerset Place. [n.d. c.1833.]

Fine coloured aquatint. 180 x 270mm (7 x 10½"). £140

A view showing lightning hitting the Royal Suspension Chain Pier, designed by Captain Samuel Brown and built in 1823. *Ford Brighton 326.*

Stock: 64085

129. **Welsh Market Woman.**

J. Brandard. M. & N. Hanhart Imp.t. Published by T.

Catherall, Chester & Bangor. Entered at Stationers Hall. [n.d., c.1840.]

Tinted lithograph with hand colour. Printed area 285 x 200mm (11¼ x 8"), with large margins. £150

A woman wearing the felt Welsh hat, with the drum-shaped crown of popular in north-west Wales, carrying an umbrella and wicker basket.

Stock: 63555

**130. Plas Newydd. Near Llangollen. The Seat of the late Lady Eleanor Butler and Miss Ponsonby.**

Drawn on Stone by W. Walton from a picture by Edwin W. Jacques. Published by T. Catherall, Bookseller, Chester [n.d., c.1840].

Tinted lithograph. Sheet 285 x 380mm (11¼ x 15") very large margins. Some abrasion in title and publication line. £160

The 'Ladies of Llangollen' were Sarah Ponsonby (1755? - 1831), daughter of Chambre Brabazon Ponsonby, cousin of the Earl of Bessborough, and Lady Eleanor Charlotte Butler (1745? - 1829). For fifty years they lived together in complete isolation from society in a cottage at Plasnewydd in the vale of Llangollen, Denbighshire, north Wales. Neither left the cottage for a single night until their deaths. Their devotion to each other and their eccentric manners gave them wide notoriety, becoming a tourist attraction. They lie buried in Plasnewydd churchyard under a triangular pyramid inscribed with their names.

Stock: 63556



**131. Clan Gordon.**

A. Richie Lithog. Edin.r. Pub.d by Paton & Ritchie 2. So. Hanover S.r Edin.r.

Lithograph with fine hand colour. Sheet 330 x 250mm (13 x 9¾"). Small tear in right edge. £260

A man in a tartan kilt and sporran, angling.

Stock: 64094

**132. Morning in the Highlands.**

Rosa Bonheur Pinx.t. C.G. Lewis sculp.t.. London Published March 12th 1872 by Pilgeram & Lefevre Successors to E. Gambart & Co. 1a King Street St. James's S.W.

Mixed method engraving. 305 x 490mm (12 x 19¼"). Printseller's Association blindstamp. £240

Highland cattle on a moor above a lake, after Rosa Bonheur (1822 - 1899).

Stock: 63953

**133. [The Ferry at Forfar.]**

Charles W Cain [ink signature.] [Published by Arthur Greatrex Ltd. 14 Grafton Street, W1., n.d., c.1930]

Etching, signed by the artist. 315 x 470mm (12½ x 8¾"), with large margins. Some spotting. £190

A woman punting school children across a lake.

Charles William Cain (1893-1962) studied at the Camberwell School of Art, becoming an illustrator for the Johannesburg Star until WWI when he joined the Border Regiment in India and Mesopotamia. After the Armistice he entered the Royal College of Art under Frank Short 1920-1.

Stock: 63923

**134. [Googan Barra, - Co. of Cork.]**

[G. Petrie R.H.A. del.t. N. Fielding sculp.t.] [Dublin, Published by W.F. Wakemanm 9 D'Olier Street, 1835.]

Fine coloured aquatint, proof before letters. 225 x 275mm (9 x 10¾"). £160

A view of Gougane Barra, depicting its lake with its oratory.

A plate from volume three of 'Picturesque sketches of some of the finest landscape and coast scenery of Ireland', 1835. *Abbey: 465.*

Stock: 63916

**135. Petrus Des Gouges Latiné Cesonius juris Utriusque Doctor, in Senatu Galliarum Principe et in Regiâ Advocatorum ordine primus, ætatis 80.a Christo nato M.DCCCXII.**

peint par R. Tourniere. Gravé par J. du Vivier. [n.d., c.1740.]

Engraving. Sheet 380 x 290mm (15 x 11½"), with 17th century watermark. Trimmed into plate top and bottom. Slight staining verso top (not visible from front). £140

Pierre des Gouges (1632-1715), French lawyer and politician.

Stock: 64042



**136. [François de Harlay.]**

Io. Lenfant Sculp 1671.

Engraving, 17th century watermark. 375 x 290mm (14¾ x 11½"). Thread margins top and bottom, folds flattened. Slight foxing. £260

François de Harlay de Champvallon (1625-95), the fifth Archbishop of Paris. He is believed to have officiated at the second marriage of Louis XIV, to Madame Scarron, which was never officially announced or admitted, as it was morganatic.  
Stock: 64045

137. **[Charles de Laubespine] Hic est quem dedit Albispinea, nota Consilio [...]**

Peinct par D. du Monsier. Gravé par F. Ragot. Avec privilege du Roy [n.d., c.1670.]  
Fine engraving, 17th century watermark. Sheet 340 x 225mm (13¼ x 8¾"). Trimmed to image on three sides, mounted in album paper at edges. £260  
A half-length portrait of French diplomat Charles de L'Aubespine (1580-1653), wearing the cross of the Order of the Holy Ghost.  
Stock: 64037

138. **Messire Michel le Tellier Chancelier de France.**

Ferdinandus Voet pinxit. G. Edelinck sculpsit. [n.d., c.1680.]  
Engraving. Sheet 270 x 225mm (10¾ x 8¾"). Trimmed within plate, losing publication line, creased, mounted in album paper at edges. £160  
Michel Le Tellier (1603-85), marquis de Barbezieux, seigneur de Chaville et de Viroflay, Chancellor of France from 1677, a proponent of the revocation of the Edict of Nantes, leading to the persecution of the Huguenots. *La Blanc 247*.  
Stock: 64038

139. **Maria Antoinietta, Queen of France.**

London Mag.e Nov.r 1777.  
Engraving. 115 x 180mm (4½ x 7"). Trimmed into plate at top. £95  
A full-length portrait of Marie Antoinette at her dressing table, ostrich feathers in her hair.  
Stock: 64000

140. **Marie de Lorraine Duchesse de Guise Princesse de Joinville.**

Petrus Mignard Pinxit. Roma. Ant.us Masson Delineavit et Sculpsit Parisijs 1684.  
Engraving. 325 x 230mm (12¾ x 9"), 17th century watermark. Mounted in album paper at edges. Time stained. £160  
Portrait in oval of Marie de Lorraine (1615-88). She was the last member of the House of Guise: under this portrait is a vignette of a solitary tree in a forest of stumps, to indicate her position as last survivor. The Latin motto 'Succisas dat conjectare superstes' translates as 'The survivor bears witness to the fallen'.  
Stock: 64044

141. **The Quirinal, or Palace of the Pope on Mount Cavallo at Rome. Le Quirinal, ou Palais du Pape sur le Montagne Cavallo a Rome. 10.**

G. Falda Delin. Parr Sculp. [Printed for Robert Wilkinson in Cornhil & Bowles & Carver, 69 St. Paul's Church Yard, London.] [n.d. c. 1800.]

Engraving with hand colouring. Sheet 260 x 425mm (10¼ x 16¾"). Trimmed within plate, into image at top, losing publication line at bottom, surface scuffing, laid on card. Rubbed. £160  
A view of the Quirinal, now the residence of Italy's president, with a procession passing the statues of the Dioscuri.  
Stock: 64034

142. **The Ælian Bridge and Castle of S.t Angelo, with part of the City of Rome.**

Bowles Sculp[.t.] Printed for Robert Wilkinson, 58 \_\_\_ in Cornhill, & Bowles & Carver, 69 St. Paul's Church Yard, London [n.d. c.1800].  
Engraving with hand colour. Sheet 285 x 405mm (11¼ x 16"). Trimmed within plate, into image at sides, surface scuffing, laid on card. Rubbed. £160  
A view of the Castel Sant'Angelo (the former mausoleum of Emperor Hadrian) and the Aelian Bridge, with the Vatican behind.  
Stock: 64033

143. **[Ghent] Vue de l'Hôtel de Ville à Gand.**

A Paris chez Basset, Rue St Jacques N.º 64 [n.d., c.1790].  
Coloured etching. 305 x 445mm (12 x 17½"), very large margins. £140  
A view of the Ghent City Hall (Stafhuis) with the Belfry of Ghent behind. To the left and right are street entertainers.  
Stock: 64029



144. **Frederic III, Roi de Prusse, Electeur de Brandebourg.**

Pesne Pinx.t. 1756. R. Houston Fecit. London Printed for Rob.t Sayer, opposite Fetter Lane, Fleet Street [n.d., c.1775.]  
Mezzotint. 360 x 255mm (14¼ x 10"). Trimmed to plate at bottom, laid on album page. Small margins on 3 sides. £230  
Frederick Hohenzollern (1657-1713) who, in exchange for an alliance against King Louis XIV in the War of the Spanish Succession, persuaded the Holy Roman

Emperor to allow the elevation of Brandenburg and Prussia to a kingdom, crowning himself the king of Prussia in 1701.

Originally published by John Bowles. *Chaloner Smith* 96.

Stock: 64012

145. **Attelages Russes. No. 3. Droschky Ordinaire.**

dess. par H.Mitreuter. Imp. Lithogr. Pohl. Publié par Dazario à Moscou et St Petersburg [n.d., 1845].  
Rare lithograph. Printed area 220 x 220mm (8¾ x 8¾")  
very large margins. £160

A Russian street-cab with a long bench.

From a series of plates published in Russia by Dazario, a French publisher who moved his business to Russia temporarily. *See also Ref: 37990.*

Stock: 63980

146. **[The Tsar Bell] La Grande Cloche de Moscou dite Tzar Kolokol. Pesant 10,000 pouds, et fondue en 1733 par l'ordre de la Majesté L'Imperatrice Anna Ivannovna. [Cyrillic title.]**

Dessiné d'après Nature par F.J. Bell 1837.  
Scarce lithograph. Printed area 275 x 285mm (10¾ x 11¼"). Tears in inscription area repaired. £230

A view of the largest bell in the world, with a diameter of 6.6 metres (22 ft), although it has never been rung. The bell was cast in the Kremlin in 1735, with ornaments added after it has been raised from the 10-metre casting pit. However a fire broke out in the Kremlin, and the supports of the bell caught alight. Guards threw cold water over the bell causing eleven cracks, and a huge slab broke off, before the supports collapsed and the bell fell back into its pit, where it remained until 1837. That year a French engineer, Auguste de Montferrand, raised it again, placing it on a stone pedestal, as depicted here.

Stock: 63982

147. **Attelages Russes. No. 3. Droschky Ordinaire.**

dess. par H.Mitreuter. Imp. Lemercier à Paris. Publié par Dazario à Moscou et St Petersburg [n.d., 1845].  
Lithograph. Sheet 245 x 310mm (9½ x 12"). Edges spotted. Foxing in margins. £95

A sled drawn by three horses. From a series of plates published in Russia by Dazario, a French publisher who moved his business to Russia temporarily.

Stock: 37990



148. **[Cardinal-Infante Ferdinand of Austria.] Coeli progenies, Vindictae Iberae...**

P. Paul Rubens pinxit. Paulus Pontius sculpsit et excudit. C. Geuartius lud. [n.d., c.1640.]  
Scarce engraving, 17th century watermark. Sheet 475 x 320mm (18¾ x 12½"). Trimmed to image on three sides, edged with old paper. £490

An equestrian portrait of Cardinal-Infante Ferdinand of Austria (1609-41), son of Philip III of Spain, at the Battle of Nördlingen.

He served as a general in the Thirty Years' War, the Eighty Years' War and the Franco-Spanish War, remaining undefeated.

An early example, published by Pontius. The example in the British Museum (1871,1209.3425) has 'et excudit' removed.

The painting is in the Museo del Prado (P01687).

Stock: 63990

149. **A Man & Woman of the Chipeways to the eastward of the Mississippi in North America. Engraved for Bankes's New System of Geography Published by Royal Authority.**

[Grignon sculp.] [n.d., c.1790.]  
Engraving. Sheet: 160 x 240mm (6¼ x 9½"). Trimmed, losing surtitle, second image and engraver's name. £95  
A portrait of a Chippewa family in a landscape. *See also Ref: 49599.*

Stock: 64004

150. **[Sioux] A Man & Woman of the Nawdowessies to the westward of the Mississippi in North America.**

Grignon sculp. [n.d., c.1790.]  
Engraving. Sheet: 290 x 175mm (11½ x 7"). Trimmed, losing surtitle. £95

A portrait of a Sioux (French 'Nadouessioux') family from 'Bankes New System of Geography'. *See also Ref: 49599.*

Stock: 64005

151. **A view of Streights Le Maire between Terra del Fuego and Staten Land.**

[after Peirce Brett.] [n.d., c.1790].

Stipple and etching. Sheet 155 x 290mm (6 x 11½").  
Trimmed, offset, creases as normal. £65  
Admiral George Anson's fleet approaching Cape Horn.  
A copy of the plate in 'A voyage round the world in the  
years MDCCXL, I, II, III, IV by George Anson, Esq.'.  
Stock: 64007



**152. His Excellency John Adams. From an Original Portrait in the Possession of Edmund Jennings, Esq.-**

[Illustration to the European Magazine.] [Publish'd Sep. 1 1783 by J. Fielding, No. 23 Paternoster Row.]  
Engraving. 160 x 95mm (6¼ x 3¾"). Trimmed.  
Backed onto album paper. £95  
Portrait of John Adams (1735 - 1826), American statesman, attorney, diplomat, writer, and Founding Father who served as the second president of the United States from 1797 to 1801. Before his presidency, he was a leader of the American Revolution that achieved independence from Great Britain. During the latter part of the Revolutionary War and in the early years of the new nation, he served the U.S. government as a senior diplomat in Europe. Adams was the first person to hold the office of vice president of the United States, serving from 1789 to 1797.  
Stock: 64070

**153. [John Adams.] John Adams, L.L.D. Vice President of the United States of America.**

Painted by Copley. Engraved by Hall. [n.d.c.1790.]  
Engraving. Sheet 220 x 130mm (8¾ x 5"), with large margins. Some foxing at bottom. £95  
Portrait of John Adams (1735 - 1826), American statesman, attorney, diplomat, writer, and Founding

Father who served as the second president of the United States from 1797 to 1801. Before his presidency, he was a leader of the American Revolution that achieved independence from Great Britain. During the latter part of the Revolutionary War and in the early years of the new nation, he served the U.S. government as a senior diplomat in Europe. Adams was the first person to hold the office of vice president of the United States, serving from 1789 to 1797.  
Stock: 64069

**154. Lord Amherst.**

[n.d.c.1782 for the London Magazine.]  
Engraving. 150 x 90mm (6 x 3½"). Trimmed into plate. Small dent on the upper right of the print. £70  
Portrait of Jeffrey Amherst, 1st Baron Amherst, KB (29 January 1717 – 3 August 1797), British Army officer and Commander-in-Chief of the Forces in the British Army. Amherst is credited as the architect of Britain's successful campaign to conquer the territory of New France during the Seven Years' War. Under his command, British forces captured the cities of Louisbourg, Quebec City and Montreal, as well as several major fortresses. He was also the first British governor general in the territories that eventually became Canada. Numerous places and streets are named after him, in both Canada and the United States.  
Stock: 64071

**155. R.t. Hon. Jeffrey Lord Amherst.**

[Publish'd as the Act direct Novr. 1st. 1781, by J. Walker, Paternoster Row, London.]  
Engraving. 160 x 100mm (6¼ x 4"). Trimmed into plate, backed onto album paper. £45  
Portrait of Jeffrey Amherst, 1st Baron Amherst, KB (29 January 1717 – 3 August 1797), British Army officer and Commander-in-Chief of the Forces in the British Army. Amherst is credited as the architect of Britain's successful campaign to conquer the territory of New France during the Seven Years' War. Under his command, British forces captured the cities of Louisbourg, Quebec City and Montreal, as well as several major fortresses. He was also the first British governor general in the territories that eventually became Canada. Numerous places and streets are named after him, in both Canada and the United States.  
Stock: 64072





156. **Major John André.**  
 [Painted by Maj.r Andre "Engraved by J K Sherwin" and "Major John Andre, Adjutant General to his Majesty's Forces in North America under the Command of Sir Henry Clinton."] [n.d., c.1781.] Stipple engraving. 110 x 75mm (4½ x 3"). Trimmed into plate, backed onto album paper. £80  
 Portrait of Major John André (1750 - 1780), a British Army officer who served as the head of Britain's intelligence operations during the American War for Independence. In September 1780, he negotiated with Continental Army officer and turncoat Benedict Arnold, who secretly offered to turn over control of the American fort at West Point, New York to the British.  
 Stock: 64073

157. **Lieutenant General Boyd. [From a painting in the possession of Mrs Boyd.]**  
 [Fielding & Walker.] [Published Jan. 15, 1783, by J. Walker. Paternoster Row.] Engraving. 145 x 100mm (5¾ x 4"). Trimmed. Backed onto album paper. £65  
 Portrait of Lieutenant General Sir Robert Boyd (1710 - 1794). In 1756 he served at the Siege of Minorca, and attempted to reach Admiral John Byng's fleet in an open boat with a message from the besieged garrison commander, William Blakeney. Boyd was a witness at the subsequent court-martial at which Byng was tried for the loss of the garrison..  
 Stock: 64097

158. **General Burgoyne.**  
 [n.d.,c.1780.] Engraving. 120 x 90mm (4¾ x 3½"). Trimmed. Backed onto album paper. Very small mark on upper centre. £45  
 Portrait of General John Burgoyne (1722 - 1792) was a British general, dramatist and politician who sat in the House of Commons from 1761 to 1792. He first saw action during the Seven Years' War when he

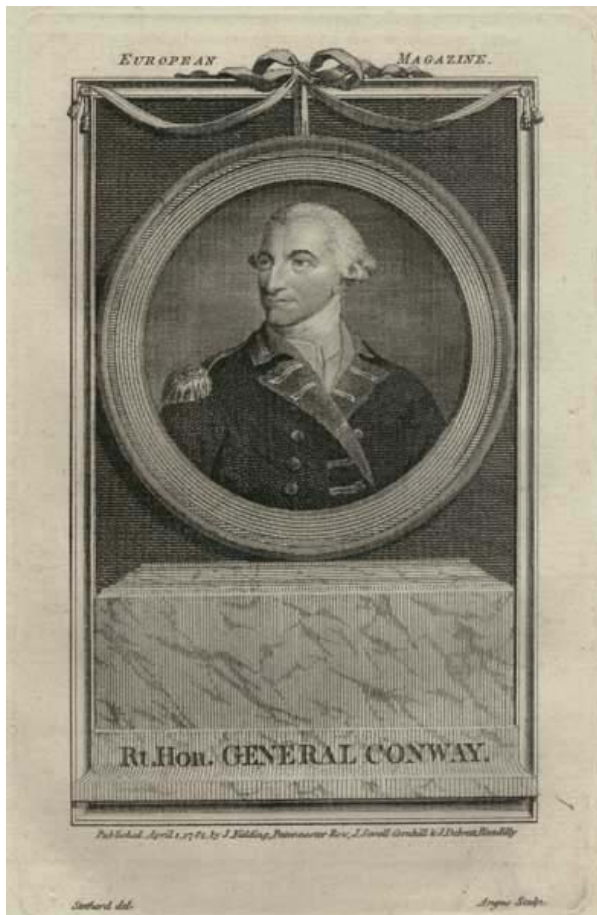


participated in several battles, most notably during the Portugal campaign of 1762. Burgoyne is best known for his role in the American Revolutionary War. He designed an invasion scheme and was appointed to command a force moving south from Canada to split away New England and end the rebellion. Burgoyne advanced from Canada but his slow movement allowed the Americans to concentrate their forces. Instead of coming to his aid according to the overall plan, the British Army in New York City moved south to capture Philadelphia.  
 Stock: 64099

159. **Sir Guy Carleton.**  
 [n.d.,c.1780.] Engraving. 145 x 95mm ((5¾ x 3¾"). Trimmed. Backed onto album paper. Small vertical crease in centre. £50  
 Portrait of Guy Carleton, 1st Baron Dorchester KB (1724 - 1808), known between 1776 and 1786 as Sir Guy Carleton, was a British Army officer, peer and colonial administrator. He twice served as Governor of the Province of Quebec, from 1768 to 1778, concurrently serving as Governor General of British North America in that time, and again from 1785 to 1795. The title Baron Dorchester was created on 21 August 1786. He commanded British troops in the American Revolutionary War, first leading the defence of Quebec during the 1775 rebel invasion, and the 1776 counteroffensive that drove the rebels from the province. In 1782 and 1783, he led as the commander-in-chief of all British forces in North America. In this capacity he was notable for carrying out the Crown's promise of freedom to slaves who joined the British, and he oversaw the evacuation of British forces, Loyalists and more than 3,000 freedmen from New York City in 1783 to transport them to a British colony. Toward this end, Carleton assigned Samuel

Birch to create the Book of Negroes. The military and political career of his younger brother, Thomas Carleton, was interwoven with his own, and Thomas served under him in the Canadas.

Stock: 64100



**160. Rt. Hon. General Conway. European Magazine.**

Stothard del. Angus Sculp. Published April 1, 1782, by J. Fielding, Pater-noster Row, J. Sewell, Cornhill & J. Debrett, Piccadilly.

Stipple engraving. 175 x 110mm (7 x 4¼"), with large margins. £75

Portrait of Field Marshal Henry Seymour Conway (1721 - 1795) was a British general and statesman. A brother of the 1st Marquess of Hertford, and cousin of Horace Walpole, he began his military career in the War of the Austrian Succession. He held various political offices including Chief Secretary for Ireland, Secretary of State for the Southern Department, Leader of the House of Commons and Secretary of State for the Northern Department. He eventually rose to the position of Commander-in-Chief of the Forces. Conway sought to urge a moderate policy towards the American colonies, being the principal supporter of the repeal of the Stamp Act, and opposing the taxation policies of Chancellor of the Exchequer Charles Townshend.

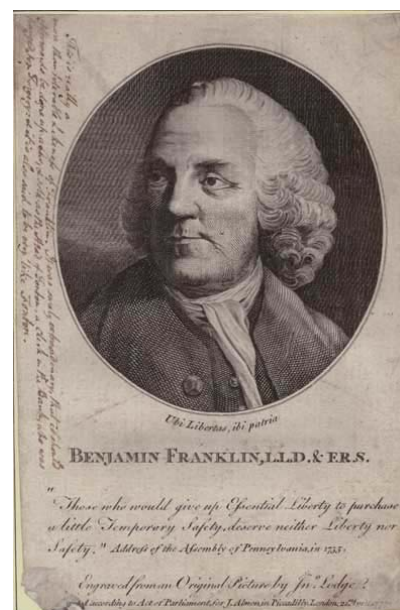
Stock: 64101

**161. The Rev.d. Jon.th. Edwards Pres.t. [n.d.,c.1758.]**

Engraving. 130 x 85mm (5 x 3½"). Trimmed. Backed onto album paper. Some minor time-staining. £70

Portrait of Jonathan Edwards (1703 - 1758), American revivalist preacher, philosopher, and Congregationalist theologian. Edwards is widely regarded as one of America's most important and original philosophical theologians. Edwards' theological work is broad in scope but rooted in the paedobaptist (baptism of infants) Puritan heritage as exemplified in the Westminster and Savoy Confessions of Faith. Recent studies have emphasized how thoroughly Edwards grounded his life's work on conceptions of beauty, harmony, and ethical aptness, and how central the Age of Enlightenment was to his mindset. Edwards played a critical role in shaping the First Great Awakening and oversaw some of the first revivals in 1733-35 at his church in Northampton, Massachusetts. His work gave rise to a doctrine known as New England theology. Edwards delivered the sermon "Sinners in the Hands of an Angry God", a classic of early American literature, during another revival in 1741, following George Whitefield's tour of the Thirteen Colonies. Edwards is well known for his many books, such as *The End for Which God Created the World* and *The Life of David Brainerd*, which inspired thousands of missionaries throughout the 19th century, and *Religious Affections* which many Calvinist Evangelicals still read today. Edwards died from a smallpox inoculation shortly after beginning the presidency at the College of New Jersey in Princeton.

Stock: 64102



**162. Benjamin Franklin, L.L.D. & F.R.S. Ubi Libertas, ibi patria. "Those who would give up Essential Liberty to purchase a little Temporary Safety, deserve neither Liberty nor Safety." Address of the Assembly of Pennsylvania, in 1755. 'This is really a...'[ink mss.]**

Engraved from an Original Picture by J.n. Lodge.

Published according to Act of Parliament for J. Almon in Piccadilly, London, 21st April 1772.

Engraving. 185 x 120mm (7¼ x 4¾"). Trimmed and backed on album paper. Time-staining and damage to the bottom of the print. With additional information attached with pin in upper margin. £140

Portrait of Benjamin Franklin FRS FRSA FRSE (1706 - 1790), American polymath: a leading writer, scientist, inventor, statesman, diplomat, printer, publisher and political philosopher. Among the most influential intellectuals of his time, Franklin was one of the Founding Fathers of the United States; a drafter and signer of the Declaration of Independence; and the first postmaster general.

Stock: 64105

**163. Dr. Franklin. [The celebrated Dr. Benjamin Franklin was born, January 17, 1706, at Boston, in New England. He was the youngest son of a very numerous family; and his father, a tallow-chandler, took him from school, at the age of ten, to assist in the business...]**

Holl. sculp. [Illustration to the 'Biographical Magazine'] [n.d.,c.1819.]

Stipple engraving. On verso another portrait of Franklin by Pollard cut to image, Sheet 220 x 130mm (8½ x 5"). Plate mark indentation across the top of portrait. Some time staining across upper and right of sheet. £120

Portrait of Benjamin Franklin FRS FRSA FRSE (1706 - 1790), American polymath: a leading writer, scientist, inventor, statesman, diplomat, printer, publisher and political philosopher. Among the most influential intellectuals of his time, Franklin was one of the Founding Fathers of the United States; a drafter and signer of the Declaration of Independence; and the first postmaster general.

Stock: 64109

**164. Le R.P.J.B Labat, Jacobin mort a Paris le 6 Janvier 1738 age de 75 ans. Ecrivain curieux des pais et des mouers, Il orne ses Ecrits des graces de son stile; Corrige en amusant, l'homme de ses erreurs; Et sait meler par tout, l'agreable et l'utile.**

Boüis pinxit. C.Mathey Sculp. [n.d.c.1742.]

Stipple engraving. 145 x 85mm (5¾ x 3¼"). Trimmed into plate. Backed onto album paper. £130

Portrait of Jean-Baptiste Labat (1663-1738), French clergyman, botanist, writer, explorer, ethnographer, soldier, engineer, and landowner. In 1693, determined to devote himself to foreign missionary work, he received permission from the general of his order to travel to the West Indies, then under French domination. On 29 January 1694, he landed in Martinique. He was entrusted with the parish of Macouba, where he labored for two years and added many new buildings, including the church.

Stock: 64067

**165. [Gilbert du Motier, Marquis de Lafayette.] M.De La Fayette.**

Anker Smith sculp.t. [n.d.,c.1800.]

Engraving. 130 x 85mm (5 x 3½"), very large margins on 3 sides. Trimmed into plate on right side. £65

Portrait of Marie-Joseph Paul Yves Roch Gilbert du Motier de La Fayette, Marquis de La Fayette (1757-

1854), known as Lafayette. Lafayette was a French nobleman and military officer who volunteered to join the Continental Army, led by General George Washington, in the American Revolutionary War. Lafayette was ultimately permitted to command Continental Army troops in the decisive Siege of Yorktown in 1781, the Revolutionary War's final major battle that secured American independence. After returning to France, Lafayette became a key figure in the French Revolution of 1789 and the July Revolution of 1830 and continues to be celebrated as a hero in both France and the United States.

Stock: 64104



**166. Gen.l. Oglethorpe, aged 102.**

Etched by T.P..tt. Sketched at Dr. Johnson's Sale Hune 30. 1785. [n.d.c.1814.] Published by C.G.Dyer. Soho. Very rare etching, J. Whatman 1814 watermark. Sheet 220 x 135mm (8¾ x 5¼"). £260

Full-length portrait of General James Oglethorpe (1696-1786) turned to his left, reading. General Oglethorpe was a British Army officer, Tory politician and colonial administrator best known for founding the Province of Georgia in British North America. As a social reformer, he hoped to resettle Britain's "worthy poor" in the New World, initially focusing on those in debtors' prisons. This is in reverse to the image in the BM.

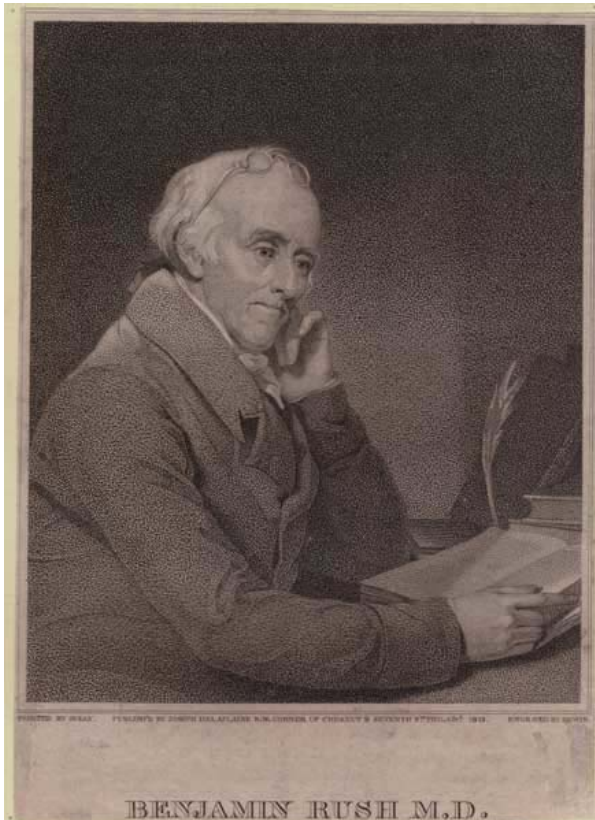
Stock: 64068

**167. Penn. [William Penn, the celebrated founder of Pennsylvania, son of admiral sir William Penn, was born on Tower-hill, October 14, 1644. About the age of fifteen, he became a student of Christ-church, Oxford; but having early inbibed strong religious impressions, through the preaching of Thomas Loe, on of the people called quakers...]**

Holl. sculp. [n.d.,c.1819.]

Stipple engraving. Sheet 220 x 130mm (8½ x 5"). £120  
Portrait of William Penn (1644 - 1718), English writer, religious thinker, and influential Quaker who founded the Province of Pennsylvania during the British colonial era. Penn, an advocate of democracy and religious freedom, was known for his amicable

relations and successful treaties with the Lenape Native Americans who had resided in present-day Pennsylvania prior to European settlements in the state. Stock: 64110



**168. Benjamin Rush M.D.**

Painted by Sully. Engraved by Edwin. Published by Joseph Delaplaine S.W. Corner of Chesnut & Seventh S.ts. Philad.a. 1813.

Stipple engraving. 150 x 105mm (6 x 4"). Trimmed and backed onto album paper. £50

Portrait of Benjamin Rush Dr. Benjamin Rush (1746 - 1813) was an American revolutionary, a Founding Father of the United States and signatory to the U.S. Declaration of Independence, and a civic leader in Philadelphia, where he was a physician, politician, social reformer, humanitarian, educator, and the founder of Dickinson College. Rush was a Pennsylvania delegate to the Continental Congress. He later described his efforts in support of the American Revolution, saying: "He aimed right." He served as surgeon general of the Continental Army and became a professor of chemistry, medical theory, and clinical practice at the University of Pennsylvania.

Dr. Benjamin Rush was a leader of the American Enlightenment and an enthusiastic supporter of the American Revolution. He was a leader in Pennsylvania's ratification of the U.S. Constitution in 1788. He was prominent in many reforms, especially in the areas of medicine and education. He opposed slavery, advocated free public schools, and sought improved, but patriarchal, education for women, and a more enlightened penal system. As a leading physician, Rush had a major impact on the emerging medical profession. W2565.

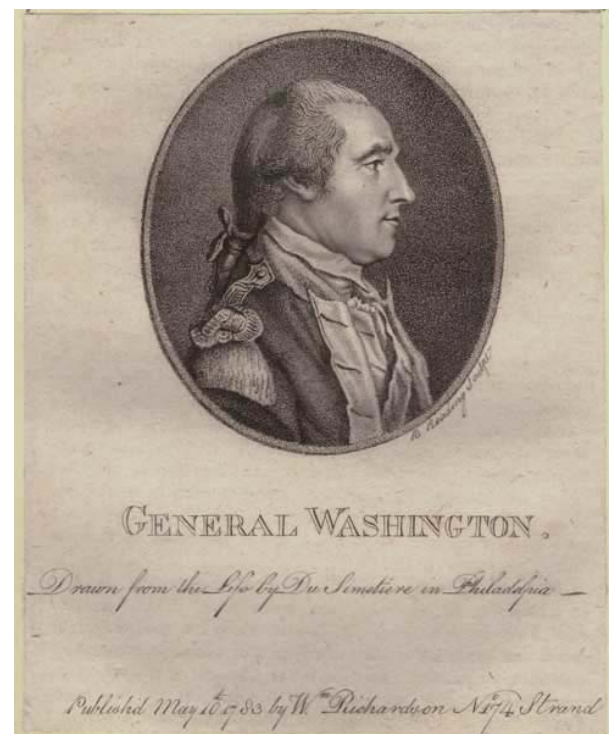
Stock: 64112

**169. Benjamin Count Rumford. F.R.S. V.P. P.R.I. Acad. R.Berol. Elect. Boicæ et Palat et Amer S o c. &c.**

[n.d.,c.1800.]

Etching. 120 x 80mm (4¾ x 3¼"). Faint offset. £65  
Silhouette of Colonel Sir Benjamin Thompson, Count Rumford, FRS (1753 - 1814) was an American-born British military officer, scientist, inventor and nobleman. Born in Woburn, Massachusetts, he supported the Loyalist cause during the American War of Independence, commanding the King's American Dragoons during the conflict. After the war ended in 1783, Thompson moved to London, where he was recognised for his administrative talents and received a knighthood from George III in 1784. A prolific scientist and inventor, Thompson also created several new warship designs. He subsequently moved to the Electorate of Bavaria and entered into the employ of the Bavarian government, heavily reorganising the Bavarian Army. Thompson was rewarded for his efforts by being made an Imperial Count in 1792 before dying in Paris in 1814.

Stock: 64113



**170. General Washington. Drawn from the Life by Du Simetiere in Philadelphia.**

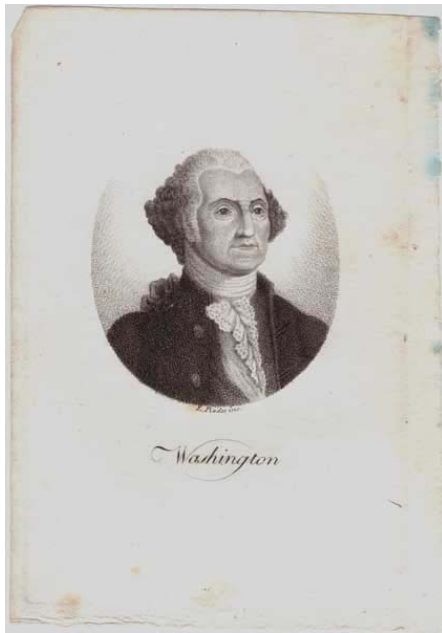
B. Reading sculp. Published May 10th, 1783 by W.m. Richardson, N.174 Strand.

Stipple engraving. 125 x 100mm (5 x 4"). Trimmed and backed onto album paper. £120

Portrait of George Washington (1732 - 1799), American Founding Father, politician, military officer, and farmer who served as the first president of the United States from 1789 to 1797. Appointed by the Second Continental Congress as commander of the Continental Army in 1775, Washington led Patriot forces to victory in the American Revolutionary War and then served as president of the Constitutional Convention in 1787, which drafted the current Constitution of the United States. Washington has thus

become commonly known as the "Father of his Country".

Stock: 64116



171. **Washington.**

[L. Radosinc] [n.d.,c.1800.]

Rare stipple engraving. Sheet 175 x 120mm (7 x 4¾"). Trimmed. Time stained. £75

Portrait of George Washington (1732 - 1799), American Founding Father, politician, military officer, and farmer who served as the first president of the United States from 1789 to 1797. Appointed by the Second Continental Congress as commander of the Continental Army in 1775, Washington led Patriot forces to victory in the American Revolutionary War and then served as president of the Constitutional Convention in 1787, which drafted the current Constitution of the United States. Washington has thus become commonly known as the "Father of his Country".

Stock: 64117

172. **General Washington.**

Engraved by J.Baker. Published May 10th, 1800 by W.Bent.

Engraving. 175 x 110mm (7 x 4½"), with large margins. Some time-staining. £45

Portrait of George Washington (1732 - 1799), American Founding Father, politician, military officer, and farmer who served as the first president of the United States from 1789 to 1797. Appointed by the Second Continental Congress as commander of the Continental Army in 1775, Washington led Patriot forces to victory in the American Revolutionary War and then served as president of the Constitutional Convention in 1787, which drafted the current Constitution of the United States. Washington has thus become commonly known as the "Father of his Country".

Stock: 64114

173. **Rev.d. J. Witherspoon, DD. President of Princeton College, New Jersey, America.**

Ridley & Blood, sculp. [n.d.,c.1808.]

Stipple engraving. 115 x 80mm (4½ x 3¼"). Trimmed into plate and backed onto album paper. £75

Portrait of John Witherspoon (1723 - 1794), Scottish-American Presbyterian minister, educator, farmer, and a Founding Father of the United States. Witherspoon embraced the concepts of Scottish common sense realism, and while president of the College of New Jersey (1768–1794; now Princeton University) became an influential figure in the development of the United States' national character. Politically active, Witherspoon was a delegate from New Jersey to the Second Continental Congress and a signatory to the July 4, 1776, Declaration of Independence. He was the only active clergyman and the only college president to sign the Declaration. Later, he signed the Articles of Confederation and supported ratification of the Constitution of the United States.

Stock: 64118

174. **[Alaska] Canoes used by the Natives of Oonalashka. Engraved for Bankes's New System of Geography Published by Royal Authority.**

[n.d., c.1790.]

Engraving. 160 x 215mm (6¼ x 8½"). Trimmed at bottom, losing second image. £75

Aleuts in kyaks off Unalaska Island, in the Aleutian Islands, Alaska.

Stock: 64008



175. **Baltimore. 6. City Spring.**

Drawn from nature by Aug. Köllner. Lith by Dero y \_ Printed by Cattier. New-York & Paris; published by Goupil, Vilbert & Co. Entered according to act of congress, in the year 1848, by Aug. Köllner, in the clerk's office of the district court for the southern district of New-York.

Rare tinted lithograph. Printed area 250 x 295mm (9¾ x 11½"), with publisher's blindstamp, very large margins. Foxing in margins at top. £420

Lithographed by Isidore-Laurent Dero y (1797-1886) after August Köllner (1813-1906). Köllner, born in Württemberg and emigrated to America in 1839, made over a hundred drawings of American and Canadian

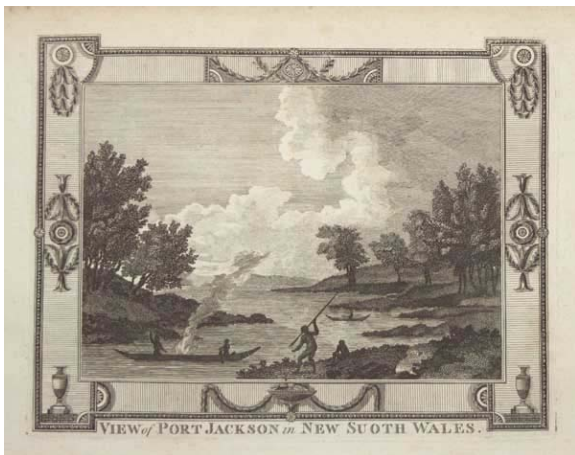
cities, sending them to Paris to be lithographed. 54 were published, between 1848 and 1851.  
Stock: 64019

**176. A Man of The Duke of York's Island. A Man of Lord Howe's Island.**

Published by Alex.r Hogg. March 1. 1794.  
Engraving. Sheet 175 x 225mm (7 x 8¾"). Cut from a sheet with another illustration. £50  
A man of Duke of York's Island, Papua New Guinea; a man of Lord Howe's Island, Australia, Tasman Sea. From George Augustus Baldwin's 'A New, Royal, Authentic, Complete, and Universal System of Georgraphy...' See also Ref: 20876.  
Stock: 64002

**177. A Family of New South Wales. Engraved for Baldwin's New System of Universal Geography.**

Published by Alex.r Hogg. March 1. 1794.  
Engraving. 175 x 225mm (7 x 8¾"). Trimmed into plate at bottom, cut from a larger sheet. £85  
A family of New South Wales, from George Augustus Baldwin's 'A New, Royal, Authentic, Complete, and Universal System of Georgraphy' See also Ref: 20876.  
Stock: 64003



**178. View in Port Jackson, New South Wales.** [n.d., c.1795.]

Engraving. Plate: 180 x 220mm (7 x 8¾"). £220  
A view of Aboriginies fishing, with a canoe with a fire on board, within a neo-classical border.  
This plate is an enlarged version of a vignette on the titlepage of John White's "Journal of a Voyage to New South Wales", attributed to the author. White (c. 1756-1832) was principal naval surgeon for the voyage of the First Fleet to Australia in 1787.  
Stock: 64018

**179. A Family in Dusky Bay, New Zealand. Engraved for Baldwin's New System of Geography.**

Published by Alex.r Hogg May 21, 1791.  
Engraving. Sheet 230 x 350mm (9 x 13¾"). Trimmed into plate at top, paper toned. £120  
A Maori family in Dusky Sound, New Zealand. The fjord was visited by Cook on his First and Second Voyages.  
Stock: 64016



**180. Een Javaansch Opperhoofd in Jagtkostum.**

Geteekend door E. Hardouin te Batavia. Gedrukt bij Lemercier te Parijs. Uitgave van K. Fuhri te's Gravenhage, 1853.  
Fine lithograph with hand colour. Printed area 215 x 145mm. £160  
A Javanese chief, carrying a sword.  
From 'Java. Tooneelen uit het leven, karakterschetsen en kleedergragten van java's bewoners...et een voorwoord van H.M.Lange' by Ernest Alfred Hardouin (1820-54) and William Leonard Ritter.  
Stock: 63467

**181. A Malay.**

London, Published by H. Bailliere, 1842.  
Aquatint with fine hand colour. Sheet 220 x 140mm (8¾ x 5½"). Trimmed. £80  
From 'Natural History of Man' by Dr James Cowles Pritchard.  
Stock: 63904

**182. Palais de Bagh-Nô. Chiraz Perse Moderne. Pl. LXXXV.**

Dessiné et lithographié par Eugène Flandin. Lith. de Thierry frères, Cité Bergère, 1. à Paris. Gide Editeur [n.d., 1851].  
Tinted lithograph on chine collé. Printed area 360 x 485mm (14¼ x 19"), with large margins. £190  
The pavilion of the 'New Garden', Shiraz.  
Eugène Flandin (1809-1876) travelled through Persia 1839-41 with the architect Pascal Coste, as part of a government sponsored archaeological mission, for which he received the Légion d'Honneur. He drew both the ancient monuments and the Moslem architecture of Persia, making his 'Voyage en Perse' is an imporant account of Persia during the mid-C19th, comparable to

David Roberts's work in the Holy Land & Egypt. A scarce work.  
Stock: 63951

183. **Champ des Morts. Ispahan. Perse Moderne. Pl. LIII.**

Dessiné et lithographié par Eugène Flandin. Lith. de Thierry frères, Cité Bergère, 1. Paris. Gide Editeur [n.d., 1851].

Tinted lithograph on chine collé. Printed area 360 x 495mm (14¼ x 19½"), with large margins. Repaired tear in backing sheet. £160

A view of a burying ground, with buildings with domes & minarets and ruins.

Eugène Flandin (1809-1876) travelled through Persia 1839-41 with the architect Pascal Coste, as part of a government sponsored archaeological mission, for which he received the Légion d'Honneur. He drew both the ancient monuments and the Moslem architecture of Persia, making his 'Voyage en Perse' is an important account of Persia during the mid-C19th, comparable to David Roberts's work in the Holy Land & Egypt. A scarce work.  
Stock: 63950



184. **Kiosque des Miroirs. Ispahan. Perse Moderne. Pl. LVIII.**

Dessiné et lithographié par Eugène Flandin. Lith. de Thierry frères, Cité Bergère, 1. Paris. Gide Editeur [n.d., 1851].

Tinted lithograph. Printed area 350 x 470mm (13¾ x 18½"), with large margins. Repaired tear under title. £190

A view of the Kiosk of Mirrors, a talar overlooking the two-decked Si-o-se-pol bridge over the river Zayanderud, built c.1600.

Eugène Flandin (1809-1876) travelled through Persia 1839-41 with the architect Pascal Coste, as part of a government sponsored archaeological mission, for which he received the Légion d'Honneur. He drew both the ancient monuments and the Moslem architecture of Persia, making his 'Voyage en Perse' is an important account of Persia during the mid-C19th, comparable to David Roberts's work in the Holy Land & Egypt. A scarce work.  
Stock: 63949



185. **Palais du Tchar-Bâch. Ispahan. Perse Moderne. Pl. LVII.**

Dessiné et lithographié par Eugène Flandin. Lith. de Thierry frères, Cité Bergère, N.º 1. à Paris. Gide Editeur [n.d., 1851].

Tinted lithograph. Printed area 300 x 460mm (11¾ x 18"), with large margins. Small split in sky repaired, faint mount burn. £190

The courtyard of a palace in Isfahan with a charbagh, a quadrilateral garden with a layout of four gardens traditionally separated by waterways, representing the four gardens and four rivers of Paradise.

Eugène Flandin (1809-1876) travelled through Persia 1839-41 with the architect Pascal Coste, as part of a government sponsored archaeological mission, for which he received the Légion d'Honneur. He drew both the ancient monuments and the Moslem architecture of Persia, making his 'Voyage en Perse' is an important account of Persia during the mid-C19th, comparable to David Roberts's work in the Holy Land & Egypt. A scarce work.  
Stock: 63948



186. **[Istanbul] The Outer Floating Bridge, over the Golden Horn.**

J.W. Oldmixon, R.N. M. & N. Hanhart Imp.t. [London: Longman, Brown, Green and Longman, 1854.]

Rare tinted lithograph. Sheet 115 x 185mm (4½ x 7¼"). Slight rubbing in top margin. £130

From "Gleanings from Piccadilly to Pera" by John Oldmixon (1788-c.1860), a naval officer who travelled from London to Constantinople in 1853 at the beginning of the Crimean War. *Not in Abbey.*  
Stock: 63956

# GORGON



This horrid head in ancient times was known,  
To petrify beholders into stone,  
But Pitt the Perseus of the present day,  
With patriot zeal has took its pow'r away,  
The venom'd heads from him receiv'd no quack,  
The Kings that pointed at the India Char