

Grosvenor Prints

Catalogue 144





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

Tel: 020 7836 1979
grosvenorprints@btinternet.com
www.grosvenorprints.com

Catalogue 144 The Birth of the Mezzotint!



Item 28

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Christopher Lennox-Boyd

Christopher Lennox-Boyd, who died in 2012 aged 71, stood in the great tradition of great eccentric English antiquarian scholars and formed the finest collection of British Mezzotints in private hands.

Christopher Lennox-Boyd was a most unusual collector. Much more than either the excitement of the chase or the satisfaction of ownership, it is the acquisition of information and knowledge that motivated him. He undoubtedly possessed the best impression of many a famous print, but much dearer to him, was a battered proof or intermediate state which provided him with data, as he called it, which was previously unrecorded.

He was like an untypical lepidopterist, one who does not have to pin down his specimens, each with its label, in display cases and glass topped drawers. The label itself is what ultimately mattered to Christopher, once catalogued his captures may fly where they will.

Mezzotint engravings provide a perfect field for collecting. The standard reference work, by John Chaloner Smith, was published as long ago as 1878. There is a great deal to discover and add to his pioneering research.

His main interest in the early days was drawings, both English watercolours and Modern British examples, and he was instrumental in the revival of the market reputation of Albert Goodwin and others. These led naturally to the Modern History etchers, and gradually to older prints and mezzotints. The first mezzotint that he acquired was one of Reynolds' Duchesses, acquired from Christopher Mendez for £10, a fine example would be worth £400 to £600, so they're still reasonable.

This was the first of perhaps 50,000 prints which filled his London flat and many other storerooms in the country.

Mezzotint engraving is a process unlike others, in that the artist works from black ground to white highlights, by roughening the whole plate to hold ink, and then burnishing and smoothing to produce the composition. Subtleties of shade and richness of tone are far more important than outline. Copper plates tended to wear out more quickly than in other processes, leading to fewer impressions. It was invented in the mid-17th century by Ludwig von Siegen, who passed the technique to Prince Rupert of the Rhine, the first great practitioner. It was particularly popular in Britain during the late 17th and 18th centuries and again in the early 20th. Good mezzotints have a depth and luminosity beyond any other print techniques - which makes them particularly powerful when displayed in modern settings.

Asked for his favourite engraver, Christopher was unhesitating: James MacArdell - he achieves things the others can't. And he made great efforts to maintain the quality of his plates". It is perhaps no coincidence that MacArdell (c.1729-1765) was one of the greatest interpreters of Reynolds and that Christopher's first love for his Duchess soon resulted in a Catalogue of Mezzotints after Reynolds.

Both as a dealer and an academic collector Christopher saw his task as "to get prints and information to the right people".

We have recently purchased the remainder of over 10,000 mezzotints from the collection. They have been in store for nearly 20 years.

1. **[Italianate Landscape.] 14.**

P. Bril pinxit. Nieulant fecit. Mariette Excudit cum privil. Regis [n.d. c.1650].
Etching. 240 x 320mm (9½ x 12½"), large margins.
Some toning and staining. £260
An Italianate landscape with buildings either side of a river with a ruined bridge.
Plate 14 of a series of thirty-six plates showing Italian landscapes after Paul Bril by Willem van Nieulandt.
Stock: 65559

2. **Diversi Animali fatti Stef.no Della Bella.**

[Drawn & etched by Stefano Della Bella.] [n.d., c.1680.]
22 etchings (of 24). Each c. 90 x 110mm (3½ x 4¼"), mounted together on two album sheets. Narrow margins, creasing where glued at corners. £680
The title page and 21 numbered etchings of animals and birds (lacking 5, recumbent lion & 14, girl and goat).
Originally published c.1641 by Pierre Mariette in Paris: these are from the third state, with Mariette's name erased from the title. See *BM 1871,0513.56 for the second state of the title.*
Stock: 65557

3. **[Funeral of Fancesco de' Medici.]**

Al. Parigi In. Stef. della bella Fe, [n.d., 1637.]
Etching. Sheet 395 x 210mm (15½ x 8¼"). Trimmed to image. £260
A view of the interior of the church of San Lorenzo in Florence during the funeral of Francesco de' Medici in 1634, with the Medici arms above and funerary decoration along the nave, including a skeleton on each pillar.
Etched by Stefano Della Bella (1610-64) after Alfonso Parigi (1606-56). *BM 1874,0808.1398.*
Stock: 65560

4. **[Vessels of the Argonauts for the wedding celebration of Cosimo de' Medici] Calai e Zeti Condotti da Boreo et Oritia. Battaglia navale rapp in Arno per le nozze del Ser. Principe di Toscana l'anno 1608**

Giulio Parigi I. Remigio Canta Gallina F. [n.d., c.1608.]
Etching. 185 x 170mm (7½ x 6¾"). Notch in left margin. Small margins. £260
One of the ornamental barges in a regatta celebrating the marriage of Cosimo de' Medici in 1608. *BM: 1861,0713.1476*
Stock: 65564

5. **[Bust of an Oriental]**

I. Livens fecit. Franc Vanden Wyngaerde ex.
Etching with drypoint. 275 x 225mm (10¾ x 8¾"), very large margins. Spotting and staining in margins. £280
A bust portrait of an Oriental with feathered turban, wearing collar of the Golden Fleece and fur coat.
After Jan Lievens (1607-74). *BM: D,8.79, 'third state with reduced plate'*.
Stock: 65563

6. **[Decoration for a Thesis in Honour of Saint Francis Solano.]**

[Drawn & etched by Stefano Della Bella.] [n.d., c.1639.]
Extremely rare etching. 265 x 365mm (10½ x 14½"). Trimmed into plate at sides. £260
A plate originally published in 1639 as an advertisement for a debate defending a thesis celebrating the Spanish Franciscan friar, Saint Francis Solano (1549-1610), for his works with the indigenous communities in the Peruvian Viceroyalty of Spain. It depicts Solano in Franciscan garb, his arms encircling a rising sun, Lima in the left background and Potosi, the mountain off silver, in the right.
The plate is often accompanied by a second plate listing the sixteen theses to be disputed flank an image of the seminal Franciscan theologian Duns Scotus (1266-1308). *Metropolitan Museum of Art: 1987.1173.7a-b.*
Stock: 65558



7. **Memento Mori.**

[W. Vaillant Fecit.] [Dutch, c.1670.]
Rare & scarce mezzotint. Sheet 220 x 165mm (8¾ x 6½"). Trimmed into image, losing inscription bottom right, corners chipped, creases. Losses at corner left top and bottom. £460
A skull in a niche, resting on a book, an extinguished candle smoking to the right.
Engraved by Wallerant Vaillant (1623-75). *Ex: Collection of The Hon. Christopher Lennox-Boyd. Hollstein No 191 ii of ii. W 117. See Printmaking in the Age of Rembrandt 1981 Boston USA.*
Stock: 64841

8. **Margaret Patten. Born in the Parish of Loghugh near Pairsley in Scotland now living in the Work House of St Marg.ts Westminster Aged 136. Anno. 1737.**

I.Cooper ad vivum Pinxt. et fecit. [n.d., c.1737.]
Mezzotint, 18th century watermark. 325 x 225mm (12¾ x 9"). Stained and creasing to upper plate. £260

Portrait of Margaret Patten (1596-1739), a centenarian.
Cs 5 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65513

9. **[The Genius of the Arts.]**

[after Carlo Bononi?] [n.d., c.1680.]
Engraving, 220 x 175mm (8¾ x 7"), large margins
Creased £350
A winged figure surrounded by symbols of the arts, including a lyre and trumpet, music book and sketch book, a sculpted head and a palette with brushes.
Rijksmuseum RP-P-H-H-900.
Stock: 65362

10. **Faith Hope and Charity.**

[Engraved by Peter Coombes.] Rotenhamer pinxit.
I.King exc. [n.d., c.1680.]
Very rare mezzotint. 180 x 150mm (7 x 6"). Trimmed close to plate. £260
Three allegorical female figures in clouds. Faith is kneeling on the left and holding a Cross and Chalice; Hope is in the centre with her hands crossed over her breast, looking up into rays of light streaming from above, and Charity sits on the right with two infants.
Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65510

11. **[The Triumph of Time] Sum Tempus Volucre [...]**

Mee. [Maarten van Heemskerck] In. v. PG. [Philips Galle] F. [n.d., c.1565.]
Etching with engraving. 195 x 265mm (7¾ x 10½").
Narrow margins, mounted on album paper, damp stain, small sliver of paper pasted over top left corner. £220
The winged figure of Time sits in a chariot drawn by two deer, passing the ruins of a classical city accompanied by male figures of the Four Seasons running beside. 'Spring' holds a bow and a hooded falcon.
From the series 'The Triumphs of Petrarch'
Stock: 64985

12. **Madame Jane Long.**

P Lely pinxit. R. Tompson excudit. [n.d. c.1690.]
Mezzotint, watermarked paper (loss) sheet 340 x 250mm (13½ x 9¾"). Trimmed to plate. Top edge chipped. £320
Madam Jane Long (fl. 1661-73), holding a Cavalier King Charles Spaniel, little is known of her, but she was an actress of no great celebrity; she performed in public in 1662. *CS26. Blackett-Ord T45 I of II. Ex: Collection of The Hon. Christopher Lennox-Boyd. In the NPG.*
Stock: 65099

13. **Her Grace The Dutchess of Somerset.**

P Lelij Eques pinxit. Sold by Alex Browne at ye blew balcony in little Queen Street. [nd. c.1680] But later.
Mezzotint, 340 x 250mm (13¼ x 9¾"), with large margins. Taped into mount at top. Uncut. £280
Elizabeth Seymour, duchess of Somerset (1667-1722), courtier and politician, as a child. Lely's painting is at

Boughton House, Northamptonshire, with other versions at Castle Howard and Syon House. Elizabeth became duchess when she married for the second time, to Charles Seymour, after her first husband Thomas Thynne was murdered at the behest of Charles, Count Königsmark (she denied any knowledge of the plot but the scandal remained associated with her). She became a close associate of Queen Anne. *CS37. Turner B46 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64984



14. **Henry Sidney son to Robert Earle of Leicester.**

P. Lely Eques pinxit. Sold by Alex: Browne at ye blew belcony in little Queen Street [n.d., c.1684].
Fine mezzotint, 360 x 280mm. (14¼ x 11"). Small margins. Paper slightly toned. £450
Henry Sidney, Earl of Romney (1641-1704), politician; youngest son of Robert, 2nd Earl of Leicester. Here depicted wearing a hunting shirt and buskins, and holding a staff or spear, a dog alongside him.
Envoy to The Hague in 1679 - 1681, Sidney gained the confidence of William of Orange and was instrumental in preparing his arrival in England in 1688. After the accession of William III to the English throne Sidney was rewarded with offices and honours, including the posts of secretary of state (1690-1) and lord-lieutenant of Ireland (1692). He was created Earl of Romney in 1692 and died unmarried in 1704.
After Sir Peter Lely (1618 - 1680). *CS 35. Turner B43 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64980

15. **The honorable William Verney Esqr.**

P. Lely pinxit. R. Tompson excudit. [n.d. c.1690.]
Fine mezzotint, watermarked paper, 335 x 250mm (13¼ x 9¾"), large margins £380
A full-length portrait of William Verney (1668-83), son of Sir Grevill Verney, as a boy sitting, wearing a long wig and Roman attire, gently stroking the head of

a dog. Behind him are a spear and a tree, with a landscape featuring water, a mountain, and distant buildings to the right. *CS48. Blackett-Ord T68 II of II.*
Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65083

16. [Adam & Eve.]

A. Bloemaert in. J. Saenredam Sculp. Isack Houwens excudit [n.d., c.1650].
 Etching. 280 x 200mm (11 x 8"). Thread margins.
 £260

Adam and Eve at work, having been expelled from the Garden of Eden. Adam digs with a spade, Eve spins and Cain and Abel tend a vegetable patch. Behind is a farmstead with other figures.
 First published c.1604, this example has Houwens' name added. *See BM 1856,0815.55 for the first issue.*
 Stock: 65561



17. [The Gunpowder Plot]. **Eigentliche Abbildung wie ettlich englische Edelleut einen Raht schließen den König sampt dem gantzen Parlament mit Pulver zuvertilgen.**

[Cologne: Abraham Hogenberg, n.d., c.1606.]
 A rare engraved broadsheet. Sheet 265 x 315mm (10½ x 12½"). Thread margins, laid on album paper and card at sides.
 £520

An account of the Gunpowder Plot, with portraits of eight of the plotters, including the leader Robert Catesby and the more famous Guy (Guido) Fawkes, and depictions of their executions.
 From Abraham Hogenberg's 'Geschichtsblätter', a series of prints of important events. *BM: 1848,0911.451. From the collection of Peter Jackson.*
 Stock: 65363

18. [The beheading of the Duke of Monmouth.] **Den Hartog van Montmouts binnen Londen met de by l opentlyk onthalt den 25. July 1685./Le Due de Mommouth est decapite a Londres en public le 25 Julliet 1685.**

[n.d., c.1700.]
 Etching, 17th century watermark. Sheet 190 x 150mm (7½ x 6"). Trimmed close to image. Crease in upper left corner.
 £140

Scene depicting the Duke of Monmouth's public beheading on the 25th July 1685.

James Scott, 1st Duke of Monmouth, 1st Duke of Buccleuch, KG, PC (1649 - 1685) was an English nobleman and military officer. He led the unsuccessful Monmouth Rebellion in 1685, an attempt to depose his uncle King James II and VII. The rebellion failed, and Monmouth was beheaded for treason on 15 July 1685.
 Stock: 65274

19. **Tarquin & Lucretia.**

W De Rÿck pinx. J. Smith fec et ex. [n.d., c.1688.]
 Very fine and scarce mezzotint. 265 x 340mm (10½ x 13½"). Small margins.
 £360

The Rape of Lucretia, with Tarquin kneeling above a naked Lucretia, knife in hand.

According to Roman tradition the Rape of Lucretia precipitated a rebellion that overthrew the Roman monarchy and led to the transition of Roman government from a kingdom to a republic. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 65528

20. [Dionysus and Semele.]

B: Lens F. [n.d., c.1700.] Sold by W. Herbert at the Golden Globe on London Bridge.
 Rare mezzotint. 230 x 185mm (9 x 7¼"), large margins. Crease across upper image and small tear in upper margins into plate.
 £280
 Semele sitting under a tree on the right, holding a bunch of grapes and looking at a satyr which leans over the tree trunk, smiling at the infant Bacchus who stands by his mother's knee.
 Stock: 65307

21. [William III.] **Reception de sa Majeste au Pont Du Westendel.**

[Etched by Romeyn de Hooghe.] [Published in 1691 by Arnold Leers.]
 Fine etching. 435 x 325mm (17 x 12¾"). A fold down the centre of image as normal. Some very small damage to edges.
 £320
 A scene depicting William III arriving in the Hague at the Westeinde. The royal carriage welcomed by officials as a procession approaches the bridge over the frozen canal.
 From a series of fifteen book-illustrations to Bidloo's "Komste van Zyne Majesteit Willem III in Holland" first published in The Hague by Arnold Leers in 1691.
 Stock: 65526

22. [Young Woman before a Mirror.]

G. Schalcken Pinx. N. Verkolje Fecit. [n.d., c.1800.]
 Fine mezzotint. 350 x 260mm (13¾ x 10¼"), on wove paper.
 £260
 A young woman sits at her toilet table by candle-light, trying on an earring in front of mirror held by elderly servant, as a young man holds a feather over her head
Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65335

23. **Gulliver Extinguishing the fire of the King of Lilliputs Palace.**

Jos.Gibson in. C.DuBose sc. [n.d., c.1700.]
Scarce engraving, 220 x 185mm (8¾ x 7¼"), with large margins. Uncut. £260
A scene from Gulliver's Travels, originally Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships is a 1726 prose satire by the Anglo-Irish writer and clergyman Jonathan Swift. In Part I Chapter V in the novel the character Gulliver extinguishes a fire at the Royal Palace by urination.
Stock: 65276

24. **Gulliver thrown into a Bowl of Cream by the Queens Dwarf.**

Jos.Gibson in. B.Baron sc. [n.d., c.1700.]
Scarce engraving. 225 x 190mm (9 x 7½"), large margins. Uncut. £260
A scene from Gulliver's Travels, originally Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships is a 1726 prose satire by the Anglo-Irish writer and clergyman Jonathan Swift. The scene depicted is in Part II Chapter III.
Stock: 65277

25. **Bachus. [Bacchus.]**

Van Dyk pinx. B.Lens fe. I.Beckett. [n.d, c.1680.]
Printed & Sold by John King at the Globe in the Poultry London.
Scarce mezzotint. 315 x 225mm (12½ x 9"). Trimmed close to plate. Stain in upper right corner. £260
The infant Bacchus rides on the back of a leopard which is led by a naked amoretto, another supports Bacchus and a third stands at the back drinking from a jug.
Bacchus is the Roman God of agruculture, wine and festivity. *State ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65536

26. **Cupid and Psichah.**

[Engraved by Isaac Beckett after Paolo Caliar, called Veronese.] [n.d, c.1680.] Sold by J.Smith at ye Lyon & Crown in Russell Street.
Mezzotint. 330 x 250mm (13 x 10"), large margins. £220
Psyche sits in the centre, her eyes closed, behind her is the figure of Cupid, who looks down upon her. *ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65537

27. **Cupid and Psyches.**

An: van Dyke Eques pinx. B Lens fe. [E Cooper ex:] [n.d, c.1680.]
Mezzotint, 330 x 250mm (13 x 10") on 17th century watermarked paper. Trimmed to plate. Creases. Abrasion in Cupid's leg. Staining. £280
Psyche lays naked and asleep on the ground with a small open box in her hand. Cupid runs towards her with a bow in his right hand and his left arm outstretched. *State iii of iv with Cooper's excudit*

imperfectly erased. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65535

28. **Cupid & Pshiche. [Cupid & Psyche.]**

[Engraved by Isaac Beckett after Alessandro Turchi, called Veroneses.] J.Smith ex. Alex Veronese pinxit. [n.d, c.1680.]
Mezzotint, 17th century watermark. 330 x 255mm (13 x 10"). Some creasing. £320
Cupid lies on a bed, his eyes shut. Behind him is the figure of Psyche, in her right hand she carries a lamp and he left hand is outstretched to the right. *ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd. Wessely 343 ii of iii.*
Stock: 65534



29. **The Judgement of Paris.**

P Lely Eques delin: B.Lens fecit. E. Cooper excudit Cum Privilegio Regis. [n.d. c.1700]
Very rare mezzotint, 300 x 220mm (11¾ x 8¾"). Small margins. Two printers' creases top left. £380
The shepherd Paris sits on the left beneath a tree, holding a staff and offering an apple to Venus, who stands in front of him with her infant son Cupid by her side. Behind her, Mars, clad in armor, looks over his shoulder at her rival Juno, who sits disgruntled in a chariot on the right, a peacock grazing nearby. In the left foreground, the third contender for the prize of beauty, Athena, is seated. Mercury stands behind Paris, gazing back over his shoulder while pointing at Venus, and two nymphs stand arm-in-arm behind him. From the upper right, four putti descend with garlands. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65527

30. **[Aeneas meets Andromache.] Vivo equidem, vitamque extrema per omnia duco/Ne dubita; nam vera vides/Heu quis te cafus [...]**

F.Cleyn inv. W.Hollar fecit. [n.d., c.1650.] Hono Do: Dominae Elizabethæ Hutton de Hutton Panell Co Ebor: Tabula merito votiura.

Engraving. Sheet 305 x 195mm (12 x 7¾"). Stain upper left of image. Very small hole in lower centre repaired with acid free tape. Some creasing. £65

A scene depicting Andromache accompanied by a lady, addressing Aeneas. Four figures stand in shadows of trees on the left, the central one covered with floral wreaths, and soldiers led by Helenus approaching down a slope from a castle in background.

Illustration to John Ogilby's 'The Works of Publius Virgilius Maro.' *Pennington 306 iv of v. Collector's Mark verso.*

Stock: 65521

31. **[Aeneas meets Andromache.] Vivo equidem, vitamque extrema per omnia duco/Ne dubita; nam vera vides/Heu quis te cafus [...]**

F.Cleyn inv. W.Hollar fecit. [n.d., c.1650.] To The Honble Dr. Jon. Montague Master of Trinity College in Cambridge.

Engraving. 300 x 195mm (11¾ x 7¾"), large margins. £130

A scene depicting Andromache accompanied by a lady, addressing Aeneas. Four figures stand in shadows of trees on the left, the central one covered with floral wreaths, and soldiers led by Helenus approaching down a slope from a castle in background.

Illustration to John Ogilby's 'The Works of Publius Virgilius Maro.' *Pennington 306 v of v.*

Stock: 65522

32. **No more Fair Nymph [...] Thy own bright Beauties boast, Which now another Eye has all engrost, While Thou dos't in the Stream thy self survey, The Theivish Peerer steals thy self away; Who tho he cannot value what he sees, Enjoys what Kings would beg upon their Knees.**

Henricus Prosperus Lankrinck Pinxit. [Alexander Browne.] [n.d., c.1680.] Sold by J.Smith at ye Lyon & Crown in Russell Street Covent Garden.

Mezzotint, 17th century watermark. 340 x 250mm (13½ x 9¾"). Trimmed close to plate. Faint creases on right bottom. Taped into mount at top. £350

A woman, nude apart from a sheet, bathing by a pool in a wooded area. Above and behind her is a male figure in a tree holding a large sheet, and in the background to the left a clothed male peers through the trees. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Wessely 390*

Stock: 65533

33. **Premier Tableau. L'Ambarquement des Grecs après la prise de Troye. Hist. de l'Acad. des Bell. Lettr. t. XXVII, p.34.**

Dessiné et gravé par le Lorrain. [n.d., 1757.]

Etching, 18th century watermark. 245 x 390mm (9¾ x 15¼"). Original binding folds. £260

A view of the Greeks sacking Troy, slighting the walls, and carrying away captives. A 19-point key highlights the important features of the scene.

Stock: 65565



34. **The Battle of the Boyne, July 1st 1690. From the Original in the Collection of the Earl of Leicester.**

Wyke Pinx.t. [Engraved by John Brooks.] Sold by Tho.s Jefferys at Charing Cross, & W. Herbert on London Bridge [n.d., c.1750].

A large and rare mezzotint. 460 x 710mm (18 x 28"), with 18th century watermark. Trimmed close to plate, repair with loss of background image top right, long tear and cracks to three binding folds repaired. £900

A large battle scene, centred on William III on his white horse, surrounded by his officers, named in a key bottom left, with Frederick Herman de Schomberg, who was killed in the battle, prominent on the right. The main sites of the battle are listed in a key bottom right.

Originally Chaloner Smith listed this state as Engraver Not Ascertained; however his addenda describes a single example of a state with letters but no key (suggesting a separate key plate) with 'I Brooks fecit'. According to the British Museum, John Brooks learned mezzotint from John Faber and set himself up publishing mezzotints in his native Dublin. He moved to London in 1746 with his apprentices James McArdell and Richard Houston. *CS Engraver not Ascertained 120, Addenda 33a, state ii of iii.. Ex: Collection of The Hon. Christopher Lennox-Boyd.* Stock: 65138

35. **[Two Fighting Fish.]**

[Engraved by Antonio Tempesta.] [n.d., c.1600.

Published by Nicoluas van Aelst.]

Etching. 130 x 90mm (5 x 3½"). Trimmed with some time-staining. £240

Two fish battling. From a series of twenty-six prints depicted two animals fighting each other.

By Antonio Tempesta (c.1555-1630) painter, draughtsman, and etcher from Florence, he was a pupil of Stradanus. He was active in Rome around 1580, with his earliest dated prints appearing in 1589.

Published by Nicolas van Aelst (c.1550's- 1613) engraver, printer, print dealer and print publisher, from Brussels, working in Rome.
Stock: 65266

36. The Right Honoble The Lord Burleigh Earl of Exeter.

P.Lely Pinxit. R.Tompson excudit. [n.d., c.1675.]
Mezzotint, 350 x 255mm (13¾ x 10"). Trimmed to plate. 2 very small wormholes. £260
Three-quarter length portrait of John Cecil, 5th Earl of Exeter (c.1648-1700), seated and wearing a long wig, lace cravat, and a loose robe. He is gently stroking the head of a dog, with a curtain draped to the right and a distant landscape with trees visible to the left. *CS16. Blackett-Ord T32 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65037



37. Renatus Descartes. Nobilliss Gallus, Perroni Dominus summus Mathematicus & Philosophus.

Ornatissimis et Integerrimis fuis amicis Dominis Jacobo et Abrahamo plonque dedicat Petrus Schenck Qui Excud: Cum Privil. [n.d., c.1680.]
Rare and fine mezzotint. 280 x 205mm (11 x 8").
Trimmed and backed onto album paper at sides.
Collector's stamp of Alfred Morrison (1821 - 1897). £490

Portrait of René Descartes (1596 - 1650), French philosopher, scientist, and mathematician, widely considered a seminal figure in the emergence of modern philosophy and science.
Mathematics was paramount to his method of inquiry, and he connected the previously separate fields of geometry and algebra into analytic geometry.
Descartes has often been called the father of modern philosophy, and is largely seen as responsible for the increased attention given to epistemology in the 17th century. *LUGT 151. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65531

38. [Adrian Beverland.] Viro perillustri Hadriano Berverlando numismatim Insectorum Cochlearum Picturarum ac Librorum rariorum Vindici ac Statori Hanc Tab.

J.Smith ex. Is.Beckett. [After Simon Du Bois.] [n.d., c.1680.]
Mezzotint. Sheet 425 x 250mm (16¾ x 9"). Trimmed. Some faint creases. Taped into mount at top. £350
Portrait of Hadriaan Beverland (1650 - 1716), Dutch humanist scholar who was banished from Holland in 1679 and settled in England in 1680.
In his studies Beverland defined sexual lust as the original sin. He argued that Adam and Eve had had sexual relations in the Garden of Eden, disobeying God's commands. As a punishment, all people were henceforth dominated by sexual desire. Beverland concentrated on the past to display the universal power of lust in human nature.
During a provincial Synod in Gouda in July 1679 Beverland's works were discussed by members of the Dutch Reformed Church. They concluded that his study on sex and sin was licentious and injurious, deputies from the Synods of North- and South-Holland sent a request to the States of Holland. On 12 September 1679 the States approved the request of the deputies of the Synods, in which they had asked to prohibit and repress Beverland's publications to conserve God, his Word, and the Dutch Reformed religion, and to protect young people in Dutch society from Beverland's ideas. On the 26th of October 1679 Beverland was arrested. *Ex: Collection of The Hon. Christopher Lennox-Boyd & Christopher Mendez & J. E. Hodgkin. See Griffiths Stuart Britain 164.*
Stock: 65532

39. Godfrid Kneller Germ. À Carolo II. Monarcha Britann. ad depingendum Ludovicum Min Galliam missus; Pictor utrinqu. vere Regius. A.O.C. MDCLXXXV.

G. Kneller p. I. Beckett f. [c.1685.]
Mezzotint. Sheet 365 x 275mm (14¼ x 10¾").
Trimmed to plate, tape stains top & bottom. Damaged. £220
Half-length portrait of Sir Godfrey Kneller (1646-1723). Kneller was the leading portrait painter in England during the later 17th and early 18th centuries, and was court painter to British monarchs from Charles II to George I. *CS 59, i of ii Ex Collection Hon. C. Lennox-Boyd.*
Stock: 65414

40. [Nicholas Largilliere & family.]

N. de Largilliere Pinx. I.Beckett fe. I. Smith ex. [n.d., c.1686.]
Mezzotint. 370 x 270mm (14½ x 10½"). Trimmed to plate. Crease top right. £260
Largilliere's portrait of himself and his family in an ornamental garden with statuary including a female nude and a fountain of a cherub riding on a dophin. He stands, leaning against a pedestal, looking down on his wife, who is seated with two small children, to whom she feeds grapes and other fruit. Also depicted are a

peacock and a King Charles Spaniel. *CS: Beckett 60, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65320



41. **[Nicholas Largilliere & family.]**
N. de Largilliere Pinx. I.Beckett fe. I. Smith ex. [n.d., c.1686.]
Mezzotint. 370 x 270mm (14½ x 10½"). Trimmed to plate, crease in top right corner. £360
Largilliere's portrait of himself and his family in an ornamental garden with statuary including a female nude and a fountain of a cherub riding on a dophin. He stands, leaning against a pedestal, looking down on his wife, who is seated with two small children, to whom she feeds grapes and other fruit. Also depicted are a peacock and a King Charles Spaniel. *CS: Beckett 60, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65321

42. **Petrus Lellÿ Eques Pictor Caroli 2.di Magna Britannia Francia & Hiberniae Regis.**
Petrus Lellÿ Eques pinxit. [engraved by Isaac Beckett.] Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.
Mezzotint, 18th century watermark. 340 x 250mm (13¼ x 9¾"). Later impression. Narrow margins, title weakly inked, mounted in album paper. £90
Half-length self portrait of Sir Peter Lely (1618-80), court painter of Charles II. *CS: 63: iiiii of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65419

43. **Petrus Lellÿ Eques Pictor Caroli 2.di Magna Britannia Francia & Hiberniae Regis.**
Petrus Lellÿ Eques pinxit. I. Beckett fecit. Sold by Alex: Browne at ye blew ballcony in little Queen Street [n.d., c.1685].
Mezzotint. 340 x 250mm (13¼ x 9¾"). Small margins. £260

Half-length self portrait of Sir Peter Lely (1618-80), court painter of Charles II. *CS: 63: i of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65418

44. **Petrus Lellÿ Eques Pictor Caroli 2.di Magna Britannia Francia & Hiberniae Regis.**
Petrus Lellÿ Eques pinxit. I. Beckett fecit. Sold by Alex: Browne at ye blew ballcony in little Queen Street [n.d., c.1685].
Mezzotint. 340 x 250mm (13¼ x 9¾"). Small margins. £320

Half-length self portrait of Sir Peter Lely (1618-80), court painter of Charles II. *CS: 63: i of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65417

45. **Petrus Lelly Eques.**
P. Lely Pinxit. G. Valck Fecit et ex. [n.d. c.1680.]
Mezzotint. 200 x 140mm (8 x 5½"), with large margins. Ink ruling just outside plate, faint crease. £320

Half-length self-portrait in oval of Sir Peter Lely (1618-80), Principal Painter to Charles II. *CS 3. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65329

46. **Petrus Vander Meulen Pictor.**
N de Largilliere pinx: I Beckett fe: J. Smith ex: [n.d. c.1688]
Rare mezzotint, 17th century watermark. 300 x 230mm (11¾ x 9"). Narrow margins. £240
Head and shoulders portrait in oval of Flemish battle painter Pieter van der Meulen (1638-c.70). His long hair cascades down his shoulders and he wears an open collar and robe.
After French painter and draughtsman Nicolas de Largillière (1656-1746). *CS 95, ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65498

47. **Dus kon Frans Mieris [...].**
F.V. Mieris delin. A. Blooteling Fecit et Exc. [n.d., c.1670.]
A fine & rare mezzotint. 200 x 140mm (8 x 5½"), large margins. Ink collector's stamp of Alfred Morrison (Lugt L151) on reverse. £260
A self-portrait of Dutch painter Frans Mieris (1635-81), half-length to the left, resting his left hand on his hip and looking at the viewer, wearing a draped cloak, with a city in the background to the left. Below the portrait are six lines of verse by Willem van Heemskerck. *Hollstein 14: II. Ex: Collections of The Hon. Christopher Lennox-Boyd; & Alfred Morrison (1821-97), sold at Sothebys 1919-21 & Francesco Debois.*
Stock: 64801

48. **Dus kon Frans Mieris [...].**
F.V. Mieris delin. A. Blooteling Fecit et Exc. [n.d., c.1670.]
A rare mezzotint. 200 x 140mm (8 x 5½"), large margins. £260

A self-portrait of Dutch painter Frans Mieris (1635-81), half-length to the left, resting his left hand on his hip and looking at the viewer, wearing a draped cloak, with a city in the background to the left. Below the portrait are six lines of verse by Willem van Heemskerck. *Hollstein 14: II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64776

49. **[Pieter Gerritsz van Roestraten.]**

P.Roestrate.

[John Smith pinx. After Pieter Gerritsz van Roestraeten.] [n.d., c.1685.]

Very fine mezzotint. Sheet 200 x 150mm (8 x 6").

Taped into mount at top. Trimmed close to plate. Some repaired tears on left side. £320

Portrait of Pieter Gerritsz van Roestraten (1630 - 1700), Dutch painter of still-life particularly floral and vanitas.

He lived with his wife in Amsterdam before moving to London in 1666. The same year he suffered a hip injury during the great fire of London, which caused him to walk with a limp for the rest of his life. *CS 214. Ex: Collection of The Hon. Christopher Lennox-Boyd & Christopher Mendez.*
Stock: 65530

50. **[Abraham Simon] Abrahamus Symonds.**

P Lely Pinxit A Blooteling fecit. J Smith excd [c.1680]. Mezzotint. 210 x 150mm (8¼ x 6"). Trimmed to plate, old ink mss. in title area. Crease in title area. £130

Abraham Simon (c.1617-c.1692), medallist. By 1645 Simon was making medals and wax models of leading parliamentarians and others, and spent time in Sweden and elsewhere in continental Europe in the 1650s. He returned to England after the Restoration and briefly found favour at court, modelling the portrait of Charles II for 100 broad-pieces, although his temperament saw him fall from favour. Due to his unusual appearance Simon was in demand as a model: Godfrey Kneller painted Simon three times (once as a hermit). *CLB iv of iv; Ex: Collection of The Hon. Christopher Lennox-Boyd. CS-R Wesseley 44*
Stock: 64780

51. **[Abraham Simon] Abrahamus Symonds.**

P Lely Pinxit A Blooteling fecit. J Smith excd [c.1680]. Mezzotint. 210 x 150mm (8¼ x 6"). Trimmed to plate, laid on album paper. £320

Abraham Simon (c.1617-c.1692), medallist. By 1645 Simon was making medals and wax models of leading parliamentarians and others, and spent time in Sweden and elsewhere in continental Europe in the 1650s. He returned to England after the Restoration and briefly found favour at court, modelling the portrait of Charles II for 100 broad-pieces, although his temperament saw him fall from favour. Due to his unusual appearance Simon was in demand as a model: Godfrey Kneller painted Simon three times (once as a hermit). *CS. R. iii of iv. Wesseley 44. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64781



52. **[Abraham Simon] Abrahamus Symonds.**

P Lely Pinxit A Blooteling fecit. [c.1680].

Mezzotint. 210 x 150mm (8¼ x 6"). Narrow margins. £320

Abraham Simon (c.1617-c.1692), medallist. By 1645 Simon was making medals and wax models of leading parliamentarians and others, and spent time in Sweden and elsewhere in continental Europe in the 1650s. He returned to England after the Restoration and briefly found favour at court, modelling the portrait of Charles II for 100 broad-pieces, although his temperament saw him fall from favour. Due to his unusual appearance Simon was in demand as a model: Godfrey Kneller painted Simon three times (once as a hermit). *CS. R. ii of vi. Wesseley 44. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64782

53. **Tho: Worsley Esq.**

G. Kneller pinx: I Beckett ex: [n.d. c.1685]

Rare mezzotint. Sheet 185 x 140mm (7¼ x 5½").

Trimmed to image and mounted in album paper. £240

Head and shoulders portrait of Thomas Worsley (1649-1715), of Hovingham Hall, Yorkshire, in wig and lace cravat. *CS 99, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65499

54. **Sr. Richard Blackmore Kt.**

I.Closterman pinx. R.Williams fecit. [n.d., c.1700.]

Very scarce and fine mezzotint, 17th century watermark. Sheet 340 x 250mm (13½ x 10").

Small margins, some foxing and creasing. Damage to upper right corner. £320

Portrait of Sir Richard Blackmore (1654 - 1729), English poet and physician, who is remembered primarily as the object of satire and as an epic poet, but he was also a respected medical doctor and theologian. *CS: 8. W318. Not in. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65442

55. **Mrs Anne Killigrew. Painted by her self.**

I. Beckett fec: [n.d., c.1680.]

Mezzotint. Sheet 190 x 130mm (7½ x 5"). Narrow margins. £240

A half-length self-portrait in oval of Anne Killigrew (1660-85), wearing patterned dress, hair in ringlets. Niece of the Thomas Killigrew who built Drury Lane theatre, her skills with both words and paint brought her fame: John Dryden called her 'the Accomplisht Young LADY Mrs Anne Killigrew, Excellent in the two Sister-Arts of Poësie, and Painting'. She became an attendant to Mary of Modena, Duchess of York, but died of smallpox soon after, aged only 25. *CS 57 ii of iii.*

Stock: 65413

56. **Anne Killigrew.**

Anne Killigrew Pinxit. A.Blooteling ex. Cum Privilegio [n.d., c.1680].

Mezzotints. 260 x 190mm (10¼ x 7½"). Trimmed to plate, foxed. £240

A half-length portrait of poet and painter Anne Killigrew (1660-85), from her own painting for Walpole's 'Anecdotes of Painting'.

A reversed copy of the plate by Beckett. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64783

57. **Mrs Anne Killigrew. Painted by her self.**

I. Beckett fec: [n.d., c.1680.]

Mezzotint. Sheet 235 x 185mm (8¾ x 7¼"). Trimmed within plate, mounted in card. £260

A half-length self-portrait in oval of Anne Killigrew (1660-85), wearing patterned dress, hair in ringlets. Niece of the Thomas Killigrew who built Drury Lane theatre, her skills with both words and paint brought her fame: John Dryden called her 'the Accomplisht Young LADY Mrs Anne Killigrew, Excellent in the two Sister-Arts of Poësie, and Painting'. She became an attendant to Mary of Modena, Duchess of York, but died of smallpox soon after, aged only 25. *CS 56 ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65411

58. **Mrs Anne Killigrew. Painted by her self.**

I. Beckett fec: J. Smith ex. [n.d., c.1680.]

Mezzotint. 240 x 190mm (9½ x 7½"). Narrow margins, repairs to small tears. £290

A half-length self-portrait in oval of Anne Killigrew (1660-85), wearing patterned dress, hair in ringlets. Niece of the Thomas Killigrew who built Drury Lane theatre, her skills with both words and paint brought her fame: John Dryden called her 'the Accomplisht Young LADY Mrs Anne Killigrew, Excellent in the two Sister-Arts of Poësie, and Painting'. She became an attendant to Mary of Modena, Duchess of York, but died of smallpox soon after, aged only 25. *CS 56 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65412

59. **Anne Killigrew.**

Anne Killigrew Pinxit. A.Blooteling ex. Cum Privilegio [n.d., c.1680].

Mezzotint, fine impression. Sheet 260 x 185mm (10¼ x 7¼"). Trimmed to plate, into image at sides, some foxing. £320

A half-length portrait of English poet and painter Anne Killigrew (1660-85), from her own painting for Walpole's 'Anecdotes of Painting'.

A reversed copy of the plate by Beckett. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64784



60. **Anne Killigrew. [&] [Mrs Anne Killigrew Painted by her self.]**

Anne Killigrew Pinxit. [&] I. Beckett fec: A.Blooteling ex. Cum Privilegio [n.d., c.1680]. [&] I. Smith ex. [n.d., c.1685].

Two mezzotints, 17th century watermark. 260 x 190mm (10¼ x 7½") & sheet 205 x 175mm (8 x 7"). Blooteling trimmed close to plate, slight loss of image top left 3 small wormholes, laid at edges on 18th century album sheet; Beckett trimmed within plate laid on album sheet at edges, losing inscriptions. £480

Two half-length portraits of poet and painter Anne Killigrew (1660-85), both from her own painting for Walpole's 'Anecdotes of Painting'. Beckett's is the earlier, with Blooteling engraving a copy in reverse. *Chaloner Smith: Beckett 56. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64773

61. **Sebastian Münster.**

[n.d., c.1588.]

Wood-cut engraving. Sheet 345 x 220mm (13½ x 8¾"). Time-staining, damage to edges and creases. Repaired/ replaced on right of image. £320

Portrait of Sebastian Münster, (1488 - 1552), German cartographer and cosmographer, on the titlepage of his book 'Cosmographia', printed in Basel in 1588. The book is a comprehensive description of the world covering geography, history, culture and natural history., it sold well and went through 24 editions.

Stock: 65520



62. Sebastian Münster.

[n.d. 1588.]

Wood-cut engraving. Sheet 340 x 210mm (13¼ x 8¼"). Time-staining and damage. £520

Portrait of Sebastian Münster, (1488 - 1552), German cartographer and cosmographer, on the titlepage of his book 'Cosmographia', printed in Basel in 1588. The book is a comprehensive description of the world covering geography, history, culture and natural history., it sold well and went through 24 editions.

Stock: 65519

63. [Bacchus.]

Van Dalen Pinx [After Cornelis van Dalen II.] [n.d., c.1700.]

Mezzotint. Sheet 215 x 160mm (8½ x 6¼"). Trimmed into plate and backed onto album paper. £220

Portrait of Bacchus, ancient Greco-Roman god of wine and festivity, his hair decorated with vine leaves, holding a glass.

Stock: 65400

64. Miltiade. Cornaline blanche du Cabinet du Roi.

M. Ua de la Croix delin. C.Simonneau maj. sculp. 1714. Grandeur de la Pierre.

Engraving, 18th century watermark. 140 x 100mm (5½ x 4"), large margins. £80

Portrait of Miltiades (c. 550 - 489 BC), also known as Miltiades the Younger, was a Greek Athenian statesman known mostly for his role in the Battle of Marathon, as well as for his downfall afterwards. He was the son of Cimon Coalemos, a renowned Olympic chariot-racer, and the father of Cimon, the noted Athenian statesman.

Published in Cheron's, 'Recueil des pierres antiques gravées'.

Ursula de la Croix (fl 1705-20) was a French gem engraver, most notably known for her work on engraved gemstones during the early 18th century, particularly creating detailed portraits of mythological figures on precious stones like carnelian and onyx,

often associated with the "Cabinet du Roi" (the King's collection) in France. Sister of Anne (q.v) with whom she collaborated; both were pupils of Sophie Elisabeth Chéron, their aunt.

Stock: 65289

65. Sacrifice à Esculape. Cornaline du Cabinet de Mrs. Masson.

Eliz. Cheron L.H. delin. B.Picart sculp. 1712. C.P.R. Engraving. 130 x 90mm (5 x 3½"), 18th century watermark with large margins. £80

Design from a classical intaglio which represents a sacrifice to Asclepius. A woman holds a snake coiled around a column, two men stand behind her, and a young man is seated on a pedestal, holding a lyre.

Élisabeth Sophie Chéron (1648-1711) was a French painter and engraver who received her training from her father, Henri Chéron, an enamel painter, miniaturist, and engraver. Coming from an artistic family, her brother, Louis Chéron (1655-1725), was also a painter, illustrator, and art teacher. At the age of 22, in 1670, she became a member of the Académie Royale de Peinture et de Sculpture as a portrait painter, supported by the renowned artist Charles Le Brun (1619-90). She was the fourth woman to be admitted to the academy.

Stock: 65287

66. Cornaline antique du Cabinet de Mr. Bourdaloue.

Eliz Cheron L.H. delin et Sculp. Cum Privilegio Regis. Grand.r de la Pierre [n.d., c.1710.]

Engraving, 125 x 100mm (5 x 4"), with large margins. On 18th century watermarked paper. £80

A naked man and women stand together, their bodies partially covered with draped robes.

Published in Cheron's, 'Recueil des pierres antiques gravées'.

Élisabeth Sophie Chéron (1648-1711) was a French painter and engraver who received her training from her father, Henri Chéron, an enamel painter, miniaturist, and engraver. Coming from an artistic family, her brother, Louis Chéron (1655-1725), was also a painter, illustrator, and art teacher. At the age of 22, in 1670, she became a member of the Académie Royale de Peinture et de Sculpture as a portrait painter, supported by the renowned artist Charles Le Brun (1619-90). She was the fourth woman to be admitted to the academy.

Stock: 65286

67. Grandear de la Pierre. du Cabinet du Roi.

Eliz. Cheron L.H. delin. C.Simonneau maj. sculp. Avec Privil du Roi. Grandeur de la Pierre [n.d, c.1700.]

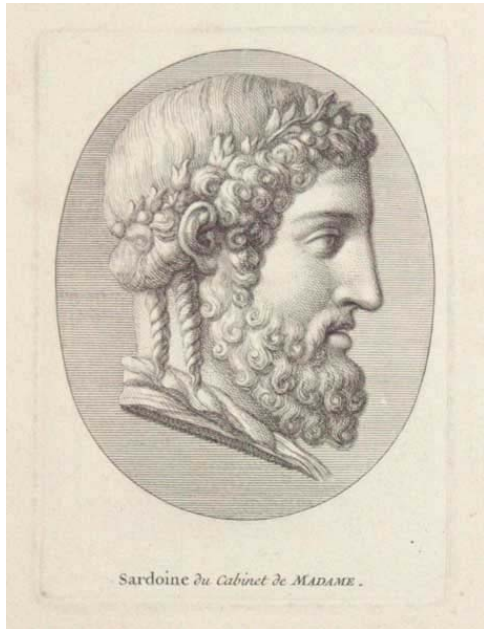
Engraving. 195 x 140mm (7¾ x 5½"). £80

From a Medal; a crowned woman seated on a chair looking up at a small winged cherub seated on a pillar. Plate 41 from "Pierres Antiques Gravées Tirées des Principaux Cabinets de la France".

Élisabeth Sophie Chéron (1648-1711) was a French painter and engraver who received her training from her father, Henri Chéron, an enamel painter,

miniaturist, and engraver. Coming from an artistic family, her brother, Louis Chéron (1655-1725), was also a painter, illustrator, and art teacher. At the age of 22, in 1670, she became a member of the Académie Royale de Peinture et de Sculpture as a portrait painter, supported by the renowned artist Charles Le Brun (1619-90). She was the fourth woman to be admitted to the academy.

Stock: 65284



68. **[Bacchus India.] Sardoine du Cabinet de Madame.**

[n.d., c.1715.]

Engraving, 140 x 105mm (5½ x 4¼") with large margins. On 18th century watermarked paper. £80
Portrait of Dionysus, the god of wine-making, orchards and fruit, vegetation, fertility, festivity, insanity, ritual madness, religious ecstasy, and theatre, in greek religion and myth.

Stock: 65281

69. **Hector, Andromaque, et Astianax leur fils. Topase du Cabinet de Mr Crozat.**

Eliz. Cheron L.H. delin. C.Simonneau maj. Sculp. C.P.R. 1711

Engraving, 135 x 100mm (5¼ x 4"), with large margins. On 18th century watermarked paper. £80
The heads of the Trojan hero Hector, his wife Andromache and son Astyanax (Scamandrius), drawn by Élisabeth Sophie Chéron (1648 - 1711) from an engraved topaz gem in the collection of Pierre Crozat, published in her 'Recueil des pierres antiques gravées'. Her study for the print, in red chalk with pen and brown ink, is in the British Museum.

Stock: 65279

70. **Hector, Andromaque, et Astianax leur fils. Topase du Cabinet de Mr Crozat.**

Eliz. Cheron L.H. delin. C.Simonneau maj. Sculp. C.P.R. 1711.

Engraving, 135 x 100mm (5¼ x 4"), with large margins. On 18th century watermarked paper. £80

The heads of the Trojan hero Hector, his wife Andromache and son Astyanax (Scamandrius), drawn by Élisabeth Sophie Chéron (1648 - 1711) from an engraved topaz gem in the collection of Pierre Crozat, published in her 'Recueil des pierres antiques gravées'. Her study for the print, in red chalk with pen and brown ink, is in the British Museum.

Stock: 65280

71. **Teste d'Hercule. Pierre antique du Cabinet de....**

Elizab.Cheron L.H. delin. C.Simonneau maj. Sculp. C.P.R. [n.d., c.1700.]

Engraving, 18th century watermark. 135 x 100mm (5¼ x 4"), large margins. £80

Portrait of Hercules, the Roman equivalent of the Greek divine hero Heracles, son of Jupiter and the mortal Alcmena.

In classical mythology, Hercules is famous for his strength and for his numerous far-ranging adventures. Published in Cheron's, 'Recueil des pierres antiques gravées'.

Élisabeth Sophie Chéron (1648-1711) was a French painter and engraver who received her training from her father, Henri Chéron, an enamel painter, miniaturist, and engraver. Coming from an artistic family, her brother, Louis Chéron (1655-1725), was also a painter, illustrator, and art teacher. At the age of 22, in 1670, she became a member of the Académie Royale de Peinture et de Sculpture as a portrait painter, supported by the renowned artist Charles Le Brun (1619-90). She was the fourth woman to be admitted to the academy.

Stock: 65290

72. **Julie fille d'Auguste. Cornaline blanche du Cabinet du Roi.**

Ma. Ursula de la Croix delinea vit. C.Simonneau maj. sculp. 1713. Grandeur de la Pierre.

Engraving, 18th century watermark. 140 x 100mm (5½ x 4"), large margins. £80

Portrait of Julia the Elder (39 BC - AD 14), known to her contemporaries as Julia Caesaris filia or Julia Augusti filia, was the daughter and only biological child of Augustus, the first Roman emperor, and his second wife, Scribonia.

Published in Cheron's, 'Recueil des pierres antiques gravées'.

Ursula de la Croix (fl. 1705-20) was a French gem engraver, most notably known for her work on engraved gemstones during the early 18th century, particularly creating detailed portraits of mythological figures on precious stones like carnelian and onyx, often associated with the "Cabinet du Roi" (the King's collection) in France. Sister of Anne (q.v) with whom she collaborated; both were pupils of Sophie Elisabeth Chéron, their aunt.

Stock: 65288

73. **Jupiter Olympien. Cornaline du Cabinet du Roi.**

Ma. Ursula de la Croix delin. C. Simonneau major sculp. 1713. Gradeur de la Pierre.

Engraving, 140 x 105mm (5½ x 4¼"), with large margins. £80

Portrait of Jupiter, also known as Jove the god of the sky and thunder, and king of the gods in ancient Roman religion and mythology. Jupiter was the chief deity of Roman state religion throughout the Republican and Imperial eras, until Christianity became the dominant religion of the Empire. In Roman mythology, he negotiates with Numa Pompilius, the second king of Rome, to establish principles of Roman religion such as offering, or sacrifice.

From a cornelian intaglio.

Published in Cheron's, 'Recueil des pierres antiques gravées'.

Ursula de la Croix (fl 1705-20) was a French gem engraver, most notably known for her work on engraved gemstones during the early 18th century, particularly creating detailed portraits of mythological figures on precious stones like carnelian and onyx, often associated with the "Cabinet du Roi" (the King's collection) in France. Sister of Anne (q.v) with whom she collaborated; both were pupils of Sophie Elisabeth Chéron, their aunt.

Stock: 65291



74. **[The suicide of Lucretia] Lucrese Roma.**

Raphael d'hurbin pinxit. JVS [monogram of Jan van Somer]. [n.d., c.1680.]

Fine mezzotint. Sheet 185 x 145mm (7¼ x 5¾").

Trimmed into image, mounted in album paper. £360

Lucretia is shown about to stab herself after her rape by Tarquin, an act that led to the fall of the Roman monarchy.

A reversed copy, with alterations, of the engraving by Marcantonio Raimondi. Ex: *Collection of The Hon.*

Christopher Lennox-Boyd, his state ii of ii. Hollstein 39.

Stock: 65341

75. **[Gaius Maecenas.] Solon des Ametiste du Legislatteur atheniens. Cabinet du Roi.**

Ma. Ursula de la Croix delineavit. C. Simonneau maj. sculp. Grand.r de la Pierre. 1714.

Engraving, 140 x 105mm (5½ x 4¼"), with large margins. On 18th century watermarked paper. £80

Side profile of Gaius Cilnius Maecenas (68 BC - 8 BC), friend and political advisor to Octavian (who later reigned as emperor Augustus). He was also an important patron for the new generation of Augustan poets, including both Horace and Virgil. In many languages, his name is an eponym for "patron of arts". During the reign of Augustus, Maecenas served as a quasi-culture minister to the Roman emperor but in spite of his wealth and power he chose not to enter the Senate, remaining of equestrian rank.

Ursula de la Croix (fl. 1705-20) was a French gem engraver, most notably known for her work on engraved gemstones during the early 18th century, particularly creating detailed portraits of mythological figures on precious stones like carnelian and onyx, often associated with the "Cabinet du Roi" (the King's collection) in France. Sister of Anne (q.v) with whom she collaborated; both were pupils of Sophie Elisabeth Chéron, their aunt.

Élisabeth Sophie Chéron (1648 - 1711) from an engraved amethyst gem in the collection of the King published in her 'Recueil des pierres antiques gravées'. Stock: 65278

76. **Olimpia e Alessandro. In Cameo.**

P.S.B. I [Pietro Santo Bartoli] Nel Tesoro di S. Alt. il Duca Odescalchi. [n.d., c.1700.]

Engraving. 170 x 130mm (6¾ x 5), on 18th century watermarked paper, with large margins. Damage to upper left corner of image. £35

Portrait of Olympias and Alexander.

Engraved by Pietro Santo Bartoli (1635-1700)

illustrating the gemstones in the collection of the Duke Odescalchi.

Olympias (c. 375–316 BC) was a Greek princess of the Molossians, the eldest daughter of king Neoptolemus I of Epirus, the sister of Alexander I of Epirus, the fourth wife of Philip II, the king of Macedonia and the mother of Alexander the Great.

Alexander III of Macedon (July 356 BC - June 323 BC), most commonly known as Alexander the Great, king of the ancient Greek kingdom of Macedon.

Stock: 65283

77. **La Pace. In Nicolo.**

P.S.B. I [Pietro Santo Bartoli] Nel Tesoro di S. Alt. il Duca Odescalchi. [n.d., c.1700.]

Engraving. 110 x 80mm (4¼ x 3¼). £45

Portrait of a winged woman, wearing a robe, beside her feet is a snake.

Engraved by Pietro Santo Bartoli (1635-1700)

illustrating the gemstones in the collection of the Duke Odescalchi.

Stock: 65285

78. **Ptolomée Auletes. Amethyste du Cabinet de Madame.**

Ursula de la Croix delin et sculpsit aquâ forth.

Grandeur de la Pierre. [n.d., c.1715.]

Engraving, 145 x 105mm (5¾ x 4¼"), with large margins. On 18th century watermarked paper. £80

Portrait of Ptolemy XII Aulte, or Neos Dionysus, king and pharaoh of Egypt of the Lagidial dynasty from 80 to 58 and from 55 to 51 BC. J.C.

Ursula de la Croix (fl. 1705-20) was a French gem engraver, most notably known for her work on engraved gemstones during the early 18th century, particularly creating detailed portraits of mythological figures on precious stones like carnelian and onyx, often associated with the "Cabinet du Roi" (the King's collection) in France. Sister of Anne (q.v) with whom she collaborated; both were pupils of Sophie Elisabeth Chéron, their aunt.

Élisabeth Sophie Chéron (1648 - 1711) from an engraved amethyst gem in the collection of the Queen published in her 'Recueil des pierres antiques gravées'. Stock: 65282



79. **Titus Oates. D.D. Anagrama Tetis Ouat.**

Tho: Hauker pinxit. R. Tompson excudit. [n.d., c.1680.]

Mezzotint, 345 x 255mm (13½ x 10"). Thread margins. Margins reinforced. Creasing in top. Foxing in title area. £280

A portrait of Titus Oates in an oval. Titus Oates (1649-1705) was an English perjurer who fabricated the 'Popish Plot', a supposed Catholic conspiracy to kill King Charles II. He began his career as an Anglican priest, but converted to Catholicism in 1677. This secured his admission to Jesuit college at St Omer, and this gave him enough information to give his story about a Catholic plot to murder Charles some plausibility. Oates swore his testimony to Sir Edmund Berry Godfrey in September 1678, and it was Godfrey's murder a few weeks later (a death that has never been explained) that overnight turned the plot in

the public mind from allegation to certainty. Oates managed to retain a central role in the unfolding affair by continually inventing new accusations. In 1684, in the flood of the Tory reaction, he was prosecuted for perjury, and in 1685 sentenced to the pillory and public flogging. The Glorious Revolution saved him; he was pardoned, given a pension and married a wealthy widow. CS32. *Blackett-Ord T56. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65081

80. **Madam Baker.**

G. Kneller pinx: I. Beckett fe. J. Smith ex:

Mezzotint. 210 x 150mm (8¼ x 6"). Trimmed to image on three sides, old ink mss. at bottom. £160

An ova portrait of a woman in a low-cut dress, her long hair draped forward over her shoulder. CS 5, *state ii of ii, originally published by Beckett. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65369

81. **Madam Baker.**

G. Kneller pinx: I. Beckett fe. J. Smith ex:

Mezzotint. 210 x 150mm (8¼ x 6"). Thread margins, creased. £180

An ova portrait of a woman in a low-cut dress, her long hair draped forward over her shoulder. CS 5, *state ii of ii, originally published by Beckett.*

Stock: 65368

82. **[Couple in Conversation.]**

B fec et Ex. [Engraved by Isaac Beckett.] [n.d., c.1680.]

Mezzotint. 225 x 180mm (8 x 7"). Trimmed close to plate. Some loss /damage to corners. £260

A portrait of a lady and gentleman. The woman seated with her arm resting upon a table, to her side stands the gentleman who looks down at her. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65509

83. **The Lady Brownloe. [counterproof.]**

Soust pinxit. I. Becket fecit. Sold by Alex: Browne at ye blew ballcony in little Queen Street [n.d., c.1685].

Scarce mezzotint, counterproof, 17th century watermark. 340 x 250mm (13¼ x 9¾"). Narrow margins. £280

A full length portrait of Elizabeth Brownlow (1681-1723) as a young child, naked except for a cap and scarf, seated in a landscape, pointing at a vase of flowers.

In 1699 she married John Cecil, Lod Burghley, who became the 6th Earl of Exeter two years later.

As a counterproof, the text and image is reversed. CS 9.

Stock: 65366

84. **[The Coke children?]**

Huysman pinx. [engraved by William Vincent] Sold by J. Smith at the Lyon & Crown in Russell Street [n.d., c.1685].

Mezzotint, 17th century watermark. 305 x 235mm (12 x 9¼"). Trimmed to plate. £480

A group of young children in an ornamental garden, with a girl dressed as a classical sheperdess, with two smaller children feeding a lamb. Two other children have wings, suggesting siblings who had died young. Challoner Smith identifies these as the Coke family, based on the similarity with another plate after Huysman (Van Somer 2). *CS 4, state ii of ii. Ink collector's stamp not in Lugt.*
Stock: 65342

85. **[The Coke children?]**

Huysman pinx. [engraved by William Vincent] Sold by J. Smith at the Lyon & Crown in Russell Street [n.d., c.1685].

Mezzotint, 17th century watermark. 305 x 235mm (12 x 9¼"). Trimmed into image on right, to plate elsewhere, £480

A group of young children in an ornamental garden, with a girl dressed as a classical sheperdess, with two smaller children feeding a lamb. Two other children have wings, suggesting siblings who had died young. Challoner Smith identifies these as the Coke family, based on the similarity with another plate after Huysman (Van Somer 2). *CS 4, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65343

86. **[M.rs Priscilla Cooper.]**

[M. Dahll pinx. P. Pelham fecit.] [London, Edward Cooper?, c.1710.]

Mezzotint. Sheet 305 x 245mm (12 x 9¾"). Trimmed into image, surface cracks, mounted in album paper at sides. £90

A half-length portrait of Priscilla Cooper, probably the wife of print publisher Edward Cooper.

The engraver, Peter Pelham, emigrated to Boston in 1727, becoming America's first mezzotinter. In 1748 he married John Singleton Copley's mother. *CS 10, state i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64846

87. **The Lady Essex Finch.**

S.r P. Lely pinxit. J. Vander Vaart fecit. R. Tompson excudit [n.d., c.1680].

Mezzotint, 17th century watermark. 340 x 255mm (13½ x 10"). Trimmed to plate, edged with album paper, faint damp stain. £290

Three-quarter seated portrait of Essex Finch (c.1652-84), Countess of Nottingham, leaning on a table with a vase of flowers, a column behind. *Blackett-Ord T55.*

CS 3. Russell 3, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65348

88. **The Lady Essex Finch.**

S.r P. Lely pinxit. J. Vander Vaart fecit. R. Tompson excudit [n.d., c.1680].

Mezzotint. 340 x 255mm (13½ x 10"). Trimmed to plate, mounted on album paper at corners. £290

Three-quarter seated portrait of Essex Finch (c.1652-84), Countess of Nottingham, leaning on a table with a vase of flowers, a column behind. *Blackett-Ord T55.*

CS 3. Russell 3, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65350

89. **The Lady Essex Finch.**

S.r P. Lely pinxit. J. Vander Vaart fecit. R. Tompson excudit [n.d., c.1680].

Mezzotint, 17th century watermark. 340 x 255mm (13½ x 10"). Trimmed to plate, mounted on album paper. £290

Three-quarter seated portrait of Essex Finch (c.1652-84), Countess of Nottingham, leaning on a table with a vase of flowers, a column behind. *Blackett-Ord T55.*

CS 3. Russell 3, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65349

90. **[Lady Mary Grey.]**

P. Lelly Pinx.t. Phil. Corbutt fecit. Printed for Rob.t Sayer Map & Printseller in Fleet Street [n.d., c.1760].

Mezzotint, 18th century watermark. 335 x 235mm (13¼ x 9¼"), large margins. Small hole in image near plate at top. Stained at top. £220

A three-quarter seated portrait of Lady Mary Grey (d.1719), as a shepherdess with a crook.

The daughter of George Berkeley, 1st Earl of Berkeley, she married twice: first to Ford Grey, 1st Earl of Tankerville; secondly, Richard Rooth of Espom.

The plate was first published by Alexander Browne c.1680. This example was probably retouched by

Richard Purcell, who usually used the pseudonym 'Charles Corbutt' when working for Sayer. *CS: state iv of iv. Simon Turner B16 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65318



91. **[Nell Gwyn as Cupid] Had Paris seen her, hee had chang'd his suit...**

P. Cross. R Tompson excudit. [n.d. c.1672]

Very rare and fine mezzotint, sheet 235 x 150mm (9¼ x 6"). Trimmed and glued to backing sheet. Time staining in poem. £1200

A very sensual half-length portrait of Eleanor (Nell) Gwyn (c.1650 –87) depicted as Cupid, nude with wings on her back and holding an arrow, with a poem praising her beauty below.

Gwyn (also spelled Gwynn and Gwynne) was an actress and mistress of King Charles II, Sir Peter Lely painted many portraits of her.

Peter Cross (c.1645-1724) was the son of a freeman of the Drapers' Company and was probably born in London. It is not known how Cross learned miniature painting, but early in his career he won a number of important commissions, and in 1678 succeeded Nicholas Dixon as limner-in-ordinary (miniature painter) to the king. For many years, it was thought that there were two separate artists, Lawrence Cross and Peter Cross. This was the result of a misinterpretation of Peter Cross's later elaborate curling monogram that seems to read 'LC', and also because of confused references by George Vertue, an early 18th century collector of facts about British art. *CS19. Blackett-Ord T36 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd. Collection Earl of Stradbroke, Henham Hall & Christopher Mendez.*
Stock: 65039

92. Mr Charles Moore Son to the Right Reverend the Lord Bishop of Norwich.

J.Kerfseboom Pinx. E.Cooper ex. P.Coombes fec. [n.d., c.1680.]

Very rare mezzotint. 355 x 255mm (14 x 10"). Trimmed close to plate. Fold across centre. £260
Portrait of Charles Moore in a garden as a boy. He is surrounded by trees, a bowl of fruit is next to him. On his right a parrot and beside him to his left a dog. *CS I iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65511

93. George Petty.

T. Murray Pinx. R. Williams fec, et ex. [n.d. c.1685] Mezzotint, 345 x 250mm (13½ x 9¾"). Collectors stamp of Queen Victoria. Trimmed to plate and glued to backing sheet. Small margins. £240

A three-quarter length portrait of a young boy standing and facing forward. He has long hair, with his right hand placed inside his coat, which features large buttons, and his left hand resting on his hip. A hat is tucked under his arm. *CS 44 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65487

94. George Petty.

T. Murray Pinx. R. Williams fec, et ex. [n.d. c.1685] Mezzotint, 345 x 250mm (13½ x 9¾"). Small margins. Glued to backing sheet £260

A three-quarter length portrait of a young boy standing and facing forward. He has long hair, with his right hand placed inside his coat, which features large buttons, and his left hand resting on his hip. A hat is tucked under his arm. *CS 44 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65486

95. George Petty.

T. Murray Pinx. R. Williams fec, et ex. [n.d. c.1685] Mezzotint, 345 x 250mm (13½ x 9¾"), with large margins. Repairs. £280
A three-quarter length portrait of a young boy standing and facing forward. He has long hair, with his right hand placed inside his coat, which features large buttons, and his left hand resting on his hip. A hat is tucked under his arm. *CS 44 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65484



96. [Lavinia Vecellio.] Iohannina Vecella Pictrissa, filie prima da Titiano.

Titanus pinxit, W.Hollar fecit. Francifous vanden Wyngarde excudit. Ex: *Collectione Iohannis et Iacobi van Verle. 1650.*
Etching. 260 x 190mm (10¼ x 7½") large margins. £280

Portrait of Lavinia Vecellio (1530 - 1577), daughter of Tiziano Vecellio (c. 1488/0 - 1576) known in English as Titian, Italian Renaissance painter, the most important artist of Renaissance Venetian painting. He was born in Pieve di Cadore, near Belluno. During his lifetime he was often called da Cadore, 'from Cadore', taken from his native region. *Pennington 1511 iii of iii.*
Stock: 65525

97. [Portrait of a woman.]

[Drawn by Bernard Lens?] [n.d., c.1690.] Mezzotint. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed within plate. £240

A portrait of a woman in a large medieval style headress made of fine material and decorated with pearls. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65041



98. **[Woman holding a basket of Flowers, handing a garland to a small girl.]**

I. Smith ex: [n.d., c.1700.]

Scarce mezzotint. 240 x 185mm (9½ x 7¼"). Trimmed to image. £380

Behind is a fountain with a urinating cherub. *Wessely calls this "Die beiden Schwestern"*. Ex: *Collection of The Hon. C. Lennox-Boyd*.

Stock: 65046

99. **The Right Honourable Sr. Edw.d Coke Knight. Lord Chief Justice of England, in ye Reign of K.James ye First. Obyt 1634. Ætat 83.**

J.Cooper Exc. [n.d., c.1700.]

Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed and backed onto album paper at corners. Tear on right.

£140

Portrait of Sir Edward Coke (1552 - 1634), English barrister, judge, and politician. He is often considered the greatest jurist of the Elizabethan and Jacobean eras. *Cs 2 ii of ii*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.

Stock: 65515

100. **Sr. John Hayward Kt. Dr. of Lawe. Fly From Evil Doe Good.**

Will Pas. fecit. [n.d., c.1630.]

Engraving. Sheet 125 x 65mm (5 x 2½"). Trimmed and backed onto album paper. £65

Sir John Hayward (c. 1564 - 1627) was an English historian, lawyer and politician.

Stock: 65302

101. **Sr. Edward Littleton Kt.**

[R. Williams fecit.] Ant Van Dyck Eques pinxit. [n.d., c.1690.]

Mezzotint, 310 x 250mm (12¼ x 10"). On 18th century watermarked paper. Trimmed close to plate.

Crease from fold across the centre of image. £190

Portrait of Edward Littleton, 1st Baron Lyttleton (1589 - 1645), Chief Justice of North Wales. He was descended from the judge and legal scholar, Thomas de Littleton. His father, also Edward, had been Chief Justice of North Wales before him. *CS 33 iii of iii*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 65471

102. **Sr: Richard Rainsford Lord cheife Justice of the Kings Bench.**

W. Claret Pinxit. R. Tompson excudit. [n.d. c.1688] Mezzotint, sheet 375 x 295mm (14¾ x 11½").

Trimmed to plate and tipped into album sheet at sides. Small holes at the top and bottom of the paper. £260

A three-quarter length portrait of Sir Richard Rainsford (1605-80), sitting in a chair, featuring long hair and a moustache. The subject wears a cap, collar, robes, and a chain, holding gloves in one hand and a piece of paper in the other. To the left, there is an embroidered curtain, while to the right, a table, fluted pillar, and a coat of arms is visible. *CS40. Blackett-Ord T59 II of II*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 65070

103. **John Duke of Argyll.**

I.Closterman Pinx. R. Williams Fec. Anno Domini 1704.

Rare mezzotint. 345 x 250mm (13½ x 9¾"), with large margins. Repaired tear upper left. £290

Portrait of John Campbell, 2nd Duke of Argyll, 1st Duke of Greenwich, (1680 - 1743), styled Lord Lorne from 1680 to 1703, Scottish nobleman and senior commander in the British Army.

He served on the continent in the Nine Years' War and fought at the Siege of Kaiserswerth during the War of the Spanish Succession. *CS: 3: ii of ii*. Ex: *Collection of The Hon. C. Lennox-Boyd*.

Stock: 65431

104. **[John Churchill, 1st Duke of Marlborough.]**

Engraved by I.Cole. The words by Mr. Puckle. [n.d., c.1680.]

Very scarce only mezzotint by Cole. Sheet 225 x 150mm (9 x 6"). Trimmed into plate and backed onto board. £230

Portrait of General John Churchill, the 1st Duke of Marlborough, 1st Prince of Mindelheim, 1st Count of Nellenburg, Prince of the Holy Roman Empire, KG, PC (1650 - 1722), British army officer and statesman. From a gentry family, he served as a page at the court of the House of Stuart under James, Duke of York, through the 1670s and early 1680s, earning military and political advancement through his courage and diplomatic skill. He is known for never having lost a battle *CS 1*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.

Stock: 65512

105. **The Hono:ble Collonel Robert Fielding.**

G. Kneller pinx: I. Beckett fe: et ex: [n.d. c.1685.]

Mezzotint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within image, mounted in album paper. £240

A three quarter portrait of Robert 'Beau' Fielding (c.1651-1712), in wig, armour and lace cravat, one hand resting on his helmet.

A notorious rake, he burned through the fortune of his first wife, then caused a scandal in 1705 by marrying two women in the same month. The first he married for for her fortune (though in this he was tricked) and the other (the Duchess of Cleveland, the former mistress of Charles II) for her title. The Duchess prosecuted him for bigamy but he escaped thanks to a royal pardon from Queen Anne. *CS: 35 iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65395

106. **The Hono:ble Collonel Robert Feilding.**

W. Wissing pinx: I. Beckett fe: Sold by I Beckett at the golden head in the Old Baily [n.d., c.1685].

Mezzotint. Sheet 335 x 245mm (13¼ x 9½"). Trimmed within plate, mounted in album paper at sides. £260

A half-length portrait in oval of Robert 'Beau' Fielding (c.1651-1712), in wig, armour with embroidered sleeve and lace cravat.

A notorious rake, he burned through the fortune of his first wife, then caused a scandal in 1705 by marrying two women in the same month. The first he married for for her fortune (though in this he was tricked) and the other (the Duchess of Cleveland, the former mistress of Charles II) for her title. The Duchess prosecuted him for bigamy but he escaped thanks to a royal pardon from Queen Anne. *CS: 37 ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65397

107. **The Hono:ble Collonel Robert Fielding.**

G. Kneller pinx: I. Beckett fe: et ex: E. Cooper ex: [n.d. c.1690.]

Mezzotint. 340 x 255mm (13½ x 10"), with large margins. £360

A three quarter portrait of Robert 'Beau' Fielding (c.1651-1712), in wig, armour and lace cravat, one hand resting on his helmet.

A notorious rake, he burned through the fortune of his first wife, then caused a scandal in 1705 by marrying two women in the same month. The first he married for for her fortune (though in this he was tricked) and the other (the Duchess of Cleveland, the former mistress of Charles II) for her title. The Duchess prosecuted him for bigamy but he escaped thanks to a royal pardon from Queen Anne. *CS: 35 iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65396

108. **[The Hono:ble Collonel Robert Fielding.]**

G. Kneller pinx: I. Beckett fe: et ex: [n.d. c.1685.]

Mezzotint, proof before title, 17th century watermark. 340 x 255mm (13½ x 10"), large margins Small hole in image patched. £360

A three quarter portrait of Robert 'Beau' Fielding (c.1651-1712), in wig, armour and lace cravat, one hand resting on his helmet.

A notorious rake, he burned through the fortune of his first wife, then caused a scandal in 1705 by marrying two women in the same month. The first he married for for her fortune (though in this he was tricked) and the

other (the Duchess of Cleveland, the former mistress of Charles II) for her title. The Duchess prosecuted him for bigamy but he escaped thanks to a royal pardon from Queen Anne. *CS: 35 ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65394

109. **Edward Lord Montague. Baron of Rimbolton, Viscount Mandeuile, Earle of Manchester And Major Generall of the Parliaments Forces in the associated Countyes, Norfolk, Suffolke & Essex, etc.**

W.Hollar fecit. 1644.

Etching. 100 x 70mm (4 x 2¾"). Trimmed and backed onto album paper. £60

Portrait of Edward Montagu, 2nd Earl of Manchester (1602 - 1671), commander of Parliamentary forces in the First English Civil War, and for a time Oliver Cromwell's superior. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65523



110. **[The Great Lansquenet or Standard Bearer.]**

[Engraved by Wallerant Vaillant after Prince Rupert of the Rhine, after Pietro Muttoni, called della Vecchia.] [n.d., c.1660.]

Mezzotint. Sheet 195 x 130mm (7¾ x 5"). Very trimmed and backed onto album paper. Crease. £550

Copy of the 1658 mezzotint by Prince Rupert of the Rhine (1619 - 1682), the original painting is attributed to Giorgione.

He first rose to prominence as a Royalist cavalry commander during the English Civil War. Rupert was the third son of the German Prince Frederick V of the

Palatinate and Elizabeth, eldest daughter of King James VI and I of England and Scotland.

He was a soldier as a child, fighting alongside Dutch forces against Habsburg Spain during the Eighty Years' War (1568 - 1648), and against the Holy Roman Emperor in Germany during the Thirty Years' War (1618 - 1648). *Ex: Collection of The Hon. Christopher Lennox-Boyd. CS: 5 (Early example Prince Rupert)*
Stock: 65524

111. **S:r Tretswell Hollis.**

P. Lellÿ Eques Pinxit. Sold by Alex Brown at y.e blew balcony in little Queen Street [n.d., c.1672].

Fine & scarce mezzotint, 17th century watermark.

Sheet 335 x 250mm (13¼ x 9¾). Trimmed to image on three sides. £360

A three quarter portrait of Sir Tretswell (also recorded as 'Fretchville') Hollis, a one-armed rear-admiral, holding a cutlass in his left hand, a sea battle behind. He was killed in the Battle of Solebay in 1672, aboard HMS Cambridge, during the Third Anglo-Dutch War. *CS Browne 14, state i of ii. Turner ii of ii.*

Stock: 65367

112. **The Right Hon.ble Sr. George Rooke Vice Admiral.**

[R. Williams fecit.] M.Dahl pinx. 1704. Sold by I.Smith at ye Lyon & Crown in Russel Street Covent Garden.

Mezzotint. 345 x 260mm (13½ x 10¼"). Backed onto album paper at sides. £180

Portrait of Admiral of the Fleet Sir George Rooke (1650 - 1709), English naval officer. As a junior officer he saw action at the Battle of Solebay and again at the Battle of Schooneveld during the Third Anglo-Dutch War. As a captain, he conveyed Prince William of Orange to England and took part in the Battle of Bantry Bay during the Williamite War in Ireland. *CS 51. ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65501

113. **The Right Honble. Francis Bacon. Verulam and Viscount St.Albans, Lord High Chancellor of England, Obyt 9 April, 1626 Ætat 66.**

[Engraved by J.Cooper.] Cornelius Johnston pinxit. [n.d., c.1700.] Sold by I.Cooper in James Street Covent Garden.

Very scarce mezzotint. 355 x 255mm (14 x 10").

Backed onto album paper at corners. Thread margins. £260

Portrait of Francis Bacon, 1st Viscount St Alban, 1st Baron Verulam, PC (1561 - 1626), English philosopher and statesman who served as Attorney General and Lord Chancellor of England under King James I. Bacon argued the importance of natural philosophy, guided by scientific method, and his works remained influential throughout the Scientific Revolution. *CS 1: i of ii. Russell i of iii. CS says one known in this state. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65518



114. **The Duke of Ormond.**

W. Wissing pinx. R Williams fe E. Cooper ex: [n.d. c.1685]

Very rare mezzotint, sheet 240 x 190mm (9½ x 7½"). On 17th century watermarked paper. Small margins.

Margins reinforced. Foxing. £320

A half-length portrait of James Butler, 1st Duke of Ormond (1610-1688), facing forward and slightly turned to the right. He is depicted with a long curly wig, a lace cravat, and a sash over his armour, set within an oval frame.

Born in Middlesex, he served as Lord Lieutenant of Ireland. Upon his death, his grandson, also named James Butler, succeeded him as the 2nd Duke of Ormond. *CS 42 II of III.*

Stock: 65464

115. **[William Cavendish] The Earl of Devonshire.**

G. Kneller Pinxit. I. Becket fecit et excudit. [n.d., c.1685]

Mezzotint, 17th century watermark. 340 x 250mm (13½ x 9¾"). Narrow margins, spotting in title area, tear in image well restored, small tear entering image on left taped. £140

A three quarter portrait of William Cavendish (1640-1707), in wig, armour and lace cravat. It was probably painted when he became the 4th Earl of Devonshire in 1684.

Cavendish was one of the 'Immortal Seven' who invited William of Orange to take the throne of England. In 1694 he was created Duke of Devonshire for his services to William III. *CS 30, state ii of iv, with addition of quiver on the river-god. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65387

116. **[William Cavendish] The Earl of Devonshire.**

G. Kneller Pinxit. I. Becket fecit et excudit. [n.d., c.1685]

Mezzotint. 340 x 250mm (13½ x 9¾"). Trimmed to plate, staining in title area, surface wear along right edge. £320

A three quarter portrait of William Cavendish (1640-1707), in wig, armour and lace cravat. It was probably painted when he became the 4th Earl of Devonshire in 1684.

Cavendish was one of the 'Immortal Seven' who invited William of Orange to take the throne of England. In 1694 he was created Duke of Devonshire for his services to William III. *CS 30, state i of iv, before addition of quiver on the river-god.*

Stock: 65386

117. **The Lord Ashley.**

P Lely pinxit. R. Tompson excudit. [n.d., c.1679.]

Mezzotint 340 x 250mm (13¼ x 9¾"). Trimmed to plate. 'E.M.H.' ink stamp of collector Mrs. E.M.

Hamilton, London, on reverse. £320

A nearly full-length portrait of Anthony Ashley Cooper, 2nd Earl of Shaftesbury (1651-99), seated and wearing a long wig and lace cravat. The background features a curtain and pillar, with a landscape to the right, showcasing buildings, water, and mountains in the distance. *CS2. Blackett-Ord T62 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65054

118. **[James Hamilton, 1st Duke of Hamilton.] Jacques Duc d'Hamilton. Chevalier de l'Ordre de la jarretiere, General de la Cavalerie de Charles I Roy d'Angleterre decapite a Londres l'an 1649.**

[n.d.,c.1700.]

Engraving. 210 x 140mm (8¼ x 5½") very large margins. £160

Portrait of James Hamilton, 1st Duke of Hamilton, KG, PC (1606 - 1649), known as the 3rd Marquess of Hamilton from March 1625 until April 1643, was a Scottish nobleman and influential political and military leader during the Thirty Years' War and the Wars of the Three Kingdoms.

He was tried on 6 February 1649, condemned to death on 6 March and executed by decapitation on 9 March.

Stock: 65206

119. **John Hervey Esq.r Trer and Receau gener.l to her Ma.ty**

P Lely Pinxit R. Tompson excudit [c.1678-9]

Mezzotint, sheet 385 x 260mm (15¼ x 10¼").

Trimmed to plate and glued to backing sheet. Foxing. £240

John Hervey (1616-80), politician and courtier. A captain of horse in royalist forces during the Civil War, Hervey was much in favour with Charles II at the restoration, and became Treasurer of the Household and Receiver General to Catherine of Braganza in 1662.

Engraved after an untraced painting by Sir Peter Lely (a related painting by Lely is at Ickworth House, Suffolk). *CS22. Blackett-Ord T39. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65095

120. **John Hervey Esq.r Trer and Receau gener.l to her Ma.ty**

P Lely Pinxit R. Tompson excudit [c.1678-9]

Mezzotint, sheet 340 x 250mm (13½ x 9¾"), with large margins £340

John Hervey (1616-80), politician and courtier. A captain of horse in royalist forces during the Civil War, Hervey was much in favour with Charles II at the Restoration, and became Treasurer of the Household and Receiver General to Catherine of Braganza in 1662.

Engraved after an untraced painting by Sir Peter Lely (a related painting by Lely is at Ickworth House, Suffolk). *CS22. Blackett-Ord T39. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65096



121. **[Henry Duke of Norfolk, Earle Marshall of England, Earle of Arundell, Surry, Norfolk, & Norwich...]**

Becket fe: & ex: [n.d., c.1685.]

Scarce mezzotint, proof before letters. 340 x 250mm (13½ x 9¾"). Ink collector's stamp 'HH' on reverse. Trimmed to plate, some surface scuffing in unprinted areas. £380

A head and shoulders portrait in oval identified by Challoner Smith and the British Museum as Henry Howard (1655-1701), 7th Duke of Norfolk, in long wig, armour and lace cravat. However it is more likely to be his father the 6th Duke, also Henry (1628-84). *CS 77, two known, state i of iii. Ex collections of E.W.Martin & H.P. Horne.*

Stock: 65452

122. The Right Hon.ble Laurence Earle of Rochester L.d High Treasurer of England, Knight of the most noble Order of the Garter.

W. Wissing pnx. Cum Privilegio Regis. R Williams fec: Sold by E: Cooper at the 3 pidgions in Bedford Str[et]. [n.d. c.1685].

Mezzotint, sheet 240 x 190mm (9½ x 7½"). Trimmed and tipped into album sheet. Loss in bottom right corner. £120

A half-length portrait of Laurence Hyde (1641-1711), depicted within an oval frame. He is shown with a thin moustache, wearing a wig, lace cravat, robes, a chain, and a George.

Hyde was a statesman and writer who initially supported James II but later backed the Glorious Revolution of 1688. He held prominent positions under Queen Anne, the daughter of his sister Anne Hyde, though their frequent disagreements hindered his influence. *CS 49 III of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65479

123. The Right Hon.ble Laurence Earle of Rochester L.d High Treasurer of England, Knight of the most noble Order of the Garter.

W. Wissing pnx. Cum Privilegio Regis. R Williams fec: Sold by E: Cooper at the 3 pidgions in Bedford Street. [n.d. c.1685].

Mezzotint, sheet 240 x 190mm (9½ x 7½"). Trimmed. Glued to backing sheet at top. £180

A half-length portrait of Laurence Hyde (1641-1711), depicted within an oval frame. He is shown with a thin moustache, wearing a wig, lace cravat, robes, a chain, and a George.

Hyde was a statesman and writer who initially supported James II but later backed the Glorious Revolution of 1688. He held prominent positions under Queen Anne, the daughter of his sister Anne Hyde, though their frequent disagreements hindered his influence. *CS 49 III of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65482

124. The Right Hon.ble. Peter Lord King, Lord High Chancellor of Great Britain &c.

J.Cooper Excudit. 1726.

Scarce mezzotint, 355 x 250mm (14 x 9¾"). Trimmed into lower plate. Small margins on 3 sides. £320

Portrait of Peter King, 1st Baron King, PC, FRS (1669 - 1734), commonly referred to as Lord King, was an English lawyer and politician, who became Lord High Chancellor of Great Britain. *Cs 4 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65514

125. Sr. John Lowther Bar.t

Sr P. Lelij Pinxit Alex Browne excudit. [nd. c.1680] Counterproof mezzotint, 18th century watermark; 365 x 275mm (14¼ x 10¾"). Small margins. Taped into mount. Very faint foxing. £260

John Lowther, second baronet (bap.1642-d.1706), politician and industrialist. Related painting unknown, presumably destroyed in fire at Lowther Hall in 1725.

Lowther planned and developed Whitehaven, the first planned town built in England after the middle ages. A commissioner of the admiralty, Lowther also invested heavily in trading voyages to Virginia and the Baltic, and 'effectively used Whitehaven for gathering intelligence during the Irish war of 1689-90' (DNB).

He was an active member of the Royal Society and had a wide range of cultural interests, with an extensive library and collection of pictures. *CS21. Turner B28 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64955



126. Sr. John Lowther Bar.t

Sr P. Lelij Pinxit Sold by Alex Browne at the blew Ballcony in little Queen Street. [nd. d.1680]

Mezzotint, 365 x 275mm (14¼ x 10¾"). Trimmed to plate. Bottom left corner loss. Some faint foxing.

Taped into mount at top, few repairs in centre. £320

John Lowther, second baronet (bap.1642-d.1706), politician and industrialist. Related painting unknown, presumably destroyed in fire at Lowther Hall in 1725. Lowther planned and developed Whitehaven, the first planned town built in England after the middle ages. A commissioner of the admiralty, Lowther also invested heavily in trading voyages to Virginia and the Baltic, and 'effectively used Whitehaven for gathering intelligence during the Irish war of 1689-90' (DNB). He was an active member of the Royal Society and had a wide range of cultural interests, with an extensive library and collection of pictures. *CS21. Turner B28 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64956

127. William Duke of Bedford.

E.Lutterell pinx. R.William fec. [n.d., c.1700.] Sold by I.Smith at the Lyon & Crown in Russell Street Covent Garden.

Fine & scarce mezzotint. 340 x 245mm (13½ x 9¾"). Small margins. £360

Portrait of William Russell, 1st Duke of Bedford (1616 - 1700), English nobleman and politician who sat in the House of Commons from 1640 until 1641 when he inherited his Peerage as 5th Earl of Bedford and removed to the House of Lords. He fought in the Parliamentary army and later defected to the Royalists during the English Civil War. *CS: 6: ii of ii.*
Ex: Collection of The Hon. C. Lennox-Boyd.
 Stock: 65438



128. **Wriothesley Lord Russell.**
 [after Sir Godfrey Kneller.] I. Beckett exc. [n.d., c.1685.]
 Mezzotint, 17th century watermark 340 x 250mm (13½ x 9¾"). Thread margins, some time staining, edged with album paper. £360
 A full-length portrait of Wriothesley Russell (1680-1711), a boy dressed in Roman costume and robe, leading against an ornamental vase containing a tree. The son of William Russell, Lord Russell, who was executed for treason in 1683, he became 2nd Duke of Bedford in 1700. He held the offices of Lord Lieutenant of Cambridgeshire, Bedfordshire and Middlesex between 1701 and 1711, served as a Gentleman of the Bedchamber to William III 1701-2, was invested as a Knight of the Garter in 1702 and served as Lord High Constable of England for the coronation of Queen Anne the same year. He died of smallpox aged thirty. *CS 90, state ii of iii.*
 Stock: 65469

129. **Henry Sidney son to Robert Earle of Leicester.**
 P. Lely Eques pinxit. Sold by Alex: Browne at ye blew belcony in little Queen Street [n.d., c.1684].
 Fine mezzotint, 17th century watermark, 360 x 280mm. (14¼ x 11"). Trimmed to plate. Glued to album paper at corners. Slight loss below right foot.
 £550

Henry Sidney, Earl of Romney (1641-1704), politician; youngest son of Robert, 2nd Earl of Leicester. Here depicted wearing a hunting shirt and buskins, and holding a staff or spear, a dog alongside him.
 Envoy to The Hague in 1679 - 1681, Sidney gained the confidence of William of Orange and was instrumental in preparing his arrival in England in 1688. After the accession of William III to the English throne Sidney was rewarded with offices and honours, including the posts of secretary of state (1690-1) and lord-lieutenant of Ireland (1692). He was created Earl of Romney in 1692 and died unmarried in 1704.
 After Sir Peter Lely (1618 - 1680). *CS 35. Turner B43 II of II.* *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 64979

130. **Henry Duke of Beaufort Marquess & Earle of Worcester.**
 W.Wissing pinxit. R.Williams fecit. E.Cooper exc. [n.d., c.1700.]
 Rare mezzotint. 340 x 245mm (13½ x 9¾"). Trimmed close to plate. £260
 Portrait of Henry Somerset, 1st Duke of Beaufort (1629 - 1700), English politician who sat in the House of Commons at various times between 1654 and 1667, when he succeeded his father as 3rd Marquess of Worcester. He was styled Lord Herbert from 1644 until 3 April 1667. The Dukedom of Beaufort was bestowed upon him by King Charles II in 1682. *CS: 5: ii of ii.*
Ex: Collection of The Hon. C. Lennox-Boyd.
 Stock: 65434

131. **Thomas Thynne Esq.r.**
 P. Lelly Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
 Mezzotint, sheet 340 x 250mm (13½ x 9¾"). Trimmed to plate at bottom. Taped into mount at top. £260
 A reverse copy of the three-quarter length portrait of Thomas Thynne (c.1648 -82) after Lely published by Browne standing, wearing a wig and a jacket with wide sleeves, holding a staff. He gestures toward a window, through which buildings and a distant landscape are visible.
 Thynne was an English landowner of the family that is now headed by the Marquess of Bath, as well as a politician who served in the House of Commons from 1670 to 1682. He was known by the nickname "Tom of Ten Thousand" due to his immense wealth. *CS40. Turner B49. II of II.* *Ex: Collection of The Hon. Christopher Lennox-Boyd & E. Rose Tunno, Lugt 902.*
 Stock: 64824

132. **Thomas Thynne Esq.r.**
 P. Lelly Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
 Mezzotint, sheet 340 x 250mm (13½ x 9¾"). Trimmed to plate and laid onto backing sheet. Taped into mount at top. £280
 A three-quarter length portrait of Thomas Thynne (c.1648 -82) standing, wearing a wig and a jacket with wide sleeves, holding a staff. He gestures toward a window, through which buildings and a distant landscape are visible.

Thynne was an English landowner of the family that is now headed by the Marquess of Bath, as well as a politician who served in the House of Commons from 1670 to 1682. He was known by the nickname "Tom of Ten Thousand" due to his immense wealth. *CS40. Turner B49. II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd*
Stock: 64823

133. George Duke Marquess and Earle of Buckingham Earle of Coventry Viscount Villiers Baron of Whadon L.d Ross of Hamlak Knight of the most noble order of the garter.
S. Verelst pinx: I. Beckett fe: [n.d., c.1685.]
Mezzotint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within plate. £280
Head and shoulders portrait of George Villiers (1628-87), 2nd Duke of Buckingham, wearing wig, cravat, chain and George. *CS 10 ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65370



134. The Duke and Dutchesse of Lauderdale.
P. Lellÿ Eques pinxit. R. Williams fecit. R. Tompson excudit [n.d., c.1672].
Mezzotint. Sheet 335 x 400mm (13¼ x 15¾"). Thread margins, inscriptions weakly inked. £320
A seated portrait of John Maitland (1616-82), 1st Duke of Lauderdale, with his second wife, Elizabeth Murray (1626-98), with Ham House, their home in Richmond, in the background.
A reversed copy of a painting after Peter Lely, still at Ham House, a National Trust property. *CS: 32, state i or ii of iii. Blackett-Ord T. 44, ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65365

135. The Duke and Dutchesse of Lauderdale.
P. Lellÿ Eques pinxit. R. Williams fecit. R. Tompson excudit [n.d., c.1672].
Mezzotint, sheet 335 x 400mm (13¼ x 15¾"). On 17th century watermarked paper. Tears, one entering inscription area, taped. £320
A seated portrait of John Maitland (1616-82), 1st Duke of Lauderdale, with his second wife, Elizabeth Murray (1626-98), with Ham House, their home in Richmond, in the background.

A reversed copy of a painting after Peter Lely, still at Ham House, a National Trust property. *CS: 32, state i or ii of iii. Blackett-Ord T. 44, ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65364

136. Henry Bishop of London.
J Rily pinx: I. Beckett sc. Sold by J. Smith att the Golden Lyon in Russel Street Covent Garden.
Mezzotint. 340 x 250mm (13½ x 9¾"). Trimmed to plate at bottom, thread margins elsewhere. £90
Henry Compton (1632-1713), youngest son of the 2nd Earl of Northampton, Bishop of London from 1675 to 1713. Before the Glorious Revolution of 1688 he officiated at the weddings of princesses Mary and Anne before being suspended for his anti-catholic stance by James II. He was one of the 'Immortal Seven' who signed the invitation for William and Mary to take the English throne from James and performed their coronation. He was a commissioner for the Act of Union of 1707 and helped set up the Anglican church in Maryland, where he had a land grant. American interest. *CS 26, iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65380

137. [Henry Compton] Henry Bishop of London.
J Rily pinx: I. Beckett sc. Sold by J. Smith att the Golden Lyon in Russel Street Covent Garden.
Mezzotint. Sheet 330 x 245mm (13 x 9½"), unidentified collector's stamp of a palette on reverse. Trimmed within plate. £160
Henry Compton (1632-1713), youngest son of the 2nd Earl of Northampton, Bishop of London from 1675 to 1713. Before the Glorious Revolution of 1688 he officiated at the weddings of princesses Mary and Anne before being suspended for his anti-catholic stance by James II. He was one of the 'Immortal Seven' who signed the invitation for William and Mary to take the English throne from James and performed their coronation. He was a commissioner for the Act of Union of 1707 and helped set up the Anglican church in Maryland, where he had a land grant. *CS 26, iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65379

138. Count D'Ada. The Popes Nuntio to King James the Second.
I. Beckett fecit [after Godfrey Kneller?]. I. Savage ex: [n.d. c.1687.]
Mezzotint, 17th century watermark. Sheet: 240 x 180mm (9½ x 11"). Trimmed within plate and mounted in album paper. £160
Portrait of Ferdinando D'Adda (1649-1719) half length in oval, wearing gown, collar and cross suspended from neck. D'Adda was prefect of the Congregation of Rites and the Papal Nuncio to James II of England. In 1690 he was made a Cardinal-Priest and in 1715 he was made Cardinal Bishop of Albano.
Probably after the 1687 portrait by Kneller now at Petworth House (Egremont Private Collection 485071)

CS: 29, state ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65384

139. Count D'Ada. The Popes Nuntio to King James the Second.

I. Beckett fecit [after Godfrey Kneller?]. I. Savage ex: [n.d. c.1687.]

Mezzotint, 17th century watermark. Sheet: 240 x 180mm (9½ x 11"). Trimmed within plate and mounted in album paper. £190

Portrait of Ferdinando D'Adda (1649-1719) half length in oval, wearing gown, collar and cross suspended from neck. D'Adda was prefect of the Congregation of Rites and the Papal Nuncio to James II of England. In 1690 he was made a Cardinal-Priest and in 1715 he was made Cardinal Bishop of Albano.

Probably after the 1687 portrait by Kneller now at Petworth House (Egremont Private Collection 485071).

CS: 29, state ii of iii. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65385



140. The Right Reverend John Dolben Ld. Bp. of Rochester.

I. Haissmans Pinxit. R. Tompson excudit. [n.d., c.1680.]

Mezzotint 340 x 250mm (13¼ x 9¾"). Thread margins. £260

A portrait of John Dolben, Archbishop of York (1625 - 1686), three-quarter length, sitting, wearing cap, bands, and robes, holding a scroll. CS14. Blackett-Ord T29 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 64997

141. [Peter Gunning] The Bishop of Ely.

[engraved by Isaac Beckett.] J.S. ex [John Smith]. [n.d., c.1685.]

Mezzotint. 175 x 130mm (7 x 5¼"). Laid on album paper. £90

Half-length portrait in oval of Peter Gunning (1614-84), consecrated bishop of Chichester in 1669 then Ely from 1674 until his death.

Probably a detail from the oil painting acquired by St John's College, Cambridge, in 1683 (Accession 126).

CS49, state ii of ii. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65409

142. The Right Reverend Father in God John Hough, Lord Bishop of Coventry & Litchfield.

I.Riley Pinxit. R.Williams fecit. D.Loggan excudit. [n.d., c.1700.] Sold by Hen:Overton without Newgate.

Mezzotint, 17th century watermark. Sheet 345 x 260mm (13½ x 10¼"). Trimmed into plate. Some damage. £140

Portrait of John Hough (1651 - 1743), English bishop. He is best known for the confrontation over his election as President at Magdalen College, Oxford that took place at the end of the reign of James II of England. CS: 24: ii of ii. Ex: Collection of The Hon. C.

Lennox-Boyd.

Stock: 65449

143. The Right Reverend George Lord B.pp of Winchester.

P Lelij pinxit. R.Tompson excudit. [n.d. c.1680]

Mezzotint. 230 x 250mm (13 x 10"). Trimmed to plate. £260

A half-length portrait of George Morley (1597-1684) bishop of Worcester and later of Winchester. Seated in a chair with a short beard, wearing a square cap and episcopal robes. One hand rests on a book placed on a covered table, with a curtain to the right. CS31.

Blackett-Ord T53 IV of IV. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 64993

144. The Right Reverend George Lord B.pp of Winchester.

P Lelij pinxit. R.Tompson excudit. [n.d. c.1680]

Mezzotint. 230 x 250mm (13 x 10"). Small margins. £320

A half-length portrait of George Morley (1597-1684) bishop of Worcester and later of Winchester. Seated in a chair with a short beard, wearing a square cap and episcopal robes. One hand rests on a book placed on a covered table, with a curtain to the right. CS31.

Blackett-Ord T53 IV of IV. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 64994

145. The Right Reverend George Lord B.pp of Winchester.

P Lelij pinxit. R.Tompson excudit. [n.d. c.1680] But later.

Mezzotint, 18th century watermark. 230 x 250mm (13 x 10"). £320

A half-length portrait of George Morley (1597-1684) bishop of Worcester and later of Winchester. Seated in a chair with a short beard, wearing a square cap and episcopal robes. One hand rests on a book placed on a covered table, with a curtain to the right. CS31.

Blackett-Ord T53 IV of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 64991



146. **[The Right Reverend George Lord B.p.p of Winchester.]**
[P Lelij pinxit.] [R. Tompson excudit.] [n.d. c.1680]
Mezzotint, very scarce proof before letters, 230 x 250mm (13 x 10") Thread margins, old ink mss. in inscription area. £360
A half-length portrait of George Morley (1597-1684) bishop of Worcester and later of Winchester. Seated in a chair with a short beard, wearing a square cap and episcopal robes. One hand rests on a book placed on a covered table, with a curtain to the right. *CS31 I of III. Blackett-Ord T53 II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64990

147. **Edvardus Wetenhall S.S.T.P.**
J. Vander Vaart Pinxit et fecit. R. Tompson ex: [n.d., c.1685.]
Mezzotint. Sheet 340 x 240mm (13¼ x 9½"). Trimmed into image, touching inscriptions on left. £160
Head and shoulder portrait in oval of Edward Wetenhall (1636-1713), an English bishop of the Church of Ireland. *CS 9, unrecorded state between i & ii, with spot on nose but before 'fecit' removed. Russell 9, between iii & iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65357

148. **[The Holy Family with the infant John the Baptist.] Diffusa est gratia in labijs tuis**
Andrea del Sarto fatta in Roma. Aug. Quesnel excud A Paris Rue Betizi avec Privilege du Roy.
Etching. 270 x 185mm (10½ x 7¼"). Some creasing. Small margins. £240
BM: 1925,0411.2.
Stock: 65562

149. **[Charles & James Beauclerk] The Effigies of the Right Hon.rbl Charles Beauclaire Baron of Heddington & Earle of Burford. And of ye R.t Hon.rbl James L.d Beauclaire Brother and heir to y.e Right Hon.rble Earl of Burford.**
R. White Sculp. [n.d., c.1680.]
Engraving. 290 x 180mm (11½ x 7"), with large margins. £190
Double portrait of Charles Beauclerk (1670-1726) and his younger brother, James (1671-c.1680), illegitimate children of Charles II by Nell Gwyn.
Charles became Earl of Burford and Baron Heddington in 1676, aged 6, and 1st Duke of St Albans in 1684, aged 14. James died at school in Paris, aged about 10.
Stock: 65324

150. **The Right Hon.ble Henry Bennet Earle and Baron of Arlington, Viscount Thetford, Knight of the most noble order of the Garter, Lord Chamberlaine of his Ma.ties Household and one the Lords of his most Hon.ble Privy Councill &c.**
A.B. [Abraham Blooteling] f. [after Sir Peter Lely]. Jo: Lloyd ex. [n.d., c.1680.]
Mezzotint. Sheet 125 x 90mm (5 x 3½"). Trimmed within plate. £160
Head and shoulders portrait in oval of Henry Bennet (1618-85), 1st Earl of Arlington. A detailed of a full-length portrait painted by Sir Peter Lely in 1674, now at Kedleston Hall (National Trust).
The black plaster over the bridge of his nose covered the scar he received at the Battle at Andover in 1644.
CS c, state ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 64812

151. **The Right Hon.ble Henry Bennet Earle and Baron of Arlington, Viscount Thetford, Knight of the most noble order of the Garter, Lord Chamberlaine of his Ma.ties Household and one the Lords of his most Hon.ble Privy Councill &c.**
A.B. [Abraham Blooteling] f. [after Sir Peter Lely]. Jo: Lloyd ex. [engraved c.1680, later printing.]
Mezzotint. Sheet 125 x 90mm (5 x 3½"). Trimmed within plate, laid on album paper at edges. £180
Head and shoulders portrait in oval of Henry Bennet (1618-85), 1st Earl of Arlington. A detail of a full-length portrait painted by Sir Peter Lely in 1674, now at Kedleston Hall (National Trust).
The black plaster over the bridge of his nose covered the scar he received at the Battle at Andover in 1644.
CS c, state iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 64813

152. **The Lady Brownlowe. Cum privilegio Regis.**

W Wissing pinxit 1685 [in image]. I. Smith fecit: E Cooper exc: [n.d. c.1685]
Rare mezzotint 415 x 245mm (16¼ x 9¾"). Trimmed to plate. Paper time stained. £140

A full-length portrait of Alice Brownlow (nee Sherrard) (1659-1721). Her arm rests on an ornate pedestal adorned with flowers and a dog at its base. She wears a flowing dress, holding up a fringed layer with her right hand. Her hair is styled in soft curls, partially pinned up. On the pedestal at the right, a parrot perches on an orange tree in a vase. In the background, gardens and buildings are visible. CS26. *Turner B13 III of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64939



153. **[The Lady Brownlowe.] [Cum privilegio Regis.]**

[W Wissing pinxit 1685.] [I. Smith fecit:] [Alex Browne exc:]
Scarce & fine mezzotint proof before letters, 415 x 245mm (16¼ x 9¾"). Small margins. Tears repaired with tape. Light creasing. £360

A full-length portrait of Alice Brownlow (nee Sherrard) (1659-1721). Her arm rests on an ornate pedestal adorned with flowers and a dog at its base. She wears a flowing dress, holding up a fringed layer with her right hand. Her hair is styled in soft curls, partially pinned up. On the pedestal at the right, a parrot perches on an orange tree in a vase. In the background, gardens and buildings are visible. CS26. *Turner B13 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64938

154. **The Lady Brownlowe. Cum privilegio Regis.**

W Wissing pinxit 1685. [in image] I. Smith fecit: Alex Browne exc:
Rare mezzotint 415 x 245mm (16¼ x 9¾"). Small margins. Ink writing on reverse coming through in title area. Some light foxing. £360

A full-length portrait of Alice Brownlow (nee Sherrard) (1659-1721). Her arm rests on an ornate pedestal adorned with flowers and a dog at its base. She wears a flowing dress, holding up a fringed layer with her right hand. Her hair is styled in soft curls, partially pinned up. On the pedestal at the right, a parrot perches on an orange tree in a vase. In the background, gardens and buildings are visible. CS26. *Turner B13 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64937

155. **[Dorothy Brudenell] The Countess of Westmerland.**

[J Riley pinx:] I. Beckett fec. [n.d., c.1685].
Mezzotint. 225 x 175mm (8¾ x 7"). Trimmed to plate, mounted in album paper at edges. Messy. £190
A half-length portrait of Dorothy Brudenell (1650-1740), daughter of the 2nd Earl of Cardigan, wife of Charles Fane, 3rd Earl of Westmorland. CS 96, *unlisted state between ii of iii, without either Riley or Smith's names. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65481

156. **[Dorothy Brudenell] The Countess of Westmerland.**

J Riley pinx: I. Beckett fec. [n.d., c.1685].
Mezzotint. 225 x 175mm (8¾ x 7"). Trimmed to plate, mounted in album paper at edges. £190
A half-length portrait of Dorothy Brudenell (1650-1740), daughter of the 2nd Earl of Cardigan, wife of Charles Fane, 3rd Earl of Westmorland. CS 96, *state ii of iii, 'Two known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65483

157. **[Dorothy Brudenell] The Countess of Westmerland.**

[J Riley pinx:] I. Beckett fec. J. Smith ex: [n.d., c.1685].
Fine mezzotint. 225 x 175mm (8¾ x 7"), large margins. £260
A half-length portrait of Dorothy Brudenell (1650-1740), daughter of the 2nd Earl of Cardigan, wife of Charles Fane, 3rd Earl of Westmorland. CS 96, *state iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Christie Miller Collection in pencil "Townley" 1277.*
Stock: 65480

158. **The Right Hon.rbl The Lady Elizabeth Butler Countess of Chesterfield.**

P. Lilly Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
Mezzotint, sheet 340 x 250mm (13½ x 9¾"). Trimmed to plate. Bottom half tipped onto album paper. Crease where previously folded. Taped into mount at top. Large brown spot near hand. Smaller brown stains in inscription area. £260
Three-quarter length seated portrait of court beauty Elizabeth, Countess of Chesterfield (1640-65). She wears a volumous dress, pearl necklace and holds an

orange blossom. *CS7. Turner B9. II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd*
Stock: 64907

159. [Elizabeth Butler] The Countess of Chesterfield.

S.r P Lilly pinx. Is: Beckett fecit. Cum Privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street [n.d., c.1690].

Mezzotint. 340 x 250mm (13¼ x 9¾"). Thread margins, laid on album paper at corners. Slight staining. £260

Three-quarter length seated portrait of court beauty Elizabeth Butler (1640-65), Countess of Chesterfield after her marriage to Philip Stanhope, 2nd Earl.. She wears a voluminous dress, pearl necklace and holds an orange blossom. *CS 21, state iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65375

160. [Elizabeth Butler] [The Countess of Chesterfield.]

[S.r P Lilly pinx. Is: Beckett fecit. & ex:] [n.d., c.1685.]

Mezzotint, proof before letters, 17th century watermark. 340 x 250mm (13¼ x 9¾"). Thread margins. £320

Three-quarter length seated portrait of court beauty Elizabeth Butler (1640-65), Countess of Chesterfield after her marriage to Philip Stanhope, 2nd Earl.. She wears a voluminous dress, pearl necklace and holds an orange blossom. *CS 21, state i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65373



161. [Elizabeth Butler] The Countess of Chesterfield.

S.r P Lilly pinx. Is: Beckett fecit. & ex: [n.d., c.1685.]

Mezzotint, 17th century watermark. 340 x 250mm (13¼ x 9¾"), large margins. £380

Three-quarter length seated portrait of court beauty Elizabeth Butler (1640-65), Countess of Chesterfield

after her marriage to Philip Stanhope, 2nd Earl.. She wears a voluminous dress, pearl necklace and holds an orange blossom. *CS 21, state ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65374

162. [Emilia Butler] The Countess of Ossory.

W. Wissing pinxit. I. Beckett fecit. E. Cooper excudit. [n.d., c.1685].

Rare mezzotint, 17th century watermark. Sheet 340 x 250mm (13½ x 9¾"). Trimmed to image on three sides, into plate at bottom. £260

A nearly full-length seated portrait of Æmilia van Nassau-Beverweerd (1635-88) who, as the wife of Thomas Butler (Earl of Ossory in Ireland), was appointed as lady-in-waiting to Catherine of Braganza, at Hampton Court Palace. Their son was James Butler, 2nd Duke of Ormond. *CS 83. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65462

163. The Right Hon.ubl The Lady Lorne.

P. Lelij Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]

A counterproof mezzotint, sheet 340 x 250mm (13½ x 9¾"). Verso in ink 'lot 1157 Mr Townley's Sale' 1828. Trimmed to plate and glued to album paper. Taped into mount at top. £360

A reversion copy of the three-quarter length seated portrait of Elizabeth Campbell (née Tollemache), Duchess of Argyll when Lady Lorne (d.1735). She holds flowers in her lap and plucks an orange blossom. *CS20 ii of iii. Turner B1. II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd. From the collection of Joseph Gulston.*

Stock: 64910

164. The Right honorable the Countess of Exeter.

P.Lely pinxit. R.Tompson excudit. [n.d., c.1690.]

Mezzotint, 340 x 250mm (13½ x 9¾") Trimmed to plate. Glued to album paper in two corners. £260

Three-quarter length portrait of Anne Cavendish (1649-1703), Countess of Exeter, seated with her hair styled in curls and adorned with pearls. She wears a low-cut dress and is tying flowers, with a vase of flowers, a pillar, and a curtain in the background. *CS15. Blackett-Ord T31 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64996

165. Sr. Charles Cottrell Kt.

[R.Williams fecit.] I.Riley pinxit. E.Cooper ex. [n.d., c.1700.]

Very rare mezzotint, 17th century watermark. Sheet 345 x 225mm (13½ x 9"). Trimmed into plate. Some creasing and damage. £160

Portrait of Sir Charles Cottrell (1615 - 1701), English courtier and translator, knighted in 1644, after his appointment as master of ceremonies to the court of King Charles I in 1641, a post he held until the execution of Charles in 1649. *CS: 15: iii of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65446

166. **Louise Dutchesse of Portsmouth &c.**
 P.Lely Pinxit. R.Williams Fecit. [n.d., c.1690.] Sold by
 E.Cooper at ye 3 Pigeons in Bedford Street.
 Mezzotint on 17th century watermarked paper. 195 x
 135mm (7¾ x 5¼"). Trimmed and backed onto album
 paper at sides. £220
 Portrait of Louise Renée de Penancoët de Kéroualle,
 Duchess of Portsmouth (1649 - 1734), French mistress
 of King Charles II of England. She was also made
 Duchesse d'Aubigny in the peerage of France. *CS* 46.
Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65491

167. **The Right Hon:ble Mary Feilding sole
 daughter & heir of Barnha. Ld Visc
 Caringford.**

P Lely pinx. I Beckett fe: [n.d., c.1682.]
 Mezzotint. 340 x 250mm (13½ x 9¾"), with large
 margins. Mounted in album paper. £260
 Three quarter portrait of Lady Mary Fielding (d.1682),
 only daughter and heiress of Barnham Swift, 1st
 Viscount Carlingford. She was the first wife of
 notorious rake Colonel Robert Fielding who, after
 Mary's death and the squandering of her fortune, later
 bigamously married the Duchess of Cleveland. *CS: 34,*
ii/iii. Ex: Collection of The Hon. Christopher Lennox-
Boyd.
 Stock: 65391



168. **The Right Hon:ble Mary Feilding sole
 daughter & heir of Barnha. Ld Visc
 Caringford.**

P Lely pinx. I Beckett fe: [n.d., c.1682.]
 Mezzotint. 340 x 250mm (13½ x 9¾"). Small margins.
 £280
 Three quarter portrait of Lady Mary Fielding (d.1682),
 only daughter and heiress of Barnham Swift, 1st
 Viscount Carlingford. She was the first wife of
 notorious rake Colonel Robert Fielding who, after
 Mary's death and the squandering of her fortune, later
 bigamously married the Duchess of Cleveland. *CS: 34,*
ii/iii. Ex: Collection of The Hon. Christopher Lennox-
Boyd.
 Stock: 65393

169. **The Right Hon:ble Mary Feilding sole
 daughter & heir of Barnha. Ld Visc
 Caringford.**

P Lely pinx. I Beckett fe: et ex.
 Mezzotint, 17th century watermark. 340 x 250mm
 (13½ x 9¾"). Small margins. £320
 Three quarter portrait of Lady Mary Fielding (d.1682),
 only daughter and heiress of Barnham Swift, 1st
 Viscount Carlingford. She was the first wife of
 notorious rake Colonel Robert Fielding who, after
 Mary's death and the squandering of her fortune, later
 bigamously married the Duchess of Cleveland. *CS: 34,*
i/iii. Ex: Collection of The Hon. Christopher Lennox-
Boyd.
 Stock: 65390

170. **Robertus Feilding Aulæ Feildingensis in
 Com: Warwici Armig:**

P. Lely Eques pinxit. J. V. Vaart fecit: R Tompson
 excudit [n.d. c.1685].
 Fine mezzotint, 335 x 255mm (13¼ x 10"). On 17th
 century watermarked paper. Faint crease. £320
 Robert 'Beau' Fielding (c.1651-1712), rake and
 bigamist at the royal court of Charles II.
 In 1705 he was at the centre of a celebrated scandal,
 when he married two women in the same month, one
 for her fortune (though in this he was tricked) and the
 other (the Duchess of Cleveland, the former mistress of
 Charles II) for her title. When the truth emerged, the
 Duchess prosecuted him for bigamy, and he only
 escaped thanks to a royal pardon from Queen Anne.
CS:2, ii of ii. Blackett-Ord T33. Ex: Collection of The
Hon. Christopher Lennox-Boyd.
 Stock: 65352

171. **Robertus Feilding Aulæ Feildingensis in
 Com: Warwici Armig:**

P. Lely Eques pinxit. J. V. Vaart fecit: R Tompson
 excudit [n.d. c.1685].
 Fine mezzotint, 335 x 255mm (13¼ x 10"). On 17th
 century watermarked paper. Faint crease. £360
 Robert 'Beau' Fielding (c.1651-1712), rake and
 bigamist at the royal court of Charles II.
 In 1705 he was at the centre of a celebrated scandal,
 when he married two women in the same month, one
 for her fortune (though in this he was tricked) and the
 other (the Duchess of Cleveland, the former mistress of
 Charles II) for her title. When the truth emerged, the
 Duchess prosecuted him for bigamy, and he only
 escaped thanks to a royal pardon from Queen Anne.
CS:2, ii of ii. Blackett-Ord T33. Ex: Collection of The
Hon. Christopher Lennox-Boyd.
 Stock: 65353

172. **[Robertus Feilding Aulæ Feildingensis in
 Com: Warwici Armig:]**

[P. Lely Eques pinxit. J. V. Vaart fecit:] R Tompson
 excudit.][[n.d. c.1685].
 Fine mezzotint, proof before letters. 335 x 255mm
 (13¼ x 10"). Trimmed to image. £480
 Robert 'Beau' Fielding (c.1651-1712), rake and
 bigamist at the royal court of Charles II.

In 1705 he was at the centre of a celebrated scandal, when he married two women in the same month, one for her fortune (though in this he was tricked) and the other (the Duchess of Cleveland, the former mistress of Charles II) for her title. When the truth emerged, the Duchess prosecuted him for bigamy, and he only escaped thanks to a royal pardon from Queen Anne. *CS:2, i of ii. Blackett-Ord T33. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65354

173. [Charlotte Fitzroy] The Countess of Litchfield.

G. Kneller pinx. I. Beckett fe: Cum Privilegio Regis. Sold Tho.s Bakewell next ye Horn Tavern in Fleet Street [n.d., c.1720].
Mezzotint. Sheet 410 x 235mm (16 x 9¼"), messy. Trimmed into image on three sides, into plate at bottom. £140
Full-length portrait of Charlotte Fitzroy (1664-1718), daughter of Charles II by his most famous mistress, Barbara Villiers, and said to be his favourite child. She was married to Sir Edward Lee, Earl of Lichfield, at twelve years of age, having her first child (of 18) at thirteen.
This was the last state before the title was altered to Mary II without changing the face. *CS: 66, ii of iii. Ex collection Christopher Lennox-Boyd, his state iii of v.*
Stock: 65421



174. [Charlotte Fitzroy] The Countess of Litchfield.

G. Kneller pinx. I. Beckett fe: Cum Privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street [n.d., c.1685].
Mezzotint. Sheet 410 x 235mm (16 x 9¼"). Trimmed into image on three sides, into plate at bottom. £280

Full-length portrait of Charlotte Fitzroy (1664-1718), daughter of Charles II by his most famous mistress, Barbara Villiers, and said to be his favourite child. She was married to Sir Edward Lee, Earl of Lichfield, at twelve years of age, having her first child (of 18) at thirteen.
In later states the title was altered to Mary II without changing the face. *CS: 66, i of iii. Ex collection Christopher Lennox-Boyd, his state ii of v.*
Stock: 65420

175. Maria D.G. Angliae Regina &c.

G. Kneller pinx. I. Beckett fe: Cum Privilegio Regis. [n.d., c.1750.]
Mezzotint, 18th century watermark. Sheet 410 x 235mm (16 x 9¼"). Thread margins. £320
Full-length portrait of supposedly of Mary II, but actually a retitled portrait of Charlotte Fitzroy (1664-1718, daughter of Charles II by his most famous mistress, Barbara Villiers), without changing the face. *CS: 66, iii of iii. Ex collection Christopher Lennox-Boyd, his state iv of v.*
Stock: 65422

176. [Henry FitzRoy] Henry Duke of Grafton.

G. Kneller pinx: I. Beckett sc. Sold by I Beckett at the golden head in the Old baily [n.d., c.1685.] [But later]
Mezzotint. Sheet 235 x 180mm (9¼ x 7"). Trimmed within plate, mounted on album paper, some staining. £90
A head and shoulders portrait of Henry Fitzroy (1663-1690), in wig, robes and George. The son of Charles II by his most famous mistress, Barbara Villiers, he died leading William II's forces at the storming of Cork in 1690. *CS 44, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65404

177. [Henry FitzRoy] Henry Duke of Grafton.

G. Kneller pinx: I. Beckett sc. Sold by I Beckett at the golden head in the Old baily [n.d., c.1685.]
Mezzotint, 17th century watermark. 240 x 190mm (9½ x 7½"). Thread margins, tear at top taped. £180
A head and shoulders portrait of Henry Fitzroy (1663-1690), in wig, robes and George. The son of Charles II by his most famous mistress, Barbara Villiers, he died leading William II's forces at the storming of Cork in 1690. *CS 44, ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65403

178. [Isabella FitzRoy] The Duchess of Grafton.

G. Kneller pinxit. I. Beckett fecit. Sold by I Beckett at ye Golden head in ye Old Baily [n.d., c.1685.]
Mezzotint, 17th century watermark. Sheet 235 x 180mm (9¼ x 7"). With ink stamp of the collection of Queen Victoria lower right. Thread margins. £240
A head and shoulders portrait in oval of Isabella Bennet (c.1669-73), wife of Henry FitzRoy, Duke of Grafton, the son of Charles II by his most famous mistress, Barbara Villiers. She was one of the Hampton

Court Beauties painted by Sir Godfrey Kneller for Mary II.

Thomas Agnew and Sons dispersed some of the Royal Collection from Windsor Castle in 1906. *CS 46, i of ii. Ex: Collections of Queen Victoria (Lugt 2535) & The Hon. Christopher Lennox-Boyd.*
Stock: 65405



179. **[Isabella FitzRoy] The Dutchess of Grafton.**

W. Wissing pinx.: I. Beckett fe: E Cooper exc [n.d., c.1690.]

Mezzotint. Sheet 340 x 250mm (13¼ x 9¾"). Trimmed within plate. £260

A three quarter seated portrait of Isabella Bennet (c.1669-73), wife of Henry FitzRoy, Duke of Grafton, the son of Charles II by his most famous mistress, Barbara Villiers. She was one of the Hampton Court Beauties painted by Sir Godfrey Kneller for Mary II. *CS 46, only recorded state. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65408

180. **[Isabella FitzRoy] The Dutchess of Grafton.**

W. Wissing pinx.: I. Beckett fe: E Cooper exc [n.d., c.1690.]

Mezzotint. Sheet 340 x 250mm (13¼ x 9¾"). Trimmed to plate, mounted on album paper, some staining and creasing. £260

A three quarter seated portrait of Isabella Bennet (c.1669-73), wife of Henry FitzRoy, Duke of Grafton, the son of Charles II by his most famous mistress, Barbara Villiers. She was one of the Hampton Court Beauties painted by Sir Godfrey Kneller for Mary II. *CS 46, only recorded state. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65407

181. **[Isabella FitzRoy] The Dutchess of Grafton.**

G. Kneller pinxit. I. Beckett fecit. Sold by I Beckett at ye Golden head in ye Old Baily [n.d., c.1685.]

Mezzotint. Sheet 240 x 190mm (9½ x 7½"), large margins. Slight mount burn. £260

A head and shoulders portrait in oval of Isabella Bennet (c.1669-73), wife of Henry FitzRoy, Duke of Grafton, the son of Charles II by his most famous mistress, Barbara Villiers. She was one of the Hampton Court Beauties painted by Sir Godfrey Kneller for Mary II. *CS 46, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65406

182. **[Isabella Bennet Fitzroy] The Dutchess of Grafton.**

G. Kneller Pinxit. R. White excudit [n.d., c.1680].

Mezzotint; 345 x 250mm (13½ x 9¾"), with large margins. Damps stain in bottom left margin. £260

Portrait of Isabella Bennet (c. 1668 - 1723), who married Henry Fitzroy (illegitimate son of Charles II by Barbara Villiers), becoming Duchess of Grafton in 1675. She also inherited her father's estate and title, becoming 2nd Countess of Arlington suo jure.

From the series of thirteen portraits of the 'Beauties at Hampton Court' by Kneller. *CS 3. Ex: Collection of The Hon. Christopher Lennox-Boyd. In pencil verso "From a sale at Evans Jan 21 1823"*

Stock: 65322

183. **[Isabella Bennet Fitzroy] The Dutchess of Grafton.**

[P. Lely pinxit] [obscured with ink] [but William Wissing, name added in ink.] J. Verkolje Fecit et Exc 1683.

Mezzotint, 17th century watermark. Sheet 350 x 255mm (13¾ x 10"). Trimmed into image on three sides, into plate at bottom £280

Portrait of Isabella Bennet (c. 1668 - 1723), who married Henry Fitzroy (illegitimate son of Charles II by Barbara Villiers) aged four, becoming Duchess of Grafton in 1675. She also inherited her father's estate and title, becoming 2nd Countess of Arlington suo jure.

CS 1, state ii of ii, Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65340

184. **[Isabella Bennet Fitzroy] The Dutchess of Grafton.**

P. Lely pinxit [but William Wissing]. J. Verkolje Fecit et Exc 1683.

Fine mezzotint. Sheet 350 x 255mm (13¾ x 10"). Trimmed within plate. £480

Portrait of Isabella Bennet (c. 1668 - 1723), who married Henry Fitzroy (illegitimate son of Charles II by Barbara Villiers) aged four, becoming Duchess of Grafton in 1675. She also inherited her father's estate and title, becoming 2nd Countess of Arlington suo jure.

CS 1, state i of ii, 'One known' Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65339

185. **Madame Graham.**

Lilly pinxit. R.Tompson excudit. [n.d., c.1690.]
Mezzotint, 340 x 260mm (13¼ x 10¼"), on
watermarked paper Trimmed to plate. £260
Three-quarter length portrait of a seated figure with
curled hair, wearing a low-cut dress and holding a pearl
necklace. The background features a curtain and pillar
to the right, with a landscape in the distance. *CS18.*
Blackett-Ord T35. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65042



186. **Madame Graham.**

Lilly pinxit. R.Tompson excudit. [n.d., c.1690.]
Mezzotint, watermarked paper, 340 x 260mm (13¼ x
10¼"), large margins. Fantastic condition. £360
Three-quarter length portrait of a seated figure with
curled hair, wearing a low-cut dress and holding a pearl
necklace. The background features a curtain and pillar
to the right, with a landscape in the distance. *CS18.*
Blackett-Ord T35. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65045

187. **The Countess of Stamford.**

P. Lelij Pinxit. R.Tompson excudit. [n.d. c.1690.] [But
later].
Mezzotint, 220 x 170mm (8¾ x 6¾"). Small margins.
£140
A half-length portrait of Elizabeth Grey (c.1657-87)
(nee Harvey/Hervey), with her hair in curls, wearing a
low dress and a robe fastened at the shoulder.
She was the daughter of Sir Daniel Harvey and wife of
Thomas Grey 2nd Earl of Stamford. *CS45. Blackett-*
Ord T65 III of III. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65117

188. **The Countess of Stamford.**

P. Lelij Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 220 x 170mm (8¾ x 6¾"). Thread margins.
Glued to album paper in two corners. Damage in left
and right top corners. £140
A half-length portrait of Elizabeth Grey (c.1657-87)
(nee Harvey/Hervey), with her hair in curls, wearing a
low dress and a robe fastened at the shoulder.
She was the daughter of Sir Daniel Harvey and wife of
Thomas Grey 2nd Earl of Stamford. *CS45. Blackett-*
Ord T65 III of III. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65118

189. **The Countess of Stamford.**

P. Lelij Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 220 x 170mm (8¾ x 6¾"). Trimmed to
plate. Paper toned. One small hole at shoulder. £140
A half-length portrait of Elizabeth Grey (c.1657-87)
(nee Harvey/Hervey), with her hair in curls, wearing a
low dress and a robe fastened at the shoulder.
She was the daughter of Sir Daniel Harvey and wife of
Thomas Grey 2nd Earl of Stamford. *CS45. Blackett-*
Ord T65 III of III. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65115

190. **The Countess of Stamford.**

P. Lelij Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, rich impression, 220 x 170mm (8¾ x 6¾").
Trimmed to plate. £260
A half-length portrait of Elizabeth Grey (c.1657-87)
(nee Harvey/Hervey), with her hair in curls, wearing a
low dress and a robe fastened at the shoulder.
She was the daughter of Sir Daniel Harvey and wife of
Thomas Grey 2nd Earl of Stamford. *CS45. Blackett-*
Ord T65 III of III. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65116

191. **The Countess of Stamford.**

P. Lelij Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 220 x 170mm (8¾ x 6¾"). Attached to
backing card on left. £360
A half-length portrait of Elizabeth Grey (c.1657-87)
(nee Harvey/Hervey), with her hair in curls, wearing a
low dress and a robe fastened at the shoulder.
She was the daughter of Sir Daniel Harvey and wife of
Thomas Grey 2nd Earl of Stamford. *CS45. Blackett-*
Ord T65 II of III. Ex: Collection of The Hon.
Christopher Lennox-Boyd.
Stock: 65119

192. **[Elizabeth Harvey] The Countess of Stamford.**

W. Wissing Pinxit. I. Becket fecit. Sold by E. Cooper
at ye 3 Pidgeons n Bedford Street [n.d., c. 1685].
Fine & rare mezzotint. 325 x 255mm (12¾ x 10").
Thread margins. £460
Three-quarter seated portrait of Elizabeth Harvey
(c.1657-87), wife of Thomas Grey, 2nd Earl of
Stamford, wearing low dress and holding a sprig from

a tree. CS 92, state ii of ii, 'Four known'. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 65473

193. **The Lady Elizabeth Jones.**

S.r. P. Lely Pinxit. R.Tompson excudit. [n.d. c.1690. but later]
Mezzotint, sheet 365 x 270mm (14¼ x 10½").
Trimmed to plate and glued to backing sheet. £240
A three-quarter length portrait of Elizabeth Jones, Countess of Kildare (1665-1758), seated with her hair in curls, wearing a low-cut dress. She holds flowers in one hand and plucks a blossom from a small tree in a vase with the other. In the background, there is a curtain, a fluted pillar, and a mountain in the distance. Mistress to King Charles II. CS23. *Blackett-Ord T43 IV of IV*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65088

194. **The Lady Elizabeth Jones.**

S.r. P. Lely Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 340 x 250mm (13½ x 9¾"). Trimmed to plate. Left corner loss. Paper slightly toned. Foxing. £240
A three-quarter length portrait of Elizabeth Jones, Countess of Kildare (1665-1758), seated with her hair in curls, wearing a low-cut dress. She holds flowers in one hand and plucks a blossom from a small tree in a vase with the other. In the background, there is a curtain, a fluted pillar, and a mountain in the distance. Mistress to King Charles II. CS23. *Blackett-Ord T43 III of IV*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65084

195. **The Lady Elizabeth Jones.**

S.r. P. Lely Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 340 x 250mm (13½ x 9¾"). Trimmed to plate. Light foxing. £260
A three-quarter length portrait of Elizabeth Jones, Countess of Kildare (1665-1758), seated with her hair in curls, wearing a low-cut dress. She holds flowers in one hand and plucks a blossom from a small tree in a vase with the other. CS23. *Blackett-Ord T43 III of IV*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65086

196. **The Lady Elizabeth Jones.**

S.r. P. Lely Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 340 x 250mm (13½ x 9¾"). A rich impression. Trimmed to plate. £320
A three-quarter length portrait of Elizabeth Jones, Countess of Kildare (1665-1758), seated with her hair in curls, wearing a low-cut dress. She holds flowers in one hand and plucks a blossom from a small tree in a vase with the other. In the background, there is a curtain, a fluted pillar, and a mountain in the distance. Mistress to King Charles II. CS23. *Blackett-Ord T43 III of IV*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65087



197. **The Lady Elizabeth Jones.**

P. Lely Pinxit. R.Tompson excudit. [n.d. c.1690.]
Very rare mezzotint, 340 x 250mm (13½ x 9¾").
Trimmed to plate. £450
A three-quarter length portrait of Elizabeth Jones, Countess of Kildare (1665-1758), seated with her hair in curls, wearing a low-cut dress. She holds flowers in one hand and plucks a blossom from a small tree in a vase with the other. In the background, there is a curtain, a fluted pillar, and a mountain in the distance. Mistress to King Charles II. CS23. *Blackett-Ord T43 II of IV*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65085

198. **[Louise de K roualle] Louize Dutchesse of Portsmouth.**

P. Lely Eques pinxit. A Blooteling ex. [engraved c.1677 but printed later.]
Mezzotint. 200 x 135mm (8 x 5¼"), with large margins. £160
Head and shoulders portrait in oval of Louise de K roualle (1649-1734), French mistress of Charles II, who made her Duchess of Portsmouth in 1673. CS: *Blooteling: o, state iv of iv*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 64808

199. **[Louise de K roualle] [Louis Dutchess of Portsmouth & Dobingme.]**

[G. Kneller pinx: I. Beckett fe: & ex.] [n.d., c.1685.]
Mezzotint. Sheet 380 x 250mm (15 x 9¾"). Trimmed into image, losing inscriptions. £220
A full length portrait of Louise de K roualle (1649-1734), standing by an ornamental table with a crown on a cushion. She was a French mistress of Charles II, who made her Duchess of Portsmouth in 1673. CS 85, *uncertain state of iii*. Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65503



200. **[Louise de Kéroualle] Louis Dutchess of Portsmouth & Dobingme.**

G. Kneller pinx: I. Beckett fe: & ex. [n.d., c.1685.]
Mezzotint, 17th century watermark. 430 x 250mm
(13½ x 9¾"). 'E.M.H.' ink stamp of collector Mrs. E.M.
Hamilton, London, on reverse. Thread margins, rust
hole, creases around edges. £260

A full length portrait of Louise de Kéroualle (1649-
1734), standing by an ornamental table with a crown
on a cushion. She was a French mistress of Charles II,
who made her Duchess of Portsmouth in 1673. CS 85,
state ii of iii. Ex: *Collection of The Hon. Christopher
Lennox-Boyd*.
Stock: 65500

201. **[Louise de Kéroualle] Louise Dutchess of Portsmouth.**

P Lilly Pincx. R. Tompson excudit. [n.d., c.1688.]
Mezzotint sheet, watermarked paper, 340 x 250mm
(13¼ x 9¾"). Trimmed to plate. £260

A nearly full-length portrait of Louise-Renée de
Kéroualle, Duchess of Portsmouth (1649-1734), seated
with her hair in soft curls. She wears a low, loose dress
and holds a crook in one hand, while extending leaves
to a lamb with the other. A distant landscape is visible
to the right.

She was mistress of Charles II and a significant and
enduring political force at the Restoration court. CS39.
Blackett-Ord T58 II of II. Ex: *Collection of The Hon.
Christopher Lennox-Boyd*.
Stock: 65072

202. **[Louise de Kéroualle] Louise Dutchess of Portsmouth.**

P Lilly Pincx. R. Tompson excudit. [n.d., c.1688.]
Mezzotint, 340 x 250mm (13¼ x 9¾"). Thread
margins. Paper toned. Glued to linen backed paper.
£260

A nearly full-length portrait of Louise-Renée de
Kéroualle, Duchess of Portsmouth (1649-1734), seated
with her hair in soft curls. She wears a low, loose dress
and holds a crook in one hand, while extending leaves
to a lamb with the other. A distant landscape is visible
to the right.

She was mistress of Charles II and a significant and
enduring political force at the Restoration court. CS39.
Blackett-Ord T58 I of II. Ex: *Collection of The Hon.
Christopher Lennox-Boyd*. See [Ref:65089] for a
counterproof.
Stock: 65073

203. **[Louise de Kéroualle] Louize Dutchesse of Portsmouth.**

P. Lely Eques pinxit. A Blooteling ex. [n.d. c.1677].
Fine mezzotint. 200 x 135mm (8 x 5¼"), large
margins. £280

Head and shoulders portrait in oval of Louise de
Kéroualle (1649-1734), French mistress of Charles II,
who made her Duchess of Portsmouth in 1673. CS:
Blooteling: o, state ii of iv. Ex: *Collection of The Hon.
Christopher Lennox-Boyd*.
Stock: 64807

204. **[Louise de Kéroualle, Duchess of Portsmouth.]**

[Engraved by Paul van Somer after Sir Peter Lely.]
[n.d., c.1680.]
Mezzotint, proof before letters, 17th century
watermark. 340 x 250mm (13¼ x 9¾"). Trimmed to
image at sides, top plate at top, into plate at bottom.
Creasing. £280

Three-quarter seated portrait of Louise de Kéroualle
(1649-1734), before a window looking into an
ornamental garden. She was a French mistress of
Charles II, who made her Duchess of Portsmouth in
1673. Ex: *Collection of The Hon. C. Lennox-Boyd*.
Stock: 65345

205. **[Louise de Kéroualle] Louize Dutchesse of Portsmouth.**

P. Lely Eques pinxit. A Blooteling ex. [n.d. c.1677].
Mezzotint. Sheet 200 x 135mm (8 x 5¼"). Trimmed
within plate, mounted in album paper at edges. £280

Head and shoulders portrait in oval of Louise de
Kéroualle (1649-1734), French mistress of Charles II,
who made her Duchess of Portsmouth in 1673. CS:
Blooteling: o, state iii of iv. Ex: *Collection of The Hon.
Christopher Lennox-Boyd*.
Stock: 64789

206. **[Louise de Kéroualle] Louise Dutchesse of Portsmouth.**

P. Lely Pinxit. G. Valck fecit. et excud 1678.
Mezzotint. 350 x 260mm (13¾ x 10¼"). Trimmed to
plate on three sides, just within plate at bottom,
mounted in album paper at sides. £290
Three-quarter portrait of Louise de Kéroualle (1649-
1734) as a shepherdess with crook and lamb. She was a
French mistress of Charles II, who made her Duchess
of Portsmouth in 1673. CS 8. *state i of iii*.
Stock: 65332

207. **[Louise de Kéroualle] Louise Dutchesse of Portsmouth.**

P. Lely Pinxit. G. Valck fecit. et excud 1678.
Fine mezzotint, 17th century watermark. 350 x 260mm (13¾ x 10¼"). Trimmed to plate on three sides, just within plate at bottom. £290
Three-quarter portrait of Louise de Kéroualle (1649-1734) as a shepherdess with crook and lamb. She was a French mistress of Charles II, who made her Duchess of Portsmouth in 1673. *CS 8. state i of iii.*
Stock: 65331

208. **[Louise de Kéroualle] Louis Dutchess of Portsmouth & Dobingme.**

G. Kneller pinx: I. Beckett fe: & ex. [n.d., c.1685.]
Mezzotint, 17th century watermark. 430 x 250mm (13½ x 9¾"). Thread margins, bottom left corner of inscription reattached, old ink numeral, rust hole and circular mark. £320
A full length portrait of Louise de Kéroualle (1649-1734), standing by an ornamental table with a crown on a cushion. She was a French mistress of Charles II, who made her Duchess of Portsmouth in 1673. *CS 85, state i of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65502

209. **[Louise de Kéroualle] Louise Dutchess of Portsmouth.**

P Lilly Pinx. R. Tompson excudit. [n.d., c.1688.]
Mezzotint sheet, watermarked paper, 340 x 250mm (13¼ x 9¾"). Trimmed to plate. Paper slightly toned. 2 very small tears in margins. £320
A nearly full-length portrait of Louise-Renée de Kéroualle, Duchess of Portsmouth (1649-1734), seated with her hair in soft curls. She wears a low, loose dress and holds a crook in one hand, while extending leaves to a lamb with the other. A distant landscape is visible to the right.
She was mistress of Charles II and a significant and enduring political force at the Restoration court. *CS39. Blackett-Ord T58 I of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65071

210. **Nell Gwynn [in pencil] [Louise Dutchess of Portsmouth.]**

[P Lilly Pinx.] [R. Tompson excudit]. [n.d., c.1688.]
Rare mezzotint counterproof, 17th century watermark, sheet 460 x 345mm (18 x 13¾"). Trimmed to plate and tipped into album sheet. £360
A nearly full-length portrait of a woman seated with her hair in soft curls. She wears a low, loose dress and holds a crook in one hand, while extending leaves to a lamb with the other. A distant landscape is visible to the right.
This print has been incorrectly identified as both Nell Gwynn and Madame Philadelphia Saunders in the pencil notes. However it is a portrait of Louise-Renée de Kéroualle (1649-1734), Duchess of Portsmouth, mistress of Charles II and a significant and enduring political force at the Restoration court. *CS39. Blackett-*

Ord T58. Ex: Collection of The Hon. Christopher Lennox-Boyd. See [Ref: 65073]
Stock: 65089



211. **[Louise de Kéroualle, Duchess of Portsmouth.]**

[Engraved by Paul van Somer after Sir Peter Lely.]
[n.d., c.1680.]
Mezzotint, proof before letters. 340 x 250mm (13¼ x 9¾") large margins Some spotting, old ink indentification in bottom margins. £380
Three-quarter seated portrait of Louise de Kéroualle (1649-1734), before a window looking into an ornamental garden. She was a French mistress of Charles II, who made her Duchess of Portsmouth in 1673. *Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65344

212. **The Lady Price.**

P. Lelij Eques Pinxit. Sold by Alex Browne at the blew Ballcony in little Queen Street. [nd. d.1680]
Counterproof mezzotint, 17th century watermark; 340 x 255mm (13½ x 10"). Attached to album paper at top. Small margins. £260
Three-quarter length seated portrait of a Lady Price (fl.1680), wearing a pearl necklace and a low-cut dress, plucking a flower from a small potted tree. In the distance to the right, trees and a lake are visible. *CS30. Turner B40. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64960

213. **The Right Hon.ble Elizabeth Countess of Southampton. Collection of Earl of Kent.**

A. Vandyke Eques pinxit. R. Tompson excudit. [n.d. c.1680]
Mezzotint, sheet 475 x 300mm (18¾ x 11¾). Trimmed and attached to backing paper at top. Chipped corners at bottom where the print has come away from the backing sheet. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. £260

A full-length portrait of Elizabeth Wriothesley (nee Leigh) (c. 1620-58), Countess of Southampton, seated, with a landscape visible to the right and an ornate tapestry to the left.

She was the second wife of Thomas Wriothesley 4th Earl of Southampton and daughter of Francis Leigh, Earl of Chichester. *CS44. Blackett-Ord T64 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65111

214. **[The Right Hon.ble Elizabeth Countess of Southampton.] [Collection of Earl of Kent.]**
[A. Vandyke Eques pinxit. R. Tompson excudit.] [n.d. c.1680]

Mezzotint counterproof, sheet 445 x 270mm (17½ x 10½). Trimmed within plate and glued to backing sheet at top. Repaired tear at bottom. Foxing. £280

A full-length portrait of Elizabeth Wriothesley (nee Leigh) (c. 1620-58), Countess of Southampton, seated, with a landscape visible to the right and an ornate tapestry to the left.

She was the second wife of Thomas Wriothesley 4th Earl of Southampton and daughter of Francis Leigh, Earl of Chichester. *CS44. Blackett-Ord T64. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65114



215. **[The Right Hon.ble Elizabeth Countess of Southampton. Collection of Earl of Kent.]**
[A. Vandyke Eques pinxit. R. Tompson excudit.] [n.d. c.1680]

Fine mezzotint proof before letters, 445 x 270mm (17½ x 10½). Thread margins. £460

A full-length portrait of Elizabeth Wriothesley (nee Leigh) (c. 1620-58), Countess of Southampton, seated, with a landscape visible to the right and an ornate tapestry to the left.

She was the second wife of Thomas Wriothesley 4th Earl of Southampton and daughter of Francis Leigh, Earl of Chichester. *CS44. Blackett-Ord T64 I of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65113

216. **The Duke of Richmond.**

W. Wissing pinx. R. Williams fec. [n.d., c.1690.] Sold by E. Cooper at the 3 pidgeons in Bedford Street.

Very fine mezzotint, 17th century watermark. 195 x 135mm (7¾ x 5¼"). Small margins. £260

Portrait of Charles Lennox, 1st Duke of Richmond, 1st Duke of Lennox KG (1672 - 1723), of Goodwood House near Chichester in Sussex, the youngest of the seven illegitimate sons of King Charles II, and was that king's only son by his French-born mistress Louise de K erouaille, Duchess of Portsmouth. He was appointed Hereditary Constable of Inverness Castle. *CS 47 i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65494

217. **[Charles Lennox] The Duke of Richmond.**

W. Wissing Pinxit. I. Beckit fecit. Cum Privilegio Regis. E. Cooper excudit. [n.d., c.1685].

Mezzotint. 270 x 190mm (10½ x 7½"). Thread margins. £360

A full-length portrait of Charles Lennox (1672-1723), as a young boy, in wig and Roman costume, stroking a large dog.

The illegitimate son of Charles II by Louise de K erouaille, Duchess of Portsmouth, he was created 1st Duke of Richmond & 1st Duke of Lennox aged three. *CS 86, state ii of ii.*
Stock: 65465

218. **The Lady Stanhop.**

P Lelij Eques pinxit. Sold by Alex Browne at ye blew ballcony in little Queen Street. [nd. c.1680]

Rare mezzotint, 340 x 250mm (13¼ x 9¾"). Trimmed to plate. Taped into mount at top. £260

A three-quarter length portrait of Elizabeth Lyon (nee Stanhope), Countess of Strathmore with curled hair, wearing a low-cut dress and holding a flower. On the right, a large vase with a carved head contains a plant. In the background to the left, a rock and trees are visible. *CS38. Turner B48. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64986

219. **[Hortense Mancini] Ortance Manzini Duchesse de Mazarin, etc.**

P. Lely Pinx. A De Blois fecit. N. Visscher exc: [n.d., c.1680.]

Mezzotint. 210 x 155mm (8¼ x 6"), with large margins. £240

Ortensia Mancini (1646-99), Duchess of Mazarin, mistress of Charles II, beauty; half length in an oval, hair in curls, wearing a low dress. *O'D 3. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64811

220. **[Hortense Mancini] Ortance Manzini Duchesse de Mazarin, etc.**

P. Lely Pinx. A De Blois fecit. N. Visscher exc: [n.d., c.1680.] Bit later.

Mezzotint. 210 x 155mm (8¼ x 6"). Mounted in album paper. £240

Ortensia Mancini (1646-99), Duchess of Mazarin, mistress of Charles II, beauty; half length in an oval, hair in curls, wearing a low dress. *O'D 3. Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Stock: 64810

221. **[Hortense Mancini] Ortance Manchini Duchess of Mazarin &c.**

P. Lely Pinxit. G. Valek fecit et Ex. [n.d., c.1680.]

Mezzotint. 195 x 140mm (7¾ x 5½"), large margins.

Mount burn around image. £260

Head and shoulders portrait in oval of Ortensia Mancini (1646-99), Duchess of Mazarin, mistress of Charles II, wearing a low dress. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65330

222. **The Dutchess of Massarine.**

P. Lely Pinxit. R. Thompson excudit. [n.d. c.1690.]

Rare mezzotint, 330 x 250mm (13 x 10"). Trimmed to plate. Left edge chipped. Some creasing. Light foxing in title area. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. £360

A three-quarter length portrait of Hortense Mancini, Duchess of Mazarin (1646-99), seated with her hair in curls, wearing a low-cut dress. She leans on a vase while holding a wreath. The background features trees and rocks.

She was the niece of Cardinal Mazarin, the chief minister of France, and the mistress of Charles II, King of England, Scotland, and Ireland. The fourth of the five renowned Mancini sisters, she, along with two of their Martinozzi cousins, became known as the Mazarinettes at the court of King Louis XIV of France. *CS27. Blackett-Ord T50 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65079

223. **The Right Honorable y:e Lady Ashley**

P Lilly Pinxit. R. Thompson excudit. [n.d., c.1679.]

Mezzotint 335 x 255mm (13¼ x 10"). With small margins. £320

A three-quarter length portrait of Dorothy Manners (fl. 1680s), Countess of Shaftesbury, standing and wearing an earring and a loose-fitting dress. She is gently tending to a small tree in a vase. *CS3. Blackett-Ord T63 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65057

224. **[Charlotte Fitzroy] [The Countess of Litchfield.]**

[G. Kneller pinx. I. Beckett fe:] [Cum Privilegio Regis.] [n.d., c.1790.]

Mezzotint. Sheet 195 x 160mm (7¾ x 6¼"), on wove paper. Trimmed well into image, losing all inscriptions, crease, worn impression. £45

A cut down impression of what had been a full-length portrait of Charlotte Fitzroy (1664-1718, daughter of Charles II by his most famous mistress, Barbara Villiers), which was subsequently retitled to Mary II without changing the face. *CS: 66, probably after iii of*

iii. Ex collection Christopher Lennox-Boyd, his state v of v.

Stock: 65423

225. **The Right Hon.ble the Lady Ann Mountagu.**

P Lely Pinxit. R. Thompson excudit. [n.d., c.1688.]

Mezzotint, watermarked paper, 340 x 245mm (13¼ x 9¾"). Trimmed to plate. £280

A three-quarter length portrait of Anne Montagu, Countess of Suffolk (c. 1682-1720), seated with her hair in curls, wearing a loose dress. To the right, there is a vase of flowers and a fluted pillar, while an embroidered curtain drapes to the left. *CS29. Blackett-Ord T67 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65075

226. **The Right Hon.ble the Lady Ann Mountagu.**

P Lely Pinxit. R. Thompson excudit. [n.d., c.1688.]

Mezzotint, watermarked paper, sheet 440 x 280mm (17½ x 11"). Trimmed to plate and glued to backing sheet. Brown ink writing in title area. £280

A three-quarter length portrait of Anne Montagu, Countess of Suffolk (c. 1682-1720), seated with her hair in curls, wearing a loose dress. To the right, there is a vase of flowers and a fluted pillar, while an embroidered curtain drapes to the left. *CS29. Blackett-Ord T67 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65076



227. **[The Right Hon.ble the Lady Ann Mountagu.]**

[P Lely Pinxit.] [R. Thompson excudit.] [n.d., c.1688.] Mezzotint proof before letters, watermarked paper, 340 x 245mm (13¼ x 9¾"). Thread margins. £380

A three-quarter length portrait of Anne Montagu, Countess of Suffolk (c. 1682-1720), seated with her hair in curls, wearing a loose dress. To the left, there is

a vase of flowers and a fluted pillar, while an embroidered curtain drapes to the right. CS29. *Blackett-Ord T67 I of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65074



228. **The Lady Mooreland.**
P. Lelij Pinxit. R. Tompson excudit. [n.d. c.1690]
Very fine mezzotint, 340 x 255mm (13½ x 10"), with large margins. On watermarked paper. £420
A three-quarter length portrait of Lady Anne Morland (1661-80), 3rd wife of Sir Samuel Morland, baronet. seated and wearing a low, loose dress. The background features trees, water, and a distant landscape. CS30. *Blackett-Ord T52 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65103

229. **[Madame Jane Middleton]**
[P. Lelij Eques Pinxit.] [Sold by Alexander Browne at y.e blew balcony in little Queen Street.][n.d. c.1680]
Mezzotint counterproof, sheet 465 x 190mm (18¼ x 11½"). Trimmed losing tittle. Taped into mount at top. £450
Full length portrait of noted beauty and wife of Charles Myddelton, Jane Myddelton (c.1646-92/1703). She stands next to a pedestal, with a large vase on top, featuring sculpted figures and containing flowers. On the other side a balustrade, and, in the distance, a pillar and trees.
The plate was later altered to become Mary of Modena. CS22. *Turner B30. I of IV. From the collection of Viscount Scarsdale Kedleston Hall. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64930

230. **Madam Katharine Nevill.**
Ant: Van Dyck Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
Very fine mezzotint 340 x 250mm (13½ x 10"). Small margins. £360

Three-quarter length portrait of Katharine (or Katherine) Nevill (nee Tatton) (d.1729), wife of both the 15th and 16th Baron Bergavenny. She stands on a loggia overlooking a park. CS22. *Turner B33 II of III. From the collection of John Barnard (Lugt 1419). Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64936

231. **Lady Bridgett Osborne. William Henry Lord Osborne. Lady Mary Osborne.**
[Counterproof]
T.Hill pinx. R.Williams fe. [in reverse.] [n.d., c.1690.]
Very rare counterproof mezzotint. 340 x 250mm (13½ x 9¾"). Very damaged. £160
Counter proof of group portrait of Lady Bridget Williams (fl 1691); Lord William Henry Osborne (1691-1711), and Mary Cochrane (1688-1722), Countess of Dundonald. CS 43. *i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65490

232. **Lady Bridgett Osborne. William Henry Lord Osborne. Lady Mary Osborne.**
T.Hill pinx. R.Williams fe. [n.d., c.1690.]
Very rare mezzotint. 340 x 250mm (13½ x 9¾").
Trimmed close to plate and backed onto album paper at corners. £260
Group portrait of Lady Bridget Williams (fl 1691); Lord William Henry Osborne (1691-1711), and Mary Cochrane (1688-1722), Countess of Dundonald. CS 43. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65476

233. **[Barbara Palmer.] The Duchess of Cleaveland.**
P.Lilly pinx. Beckett fe & ex. [n.d., c.1690.]
Very fine & rare mezzotint. 115 x 90mm (4½ x 3½").
Frame measurements 170 x 145mm (6¾ x 5¾"). £260
Portrait of Barbara Palmer (1640 - 1709), 1st Duchess of Cleaveland, Countess of Castlemaine.
She was an English royal mistress of the Villiers family and perhaps the most notorious of the many mistresses of King Charles II of England, by whom she had five children, all of them acknowledged and subsequently ennobled. CS 24. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65529

234. **The Dutchess of Cleaveland.**
P Lely Eques pinx: [R Williams fe:] I Smith Ex: Sold by I: Smith near the Fountain Tavern in the Strand [n.d. c.1690]
Mezzotint, 410 x 245mm (16½ x 9¾"). On 17th century watermarked paper. Small margins and tipped into album sheet at sides, watermarked '1894'. Pinhole on platemark at bottom. £360
Whole length seated portrait of Barbara Palmer (née Villiers), Duchess of Cleaveland (1640-1709), Mistress of Charles II.
Third state, with altered production details including erasing of engraver's name. CS 13 III of IV. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65448

235. The Dutchess of Cleaveland.

P Lely Eques pinx: Cum Privilegio Regis. R Williams fe: E Cooper ex: [n.d. c.1690]
Mezzotint, sheet 410 x 245mm (16½ x 9¾"). On 17th century watermarked paper. Trimmed. £360
Whole length seated portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II. *CS 13 II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65445



236. The Dutchess of Cleaveland.

P Lely Eques pinx: Cum Privilegio Regis. R Williams fe: E Cooper ex: [n.d. c.1690]
Mezzotint, 410 x 245mm (16½ x 9¾"). On 17th century watermarked paper. Thread margins. £420
Whole length seated portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II. *CS 13 II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65447

237. Madam Parson.

P: Lely pinxit . J. Verkolye Fecit et Exc. 1683.
Mezzotint, 17th century watermark. Sheet 330 x 250mm (13 x 9¾"). Trimmed into image on three sides, into plate at bottom £320
A three-quarter portrait of a young woman, seated with an ornamental garden with pond and fountain behind. Challoner Smith writes: "perhaps Catherine, daughter of Sir Clifford Clinton, and wife of Sir John Parsons". *CS: 3. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65338

238. Madam Parson.

P: Lely pinxit . J. Verkolye Fecit et Exc. 1683.
Fine mezzotint. 335 x 250mm (13¼ x 9¾"). Crease in centre, small margins. £380
A three-quarter portrait of a young woman, seated with an ornamental garden with pond and fountain behind. Challoner Smith writes: "perhaps Catherine, daughter of Sir Clifford Clinton, and wife of Sir John Parsons". *CS: 3. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65337

239. Madam Parson.

P: Lely pinxit . J. Verkolye Fecit et Exc. 1683.
Fine mezzotint. 335 x 250mm (13¼ x 9¾"). Trimmed to plate on three sides, just into plate at bottom, edged with paper. £480
A three-quarter portrait of a young woman, seated with an ornamental garden with pond and fountain behind. Challoner Smith writes: "perhaps Catherine, daughter of Sir Clifford Clinton, and wife of Sir John Parsons". *CS: 3. Ex: Collection of The Hon. Christopher Lennox-Boyd, with collector's stamp of Henry Percy Horne (Lugt 2804) on reverse.*
Stock: 65336

240. [Elizabeth Percy] [The Dutchess of Somerset.]

[P Lely Eques Pinxit. J: Vander Vaart fecit.] [E: Cooper excudit.] [n.d., c.1690.]
Mezzotint. Sheet 320 x 245mm (12½ x 9¾"). Trimmed to plate on three sides, into title at bottom, losing inscriptions. £160
A portrait of Elizabeth Percy (1667-1722), seated next to a parrot perched in an orange tree in a pot. Now in the Royal Collection (RCIN 402856), it was painted by Peter Lely in 1679 to celebrate her marriage to Henry Cavendish, Earl of Ogle, son and heir of the 2nd Duke of Newcastle. After Lord Ogle's death the following year she was married to Thomas Thynne, who was murdered in 1682. Later in the year she married Charles Seymour, 6th Duke of Somerset. She was chief mourner at the funerals of Mary II and Queen Anne, and was Groom of the Stole, 1711-14. An ink annotation on reverse reads 'Madam Lucy Loftus', which is a mezzotint of a woman in the same pose published by Alexander Browne. *CS 8. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65356

241. The Right Hon.ble Josling Earle of Northumberland.

P. Lely Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
Mezzotint 340 x 245mm (13½ x 9¾"). Small margins. £280
A three-quarter length portrait of Josceline Percy, 11th Earl of Northumberland (1644-1670), seated and dressed in a long wig and scarf. The background features a curtain and pillar, with distant buildings and landscape beyond. *CS27. Turner B37 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64951

242. **[Katherine Philips] Orinda Phillips.**

I. Beckett fe: exc: [n.d., c.1685].

Mezzotint. Sheet 235 x 175mm (9¼ x 7"). Trimmed to image on three sides, into plate at bottom, laid on card. £260

A half-length portrait of Katherine Philips (née Fowler. c.1631-1664), Anglo-Welsh poet, translator, and woman of letters, known as "The Matchless Orinda".

CS 84, state ii of ii, 'three known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65460

243. **[Katherine Philips] Orinda Phillips.**

I. Beckett fe: exc: [n.d., c.1685].

Mezzotint. Sheet 235 x 175mm (9¼ x 7"). Trimmed to image on three sides, into plate at bottom, crease, laid on card. £260

A half-length portrait of Katherine Philips (née Fowler. c.1631-1664), Anglo-Welsh poet, translator, and woman of letters, known as "The Matchless Orinda".

CS 84, state ii of ii, 'three known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65458

244. **The Lady Price.**

P. Lelij Eques Pinxit. Sold by Alex Browne at the blew Balcony in little Queen Street. [nd. d.1680] But later. Very fine mezzotint, 340 x 255mm (13½ x 10"), with very large margins. Taped into mount at top, horizontal printer's crease. £380

Three-quarter length seated portrait of a Lady Price (fl.1680), wearing a pearl necklace and a low-cut dress, plucking a flower from a small potted tree. In the distance to the right, trees and a lake are visible. *CS30. Turner B40. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64958

245. **Madam Jane Robarts.**

P. Lelly Eques Pinx.t. Sold by Alex Browne at ye blew balcony in little Queen Street [c.1680] Fine mezzotint, sheet 330 x 250mm (13 x 10").

Trimmed to plate. Gled to album sheet in three corners. £350

Jane Robarts, mistress to Charles II, after an untraced painting by Sir Peter Lely, principal portrait painter to Charles II from 1660. The king's chief mistress, Barbara Villiers, was another important patron to Lely. *CS32. Turner B42 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64978

246. **Madam Jane Robarts.**

P. Lelly Eques Pinx.t. Sold by Alex Browne at ye blew balcony in little Queen Street [c.1680]

Mezzotint, 17th century watermark; sheet 330 x 250mm (13 x 10"). Trimmed to plate. Taped into mount at top. £380

Jane Robarts, mistress to Charles II, after an untraced painting by Sir Peter Lely, principal portrait painter to Charles II from 1660. The king's chief mistress, Barbara Villiers, was another important patron to Lely.

CS32. Turner B42 II of II. Ex Gulston Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 64961



247. **Wriothesley Lord Russell.**

[after Sir Godfrey Kneller.] I. Beckett exc. [n.d., c.1685.]

Mezzotint, 17th century watermark. 340 x 250mm (13½ x 9¾"). Thread margins, laid on album paper at edges. £360

A full-length portrait of Wriothesley Russell (1680-1711), a boy dressed in Roman costume and robe, leading against an ornamental vase containing a tree. The son of William Russell, Lord Russell, who was executed for treason in 1683, he became 2nd Duke of Bedford in 1700. He held the offices of Lord Lieutenant of Cambridgeshire, Bedfordshire and Middlesex between 1701 and 1711, served as a Gentleman of the Bedchamber to William III 1701-2, was invested as a Knight of the Garter in 1702 and served as Lord High Constable of England for the coronation of Queen Anne the same year. He died of smallpox aged thirty. *CS 90, state ii of iii . Ex: Collection of The Hon. Christopher Lennox-Boyd.* Stock: 65467

248. **[Madam Philadelphia Saunders.]**

[P.Lely Eques pinxit.] [Sold by Alex Browne at ye Balcony in little Queen Street.][n.d. c.1680]

Mezzotint counterproof, sheet 320 x 255mm (12½ x 10"). Trimmed losing title area. £280

Three quarter length portrait of Philadelphia Saunders (fl. 1680). She reclines holding a staff in one hand, and with the other hand feeding a lamb. *CS33 II. Turner B44 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64935

249. **The Dutchess of Monmouth.**

W. Wissing pinx. R Williams fecit Sold by E. Cooper at the 3 pidgions in Bedford Street. [n.d. c.1688]

Mezzotint, sheet 245 x 190mm (9½ x 7½") Trimmed. Stains. £120

A half-length portrait of Anne Scott, Duchess of Monmouth (1651-1732), framed in an oval, with her hair styled in curls and a veil draped at the back of her head. She is dressed in a loose gown. *CS 37 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65459



250. **[Anne Scott] The Dutchess of Monmouth. AB. i. AEB. i.**

G. Kneller Pinxit. J. Vander Vaart fecit. R. Tompson excudit. [n.d., c.1680.]

Mezzotint, 17th century watermark. 355 x 255mm (14 x 10"). Trimmed to plate, mounted in album paper at edges. £360

A head and shoulders portrait in oval of Anne Scott (1641-1732), 1st Duchess of Buccleuch and, by way of marriage to James Scott, Duchess of Monmouth, wearing pearl necklace and low dress. *CS 5, unrecorded state. Blackett-Ord T 51. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65347

251. **[Anne Scott] The Dutchess of Monmouth.**

G. Kneller Pinxit. J. Vander Vaart fecit. R. Tompson excudit. [n.d., c.1680.]

Mezzotint, 17th century watermark. 355 x 255mm (14 x 10"). Trimmed to plate, mounted in album paper. £360

A head and shoulders portrait in oval of Anne Scott (1641-1732), 1st Duchess of Buccleuch and, by way of marriage to James Scott, Duchess of Monmouth, wearing pearl necklace and low dress. *CS 5. Blackett-*

Ord T 51. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65346

252. **Madame Katherine Sidley.**

P. Lilly Pinxit. R. Tompson excudit. [n.d. c.1690.] Mezzotint, watermarked paper, 340 x 250mm (13½ x 9¾") Trimmed to plate. Wormhole near bottom of image. Loss in left bottom corner. Repaired abrasions. Time stained. £260

A nearly full-length portrait of Catherine Sedley (1657-1717), future Countess of Dorchester, seated with her hair in curls, wearing a loose dress. A rock forms the background, with a landscape featuring trees and a mountain visible in the distance to the right.

She was mistress of King James II of England both before and after he came to the throne. *CS43. Blackett-Ord T30. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65108

253. **[Catherine Sedley] The Countess of Dorchester.**

G. Kneller pinxit. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1686.]

Mezzotint. 335 x 250mm (13¼ x 9¾"), mounted on a 2pp letterpress biography from a book. Trimmed to image on three sides, into plate at bottom. £260

A three quarter portrait of Catherine Sedley (1657-1717), a long-time mistress of James II, who made her Countess of Dorchester in 1686. A noted wit, she questioned the reason James picked her: "It cannot be my beauty for he must see I have none; and it cannot be my wit, for he has not enough to know that I have any".

In 1696 she married David Colyear, 1st Earl of Portmore.

Originally published by Beckett. *CS 32, state ii of ii.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.
Stock: 65388

254. **[Catherine Sedley] The Countess of Dorchester.**

G. Kneller pinxit. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1686.]

Mezzotint. 335 x 250mm (13¼ x 9¾"), mounted on a 2pp letterpress biography from a book. Trimmed to plate, mounted in album paper at edges. Collector's stamp on reverse. £260

A three quarter portrait of Catherine Sedley (1657-1717), a long-time mistress of James II, who made her Countess of Dorchester in 1686. A noted wit, she questioned the reason James picked her: "It cannot be my beauty for he must see I have none; and it cannot be my wit, for he has not enough to know that I have any".

In 1696 she married David Colyear, 1st Earl of Portmore.

Originally published by Beckett. *CS 32, state ii of ii.*

Ex: Collection of The Hon. Christopher Lennox-Boyd. Lugt 1560, John Young (died. c.1875), member of the Society of Antiquaries.

Stock: 65389

255. Madame Katherine Sidley.

P. Lilly Pinxit. R. Tompson excudit. [n.d. c.1690.]
Mezzotint, watermarked paper, 340 x 250mm (13½ x 9¾"), large margins. Tipped into album sheet. £280
A nearly full-length portrait of Catherine Sedley (1657-1717), future Countess of Dorchester, seated with her hair in curls, wearing a loose dress. A rock forms the background, with a landscape featuring trees and a mountain visible in the distance to the right. She was mistress of King James II of England both before and after he came to the throne. *CS43. Blackett-Ord & Turner T30. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65110



256. Madame Katherine Sidley.

P. Lilly Pinxit. R. Tompson excudit. [n.d. c.1690.]
Mezzotint, watermarked paper; 340 x 250mm (13½ x 9¾") Trimmed to plate. £320
A nearly full-length portrait of Catherine Sedley (1657-1717), future Countess of Dorchester, seated with her hair in curls, wearing a loose dress. A rock forms the background, with a landscape featuring trees and a mountain visible in the distance to the right. She was mistress of King James II of England both before and after he came to the throne. *CS43. Blackett-Ord T30. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65109

257. Madame Katherine Sidley.

P. Lilly Pinxit. R. Tompson excudit. [n.d. c.1690.]
Mezzotint, watermark, 340 x 250mm (13½ x 9¾")
Small margins. Crease left corner. £320
A nearly full-length portrait of Catherine Sedley (1657-1717), future Countess of Dorchester, seated with her hair in curls, wearing a loose dress. A rock forms the background, with a landscape featuring trees and a mountain visible in the distance to the right.

She was mistress of King James II of England both before and after he came to the throne. *CS43. Blackett-Ord T30. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65107

258. Her Grace The Dutchess of Somerset.

P Lelij Eques pinxit. Sold by Alex Browne at ye blew balcony in little Queen Street. [nd. c.1680]
Mezzotint, sheet 340 x 250mm (13¼ x 9¾"). Trimmed and tipped into album paper at top. Ink collectors stamp on reverse £350
Elizabeth Seymour, duchess of Somerset (1667-1722), courtier and politician, as a child. Lely's painting is at Boughton House, Northamptonshire, with other versions at Castle Howard and Syon House. Elizabeth became duchess when she married for the second time, to Charles Seymour, after her first husband Thomas Thynne was murdered at the behest of Charles, Count Königsmark (she denied any knowledge of the plot but the scandal remained associated with her). She became a close associate of Queen Anne. *CS37. Turner B46 II of II. From the collection E.M. Hamilton. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64982

259. Madam Sidley.

W. Wissing pinx: cum Privilegio Regis. R. Williams fe. [n.d., c.1690.] Sold by E. Cooper at the 3 pidgions in Bedford Str.
Mezzotint. Sheet 240 x 180mm (9½ x 7"). Tipped into album sheet. £80
Portrait of Catherine Sedley, Countess of Dorchester (1657 - 1717), Mistress of James II and wife of 1st Earl of Portmore. *CS 52. iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65506

260. Madam Sidley.

W. Wissing pinx: cum Privilegio Regis. R. Williams fe. [n.d., c.1690.] Sold by E. Cooper at the 3 pidgions in Bedford Str.
Mezzotint. Sheet 240 x 180mm (9½ x 7"). Trimmed into plate. £120
Portrait of Catherine Sedley, Countess of Dorchester (1657 - 1717), Mistress of James II and wife of 1st Earl of Portmore. *CS 52. ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65505

261. Madam Sidley.

W. Wissing pinx. R. Williams fe. [n.d., c.1690.] Sold by E. Cooper at the 3 pidgions in Bedford Str.
Rare mezzotint. 235 x 175mm (9¼ x 7"). Trimmed into plate and tipped into album sheet. Some time-staining. £180
Portrait of Catherine Sedley, Countess of Dorchester (1657 - 1717), Mistress of James II and wife of 1st Earl of Portmore. *CS 52. i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65504

262. **[Lady Joan Somes] Madam Soams.**
 G Kneller pinx. I.Beckett fe: Cum Privilegio Regis
 [n.d., c. 1685]. [But later]
 Mezzotint, 18th century watermark. 345 x 250mm
 (13½ x 9¾") large margins. £180
 Joan Shute, wife of Sir Peter Somes, cuddling a
 whippet. *CS 91, state iii of iii. Ex: Collection of The
 Hon. C. Lennox-Boyd.*
 Stock: 65470

263. **[Lady Joan Somes] Madam Soams.**
 G Kneller pinx. I.Beckett fe: Cum Privilegio Regis.
 Sold by E. Cooper at ye 3 Pidgeons n Bedford Street
 [n.d., c. 1685]. [But later]
 Mezzotint, 18th century watermark. 345 x 250mm
 (13½ x 9¾"), large margins.. Stains, old ink mss. in
 inscription area, hole in left margin. £180
 Joan Shute, wife of Sir Peter Somes, cuddling a
 whippet. *CS 91, unlisted probably between state ii of
 iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
 Stock: 65472



264. **[The Lord John and the Lord Bernard
 Stuart the youngest Sons of Esme Duke of
 Lenox.]**
 [Ant: Van Dyck Eques pinxit.] [R:Tompson exc.t.]
 [n.d., c.1683.]
 Mezzotint proof before letters, sheet 525 x 305mm
 (20½ x 12"). Trimmed and glued to backing sheet at
 corners. Missing corner top right. £260
 Full length portraits of Lord John Stewart (1621 -
 1644) and Lord Bernard Stewart (1623 - 1645),
 Scottish aristocrats who served in the English Civil
 War. *CS46. Blackett-Ord T66 I of II. Ex: Collection of
 The Hon. Christopher Lennox-Boyd. Credwell
 Collection.*
 Stock: 65066

265. **[The Lord John and the Lord Bernard
 Stuart the youngest Sons of Esme Duke of
 Lenox.]**
 [Ant: Van Dyck Eques pinxit.] [R:Tompson exc.t.]
 [n.d., c.1683.]
 Very rare mezzotint counterproof on blue paper, sheet
 405 x 305mm (16 x 12"). Strong impression. Very
 trimmed and taped to backing sheet at top corners.
 Light foxing in title area. £360
 Full length portraits of Lord John Stewart (1621 -
 1644) and Lord Bernard Stewart (1623 - 1645),
 Scottish aristocrats who served in the English Civil
 War. *CS46. Blackett-Ord T66. Ex: Collection of The
 Hon. Christopher Lennox-Boyd.*
 Stock: 65068

266. **[The Lord John and the Lord Bernard
 Stuart the youngest Sons of Esme Duke of
 Lenox.]**
 [Ant: Van Dyck Eques pinxit.] [R:Tompson exc.t.]
 [n.d., c.1683.]
 Mezzotint proof before letters, sheet 460 x 280mm
 (18½ x 11"). Strong impression. Trimmed and taped to
 backing sheet on left margin. Light foxing in title area.
 £360
 Full length portraits of Lord John Stewart (1621 -
 1644) and Lord Bernard Stewart (1623 - 1645),
 Scottish aristocrats who served in the English Civil
 War. *CS46. Blackett-Ord T66 I of II. Ex: Collection of
 The Hon. Christopher Lennox-Boyd.*
 Stock: 65067

267. **[Diana Turnor] Mrs Turnor.**
 G. Kneller pinx; I. Becket fe: J. Smith ex: [n.d., c.
 1685]. [But later, Boydell issue]
 Mezzotint. 340 x 250mm 13½ x 9¾"). Laid on card.
 £80
 Three-quarter seated portrait of Diana Cecil (1663-
 1736), granddaughter of the 2nd Earl of Salisbury. She
 married John Turnor. *CS 94, state iv of iv. Ex:
 Collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 65477

268. **[Diana Turnor] Mrs Turnor.**
 G. Kneller pinx; I. Becket fe: J. Smith ex: [n.d., c.
 1685] [But later].
 Mezzotint, 340 x 250mm (13½ x 9¾"), on 18th century
 watermarked paper. Thread margins. £180
 Three-quarter seated portrait of Diana Cecil (1663-
 1736), granddaughter of the 2nd Earl of Salisbury. She
 married John Turnor. *CS 94, state iv of iv.*
 Stock: 65478

269. **[Diana Turnor] Madam Turner.**
 G. Kneller pinx; I. Becket fe: et ex: [n.d., c. 1685].
 Scarce mezzotint. 335 x 250mm 13¼ x 9¾"). Trimmed
 within plate, worming in inscription area. £360
 Three-quarter seated portrait of Diana Cecil (1663-
 1736), granddaughter of the 2nd Earl of Salisbury. She
 married John Turnor. *CS 94, state ii of iv, 'Two known'.*
 Stock: 65474



270. **The honorable William Verney Esqr.**
 P. Lely pinxit. R. Tompson excudit. [n.d. c.1690.]
 Fine mezzotint, 17th century watermark, 335 x 250mm
 (13¼ x 9¾"), large margins. £380
 A full-length portrait of William Verney (1668-83),
 son of Sir Grevill Verney, as a boy sitting, wearing a
 long wig and Roman attire, gently stroking the head of
 a dog. Behind him are a spear and a tree, with a
 landscape featuring water, a mountain, and distant
 buildings to the right. *CS48. Blackett-Ord & Turner*
T68 II of II. Ex: Collection of The Hon. Christopher
Lennox-Boyd.
 Stock: 65082

271. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 P. Lilly Eques pinx: Beckett fe: J.S [John Smith] ex.
 [n.d., c.1690.]
 Mezzotint. 195 x 140mm (7¾ x 5½"). Trimmed within
 plate, old ink mss. at bottom. £120
 A half-length portrait in oval of Barbara Villiers (1640-
 1709), seated with her hair in curls, wearing a pearl
 necklace.
 She was a mistress of of Charles II, who made her
 Duchess of Cleaveland, from 1659 until the early 1670s.
 Originally published by Beckett. *CS 23, iii of iii. Ex:*
Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65382

272. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 G. Kneller pinx. [engraved by Issac Beckett.] J. Smith
 ex. [n.d., c.1690.] [But later]
 Mezzotint. 240 x 190mm (9½ x 7½"). Old ink mss. in
 margin. £120
 A half-length portrait in oval of Barbara Villiers (1640-
 1709), seated with her hair in curls, wearing a pearl
 necklace.
 She was a mistress of of Charles II, who made her
 Duchess of Cleaveland, from 1659 until the early 1670s.
 Originally published by Beckett. *CS 22, ii of ii. Ex:*
Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65377

273. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 P. Lilly Eques pinx: Beckett fe: J.S [John Smith] ex.
 [n.d., c.1690.]
 Mezzotint. 200 x 140mm (8 x 5½"). Thread margins.
 £140

A half-length portrait in oval of Barbara Villiers (1640-
 1709), seated with her hair in curls, wearing a pearl
 necklace.
 She was a mistress of of Charles II, who made her
 Duchess of Cleaveland, from 1659 until the early 1670s.
 Originally published by Beckett. *CS 23, iii of iii. Ex:*
Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65381

274. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 G. Kneller pinx. I. Beckett fe: et e[x.] [n.d., c.1690.]
 Mezzotint. Sheet x 180mm (9½ x 7"). Trimmed within
 plate, affecting inscription on right. £160
 A half-length portrait in oval of Barbara Villiers (1640-
 1709), seated with her hair in curls, wearing a pearl
 necklace.
 She was a mistress of of Charles II, who made her
 Duchess of Cleaveland, from 1659 until the early 1670s.
CS 22, i of ii. Ex: Collection of The Hon. Christopher
Lennox-Boyd.
 Stock: 65376

275. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 S P Lely pinx: I. Beckett ex: [n.d., c.1690.]
 Mezzotint, 17th century watermark. Sheet 340 x
 250mm (13¼ x 9¾"). Trimmed within plate, laid on
 album paper at corners. £260
 A half-length portrait in oval of Barbara Villiers (1640-
 1709), seated under a curtain, an ornamental garden
 with statues behind.
 She was a mistress of of Charles II, who made her
 Duchess of Cleaveland, from 1659 until the early 1670s.
CS 25, iii of iii. Ex: Collection of The Hon. Christopher
Lennox-Boyd. Ex Collection of Lady Lucas of Credwell
[in pencil on the reverse].
 Stock: 65383

276. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 W. Wissing pinx: R: Williams fec: Sold by E. Cooper
 at the 3 pidgions in Bedford street. [n.d. c.1685]
 Mezzotint, pt 17th century watermark, sheet 235 x
 185mm (9¼ x 7¼"). Trimmed within plate. £260
 Half-length oval portrait of Barbara Palmer (née
 Villiers), Duchess of Cleaveland (1640-1709), Mistress
 of Charles II. *CS 14 II of II. Ex: Collection of The Hon.*
Christopher Lennox-Boyd. From the Townley Sale.
 Stock: 65440

277. **[Barbara Villiers] The Dutchess of
 Cleaveland.**
 P. Lely pinxit. R. Tompson excudit. [n.d., c.1690.]
 Mezzotint sheet 340 x 255mm (13½ x 10") Cut. Light
 staining in title area. Bit messy. £260

A three-quarter length portrait of Barbara Villiers, Duchess of Cleveland (1640-1709) and mistress of of Charles II from 1659 until the early 1670s. Seated with her hair in curls, wearing a necklace, a low-cut dress, and an ermine robe. A curtain drapes to the left, while a pillar stands to the right, with trees and a distant mountain in the background on the right. CS9.
Blackett-Ord T25 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65001



278. **[Barbara Villiers] The Dutchess of Cleaveland.**
 P.Lely pinxit. R.Tompson excudit. [n.d., c.1690.] But later.
 Mezzotint sheet 340 x 255mm (13½ x 10") Cut. £260
 A three-quarter length portrait of Barbara Villiers, Duchess of Cleveland (1640-1709) and mistress of of Charles II from 1659 until the early 1670s. Seated with her hair in curls, wearing a necklace, a low-cut dress, and an ermine robe. A curtain drapes to the left, while a pillar stands to the right, with trees and a distant mountain in the background on the right. CS9.
Blackett-Ord T25 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ex Kedleston Hall 13/4/2002
 Stock: 65011

279. **[Barbara Villiers] The Dutchess of Cleaveland.**
 W. Wissing pinx: R: Williams fec: Sold by E. Cooper at the 3 pidgions in Bedford street. [n.d. c.1685]
 Mezzotint, 17th century watermark, sheet 235 x 185mm (9¼ x 7¼"). Trimmed within plate. Light foxing. £260
 Half-length oval portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II. CS 14 II of II.
 Stock: 65443

280. **[Barbara Villiers] The Dutchess of Cleaveland.**
 W. Wissing pinx: R: Williams fec: cum Privilegio Regis. Sold by E. Cooper at the 3 pidgions in Bedford street. [n.d. c.1685]
 Mezzotint, 240 x 190mm (9½ x 7½"). Small margins and tipped into album sheet. £260
 Half-length oval portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II. CS 14 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 65444

281. **[Barbara Villiers] The Dutchess of Cleaveland.**
 P.Lely pinxit. R.Tompson excudit. [n.d., c.1690.]
 Mezzotint. 330 x 255mm (13 x 10"), with large margins, in pencil on verso "sale at Sothebys 1/30/1830" . £360
 A three-quarter length portrait of Barbara Villiers, Duchess of Cleveland (1640-1709) and mistress of of Charles II from 1659 until the early 1670s. Seated with her hair in curls, wearing a low-cut dress. She holds a flower to her breast and a bowl of flowers in her lap. A curtain drapes to the left, while a window on the right reveals trees in the distance. CS10. *Blackett-Ord T24 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 65012

282. **S.r Robert Walpole Earl of Orford- 1744. [&] Catherine, Lady Walpole.**
 F. Zinke effig. p. 1735. G. Vertue del & Sculp. 1748.
 Pair of engravings. Sheet: 145 x 215mm (5¾ x 8½"). Trimmed and tipped into album sheets. £180
 A pair of portraits, set in decorative ovals of Sir Robert Walpole, 1st Earl of Orford (1676-1745) and his wife Catherine (née Shorter). Walpole is regarded as the de facto first Prime Minister of Great Britain.
 Stock: 42146

283. **[Henrietta Wentworth.]**
 [G. Kneller pinx. R. Williams fecit.] [n.d. c.1700.]
 Fine mezzotint, 340 x 245mm (13½ x 9¾"). Trimmed to plate on three sides, into plate at bottom, possibly losing title, crease. £240
 Full-length portrait of Henrietta Wentworth (1660-86), wearing bejewelled dress and robe lined with ermine. The only child of Thomas Wentworth, 5th Baron Wentworth, Henrietta received the attentions of James Scott, 1st Duke of Monmouth; her jewellery helped fund his Monmouth Rebellion of 1685.
 In later states the title was altered to 'The Right Hon.ble the Dutchess of Dorset'. CS 54, iii or iv of iv, with the plate cut down but the late title 'Dutchess of Dorset' possibly trimmed off.
 Stock: 65323

284. **The Lady Williams.**
 W.Wissing pinx. I. Becket fecit. Sold by John Bowles at Mercers Hall in Cheapside, London. [n.d., c.1730.]
 Mezzotint. 330 x 250mm (13 x 9¾"). Tear in right margin. £280

A full-length portrait of a woman in a loose dress with one breast exposed, with drape and ornamental vase and frieze behind.

Chaloner Smith quotes Granger's identification of a mistress of the Duke of York. Walpole supposes her to be Margaret Kyffin, wife of Sir William Williams, Solicitor-General at the trial of the Seven Bishops in 1688. *CS: 97: iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65485



285. The Lady Williams.

W. Wissing pinx. I. Becket fecit. E. Cooper ex: [n.d., c.1700.]

Mezzotint, 17th century watermark. 330 x 250mm (13 x 9¾"), large margins. With ink stamp of R. Brandt (Lugt 2191). Tear in bottom margin. £360

A full-length portrait of a woman in a loose dress with one breast exposed, with drape and ornamental vase and frieze behind.

Chaloner Smith quotes Granger's identification of a mistress of the Duke of York. Walpole supposes her to be Margaret Kyffin, wife of Sir William Williams, Solicitor-General at the trial of the Seven Bishops in 1688. *CS: 97: ii of iv, 'Two known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65489

286. The Lady Williams.

W. Wissing pinx. I. Becket fecit. E. Cooper ex: [n.d., c.1700.]

Mezzotint, 17th century watermark. 330 x 250mm (13 x 9¾"). Trimmed within plate, backed with album paper. £360

A full-length portrait of a woman in a loose dress with one breast exposed, with drape and ornamental vase and frieze behind.

Chaloner Smith quotes Granger's identification of a mistress of the Duke of York. Walpole supposes her to be Margaret Kyffin, wife of Sir William Williams, Solicitor-General at the trial of the Seven Bishops in 1688. *CS: 97: ii of iv, 'Two known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65488

287. [Madam Ann Windham.]

[W. Wissing pinx. I. Becket fecit.] E. Cooper excudit [n.d., c.1685.]

Fine mezzotint, proof before letters. 320 x 250mm (12½ x 9¾"). Trimmed within plate, laid on card. £380

A full length portrait of a girl seated next to an ornamental urn filled with flowers, a garden landscape behind. *CS: 98: i of ii, 'One known'. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65492

288. Madam Ann Windham.

W. Wissing pinx. I. Becket fecit. E. Cooper excudit [n.d., c.1685.]

Fine mezzotint. 320 x 250mm (12½ x 9¾"). £380

A full length portrait of a girl seated next to an ornamental urn filled with flowers, a garden landscape behind. *CS: 98: ii of ii, 'Four known'.*

Stock: 65493

289. Thomas Windham Esq:r

S:r Ralph Cole Bar:t pinxit R. Tomson excudit. [n.d. c.1690.]

Mezzotint, 340 x 350mm (13½ x 9¾"), with very large margins. £320

A three-quarter length portrait of Thomas Windham, brother of Sir William Windham, 1st Baronet standing, wearing a long wig, lace cravat, breastplate, and scarf. he leans on a rock, with trees and a mountain in the distance. *CS49. Blackett-Ord T72 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65102

290. Thomas Windham Esq:r

S:r Ralph Cole Bar:t pinxit R. Tomson excudit. [n.d. c.1690.]

Mezzotint, very rich impression, 340 x 350mm (13½ x 9¾"). Small margins. £360

A three-quarter length portrait of Thomas Windham, brother of Sir William Windham 1st Baronet, standing, wearing a long wig, lace cravat, breastplate, and scarf. he leans on a rock, with trees and a mountain in the distance. *CS49. Blackett-Ord T72 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65101

291. [Elizabeth Wriothsley] The Right Hon.ble Elizabeth Countess of Northumberland.

P. Lilly Eques Pinxit. I Becket fecit. Sold by Alex. Brown at ye blew balcony in little Queen Street [n.d. c.1680].

Rare mezzotint, 17th century watermark. Sheet 340 x 250mm (13¼ x 9¾"). Trimmed just within plate. Laid at edges. £360

Three quarter seated portrait of Elizabeth Wriothesley (1646-90), one of Lely's 'Windsor Beauties', who married Joceline Percy, 11th Earl of Northumberland, in 1662. After his death she married Ralph Montagu, who became 1st Duke of Montagu after her death.

NB: the British Museum (1874,0808.1105) identifies her as Elizabeth Howard, wife of the 10th Earl, Wriothesley's mother-in law. *CS:78, i of iv. Turner B35. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65430

292. **[Elizabeth Wriothesley] The Right Hon.rble Elizabeth Countess of Northumberland.**

P. Lellÿ Eques pinxit. Sold by Alex. Brown at ye blew balcony in little Queen Street [n.d. c.1680].

Rare mezzotint. Sheet 340 x 250mm (13¼ x 9¾").

Trimmed into plate at bottom, narrow margins elsewhere. Small margins on 3 sides. £450

Three quarter portrait of Elizabeth Wriothesley (1646-90), leaning against a pedestal in a wooded landscape. One of Lely's 'Windsor Beauties', she married Joceline Percy, 11th Earl of Northumberland, in 1662. After his death she married Ralph Montagu, who became 1st Duke of Montagu after her death.

NB: the British Museum (1902,1011.408) identifies her as Elizabeth Howard, wife of the 10th Earl, Wriothesley's mother-in law. *CS 25, state ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65451



293. **[Elizabeth Wriothesley] The Right Hon.rble Elizabeth Countess of Northumberland.**

P. Lellÿ Eques pinxit. Sold by Alex. Brown at ye blew balcony in little Queen Street [n.d. c.1680].

Fine & rare mezzotint. Sheet 340 x 250mm (13¼ x 9¾"). Trimmed just within plate. £460

Three quarter portrait of Elizabeth Wriothesley (1646-90), tending an orange tree in an ornamental vase. One

of Lely's 'Windsor Beauties', she married Joceline Percy, 11th Earl of Northumberland, in 1662. After his death she married Ralph Montagu, who became 1st Duke of Montagu after her death.

NB: the British Museum (1902,1011.408) identifies her as Elizabeth Howard, wife of the 10th Earl, Wriothesley's mother-in law. *CS 26, only state. Ex: Collection of The Hon. Christopher Lennox-Boyd. Turner B34 i of iv.*

Stock: 65450

294. **Mrs Yarborough.**

G. Kneller Pinxit. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1700].

Mezzotint, 330 x 250mm (13 x 9¾"), on 18th century watermarked paper. Trimmed to plate, small tear in left edge. £160

A three-quarter portrait of a woman in a low dress, a dog at her side, an ornamental garden landscape through a window.

Chaloner Smith identifies the sitter as Henrietta Maria Yarborough, daughter of Sir Thomas Yarborough. The title of 'Mrs' would refute this. *CS: 100: ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.

Stock: 65495

295. **Mrs Yarborough.**

G. Kneller Pinxit. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1700].

Mezzotint. 330 x 250mm (13 x 9¾"). Thread margins. £220

A three-quarter portrait of a woman in a low dress, a dog at her side, an ornamental garden landscape through a window.

Chaloner Smith identifies the sitter as Henrietta Maria Yarborough, daughter of Sir Thomas Yarborough. The title of 'Mrs' would refute this. *CS: 100: ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65497

296. **Mrs Yarborough.**

G. Kneller Pinxit. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1700].

Fine mezzotint, 330 x 250mm (13 x 9¾"), on 18th century watermarked paper. Thread margins. £280

A three-quarter portrait of a woman in a low dress, a dog at her side, an ornamental garden landscape through a window.

Chaloner Smith identifies the sitter as Henrietta Maria Yarborough, daughter of Sir Thomas Yarborough. The title of 'Mrs' would refute this. *CS: 100: ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65496

297. **Mr Thomas Betterton. Totus Mundus Agit Histrionem.**

G.Kneller pinx. R.William fe. E.Cooper Ex. [n.d., c.1700.]

Rare mezzotint, early 18th century watermark. Sheet 340 x 250mm (13½ x 10"). Trimmed into plate, repaired tear on lower plate. £260

Portrait of Thomas Betterton (1635 - 1710), the leading male actor and theatre manager during Restoration England, son of an under-cook to King Charles I. CS: 7: ii of iv. Ex: *Collection of The Hon. C. Lennox-Boyd*. Stock: 65441



298. Madame Ellen Gwynn and her two Sons, Charles Earl of Beaufort and James Lord Beauclaire.

P.Lely Pinxit. R.Tompson excudit. [n.d. c.1680] Rare mezzotint, 365 x 295mm (14¼ x 11½"). Thread margins £480

Eleanor (Nell) Gwyn (c.1650-1687) and her sons Charles Beauclerk (1670-1726), created Duke of St Albans, and James Beauclerk (1671-1681). Gwyn (also spelled Gwynn and Gwynne) actress and mistress of Charles II. She arrived in London as an orange-seller and rose to become one of the leading comic actresses of the day, and mistress to King Charles II. The playwright Dryden supplied her with a series of saucy, bustling parts, ideally suited to her talents. She had two sons by the King, the elder of whom was created Duke of St Albans, and she was said to have been remembered by Charles on his deathbed with the words "Let not poor Nelly starve". CS20. *Blackett-Ord T37 II of II*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 65094

299. [Margaret Hughes.] Madam Hewse.

S.P.Lely pinx. R.Williams fec. E.Cooper ex. [n.d., c.1700.]

Rare mezzotint on 17th century watermarked paper. 335 x 245mm (13¼ x 9½"). Trimmed close to plate. £320

Portrait of Margaret Hughes (1630 - 1719), also known as Peg Hughes or Margaret Hewes, was an English actress who is often credited as the first professional actress on the English stage, as a result of her appearance on 8 December 1660. Hughes was the

mistress of the English Civil War general Prince Rupert of the Rhine. CS 25, *state i of ii*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 65453

300. [Margaret Hughes.] Madam Hewse.

S.P.Lely pinx. R.Williams fec. E.Cooper ex. [n.d., c.1700.]

Very fine mezzotint. 335 x 245mm (13¼ x 9½"). Backed onto album paper. £360

Portrait of Margaret Hughes (1630 - 1719), also known as Peg Hughes or Margaret Hewes, was an English actress who is often credited as the first professional actress on the English stage, as a result of her appearance on 8 December 1660. Hughes was the mistress of the English Civil War general Prince Rupert of the Rhine. CS 25, *state ii of ii*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 65455

301. Madame Jane Long.

P Lely pinxit. R. Tompson excudit. [n.d. c.1690.]

Mezzotint, sheet 340 x 255mm (13½ x 10"). Trimmed and glued to backing sheet at corners. Publisher's name faded. £260

Madam Jane Long (fl. 1661-73), holding a Cavalier King Charles Spaniel, little is known of her, but she was an actress of no great celebrity; she performed in public in 1662. CS26. *Blackett-Ord T45 II of II*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. In *the NPG*. Stock: 65097

302. Madame Jane Long.

P Lely pinxit. R. Tompson excudit. [n.d. c.1690.]

Mezzotint, watermarked paper, 340 x 250mm (13½ x 9¾"). Small margins. Repaired tear in left £320

Madam Jane Long (fl. 1661-73), holding a Cavalier King Charles Spaniel, little is known of her, but she was an actress of no great celebrity; she performed in public in 1662. CS26. *Blackett-Ord T45 I of II*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. In *the NPG*. Stock: 65098

303. Madame Jane Long.

P Lely pinxit. R. Tompson excudit. [n.d. c.1690.]

Mezzotint, watermarked paper, sheet 475 x 335mm (18¾ x 13¼"). Trimmed and tipped into album sheet. £350

Madam Jane Long (fl. 1661-73), holding a Cavalier King Charles Spaniel, little is known of her, but she was an actress of no great celebrity; she performed in public in 1662. CS26. *Blackett-Ord T45 I of II*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. In *the NPG*. Stock: 65100

304. [George I] Prince de Hanover.

[G. Kneller pin.] [R. Tompson excud.] [n.d., c.1690.]

Mezzotint, 17th century watermark, sheet 330 x 250mm (13 x 10"). Trimmed within plate. Loss in title. £260

A three-quarter length portrait of George I (1660-1727) as Prince of Hanover, standing and wearing a long wig, lace cravat, breastplate, embroidered sleeves, and sash. He holds a baton in one hand while resting the other on a plumed helmet placed on a block. In the background to the left, a castle and a cavalry battle can be seen in the distance. *CS17. Blackett-Ord T34 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65047

305. **[Mary II] Maria Princeps Auriaca.**
[after Peter Lely.] A. Blooteling fecit. et. ex. [n.d. c.1680.]
Very scarce mezzotint. 100 x 70mm (4 x 2¾").
Trimmed within plate, laid on album paper on left side. £130

Half-length portrait of Mary II as Princess of Orange, her hair styled in ringlets cascading over her left shoulder wearing a low dress with mantel decorated with pearls. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Wessely 35.*
Stock: 64791

306. **[Mary II as Princess of Orange.] Maria Princeps Auriaca.**
P. Lely pinxit. G. Valck fecit et excud 1680.
Mezzotint. 200 x 145mm (8 x 5¾"), large margins.
Paper toned. £160
Head and shoulders portrait in oval of Mary Stuart as Princess of Orange. wearing a pearl necklace. *CS 5. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65327

307. **[Mary II] Her Highness the Princess of Orange.**
P. Lilly Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 335 x 250mm (13¼ x 9¾"). Trimmed to plate. Time stained. £220
A three-quarter length portrait of Mary II as Princess of Orange, standing with her hair in curls, wearing a loose robe held by a strap across her shoulder. She holds a small basket of flowers. To the left, there is a curtain, and to the right, a window through which a distant landscape is visible.
Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. *CS33. Blackett-Ord T47 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65104

308. **[Mary II] Her Highness the Princess of Orange.**
P. Lilly Pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, sheet 350 x 265mm (13¾ x 10½").
Trimmed to plate and glued to backing sheet. £260
A three-quarter length portrait of Mary II as Princess of Orange, standing with her hair in curls, wearing a loose robe held by a strap across her shoulder. She holds a small basket of flowers. To the left, there is a curtain, and to the right, a window through which a distant landscape is visible.

Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. *CS33. Blackett-Ord T47 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65105

309. **[Mary II] Maria Princeps Auriaca.**
[after Peter Lely.] A. Blooteling fecit. et. ex. [n.d. c.1680.]
Very fine & scarce mezzotint. 105 x 70mm (4¼ x 2¾"). Mounted on album paper on left side. £260
Half-length portrait of Mary II as Princess of Orange, her hair styled in ringlets cascading over her left shoulder wearing a low dress with mantel decorated with pearls. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Wessely 35.*
Stock: 64790



310. **[Mary II] Her Highness the Princess of Orange.**
Lilly pinxit. R.Tompson excudit. [n.d. c.1690.]
Mezzotint, 240 x 200mm (9½ x 8"). Thread margins. Ink mss in margin. £280
Head and shoulders portrait of Mary Stuart as Princess of Orange, in an oval. Her hair in curls, wearing a necklace, and low dress decorated with pearls.
Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. *CS35. Blackett-Ord T49. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65080

311. **[Mary II] Maria Princeps Auriaca.**
P. Lely Pinxit. A. Blooteling fecit et Ex. Cum Privilegio Ordinum Hallandiae et West-Frisiae. [n.d. c.1680.]
Rare mezzotint, 17th century watermark 350 x 255mm (13¾ x 10"). Narrow margins, close to plate bottom left corner. £320

A bust portrait of Mary II (1662-94) as Princess of Orange, her hair styled in ringlets cascading over her left shoulder wearing a low dress with mantel decorated with pearls.

Stock: 64806

312. **[Mary II] Her Highness the Princess of Orange.**

P. Lelij Pinxit. R. Tompson excudit. [n.d. c.1690.]
Rare mezzotint counterproof, watermarked paper, 345 x 250mm (13½ x 9¾"). Thread margins. £360

Portrait of Mary Stuart as Princess of Orange, three-quarter length, sitting, hair in curls, wearing necklace, and low dress decorated with pearls; vase of flowers and fluted pillar in background to left; embroidered curtain in background to right; frieze with three sculpted Cupids and a lion in background to centre right.

Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. CS34.

Blackett-Ord T48 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65078

313. **[Mary II as Princess of Orange.]**

[engraved by Herman Hendrick Quiter after Sir Peter Lely.] [Nijmegen, n.d., c.1680.]

Scarce mezzotint. Sheet 320 x 270mm (12½ x 10½").
Trimmed within plate, losing title?, printer's crease.

£360

Three-quarter length portrait of Mary II as the Princess of Orange, standing before a window, holding a basket of flowers.

A reversed copy of Richard Thomson's plate "Her Highness the Princess of Orange". *Ex: Collection of The Hon. Christopher Lennox-Boyd. O'D 10.*

Stock: 64752

314. **[Mary II] Her Highness the Princess of Orange.**

P. Lilly Pinxit. R. Tompson excudit. [n.d. c.1690.]
Mezzotint, watermarked paper, 335 x 250mm (13¼ x 9¾"), with very large margins. Glued to backing sheet. £380

A three-quarter length portrait of Mary II as Princess of Orange, standing with her hair in curls, wearing a loose robe held by a strap across her shoulder. She holds a small basket of flowers. To the left, there is a curtain, and to the right, a window through which a distant landscape is visible.

Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. CS33.

Blackett-Ord T47 II of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65106

315. **[Mary II] Her Royal highness The Princess of Orange.**

I. Beckett exc: [n.d., c.1685].

Mezzotint, pt 17th century watermark. 235 x 185mm (9¼ x 7¼"). Narrow margins. £260

A half-length portrait in oval of Mary II while Princess of Orange, wearing low cut dress with lace and ermine.

CS 79. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65454



316. **[Mary II] [Her Highness the Princess of Orange.]**

[P. Lelij Pinxit.] [R. Tompson excudit]. [n.d. c.1690.]

Rare mezzotint proof before letters, watermarked paper, sheet 340 x 25mm (13½ x 9¾"). Trimmed within plate. £460

Portrait of Mary Stuart as Princess of Orange, three-quarter length, sitting, hair in curls, wearing necklace, and low dress decorated with pearls; vase of flowers and fluted pillar in background to left; embroidered curtain in background to right; frieze with three sculpted Cupids and a lion in background to centre right.

Mary (1662-1694), daughter of James II, married Prince William of Orange in 1677. After the 'Glorious Revolution' she returned to England to rule jointly with her husband as Mary II and William III. CS34.

Blackett-Ord T48 I of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65077

317. **[William III] Guilielmus Henricus D.G. Princeps Auriacus.**

A. Blooteling fec.et.ex. [n.d. c.1680.]

Mezzotint. 105 x 75mm (4¼ x 3"). Trimmed close to the platemark, laid on album sheet. £160

Half-length portrait of William III (1650-1702) as Prince of Orange, with long hair, cravat and armour.

Ex: Collection of The Hon. Christopher Lennox-Boyd. Wessely 47.

Stock: 64792

318. **[His Highness the Prince of Orange.]**
 [P. Lely Pinxit.] [R. Thompson excudit.] [n.d. c.1680]
 Very scarce mezzotint, print 350 x 285mm (14 x 11¼"). Trimmed to image and glued to backing sheet at top corners. £240
 Three-quarter length portrait of the future William III (1650-1702) standing in front of a rock. He wears a long wig, lace cravat, and armour, holding a baton, and placing one hand on a helmet on a block. In the background a cavalry battle is raging and a castle can be seen in distance. CS36. *Blackett-Ord T70*. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. See also [Ref: 58881].
 Stock: 65069

319. **[William III] His Royal highness The Prince of Orange.**
 [after Peter Lely.] I. Beckett exc: [n.d., c.1685].
 Mezzotint. Sheet 240 x 190mm (9½ x 7½"). Trimmed within plate, laid on album paper at edges, some creasing. £260
 A half-length portrait in oval of William III while Prince of Orange, wearing armour and a lacey cravat. CS 81. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.
 Stock: 65456

320. **[William III] Guilielmus Henricus D:G: Prins van Orange &c.**
 P. Lely Pinxt. A. Blooteling Fecit et ex: 1678.
 Mezzotint. 350 x 255mm (13¾ x 10"). Narrow margins, sheet edged with album paper, some spotting. £260
 Half-length portrait in oval of William III (1650-1702) as Prince of Orange, with long hair, cravat and armour. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.
 Wessely 46.
 Stock: 64793

321. **[William III] Guilielmus Henricus D:G: Prins van Orange &c.**
 P. Lely Pinxt. A. Blooteling Fecit et ex: 1678.
 Mezzotint, watermarked paper. Sheet 350 x 255mm (13¾ x 10"). Narrow margins, laid on album paper. £280
 Half-length portrait in oval of William III (1650-1702) as Prince of Orange, with long hair, cravat and armour. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Wessely 46
 Stock: 64796

322. **[William III] Guilielmus Henricus D:G: Prins van Orange &c.**
 P. Lely Pinxt. A. Blooteling Fecit et ex: 1678.
 Mezzotint, rich impression. Sheet 350 x 255mm (13¾ x 10"). Trimmed close to image, creased. Collector's stamp of Fritz Reiss on reverse. £280
 Half-length portrait in oval of William III (1650-1702) as Prince of Orange, with long hair, cravat and armour. Ex: *Collections of Fritz Reiss and The Hon. Christopher Lennox-Boyd, both collectors of mezzotints*. Wessely 46
 Stock: 64794

323. **[William III] Guilielmus Henricus D:G: Prins van Orange &c.**
 P. Lely Pinxt. A. Blooteling Fecit et ex: 1678.
 Mezzotint, rich impression, watermarked paper. Sheet 350 x 255mm (13¾ x 10"). Trimmed close to image. £320

Half-length portrait in oval of William III (1650-1702) as Prince of Orange, with long hair, cravat and armour. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.
 Wessely 46
 Stock: 64795

324. **[William III as Prince of Orange] Guillaume Henri Prince d'Orange.**
 Gravé par Jean Verkolje. Metr' en Lumiere par Nicolas Visscher Avec Privil: des Etats Generals [n.d. c.1680].
 Fine mezzotint. Sheet 435 x 320mm (17 x 12½"). Trimmed to plate on three sides, to image on left, mounted in album paper at sides. £320
 Three quarter portrait of William of Orange, the future William III, wearing state robes, wig and collar of St George, a plumed hat to one side. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Wessely 23.
 Stock: 65334



325. **[William III & Mary II as Prince & Princess of Orange.] Guilielmus Henricus D.G. Princeps Auriacus. [&] Maria Princesse van Orange &c.**
 P. Lely Pinxit. G. Valck fecit et ex. [Mary: 'G. Valck fecit et excud 1678.'] Cum Privilegio ordinum Hollandiæ et Westfrisiiæ [n.d. c.1678].
 Pair of mezzotints. 345 x 260mm (13½ x 10¼") & 350 x 255mm (13¾ x 10"). Both with narrow margins, William creased in centre. £520
 Head and shoulders portraits: William as Prince of Orange, wearing a wig, armour and lace stock; Mary wearing a pearl necklace. CS 4 & 6. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.
 Stock: 65325

326. **[William III & Mary II] Wilhelmus. Henr. D.G. Mag. Brit. Franc. Et. Hib. Rex. &c. [&] Maria. D.G. Mag. Brit. Franc. Et. Hib. Regina. &c.**
 G. Valck fec. et exc. Cum Privile. Ordi. Hollan. et West-Fri. [n.d., c.1690.]
 Pair of mezzotints. 345 x 255mm (13½ x 10") & 350 x 255mm (13¾ x 10"). Both trimmed to plate, William laid on album paper. £490

A pair of portraits published shortly after the Glorious Revolution of 1688, both with verse by Lambert Bidloo underneath. William wears his crown, wig, lace cravat and the collar of the Order of St George; Mary wears her crown, pearl necklace and ermine-lined robes. *CS 5a & 7a, second state with the addition of crown and George. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65333



327. Her Highness the Lady Ann.

P. Lely Pinxit. A. Blooteling fecit et excudit. 1678. Mezzotint. 195 x 135mm (7¾ x 5¼"). Time stained.

£180

A half-length portrait in oval of Queen Anne (1665-1714) as princess. *CS a. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64815

328. Her Highness the Lady Ann.

P. Lely Pinxit. A.B. [Abraham Blooteling] ex. [n.d., c.1680].

Mezzotint. 200 x 135mm (8 x 5¼"). Small margins.

£260

A half-length portrait in oval of Queen Anne (1665-1714) as princess. *CS b. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64816

329. Her Highness the Lady Ann.

P. Lely Pinxit. A. Blooteling fecit et excudit. 1678. Mezzotint. 195 x 135mm (7¾ x 5¼"), large margins.

Light foxing.

£260

A half-length portrait in oval of Queen Anne (1665-1714) as princess. *CS a. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64814

330. Her Highness the Lady Ann.

P. Lely pinxit. R. Tompson excudit. [n.d., c.1680.]

Mezzotint in sepia, 335 x 250mm (13¼ x 10").

Trimmed to plate. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse.

£260

A three-quarter length portrait of the future Queen Anne (1665-1714), seated with curled hair, wearing a low-cut dress with short sleeves and holding flowers. The left side features a curtain and a vase with carved figures, while a landscape appears on the right. *CS1. Blackett-Ord T17 III of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65060

331. [Her Highness the Lady Ann.]

[P. Lely pinxit.] [R. Tompson excudit.] [n.d., c.1680.]

Counterproof mezzotint, 335 x 250mm (13¼ x 10").

Trimmed within plate and glued to backing sheet at top.

£380

A three-quarter length portrait of the future Queen Anne (1665-1714), seated with curled hair, wearing a low-cut dress with short sleeves and holding flowers. The left side features a curtain and a vase with carved figures, while a landscape appears on the right. *CS1. Blackett-Ord T17 I of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65062

332. Her Royall Highness Princes Ann of Denmark.

R. Williams fecit. C.P.R. E.Cooper ex. [n.d., c.1690.]

Fine mezzotint, rare 1st state. 225 x 185mm (9 x 7¼").

Small margins.

£320

Portrait of Anne of Denmark (1574 - 1619), wife of King James VI and I. She was Queen of Scotland from their marriage on 20 August 1589 and Queen of England and Ireland from the union of the Scottish and English crowns on 24 March 1603 until her death in 1619. *CS: 1: i of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65427

333. Catharina D.G. Magnae Britanniae Franciae et Hiberniae Regina. Filia Joannis iiiii Reg. Portug etc.

P. Lely Pinxit. A. Blooteling fe. Jo: Lloyd ex [n.d., c.1680]. Bit later.

Mezzotint. Sheet 125 x 85mm (5 x 3¼"). Trimmed within plate.

£140

A head and shoulders portrait in oval of Catherine de Braganza (1638-1705), the Portugese wife of Charles II. *CS: e. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64803

334. Catharina D.G. Magnae Britanniae Franciae et Hiberniae Regina. Filia Joannis iiiii Reg. Portug etc.

P. Lely Pinxit. A. Blooteling fe. Jo: Lloyd ex [n.d., c.1680]. Bit later

Mezzotint. Sheet 120 x 80mm (4¾ x 3¼"). Trimmed within plate, mounted in album paper..

£160

A head and shoulders portrait in oval of Catherine de Braganza (1638-1705), the Portugese wife of Charles II. *CS: e. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64804

335. Catharina D.G. Magnae Britanniae Franciae et Hiberniae Regina. Filia Joannis iiiii Reg. Portug etc.

P. Lely Pinxit. A. Blooteling fecit. Jo: Lloyd ex [n.d., c.1680]. Bit later.

Fine mezzotint. 125 x 95mm (5 x 3¾"). Narrow margins. £160

A head and shoulders portrait in oval of Catherine de Braganza (1638-1705), the Portugese wife of Charles II. *CS: e. Ex: Collection of The Hon. Christopher Lennox-Boyd & Lady Lucas of Crudwell.*

Stock: 64802

336. [Katherine Queen of Great Britain France & Ireland]

[Jacobus Haysmans pinxit] [R Tompson excudit] [n.d., c.1690.]

Rare mezzotint, sheet 425 x 320mm (16¾ x 12¾"). Trimmed losing title area and tipped into album sheet. £240

Catherine of Braganza, Queen of Charles II (1638-1705) depicted as St. Catherine, holding a martyr's palm and a broken wheel. *CS7. Blackett-Ord T22. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65052

337. Catharina D.G. Magnae Britanniae Franciae et Hiberniae Regina. Filia Joannis IIIII Reg. Portug etc.

P. Lely pinx. A. Blooteling fec. [n.d., c.1680.] Mezzotint, proof before letters. Collection Lady Lucas of Crudwell. Sheet 290 x 215mm (11¼ x 8½"). Trimmed to plate. £320

A portrait of Catherine de Braganza (1638-1705), the Portugese wife of Charles II, shown seated in an ornate chair with a crown on a table to the left. *CS: f. ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd. See 64774 for PBL. Griffith's Stuart Britain 154.*

Stock: 64785

338. [Catherine of Braganza] Catharina D.G. Magnae Britan. Franc. et Hiberniae Regina Filia Ioannis IV.R R. Portug etc.

P. Lely pinxit A. Blooteling fecit et ex 1680. Very fine mezzotint. Sheet 330 x 240mm (13½ x 9½"). On 17th century watermarked paper. Trimmed within plate, to oval at sides. Collector's stamp on reverse, 'E.M.H'. Slight cut in title corner left. £320

A portrait in an oval of Catherine of Braganza (1638-1705), wife of Charles II. A detail from a seated portrait by Sir Peter Lely. *CS: d, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ink stamp of collector Mrs. E.M. Hamilton, London.*

Stock: 64797

339. [Catherine of Braganza] Catharina D.G. Magnae Britan. Franc. et Hiberniae Regina Filia Ioannis IV.R R. Portug etc.

P. Lely pinxit A. Blooteling fecit et ex 1680. Very fine mezzotint, 17th century watermark. 345 x 250mm (13½ x 9¾"). Trimmed within plate, to oval at sides. Collector's stamp on reverse, 'E.M.H'. £320

A portrait in an oval of Catherine of Braganza (1638-1705), wife of Charles II. A detail from a seated portrait by Sir Peter Lely. *CS: d, iii of iii. Ex: Collections of The Hon. Christopher Lennox-Boyd and Lady Lucas of Crudwell.*

Stock: 64798



340. [Catharina D.G. Magnae Britanniae Franciae et Hiberniae Regina. Filia Ioannis IIIII Reg. Portug etc.]

[P. Lely pinx. A. Blooteling fec.] [n.d., c.1680.] Scarce & fine mezzotint, proof before letters. Sheet 290 x 215mm (11¼ x 8½"). Trimmed just into image left and right. £390

A portrait of Catherine de Braganza (1638-1705), the Portugese wife of Charles II, shown seated in an ornate chair with a crown on a table to the left. *CS: f. i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd. Griffiths "Stuart Britain" 154, Hollstein 172i see Ref: 64785 for lettered impression.*

Stock: 64774

341. Carolus D G Ang: Sco: Fra: et Hib Rex.

A van Dyke pinx: I Beckett fec: Sold by I. Smith at the Lyon and Crown in Russell Street, Covent Garden [n.d., c.1685]. [But later]

Mezzotint. 340 x 250mm (13½ x 9¾"). £160

Half-length portrait in oval of Charles I (1660-49), in armour, wearing *CS: 16, state iii of iii, with mezzotinted frame around the oval. Russell iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65371

342. **Carolus Primus Dei Gratia Angliae Scotiae Franciae et Hiberniae Rex Fidei Defensor &ct..**

Antonius Van Dyck Eques pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]

Mezzotint counterproof, 340 x 250mm (13½ x 10").
Thread margins £230
Three-quarter length portrait of Charles I (1600-49). He wears armour with a sword, chain with medal. One hand holds a staff while the other rests on a globe, alongside which are a crown and sceptre. *CS3. Turner B5 II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 64933



343. **Carolus D G Ang: Sco: Fra: et Hib Rex.**
A van Dyke pinx: I Beckett fe: Sold by I. Smith at the Lyon and Crown in Russell Street, Covent Garden [n.d., c.1685].
Mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins, edged with paper on reverse. £260
Half-length portrait in oval of Charles I (1660-49), in armour. *CS: 16, state ii of iii, before mezzotinted frame around the oval. Russell iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65378

344. **Carolus D G Ang: Sco: Fra: et Hib Rex.**
A van Dyke pinx: I Beckett fe: Sold by I. Smith at the Lyon and Crown in Russell Street, Covent Garden [n.d., c.1685].
Mezzotint. 340 x 250mm (13½ x 9¾"). Laid on album paper at edges. £280
Half-length portrait in oval of Charles I (1660-49), in armour. *CS: 16, state ii of iii, before mezzotinted frame around the oval. Russell iii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65372

345. **Carolus Primus Dei Gratia Angliæ Scotiæ & Hiberniæ Rex Fidei Defensor &ct.**

Ant: Van Dyck Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]

Very fine mezzotint. 470 x 285mm (18½ x 11¼"). Has had some restoration. Taped into mount at top. £500
A full-length seated portrait of Charles I with Prince Charles, wearing infant cap and gown, standing at his knee. Behind is a table with crown, orb and sceptre on it, with buildings in the background.
The plate was engraved and published by Alexander Browne c.1680, with later states published by Edward Cooper, Thomas Taylor, this state published by Thomas Bakewell and Timothy Jordan on the death of Taylor in 1729, and W. Scott. *CS2. O'Donoghue 85. Turner B4 I of VIII. Ex: Collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 59081].*
Stock: 64822

346. **Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.**

G. Kneller pinx: [R. Williams fecit:] Sold by I. Smith at ye Lyon & Crown in Russel-Street Covent-Garden. [n.d. c.1685.] [Boydell issue]
Mezzotint, 340 x 250mm (13½ x 10"). With small margins and glued to backing sheet at sides. £130
Portrait of Charles II, half length in an oval, wearing wig, lace cravat, robes, sash, chain and George. King Charles II (1630-1685), reigned from 1660 to 1685 after he claimed the throne following the execution of his father, however he wasn't crowned until after the Restoration of the monarchy in 1660. *CS: 11 IV of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65436

347. **Carolus II. Dei Gratia Angliae Scotias Francias et Hibernae Rex**

P.Lely pinxit. A.Blooteling fecit et ex 1680 [but later].
Mezzotint, 350 x 260 (13¾ x 10¼"), with very large margins, 18th century watermarked paper. Restoration to cracks, laid on archival paper. Repaired tear left & right. Damaged. £160
A head and shoulders portrait in oval of Charles II (1630-85), wearing wig, cravat and armour. Engraved by Abraham Blooteling after Sir Peter Lely. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Wesseley No 8., CS-H.*
Stock: 64772

348. **Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.**

W: Wissing pinx: J. Vandervart fec: Cum Privilegio Regis. E Cooper exc: [n.d., 1700].
Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins. £220
Half-length portrait in oval of Charles II, wearing wig, armour and lace cravat. *CS I, state ii of iv.*
Stock: 65351

349. **Carolus Secundus Deigratia Angliae Scotiae Franciae et Hiberniae Rex...**

P. Lely pinxit. HH Quiter fec & excud Noviomagi. [Nijmegen, n.d., c.1679.]

Scarce mezzotint. Sheet 335 x 250mm (13¼ x 9¾"), with 17th century watermark. Trimmed to image on three sides, printer's creases. £220

Three-quarter portrait of Charles II, seated on a throne with his crown on table behind. *Ex: Collection of The Hon. Christopher Lennox-Boyd. O'D 69.*

Stock: 64753

350. **Charles the Second King of England Scotland France and Ireland Defender of the Faith.**

P Lely pinxit. R.Tompson excu. [n.d., c.1690.]

Rare mezzotint 340 x 260mm (13¼ x 10¼"). Trimmed to plate. Right corner missing top & bottom. £240

A nearly full-length portrait of Charles II (1630-1685) seated, wearing a wig, cravat, robes, and chain, with the George medal. To the right, a crown rests on a table covered by an embroidered cloth, while a window is visible in the upper right corner. *CS8. Blackett-Ord T23. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65048

351. **Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.**

G. Kneller pinx: [R. Williams fecit:] Sold by I. Smith at ye Lyon & Crown in Russel-Street Covent-Garden. 1704 [in ink]

Mezzotint, 340 x 250mm (13½ x 10"). Trimmed to plate and tipped into album sheet. £250

Portrait of Charles II, half length in an oval, wearing wig, lace cravat, robes, sash, chain and George. King Charles II (1630-1685), reigned from 1660 to 1685 after he claimed the throne following the execution of his father, however he wasn't crowned until after the Restoration of the monarchy in 1660. *CS: 11 III of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 65433

352. **Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.**

G. Kneller pinx: [R. Williams fecit:] Sold by I. Smith at ye Lyon & Crown in Russel-Street Covent-Garden. [n.d. c.1685.]

Mezzotint, 340 x 250mm (13½ x 10"). Trimmed to plate and tipped into album sheet at sides, watermarked '1824'. £250

Portrait of Charles II, half length in an oval, wearing wig, lace cravat, robes, sash, chain and George. King Charles II (1630-1685), reigned from 1660 to 1685 after he claimed the throne following the execution of his father, however he wasn't crowned until after the Restoration of the monarchy in 1660. *CS: 11 III of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 65435

353. **Carolus II.ds D.G. Angliae Scot: Fran: & Hiber: Rex, Fidei Defensor. & ct.**

P. Lely Eques pinxit. R. Williams fec: E. Cooper exc. [n.d. c.1700.]

Fine mezzotint, 340 x 250mm (13½ x 9¾"). Trimmed to plate, repaired tear and tipped into album sheet. £320

Portrait half-length facing front slightly turned to right, wearing long curly wig, lace cravat and scarf tied over left shoulder with medallion; within oval.

King Charles II (1630-1685) as a young man. He led as King of England, Scotland, and Ireland from 1660 until his death. *CS 12 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65439

354. **Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.**

G. Kneller pinx: R. Williams fecit: Sold by I. Smith at ye Lyon & Crown in Russel-Street Covent-Garden. [n.d. c.1685.]

Mezzotint, 340 x 250mm (13½ x 10"). Trimmed to plate. £350

Portrait of Charles II, half length in an oval, wearing wig, lace cravat, robes, sash, chain and George.

King Charles II (1630-1685), reigned from 1660 to 1685 after he claimed the throne following the execution of his father, however he wasn't crowned until after the Restoration of the monarchy in 1660. *CS: 11 II of IV. Ex: Collection of The Hon. Christopher Lennox-Boyd. Provenance Lady Lucas of Credwell.*

Stock: 65432



355. **Carolus II.ds D.G. Angliae Scot: Fran: & Hiber: Rex, Fidei Defensor. & ct.**

P. Lely Eques pinxit. R. Williams fec: E. Cooper exc. [n.d. c.1700.]

Very fine mezzotint, 17th century watermark; 340 x 250mm (13½ x 9¾"). Trimmed to plate. £360

Portrait half-length facing front slightly turned to right, wearing long curly wig, lace cravat and scarf tied over left shoulder with medallion; within oval.

King Charles II (1630-1685) as a young man. He led as King of England, Scotland, and Ireland from 1660 until his death. *CS 12 II of II. Ex: Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65437

356. Carolus II. Dei Gratia Angliae Scotiae Francias et Hibernae Rex

P.Lely pinxit. A.Blooteling fecit et ex 1680.

Mezzotint, 350 x 260 (13¾ x 10¼"). Small margins.

Notches in margin corners, short tear entering image on right. £360

A fine head and shoulders portrait in oval of Charles II (1630-85), wearing wig, cravat and armour. Engraved by Abraham Blooteling after Sir Peter Lely. *Wessely*

No 8., CS-H

Stock: 64770

357. Charles · I·I· Roy de la Grande Bretagne.

[after Sir Peter Lely.] [n.d., c.1680.]

Fine & scarce mezzotint. 310 x 245mm (12¼ x 9¾"), with large margins. £360

A head and shoulders portrait in oval of Charles II in wig, cravat and armour, a reversed copy of Abraham Blooteling's mezzotint after Sir Peter Lely. *Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Unrecorded in CS, Wesseley and O'Donoghe.

Stock: 64769

358. Carolus II. Dei Gratia Angliae Scotiae Francias et Hibernae Rex

P.Lely pinxit. A.Blooteling fecit et ex 1680.

Mezzotint, 350 x 260 (13¾ x 10¼"), on 17th century watermarked paper. Narrow margins, edged with archival paper. Slight central crease. £360

A fine head and shoulders portrait in oval of Charles II (1630-85), wearing wig, cravat and armour. Engraved by Abraham Blooteling after Sir Peter Lely. *Ex:*

Collection of The Hon. Christopher Lennox-Boyd.

Wesseley No 8., CS-H.

Stock: 64771

359. Carolus Secundus Deigratia Angliae Scotiae Franciae et Hiberniae Rex...

P.. Lely pinxit. HH Quiter fec & excud Noviomagi.

[Nijmegen, n.d., c.1679.]

Scarce mezzotint. 335 x 250mm (13¼ x 9¾"). Thread margins, mounted in album paper, printer's crease, small holes in background. £380

Three-quarter portrait of Charles II, seated on a throne with his crown on table behind. *Ex: Collection of The Hon. Christopher Lennox-Boyd. O'D 69.*

Stock: 64754

360. [Charles II as a young boy.]

W Vaillant fec: et Exc. [after Anthony van Dyck.]

[n.d., c.1670.]

Scarce mezzotint. 185 x 130mm (7¼ x 5"). Small margins. £480

A three-quarter portrait of Charles as a young boy in the long skirts fashionable at the time, hands resting on a cushion. A detail of a painting of the Royal Family, with Charles leaning on a large dog rather than a cushion.

The plate was recycled, with the Rembrandt inscription lower left a remnant. *Hollstein 165.*

Stock: 65049



361. [King Charles II] Carolus II Dei Gratia Angliae Scotiae, Franciae et Hiberniae Rex Fidei Defensor & .ct.

Petrus Lely Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680] Mezzotint, 470 x 270mm (18½ x 10¾"). Thread margins. Taped into mount at top. Central crease not visible from front. £500

A full-length seated portrait of a King Charles II, wearing a wig, Garter robes, and a chain with a sceptre. On the table beside him are a crown and sceptre. Behind him, to the left, is a curtain, and to the right, a window offering a view of Windsor Castle. *CS5. Turner B7. I of III. Ex: Collection of The Hon.*

Christopher Lennox-Boyd

Stock: 64821

362. His Royal Highness Prince George of Denmark.

J. Riley pinx: I. Beckett fe: et ex: Sold by I. Beckett at the golden head in the Old Baily [n.d., c.1688.] Mezzotint, 17th century watermark. Sheet 330 x 240mm (13 x 9½"). Trimmed within plate, mounted in album paper at sides. £240

A head and shoulders portrait in oval of Prince George of Denmark and Norway (1653-1708), prince consort of Queen Anne, in armour with cloak, wig and lace cravat.

A detail of an oil by John Riley now in the National Portrait Gallery (NPG 326). *CS: 39, state ia of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65401



363. Henrietta Maria Dei Gratia Angliae Scotiae Franciae et Hiberniae Regina & c.

Antonius Van Dyck Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]

Mezzotint. 335 x 250mm (13¼ x 9¾"). Taped into mount at top. Light foxing, top right corner repaired tear, thread margins and light creasing top left. £280
Three-quarter length portrait of Henrietta Maria of France, Queen of Charles I (1609-69). She wears a low dress with a wide collar, pearl necklace and ornaments. Her hands are folded before her holding a rose. There is a table to the right with a crown on it. *CS13.*

O'Donoghue 11. Turner B17 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 64928

364. The Lady Izabella.

P. Lelly Eques Pinxit. Sold by Alexander Browne at y.e blew balcony in little Queen Street. [n.d. c.1680]
Fine mezzotint, 17th century watermark; Thomas Thames ink inscription verso; 340 x 245mm (13½ x 9¾"). Trimmed to plate at bottom thread margins on other three sides. Paper toned. Taped into mount at top. £280

A portrait of Princess Isabella of York (1676-80), daughter of James II and Mary of Modena, depicted as a child seated in a wooded landscape and playing with a lamb. *CS13. Turner B19 I of II. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64953

365. Her Royal Highnes James Duke of York & Albany &.

W.Wissing pinx. R.Williams fe. E.Cooper ex. [n.d., c.1690.]

Very rare mezzotint on 17th century watermarked paper. 340 x 250mm (13½ x 10"). Trimmed into plate. Some repaired tears and crease across the centre of image. £140

Portrait of James II and VII (1633 - 1701) was King of England and Ireland as James II and King of Scotland as James VII from the death of his elder brother, Charles II, on 6 February 1685, until he was deposed in the 1688 Glorious Revolution.

The last Catholic monarch of England, Scotland, and Ireland, his reign is now remembered primarily for conflicts over religion. *CS57. ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65508

366. Jacobus II.dus D.G. Angliae Scotiae Franciae et Hiberniae Rex.

[N. de Largil]ierre pinx: [J. Smith ex.] [n.d., c.1685.]
Mezzotint. 230 x 170mm (9 x 6¾"). Trimmed close to plate but corners snipped, affecting artist's name. £220
Half-length portrait in oval of James II, wearing armour, a lace cravat and long wig. *CS 53, ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65410

367. Jacobus Secundus D.G. Rex Anglia Scoliae et Hybernice. [in ink.]

[R.Williams fecit.] Kneller pinxit. [n.d., c.1690.]
Proof before letters mezzotint, title in ink. Sheet 335 x 250mm (13¼ x 10"). Trimmed close to plate. £260
Portrait of James II and VII (1633 - 1701), King of England and Ireland as James II and King of Scotland as James VII from the death of his elder brother, Charles II, on 6 February 1685, until he was deposed in the 1688 Glorious Revolution.

The last Catholic monarch of England, Scotland, and Ireland. *CS 28? Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65468

368. Jacobus Secundus Dei Gracia Anglia Scotia Francia, et Hibernia Rex, &c.

[Engraved by J.Cooper.] G.Kneller Pinxit. [n.d., c.1700.] Printed Bowles & Carver, No.69 in St Paul's Church Yard London.

Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed close to plate. £260

Portrait of James II and VII (1633 - 1701), King of England and Ireland as James II and King of Scotland as James VII from the death of his elder brother, Charles II, on 6 February 1685, until he was deposed in the 1688 Glorious Revolution.

The last Catholic monarch of England, Scotland, and Ireland, his reign is now remembered primarily for conflicts over religion. *CS 3 ii of ii. Russell iii of iii.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65516

369. **Jacobus Secundus Dei Gracia Anglia Scotia Francia, et Hibernia Rex, &c.**

[Engraved by J.Cooper.] G.Kneller Pinxit. [n.d., c.1700.] Sold by I.Cooper in James Street Covent Garden.

Fine mezzotint. 355 x 250mm (14 x 9¾"). Trimmed into plate and backed onto album paper. £320

Portrait of James II and VII (1633 - 1701), King of England and Ireland as James II and King of Scotland as James VII from the death of his elder brother, Charles II, on 6 February 1685, until he was deposed in the 1688 Glorious Revolution.

The last Catholic monarch of England, Scotland, and Ireland, his reign is now remembered primarily for conflicts over religion. *CS ii of ii. Russell ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65517



370. **His Royall Highness James Duke of York & Albany &c [& Counterproof]**

P Lelij Eques pinxit. Sold by Alex Browne at ye blew ballcony in little Queen Street. [nd. c.1680]

Pair of mezzotints, 17th century watermark; 340 x 250mm (13¼ x 9¾"). Both trimmed to plate. £1000

Three-quarter length portrait of James II when Duke of York & Albany (1633-1701) standing, wearing a long wig, cravat, embroidered sleeves, breastplate, sash, and sword, holding a truncheon against the muzzle of a cannon. In the distance to the left, a ship can be seen.

CS42. Turner B20 II of II. Ex: Collection of The Hon. Christopher Lennox-Boyd. Ex Collection Fr Halsey,

Lugt 1308

Stock: 64989

371. **Maria DG Ang: Sco: Fra: et Hib: Regina & c**

W. Wissing pinx. R Williams fe Sold by E. Cooper at the 3 pidgions in Bedford Street. [n.d. c.1688]

Mezzotint, 18th century watermark, sheet 240 x 190mm (9½ x 7½") Trimmed. £130

A half-length portrait of Mary of Modena (1658-1718), Queen of James II depicted within an oval frame, her hair styled in curls. She wears earrings, a pearl necklace, and a low-cut, jeweled gown. *CS 34 II of II.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65457

372. **Maria D.G. Ang: Sco: Fran: et Hib: Regina. Cum privilegio Regis.**

P. Lelly Eques pinx: Alex.r Browne exc. [n.d. c.1685] Scarce mezzotint proof before letters, 415 x 245mm (16¼ x 9¾"). Repaired tears. Creasing at top. Time stained. £140

A three-quarter length seated portrait of Mary of Modena (1658-1718), Queen of James II. She wears a pearl necklace and a low-cut dress, holding a wreath.

To the right, there is a fluted pillar and curtain, with a distant landscape in the background. *CS26. Turner B29 III of III. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64941

373. **Her Royal Highnes the Dutchess of York &c.**

W.Wissing pinx. R.Williams fe. E.Cooper ex. [n.d., c.1690.]

Rare mezzotint on 17th century watermarked paper. 340 x 250mm (13½ x 10"). Trimmed into plate. Some faint foxing. £240

Portrait of Mary of Modena (1658 - 1718), Queen of England, Scotland and Ireland as the second wife of James II and VII. A devout Roman Catholic, Mary married the widower James, who was then the younger brother and heir presumptive of Charles II. She was devoted to James and their children, two of whom survived to adulthood: the Jacobite claimant to the thrones, James Francis Edward, and Louisa Maria Teresa. *CS59. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65507

374. **[Mary of Modena] Maria Beatrice Principessa di Modana, Duchessa di York.**

P. Lily Pinxit. A Blooteling fecit et exe. [n.d., c.1680.] Mezzotint. 355 x 255mm (14 x 10"). Thread margins, edges reinforced with paper on reverse. £240

Three quarter portrait of Mary of Modena (1658-1718), Queen of James II, as Duchess of York, pulling flowers from a bush in an urn. *CS S iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64786

375. **[Mary of Modena] Maria Beatrice Principessa di Modana, Duchessa di York.**

P. Lily Pinxit. A Blooteling fecit et exe. [n.d., c.1680.] Mezzotint. 355 x 255mm (14 x 10"). Thread margins, short tear at bottom taped, plate slightly worn. £260

Three quarter portrait of Mary of Modena (1658-1718), Queen of James II, as Duchess of York, pulling flowers from a bush in an urn. *CS S iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64787

376. **[Mary of Modena] Maria Dutchesse of Jorck.**

P. Lely pinxit. G. Valck fecit et ex [n.d., c.1680.] Mezzotint. 195 x 140mm (7¾ x 5½"). Small tear in right edge. Small margins. £320

A three-quarter length portrait in oval of Mary of Modena (1658-1718), when Duchess of York, before

her husband became James II & VII. *CS 10, state i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65328

377. **[Mary of Modena] Maria Beatrice Principessa di Modana, Duchessa di York.**

P. Lily Pinxit. A Blooteling fecit et exe. [n.d., c.1680.] Mezzotint. 355 x 255mm (14 x 10"). Thread margins, £320

Three quarter portrait of Mary of Modena (1658-1718), Queen of James II, as Duchess of York, pulling flowers from a bush in an urn. *CS S ii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64788

378. **[Mary of Modena] Maria D.G. Ang: Sco: Fra: et Hib: Regina.**

G. Kneller pinx. I. Beckett fe: Sold by I Beckett at ye Goldē head in ye Old Bailly [n.d., c.1685].

A rare mezzotint, 17th century watermark. Sheet 325 x 235mm (12¾ x 9¼"). Trimmed into plate, affecting sides of title, repaired tears, mounted in album paper at sides. £320

A head and shoulders portrait in oval of Mary of Modena (1658-1718), with pearl necklace and earring, in ermine lined robes. *CS: 70, ii of ii, 'only 2 known'.*

Ex collection Christopher Lennox-Boyd.

Stock: 65425



379. **[Mary of Modena] Maria D.G. Ang: Sco: Fra: et Hib: Regina.**

G. Kneller pinx. [engraved by Isaac Beckett.] J. Smith ex: [n.d., c.1690].

A rare mezzotint, 17th century watermark. Sheet 325 x 235mm (12¾ x 9¼"). Trimmed into plate, affecting sides of title, repaired tears, mounted in album paper. £320

A head and shoulders portrait in oval of Mary of Modena, with pearl necklace and earring, in ermine lined robes. *Russell 71a, ii of ii. Ex collection*

Christopher Lennox-Boyd & John Challoner Smith.

Stock: 65428

380. **[His Highness Prince Rupert.]**

[P. Lelij pinxit.] [Engraved by Paul van Somer?] R. Tompson excudit. [n.d., c.1670.]

Mezzotint, false proof. 335 x 255mm (13¼ x 10").

Trimmed to plate, stains. £140

A portrait of Prince Rupert of the Rhine (1619 - 1682), three-quarter length, standing to the right, wearing a wig, lace cravat, and robes of the Garter. A pillar is seen in the background and a landscape with hills, a river and trees are in the distance to the right.

Prince Rupert of the Rhine was the son of Frederick, Elector Palatine, and Elizabeth, daughter of James I & VI. In 1642, already an experienced soldier, he was given command of the cavalry of his uncle, Charles I, becoming captain-general of all Royalist forces in 1644. Prince Rupert had artistic and scientific interests and played an important role in the development of mezzotint as well as experimenting with gunpowder, metallurgy, gunnery, and glass manufacture. *Chaloner Smith 42.II.*

Stock: 65061

381. **James Duke of Monmouth.**

W. Wissing pinx. R Williams fe Sold by E. Cooper at the 3 pidgions in Bedford Street. [n.d. c.1688]

Mezzotint, sheet 240 x 190mm (9½ x 7½") Trimmed. Stains where previously glued down. Damage to three corners. Ink staining in title. £130

A half-length portrait of James Scott, Duke of Monmouth (1649-1685), depicted within an oval frame. He is shown wearing a long wig, a lace cravat, armour, and a sash.

James Scott, the illegitimate son of Charles II and Lucy Walter, was introduced to court in 1662, where he quickly became a favorite of the king, who granted him the title of Duke of Monmouth. In 1663, he married Anne Scott, Countess of Buccleuch, adopting her surname (having previously been known as James Fitzroy or Crofts). He commanded troops during the Anglo-Dutch War of 1672-74 and later against Scottish rebels in 1679. After declaring his claim to the throne, he was banished that same year and again in 1684. Upon his father's death, he returned and raised an army against James II, but was defeated at the Battle of Sedgemoor. James was executed by beheading on Tower Hill on 15 July 1685. *CS 38. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65463

382. **James Duke of Monmouth.**

W. Wissing pinx. R Williams fe Sold by E. Cooper at the 3 pidgions in Bedford Street. [n.d. c.1688]

Mezzotint, 17th century watermark, sheet 240 x 190mm (9½ x 7½") Trimmed. Time stains. £220

A half-length portrait of James Scott, Duke of Monmouth (1649-1685), depicted within an oval frame. He is shown wearing a long wig, a lace cravat, armour, and a sash.

James Scott, the illegitimate son of Charles II and Lucy Walter, was introduced to court in 1662, where he quickly became a favorite of the king, who granted him the title of Duke of Monmouth. In 1663, he married Anne Scott, Countess of Buccleuch, adopting her surname (having previously been known as James Fitzroy or Crofts). He commanded troops during the Anglo-Dutch War of 1672-74 and later against Scottish rebels in 1679. After declaring his claim to the throne, he was banished that same year and again in 1684. Upon his father's death, he returned and raised an army against James II, but was defeated at the Battle of Sedgemoor. James was executed by beheading on Tower Hill on 15 July 1685. *CS 38. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65461

383. James Duke of Monmouth.

Wissing Pinxit. Vander Vaart fecit. E. Cooper exudit [n.d., c.1685].
Mezzotint. Sheet 340 x 240mm (13½ x 9½").
Trimmed within plate, laid on album paper. £280
James Scott, Duke of Monmouth (1649-1685), English nobleman and the eldest illegitimate son of Charles II and his mistress, Lucy Walter. Scott was executed after making an unsuccessful attempt to depose his uncle, James II, in the Monmouth Rebellion. *CS 6. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65355

384. [Elizabeth I.] Elizabeth par la grace de Dieu Reyne d'Angleterre Fille de Jenry 8...

[n.d., c.1710.] AParis Ches Habert sue de la Harpe a la Bible D'Or.
Rare line engraving. 255 x 175mm (10 x 7") large margins. Some of publication line removed. Some small foxing. £160
Portrait of Elizabeth I (1533 - 1603), Queen of England and Ireland from 17 November 1558 until her death in 1603.
Stock: 65203

385. [Queen Elizabeth I.] Elisabet D.G.Ang.Fran.et.Hib. Regina Fidei Christiana Propvna Trix Acerrima. 23

[After Crispijn de Passe the Elder.] [n.d., c.1618].
Published by Compton Hollard.]
Rare engraving. 175 x 125mm (7 x 5"). Backed onto album paper at sides on left. Some foxing and time-staining. £260
Portrait of Queen Elizabeth I, Queen of England and Ireland from 17 November 1558 until her death in 1603.
She was the last and longest reigning monarch of the House of Tudor.
Stock: 65273

386. 'T Hondje SIT OP.

Voor de wint na de Hel. [after Romeyn de Hooghe] [print possibly made by Jacob Gole or Cornelis Dusart] [n.d., c.1689.]
Scarce mezzotint. 255 x 190mm (10 x 7½"). Some damage to lower left margin close to plate. £360

A copy after Romeyn de Hooghe's "Arlequin Furieux et Pantagion triumpfant".

Muller suggests Gole or Dusart as the engraver.

A scene depicting a man seated holding on a chariot being pulled by four frogs. Next to him two men brawl, in the background a priest gallops away on the back of a donkey. Said to be a depiction of Louis XIV and Louis, Dauphin of France. The Dauphin on the chariot, his father Louis on the right and the Pope and Cardinal von Fürstenberg. On the left, Father Peters (Edward Petre) flees with Mary of Modena and the Prince of Wales, the miller's child Jacobus Frans Eduard, on a donkey. *BM Satires 1225. Muller 1863-1882 2753. Landwehr 1973 214.*
Stock: 65398



387. [Man being tortured with a grinding wheel.] Valet de gagne Petit. Frere piedebanc.

[n.d., c.1700.]
Mezzotint, 17th century watermark. 205 x 160mm (8 x 6¼"). Trimmed into plate. Some creasing. £260
A man is seated, his hands tied behind his back, he is being forced forward by a man on to a grinding wheel. A monkey is perched above the man, urinating and a woman stands in the right background admiring herself in a hand mirror. *Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 65399

388. [Galen contemplating the skeleton of a robber.]

[Etched by Gerard van der Gucht.] [n.d., 1733.]
Etching with engraving. Sheet 385 x 245mm (15½ x 9¾"). Trimmed within plate. £180
A man in toga and sandals looks down on a skeleton on the ground under a cliff.
The frontispiece from 'Osteographia, Or The Anatomy Of The Bones. By William Cheselden Surgeon To Her Majesty; F.R.S. Surgeon To St. Thomas's Hospital,

And Member Of The Royal Academy Of Surgery At Paris'.

Stock: 65361

389. [Sir Edmund King] Emd: King Esq.
Aur: MD. Augustiss: Regis Car. II Med:ord:
Coll: Medic: Lond: & Societ: Regal: Socius,
Qui prasantu animo (Op Divina) eundem
Sereniss: Regem Car: II a morte Subitaniâ
Dexteri mē eripuit. Feb: 2. Anno Domini 1684.

P Lely Eques Pinxit. R Williams Fec. Sold by E:
Cooper at the 3 pidgions in Bedford Street.

Fine mezzotint, sheet 370 x 250mm (14½ x 10").

Trimmed and glued to backing sheet at corners. Stains
where glued. Small tear £180

A three-quarter length portrait of Sir Edmund King (c.
1629-1709) seated, wearing a long wig, lace cravat,
scarf, and robe. One hand rests on a book placed on a
table to the left, behind which stands a bust of a
bearded man. The background features a curtain to the
right, a carved pilaster to the center-left, and a distant
landscape with clouds to the left.

King was an English surgeon and physician, renowned
for his experimental approach to medicine. He is also
known for his service as a physician to Charles II of
England. *CS 31 II of II. Ex: Collection of The Hon.
Christopher Lennox-Boyd. From the collection of Lady
Lucas of Credwell.*

Stock: 65475



390. [Sir Edmund King] Emd: King Esq.
Aur: MD. Augustiss: Regis Car. II Med:ord:
Coll: Medic: Lond: & Societ: Regal: Socius,
Qui prasantu animo (Op Divina) eundem
Sereniss: Regem Car: II a morte Subitaniâ
Dexteri mē eripuit. Feb: 2. Anno Domini 1684.

P Lely Eques Pinxit. R Williams Fec. Sold by E:
Cooper at the 3 pidgions in Bedford Street.

Fine mezzotint, sheet 370 x 250mm (14½ x 10").

Trimmed and tipped into album sheet at sides. £320

A three-quarter length portrait of Sir Edmund King (c.
1629-1709) seated, wearing a long wig, lace cravat,
scarf, and robe. One hand rests on a book placed on a
table to the left, behind which stands a bust of a
bearded man. The background features a curtain to the
right, a carved pilaster to the center-left, and a distant
landscape with clouds to the left.

King was an English surgeon and physician, renowned
for his experimental approach to medicine. He is also
known for his service as a physician to Charles II of
England. *CS 31 II of II. Ex: Collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 65466

391. [Quack-doctor dressing a wounded
man's shin.]

I.Lingelbary pinx. I.Beckett fe. J.Smith ex. [n.d.,
c.1680.]

Very rare mezzotint, 17th century watermark. 350 x
260mm (13¾ x 10¼"). Thread margins. £280

A man sits on a stool, his left leg in the hands of the
quack-doctor who is tending to his shin. The patient
shouts in pain as the wound is dressed and a second
patient is stood behind them, his arm in a sling. *ii of ii.*

Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 65538

392. Madame Davis.

P.Lely pinxit. R.Tompson excudit. [n.d., c.1675.]

Mezzotint, 17th century watermark. 335 x 247mm

(13¼ x 9¾"). Trimmed to plate. Paper toned. Repaired
tear on left. £280

Mary 'Moll' Davis, playing a guitar. An actress and
mistress of Charles II, her child Mary Tudor (1673-
1726) married the second Earl of Derwentwater. *CS10.*

Blackett-Ord T26 II of II. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65036

393. Madame Davis.

P.Lely pinxit. R.Tompson excudit. [n.d., c.1675.]

Mezzotint. 335 x 247mm (13¼ x 9¾"). Trimmed to

plate. £280

Mary 'Moll' Davis, playing a guitar. An actress and
mistress of Charles II, her child Mary Tudor (1673-
1726) married the second Earl of Derwentwater. *CS10.*

Blackett-Ord T26 II of II. Ex: Collection of The Hon.

Christopher Lennox-Boyd.

Stock: 65013

394. Mr John Bannister.

T.Murray Pinx. I.Smith ex. [n.d., c.1700. Published by
R.Williams.]

Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed
and backed onto album paper. £260

Portrait of John Banister (1630 - 1679), English
musical composer and violinist.

He is said to be the first Englishman to distinguish
himself on the violin. *CS: 4: ii of ii. Ex: Collection of*

The Hon. C. Lennox-Boyd.

Stock: 65424



395. **[Music.]**

[After Charles-Antoine Coypel, possibly engraved Le Blon] [n.d., c.1720.]

Mezzotint. 205 x 160mm (8 x 6¼"). Trimmed close to the plate. Faint creasing. £280

A seated woman plays a harp, she is surrounded by young children playing an assortment of instruments. In the left background there is a performance on a stage.

A mezzotint seemingly after the engraving made by Nicolas-Étienne Edelinck (1681–1767) after Charles Antoine Coypel (1694-1752). *Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65402

396. **Mr John Bannister.**

T.Murray Pinx. I.Smith ex. [n.d., c.1700. Published by R.Williams.]

Mezzotint on 18th century watermarked paper. 345 x 250mm (13½ x 9¾"), large margins. Some foxing. £290

Portrait of John Banister (1630 - 1679), English musical composer and violinist.

He is said to be the first Englishman to distinguish himself on the violin. *CS: 4: ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65426

397. **[Musicians and singing boys in a tavern.]**
[Der Violinspieler in der Wirtsstube.]

[after Jacob Toorenvliet.] [n.d., c.1680.]

Rare mezzotint. 225 x 165mm (9 x 6½"). Small margins. £280

Musicians gather in a tavern playing their instruments. A seated man plays the pipe, a string instrument is leaning against a chair opposite him, and a boy stands singing from a song-sheet. *Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 65392

398. **Madam Elinora Gwÿnne.**

P: Lelÿ pinx: A: De Blois fecit N. Visscher exc: [n.d., c.1680.] Bit later.

Mezzotint. 210 x 160mm (8¼ x 5¼"), large margins. Mounted in album paper. £320

Head and shoulders portrait in oval of Eleanor Gwynne (1650-87) in a low-cut dress. Better known as Nell Gwyn, she was an actress and long-standing mistress to

Charles II. *O'D 6. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64809

399. **Thomas Killigrew Groome of ye Bedchamber to King Charles ye Second.**

W. Wissing pinxit. J. Vander vaart fec: E. Cooper Exc. [n.d., c.1685.]

Mezzotint. Sheet 215 x 165mm (8½ x 6½"). Trimmed within plate, into image on right. £240

Half-length portrait in oval of dramatist Thomas Killigrew (1612-83), with full beard, holding a sword. After going into exile with the Royals during the Civil War, Killigrew was made Groom of the Bedchamber to Charles II on the Restoration. *CS 4, state ii of ii, published by Smith rather than Edward Cooper. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65360



400. **Thomas Killigrew Groome of ye Bedchamber to King Charles ye Second.**

W. Wissing pinxit. J. Vander vaart fec: J. Smith Exc. [n.d., c.1685.]

Mezzotint. 230 x 175mm (9 x 7"). Trimmed to plate. £280

Half-length portrait in oval of dramatist Thomas Killigrew (1612-83), with full beard, holding a sword. After going into exile with the Royals during the Civil War, Killigrew was made Groom of the Bedchamber to Charles II on the Restoration. *CS 4, state ii of ii, published by Smith rather than Edward Cooper. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 65358

401. **Thomas Killigrew Groome of ye Bedchamber to King Charles ye Second.**

W. Wissing pinxit. J. Vander vaart fec: J. Smith Exc. [n.d., c.1685.]

Mezzotint. 230 x 175mm (9 x 7"), large margins. Laid on album paper. £280

Half-length portrait in oval of dramatist Thomas Killigrew (1612-83), with full beard, holding a sword. After going into exile with the Royals during the Civil War, Killigrew was made Groom of the Bedchamber to Charles II on the Restoration. *CS 4, state ii of ii, published by Smith rather than Edward Cooper. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65359



402. [John Drummond] **The Earle of Melfort.**
G. Kneller pinx: I Becket fec: I. Smith ex. [n.d. c.1686.]

Rare mezzotint. Sheet 235 x 180mm (9¼ x 7").
Trimmed within plate, creased. £180
Half-length portrait in oval of John Drummond (1649-1714), 1st Earl of Melfort, in long dark wig and cloak. Appointed governor of Edinburgh Castle in 1679, then Lieutenant-General and Master of the Ordnance in 1680, and Secretary of State in Scotland under James II & VII 1684-8, following James into exile. *CS: 73, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65429

403. [John Maitland] **John Duke of Lauderdale, Martquis of March, Earle of Lauderdale, Vicount Maitland, Barron of Thirlestane, Musselburgh, and Bolton, The Kings High Commissioner, President of the Council, & Sole Secretary of State in Scotland; Earle of Guilford, Barron of Petersham, & Privy Councillor in England, Gent of ye Bedchamber to ye King, & Knt of ye most noble Order of the Garter.**

J Roiley pinx. I. Beckett fec: J. Smith ex: [n.d., c.1685.]
Mezzotint. 340 x 250mm (13¼ x 9¾"). Mounted in album paper at edges. £260
Half-length portrait in oval of John Maitland (1616-82), 1st Duke of Lauderdale, in long wig, lace cravat,

wearing the star of the Order of the Garter. *CS 61, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65416



404. [John Maitland] **John Duke of Lauderdale, Martquis of March, Earle of Lauderdale, Vicount Maitland, Barron of Thirlestane, Musselburgh, and Bolton, The Kings High Commissioner, President of the Council, & Sole Secretary of State in Scotland; Earle of Guilford, Barron of Petersham, & Privy Councillor in England, Gent of ye Bedchamber to ye King, & Knt of ye most noble Order of the Garter.**

J Roiley pinx. I. Beckett fec: & ex: [n.d., c.1682.]
Mezzotint, 17th century watermark. 340 x 250mm (13¼ x 9¾"). Thread margins, some foxing. £360
Half-length portrait in oval of John Maitland (1616-82), 1st Duke of Lauderdale, in long wig, lace cravat, wearing the star of the Order of the Garter. *CS 61, ii of iii.*

Stock: 65415

405. **Leopoldus I. D.G. Electus Rom: Imperator Semp: August: Germaniae, Hungariae, Bohemiae Etc Rex.**

C. Morad [Benjamin von Block?] Pinxit. A. Blooteling fecit et Excudit Cum Privilegio Ordinum Hollandiae et West-Frisiae [n.d., c.1680].

Mezzotint. Sheet 350 x 255mm (13¾ x 10"). Trimmed into image. £280

A head and shoulders portrait of Leopold I (1640-1705), in armour, wearing armour, cravat and collar of the Golden Fleece.

The artist 'Morad' is unidentified. The composition is very similar to the three-quarter portrait of Leopold by Benjamin von Block in the Kunsthistorisches Museum, Vienna (acc. GG_6745).

Stock: 64799

406. **Illustris Generosus Dominus d. Hieronymus van Beverningk...**

[Nicholaes] Maes pinxit. A. Blooteling fecit et ex. cum Privilegio.

Mezzotint with engraved text. 420 x 315mm (16½ x 12¼"). Repaired tear, laid on card. £220

Head and shoulders portrait in oval of Hieronymus van Beverningh (1614-90), Dutch regent and diplomat who negotiated the treaties that ended all three Anglo-Dutch wars of the 17th century. *Ex: Collection of The Hon. Christopher Lennox-Boyd. Hollstein 148, Le Blanc 105.*

Stock: 64817



407. **Illustris Generosus Dominus d. Hieronymus van Beverningk...**

[Nicholaes] Maes pinxit. A. Blooteling fecit et ex. cum Privilegio.

Fine mezzotint with engraved text, 17th century watermark, laid on album sheet. 420 x 315mm (16½ x 12¼"). Narrow margins. £360

Head and shoulders portrait in oval of Hieronymus van Beverningh (1614-90), Dutch regent and diplomat who negotiated the treaties that ended all three Anglo-Dutch wars of the 17th century. *Hollstein 148, Le Blanc 105.*

Stock: 64818

408. **[Christiaan Huygens the Elder] Christianus. Hugenus. Celsiss. Arusion. Principi. Guielmo. I. et. Postea . Consil. Status Foeder. Belgii. a. Secretis.**

A. Blooteling Fecit et ex Cum Privilegio Ordinum Hollaniae et West-frisiae [n.d., c.1680].

Fine mezzotint. 350 x 260mm (13¾ x 10¼"), large margins. Ink collector's stamp of Alfred Morrison (Lugt L151) on reverse. £320

A head and shoulders portrait in oval of Christiaan Huygens the Elder (1551-1624) who served William the Silent until the latter's assassination in 1584, when he became secretary to the Council of State that oversaw the newly formed United Provinces of the Netherlands.

His grandson, also Christiaan Huygens, invented the pendulum clock in 1657. *Ex: Collections of The Hon. Christopher Lennox-Boyd; & Alfred Morrison (1821-97), sold at Sothebys 1919-21, Wessely 25; Le Blanc 140.*

Stock: 64800



409. **Cornelius Tromp Kt. Baronet Lieutenant Admirall of Holland and Freezland. [&] [Counterproof]**

P. Lelly Eques pinxit. Sold by Alex Browne at ye blew ballcony in little Queen Street [n.d. c.1690].

Pair of mezzotints. Sheet 335 x 245mm (13¼ x 9½"), with 17th century watermark. Trimmed and tipped into album sheets. Taped into mounts at tops. Counterproof slight damage bottom right. £1000

Cornelis Tromp (1629-91), Lieutenant Admiral General and Admiral General in the Dutch Navy.

Tromp fought in the three Anglo-Dutch Wars, distinguishing himself particularly in the Battle of Schooneveld and Battle of Texel (1673). He also served in the Scanian War, in which Denmark sought unsuccessfully to recover lands recently ceded to Sweden.

Engraved after a portrait by the Dutch portrait painter and collector Sir Peter Lely (1618-80), painted around 1675 and now in London's National Maritime Museum. *Collection of John Chaloner-Smith. Turner B49. II of II.*

Stock: 64825

410. **[Charles V, Duke of Lorraine] Carolus V Dei Gratia Lotharingiae Barri: Dux.**

B.A. delineavit: A. Blooteling fecit et Excudit Cum Privilegio Ordinum Hollandiae et West-Frisiae [n.d., c.1670.]

Mezzotint, 17th century watermark. 355 x 260mm (14 x 16¼"), very large margins. Repaired tear entering image on right, some creasing. £230

Charles V (1643-90), Duke of Lorraine but not allowed to rule, as Lorraine was under French occupation during his lifetime. He entered Habsburg service, becoming one of their most successful generals, defeating the Turks at the Siege of Vienna, 1683. He

died suddenly in 1690. According to Voltaire, Louis XIV paid tribute to him with the words "I have lost the greatest, wisest and most generous of my enemies". *Ex: Collection of The Hon. Christopher Lennox-Boyd. Not recorded in Le Blanc.*

Stock: 64805

411. **Sciographia Templi Fortvnæ Præneste.**

Petrus Berettin Cort.s delin. Hoc obsequij monumentum Dominicus Castellus D.D.C. [n.d., c.1700.]

Engraving. 405 x 310mm (16 x 12¼"), very large margins. £280

A plan of the Temple of Fortuna Primigenia was an ancient Roman temple within the sanctuary of Fortuna Primigenia, a religious complex in Praeneste (now Palestrina, 35 km (22 mi) east of Rome). It was founded in 204 BC by Publius Sempronius Tuditanus and dedicated to the goddess Fortuna Primigenia, the exact meaning of whose name is unclear. Parents brought their newly-born first child to the temple in order to improve its likelihood of surviving infancy and perpetuating the gens.

Stock: 65292

412. **Cornelis de Wit, Ruward van dwn Lande van Putten & C.**

J. de Bane pinxit. A Blooteling fecit. [n.d., c.1670.]

Mezzotint. 275 x 215mm (10¾ x 8½"). Small margins. £260

A head and shoulders portrait in oval of Dutch naval officer and statesman Cornelis de Witt (1623-72), with long wavy hair, cravat and sash. He and his brother Johann were lynched after trumped-up charges of treason.

The portrait is a detail from a three-quarter portrait by Jan de Baen, with a scene of the 1667 Dutch raid on the Medway in the background, now in the Dordrechts Museum (DM/895/378). *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64777

413. **Cornelis de Wit, Ruward van dwn Lande van Putten & C.**

J. de Bane pinxit. A Blooteling fecit. [n.d., c.1670.]

Mezzotint. 275 x 215mm (10¾ x 8½"), large margins.. Some creasing. £320

A head and shoulders portrait in oval of Dutch naval officer and statesman Cornelis de Witt (1623-72), with long wavy hair, cravat and sash. He and his brother Johann were lynched after trumped-up charges of treason.

The portrait is a detail from a three-quarter portrait by Jan de Baen, with a scene of the 1667 Dutch raid on the Medway in the background, now in the Dordrechts Museum (DM/895/378). *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64779

414. **Joan de Wit, Raet Pensionaris van Holland & C.**

J. de Bane pinxit. A Blooteling fecit. [n.d., c.1670.]

Mezzotint. 270 x 215mm (10½ x 8½"). Trimmed to plate. £260

A head and shoulders portrait in oval of Dutch statesman Johann de Witt (1625-72), with long wavy hair and cravat and gown. He and his brother Cornelis were lynched after trumped-up charges of treason. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64778



415. **His Excellency Peter John Potemkin Ambassador Extraordinary from the Czar of Moscovy to his Ma. tie of great Brittain. 1682.**

G. Kneller pinx. AB [Abraham Blooteling] fe: [n.d., c.1682.]

Scarce mezzotint. Sheet 185 x 140mm (7¼ x 5½"). Trimmed within plate. £320

A portrait of Russian diplomat Pyotr Ivanovich Potemkin (1617-1700) who served as ambassador in Europe for Tsars Alexis I and Feodor III. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 64775

416. **The true Pourtraicture of the Great and Most Potent Monarch, Padesha Shasalleem, caled the Great Mogoll of the Easterne India. King of forty 5 Kingdoms.**

R: E. [Renold Elstracke] sculpsit. Are to be sold by Comton Holland ouer against the 'xhange [n.d., c.1620].

Engraving. 185 x 115mm (7¼ x 4½"). Trimmed to plate, mounted in album paper. £130

Portrait of the Mogul Emperor Jahangir (1569-1627), three-quarter length in a lettered oval, long moustache, wearing turban with beads, embroidered tunic, and bead necklace, and holding a falcon.

Jahangir received the first British ambassador to the Mogul court, Thomas Roe, in 1616.

Stock: 64988



Item 49

