

Grosvenor Prints

Catalogue 149





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 149 Chelsea Book Fair 2025



Item127

Cover: detail of Item 178

Back: detail of Item 304

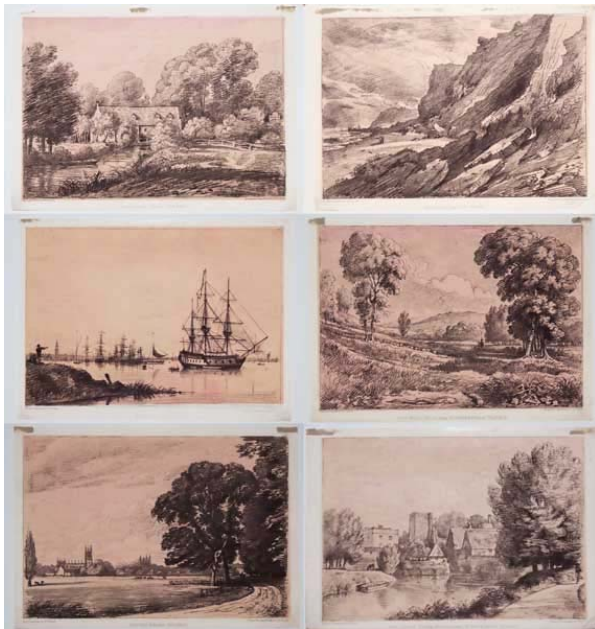
**All items are illustrated on our web site
www.grosvenorprints.com**

Items under £300 are subject to VAT where applicable



Registered in England No. 305630 Registered Office: 2, Castle Business Village, Station Road, Hampton,
Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE
VAT No. 217 6907 49





1. **[Six Studies from Nature of Mountainous, Marine, & Rural Scenery.] Holywell Mill, Oxford. [&] Hastings, from East Cliff. [&] Deptford. [&] The Brill Mills, from Woodperry, near Oxford. [&] Merton Fields, Oxford. [&] The Castle Tower, Oxford, from M.r Bricknell's Meadow.**

Drawn & Etch'd by W.m Crotch. Prepar'd & Aquafortis by J. Girtin. [n.d., c.1809.]

Extremely rare set of six soft-ground etchings, printed on coloured chine collé and backing sheet. Sheets 265 x 385mm (10½ x 15¼"). Trimmed within plate, losing publication line? Some damage to edges with glued paper remnants. £950

The complete set of six landscapes, lacking the illustrated title, from a series also called 'Six studies from nature drawn and etched in imitation of chalk by William Crotch'.

The BM examples, not printed on chine collé, has a date on the title of 1809 but Girtin's publication line dated 1810.

William Crotch (1775-1847) was an infant prodigy as musician but also an amateur draughtsman and etcher. Stock: 67496

2. **Every Body For Ever !**

James Nasmyth - April 5. 1854.

Lithograph. Printed area 260 x 350mm (10¼ x 13¾"), with large margins. Tear and soiling in left margin. £140

A demonstration in progress, with the streets (and some of the roofs) packed with men. On the left a fight has broken out. The cityscape is invented with the buildings and monuments of various cities, including Edinburgh.

The artist, James Nasmyth (1808-90), was better known as an engineer and inventor of the steam-hammer.

Stock: 67454

3. **[Wooded landscape.]**

Drawn from nature & etch'd by Jos. Farington RA.

[n.d., c.1790] [Signed in plate Farington 1790]

Scarce soft ground etching on chine collé, scratched letter proof. Sheet 435 x 610mm (17 x 24"). Trimmed within plate, mounted on album paper at corners £280
A stream running through a wood, with a figure standing by his horse. Houses can be seen through the trees.

Stock: 67117

4. **[Titlepage] Grosser Atlas Über die Ganze Welt...**

Nürnberg, In Berlegung der Homannischen Erbern.

Gedruckt bey Jahann Heinrich Gottfried Bieling.

MDCCXXXVII [1737].

Titlepage, letterpress printed in red and black, with engraved vignette map. Sheet 540 x 310mm (21¼ x 12¼"). Edges chipped, some spotting. £350

The title page to a posthumous edition of the atlas of Johann Baptist Homann (1664-1724), Imperial Geographer to Charles VI. The vignette map shows the northern hemisphere, with California depicted as an island.

Stock: 67113

5. **M.r Emblin's Academy [in image].**

[n.d., c.1820.]

Scarce aquatint with etching. Sheet 320 x 460mm (12½ x 18"). Trimmed into image, laid on paper. Taped into mount. £360

A view of a school in the High Road, Leytonstone, with pupils flying kites and playing hoops.

The building became known as the Royal Lodge because of an unsubstantiated tale that Charles II stayed there.

Stock: 67056

6. **[Cricket Match, Centre Vale]**

A. W. Bayes. [in image and signed in pencil]. [n.d. c.1890]

Scarce etching, 300 x 470mm (11¾ x 18½"), with very large margins. £420

A cricket match at Centre Vale School (now Fielden Hall), in Todmorden, West Yorkshire.

Alfred Walter Bayes (1832-1909), a former Schoolmaster who became an artist, even though it seems he received no formal training. He was a frequent exhibitor at the RA from 1858 to 1909. He also exhibited at the New Water-Colour Society, Royal Society of British Artists, Dudley Gallery, New Gallery, Royal Society of Painter-Etchers and Engravers, Royal Institute of Oil Painters and Royal Institute of Oil Painters in London; Royal Birmingham Society of Artists; Walker Art Gallery in Liverpool; Manchester City Art Gallery; and at the Royal Hibernian Academy in Dublin.

Stock: 67411



7. A View of The Charter House taken from The Green. To the Noblemen & Gentlemen Educated at The Charterhouse School, this Plate is most respectfully Dedicated by Their Most Obedient Servant, Robt Saml Cribb.

Painted by T. Ward. Engraved by R. Havell. [Published by R. Cribb. n.d. c.1813].

Coloured aquatint engraving. Sheet 510 x 360mm.

Trimmed inside plate mark at top and bottom.

Publication line missing. Light age-toning of paper and stain through dedication. £520

Extremely rare. In 1611 a hospital for pensioners and a school for boys were established in buildings near Smithfield in London which had once housed a Carthusian monastery. Pupils have always been referred to as Carthusians. The School moved to the Deanery Farm Estate, just outside Godalming, in 1872, having sold part of the original site to Merchant Taylors.

Stock: 6431

8. A View of the Charter House taken from the Green.

Painted by T. Ward. Engraved by R. Havell. London

Published Sept 30th, 1813 by R.S. Cribb N°288, Holborn.

Very rare coloured etching and aquatint. 500 x 380mm (19¾ x 15"). Laid on canvas and trimmed into lower plate. Tears in publication area and time staining.

£320

A view from the garden of the Charterhouse, looking over the boys' playground towards the buildings. A few gowned masters stand watching the boys play.

Stock: 67274

9. Charter House, from the Play Ground.

W. Westall del.t. W. Bennett sculp.t. London: Pub.d

July 1, 1816, at 101, Strand, for R. Ackermann's History of Charter House School.

Fine coloured aquatint. 250 x 300mm (6 x 11¾").

Mint.

£290

A view of Charterhouse School at its original location in Charterhouse Square, in Smithfield, London. In the foreground pupils play cricket, watched by masters.

Stock: 60871

10. [Eton College Chapel.]

Day & Haghe, lith.rs to the Queen. [n.d., c.1840.]

Rare tinted lithograph. Sheet 380 x 525mm (15 x 20¾"). Repaired tears in margins, surface soiling.

£260

A view of the Chapel from Baldwin's End.

Stock: 67181

11. [The Speech Room, Harrow.]

[n.d., c.1905.]

Etching, remarque to Winston Churchill. 470 x 610mm

(18½ x 24"), large margins.

£240

The interior of the Speech Room, Harrow School, with a pupil declaiming. In the audience are Edward and Alexandra, the Prince and Princess of Wales (later Edward VII & Queen Alexandra).

Stock: 67207

12. [Radley College. Cricket Match]

H. Brooks 1889 [in image]. H. Jamyn Brooks.

F.G. Stevenson [both signed in pencil.] London

Published Dec. 2nd 1889 by Messrs Dickinson & Foster Publishers to The Queen, 114 New Bond Street, W.

Copyright Registered.

Etching, 410 x 550mm (16¼ x 21¾"), with large margins. Printseller's Association stamp, limited to 185 signed proofs.. £320

Ladies and gentlemen watch a cricket match on the lawn at Radley College.

Stock: 67410

13. [The Boys' Home for the Training and Maintenance of Destitute Boys not Convicted of Crime] Room in the Boys' Home, Regent's Park Road. In Memory of Seymour Sydney Hyde sixth Earl of Harrington... MDCCCLXX.

Thos Bellamy, Arch.t. Vincent Brooks, Day & Son, Lith. [c.1870.]

Scarce tinted lithograph. Sheet 420 x 335mm (16½ x 13¾"), large margins Tears in edges taped. £120

A school room with an arched, timbered ceiling, paid for by the Countess of Harrington.

The Boys' Home was founded by George William Bell and Ebenezer Rayment in 1858 at 44 Euston Road, but moved to 115-119 Regent's Park Road in 1865, when the original property was bought for use by the Midland Railway. Over the next sixty years about a thousand 'destitute boys' were lodged, clothed, fed and educated in trades including carpentry, brushmaking, tailoring and shoemaking.

Stock: 67092

14. View of the Southern Schools & Dormitories of Rugby School _ from the Play Ground.

W. Westall del.t. J. Stadler sculp.t. London: Pub.d Nov.

1, 1816, at 101, Strand, for R. Ackermann's History of Charter House School.

Fine coloured aquatint. 250 x 300mm (6 x 11¾").

Mint.

£290

A view of Rugby School, with pupils playing cricket in the foreground.

Stock: 60872

15. **[Sherborne. The Great Court. Break.]**
 F.P. Barraud. William J Allingham [pencil signatures].
 London, Published Oct.r 1.st 1890 by Mess.rs
 Dickinson & Foster Publishers to The Queen, 114,
 New Bond Street, W. Copyright Registered.
 Etching, proof before title, signed in pencil by artist
 and engraver. 430 x 570mm (17 x 22½"). Some surface
 rubbing in bottom margin. £280

A view of the exterior of Sherborne School, Dorset,
 with pupils wearing boaters.

Stock: 67206

16. **Entrance to Kings Court from the Walks
 Trinity College.**

Drawn by R. B. Harraden Jun.r. E.F. M.cCabe sculp.
 [R. Harraden & Son, Cambridge & by R. Cribb & Son
 188, Holborn, London, c.1809.]

Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed into
 plate on three sides, losing publication line. £120

Stock: 67146

17. **Trinity College, Cambridge.**

Drawn by R. B. Harraden. Etched by Eliz.th. Bryne.
 Published Jan.y 1. 1809, by R. Harraden & Son,
 Cambridge & by R. Cribb & Son 188, Holborn,
 London.

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

The entrance gate to Trinity College.

Stock: 67142

18. **Library & New Buildings Trinity
 College.**

Drawn by R. B. Harraden Jun.r. E.F. M.cCabe sculp.
 [R. Harraden & Son, Cambridge & by R. Cribb & Son
 188, Holborn, London, c.1809.]

Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed into
 plate on three sides, losing publication line. £120

A view from the Cam, with scholars rowing and
 walking.

Stock: 67145

19. **Neville's Court from the Walks Trinity
 College.**

Drawn by R. B. Harraden Jun.r. Etched by Eliz.th.
 Bryne. Published July 1809, by R. Harraden & Son,
 Cambridge & by R. Cribb & Son 188, Holborn,
 London.

Etching. Sheet 175 x 245mm (7 x 9¾"). Trimmed into
 plate on three sides. £120

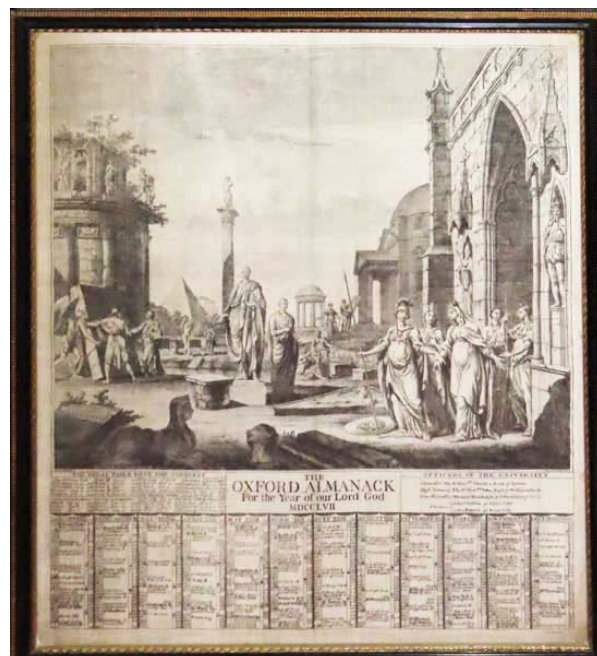
Stock: 67147

20. **The great Court Trinity College.**

Drawn by R. B. Harraden Jun.r. Etched by Eliz.th.
 Bryne. Published July 1809, by R. Harraden & Son,
 Cambridge & by R. Cribb & Son 188, Holborn,
 London.

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

Stock: 67143



21. **The Oxford Almanack for the Year of
 the our Lord God MDCCLVII.**

Wale delin. I Green Sculp Oxon. [Oxford: University
 Press] 1757.

Framed engraving on silk. Sight size: 520 x 470mm
 (20½ x 18½"), frame size: 565 x 515mm (22¼ x
 20¼"). Unexamined outside of frame. £780

The scene is an elaborate allegory commemorating the
 arrival of the Arundel (or Pomfret) Marbles and
 advocating the inclusion of antiquity, sculpture, and
 architecture within the academic curriculum. Minerva
 leads the figure of the University, accompanied by her
 three faculties, from a Gothic edifice toward a classical
 landscape of ruins, temples, and statuary. At the left,
 Time attempts to destroy a marble but is restrained by
 the Genius of Ancient Learning, who guides History to
 read its inscription. The representation of antiquity is
 not exclusively classical, as evidenced by the presence
 of a pyramid.

The Oxford Almanack is an annual almanac published
 by the Oxford University Press since 1674.

Stock: 67412

22. **Stourbridge Library. Instituted 1790. N.º
 [blank].**

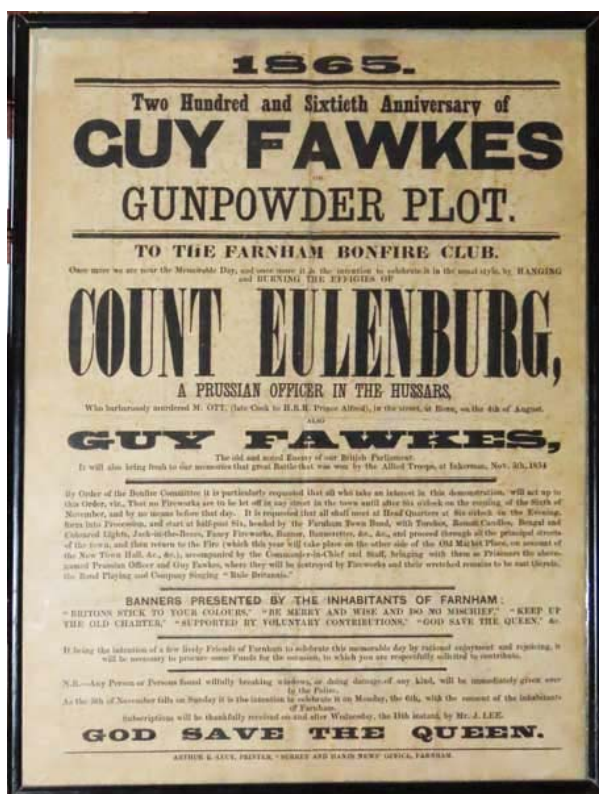
Howe sc. [1875.] [But later]

Etching, printed in blue. Sheet 210 x 130mm (8¼ x 5")
 £60

An unused bookplate for a lending library, with an
 illustration of a woman reading in a library with a
 globe, a folly on a hill behind.

Stock: 67493

23. **1865. Two Hundred and Sixtieth
 Anniversary of Guy Fawkes or Gunpowder
 Plot. To the Farmham Bonfire Club. Once
 more we are near the Memorable Day, and
 once more it is the intention to celebrate it in
 the usual style, by Hanging and Burning the
 Effigies of Count Eulenburg, A Prussian
 Officer in the Hussars, Who Barbarously**



murdered M. Ott, (late Cook to H.R.H. Prince Alfred), in the street, at Bonn, on the 4th of August. Also Guy Fawkes, the cold and noted Enemy of our British Parliament. It will also bring fresh to our memories that great Battle that was won by the Allied Troops, at Inkermann, Nov. 5th, 1854.

Arthur E. Lucy, Printer, "Surrey and Hants News" Office, Farnham.

Framed letterpress bill. Sheet 505 x 380mm (19¾ x 15"). Foxed, folds, unexamined out of frame. £600

An advertisement for a bonfire party.

Stock: 67490

24. **Jn.º Walker Engraver. Book Plates, Vignettes, Titles, Orn.l Writing, Ornaments &c. Drawings made in a slight of finished manner. Lessons in Drawing.**

[n.d., c.1800.]

Engraving. Sheet 100 x 115mm (4 x 4½"). Trimmed, paper toned, glue stains in corners, mounted on card.

£140

A winged cherub sitting on a cloud, with a large medallion in one hand and a caduceus in the other.

Stock: 67061

25. **[Untitled birdpiece.]**

Robinson. IB [Isaac Beckett] Ex [n.d., c.1685.]

Rare mezzotint. 235 x 185mm (8¾ x 7¼"). Slight vertical crease, very small tear in bottom right margin. Small margins. £360

With a turkey, peacock, parrot, heron and other birds.

Provenance Cornwell House

Stock: 66796

26. **[The Finding of Moses.]**

A. Vandyke pinx. J. McArdell fecit. 1760.

Fine mezzotint proof before letters. 510 x 355mm (20 x 14"), large margins. £490

The finding of Moses. The baby draped in fabric and surrounded by ducks, reaches up to two women who peak through the bushes having found him. *Goodwin 207 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67106

27. **Moses in the Bulrushes. In the Gallery of Houghton.**

Le Sueur Pinxit. Richard Rad Sculpsit. John Boydell excudit 1779. Published May 1st 1779 by John Boydell Engraver in Cheapside London.

Stipple and engraving. 405 x 280mm (16 x 11"), very large margins. Slight creasing in centre. £190

Pharaoh's daughter finds Moses in a basket, caught in the bulrushes.

Stock: 66878

28. **[The Tribute Money.]**

Rembrandt Pinx.t. Js. McArdell fecit. [n.d., c.1750.]

From the Original in the Collection of John Blackwood Esq.r.

Fine mezzotint. 500 x 405mm (19¾ x 16"). Small margins. £420

A scene depicting Christ standing to left in outer courts of the Temple amongst priests and scribes, indicating coin held by a chief priest in front of Him. *Goodwin 215 Charington 118. Ex Oettinger-Wallenstein collection Sotheby's*

Stock: 67102

29. **[The Tribute Money.]**

Rembrandt Pinx.t. Js. McArdell fecit. [n.d., c.1750.]

From the Original in the Collection of John Blackwood Esq.r.

Mezzotint. 500 x 405mm (19¾ x 16"), large margins. £320

A scene depicting Christ standing to left in outer courts of the Temple amongst priests and scribes, indicating coin held by a chief priest in front of Him. *Goodwin 215 IV of IV. Charington 118. Ex Oettinger-Wallenstein collection Sotheby's*

Stock: 67103

30. **[Salome with the head of John the Baptist.] And his Head was brought in a Charger and given to ye Damsel & She brought it to her Mother. Matt.w Chap XIV. Ver. XI. Done from the Painting in his Maj.ties Royal Pallace at Kensington and Dedicated to Henry Lowman Esq.r Housekeeper of the said Pallace by his Oblidged Serv.t John Faber.**

Carlo Dulci pinx Aº 1664. J. Faber Fecit 1728.

Mezzotint. Sheet 355 x 250mm (14 x 9¾") Trimmed to plate, slight loss in top corners. £220

Salome, dressed in fine Stuart-era clothes, stands holding a platter with the haloed head of John the Baptist.

The original painting, by Florentine painter Carlo Dolci (1616-86) still hangs in the King's Drawing Room, Kensington Palace. *CS p.460, mentioned. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67367



31. **Destruction of Sennacherib. Byron.**
Painted and engraved by Welby Sherman. Published by T.Larkin 27 Chapel St Pentonville.
A very rare mezzotint, with hand colour. Sheet 145 x 225mm (5¾ x 8¾"). Trimmed within plate, slight surface soiling. £390
A scene from Lord Byron's 'The Destruction of Sennacherib', showing the Assyrian besiegers struck down under the walls of Jerusalem. *BM 1982,0619.3, "the only known impression".*
Stock: 67060

32. **Tobias and the Angel.**
[James McArdell after Rembrandt.] [n.d., c.1750.]
Mezzotint proof. 490 x 350mm (19¼ x 13¾"), with large margins on 3 sides. Trimmed into lower plate. Few tears in margins. £360
Tobias sitting on riverbank with his dog beside him, the angel kneeling over him; both he and his dog gazing in terror at grotesque fish emerging from the Tigris at right; shepherds and figures crossing bridge in landscape beyond. *Goodwin 214 i of ii. Whitman: 214 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67101

33. **[The Witch of Endor.]**
[Painted by B. West, Historical Painter to his Majesty. Engraved by William Sharp.] [London Publish'd by J. & J Boydell, No. 90, Cheapside; & at the Shakspeare Gallery, Pall Mall.] [n.d., c.1790]
Engraving and etching, unfinished proof before letters. Sheet 470 x 620mm (18½ x 24½"). Trimmed within plate. £390
The Witch of Endor summons the ghost of the prophet Samuel as Saul prostrates himself on the floor.
Stock: 67116

34. **[Marie de' Medici at Gidea Hall] La Sortie de la Reyne Acompaigne du Roy de la Grande Bretagne son Beau fils du Chateau de Gidde Hall.**
[London, George Thomason and Octavian Pullen, 1639.]

Engraving. Sheet 265 x 190mm (10½ x 7½"). Trimmed to printed border, laid on album paper. £140
Carriages gather outside Gidea Hall in Havering, during the visit of Marie de' Medici, mother of Queen Henrietta Maria and so the mother-in-law of Charles I. Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich and stayed at Gidea Hall on the way to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétagne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67191

35. **[Marie de' Medici at Gidea Hall] La Sortie de la Reyne Acompaigne du Roy de la Grande Bretagne son Beau fils du Chateau de Gidde Hall. P. II. p.24.**
[n.d., c.1700.]
Engraving, 240 x 190mm (9½ x 7½"). On paper with partial 17th century watermark. £130
Carriages gather outside Gidea Hall in Havering, during the visit of Marie de' Medici, mother of Queen Henrietta Maria and so the mother-in-law of Charles I. Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich and stayed at Gidea Hall on the way to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
A slightly smaller copy of the plate published in Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétagne', 1639.
Stock: 67192

36. **[Marie de' Medici] Le Cercle des Leurs Magestes dans la Chambre de Presence a S. James.**
[London, George Thomason and Octavian Pullen, 1639.] [But later]
Engraving. 275 x 195mm (10¾ x 7¾"). Mounted on album paper on left £130
A scene of Charles I, Henrietta Maria and Marie de' Medici in the audience chamber of St James's Palace. Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétagne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67199

37. **[Marie de' Medici at St James's Palace] Comme la Reyne DAngleter Acompaignee se ses Enfants se jette aux Pieds de la Reyne sa Mere A Son Arrivee dans le Paylays de S. James.**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving. 275 x 195mm (10¾ x 7¾"). Laid on album paper. Time stained. £130
Queen Henrietta Maria and her children kneel at the feet of her mother Marie de' Medici (the mother-in-law of Charles I).
Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétaigne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67193



38. **[Marie de' Medici] Comme Messieurs du Conseil Prive Viennent Salver La Reyne dans sa Chambre.**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving, 17th century watermark. 275 x 190mm (10¾ x 7½"). Laid on album paper. £130
The Privy Council pays homage to Marie de' Medici (the mother-in-law of Charles I), in St James's Palace.
Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétaigne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67196

39. **[Marie de' Medici] Comme le Lord Maïor Acompaignede des Collegues Vient Salver La Reyne luy Faire ses Presens,**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving. Sheet 270 x 190mm (10¾ x 7½"). Trimmed to printed border, laid on album paper. £120

The Lord Major of London and his colleagues are presented to Marie de' Medici (the mother-in-law of Charles I).

Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.

From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétaigne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67194

40. **[Marie de' Medici] Comme le Lord Maïor Acompaignede des Collegues Vient Salver La Reyne luy Faire ses Presens,**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving, 17th century watermark. 275 x 190mm (111 x 7½"). Laid on album paper. £120
The Lord Major of London and his colleagues are presented to Marie de' Medici (the mother-in-law of Charles I).

Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.

From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétaigne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67195

41. **[Marie de' Medici] Comme Messieurs du Conseil Prive Viennent Salver La Reyne dans sa Chambre.**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving. Sheet 265 x 190mm (10½ x 7½"). Trimmed to printed border, laid on album paper. £95
The Privy Council pays homage to Marie de' Medici (the mother-in-law of Charles I), in St James's Palace.
Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.
From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétaigne'. Some plates have been attributed to Wenceslaus Hollar.
Stock: 67197

42. **[Marie de' Medici] L'Entree de La Reyne dans La Ville de Colchester.**

[London, George Thomason and Octavian Pullen, 1639.]
Engraving. Sheet 265 x 190mm (10½ x 7½"). Trimmed to printed border, mounted in album paper at edges. £95

Marie de' Medici (the mother-in-law of Charles I) arrives at Colchester on her way from Harwich to London.

Having failed to keep political control after her regency for her son Louis XIII ended, Marie fled France. In 1638 she landed at Harwich proceeded to London, where she was given St James's Palace as a residence. She stayed for three years before being driven out by a hostile population.

From Jean Puget de la Serre's 'Histoire de l'entrée de la Reyne Mère dans la Grande Brétagne'. Some plates have been attributed to Wenceslaus Hollar.

Stock: 67198

43. [The First Interview of Telemachus with Calypso.]

Printed by B. West 1772. Etch'd by W. Woollett, 1783. Etching & engraving, unfinished working proof with scratched letters. Sheet 490 x 610mm (19¼ x 24"). Trimmed within plate, some surface wear. Ink mss in inscription area. £380

A scene on a shoreline, with Calypso and her nymphs (some dancing) greet Telemachus, the son of Odysseus, and his tutor Mentor, who have left a floundering ship.

This is an impression of a plate left unfinished by Woollett at his death in 1785. An ink inscription also credits John Elmes (1762-1808), Woollett's apprentice. Alexander (Dictionary of British & Irish Engravers) writes that the plate was finally completed forty years later, by Middiman and J.H. Robinson. *BM S.1.13, for same state. Fagan: XCII probably 1st state of vi.* Stock: 67115

44. The Roman Vestals Punishment.

W.M. Craig del. R. Cooper sculp. Published & Sold Nov.r 1. 1807, by Edw.d Orme, 59. Bond Street, London.

Stipple with etching. Sheet 340 x 235mm (13¼ x 9¼"). Trimmed within plate. £190

A Vestal priestess being left imprisoned in a cave with an urn and oil lamp. A man's legs can be seen climbing a ladder behind.

A pair to 'The Roman Vestal's Trial of Chastity', ref 60339.

Stock: 67112

45. [The Death of Pierre Terrail, Chevalier de Bayard.] Bayard.

B.West Pinx. P.Bernard sculp. [n.d., c.1800.]

Engraving, very fine impression. Sheet 575 x 425mm (22½ x 16¾"). Trimmed. £420

A scene depicting the death of Pierre Terrail, seigneur de Bayard (c.1476 - 1524), French knight and military leader at the transition between the Middle Ages and the Renaissance, generally known as the Chevalier de Bayard.

Stock: 67486



46. [Boy blowing charcoal] Done from the Original Painting at Althorp, in the Collection of John Spencer Esq.r To Whom this Plate is humbly Dedicated, by His Obliged & most humb.,ble Serv.,t. John Faber.

God.,y Schaleken Pinx.,t, W.,m Shipley Delin.t. J. Faber fecit 1751. Fine mezzotint, 18th century watermark. 330 x 230mm (13 x 9").

Thread margins. Attached to backing sheet on left. Cockling and staining where glued. £360

A chiaroscuro of a boy bit by the charcoal he is blowing on, a candle in his other hand.

Godfried Schalcken's original oil remained at Althorp until 1988, when it was purchased by the National Galleries of Scotland (NG 2495), now titled 'A Boy Blowing on a Firebrand to Light a Candle'. CS, mentioned on p.460. Ex: collections of Oettingen-Wallerstein & Hon. Christopher Lennox-Boyd.

Stock: 67246

47. [Fisherman by the shore]

Wheatly. 1786. [Etched by Thomas Rowlandson.]

Etching with stipple. 355 x 255mm (14 x 10"), large margins left & right. Trimmed to plate at bottom, small tear in right margin. £490

A man sitting with one elbow on a fishing basket, smoking, two women standing above him. A fishing boat is beached to the right.

After a drawing by Francis Wheatley, from Rowlandson's scarce 'Imitations of Modern Drawings', etched 1784-88, after various artists. *Grego p.151.*

Stock: 67130

48. [The Jeweller] The Morning Rose, What Shall Poor Harpax Do! / He Came, he lov'd, enjoy'd the Nymph 'tis true, / All that he wish'd, he had,, but thinks at last, Tis mighty hard to pay for Pleasures past...

P. Mercier pinx. J. Faber fecit 1744. Publish'd according to Act of Parliament Mar: 25, 1744.

Mezzotint, fine impression, 18th century watermark. 275 x 325mm (10¾ x 12¾") very large margins.

Crease in inscription area, wear in margins with tears taped, paper toned. £360

A young woman encourages her older admirer to pay for a pair of earrings held by a jeweller. He reluctantly reaches into his money-bag. Behind is a maid carrying a coffee pot and cups on a tray. *CS 411c. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67241

49. Roderick the Last of the Goths.

Alfred Woolnoth Del. T. Woolnoth Sculp. Published Feb.y 1833 by Ackermann & C.^o Strand.
Scarce mezzotint on steel. 290 x 235mm (11½ x 9¼"). Trimmed to plate top and bottom, thread margins elsewhere. £260

A scene from Robert Southey's epic poem, 'Roderick the Last of the Goths'. Having lived as a hermit in penitance for raping Florinda, Roderick, king of the Visigoths, returns to lead the armies of Spain against the Moors, here unseating and killing a Moorish leader.
Stock: 67166

50. Venus crown'd by Cupid. [&] Cupid and Psyche.

Angelica Kauffmann pinx. P. de Colle scul. ap. N. Vavalli Venezia. Milano presso P. e. G. Vallardi C.S. Margherita N. 1101.

Pair of etchings. 250 x 245mm (9¾ x 9½"). Stains in margins. £190

A pair of oval scenes: in the first Cupid crowns Venus with a wreath; in the second Psyche covers the sleeping Cupid with a blanket.

Stock: 67058

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

P. Breb fig [Pierre Brébiette]. C. Blomart sculp. A Paris chez P. Mariette le files, rue S. Jacques aux colonnes d'Hercule [n.c., c.1660].
Etching. 255 x 185mm (10 x 7¼"). Thread margins, laid on album paper at edges. £260

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

Stock: 67114

52. The Robin. Engraved by G.H. Phillips from a painting by W.F. Witherington in the possession of Walter Mudge Esq.r.

Printed by Chatfield, Coleman & Co. London, Published by Messrs. Hurst, Robinson, & Co. 6 Pall Mall. 1826.

Fine mezzotint. 425 x 315mm (16¾ x 12½").

Publisher's blindstamp on bottom platemark, large margins top & bottom. Trimmed into plate at sides.

£280

A man and two children watch a robin. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67160

53. The Valentine.

London, J. & F. Harwood, 26, Fenchurch Str.

Rare mezzotint on steel. 190 x 150mm (7½ x 6"), large margins £95

A young woman outside a cottage holds a valentine.

Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67123

54. H.M.S. "Rattlesnake". Commanded by Captain Owen R.N. finding an entrance through the Reefs into the Louisiade Archipelago, S.E. extream, New Guinea, June 14th 1849.

[O.W.Brierly del. T.G.Dutton, Lith. Day & Son, Lit.rs to the Queen.] [n.d., c.1850.]

Rare coloured lithograph. 420 x 350mm (16½ x 13¾"). Backed onto album paper. £420

View of H.M.S Rattlesnake sailing into the Louisiade Archipelago in 1849.

Captain Owen Stanley was commisioned to create the first detailed charts of the coast of Papua New Guinea.

Stock: 67449



55. H.M.S. "Rattlesnake". Commanded by Captain Owen R.N. entering the Louisiade Archipelago, June 14th, 1849.

O.W.Brierly del. T.G.Dutton, Lith. Day & Son, Lit.rs to the Queen. London, Published July 8th, 1852 by Ackermann & Co.96 Strand.

Coloured lithograph. 420 x 350mm (16½ x 13¾").

£420

View of H.M.S Rattlesnake sailing into the Louisiade Archipelago in 1849.

Some of the earliest depictions of Papua New Guinea are from the voyage of HMS Rattlesnake surveying Australia's Great Barrier Reef and New Guinea.

Captain Owen Stanley was commisioned to create the first detailed charts of the coast of Papua New Guinea.

Stock: 67447

56. The Celebrated Piratical Slaver L'Antonio. With others of the Black Craft lying in the Bonny River.

N.M.Condy del_ T.G.Dutton lith. Day & Haghe Lith.rs to the Queen. [n.d., c.1850.] London. Edward Ramsden, 12 Finch Lane, Cornhill, Plymouth, Edmund Fry.

Rare coloured lithograph. 400 x 305mm (15¾ x 12").
£480

A view of the Spanish merchant schooner 'L'Antonio' in the Bonny river in Nigeria waiting to take captured Africans on board.
Stock: 67450



57. **The Constance 578 Tons. Off Kerguelens Land, 20th Oct.r 1849, on her passage from Plymouth to Adelaide in 77 days.**

T.G.Dutton, del et lith. Day & Son, lith.rs to the Queen. T.G.Dutton, 1850. London, W.Foster, 114 Fenchurch Street.

Rare coloured lithograph. Sheet 460 x 360mm (18 x 14¼").
£520

A view of The Constance on its voyage to Adelaide, Australia in 1849.

The crew are trying to fix a broken sail, while the vessel navigates rough waters.

Stock: 67444

58. **[Dutch Sea Battle.] 7.**

[Reinier Nooms] [Amsterdam, c.1655.]

Rare etching, 17th century watermark. 175 x 260mm (7 x 10¼"). Creasing, small margins.
£360

Plate seven of 'Nieuwe Scheeps Batalien int licht gebracht door Reinier Zeeman'. About the time of publication England and France fought the First Anglo-Dutch War (1652-4). *Metropolitan Museum: 60.623.8 (7). Provenance Cornwell House*

Stock: 66797

59. **Off the Cape. _ A Man Overboard.**

From a Picture by W.m Daniell, R.A. Published by W.m Daniell, Cleveland Street, Fitzroy Square, & Mess,rs Hurst, Robinson & Co, 90 Cheapside, June, 1824.

Rare aquatint on chine collé. 400 x 570mm (15¾ x 22½"). Original backing sheet chipped and age-toned, chine collé chipped on right edge, tear through title taped. Trimmed inside platemark.
£260

A British merchantman floundering in rough seas, with a man in the water trying to reach a spar, a crate of geese nearby.

Stock: 67205

60. **[Revenue Cutter Prince George] To His Royal Highness Prince George of Cumberland, K.G. This Plate Representing H.M. Revenue Cutter Prince George of 72 Tons, John Roach Commander, on her Voyage from London to Sydney, New South Wales, off the Island of St. Pauls, encountering a tremendous Hurricane, Is with the Royal Highness's Permission most Respectfully Dedicated by his Obligated and Humble Servant, James Roach.**

Painted by W.J. Huggins, Marine Painter to His Majesty. Engraved by C. Rosenberg. And Published for him May 1836 by F.S. Crawley, 105 & 106, Leadenhall St.t London.

Aquatint, printed on chine collé. 410 x 530mm (16 x 21"). Backing sheet chipped and time-stained.
£420

A ship floundering in high seas, forked lightning behind. Île Saint-Paul is in the southern Indian Ocean, half way between the Cape of Good Hope and Australia.

Stock: 67203

61. **The Raglan Barracks, Devonport.**

Litho: by Newman & C.º 48, Watling S.t, London.

Published by W. Wood, Fore S.t Devonport [n.d., c.1855].

Tinted lithograph. Surface soiling.
£180

A view looking down on the new Raglan Barracks, designed by Belfast-born engineer and architect Francis Fowke (1823-65), built 1853-6. Only the main gate, shown here, survives.

Later, as Superintendent of Buildings for 'Albertopolis', the cultural complex in South Kensington, Fowke designed the Royal Albert Hall (with Major-General Henry Y. D. Scott of the Royal Engineers) and parts of the Victoria and Albert Museum. Not everything he did was met with approval: his building for the the 1862 International Exhibition was described as 'a wretched shed' by The Art Journal.

Stock: 67202

62. **[Portrait of Josephine Bonaparte] [with] Couronnement de sa Majesté. L'Empératrice des Français an 1804 deux Décembre.**

Dessine par Ch. Chasselet. Gravé par Leronge et Bovinet. Peint d'après nature par J.A. Laurent. Gravé par P. Audoin, Membre de l'Académie Imperiale Royale des Arts de Vienne. Déposé à la Bibliothèque Imperiale, Se vend à Paris chez Thierry Edit.r Rue Coquard, 24.

Two etchings on one sheet. Total sheet 475 x 295mm (18¾ x 11½"). Both plates trimmed on three sides.
£280

An untitled portrait of the Empress Josephine (1763-1814) with a scene of her coronation.

Stock: 67157

63. **Lucien Bonaparte. Was born at Ajaccio, in Corsica, in 1775... The above portrait was taken when this celebrated person visited Taunton, in Somersetshire, 24.th December 1810.**

London: William Darton, 58, Holborn Hill, 3mo. 24, 1824.
Stipple. 120 x 80mm (4¾ x 3¼"), with wide margins.
£130

A head and shoulders portrait in profile of Lucien Bonaparte (1775-1840), younger brother of Napoleon. After falling out with the emperor in 1810, Lucien was captured by the British while attempting to reach America. He was allowed relative freedom in England but, back in France after Napoleon's exile to Elba, he supported his brother during the Hundred Days.
Stock: 67074

64. **[Medallion portrait of Napoleon Bonaparte.]**

Drawn upon Stone by Helen C. Lawson. Printed by F. Schenck. [n.d., c.1830.]
Rare lithograph on chine collé. 145 x 140mm (5¾ x 5½"). Margins dusty.
£140
An illustration of a medal with a profile portrait of Napoleon, wearing a high collared jacket.
Stock: 67075



65. **Napoleon Musing at S.t Helena. from the original picture in the possession of T. Kearsey Esq. to whom this Print is respectfully dedicated by his grateful Friend, B.R. Haydon.**

B.R. Haydon, Pinx. J.E. Coombs, Sculp. London, Published Aug.t 30, 1830, by B.R. Haydon, 4, Burwood Place, Connaught Terrace.
Mezzotint. 320 x 265mm (12½ x 10½"). Small margins.
£320

A portrait of Napoleon Bonaparte standing on a clifftop, looking out on a featureless sea. Benjamin Robert Haydon (1786-1846) painted the original for Thomas Kearsey in 1829, but its success meant that he was asked for more copies, including for Robert Peel and the dukes of Devonshire & Sutherland, driving him to complain about the number in his diaries. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67187

66. **[Bear] Polish: Bär aus van Akens Menagerie.**

Klein fec: München 1844.
Etching. 120 x 145mm (4¾ x 5¾"), with large margins. Tears in margins repaired, faint damp stain. £140
A brown bear wearing collar and chain, playing with a ball.
Johann Adam Klein (1792-1875) of Nuremberg.
Stock: 67419

67. **Helvella Infula. Schaeff. LXXXII.**

Direx. et approb. E. Fries. F. Akermund del. Lith. o. fr hos Abrah. Irundquist & C. [n.d. c.1866]
Chromolithograph, sheet 375 x 270mm (14¾ x 10¾").
£80

Scientific illustration of five fungi, the hooded false morel otherwise known as the elfin saddle.
Plate from, 'Sveriges atliga och giftiga svampar (Sweden's Edible and Poisonous Mushrooms)', published by the Royal Swedish Academy of Sciences in Stockholm between 1860 and 1866.
Elias Magnus Fries (1794-1878), one of the foremost mycologists of the 19th century, produced this landmark work as both a scientific guide and visual reference for mushroom identification, along with Elias Pettersson, Peter Akerlund (1835-71) and Axel Jakob Salmson (1819-74).
Stock: 67298

68. **The Reverend M.r Thomas Baker, S.T.B. Late Fellow of S.t John's College, in Cambridge.**

Car.s Bridges pinxit memoriter. J. Simon fec. Printed & Sold by Tho.s Bakewell in Fleet Street.
Mezzotint. 350 x 250mm (13¾ x 9¾"), large margins. Worm trail just touching plate bottom right. £260
A half-length portrait in oval of Thomas Baker (1656-1740), a nonjuring clergyman and antiquary. He lost his post in 1690 after refusing to take an oath of loyalty to William III on the grounds that his previous oath to James II was sacred and demanded unconditional loyalty. He returned to St John's, where he stayed for the rest of his life, despite being deprived of his fellowship in 1717, again for refusing to take the oath of abjuration. His extensive library is preserved at St John's and at Cambridge University Library. *CS 21, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67214

69. **The Rev.d John Carr, M.A.**

Painted by J.Hastings Esq. Engraved by C.Turner A.R.A. London, Published Sep.tr 1st 1836 for the Proprietor by Mr. C.Turner, N°50, Warren St. Fitzroy Square.
Mezzotint proof. 305 x 230mm (12 x 9"), with very large margins. £260
Portrait of Reverend John Carr (1722-1807), late Fellow of Trinity College, Cambridge, Master of the Grammar School Durham, and Professor of Mathematics in the University of Durham. *W98. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67223

70. Conyers Middleton D.D. Principal Librarian to the University of Cambridge. From an Original in the Collection of the Hon.ble Horace Walpole.

Echardt Pinx.t 1746. Faber fecit 1751. Sold at the Golden Head near the Church Bloomsbury Square. Mezzotint. 330 x 230mm (13 x 9"), with very large margins. £260

Half portrait of English clergyman and one of the best stylists in English of his time, Conyers Middleton (1683–1750).

John Giles Eccardt's original oil was commissioned by Horace Walpole, who had purchased Middleton's collection of antiquities for Strawberry Hill in 1744. It is now in the National Portrait Gallery. *NPG D4971.*

CS 241. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67378

71. Conyers Middleton D.D. [Principal Librarian to the University of Cambridge. From an Original in the Collection of the Hon.ble Horace Walpole.]

Echardt Pinx.t 1746. Faber fecit 1751. [Sold at the Golden Head near the Church Bloomsbury Square.] Mezzotint. Print area 295 x 225mm (11½ x 8¾"), Trimmed to plate at sides, into title at bottom with loss. £140

Half portrait of English clergyman and one of the best stylists in English of his time, Conyers Middleton (1683–1750).

John Giles Eccardt's original oil was commissioned by Horace Walpole, who had purchased Middleton's collection of antiquities for Strawberry Hill in 1744. It is now in the National Portrait Gallery. *NPG D4971.*

CS 241. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67379

72. Johannes Seldenus. ex Tabella in Bibl: Bodleiana Oxon.

J. Faber Excud.t [after Anthony van Dyck]. Printed & Sold by Tim: Jordan & Tho: Bakewell at ye Golden Lion in Fleetstreet.

Mezzotint. 195 x 140mm (7¾ x 5½"). Narrow margins, chip in left edge. £180

A half-length portrait in oval of John Selden (1584–1654), lawyer and historical and linguistic scholar. He wrote dissertations on legal theory, angering James I with his 'History of Tythes' (1618) but redeeming himself with 'Mare clausum', which argued that James had full sovereignty over the waters around the British Isles. He became MP for Oxford University and sided with Parliament during the Civil War. Throughout his life Selden studied oriental languages, including Hebrew, Arabic and Chinese; after his death his extensive library of books was donated to the Bodleian. In 2008 the historian Robert Batchelor rediscovered an early 17th century Chinese map of the Far East among the bequest, now known as the Selden Map. *CS 322, state ii of ii.*

Stock: 67288

73. Johannes Seldenus. ex Tabella in Bibl: Bodleiana Oxon.

J. Faber Excud.t [after Anthony van Dyck]. Printed & Sold by Tim: Jordan & Tho: Bakewell at ye Golden Lion in Fleetstreet.

Mezzotint. 195 x 140mm (7¾ x 5½"). Narrow margins. £180

A half-length portrait in oval of John Selden (1584–1654), lawyer and historical and linguistic scholar. He wrote dissertations on legal theory, angering James I with his 'History of Tythes' (1618) but redeeming himself with 'Mare clausum', which argued that James had full sovereignty over the waters around the British Isles. He became MP for Oxford University and sided with Parliament during the Civil War. Throughout his life Selden studied oriental languages, including Hebrew, Arabic and Chinese; after his death his extensive library of books was donated to the Bodleian. In 2008 the historian Robert Batchelor rediscovered an early 17th century Chinese map of the Far East among the bequest, now known as the Selden Map. *CS 322, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67289



74. W.m Hogarth Serjeant Painter to His Majesty.

[by William Hogarth] Publish'd as the Act directs, march 29 1758.

Etching with engraving. 405 x 355mm (16 x 14"), large margins. Margins soiled. £480

A self-portrait of William Hogarth, taken from his painting "Hogarth Painting the Comic Muse". He sits holding a palette, at an easel with a canvas on which the figure of Thales holding a comic mask is outlined in chalk. At his feet is a copy of his 'Analysis of Beauty' with a folding plate half-open. *Paulson: 204, v of vii.*

Stock: 67208

75. William Hogarth. 1764.

[by William Hogarth] [c.1764.]

Etching with engraving. 405 x 355mm (16 x 14"). £140

A self-portrait of William Hogarth, taken from his painting "Hogarth Painting the Comic Muse". He sits

holding a palette, at an easel with a canvas on which the figure of *Thalis* holding a comic mask is outlined in chalk. At his feet is a copy of his 'Analysis of Beauty' with a folding plate half-open. *Paulson: 204, vii of vii, final state, with dark engraving on the chalk figure.*
Stock: 67209

76. **[Amelia Long] Mrs Charles Long.**
H. Edridge Pinx.t. S.W. Reynolds Scu.l. [n.d., c.1820.]
Mezzotint. 325 x 255mm (12¾ x 10"), large margins.
£260

A three-quarter seated portrait of amateur artist Amelia Long (née Hume, 1772-1837). She was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. Her husband was created Baron Farnborough in 1826. *Whitman 182, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67151

77. **[Amelia Long] Mrs Charles Long.**
H. Edridge Pinx.t. S.W. Reynolds Scu.l. [n.d., c.1820.]
Mezzotint. 325 x 255mm (12¾ x 10"), large margins.
£230

A three-quarter seated portrait of amateur artist Amelia Long (née Hume, 1772-1837). She was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. Her husband was created Baron Farnborough in 1826. *Whitman 182, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67150



78. **[J.M.W.Turner.]**
Drawn & Engraved by C. Turner A.R.A. [facsimile signature. J.M.W.Turner.] [London, Publ. Decr. 10, 1856 by M. C. Turner 50 Warren St. Fitzroy Square, P & Dom. Colnaghi.]
Fine mezzotint. 500 x 395mm (19¾ x 15½"). Small margins.
£420
Portrait of Joseph Mallord William Turner RA (1775 - 1851), English Romantic painter, printmaker and watercolourist.
He is seated under a tree, facing his left and holding a landscape drawing in his hand. *W573 i of ii. CLB iv of vi. Ex: collection of the Late Hon. C. Lennox-Boyd.*
Stock: 67484

79. **Dr. Goldsmith.**
Mr. Bunbury delin.t. J. Bretherton fecit. [n.d., c.1775.]
Soft ground etching, 185 x 130mm (7¼ x 5"), with large margins. Slight staining in corners of print from where previously glued to a backing sheet. £180
Rare and intimate portrait of Oliver Goldsmith (1728 - 1774), author and poet born in Ireland. He was a close friend of Joshua Reynolds and Samuel Johnson. *NPG: D13797.*
Stock: 67435

80. **Mich: Maittaire A.M. Amicorum jussu.**
B. Danderidge pinx. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane [n.d., c.1734].
Mezzotint. 350 x 255mm (13¾ x 10"). Tear repaired on right. £160
A half-length portrait in oval of Huguenot classical scholar Michel Maittaire (1668-1747), standing before a bookcase holding a volume of Horace.
He also wrote 'The English Grammar' (London, 1712) for the use of Westminster School.
John Faber junior operated from Craven Buildings between c.1731-4. *CS 232, state ii of ii, with lettering added to the oval. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67380

81. **Mich: Maittaire A.M. Amicorum jussu.**
B. Danderidge pinx. J. Faber fecit. [Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane] [n.d., c.1734]
Mezzotint. Sheet 300 x 220mm (11¾ x 8¾"). Trimmed into image and title, losing publication line, laid on album paper. £130
A half-length portrait in oval of Huguenot classical scholar Michel Maittaire (1668-1747), standing before a bookcase holding a volume of Horace.
He also wrote 'The English Grammar' (London, 1712) for the use of Westminster School.
John Faber junior operated from Craven Buildings between c.1731-4. *CS 232, state i of ii, before lettering added to the oval. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67383

82. **Mich: Maittaire A.M. Amicorum jussu.**
B. Danderidge pinx. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane [n.d., c.1734].
Mezzotint. 350 x 255mm (13¾ x 10"). Trimmed into plate at bottom, creases. £130
A half-length portrait in oval of Huguenot classical scholar Michel Maittaire (1668-1747), standing before a bookcase holding a volume of Horace.
He also wrote 'The English Grammar' (London, 1712) for the use of Westminster School.
John Faber junior operated from Craven Buildings between c.1731-4. *CS 232, state ii of ii, with lettering added to the oval. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67382

83. **Mich: Maittaire A.M. Amicorum jussu.**
B. Danderidge pinx. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane [n.d., c.1734].
Scarce mezzotint. 350 x 255mm (13¾ x 10"). Trimmed just within plate at bottom, thread margins elsewhere.

£130

A half-length portrait in oval of Huguenot classical scholar Michel Maittaire (1668-1747), standing before a bookcase holding a volume of Horace.

He also wrote 'The English Grammar' (London, 1712) for the use of Westminster School.

John Faber junior operated from Craven Buildings between c.1731-4. CS 232, state ii of ii, with lettering added to the oval. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 67174

84. **[William Somner] Gulielmus Somnerus.**
MBurghers delin. et sculp. [n.d., 1693.]
Rare engraving, Sheet 160 x 90mm (6¼ x 3½"). Trimmed close to plate.

£140

A half-length portrait in oval of antiquarian scholar William Somner (1598-1669), who wrote the first dictionary of the Anglo-Saxon language.

The frontispiece to a posthumous edition of Somner's 'Treatise of the Roman Ports and Forts in Kent'.

Stock: 67173

85. **[Pietro Zani] L'Abbé Zani.**

Denon del et Scul. [n.d., c.1798.]

Scarce etching, printed in sanguine, proof before overprinting. 195 x 135mm (7¾ x 5¼"), large margins.

£260

A portrait of Italian antiquarian Pietro Zani (1748-1821), looking at a print with a magnifying glass. He wrote Enciclopedia metodica critico-ragionata delle belle arti, 1817-24.

The British Museum's example has been overprinted with an aquatint plate giving more detail to the print and background. BM 1867,0309.716.

Stock: 67175

86. **Cupid in the Character of Bacchus.**

Phi. Mercier Inv.t et pinx.t. J. Faber fecit 1739.

Publish'd according to Act of Parliament 1739.

Fine mezzotint, sheet 325 x 225mm (12¾ x 8¾"). On 18th century watermarked paper. Trimmed into image on three sides, into plate at bottom, laid on album paper.

£260

Cupid pouring wine from flask to a glass. CS: 406b.

Ex: Collection of The Hon. C. Lennox-Boyd & Belton House.

Stock: 67373

87. **[India] [John Forbes] With our love to you all I am my dearest Papa, Your ever affectionate Vow [?] To John Forbes. Sir Charles Forbes, Bart.**

From a Bust by H. Weekes. Engraved by Ja.s Thomson. [n.d., c.1800.]

Stipple engraving. 310 x 260mm (12¼ x 10¼"), large margins.

£260

Portrait from a bust of John Forbes.

The text mentions Sir Charles Forbes, 1st Baronet (1774-1849), Scottish politician, head of the first mercantile house in India, Forbes & Co. of Bombay, and a philanthropist.

Stock: 67008



88. **Heere comes ye wellcomst man in all the yeare, / For New-yeeres gifts and for all his Christman Cheere. De Hoogh-tyt van Kersdach, en Nieuwe-jaarse gifte**

T. Matham invent. J. Brouwer Sculp. Lodewyc

Lodewycx exc. [n.d., c.1650.]

Scarce engraving. 210 x 155mm (8¼ x 6"). Small margins.

£350

A man brings gifts for Christmas.

A Dutch print with the English translation of the title engraved in the image. Provenance Cornwell House

Stock: 66795

89. **[Lady Catherine Pelham Clinton.]**

Sir Joshua Reynolds P.R.A. James Faed. London

Published February 1st 1881 by G.P.M. Queen, 70,

Berners Street, Oxford Street.

Fine mezzotint, printed on chine collé. 470 x 380mm

(18½ x 15") very large margins. Mounted.

£240

Full-length portrait of Lady Catherine Pelham Clinton

(1727-1760) as a child, feeding chickens. She married

her cousin Henry Clinton, 9th Earl of Lincoln in 1744;

he later became the 2nd Duke of Newcastle-under-

Lyme, the subject of George Stubbs' painting, 'The

Return from Shooting'.

Stock: 67098

90. **[Mrs Faber]**

Tho.s Hudson pinx:t. John Faber fecit. Sold by J. Faber

at the Golden Head in Bloomsbury Square [n.d.,

c.1740].

Mezzotint, 335 x 225mm (13¼ x 8¾"), with large

margins. On 18th century watermarked paper.

£280

An untitled portrait in oval of a woman wearing a close lace cap, shawl, fur tippet, which she holds in her right hand.

According to Alexander, Faber married Jane Oliver in 1738, at St Martin's in the Fields, about four years after he moved to his Bloomsbury Square address. As he was nearly 40 years old, it was unlikely to be his first marriage. *CS 126. Alexander: British & Irish Engravers. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67273

91. Felicity. From an Original Picture, in the Possession of the Rev.d Dr.Chelsum.

W.m.Pether. Pinx et sculp.t. Published as the Act directs March 31, 1791, by Darling & Thompson, N.3 Great Newport Street, London.
Rare mezzotint. Sheet 345 x 245mm (13½ x 9¾").
Trimmed close to plate. Fold across lower publication area. £260
Portrait of a smiling young boy, he holds a pitcher and wears a tattered coat and broad-brimmed hat.
Stock: 67460



92. [Phoebe Hoppner as 'The Primrose Girl'.]

Painted by J. Hoppner. Engraved by J. Dean. Published May 2d 1785 by J. Walker Strand.
Mezzotint, scratched letter proof before title and rework. 380 x 275mm (15 x 20¾"), with large margins. £360

A half length portrait of Phoebe Hoppner, wife of the artist, as a flower seller, holding a bunch of primroses, with a basket on her arm, wearing a plain gown with a spotted fichu, cloak and hat. *CS 14, before listed state..*
Stock: 67159

93. [Lady with rose.] When Beauty pleads her own resistless cause ...

[Engraved by John Faber jnr.] Printed for John Bowles at N.º [blank] in Cornhill, & Carington Bowles, at N.º 69 in S.t Pauls Church Yard, London [n.d., c.1765].
Scarce coloured mezzotint, 350 x 250mm (13¾ x 10").
Narrow margins, repaired tear on right, small crease in inscription area. £260

A young woman adds a rose to a posy she holds in her left hand. Another rose and fruit sit on the table. *CS 419. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67365

94. [Unknown man.]

DVD [Dominique Vivant, Baron Denon]. [n.d., c.1820.]
Lithograph. Sheet 175 x 130mm (6¾ x 5"). Paper toned. £280
A rare portrait drawn by Dominique Vivant, Baron Denon (1747-1825), first director of the Louvre museum.
Stock: 67428

95. [Lady in meditation.]

G. Kneller Bar:t Pinx:t. J. Faber Fecit, 1753.
Mezzotint. 330 x 225mm (13 x 8¾"), large margins.
Some foxing £140
A bust portrait in oval of a lady in meditation, elbow in a table and hand on forehead, hair loosely up with curls hanging at the nape and over right shoulder. *CS 404. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67352

96. Hussein Pascha. oder der wiederauferstandene und zuruckgekehrte Napoleon. [or the rediscovered and returned Napoleon.]

[n.d., c.1827.]
Very rare lithograph. Sheet 455 x 315mm (18 x 12½").
Damage and repaired loss in bottom right. £190
Full-length portrait of "Hussain Pascha".
There is a theory that a resurrected and returned Napoleon commanded the Turkish army under the name Hussein Pasha. Possibly from one of the many editions of the book, 'Zehn sehr wichtige Gründe für die Vermuthung, dass unter dem Namen Hussein Pascha, - der wiederauferstandene zurückgekehrte Napoleondas türkische Heer befehlige.'
Stock: 67222

97. The Pretty Laundress.

Dean & Munday Lithog 35 Threadneedle St. Pub.d by Treagear 123 Cheapside 1828.
Very finely coloured lithograph, sheet 475 x 280mm (14¾ x 11"). £180
A woman ironing a square of cloth.
Stock: 67430

98. Rural Life.

Ph. Mercier: Pinx.t. J. Faber fecit. [n.d., c.1730.]
Mezzotint. 330 x 225mm (13 x 8¾"). Laid on album paper. Small margins. Papaer toned. Left margin damaged. £260
A boy resting on a bale, scythe on his lap, holding a tankard. One of a set of six with the same title. *CS 405 for set. of Ex Collection of the late Hon. Christopher Lennox-Boyd.*
Stock: 67353

99. **Rural Life.**

Ph. Mercier: Pinx.t. J. Faber fecit. Printed for Rob.t Withy at the Dunciad the 3.d Door from the East end of the Royal Exchange in Cornhil [n.d., c.1762]. Mezzotint. Sheet 330 x 225mm (13 x 8¾"). Trimmed within plate, laid on album paper at corners. £140
A girl in a coned hat standing with a distaff propped on her left hip drawing thread down. One of a set of six with the same title. *CS 405 for set, this state not listed. of Ex Collection of the late Hon. Christopher Lennox-Boyd.*

Stock: 67350



100. **Chloe in the County. From Courts retired to braeth the Vernal Air, / Rural Amusements now engage the Fair...**

Hen.y Pickering pinx.t. John Faber fecit. Printed for Rob.t Sayer, at the Golden Buck, opposite Fetter Lane, Fleet Street [n.d., c.1760].

Mezzotint, 18th century watermark. 355 x 255mm (14 x 9¾"), with very large margins. £340

A portrait of a young woman, seated, three-quarter length, looking away to left. She is wearing loops of pearls with a cloak draped over her left arm which lies on her lap. She holds a shepherd's crook in her right hand. A dog sits at her feet looking up at her. Livestock can be seen in the background to the right.

One of a pair of prints of shepherdesses engraved by John Faber the younger after portrait painter Henry Pickering (1700-1720, fl.). *CS: 417b, unlisted state after ii of ii, with title and verse. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67242

101. **[Chloe in the County.]**

Hen.y Pickering pinx.t. John Faber fecit. Price 2 Shill.s Sold by Faber at the Golden Head in Bloomsbury Square [n.d., c.1740].

Mezzotint, 18th century watermark. 355 x 255mm (14 x 9¾"). Collector's stamp 'E.M.H.' on reverse. £280

A portrait of a young woman, seated, three-quarter length, looking away to left. She is wearing loops of pearls with a cloak draped over her left arm which lies on her lap. She holds a shepherd's crook in her right hand. A dog sits at her feet looking up at her. Livestock can be seen in the background to the right.

One of a pair of prints of shepherdesses engraved by John Faber the younger after portrait painter Henry Pickering (1700-1720, fl.). *CS: 417b, i of ii. Ex: collections of Mrs. E.M. Hamilton & The Hon. Christopher Lennox-Boyd.*

Stock: 67243

102. **[Chloe in the County.]**

Hen.y Pickering pinx.t. John Faber fecit. London Printed for R. Sayer, J. Ryal & R. Withy in Fleet Street. Prince 2s [n.d., c.1755].

Mezzotint, 18th century watermark. 355 x 255mm (14 x 9¾"). Small margins. £280

A portrait of a young woman, seated, three-quarter length, looking away to left. She is wearing loops of pearls with a cloak draped over her left arm which lies on her lap. She holds a shepherd's crook in her right hand. A dog sits at her feet looking up at her. Livestock can be seen in the background to the right.

One of a pair of prints of shepherdesses engraved by John Faber the younger after portrait painter Henry Pickering (1700-1720, fl.). *CS: 417b, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67244

103. **Chloe in the County. From Courts retired to braeth the Vernal Air, / Rural Amusements now engage the Fair...**

Hen.y Pickering pinx.t. John Faber fecit. [Printed for Rob.t Sayer, at the Golden Buck, opposite Fetter Lane, Fleet Street.] [n.d., c.1760.]

Mezzotint. Sheet 345 x 255mm (13½ x 9¾"). Trimmed to image on three sides, losing publication line at bottom, crease. £180

A portrait of a young woman, seated, three-quarter length, looking away to left. She is wearing loops of pearls with a cloak draped over her left arm which lies on her lap. She holds a shepherd's crook in her right hand. A dog sits at her feet looking up at her. Livestock can be seen in the background to the right.

One of a pair of prints of shepherdesses engraved by John Faber the younger after portrait painter Henry Pickering (1700-1720, fl.). *CS: 417b, unlisted state after ii of ii, with title and verse. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67245

104. **[Studios Boy.]**

Painted by Sir Joshua Reynolds. Engrav'd by G.Keating. London Publish'd Sep.r 30 1784, by G.Keating, N°4 Air Street Piccadilly & W.Dickenson N°158 New Bond Street.

Very rare and fine mezzotint, 18th century watermark, ink Collector's Mark. Sheet 260 x 200mm (10¼ x 8"). Trimmed close to plate. £260

Portrait of a young boy studying, in his hands a quill and paper. *Hamilton Page 143 i of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd*
Stock: 67469

105. **[A bearded man in a turban.]**

[n.d., c.1780.]

Engraving. 250 x 195mm (13¾ x 8"), very large margins. Foxing in margins. £260

A head and shoulder portrait of a bearded Turkish man in a turban.

Stock: 67063

106. **[A bearded man in a turban.]**

[n.d., c.1780.]

Engraving. 250 x 195mm (13¾ x 8") very large margins Foxing in margins. £260

A head and shoulder portrait of a bearded Turkish man in a turban.

Stock: 67064



107. **[Robert Clive.]**

[after Nathaniel Dance.] [n.d., c.1830.]

Mezzotint, proof before letters, printed on chine collé. 450 x 315mm (17¾ x 12½"), very large margins. £320

A three-quarter portrait of Robert Clive (1725-74), 1st Baron Clive, in wig and uniform, hand resting on a walking stick.

We have been unable to trace this mezzotint version of Dance's portrait.

Clive was an East India Company administrator and served as the first British Governor of Bengal, but faced charges of corruption in 1772, which led him to commit suicide in 1774. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 65997

108. **Franciscus, Drake.**

De L'armessin Sculp. [Brussels: François Foppens, 1682].

Engraving. Sheet 175 x 135mm (6¾ x 5¼"). Trimmed to image on three sides, into plate at bottom, losing de Larmessin's name, laid on album paper. £180

A half length portrait of Sir Francis Drake (1540? - 1596), his right hand resting on a globe on which America is marked. He was the first English circumnavigator and the first leader to remain in command from beginning to end. *Wellcome: 848-6*
Stock: 67393

109. **Mary Tofts, of Godalmin, the Pretended Rabbit Breeder.**

J. Laguerre Pinx. J. Faber Fecit. [n.d., c. 1730.]

Mezzotint. 350 x 255mm (13¾ x 10"), with large margins. Worn impression. £260

Mary Tofts (1701-63) from Godalming, Surrey, became the subject of considerable controversy in 1726 when she claimed to have given birth to rabbits. After convincing a few reputable medics she eventually confessed and was briefly imprisoned for fraud. Hogarth joined the ridicule of the medical profession with his plate 'Credulity, Superstition, and Fanaticism'. *CS 348, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67375

110. **[Francis Atterbury] The Right Reverend Father in God Francis Lord Bishop of Rochester and Dean of Westminster.**

G. Kneller S.R. Imp & Mag. Brit. Bart. ts pinx. 1718. J. Simon fec et ex. [n.d. c.1720].

Mezzotint. Sheet 355 x 255mm (14 x 10"). Surface rubbing. Bit messy. Small margins. Repaired tear left margin. £220

Francis Atterbury (1662 - 1732), Bishop of Rochester, was deprived of his offices in 1723 for corresponding with James Francis Edward Stuart (the Old Pretender). The letterpress relates to the Lords' passing of the bill of pains and penalties against Atterbury. *CS: 19. Sharpe 279. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67213

111. **[Francis Atterbury] The Right Reverend Father in God Francis Lord Bishop of Rochester and Dean of Westminster.**

G. Kneller S.R. Imp & Mag. Brit. Bart. ts pinx. 1718. J. Simon fec et ex. [n.d. c.1720].

Mezzotint. Sheet 355 x 255mm (14 x 10"). Thread margins. £220

Francis Atterbury (1662 - 1732), Bishop of Rochester, was deprived of his offices in 1723 for corresponding with James Francis Edward Stuart (the Old Pretender). The letterpress relates to the Lords' passing of the bill of pains and penalties against Atterbury. *CS: 19. Sharpe 279. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67212

112. **[James Butler, 2nd Duke of Ormond.]
The Most Noble Prince James Duke of
Ormond &c.**

[Engraved by John Simon after Michael Dahl.] [n.d.,
c.1720.]

Mezzotint, sheet 345 x 250mm (13½ x 9¾"). Trimmed
into plate. £220

Portrait of James Butler, 2nd Duke of Ormonde (1665 -
1745), Irish statesman and soldier.

He served in the campaign to put down the Monmouth
Rebellion, in the Williamite War in Ireland, in the Nine
Years' War and in the War of the Spanish Succession
but was accused of treason and went into exile after the
Jacobite rising of 1715. *CS 115 ii of ii. Sharpe 55. Ex:*
collection of The Hon. Christopher Lennox-Boyd.

Stock: 67462

113. **[Maria Margaretha de Jonge van
Ellemeet] The Right Hon:ble Margeretta
Maria Lady North & Grey.**

G Kneller. S.R. Imp: et Mag: Brit: Bart. pinx. J.Simon
fec: et Exc: [n.d., c.1720.]

Fine mezzotint. Sheet 355 x 250mm (14 x 9¾"). Small
margins. Mounted on album paper at borders. £260

A three-quarter portrait of Maria Margaretha de Jonge
van Ellemeet (1690-1762), daughter of Cornelis de
Jonge van Ellemeet, Receiver General of the Republic
of the Seven United Netherlands. She married William
North, 6th Baron North and 2nd Baron Grey, in 1705,
who had lost a hand at the Battle of Bleinheim, but had
to leave England because of his Jacobite leanings. In
1735 she married again, to Patrick Murray, 5th Lord
Elibank, another Jacobite. *CS 111. Sharpe 396. Ex:*
collection of The Hon. Christopher Lennox-Boyd.

Stock: 67216

114. **[Maria Margaretha de Jonge van
Ellemeet] The Right Hon:ble Margeretta
Maria Lady North & Grey.**

G Kneller. S.R. Imp: et Mag: Brit: Bart. pinx. J.Simon
fec: et Exc: [n.d., c.1720.]

Mezzotint. Sheet 355 x 250mm (14 x 9¾"). Trimmed
into image on three sides, affecting inscription on right.
£140

A three-quarter portrait of Maria Margaretha de Jonge
van Ellemeet (1690-1762), daughter of Cornelis de
Jonge van Ellemeet, Receiver General of the Republic
of the Seven United Netherlands. She married William
North, 6th Baron North and 2nd Baron Grey, in 1705,
who had lost a hand at the Battle of Bleinheim, but had
to leave England because of his Jacobite leanings. In
1735 she married again, to Patrick Murray, 5th Lord
Elibank, another Jacobite. *CS 111. Sharpe 396. Ex:*
collection of The Hon. Christopher Lennox-Boyd.

Stock: 67215

115. **His Excellency the Right Honourable
Thomas Earl of Strafford Viscount Wentworth
of Wentworth Woodhouse, and of
Stainborough Baron of Raby Newmarch &
Oversley...**

C. D'Agar pinx. J. Simon fecit. Cum Privelego Reg. E.
Cooper Ex.



Mezzotint. 355 x 265mm (14 x 10½"), large margins
Paper toned. £340

A portrait of soldier, diplomat and statesman Thomas
Wentworth (1672-1739), 1st Earl of Strafford & 3rd
Baron Raby. Collectors mark.

Strafford was one of the delegates at the Congress of
Utrecht but was impeached in 1715 because of the
treaty's unpopularity, although the charges were
dropped. He was also involved in the Jacobite
Cornbury Plot of 1731-5, but again avoided charges.
*CS 142, ii of ii (wig shortened, not lengthened). Sharpe
647. Ex: collections of The Hon. Christopher Lennox-
Boyd & Alfred Morrison (Lugt 151).*

Stock: 67211

116. **His Excellency the Right Honourable
Thomas Earl of Strafford Viscount Wentworth
of Wentworth Woodhouse, and of
Stainborough Baron of Raby Newmarch &
Oversley...**

C. D'Agar pinx. J. Simon fecit. Cum Privelego Reg. E.
Cooper Ex.

Mezzotint. 355 x 265mm (14 x 10½"). Thread margins
on three sides, stain in title, mounted on album paper at
corners. £180

A portrait of soldier, diplomat and statesman Thomas
Wentworth (1672-1739), 1st Earl of Strafford & 3rd
Baron Raby.

Strafford was one of the delegates at the Congress of
Utrecht but was impeached in 1715 because of the
treaty's unpopularity, although the charges were
dropped. He was also involved in the Jacobite
Cornbury Plot of 1731-5, but again avoided charges.
*CS 142, ii of ii (wig shortened, not lengthened). Sharpe
647. Ex: collection of The Hon. Christopher Lennox-
Boyd.*

Stock: 67210

117. **[Thomas Lord Erskine.]**

[Painted by T.Lawrence Esq.r. R.A. Engraved by Char.s Turner.] [n.d., c.1800.]

Mezzotint proof before letters. 350 x 255mm (13¾ x 10"). Trimmed close to plate. £360

Thomas Erskine, 1st Baron Erskine (1750 - 1823) the British lawyer and politician who served as Lord Chancellor between 1806 and 1807, under William Grenville. Engraved from a painting by Thomas Lawrence, President of the Royal Academy and the pre-eminent portrait painter of his generation. *W185 i of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67228



118. **[Thomas Lord Erskine.]**

Painted by T.Lawrence Esq.r. R.A. Engraved by Char.s Turner. London Published Nov.r 26, 1806 by the Proprietor.

Mezzotint, proof before title. 380 x 280mm (15 x 11"). Bit messy, time stained. £360

Thomas Erskine, 1st Baron Erskine (1750 - 1823) the British lawyer and politician who served as Lord Chancellor between 1806 and 1807, under William Grenville. Engraved from a painting by Thomas Lawrence, President of the Royal Academy and the pre-eminent portrait painter of his generation. *W185 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67227

119. **Thomas Lord Erskine.**

Painted by T.Lawrence Esq.r. R.A. Engraved by Char.s Turner. London Pub.d July 17th, 1825 by Z.Sweet, 38, Chancery Lane.

Fine mezzotint, open letter proof. 355 x 255mm (14 x 10"), with large margins. £280

Thomas Erskine, 1st Baron Erskine (1750 - 1823) the British lawyer and politician who served as Lord Chancellor between 1806 and 1807, under William Grenville. Engraved from a painting by Thomas Lawrence, President of the Royal Academy and the pre-eminent portrait painter of his generation. *W185 iv of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67229

120. **[Clement Lempriere] C. Lempriere. In Reg: Exerc. Centur. Et in Re Torment Delin. Primar. 1745.**

T. Frye Pinxit 1735. I. Faber Fecit. Sold by Faber at the Golden Head in Bloomsbury Square.

Rare mezzotint. 230 x 330mm, with large margins Crease top right corner. Cockling in corners where previously glued to backing sheet. £340

A half-length portrait in oval of Clement Lempriere (1683–1746) who, having mapped the routes of the Highlands of Scotland in 1725, was made Draughtsman to the Office of Ordnance in 1727, with an office in the Tower of London. His publications included views of his home island of Jersey, Scotland, Portugal, Bermuda and the Balearics, as well as a maps of Jersey and Bermuda. Map interest. *CS: 219, only state. Russell 219, ii.*

Stock: 67261

121. **Lieut. General Lord Beresford, K.B. Marshall & Commander of the Portuguese Army.**

Painted by Sir W.m Beechey, Painter to Her Majesty. Engraved by C.Turner Warren Street, Fitzroy Square. London, Published Sept.r 21st 1814, for the proprietor, N°50 Warren Street Fitzroy Square.

Fine mezzotint. 355 x 250mm (14 x 9¾"), with very large margins. £360

Portrait of William Carr Beresford, 1st Viscount Beresford, (1768 - 1854), British army officer and politician. A general in the British Army and a Marshal in the Portuguese Army, he fought alongside the Duke of Wellington in the Peninsular War and held the office of Master-General of the Ordnance in 1828 in the First Wellington ministry.

He led the 1806 failed British invasion of Buenos Aires. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67225

122. **General Sir Hew Whiteford Dalrymple, Bar.t.**

J. Jackson, Esq. R.A. pinx.t. 1829. C. Turner A.R.A. sculp.t. London, Published for the Proprietor, Jan.y 24, 1831, by Mr. Turner, 50, Warren Street, Fitzroy Square.

Mezzotint, rare open letter proof. 345 x 250mm (13¼ x 9¾"). Trimmed into plate at bottom. £260

Portrait of General Sir Hew Whiteford Dalrymple (1750–1830), Governor of Gibraltar.

In 1808 he was made Commander of the Portuguese Expedition and immediately halted Wellesley's pursuit of the beaten French to Lisbon. He then chose to sign a

truce with the French General, Junot, allowing him to return to France in British ships. The 'Convention of Cintra' was denounced both in London and in Portugal, and Dalrymple was forced to face an enquiry, after which he never held a field command again. *Whitman 148. See NPG D14781.*

Stock: 67185

123. The Right Honourable John Earl of Stair, Viscount Dalrymple, Lord Glenluce & Stranraer, Colonel of the Royal Regiment of North British Dragoons, Governour of Minorca, Knight of the most Ancient Order of the Thistle, one of His Majesty's most Honourable Privy Council, Field Marshal and Commander in Chief of His Majesty's Forces in South Britain.

A. Ramsay Pinx.t. I. Faber Fecit Price 2s. Sold by Faber at the Golden Head Bloomsbury Square. [n.d. c.1735]

Mezzotint. 355 x 255mm (14 x 10"), large margins.

£260

Three-quarter portrait of Scottish diplomat and army officer, John Dalrymple, 2nd Earl of Stair (1673-1747), leaning on truncheon beside hat on stone tablet, his right hand on hip. He wears a breastplate and long wig. Against a landscape with foliage. *CS 335, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67326

124. The Right Honourable John Earl of Stair, Viscount Dalrymple, Lord Glenluce & Stranraer, Colonel of the Royal Regiment of North British Dragoons, Governour of Minorca, Knight of the most Ancient Order of the Thistle, one of His Majesty's most Honourable Privy Council, Field Marshal and Commander in Chief of His Majesty's Forces in South Britain.

A. Ramsay Pinx.t. I. Faber Fecit Price 2s. Sold by Faber at the Golden Head Bloomsbury Square. [n.d. c.1735]

Mezzotint, 18th century watermark. 355 x 255mm (14 x 10"). Small margins. £260

Three-quarter portrait of Scottish diplomat and army officer, John Dalrymple, 2nd Earl of Stair (1673-1747), leaning on truncheon beside hat on stone tablet, his right hand on hip. He wears a breastplate and long wig. Against a landscape with foliage. *CS 335, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67321

125. The Right Honourable John Earl of Stair, Viscount Dalrymple, Lord Glenluce & Stranraer, Colonel of the Royal Regiment of North British Dragoons, Governour of Minorca, Knight of the most Ancient Order of the Thistle, one of His Majesty's most Honourable Privy Council, Field Marshal and Commander in Chief of His Majesty's Forces in South Britain.

A. Ramsay Pinx.t. I. Faber Fecit Price 2s. Sold by Faber at the Golden Head Bloomsbury Square. [n.d. c.1735]

Mezzotint, 18th century watermark. 355 x 255mm (14 x 10"). Trimmed to plate, laid on album paper at edges. £190

Three-quarter portrait of Scottish diplomat and army officer, John Dalrymple, 2nd Earl of Stair (1673-1747), leaning on truncheon beside hat on stone tablet, his right hand on hip. He wears a breastplate and long wig. Against a landscape with foliage. *CS 335, i of ii.*

Stock: 67323



126. Lieut. General Sir Thomas Picton. G.C.B.&c.&c.

Sir M.A.Shee, P.R.A. C.Turner, A.R.A. London: Published by Welch & Gwynne, 24 St.James's Street, 1843.

Fine mezzotint. 490 x 395mm (19¼ x 15½"). Small margins. £290

Portrait of Thomas Picton (1758-1815), British Army officer and colonial administrator.

He fought in the Napoleonic Wars and died at Waterloo. *W429. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67105

127. [India] [Francis Rawdon Hastings] Marquess of Hastings, Earl of Rawdon & Moira etc. etc. etc.

Kreihuber 843 [after Martin Archer Shee]. Ged. b. Höfelich. [n.d., c.1834.]

Fine lithograph on chine collé, printed backing sheet. Printed area 330 x 225mm (13 x 8¾"). £260

A detail of Shee's full-length portrait of Francis Rawdon Hastings (1754-1826), 1st Marquess of Hastings and 2nd Earl of Moira, with the background left blank.

After serving with distinction in the American Revolution and the Napoleonic Wars, he was appointed

Governor-General of India in 1813, overseeing the victory in the Gurkha War (1814-16), the final conquest of the Marathas in 1818, and the purchase of the island of Singapore in 1819.

Stock: 67129



128. **Drake perorati novit quem terminus orbis, Et quem bis mundi vidit utera Polus; Si taceant homines, facient te Sidera notum, Sol nescit comitis non memor esse sui.**

[London: for Nicholas Bourne, 1652-3.]

Rare engraving. Sheet 155 x 125mm (6 x 5"). Trimmed to printed border on three sides, into plate at bottom, laid on album paper. £480

A half-length portrait of Sir Francis Drake (c.1540-96), leaning on a globe, baton in his left hand, an armillary sphere and an astrolabe on the table behind.

The frontispiece portrait of "Sir Francis Drake Revived. Who is or may be a Pattern to stirre up all Heroicke and active Spirits of these Times... being a Summary and true Relation of foure severall Voyages made by the said Sir Francis Drake to the West-Indies". The title begins 'Drake knows the end of the Earth.

Wellcome: 848-1

Stock: 67391

129. **Franciscus Drake Miles Auratus.**

[Willem or Magdalena de Passe.] [Arnham: Crispijn de Passe, 1620.]

Engraving. Sheet 165 x 115mm (6½ x 4½"). Trimmed to printed border on three sides, into plate at bottom, laid on album paper. £180

A nearly half-length portrait in oval of Sir Francis Drake (1540-1596) left hand on a globe.

From the 'Heroologia Anglica'. *Wellcome: 848-5*

Stock: 67392

130. **Sr. Francis Drake, one of the first of those w.ch in his sea voyages put a Girdle about the World. He Died upon the Seas. Anno Dm 1595.**

W.M. [William Marshall] sculp. [London, 1648.]

Engraving, book illustration with letterpress to verso; sheet 140 x 125mm. 5½ x 5". Trimmed close to engraved border (fragment). £160

A half-length portrait of admiral and circumnavigator Sir Francis Drake (1540 - 1596), holding a pair of compasses over a globe.

From Thomas Fuller's 'Holy State and the Profane State'. *Wellcome: 258*

Stock: 67394

131. **The Effigies of the Honourable and learned Knight S.r Walter Raleigh. Times Witness Herald of Antiquity. The Light of Truth & Life of Memor[y].**

London Printed for Mat: Gillyflower at the Spread Eagle in Westminster Hall [n.d., c.1700].

Engraving. Sheet 175 x 110mm (6¾ x 4¼"). Trimmed to printed border, slight loss of title, stained, laid on album paper. £140

A half-length portrait in oval of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), wearing an embroidered jacket and ruff, holding a baton.

The frontispiece to "An Abridgment of Sir Walter Raleigh's History of the World, In Five Books'.

Stock: 67400

132. **The Effigies of the Honourable and learned Knight S.r Walter Raleigh. Times Witness Herald of Antiquity. The Light of Truth & Life of Memo[ry].**

[n.d., c.1700.]

Engraving. Sheet 175 x 110mm (6¾ x 4¼"). Trimmed to printed border, slight loss of title, stained, laid on album paper. £140

A half-length portrait in oval of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), wearing an embroidered jacket and ruff, holding a baton.

The frontispiece to "An Abridgment of Sir Walter Raleigh's History of the World, In Five Books", this state with the publication line erased.

Stock: 67399

133. **Sir Walter Raleigh K.t Captain of y.e Queens Guard, Lord Warden of the Stanneries Lord Lieutenant General of the County of Cornwall Governor of the Isle of Jersey&c. Ob.t 1618.**

[n.d., c. 1780.]

Etching. Sheet 140 x 85mm (5½ x 3"). Trimmed and tipped into album paper. £130

A half-length portrait of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), wearing an embroidered jacket and ruff, holding a baton.

Stock: 67396

134. **The true Effigies of ye Hon.ble Sr. Walter Rawlegh Knight[t].**

F.H. van Hove sculp. [after Simon van der Passe.]

[n.d., c. 1670.]

Etching. Sheet 140 x 85mm (5½ x 3"). Trimmed close to image and into lettering on right, glue stain, laid on album paper. £130

A half-length portrait of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), holding a baton and globe.

By Frederick Hendrick Van Hove (1628/1630 - 1698), after Simon De Passe (1595-1647). An early example, still with the portrait of William the Conqueror top left, removed in the example in the National Portrait Gallery. *NPG D21175*.

Stock: 67395

135. Vera Effigies Clarissimi Viri Domni Gualtheri Raleigh Eq[ui] Aur. etc.] The true and lively portraiture of the honourable and learned Knight Sir Walter Raleigh.

[n.d., c.1650.]

Rare engraving. Sheet 120 x 75mm (4¾ x 3").

Trimmed into image, damage lower right with loss to title. Laid on album paper. £90

A half-length portrait of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), wearing an embroidered jacket and ruff, holding a baton.

Stock: 67397

136. Vera Effigies Clarissimi Viri Domni Gualtheri Raleigh Eq[ui] Aur. etc.] The true and lively portraiture of the honourable and learned Knight Sir Walter Raleigh.

Sim. Pass sculp. Comp. Holland exc. [n.d., c.1617.]

Engraving. Sheet 175 x 110mm (6¾ x 4¼"). Trimmed to printed border, laid on album paper, stained. £85

A half-length portrait of Sir Walter Raleigh (or Raleigh), famed naval commander, explorer and author (1552? - 1618), wearing an embroidered jacket and ruff, holding a baton.

Stock: 67398

137. The Hon.ble and learned Knight Sir Walter Raleigh. Tam Marti, Quam Mercurio

Ro: Vaughan Scu. [n.d. c.1650]

Engraving. 95 x 60mm (3¾ x 2¼"). Trimmed within plate, laid on album paper. £130

Portrait of Walter Raleigh (1552-1618), half length, wearing ruff, holding baton, and hand over a globe inscribed 'Guiana'; bookshelf at upper right, arms at upper left. *Wellcome: 2426-2*

Stock: 67401

138. [Edward Spry.]

Spry,s. Divider. [Isaac Jehner.] [n.d., c.1780.]

Very rare mezzotint, on verso in pencil "only 2 copies of this print known". Sheet 335 x 275mm (13¼ x 10¾"). Time damaged, trimmed into plate and backed onto album paper. Watermark lower left of image.

This image is cut & damaged but is extremely rare.

£480

Portrait of the shipbuilder Edward Spry (1695-1788), mast-maker & boat-builder at the Dockyard in Plymouth. *CS 9. Ex: collection of the Late Hon. C. Lennox-Boyd*.

Stock: 67485

139. Dupre Earl of Caledon, K.P.

Painted by R.Rothwell, Esq.r. Engraved by C.Turner, A.R.A. London Published March 24th 1840, for the Proprietor by Mr.Turner, N°50, Warren St, Fitzroy Square.

Mezzotint. Sheet 345 x 245mm (13½ x 9¾"). Trimmed and backed onto thick paper. Some foxing. £160

Portrait of Colonel Du Pré Alexander, 2nd Earl of Caledon (1777 - 1839), Irish politician, militia officer and colonial administrator who was the second child and only son of James Alexander, 1st Earl of Caledon. In July 1806 he was appointed Governor of the Cape of Good Hope in what is now South Africa. *Ex: collection of The Hon. Christopher Lennox-Boyd. Whitman: 89*

Stock: 67240

140. [Thomas Dundas.]

[Engraved by C.Turner afyer Sir Thomas Lawrence.]

[n.d., c.1822. Published by C.Turner.]

Mezzotint. Proof before letters. 385 x 305mm (15¼ x 12"). Trimmed close to plate on left and right sides.

£240

Portrait of Thomas Laurence Dundas, 1st Baron Dundas (1741 - 1820), British politician who represented Richmond and Stirlingshire in the House of Commons of Great Britain from 1763 to 1794, when he was raised to the peerage of Great Britain as Baron Dundas.

He was responsible for commissioning the Charlotte Dundas, the world's "first practical steamboat". *W167.*

Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67226



141. The R.t Hon.ble Charles James Fox. Principal Secretary of State for the Foreign Department.

London Published May 1st 1806, by R.Cribb, N°288 Holborn.

Fine mezzotint. 355 x 250mm (14 x 9¾"), large margins. £280

Portrait of Charles James Fox (1749 - 1806), English Whig politician and statesman.

Fox became a prominent and staunch opponent of King George III, whom he regarded as an aspiring tyrant. He supported the American Patriots and even dressed in the colours of George Washington's army. *W204 i of ii.*

Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67239

142. **Joseph Hume. [facsimile signature]**
Published by Dean & Son, 31 Ludgate Hill, 1855.
Scarce etching on chine collé, printed backing sheet.
Printed area 350 x 215mm (13¾ x 8½"). Corners
damaged. £160
A half-length portrait of Joseph Hume (1777-1855).
After serving as a surgeon to the East India Company's
7th Sepoy Regiment, he became Tory MP for
Weymouth in 1812. He became more radical: in 1830
he set up the 'Metropolitan Political Union' in London,
with Henry Hunt and Daniel O'Connell. *Wellcome*
1469-19.
Stock: 67440

143. **[William Lamb.] The Right Hon.ble the
Viscount Melbourne.**
Painted by Geo.Hayter, E.S.Q. M.A.S.L. Engraved by
C.Turner, A.R.A. London Published March 25, 1839,
at No.14, Pall Mall East, by Paul & Dominic Colnaghi
& Co, Print Sellers to Her Majesty.
Fine mezzotint. 555 x 410mm (21¾ x 16¼"), with
large margins £360
Portrait of Henry William Lamb, 2nd Viscount
Melbourne (1779 - 1848), British Whig politician who
served as Home Secretary during the Whig government
of 1830 to 1834 and as Prime Minister of the United
Kingdom in 1834 and again from 1835 to 1841.
Stock: 67144

144. **John George Lambton, Esq. M.P. for the
County Durham. From the original Picture in
the possession of Earl Grey.**
Painted by T. Phillips, Esq. R.A. Engraved by S.W.
Reynolds. Engraver to the King. [n.d., c.1820.]
Mezzotint. 380 x 270mm (15 x 10½"), very large
margins on 3 sides. Trimmed to plate at bottom. £280
John George Lambton, 1st Earl of Durham (1792 -
1840), standing in front of a curtain, directed to front,
facing towards the left. He holds a book upright on a
table with his right hand, next to document.
Having inherited an immense fortune, he gained the
nickname 'Jog Along Jack' when, after being asked
what was an adequate income for an English
gentleman, he replied 'that a man might jog along
comfortably enough on £40,000 a year', an equivalent
of nearly two millions pounds at modern values.
He was MP for County Durham for 16 years from
1813, and was appointed Lord Privy Seal in 1830 when
his father-in-law, Lord Grey, became prime minister.
Between 1835 and 1837 he served as Ambassador to
Russia. The following year, Lambton became
Governor-General of Canada, where he was known as
'Radical Jack', and subsequently lauded in English -
Canadian history for his recommendation to introduce
responsible government and recommending the union
of Upper and Lower Canada. *Ex Collection: The
Honourable Christopher Lennox-Boyd. W: 173 ii of ii.*
Stock: 67156



145. **The Right Honourable Chancellor of the
Exchequer William Pitt. First Lord of the
Treasury, etc.**
Painted by Ant:Hickell. Engraved by J.G.Huck. [n.d.,
c.1790.]
Very fine and rare mezzotint. 495 x 385mm (19 x
15¼"), with large margins on 3 sides. £480
Portrait of William Pitt (1759-1806), British statesman
who served as the last prime minister of Great Britain
from 1783 until the Acts of Union 1800, and the first
prime minister of the United Kingdom from January
1801.
He left office in March 1801, but served as prime
minister again from 1804 until his death.
He was also Chancellor of the Exchequer for all his
time as prime minister. *Ex: collection of The Hon.
Christopher Lennox-Boyd.*
Stock: 67107

146. **The Right Hon.ble Philip Dormer
Stanhope E. of Chesterfield, Knight of the
Most Noble Order of the Garter, &c.**
W. Hoare Pinx. J. Simon fecit. [n.d., c.1730.]
Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Small
margins. £280
Philip Dormer Stanhope, 4th Earl of Chesterfield
(1694-1773).
Stanhope was ambassador to The Hague from 1728,
and was subsequently rewarded with the Order of the
Garter and the position of Lord Steward. He was
appointed Lord Lieutenant of Ireland in 1745 and
Secretary of State for the Northern Department 1746-8.
CS 38, ii of ii. Sharpe 374.
Stock: 67217

147. **The Right Hon.ble Philip Dormer
Stanhope E. of Chesterfield, Knight of the
Most Noble Order of the Garter, &c. one of his
Majesty's Secretaries of State.**
W. Hoare Pinx. J. Simon fecit. [n.d., c.1746.]
Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Small
margins. £280

Philip Dormer Stanhope, 4th Earl of Chesterfield (1694-1773).

Stanhope was ambassador to The Hague from 1728, and was subsequently rewarded with the Order of the Garter and the position of Lord Steward. He was appointed Lord Lieutenant of Ireland in 1745 and Secretary of State for the Northern Department 1746-8. *CS 38, unlisted third state. Sharpe 374.*

Stock: 67218



148. The Right Hon.ble John Lord Viscount Mount Stuart. Lord Lieut. & Custos Rotulorum of the County of Glamorgan.

Painted by Liotard. Engraved by J.R.Smith. Publish'd 30th May 1774 by J.R.Smith, N°4 Exeter Court Strand. Mezzotint, very fine impression. Sheet 500 x 350mm (19¾ x 13¾"). Collector's stamp 'E.M.H.' on reverse. Trimmed, rare but cut. £450

Portrait of John Stuart, 1st Marquess of Bute (1744 - 1814), styled Lord Mount Stuart until 1792, nobleman, coalfield owner, diplomat and politician who sat in the House of Commons from 1766 to 1776. In the background stands a very large Chinese screen. *CS118. Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 67489

149. [Horatio Walpole.] The Right Hon.ble the Earl of Orford.

Henry Walton pinxt. C.Turner sculpt. London Published May 1st 1806, for the Proprietor by R.Cribb, N°288, Holborn.

Rare mezzotint. 355 x 255mm (14 x 10"), large margins. Crease through centre of image. £280

Portrait of Horatio Walpole, 1st Earl of Orford (1723 - 1809), Whig politician. *W411 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67233

150. [Horatio Walpole.] The Right Hon.ble the Earl of Orford.

Henry Walton pinxt. C.Turner sculpt. London Published May 1st 1806, for the Proprietor by R.Cribb, N°288, Holborn.

Rare mezzotint. 355 x 255mm (14 x 10"). Trimmed close to plate. £260

Portrait of Horatio Walpole, 1st Earl of Orford (1723 - 1809), Whig politician. *W411 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67232

151. Miss Nightingale.

Published by Dean & Son, 31 Ludgate Hill, 1855.

Scarce etching. Sheet 225 x 220mm (8¾ x 8½").

Trimmed, glue stains in corners, laid on album sheet with a wood-engraved portrait of Nightingale. £190

A sketch bust portrait of Florence Nightingale (1820-1910), famed for her nursing work during the Crimean War.

The wood engraving is after the famous photograph by William Edward Kilburn (1818-1891), probably published in the Illustrated London News. *Not in Wellcome.*

Stock: 67441

152. [A collection of items relating to the Welsh utopian socialist Robert Owen] Robert Owen Esq.r. [&] Mr. Owen's Lectures, in the Waterloo Room. Ticket, 1s. Admitting to a single Lecture. [&] [Two views titled "New Lanark. Robert Owen & Co in cyrillic], on an album sheet with a newspaper clipping of a letter from Owen to Parliament.]

[n.d., c.1820.]

Rare portrait: lithograph, sheet 285 x 230mm (11¼ x 9"). Ticket: letterpress on card, 90 x 60mm (3½ x 2¼").

Views: engravings, printed area each 105 x 110mm (4¼ x 4½"). Portrait and views trimmed and laid on album paper. £350

A collection relating Robert Owen (1771-1858), a Welsh textile manufacturer, philanthropist, political philosopher and social reformer, and a founder of utopian socialism and the co-operative movement: a portrait, a lecture ticket, two views of New Lanark, a utopian village built on the Clyde for Owen's cotton mill workers; and the text of a letter from Owen to Parliament, decrying the oppression of the working classes.

Stock: 67502

153. Sir Samuel Romilly. Proof.

Painted by Sir Tho Lawrence R.A. Engraved by S.W. Reynolds, Bayswater. [n.d., c.1810.]

Proof mezzotint. 355 x 250mm (14 x 9¾"), with large margins. Creases. £260

A half-length portrait of lawyer and Whig MP Sir Samuel Romilly (1757-1818).

An abolitionist and reformer, he successfully introduced bills repealing an Elizabethan statute that make pickpocketing a capital offence (1808) and abolishing hanging, drawing and quartering (1814).

Whitman 251. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67158



154. **[Joseph Strutt.] [Fascimile signature.]**
Painted & Engraved by John Linnell. Published by Moseley & Nephew, Derby April 12, 1842.
Mezzotint. 505 x 405mm (19¾ x 16"), large margins.
£360

Portrait of Joseph Strutt (1765 - 1844), English businessman and philanthropist.
Strutt was a progressive social reformer who contributed generously to the community, founding several key institutions in the town. He notably donated the land for the creation of Derby Arboretum, the first urban public park in England. He also served twice as Mayor of Derby. Ex: collection of the Late Hon. C. Lennox-Boyd.
Stock: 67488

155. **The Rev.d Timothy Priestley Minister of the Gospel in London &c. Author of the New Evangelical Faily Bible, A Sermon on the Death of Lady Huntingdon, _ an Ordination Sermon, _ the Christian's Looking Glass, &c. &c.**

[Painted and engraved by Thomas Holloway.]
Published by Alex.r Hogg No.16 Paternoster Row, July 27, 1792 _Price 2s/6d.
Mezzotint. Plate: 340 x 245mm (13½ x 9¾"). £260
A portrait of English independent minister Timothy Priestly (1734-1814) who collaborated with his older brother Joseph Priestley in his electrical experiments. CS 2, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67155

156. **The Visit of The Rev. John Wesley, A.M. To His Mother's Grave, A.D. 1779. (Bunhill Fields).**

W. Lee R.A. G.Hunt. Sc. London, W. Willmot, Wesleyan Chapel, City Road [n.d., c.1850].
Rare aquatint with lithographed tint. Sheet 355 x 250mm (14 x 9¾"). Repaired tears. £240
Founding member of the Methodist movement John Wesley, (1703 - 1791) wearing a tricorne hat, stands

contemplating the poem on his mother's headstone in Bunhill Fields, Finsbury, London. The cemetery was used as a burial site for Non-conformists from the late 17th century until the middle of the 19th century and contains the graves of many notable people. Hickman: 155
Stock: 66291

157. **Providentia; Escape of John Wesley from Fire in 1708.**

Engraved from an original drawing by R. Sly. [n.d., c.1840.]
Fine & rare mezzotint. Sheet 230 x 155mm (9 x 6"). Trimmed within plate. £160
A five-year-old John Wesley (1703-91) escapes from a burning house by climbing through a window to be caught by a man standing on another man's shoulders. Ex: Collection of the Hon. Christopher Lennox-Boyd.
Stock: 67149

158. **D.nus Hans Sloane Baronettus Collegii Regii Medicorum Londinensiu, & Regniæ Societatis Præses, &c.**

T. Murray pinx. J. Faber fecit. Sold by Robert Sayear at ye Golden Buck near St Dunstans Church Fleet Street [n.d., c.1760].
Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to image on three sides, into plate at bottom, laid on album paper. £260
Head and shoulders portrait in oval of Sir Hans Sloane (1660-1753), in long wig and lace cravat.
In 1716 he was appointed physician-general to the army; in 1727 he became President of the Royal Society. His collection and library formed the nucleus of the British Museum. Wellcome: 2750-1; CS 328, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd & Belton House.
Stock: 67372

159. **[India] [J.P. Addenbrook] To General Sir W.m Augustus Pitt, K.B. This Portrait of J.P. Addenbrook, Esq.r is, with Permission, dedicated by his most obedient Servant W.W. Barney.**

Katherine Bell pinxit. W. Barney sculp.t. Published, Jan.y 1 1805, by W. Barney, No. 3, Little George St. Westm.r.
Mezzotint. 360 x 255mm (14¼ x 10"). Trimmed within plate, creased. £240
A half length portrait of a man in a dark coat and cravat.

The BM describes him as 'Major of the 54th Foot; MP for Berwick; Director of the East India Company', with dates 1764/5-1820. However his name does not appear in any list of Berwick-on-Tweed MPs or E.I.C. directors. A 'John Paul Addenbrooke' was a major in the 54th: his dates are 1753-1821) and his career included being Gentleman Usher to Queen Charlotte & Equerry to Princess Charlotte. Not in CS. BM 2010,7081.2241. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67153



160. Priscilla Cooper.

Tho.Gibson pinx. J.Smith fecit et ex. [n.d., c.1750.]
Rare mezzotint, 18th century watermark, ink
Collector's Mark verso. 245 x 185mm (9¾ x 7¼"), very
large margins. Crease on right side. £320
Portrait of Priscilla Cooper, a young girl, to her left she
holds a small jar in her right hand, opening the lid with
her left hand. CS 43 ii of ii. Ex: collection of The Hon.
Christopher Lennox-Boyd.
Stock: 67467

161. Priscilla Cooper.

Tho.Gibson pinx. J.Smith fecit et ex. [n.d., c.1750.]
Sold by E.Cooper at ye 3 Pigeons in Bedford Street.
Rare mezzotint. Sheet 245 x 185mm (9¾ x 7¼").
Trimmed close to plate. £240
Portrait of Priscilla Cooper, a young girl, to her left she
holds a small jar in her right hand, opening the lid with
her left hand.
Possibly the printseller's daughter. CS 43 i of ii. One
known to CS. Ex: collection of The Hon. Christopher
Lennox-Boyd.
Stock: 67468

162. The Right Hon.ble Maria Countess of Coventry.

[After Jean Étienne Liotard.] Printed for Rob.t Sayer
Map & Printseller at the Golden Buck near Serjeants
Inn Fleet Street.
Fine mezzotint, 18th century watermark. 355 x 255mm
(14 x 10"), very large margins. Some faint creasing.
£280

Portrait of Maria Coventry, Countess of Coventry
(1732 -1760), Irish beauty and London society hostess
during the reign of King George II.
She died at a young age due to lead poisoning from
toxins in her beauty regimen. CS31 ii of ii. Ex:
collection of The Hon. Christopher Lennox-Boyd.
Stock: 67236

**163. [Lady Sophia Fermor] The Inn-keepers
handsom Daughter known through the
Tyrolese by the name of the Fair Maid of the
Inn.**

Rosalba Pinxit. Faber fecit. Printed for John Bowles at
the Black Horse in Cornhill.
Mezzotint, 355 x 250mm (14 x 9¾"). On 18th century
watermarked paper. Trimmed to plate, creasing, some
surface wear. £180
A half-portrait of Sophia Fermor (1721-1745) who
married John Carteret, Earl of Granville (1690-1763).
Anne Wentworth copied a painting by Rosalba
Carriera. CS 169, ii of iv. Ex: collection of The Hon.
Christopher Lennox-Boyd.
Stock: 67254

**164. The Most Noble Prince Charles Duke of
Richmond, Lennox & Aubigny &c. who Died
Aug.t 8.t. 1750 Ætat: 49. Quis desiderio sit
pudor aut modus...**

Done by J. Faber from an Original Painting of M.
Vanlo in the Possession of Owen M.cSwiny Esq.r Price
2.s. 6.d. [n.d., c.1755.]
Mezzotint, very fine impression, 18th century
watermark; 330 x 225mm (13 x 9"). Slight crease top
left. £320
A portrait of Charles Lennox, 2nd Duke of Richmond
(1701-1750), grandson of Charles II and Louise de
Kéoualle. An early proponent of cricket, he helped it
evolve from a village sport to a national pastime.
After Jean Baptiste Van Loo (1684-1745), by John
Faber the Younger (c.1695-1756). CS 306, ii of ii. Ex:
collections of Mrs. E.M. Hamilton & The Hon.
Christopher Lennox-Boyd.
Stock: 67319

**165. The Most Noble Prince Charles Duke of
Richmond, Lennox & Aubigny &c. who Died
Aug.t 8.t. 1750 Ætat: 49. Quis desiderio sit
pudor aut modus...**

Done by J. Faber from an Original Painting of M.
Vanlo in the Possession of Owen M.cSwiny Esq.r Price
2.s. 6.d. [n.d., c.1755.]
Mezzotint, 18th century watermark, 330 x 225mm (13
x 9"). Trimmed to plate at bottom. Collector's stamp on
reverse. £260
A portrait of Charles Lennox, 2nd Duke of Richmond
(1701-1750), grandson of Charles II and Louise de
Kéoualle. An early proponent of cricket, he helped it
evolve from a village sport to a national pastime.
After Jean Baptiste Van Loo (1684-1745), by John
Faber the Younger (c.1695-1756). CS 306, ii of ii. Ex:
collections of Mrs. E.M. Hamilton & The Hon.
Christopher Lennox-Boyd.
Stock: 67316

**166. [Lady Jemima Palmer]. Beauty, how
sweet they unaffected Grace...**

D'Agar pinx.t. J. Faber fecit. Printed for Tho.s Bowles
in S.t. Paul's Church Yard, & J.no Bowles & Son, at
the Black Horse in Cornhill.

Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed to image on three sides, into plate at bottom, creases, repairs in inscription area £240

A three-quarter portrait of Lady Jemima Palmer (d.1763), seated on a grassy bank, a sprig of a fruit tree in her hand.

She was the daughter of Sir John Harpur, 4th Baronet, of Calke Abbey, where the original oil remains (NT 290418). According to their records Sir John paid David D'Agar's bill in November 1724.

Jemima married Sir Thomas Palmer, 4th Baronet, of Carlton, in 1735, bearing him three sons and two daughters. *CS 273, ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 67422

167. **[Mrs. William Paulett.]**

John Vanderbank Pinxt. John Faber Fecit. Sold by I. Faber at the Golden Head in Bloomsbury Square [n.d., c.1750].

Mezzotint, 18th century watermark. Sheet 355 x 250mm (14 x 9¾"). Thread margins, damage bottom left corner. £280

Rare portrait of Mrs William Paulett, wife of the secretary to the Archbishop of York, wearing a feathered hat, pearl earring and jewel at her breast. *Chaloner Smith: 277, i of ii.*

Stock: 67423

168. **[Lucy Sacheverell] Lady Lucasta Schrevell.**

P. Lilly [Sir Peter Lely] Inv. Paris. W. Faithorne sculp. [n.d., c.1660.]

Engraving. 135 x 85mm (5¼ x 3¼"). Slight stains at corner. £160

A full-length seated portrait of Lucy Sacheverell, believed to be the inspiration for 'To Lucasta, Going to the Warrens' (1649) by poet Richard Lovelace (1617-57). *BM P,3.348. Fagan p.58*

Stock: 67436

169. **[Sylvia.]**

J.D.Miller after Luke Fildes. Copyright 1902 by Mess.rs Arthur Tooth & Sons, Publishers 5 & 6 Haymarket, London

Mezzotint printed on Chine coll. 535 x 370mm (21 x 14½"). £240

Portrait of a young woman. She looks over her shoulder and holds a fan in her right hand. She wears a dark gown, embellished with lace around the collar and a pearl earring dangles from her left ear.

Stock: 67078

170. **[Mary Andalusia Thellusson, Lady Rendlesham.]**

Painted by G.Engleheart. Engraved by C.Turner. [n.d., c.1810.] London Published for the Proprietor by C.Turner, 50 Warren Street, Fitzroy Square.

Very rare mezzotint, proof before title. 355 x 255mm (14 x 10"), large margins. £240

Portrait of Mary Andalusia Thellusson (née Dickens), Lady Rendlesham (1791 - 1814).

She was the first wife of John Thellusson, 2nd Baron Rendlesham; daughter of Lieutenant General Samuel Trevor Dickens. W492. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67237

171. **[Anne Vane] The Hon.ble M:rs Vane.**

John Vanderbank pinx.t. 1729. J. Faber Fec.t. [n.d., c.1730.]

Mezzotint. Sheet 355 x 255mm (14 x 10"). Trimmed to plate, chip and crease top left corner, glue stain in inscription area. £160

A three-quarter seated portrait of Anne Vane (1710-36), a maid of honour to Caroline of Ansbach (wife of George II), but more famous as mistress to Caroline's son Frederick, Prince of Wales. *CS 359.*

Stock: 67329



172. **[William Vaughan]**

P.L. [Peter Lely] Pinxit. I.F. [John Faber jnr] Fecit. 1745.

Scarce Mezzotint. 125 x 100mm (5 x 4"), large margins. Margins spotted. £350

A bust portrait in a masonry oval of William Vaughan, wearing an embroidered jacket with a fur collar and fur hat. Chaloner Smith describes him as being of 'Horsegeddol' (Corsygedol, Merioneth), probably William Vaughan (c. 1707-75), MP for Merionethshire 1734-68 and Lord Lieutenant of Merionethshire 1762-75; the BM suggests he may be the Portsmouth-based merchant and colonial official William Vaughan (1640-1719). *CS 362, 'two known'. BM 1902,1011.1922.*

Stock: 67333

173. **The Honourable George Venables Vernon.**

Painted by T. Gainsborough R.A. Engraved by J. Dean. [n.d., c.1775.]

Rare mezzotint. 390 x 275mm (15¼ x 10¾"), large margins £260

A half-length portrait in oval of George Venables-Vernon (1735-1813), who became 2nd Baron Vernon of Kinderton in 1780. *Horne 69. CS 22. Russell 22, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67154



174. [Catherine Winstanley.]

Hamlet Winstanley Pinxit. I. Faber fecit. Printed for Tho.s Bowles in St. Paul's Church Yard, & Jn.o Bowles & Son, at the Black Horse in Cornhill. [n.d., c.1750.]

Fine mezzotint. 375 x 255mm (14¾ x 10"). Small margins. £320

An untitled three-quarter seated portrait of Mrs. Catherine Winstanley, a sketchbook open on her lap. It was published as a pair to a self-portrait of her husband, the painter Hamlet Winstanley, whose monogram 'HW' is inscribed below the image. CS 389, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67347

175. [Catherine Winstanley.]

Hamlet Winstanley Pinxit. I. Faber fecit. Sold by Faber at ye Golden Head in Bloomsbury Square [n.d., c.1740].

Fine mezzotint. 375 x 255mm (14¾ x 10"). Old ink identification note in inscription area, laid on album paper at edges £320

An untitled three-quarter seated portrait of Mrs. Catherine Winstanley, a sketchbook open on her lap. It was published as a pair to a self-portrait of her husband, the painter Hamlet Winstanley, whose monogram 'HW' is inscribed below the image. CS 389, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67349

176. [Catherine Winstanley.]

Hamlet Winstanley Pinxit. I. Faber fecit. Sold by Faber at ye Golden Head in Bloomsbury Square [n.d., c.1740].

Mezzotint. 375 x 255mm (14¾ x 10"). Small margins. £240

An untitled three-quarter seated portrait of Mrs. Catherine Winstanley, a sketchbook open on her lap. It was published as a pair to a self-portrait of her husband, the painter Hamlet Winstanley, whose monogram 'HW' is inscribed below the image. CS 389, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67348

177. Christopher Wren Esq:r. The Compiler of "Parentalia" And Eldest son of Sir Chr: Wren Kn.t.

J. Faber fecit 1750.

Very rare mezzotint. Sheet 280 x 175mm (11 x 7").

Trimmed within plate. Damaged. £140

A half-length portrait on oval of Christopher Wren (1675-1747), MP for Windsor 1713-5. His collection of documents about his father (the architect) was published as the 'Parentalia' by his own son Stephen, with this portrait as the frontispiece. CS 395. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67342

178. William Draper Esq:r of Beswick-Yorkshire a Great Lover of Fox Hunting, Aged 66.

Chas Philips Pinx.t 1736. J. Faber fecit. [n.d., c.1740.]

Fine mezzotint. 355 x 255mm (14 x 10"). Thread margins. £320

A three-quarter portrait of Squire William Draper (1670-1746), standing in a long, plain coat, with right hand in his belt, left hand holding riding whip. He wears a cap with a short brim at the front, looking towards the viewer, a dog looking up at him on sitter's left. He founded the Holderness Hunt c.1726.

After Charles Philips (1708-1747). CS 118. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67247

179. [Reversed text] William Draper Esq:r of Beswick-Yorkshire a Great Lover of Fox Hunting.

[after Charles Philips.] [n.d., c.1740.]

Two mezzotints. Each 135 x 95mm (5¼ x 3¾"). Laid on album sheet together £180

Two states of the three-quarter portrait of Squire William Draper (1670-1746), standing in a long, plain coat, with right hand in his belt, left hand holding riding whip.

He wears a cap with a short brim at the front, looking towards the viewer, a dog looking up at him on sitter's left. He founded the Holderness Hunt c.1726.

A reversed copy (both image and text) of the mezzotint engraved by John Faber Jnr after Charles Philips (1708-1747). Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67421

180. [Reversed text] William Draper Esq:r of Beswick-Yorkshire a Great Lover of Fox Hunting.

[after Charles Philips.] [n.d., c.1740.]

Mezzotint. 135 x 95mm (5¼ x 3¾"). £120

A three-quarter portrait of Squire William Draper (1670-1746), standing in a long, plain coat, with right hand in his belt, left hand holding riding whip.

He wears a cap with a short brim at the front, looking towards the viewer, a dog looking up at him on sitter's left. He founded the Holderness Hunt c.1726.

A reversed copy (both image and text) of the mezzotint engraved by John Faber Jnr after Charles Philips

(1708-1747). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67420



181. [John Frederick Sackville, 3rd Duke of Dorset. & Miss G.] Miss G_ The Noble Cricketer.

Published as the Act directs by A. Hamilton, Jun.r near St. John's Gate, Nov.r, 1, 1776.

Stipple engraving. Sheet 175 x 105mm (6¾ x 4¼").

Trimmed. £160

Portraits of John Frederick Sackville, 3rd Duke of Dorset (1745 - 1799), British courtier and diplomat and Miss G.

Dorset is remembered for his love of cricket. He was a good player and an important patron, but his interest was sharpened by gambling, cricket being a major attraction for gamblers throughout the 18th century.

BM 5355.

Stock: 67337

182. Richard Carlile. Died February 10.th 1843.-Aged 52 Years.

T.C. Wilson del. [c.1843.]

Scarce lithograph. Sheet 190 x 155mm (7½ x 6").

Trimmed and laid on album paper at corners. £140

Half-length portrait of radical publisher and writer Richard Carlile (1790-1843). An important agitator for the establishment of universal suffrage and freedom of the press, he was due to speak at the reform meeting St. Peter's Fields in Manchester in 1819 that turned into the Peterloo Massacre.

Stock: 67439

183. [Humphrey Skelton] When Philosophic Thoughts engage the Mind...

H. Hussing Pinx. J. Faber Fecit 1728.

Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to image on three sides. £230

A seated portrait of Humphrey Skelton looking pensive, hands clenched in his lap. He is described by Bromley as an 'upholder' (i.e. upholsterer). According to 'Upbraid', the newsletter of the Worshipful Company of Upholders (Issue 13, Summer 2009), a Humphrey Skelton was admitted as a Freeman in 1699 and worked as an upholsterer at least until 1734. They believe this is the earliest portrait of one of their members. The BM quotes a 'Daily Courant' report of 21 July 1727, announcing the sale of three farms 'under a Commission of Bankruptcy awarded against

Humphrey Skelton, upholder'. CS 326, i of ii. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67279

184. [Humphrey Skelton] When Philosophic Thoughts engage the Mind...

H. Hussing Pinx. J. Faber Fecit 1752.. London Printed for and Sold by Rob.t Sayer at the Golden Buck, opposite Fetter Lane, Fleet Street.

Mezzotint. Sheet 355 x 250mm (14 x 9¾"). Trimmed to plate on three sides, creasing and rubbing, tear taped.. £130

A seated portrait of Humphrey Skelton looking pensive, hands clenched in his lap. He is described by Bromley as an 'upholder' (i.e. upholsterer). According to 'Upbraid', the newsletter of the Worshipful Company of Upholders (Issue 13, Summer 2009), a Humphrey Skelton was admitted as a Freeman in 1699 and worked as an upholsterer at least until 1734. They believe this is the earliest portrait of one of their members. The BM quotes a 'Daily Courant' report of 21 July 1727, announcing the sale of three farms 'under a Commission of Bankruptcy awarded against Humphrey Skelton, upholder'. CS 327. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67287

185. [Humphrey Skelton] When Philosophic Thoughts engage the Mind...

H. Hussing Pinx. J. Faber Fecit 1728.

Mezzotint. 355 x 255mm (14 x 10"). Plate worn. Small hole in image bottom right, some surface abrasions, laid on album paper. £130

A seated portrait of Humphrey Skelton looking pensive, hands clenched in his lap. He is described by Bromley as an 'upholder' (i.e. upholsterer). According to 'Upbraid', the newsletter of the Worshipful Company of Upholders (Issue 13, Summer 2009), a Humphrey Skelton was admitted as a Freeman in 1699 and worked as an upholsterer at least until 1734. They believe this is the earliest portrait of one of their members. The BM quotes a 'Daily Courant' report of 21 July 1727, announcing the sale of three farms 'under a Commission of Bankruptcy awarded against Humphrey Skelton, upholder'. CS 326, i of ii. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67275

186. [Humphrey Skelton] When Philosophic Thoughts engage the Mind...

H. Hussing Pinx. J. Faber Fecit. Sold by Faber at y.e Golden Head, Bloomsbury Square.

Mezzotint. Sheet 355 x 245mm (14 x 9½"). Trimmed to image on three sides, laid on album paper. Damaged. £80

A seated portrait of Humphrey Skelton looking pensive, hands clenched in his lap. He is described by Bromley as an 'upholder' (i.e. upholsterer). According to 'Upbraid', the newsletter of the Worshipful Company of Upholders (Issue 13, Summer 2009), a Humphrey Skelton was admitted as a Freeman in 1699 and worked as an upholsterer at least until 1734. They believe this is the earliest portrait of one of their

members. The BM quotes a 'Daily Courant' report of 21 July 1727, announcing the sale of three farms 'under a Commission of Bankruptcy awarded against Humphrey Skelton, upholder'. CS 326, *between i and ii of ii*. Ex: collection of *The Hon. Christopher Lennox-Boyd*.

Stock: 67284

187. M.r Tim.y Treadway.

N. Tucker pinx.t. J. Faber fecit. [n.d., c.1740.]

Mezzotint, 18th century watermark. 330 x 225mm (13 x 8¾") Narrow margins on three sides. £140

A half-length portrait in oval of Timothy Treadway, a writing master who contributed to George Bickham's 'Universal Penman'. CS 354, *ii of ii*. Ex: collection of *The Hon. Christopher Lennox-Boyd*.

Stock: 67327

188. M.r Tim.y Treadway.

N. Tucker pinx.t. J. Faber fecit. [n.d., c.1740.]

Mezzotint, 18th century watermark. 330 x 225mm (13 x 8¾"). Trimmed to plate, tear in inscription area taped. £140

A half-length portrait in oval of Timothy Treadway, a writing master who contributed to George Bickham's 'Universal Penman'. CS 354, *ii of ii*. Ex: collection of *The Hon. Christopher Lennox-Boyd*.

Stock: 67328

189. Thomas Jonathan Wooler.

[n.d., c.1817.]

Rare stipple. Sheet 160 x 140mm (6¼ x 5½").

Trimmed into plate top and bottom, laid on album paper. £180

Thomas Jonathan Wooler (1786-1853), publisher active in the Radical movement, shown with a copy of his satirical journal 'The Black Dwarf' in his hand. It was published as a response to the Gagging Acts (Treason Act 1817 and Seditious Meetings Act 1817). He was soon charged with seditious libel, but was acquitted on the grounds he was the publisher, not the author, of the offending articles. This portrait would have been issued at the time of the trial.

Stock: 67438

190. The Children of their Royal Highnesses Frederick & Augusta, Prince & Princess of Wales. Princess Elizabeth Born 30 Dec.r 1740. Princess Augusta Born 1 Aug. 1737 and Prince Henry Born 27 Oct.r 1745.

T. Ryley fecit [after Barthelemy Dupan]. [London: Thomas Jefferys & William Herbert, n.d., c.1750.]

Mezzotint. Sheet 250 x 340mm (9¾ x 13¼"). Trimmed into image on three sides, central fold, repairs. £260

A group portait in a garden, with Elizabeth in a small carriage drawn by a dog on the left and Augusta holding the baby Henry.

Dupan's original painting also included Princes George, Edward and William Henry, but they were separated for another print (see ref 67127). CS 8. Ex: collection of *The Hon. Christopher Lennox-Boyd*.

Stock: 67128



191. [Their Royal Highnesses the Princess of Wales and the Princess Charlotte.]

Maria Cosway pinx.t. S.W.Reynolds sculp.t. [n.d., c.1800.]

Very rare, fine and printed in colour mezzotint. Sheet 585 x 475mm (23 x 18¾"), large margins on 3 sides.

Trimmed into lower plate. £580

Portrait of Caroline of Brunswick (1768 - 1821), and Princess Charlotte of Wales (1796 - 1817). Fine & decorative view of London in background.

Caroline of Brunswick-Wolfenbüttel, Queen of the United Kingdom of Great Britain and Ireland and Queen of Hanover from 29 January 1820 until her death in 1821 as the estranged wife of King George IV. Princess Charlotte of Wales, was the only child of George, Prince of Wales (later George IV), and Caroline of Brunswick. She was expected to ascend the British throne after the deaths of her grandfather, George III, and her father, but died in childbirth at the age of 21, predeceasing them both. *Whitman* 49.

Stock: 67108

192. [George III.]

[n.d., c.1800.]

Fine watercolour. Sheet 380 x 260mm (15 x 10¼"), on wove paper. Repaired tear, creases, laid on album paper at corners. Unique. £360

An ornament with a medallion profile portrait of George III, a cornucopia and two Latin mottoes, surmounted with a crown.

Stock: 67065

193. [The children of Frederick, Prince of Wales.] Just Emblem of the genuine British Fire!...

P. Mercier Pinx.t. J. Faber fecit 1744. Publish'd according to Act of Parliament, March 25th, 1756. Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins, mounted on album paper on left margin.

£320

Group portrait of the three eldest children of Frederick: George (later George III) on left, Augusta, and Edward Augustus (Duke of York and Albany). George is making a spaniel perform tricks.

Philippe Mercier (1689 - 1760). Painter and engraver; pupil of Pesne in Berlin, then in Paris; London 1716. Remained in England for the rest of his life. Painter to Frederick Prince of Wales 1729-36; moved to York 1739-51; then returned to London, where he died. Main business in portraits, but made fancy pictures in the manner of Watteau for engraving. *CS 148, unlisted later state. Ex: Oettingen-Wallerstein & the Hon. Christopher Lennox-Boyd.*
Stock: 67251



194. The Children of their Royal Highnesses Frederick & Augusta, Prince & Princess of Wales. Prince William Born 14 Nov.r 1743. Prince George Born 24 May 1738. Prince Edward Born 14 March 1738/9.

T. Ryley fecit [after Barthelemy Dupan]. [London: Thomas Jefferys & William Herbert, n.d., c.1750.] Scarce mezzotint. 255 x 355mm (10 x 14"). Some restoration. £260

A group portrait in a garden, with: George (later George III) firing an arrow at a popinjay; Edward (Duke of York & Albany), holding a gun; and William Henry (Duke of Gloucester and Edinburgh), still in skirts, holding a garland of flowers.

Dupan's original painting also included Princess Augusta, Prince Henry and Princess Elizabeth but they were separated for another print (see ref 67128). *Not in CS; Russell 8a.*

Stock: 67127

195. [George IV.] Presented Gratis with the Atlas Newspaper.

[by James Whiting.] [n.d., c.1830.] Engraving on embossed card. Sheet 135 x 165mm (5¼ x 6½"). Laid on album paper. £230

A cameo portrait of George IV within an embossed design including the Royal Arms.

The Atlas Newspaper ran from 1826 - 1869. According to the Victorian and Albert Museum, this is believed to be the first free gift with a newspaper.

Also on the album sheet are smaller engraved portraits of George III and William IV, and a lithographed portrait of Queen Adelaide. *V&A E.452-1998.*

Stock: 67443

196. His Royal Highness Prince William Augustus Duke of Lancaster, and First Knight of the Bath.

J.Simon fec & excu. [n.d., c. 1750. Published] by Tho.s. Taylor at ye Golden Lyon in Fleet Street. Mezzotint. 350 x 250mm (13¾ x 9¾"). Crease on left. Small margins. £220

Portrait of Prince William Augustus, Duke of Cumberland (1721 - 1765), the third and youngest son of George II of Great Britain and Ireland and his wife, Caroline of Ansbach.

He was Duke of Cumberland from 1726. He is best remembered for his role in putting down the Jacobite Rising at the Battle of Culloden in 1746, which made him popular in certain parts of Britain. *CS 49. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67465

197. His Royal Highness Prince William Augustus Duke of Lancaster, and First Knight of the Bath.

J.Simon fec & excu. [n.d., c. 1750. Published] by Tho.s. Taylor at ye Golden Lyon in Fleet Street. Mezzotint. Sheet 350 x 245mm (13¾ x 9¾"). Trimmed into plate. £220

Portrait of Prince William Augustus, Duke of Cumberland (1721 - 1765), the third and youngest son of George II of Great Britain and Ireland and his wife, Caroline of Ansbach.

He was Duke of Cumberland from 1726. He is best remembered for his role in putting down the Jacobite Rising at the Battle of Culloden in 1746, which made him popular in certain parts of Britain. *CS 49. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67464

198. The Duke of Queensbury & Dover presenting the Act of Union to Queen Ann.

Hamilton delin. A.W. Warren sculp. Publish'd as the Act directs September 3; 1803 by J. Stratford N.o.112 Holborn Hill.

Engraving. 215 x 170mm (8½ x 6¾"), with large margins. Some spotting. £65

An interior scene in which Queen Anne (1665-1714), who sits on the throne, is presented with the Acts of Union, signed 1st May 1707, which united Scotland and England and formed Great Britain.

From Lyttleton's 'History of England'.

Stock: 67071

199. His Royal Highness George Prince of Denmark L.d High Admiral of England General of Her Majesties Forces & Lord Warden of the Cinque Ports &c.

[G. Kneller S.R. Imp: et Angl: Eques Aur: . pinx. J. Smith Fec.] [Sold by I. Smith at the Lyon and Crown in Russel Street Covent Garden.] [n.d., c.1705.] Mezzotint. Sheet 330 x 245mm (13 x 9¾"). Trimmed into plate, losing attributions, laid on album paper. £240

Head and shoulders portrait in oval of George, Prince of Denmark (1653-1708), wearing wig, lace cravat, ermine robe, chain and George.

The husband of Queen Anne. CS 96. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 66463

200. Henry y.e VIII.th King of England, France & Ireland.

H. Holbein pinx. J. Faber jun.r Fecit. Cum privilegio Regis. Sold by E. Cooper at the 3 Pigeons in Bedford Street. [n.d. c.1720.]

Mezzotint, 18th century watermark. 345 x 250mm (13½ x 9¾"). Paper toned, repair in top left corner.

Small margins. £230

Half-length portrait in oval of Henry VIII (1491-1547), after Hans Holbein. CS: 185 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67257

201. Henry ye VIIIth. King of England, France & Ireland.

H. Holbein pinx. J. Faber jun.r Fecit. Cum privilegio Regis. Sold by John Bowles, opposite to Stocks Market & at Mercers Hall Cheapside [n.d. c.1730.] [but later] Mezzotint. 350 x 255mm (13¾ x 10"). Trimmed to plate, laid on album paper at borders. £190

Henry VIII (1491-1547), after Holbein by John Faber the younger, one of the leading mezzotinters of the early eighteenth century. CS 185 ii/ii; see ref. 12797 for first state, published by Edward Cooper. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67255



202. A Description of Nine Historical Prints, Representing Kings, Queens, Princes, &c. of the Tudor Family. Selected, Drawn, and Engraved, from the Original Paintings, by George Vertue, Late Engraver to the Society of Antiquaries of London.

Republished by the Society, MDCCLXXVI.

Nine engravings with title page and accompanying text. Text sheets 550 x 360mm (21½ x 14¼"), engravings on double sheets with central fold, with very large margins. Staining at bottom. Tears to edges of paper. Paper slightly toned. Printers' crease in PLIX.

£2500

Complete set of nine 'Historical Portraits' engraved by the printmaker and antiquary George Vertue (1684-1756) after paintings relating to the Tudor family.

These were originally published in three parts between 1743 and 1750. This is the complete edition which the Society of Antiquaries published in 1776, along with Vertue's notes on the pictures (which he presented to the Society).

Engravings as follows: 1. Henry VII with Elizabeth of York, and Henry VIII with Jane Seymour (after Holbein); 2. The three children of Christian II of Denmark (wrongly titled the children of Henry VII, of Gossaert); 3. Mary, Queen of Scots and Charles Brandon; 4. Frances, Duchess of Suffolk and Adrian Stock (after Lucas de Heere); 5. Elizabeth I (incorrectly titled as Lady Jane Grey); 6. Edward VI granting the Charter for Bridewell to Sir George Barnes (after painting then attributed to Holbein); 7. Cenotaph of Henry, Lord Darnley; 8. The Surrender of Mary, Queen of Scots at Carberry Hill and the Escape of Earl Bothwell; 9. Queen Elizabeth and courtiers in procession to Blackfriars (mistitled 'Visit to Lord Hunsdon', after Gheeraerts). Alexander 855; for individual plates from the set see refs. 13313 (Darnley cenotaph), 13309 (Bridewell), 23921 (Mary and Brandon) and 13312 (Elizabeth)

Stock: 67499

203. The Mask. Pl. 3

[Louis-Léopold Boilly] Drawn on Stone & Published by D. Alexander. 10. Belgrade Place East and Walworth Road Oct.r 1824.

Very finely hand coloured lithograph, sheet 375 x 275mm (14¾ x 10¾").

£160

Two boys tease a carnival reveller wearing a grotesque mask, while a third boy blows a horn.

Stock: 67480

204. [Femme coiffée d'une grecque se promenant en compagnie d'un homme s'appuyant sur une canne.]

J.A. Chevalier. inv. sculp. 1770.

Rare etching, 75 x 90mm (3 x 3¾), with very large margins.

£140

Woman wearing a Greek hairstyle walking with a man leaning on a cane, she carries one dog whilst another pees on her dress. Various traders in the background.

Stock: 67390

205. Wants a Situation. A Respectable Middle Aged Man wants a Place in some Law Office the Exchequer would be Prefer'd_ He can speak French & has no objection to make himself generally Useful...

H.B. Published by G.S. Tregear, 96 Cheapside. [n.d., c.1830.]

Lithograph. Sheet: 355 x 260mm (14 x 10¼").

Trimmed to printed border.

£160

Henry Brougham (1778-1868), stands outside a Registry Office looking at a notice board of menial jobs. In the background a streetseller holds a placard, 'Hall of Information, Strand.'

In November 1834 Brougham enraged the King by taking the Great Seal across the Scottish border and indulged in uncharacteristic extravagances. Dismissed and desperate to return to power, he offered to become

a judge without any pay beyond his ex-Lord Chancellor's pension. *See also [Ref: 50467]*
 Stock: 67296

206. The Word Eater, Advertisement Extraordinary. This is to inform the Public that this extraordinary Phenomenon is just arrived from the Continent & exhibits every day during the Sittings of the House of Commons before...

[Thomas Rowlandson] Pub.d Dec 30.th 1788, by S. Fores N.o 3 Piccadilly.
 Hand-coloured etching, 245 x 350mm (9¾ x 13¾"), with margins. On 18th century watermarked paper. Creasing and tears to edges of paper. £160
 Satire on Charles James Fox's (1749–1806) inconsistency.

Fox stands in the House of Commons delivering a speech, holding a paper titled "Speech on the Rights of the P-----" in his right hand and an Explanation of that Speech in his left. Facing a table stacked with heavy volumes—Statutes at Large, Magna Charta, Principles of the Constitution, and Rights of the People—he declares, "All these I'll devour next." Behind him lie two discarded books, Jus Divinum of Kings and Principles of Toryism &c. The benches are crowded with attentive listeners, their expressions ranging from alarm to admiration. To the far right sits North, blindfolded, with Burke beside him. At the far end of the gallery, spectators lean over to catch a glimpse of Fox. *BM Satires 7391.*

Stock: 67452

207. The Fox And The Bust.

[Attributed to George Townley Stubbs] Pub.d Aug.t 2 1786 by W, S, Fores at the Caricature Ware-house N.o 3 Piccadilly.

Rare hand-coloured etching, 18th century watermark, sheet 200 x 240mm (8 x 9½"). On 18th century watermarked paper. Trimmed within plate. £180
 Charles James Fox (1749-1806), depicted as a fox, sculpts a bust of the Prince of Wales (1762-1830), remarking "What a goodly figure this makes! What a pity that it should want brains. Æsop's Fable." His mallet and chisels lie on the ground. Nearby are a kneeling female figure, resembling Mrs. Fitzherbert, and a laurel-crowned head statue, possibly Hanger or Æsop. *BM Satires 6971. Lennox-Boyd 1989 p.374.*

Stock: 67368

208. The power of beauty:-St Cecilia charming the brute;-or-the seduction of the Welch-ambassador. 390.

[After James Gillray] [Originally Pubd Feby th 1792 by H. Humphrey No 18 Old Bond Street.] [Henry G Bohn n.d. c.1850]

Finely hand-coloured etching, 250 x 355mm (9¾ x 14"). Small margins. Left corner margin missing. Slight staining on right. £70

Lady Cecilia Johnston (1727-1817), shown three-quarter length and seated in an armchair in profile to the left, leans forward to kiss the nose of a large goat, which rests a hoof upon her chest.

The goat was identified by Grego as Sir W. W. Wynn (1775-1850) however this seems improbable as he was only nineteen, having succeeded his father in 1789. This plate is most likely from, 'The Works of James Gillray from the Original Plates with the Addition of Many Subjects Not Before Collected,' published by Henry G. Bohn as there are two plates on the reverse, 'St Cecilia,' & 'A Spencer & a Threadpaper.' *BM Satires 8158.*

Stock: 67303



209. The Strol.rs Pro.ss p.te plate 3 Black Jack commenced Stroller, and not being able to pay his rent in Staffordshire annoyed his dying Land.d in such a Cruel manner with a Large Top which he borrowed that the people were glad to get rid of him without Payment. AB it was about this time his washerwoman refused to give him his shirt till he had settled the immense sum of 15 Pence!!!

Cruikshank scp. Pub.d by T Tegg 111 Cheapside Nov.r 1809.

Hand-coloured etching, sheet 240 x 340mm (9¼ x 13½"). Trimmed within plate. £190
 From a series of six plates on the life of J. P. Kemble ('Black Jack').

Kemble (1757-1823), in ragged shirt-sleeves, angrily whips a large top across the floor of a shabby attic. A thin old woman recoils in horror at the doorway. Around the room are signs of poverty: a rough fireplace with a flat-iron heating, laundry hanging to dry, a stool with soap-suds, heaps of coal with bellows, and a shelf with a few books, a cup, and a candle stuck in a bottle beside a bill for lodgings. A playbill for 'Beaux Stratagem' and 'The Cheats of Scapin' hangs on the wall, while an open book, 'We Fly by Night', lies on the floor. *BM Satires 11427.*

Stock: 67362

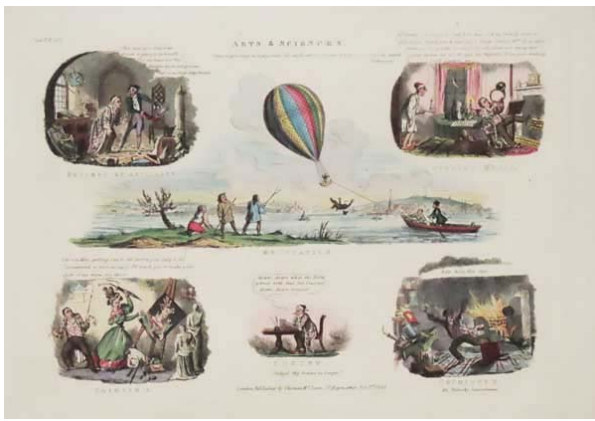
210. Signor Paganini.

[attributed to John Kendrick] [n.d. c.1831]

Very fine & rare proof etching, 240 x 185mm (9½ x 7¼"), with large margins. £260

Gentle caricature full length portrait of Niccolò Paganini (1784 - 1840), playing his violin.

Stock: 67451



211. Arts & Sciences. Plate III.

[Robert Seymour] London. Published by Thomas M.cLean. 26. Haymarket. July 1.st 1829.

Fine hand-coloured etching, 250 x 350mm (10 x 13¾"), with large margins. Holes in left margin where previously bound. £240

A series of comic scenes shows Pickle's brief and disastrous experiments with various fashionable pursuits. First, he becomes an antiquary, seated in a mock-Gothic room cluttered with worthless trinkets. Wearing a dressing gown, he admires a broken medallion portrait offered by a slick salesman who insists he's giving Pickle a bargain for "one little dirty pound." Next, Pickle takes up music. Relaxing by the fire in his dressing gown, he enthusiastically blows a French horn, unaware of the furious neighbour in a nightshirt standing at the door. The man complains that his entire household has been kept awake for hours by the dreadful noise. Trying something new, Pickle experiments with ballooning, only to fall from the sky into the Thames. A boatman catches hold of the rope dangling from the balloon, while a rustic on the riverbank waits with a pitchfork to assist the unlucky aeronaut. He then turns to painting, depicting a woman who soon recognizes herself in an unflattering caricature. Enraged, she overturns his easel, scatters his paints, and jabs her umbrella into the portrait, shouting that she'll teach him not to make a joke of her. Next, Pickle tries his hand at poetry. In nightcap and dressing gown, he sits at his desk muttering helplessly over a rhyme for "azure," finally giving up in exasperation. Finally, his attempt at chemistry ends in chaos. An experiment bursts into flames, setting the room and the cat's tail on fire. As smoke and sparks fill the air, Pickle runs about shouting for help. *Bm Satires 15988*. Stock: 67477

212. In Council. O-these are the Ears of an Ass not a Fox.

[n.d., c.1780.]

Engraving. Sheet 165 x 125mm (6½ x 5"). Trimmed. £140

A satirical scene depicting two devilish figures sitting playing cards and gambling. Stood in the centre, on one leg, is a man with an animal's head, he is holding his ears and exclaims 'O-these are th Ears of an Ass not a Fox.' *Ricky Jay Collection*. Stock: 67483

213. [Elderly Woman.] When did ever morning break, and find a beaming eye awake, like that which sparkles here!

[Cruikshank?] [n.d., c.1828.]

Etching, 150 x 125mm (6 x 5"). On paper watermarked 'J. Whatman 1828.' £80

Satirical print depicting an old woman, squinting due to having just woken up. She peers through curtains and gives a cat a fright.

Stock: 67387

214. The Hammersmith Ghost.

[Henry Heath?] Published Jan.y 8. 1825. by S.W.

Fores. Piccadily.

Fine hand-coloured etching, sheet 230 x 345mm mm (9 x 13½"). Trimmed within plate. £260

A moonlit night scene shows men and women fleeing in terror from a ghostly figure on stilts, draped in a sheet with glaring eyes, a long beard, and clawed hands. Among the terrified crowd are a horseman and a watchman carrying a lantern and rattle.

In 1803 the 'Hammersmith Ghost', apparently the spirit of a man who had committed suicide by cutting his own throat, was terrorising the area and one of his victims, a woman taking a shortcut through a graveyard, died of shock. In the ensuing furore a dust-covered bricklayer was shot dead by a customs officer (who was sentenced to death but was reprieved), before the real 'ghost' was captured. It was a man trying to frighten people in retaliation for someone having scared his children by telling them ghost stories. *BM Satires 14889*.

Stock: 67307

215. [Boat to Margate] I say, Jones my Dear, we are going along very rapid, the Captain says 12 Knots, / Lor Bless yer Ve are going fifty, dont you hear that Veel hit em as comes up to em.

London, Published by G.S. Tregear, 96 Cheapside [n.d., c.1850].

Coloured etching. Sheet 215 x 195mm (8½ x 7¾").

Slight creasing. £160

A family on a boat trip to Margate being buffeted by the wind. A windmill sits on the horizon.

Stock: 67162

216. The Sad Story. By Angels caught, all-hallow'd as they flow, Are tears we shed for sorrows not our own; And bosoms heaving for anothers woe, Waft their own incense to the heavenly throne. EW.

Design'd by H. W. Bunbury Esq.r. London Pub.d July

29. 1782 by J. R. Smith N.o 83 Oxford Street.

Stipple printed in sanguine, sheet 280 x 190mm (11 x 7½"). Trimmed within plate. Foxed. £140

Second state before publication line altered.

A woman reads from a book to three children and a dog; the children, two standing and one seated, listen with sullen expressions. *Frankau 303*.

Stock: 67374



217. [New Elucidations of Thomson's Seasons.]

[Henry James Pidding.] Published by the Author, January 7th 1822.

6 scarce etchings, cut from 2? sheets. Framed, visible areas c.385 x 100mm (15¼ x 4"). Some toning, old ink mss. unexamined out of frames. £780

14 vignettes with skeletons acting out scenes from James Thomson's "The Seasons", but also with some references to Shakespeare. Subjects include cricket, duelling with swords, pelting skeletons in the stocks, shooting, riding, street sweeping and cooking lobsters. Henry James Pidding (1797 - 1864), RBA, was an English artist and engraver. His 'Pensioners outside the chapel at Greenwich (An Old Tar doing Penance for his devotion to Jolly Bacchus)' is held by the Royal Museums Greenwich. See *Wellcome Collection* 36651i.

Stock: 58500

218. A Soaker or Real Cat & Dog Day.

M.E. [Egerton] Esq.r del. G. Hunt Sc. London, Published by Tho.s McLean, 26, Haymarket, 1827. Very finely coloured aquatint, Sheet 330 x 245mm (13 x 9¾"), with large margins. £360
A man struggles to get his umbrella up in a torrential downpour. *Hickman: p. 58 I of II.*
Stock: 67434

219. [The Liner.] Le Paquebot. [Scene taken between Dover and Calais on the steamboat La Furie.] Musée Grotesque, N°55.

Maleuore sc. [n.d., c. 1815.] Chez Hauteceur Martinet, Libraire, rue du Coq, No.13 et 15, a Paris.

Very fine coloured etching. 265 x 215mm (10½ x 8½"). £290

A scene depicting seasick passengers aboard *La Furie*, between Dover and Calais.

Many are vomiting over the side of the boat, and others are pale faced and fainting.

Stock: 67220

220. A Thoroughbred November & London Particular.

Drawn by M.E. Esq.r. Engraved by G.Hunt. London, Pub.d by Pyall & Hunt, 18 Tavistock Street, Covent Garden. [n.d. c.1825]

Very finely coloured aquatint, 315 x 230mm (12½ x 9"), with large margins. On paper watermarked, 'Ruse & Turners 1824.' Paper slightly toned. £380

A pedestrian through yellow-brown fog. Christine L. Cotland ('London Fog: the Biography') describes the scene:

'The background shows a melée of people who are being led through the fog by various linklighters, boys or men who carried lighted torches with them and would offer a way to light the way through the fog for a charge. One of them is pointing his torch to the ground, to allow the people who have engaged him to avoid treading in puddles. The yellow handkerchief that the gentleman in the foreground is holding to his mouth indicates his concern to protect himself from the diseased and polluting miasmatic atmosphere. His clothes are those of a Regency-style dandy, but he is paying no attention to the oncoming horses and carriage and is obviously in danger of being run over; perhaps he cannot see them through the fog. The print gains its satirical edge from the contrast between the world of fashion and the grubbiness of a grimy, foggy, and dirty city.'

Cotland also notes that description of fog as 'London particular' was used by Charles Dickens in 'Bleak House' (1852-3), where Esther Summerson, new to London, refers to such "a dense brown smoke that scarcely anything was to be seen", as if "there was a great fire". The cockney, Guppy, corrects her, replying that it is only a "London particular".

After M Egerton (1821 - 1827; fl.), humorous designer and social satirist; apparently an amateur since he often signs as 'Esq'. *BM Satires 15004; Christine L. Cotland, 'London Fog: the Biography'. Hickman: Pg 59 I of II.*
Stock: 67433

221. Warley Ho!

M.r Bunbury del. J.s Bretherton. f. 23.d Jan.y 1782. Partially hand-coloured etching, the faces and hands are in colour, 280 x 400mm (11 x 15¾"). On 18th century watermarked paper. Thread margins top and bottom. Small repaired tear at bottom. £260
A satire on middle-class horsemanship: an ungainly couple ride shabby horses toward the military camp at Warley Heath, Essex; the woman's mount is urinating while the man struggles to rein in his horse as it lunges forward.

Stock: 67366

222. **Come child of misfortune - come hither_.**
Moore. [n.d., c.1850.]

Very rare etching. 150 x 125mm (6 x 5"). £130

A scene depicting a classroom, one child appears to be running to the door, hands covering his ears, screaming.

The teacher is running after them, holding a stick, whilst the class look in shock.

Stock: 67180

223. **The Salutation or Monstrosities For 1818. [with] A Group of Fashionables.**

Published by McCleary Nassau Street [Dublin, c.1818].

Two coloured etchings on one sheet, W. Pickering & Co watermark 1810. Sheet 415 x 270mm (16¼ x 10½"). Trimmed at sides, creasing and stains. £280

Two fashion satires on one sheet, issued by William McCleary, a Dublin publisher of pirated copies of London satires.

Stock: 67161

224. **Political hocus pocus! Or John Bull brought to believe any-thing!!**

London Pub.d June 14. 1802 by W Holland Oxford S.t. Hand-coloured etching, 250 x 350mm (10 x 13¾"), with margins. Slight staining. £260

A satire on the debates of 9th and 21st April on the Bill for continuing restriction of Cash Payments, passed in 1797.

Pitt (1759-1806) appears as a magician conjuring banknotes from a sack labeled "Old Rags." The sack, central to the scene, has rags spilling over its opening while notes marked "one" and occasionally "two" rise from it under the spell of Pitt's wand. Facing him is John Bull, a very stout countryman, astonished and with his hand in his pocket. Beside Pitt sits Dundas (1742-1811) in Highland dress, reading from A Treatise on Second Sight plain to the Meanest Capacity. Pitt proclaims: "There Mr Bull, there's Millions, on Millions! Happiness and prosperity for ever! Indemnity for the past, and security for the future." John Bull exclaims: "Rabbitt it how rich I be! - what a power of money! - Marcy upon us I'm all in a stound, - but I say Measter Conjuron, - it seems Nation light!" *BM Satires 9873.*

Stock: 67461

225. **Political Hits N.o 26. Peel's Bullion Office. Established In 1842 For A Sovereign Remedy For National Distress.**

H. B. Printed by W. Kohler, Denmark S.t. London: W. Spooner, 377, Strand. [n.d. c.1850]

Rare lithograph, sheet 295 x 435mm (11¾ x 17¼"). £160

Satire on the economic situation in the UK in 1842. Criticism of the Corn Laws, and 'Landed Interest'. In 1842, half farthings were declared legal tender in the United Kingdom.

Stock: 67325



226. **A True Picture of the Famous Skreen describ'd in the Lond.n Journ.l n.o 85. & multis alys.**

Picart Amst.dam fe [n.d. c.1721]

Engraving, 160 x 175mm (6¼ x 7), with large margins on three sides. Small bottom margin. Foxing. £380

A close copy of BM Satires 1710.

Picart's name may have been added intentionally to mislead because of the contentious political subject matter.

A satirical depiction exposing how those in power concealed their involvement in the South Sea Bubble and other financial scandals. The scene is set in a grand room with tall windows and a mirror, much of it hidden by a large screen. Behind the screen, several shadowy figures appear: three men on the left, one holding a staff of office, and a woman on the right clenching her fist, with the shadows of other women visible near a map of Antwerp. The screen itself is decorated with eight symbolic scenes: a criminal being flogged at the Moenian column, Roger Bacon's brazen head, a Roman accepting a bribe, the dying figure of Britannia, a criminal hurled from the Tarpeian rock, the murder of Jan and Cornelis de Wit, a gallows on Tower Hill, and the fallen personification of London stabbed in the breast. *BM Satires 1711.*

Stock: 67418

227. **Call'd for the Income Tax? Income Devil! Why did'nt I make my income a plaguey deal under 150. Certainly you did, sire; but the commissioners do not consider it a sufficient sum for such a Gentleman, and so have kindly put you down at 250.**

[n.d., c.1820.] Dean & C^o Threadneedle St.

Coloured lithograph. Sheet 255 x 230mm (10 x 9").

Trimmed. £160

A satirical scene depicting a man with a cigarette in his mouth, sat backwards on a chair. Stood in front of him is a taxman, holding a large book.

Stock: 67221

228. **L'Impayable Rentier de l'Etat, Que ne suis-je Camus.**

B. inv G.D. Pinx. [n.d. c.1790]

Engraving, 250 x 180mm (10 x 7"), with very large margins. Slightly creased £130

Full length portrait of a figure, civil servant or office holder under the Ancien Régime, whose income (the annuity) was perceived as unsustainable or excessive in relation to his work. His cry of "Why am I not Camus...?" part of the title is a reference to the condition of a character named Camus (perhaps, Armand-Gaston Camus (1740–1804)), who is associated with idleness or privilege, perhaps in contrast to the workload or reality of the civil servant depicted in the engraving.

Stock: 67407

229. **Travelling. Plate V.**

[Robert Seymour] London. Published by Thomas M.cLean. 26. Haymarket. July 1.st 1829.

Fine hand-coloured etching, 250 x 350mm (10 x 13¾"), with large margins. Holes in left margin where previously bound. £140

A series of short scenes follows Pickle's misadventures in France: He first arrives in Paris by stagecoach through the Gate of St Denis, amid the bustle of city life. The heavy coach rumbles over cobblestones, pulled by six horses as children scramble for tossed coins and street vendors ply their trade, a limonadier serves drinks, a man entertains with dancing dolls, and a boy plays on a set of bells. Later, Pickle is shaved by a charming female barber in his lodgings, followed by a visit to a street barber who proudly displays a freshly trimmed dog beside his sign boasting that his wife has gone to town. Dining at a restaurant, Pickle encounters two overly polite French gentlemen who flatter him with exaggerated manners. When he joins them, they end up taking him to the Palais Royal, where all three are suddenly arrested by the police. Soon after, Pickle is expelled from France within forty-eight hours for keeping suspicious company. A jailor boots him out of the gate toward the sea and the cliffs of Dover. In the final scene, a rain-soaked night brings misfortune, his carriage overturns, his horse collapses, and the furious driver blames Pickle for bringing bad luck and ruin.

Bm Satires 15987.

Stock: 67475

230. **Le Cabinet d'un Dentiste. Musée Grotesque, N°44.**

[After Godisart de Cari.] A Paris chez Martinet, Libraire, rue du Coq. N°15. Maleuvre sculp. [n.d., c.1820.]

Hand-coloured etching. 250 x 210mm (9¾ x 8¼"). Trimmed close to plate on left side. Blue ink collectors stamp, 'Grossh Museum Zu Schwerin.' £420

A satirical scene from a series depicting various 'types' from French society.



The scene depicts a patient having their mouth examined by a red-faced, grinning dentist, a black assistant is holding the patient in the chair.

Stock: 67183

231. **A Medical Allegory.**

[Cruikshank?]. [n.d., c.1820.]

Etching. 150 x 125mm (6 x 5").

£90

A satirical print depicting a man's head, he is asleep his mouth open wide. Along his tongue walk small bottles, two of them carry a coffin and behind the procession is a man and a skeleton.

Stock: 67500

232. **[Satire of the Medico-Botanical Society] Lines Addressed to the Medico-Botanical-Bombastico Society.**

London, Dec. 10, 1829.

1pp. letterpress, 245 x 145mm (9¾ x 5¾"). Creasing, small area of loss of text, laid on album paper. £160

A satirical verse about the Medico-Botanical Society, a society founded in 1821 to research the medicinal properties of plants. It attacks the founder and director, Dr John Frost, as a charlatan, and describes one of the main patrons Philip Henry Stanhope, 4th Earl, as a dupe.

In 1830 Stanhope, who was serving as president of the society, finally had enough of Frost's arrogance and expelled him from his own society. *Provenance:*

Sandys Family, Ormersley Court, Worcestershire.

Stock: 67066

233. **The Sailor's Pleasure.**

[Printed for Carington Bowles, No. 69 in St Pauls Church Yard, London.]

Rare mezzotint. 145 x 115mm (5¾ x 4½"). Trimmed close to plate. £180

A sailor returned to shore holds a glass aloft in one hand, and in the other a purse full of gold. Much money was to be earned during the early years of the French Revolutionary Wars, when even ordinary seamen shared in the proceeds of the sale of enemy ships captured by the Royal Navy. On the table are a punch-bowl and pipe. *Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 67479

234. **[Jeffrey Amherst, 1st Baron Amherst] L-d Am-t on duty If I had Power, I'd kill 20 in an Hour.**

Pub accg to act June 12. 1780 by M Darly 39 Strand.
Finely hand-coloured rare etching, 240 x 160mm (9½ x 6¼"), with large margins. Few small brown stains.

£360

Satire on the Gordon Riots in 1780.

Lord Amherst (1717-97) in profile on horseback, wearing a general's uniform and brandishing a bloodied sword with two geese as his victims, one lying dead, the other wounded. Behind him, red-coated soldiers on horseback emerge through smoke, while to the left a large house blazes with flames pouring from its windows. *BM Satires* 5682.

Stock: 67301



235. **England Invaded. Or Frenchmen Naturalized.**

Rowlandson Delint and Sculpt. [London Pub. March 16 1798 at Ackermann's Gallery No 101 Strand.]
Hand-coloured etching, sheet 305 x 390mm (12¼ x 15¼"). Trimmed within plate losing publication line.

£650

French soldiers, newly landed, are cut down by English troops and villagers with pitchforks, fleeing in panic as others lie dead or dying beside a drum in the foreground. On the shore, troop rafts founder and tiny figures escape into the sea, while ships engage in the distance.

Published in March 1798, this satirical print reflects contemporary British anxieties over a possible French invasion in support of Irish rebels, anticipating the later French landings during the Irish Rebellion of 1798 and celebrating the imagined defeat of the invaders. *BM Satires* 9187.

Stock: 67377

236. **[Napoleon Bonaparte.] [Gentlemen, with what razor do you shave me? Sir, English razor.] Messieurs avec quel Rasoir me faites-vous la barbe} Sire, Rasoir anglais.**

[Pierre Lacroix.] [n.d., c.1815.]

Scarce hand-coloured etching. 245 x 175mm (9½ x 7").
Some time-staining.

£380

A scatirical scene depicting Napoleon, seated on a stool in profile to the left, is shaved by Blücher (left) and Wellington, in profile to the left. The latter shaves

the bald head, while Blücher, almost full-face, shaves the left cheek. Napoleon has a towel tied round his neck, and places his hands below it to hold up the barber's bowl.

Stock: 67219

237. **Arithmetic Plate 2.nd. Subtraction**

Drawn and Etched by H. Heath Pub.d July. 1827. by William Cole 10 Newgate S.t.

Very fine & scarce hand-coloured etching, 200 x 255mm, (8 x 10"), with very large margins. £480

Three sailor's heads are severed, a fourth black sailor cut in half at the waist, by a canonball on the deck of a warship.

For Henry Heath's (1822 - 1851; fl.) satirical series 'Arithmetic'. *BM Satires: undescribed*.

Stock: 67497

238. **The Prevailing Candidate, or the Election carried by Bribery and the Devil. Here's a Minion sent down to a Corporate Town ...**

[n.d. c.1722] [But later]

Scarce engraving, 165 x 180mm (6½ x 7"), with large margins. Worm holes. Surface dirt. £180

Satire on the 1722 general election.

A grand room with two long windows and a pier glass in the middle; a screen with seven folds is located to the left of this. Three men are visible on the right, one of whom is holding an office staff. They are reflected in the glass behind the screen. A candidate for office approaches a voter from the left side of the screen, taking him by the right hand while placing a purse in the man's pocket with his left. The voter, whose leg is chained, is described in the verses as a corporation member in a borough where only members of that kind could cast ballots. A clergyman standing in a doorway assures his wife that "bribery no sin." The voter is touched on the shoulder by the devil, who is hovering over the candidate and carrying a blank scroll. One of the two boys in the front, who is holding a wooden shoe—a representation of the repressive French regime—points to the transaction. The screen itself has small stars all over it. At the top are the names of several acts that the previous government passed, along with the years 1715–1722, written on seven folds: "Quarantine Act.../South Sea Act/Act to indemnify S.S. V[illai]ns/Part of ye Succession Act repeal'd/Septennial Act." *BM Satires* 1717.

Stock: 67306

239. **A charm for a democracy, reviewed, analysed & destroyed Jany 1st 1799 to the confusion of its affiliated friends.**

[After Thomas Rowlandson] Publish'd February 1st 1799 by [Wright's name erased] for the Anti Jacobin Review. by J Whittle Peterborough Court Fleet Street.
Etching with fine hand colour. Sheet 305 x 460mm (12¼ x 18"). Trimmed within plate. Vertical crease as normal in centre where previously folded. £320

Satirical illustration from the 'Anti-Jacobin Review' (vol. ii, frontispiece) depicts a chaotic, hellish scene titled the Cave of Despair, where radical political

figures are shown as demonic conspirators. A divine light from above drives away evil, symbolizing divine intervention against revolution and sedition. Three robed figures (wizards) prepare a grotesque potion in a cauldron inscribed with names and symbols of rebellion, such as Kosciuszko's blade (1746-1817) and Fox's (1749-1806) fur, while the Devil and a monster watch approvingly. Pamphlets promoting radical ideas like atheism, sedition, and insurrection fuel the flames beneath the cauldron, added by figures like Horne Tooke (1736-1812). A grim procession of opposition politicians, including Fox, Erskine (1750-1823), Tierney (1761-1830), and Thelwall (1764-1834), file into the cave, each uttering phrases of regret or defiance. Above them, the King (1738-1820) and ministers like Pitt (1759-1806) and Grenville (1759-1834) appear in divine light, symbolizing order and justice. Meanwhile, defeated demons including Robespierre (1758-94) and Voltaire (1694-1778) flee, and an ape dressed as a newsboy (symbolizing the radical press) sounds his horn, spreading seditious ideas. The scene is a visual condemnation of revolutionary ideology, radical journalism, and political opposition, portraying them as part of a satanic conspiracy against Britain. *BM Satires 9345*. Stock: 67299

240. Beauties of Grease [altered to] Greece_or_Luxuries of the Kremlin. Vide Brighton Vagaries. a kitchen frolic. 335

Pub.d by T.Tegg, N°111 Cheapside London. Coloured etching, 350 x 250mm (13¾ x 9¾"), with large margins. £260

A satirical scene depicting the Regent, drunk, sitting with one leg on the supper table, leaning back in his chair. He puts a hand under the chin of each of two maidservants. The one on the left stands by the fire, holding steak tongs and a glass of wine. He says to her: "Dolly, I like your chops. Soon, I'll discover the beauties of the Kremlin. Dolly, I think I'll make you a Duchess. You'd be a nice, fat Duchess, and Cis here will be a Countess. Do you want to be a Duchess?" She replies, "Anything you want, your Highness!" General Bloomfield stands up to hand a glass of wine to Cis, saying, "Here, Cis, drink some Claret. A Countess should only drink Claret." A group of men and cooks crowd in the doorway to watch. One of them says, "What will he do with Dolly?" Another replies, "I think you're finished with Monsieur Fricassée." The table has decanters and candelabras. The Pavilion, with its onion domes, was called the "little Kremlin." *BM Satires 13212*. Stock: 67311

241. Carlo Khan dethron'd or Billy's triumph.

Publish'd as the Act directs March 24.th 1784 by S. Fores. N. 3 Piccadilly. Etching, sheet 235 x 275mm (9 x 11). On 18th century watermarked paper. Trimmed within plate. Light staining. £230
A parody and continuation of Sayers's, 'Carlo Khan's Triumphal Entry into Leadenhall Street', this print

shows Fox (1749-1806), in oriental dress, fallen to the ground after being thrown from an elephant ridden triumphantly by Pitt (1759-1806). The elephant, with North's (1732-92) bewildered face, stands before the East India House. Calm and composed, Pitt holds his 'New India Bill' in one hand, the 'Stamp Act' in the other, with 'Supplies' under his arm and the 'Mutiny Act' in his pocket. Fox curses him, exclaiming, "Perdition take thee for the chance is thine!" This is the second state of the print, with the "elephant" head shown in profile, the building on the left reduced and the word "Dethron'd" corrected in the title. *BM Satires 6462*. Stock: 67470



242. [Set of four.] [Four Prints of an Election or The Humours of an Election.]

Painted and Engraved by Wm. Hogarth. [Published as the Act directs 1755-8.]

Set of 4 engravings. Each 555 x 435mm (21¾ x 17"), with large margins. £580

Set of four engravings of an election, which illustrate the election of a member of parliament in Oxfordshire in 1754.

The set consists of An Election Entertainment Plate I, Canvassing for Votes Plate II, The Polling Plate III, and Charing the Members Plate 4.

In Plate I, the scene is set in the private room of an inn, showing Whig election candidates gathering the support of town grandees and citizens.

Plate II, depicts a scene outside of the tavern, where the Whig and Tory candidates are both trying to bribe the Innkeeper for his vote.

Plate III, shows voters, declaring their support for either side whilst the Whig and Tories use questionable tactics to secure votes.

Plate IIII, depicts a chaotic scene in which a victorious Tory candidate being carried through the street on a chair, whilst crowds are seen fighting and a family of pigs run in fear. *Paulson 198-20 viii of viii*. Stock: 67148

243. The Departure.

Etch'd by T Rowlandson. Published by W. Humphrey. [n.d c.1784]

Hand-coloured etching, 18th century watermark, Collector's Mark verso; 250 x 355mm (9¾ x 14"), large margins on 3 sides. Small top margin. Foxing. £220

Satire on Charles James Fox (1749-1806) retiring 'to Coventry' on account of the threatened scrutiny. Fox, seated on a donkey with his India Bill beneath the saddle, bids farewell to the Duchess of Devonshire (1757-1806) and Lady Duncannon (1761-1821), clasping a hand of each. The Duchess offers him a fox's brush, saying, "Farewell my Charley—let no fears assail, For sure no Fox had e'er so fine a tail." Fox replies, "If that a scrutiny at last takes place, I can't tell how 'twill be, & please your grace, But ladies, for your friendship & good will, My bushy tail is at your service still." Lady Duncannon laments, "Ah! Sister, sister, must he then depart, To lose poor Reynard almost breaks my heart." Nearby, Burke (1729-97) appears as a post-boy with his 'Plan of Economy,' while the Prince of Wales (1762-1830) watches from Carlton House. A signpost points 'To Coventry.' *BM Satires* 6563.
Stock: 67370



244. **View of the Hustings in Covent Garden, Vide. The Westminster Election, Novr. 1806. [Publish'd for the History of the Westminster & Middlesex Elections, Novr. 1806.]**

Js. Gillray del., & fecit. Publish'd Decr. 15th 1806 by H. Humphrey, 27 St James's Street, J. Budd, Pall-Mall, & R. Bagshaw. Brydges Street.
Hand-coloured etching, 275 x 340mm (10¾ x 13½").
Damaged. Trimmed within plate and glued to backing sheet £240

Published more than a month after the election, this print was issued as a supplement to Gillray's earlier series on the Westminster election of 1806 produced during the actual campaign. The three main contenders for seats in Parliament for the borough of Westminster appear under the hustings: Sir Samuel Hood chuckling to himself at the left, red-faced and angry Sheridan near the center, and the Radical James Paull with his arm outstretched at the right. The real contest for the two Westminster seats was between Paull and Sheridan since Hood, a respected war hero and the incumbent, had nothing to fear in his expectation of being re-elected. Paull's Radical supporters Cobbett, Burdett and Bosville stand beside him and a dog whose collar reads Peter Moore barks at Paull from the left. Moore was one of Sheridan's prime supporters and had nominated him. Whitbread (of the brewery fame) another of Sheridan's supporters, rests his hand on Sheridan's shoulder and offers him a foaming glass of beer.

Hood won the Westminster election of 1806 decisively with 5,478 votes. Sheridan won the second seat with 4,757 votes and Paull lost with 4,481 votes.

Good early colour. *BM*: 10619.

Stock: 67309

245. **[The incurable] Dazzled with hope He could not see the Cheat Of aiming with impatience to be great - With wild Ambition in his heart we find Farewell content and quiet of his mind For Glittering Clouds he left the solid Shore And wonted happiness returns no more.**

[Thomas Rowlandson] Pub.d April 4.th 1784 by W.

Humphrey No 227 Strand. [but later copy c.1828]

Hand-coloured etching, 250 x 310mm (9¾ x 12¼"), with large margins. On paper watermarked, '1828.', very large margins. Repaired tears to edges of paper.

£230

Satire on the fall of the Coalition.

Dr. John Monro (1715-91), physician at Bedlam, examines Fox (1749-1806) through an eyeglass. Fox, disheveled, distraught, and restrained in a straitjacket, sings of his misery and loss of position, "My Lodging is on the Cold ground and very hard is my Case But that which grieves me most is the Loosing of my Place." Monro dismisses any chance of recovery, ordering Fox to be sent among the incurables, "I have not the least hope of his Recovery Let him be remov'd among the Incurables - M-----o." *BM Satires* 6495.

Stock: 67389

246. **The Union; or the Pay-Master-s. Our great Mans Pride sure cannot very big be. To ride behind so great a ***** as R-**

Pub: Ledger, July 2, 1768. [Oxford Magazine]

Etching, 110 x 180mm (4¼ x 7"). Small margins.

Paper toned.

£140

Illustration to the Oxford Magazine.

Satirical print of Thomas Harley, MP and Lord Mayor of London, shown riding pillion behind Richard Rigby, Paymaster General, on a single galloping horse headed for a toll-gate. The keeper offers a ticket reading, "And these two are one – Pay Master." Harley, in his mayoral robes and oversized boots, exclaims: "If we ride so fast, Mr. R——y, I shall lose my SEAT!" Rigby, brandishing a whip and wearing equally large boots, replies: "Stick close to me, my Lord M——r, and I'll ensure you for seven years." Behind them stands Private MacLaughlin, the soldier accused of shooting William Allen during the St. George's Fields riots, holding his musket reversed and saying, "I was naked, and he clothed me," pointing toward Rigby. A bystander notes the filth of the road, another the filth of the riders, while a Scotsman quips: "By my sol, but they are well BUTE'D."

Harley was appointed a Privy Councillor and granted a profitable army supply contract as a reward for backing the Government during the unrest that followed the Middlesex elections of 1768. *BM Satires* 4210.

Stock: 67409

247. Petition Mongers in full cry to St Stephens!! Beware of Wolves in Sheep's Cloath[ing].

[Isaac Cruikshank.] [London Published Nov.r 26 1795 by SW Fores No.50 Piccadilly. Folios of Caracatures lent out for the Evening.]

Hand-coloured etching, sheet 250 x 300mm (10 x 11¾"). Trimmed within plate losing some text and glued to backing sheet. £160

A satire on the petitions against the Treason and Sedition Bills, and on the attempts of the Opposition to delay their passing in order to give time for meetings of protest. There were actually ninety-four petitions, with a total of 131,284 signatures.

Sheridan and Fox walk (left to right) one behind the other, bending under the weight of huge bundles of petitions which they carry on their heads. Both wear bonnets-rouges; Fox is dressed in a tattered shirt and breeches. Smaller petitions project from their pockets. *BM Satires* 8697.

Stock: 67304



248. The Medallion. Behold his Bust, who saved our State ...

[William Hoare] [Francis Hayman] London printed & Sold by R. Withy at the Dunciad in Cornhill. [n.d. c.1762]

Engraving, sheet 350 x 230mm (13¾ x 9"). Trimmed within plate. Slight foxing. £260

A satire on Pitt's (1708-78) resignation and the peace talks with France: Britannia weeps over Pitt's portrait, her weapons discarded. To the left, a Frenchman hands £10,000 to two Spaniards; to the right, officials watch as chests marked for the French ambassador Bussy (1699-1780) are filled with money. A letter to the Duke of Bedford (1710-71) lies nearby, while idle warships sit in harbour despite a fair wind, symbolizing Britain's abandoned strength.

The design for this print is attributed to Hayman (c. 1708-76) on stylistic grounds although it is not included in Allen's catalogue. The portrait of Pitt is

after William Hoare of Bath (1707-92). *BM Satires* 3816. *Allen* 1987 *undescribed*.

Stock: 67471

249. Political Squibs, N.o 1. The Quack Doctor Superseding The Faculty.

Printed at the General Lith.c Estab.t 70, S.t Martins L.e. [n.d. c.1840]

Rare lithograph, sheet 305 x 440mm (12 x 17¼").

Repaired tears to edges of paper. £140

John Bull, depicted as an invalid, is offered the remedy of 'Expediency' by a politician (most likely Sir Robert Peel (1788-1850)), while four others, in indignation, depart to the right presenting their own alternative cures.

Stock: 67360

250. The Property Tax _ Civic Champions _ or the Darling in Danger. _ "Make not a City feast of it, to let the meat cool, ere we can agree upon the first cut." Timon.

[Charles Williams.] Pub.d Jan.y 2,d 1815 by W N Jones N.º 5 Newgate Street.

Coloured etching. Sheet 210 x 520mm (8¼ x 20½").

Trimmed by the binder, affecting title, original binding folds. £160

On the left a bear-like monster marked 'Property Tax' is driven from Guildhall by four Aldermen and Councillor Waithman with birch-rods. On the right the ghost of Pitt advances from the flames of Hell to defend the tax.

After the end of the Napoleonic War and the War of 1812 with America, campaigns against the continuation of the income taxes introduced to pay for the war began. *BM Satires* 12452, with extensive description.

Stock: 67163

251. Vain Glory: A Pretty Independent Print. To the Independent El(ecto)rs of W(estminster) Your Vote & Intrest are desir'd at ye next general Election for an Independent Nobleman...exerting himself to preserve ye Independency of his Country, from ro:h he has receiv'd more Hon.rs, then-than-not than he deserves to be

Adam Stanup of Eden Pinxit. Dame Eve his Wife Sculpsit. According to Act of P_____ 1743 [within image]

Engraving, sheet 310 x 190mm (12¼ x 7½"). Creases, where previously folded. Trimmed within plate. £290 John, Lord Perceval, second Earl of Egmont (1711-70), elected as an independent 1741. He leans on his expensively-produced family history.

Above him an allegorical figure of Fame trumpets from both ends. In the background are Whitehall and the equestrian statue of Charles I.

He was not a successful politician, and is now chiefly remembered as one of the founders of the American colony Georgia in 1732. *BM Satires*: 2615. *See also* [Ref: 28367].

Stock: 67295

252. **Now that I have illustrated my three pints, I shall proceed to draw some More ale!!**
 J. W.H. fecit. Pub May 12 1823 by G Humphrey 24 St James's St & 74 New Bond St.
 Fine hand-coloured etching, 135 x 170mm (5¼ x 6¾"), with large margins. On paper watermarked 'J Whatman 1825.' £140

A fat bottle-nosed parson preaches from the upper story of a three-decker pulpit. Below him a lean curate sleeps, spectacles on forehead. A lank-haired rubicund clerk listens alertly. At the base of the design are the heads of a congregation, asleep, except for a flirting couple. *BM Satires 14574.*

Stock: 67431

253. **[John Horne Tooke] The Apostate Parson. It is true I have Suffer'd the infectious hand of a Bishop to be wav'd over me, whose Imposition like the Sop given to Judas is only a Signal for the Devil to enter. & [c].**

[Publish'd as the Act directs April 14th 1772, by W. Darling, Engraver, Great Newport Street.]

Etching. Sheet 200 x 245mm (8 x 9½") Trimmed, losing publication line. £140

A bishop, standing behind an altar-rail, holds out both hands over the head of a kneeling clergyman. One demon kneels on the ground beside the latter, while another has crept under his cassock. Behind is a trunk, with a list of expensive clothes.

A satire on the ordination of John Horne Tooke, quoting a letter of his to Wilkes in 1766. The trunk of clothes is one Tooke sent to Wilkes in Paris: after they quarrelled Tooke accused Wilkes of pawning them.

BM Satires 4948. See also [Ref: 61149]

Stock: 67297

254. **a Kick at the Broad-Bottoms! _i.e._ _Emancipation of "All the Talents". Vide. the Fate of ye Catholic Bill.**

J.s Gillray inv.t & fec.t. Pub.d March 23d 1807. by H. Humphrey St James's Street. [n.d. c.1825]

Finely hand-coloured etching, sheet 230 x 320mm (9 x 12½"). Trimmed within plate. £260

A copy of Gillray's satire, most likely made by John Philips (fl. 1825-1831).

George III (face hidden by a pillar) has leapt from his throne, has Prime Minister Grenville by the hair and is about to smite him with his sceptre and kick him in the bottom. In disarray are the rest of the cabinet, including Petty, Grey, Addington, Sheridan and Erskine, falling over themselves to escape the king's wrath. George shouts ' - what! - what! - bring in the Papists! - O you cunning Jesuits, you!'

A satire on the fall of the ministry of William Grenville, which was known as the 'Ministry of All the Talents' (February 1806 - March 1807). The fall was the result of George III's reluctance to approve the Catholic Emancipation measures that Grenville was trying to introduce. *BM Satires: 10709 (D?)*

Stock: 67302



255. **Ecclesiastical scrutiny- or the Durham inquest on duty.**

[Pub].d March 19th 1798 by SW Fores 50 Piccadilly Folios of Caricatures lent out for the Evening.

Hand-coloured etching, sheet 270 x 445mm (10¾ x 17½"). Trimmed within plate on left and right.

Staining. Repaired tears. Central crease where previously folded. Made up bottom left corner. £280

Bishop Barrington of Durham (1734-1826) and two other bishops oversee the "reform" of women's clothing. Barrington, seated and peering through a glass, inspects a dancer wearing stiff stays and mismatched shoes, one elegant, one clumsy. She protests, "I really now think it a shame to disguise such a leg as this why my fortune will be ruin'd," while Barrington replies, "Aye the upper part will do very well, many a husband will bless me for introducing these Stays." He holds a paper titled "Petticoat Reform to be observed by all good..." and a biblical-style decree about removing women's "ornaments" hangs from his chair. Behind him, another bishop (possibly Manners-Sutton of Norwich (1755-1828)) adjusts a young girl's bodice to cover her chest as she objects, "Pa Pa dont tell me these things must not be shewn but to private parties." Nearby, Bishop Porteus of London (1731-1809) measures a woman's petticoat, leering as she insists, "come come thats long enough for an under one I'm sure." He retorts, "What! I suppose you'd like to have nothing but a fig leaf on." At the far right, a dancer examines her reflection with disgust, dressed in the new "modest" fashion, bulky bodice, long sleeves, full skirts, and awkward shoes, exclaiming, "Oh Vat fright! I vonder vat figure dey vill make of Bacchus, dis is vat dey Call a Divine dress, eh?"

'Bacchus and Ariadne' was a new ballet, composed by the Ballet Master Gallet, with which the season 1797-8. *BM Satires 9299.*

Stock: 67463

256. **[Sleepy Congregation.]**

Invented Engraved & Published October 26 : 1736 by W.m Hogarth Pursuant to an Act of Parliament.

Retouched & Improved April 21 1762 by the Author Etching 265 x 210mm (10½ x 8¼"). £260

Hogarth's (1697-1764) satire on an Anglican service, 'The Sleepy Congregation', showing a church interior with a dozing congregation sleeps while a clergyman reads the gospel from the pulpit and the verger eyes the exposed bosom of a young woman. *Paulson 140 iv of iv. See BM Satires 2285.*

Stock: 67294

257. **Courtship. Plate VI.**

[Robert Seymour] London. Published by Thomas M.cLean. 26. Haymarket. July 1.st 1829.

Fine hand-coloured etching, 250 x 350mm (10 x 13¾"), with large margins. Holes in left margin where previously bound. £220

A series of scenes depicts Pickle's romantic misadventures. He first encounters a fashionable woman when he sees her lying in shallow water after her horse has bolted, leaving an empty gig behind, love at first sight. Later, he dreams of her while sleeping with a copy of Ovid's *Art of Love* on his pillow; above his head, dreamlike images of the lady, a galloping horse, and his own face appear among clouds. The next morning, he visits the lady and is welcomed flirtatiously into her neat parlour. Their courtship continues in a picturesque tea garden, where she coyly accepts his declaration of love beneath the trees as a waiter serves tea and a smiling sun looks down. Soon after, Pickle visits her again in her well-appointed room. As they sit together on the sofa, the portrait of her late husband glares down. She remarks that she despises greed, while Pickle replies that only the wealthy can afford to think little of money. Their courtship culminates in marriage, symbolized by a clergyman-like Cupid holding a wedding ring beneath a setting "honeymoon." The dream collapses the next day, when Pickle discovers his new wife is not a wealthy widow but a former milliner with five plain children from her first marriage. She cheerfully explains that, lacking fortune but blessed with family, she thought it best to marry again. Two smaller accompanying scenes show Pickle gallantly helping the lady into a Thames boat and later assisting her from a gig, moments from the courtship that led to his ill-fated union. *Bm Satires 15988*.

Stock: 67476

258. **The Rivals, or A Military Position. There the Maiden sat and her beside / That rival soldier with a soldiers pride / With self approval in his manly face / He seem'd the leading spirit of the place.**

Painted by W.m Watts. Engraved by W.m Barnard. London, Published Jan.y 14.th 1826, by W.m Barnard, No. 53, Pall Mall.

Fine mezzotint. 410 x 305mm (16 x 12"), large margins. £260

A country boy walks into a cottage to find a soldier courting a girl. *Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 67131

259. **[An obese man courts a squat woman.]**

[n.d., c.1812.]

Fine & rare coloured etching. Sheet 245 x 350mm (9¾ x 13¾"), on laid paper watermarked 'Allee 1812'. Trimmed within plate. £280

An untitled satire of a fat man in clerical dress kneeling before an unattractive woman with a feathered headdress and a fan, watched by a parrot and a man behind a screen.



William Allee operated from Hurstbourne Priors Mill in Hampshire between 1800 and 1816. The Tate has several sketches by J.M.W. Turner on Allee paper. *Not traced in BM Satire*.

Stock: 67170

260. **Reflection. To be, or not to be??**

[Robert Isaac Cruikshank] Pub.d Feb.y 11 1820 by SW Fores 50 Piccadilly London.

Hand-coloured etching, sheet 335 x 230mm (13¼ x 9"). Trimmed within plate. £180

Satire on the separation of George IV (1762-1830) and Queen Caroline (1768-1821).

George IV, admiring himself in a mirror, recoils as the crowned figure of his stout wife appears over his reflection's shoulder, gazing down with a contemptuous smile. The crown he is trying on rests on his head, while his discarded coronet and feathers lie at his feet. A sword hangs at his side, a sceptre juts from his pocket, and the room, rich with royal emblems, features a table set with a decanter of Noyau. The scene satirizes the King's vanity and his uneasy conscience over Queen Caroline's looming presence. *BM Satires 13661*.

Stock: 67466

261. **HB Jun.r Sketches. N.o 6 Domestic Felicity. A Scene Near Windsor..**

HB Juni. London Pub.d J.L. Marks, Long Lane Smithfield. [n.d. c.1850]

Rare lithograph, sheet 360 x 260mm (14 x 10¼").

Small tear in bottom margin. £85

An unimpressed Prince Albert pulls Edward Prince of Wales and Victoria Princess Royal in a buggy. Queen Victoria walks arm in arm with a man, presumably William Lamb, 2nd Viscount Melbourne, with whom she had a close relationship with.

Presumably HB Junior refers to one of John Doyle's (1797-1868) sons, James William Edmund (1822-92), Henry Edward (1827-92), Charles Altamont Doyle (1832-93), however most likely Richard (1824-83).

Stock: 67338

262. **Political Hits N.o 22. Illustrative Explanation of The Sliding Scale. For the Information Of The Public At Large. "Here we go up, up, up. & there they go down down downy.- Old Song.**

H. B. Printed by W. Kohler, Denmark S.t. London: W. Spooner, 377, Strand. [n.d. c.1850]
Rare lithograph, sheet 295 x 435mm (11¾ x 17¼").

£160

Politicians sit on a see-saw with one end being pushed up by Queen Victoria, hosted by Prince Albert.
Stock: 67317

**263. Political Sketches by HH_ (New Series)_
N.o 1_ Royal Trip to Scotland. A Scotch Polka
On Board The Royal Yacht!**

HH. L'Enfant Lith. 12 Rathbon Place. London: W. Soffe 78, S.t Martins Lane. [n.d. c.1850]
Rare lithograph, sheet 300 x 440mm (11¾ x 17¼").
Chip in left edge of paper. £160
Queen Victoria, Prince Albert, Edward Prince of Wales and Victoria Princess Royal dance aboard the Royal Yacht on one of their many trips to Scotland.
Stock: 67332

**264. Political Sketches by HH_ (New Series)_
N.o 2_ Royal Trip to Scotland. Trout Fishing
on Loch Laggan_ Royalty In Danger!**

HH. L'Enfant Lith. 12 Rathbon Place. London: W. Soffe 78, S.t Martins Lane. [n.d. c.1850]
Rare lithograph, sheet 300 x 440mm (11¾ x 17¼"), large margins. £160
Queen Victoria, Prince Albert, Edward Prince of Wales and Victoria Princess Royal fish on a lake. A strong pull on Queen Victoria's Rod causes her to poke a man in the eye with the end of it and another to fall overboard, flashing his buttocks in his kilt.
Stock: 67334

**265. Political Sketches by HH_ (New Series)_
N.o 4_ Royal Trip to Scotland. Royalty Going
To The Moors!**

HH. L'Enfant Lith. 12 Rathbon Place. London: W. Soffe 78, S.t Martins Lane. [n.d. c.1850]
Rare lithograph, sheet 300 x 440mm (11¾ x 17¼"). £160
Queen Victoria, Prince Albert, Edward Prince of Wales and Victoria Princess Royal ride horses in the moors. Accompanied by a troop of Scotsmen.
Stock: 67335

266. Air-um Scare-um Travelling.

George Cruikshank. [n.d., c.1850.]
Etching. Sheet 150 x 95mm (6 x 3¾"). £180
A satirical scene depicting balloon travel. Balloons and their passengers fill the sky, a tower on the right advertises excursions to Paris, Mont Blanc, Pekin & Canton.
Stock: 67100

**267. The Night Mayor_or Magistratical
Vigilance.**

Pub.d Nov.r 9.th 1816 by Thos. Tegg 111 Cheapside.
Hand-coloured etching, 245 x 350mm (9¾ x 13¾"), with large margins on 3 sides. On paper watermarked '1817.' Small top margin. £240
A satirical scene set in a cellar, the Mayor, Sir Matthew Wood (1768-1843), followed by two constables

descend the stairs to the alarm of many of the occupants of the room. A watchman, who hasn't noticed the constables lifts his glass of gin in a toast.

BM Satire 12816.

Stock: 67313



**268. [Pair.] L'Arrivée. [&] Le Départ. Musée
Grotesque N°5. [&] Musée Grotesque N°6.**

[Godisart de Cari.] Chez Martinet. G.de Ca... [n.d., c.1815 by Aaron Martinet.]
Fine hand coloured etchings. 265 x 205mm (10½ x 8"). £550

Two satirical scenes. In 'L'Arrivée', A thin Englishman walks onto the dock from a hidden gangway connected to a crowded boat below. Passengers on the boat look up eagerly. On the far right are sails and rigging, with a dove holding an olive branch sitting on a beam. A friendly French cook leads the Englishman by the wrist and points to a doorway under a sign that says "Au Bien Venu". The Englishman holds the cook's white nightcap.

In Le Départ, an overweight Englishman walks out of the inn, using a wheelbarrow to support his large belly. A tired cook helps pull it, wiping sweat from his face with his cap. A wooden plank connects the dock to a nearby packet boat, seen below, with only one sailor on board and another ready to help from the plank. The inn's sign is not shown, and its window flap hangs down. Another cook stands in the courtyard, offering food to a stuffed cat sitting on the roof

Stock: 67189

269. July - Brighter Cricket.

Clarke. [n.d., c.1900.]

Watercolour & Ink drawing. Image 340 x 235mm (13½ x 9¼"). On board. Taped into mount. £220

A scene depicting three boys playing cricket, one swings the bat as the ball flies towards him, while the others brace themselves.

A child in a long trench coat and hat, with a dog by his side, watches them.

Stock: 67290

270. Pre-Historic Cricket. (Permian Epoch.)

Entered at Stationers Hall by Misch & Stock. Designed in England. Printed in Prussia. Copyrighted to the Act of Congress, in the year 1903, by Misch & Stock, in the Office of the Librarian, Washington.

Offset scarce litho printed in colour. Image 290 x 180mm (11½ x 7"). Sheet 450 x 300mm (17¾ x 11¾"). £220

A satirical scene from the series "Pre-Historic Pastimes", depicting cavemen playing a game of cricket.

Stock: 67286



271. James Ferguson F:R:S:

James Northcote Pinx.t. F. Harward fecit. Publish'd March 20 1776, for W. Shropshire N.º 158 New Bond Street.

Rare mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate, some restoration £260

A half-length portrait in oval of Scottish astronomer and instrument maker James Ferguson (1710-76), holding a book.

Apart from three months at a grammar school Ferguson was self-taught. His 'Astronomy explained upon Sir Isaac Newton's Principles' was first published in 1756 and was still in print in 1811. CS 2. Wellcome: 965-1

Stock: 67125

272. Nich. Culpeper Physitian & Astrologer.

[n.d., c.1660.]

Engraving. Sheet 130 x 75mm (5 x 3"). Trimmed into image, laid on album paper. £180

Half-length portrait in oval of Nicholas Culpeper (1616-54), botanist, herbalist, physician and astrologer. Amongst his publications were: 'The English Physitian: or an Astrologo-physical Discourse of the Vulgar Herbs of This Nation', renamed in later editions as the 'The Complete Herbal'. Not in Wellcome 727.

Stock: 67405

273. Nicholas Culpeper. View in this face, whom Heaven snatcht from hence, / Our Physicall and Starrie Influence; / Had not Great Culpeper such order tooke, / In spite of Fate to Live still in this Booke.

[n.d., c.1670]

Engraving. Sheet 145 x 90mm (5¾ x 9½"). Trimmed into image, laid on album paper. £180

Half-length portrait of botanist, herbalist, physician and astrologer Nicholas Culpeper (1616-54), hand on a skull.

This portrait was used as a frontispiece to posthumous editions of his 'Semeiotics Uranica, or, An Astrological Judgement of Diseases' and 'Culpeper's Last Legacy', 1676. Wellcome: 727-6

Stock: 67403

274. In Effigiem Nicholai Culpeper Equitis. / The shaddow of that Body heer you find / Which serves but as a case to hold his mind, / His Intellectuall part be pleas'd to looke / In lively lines described in the Booke.

Cross Sculpsit. [n.d., 1649.]

Engraving. Image 170 x 110mm (6¾ x 4¼"). Trimmed to printed border, laid on album paper. Staining. £160

Half-length portrait of Nicholas Culpeper (1616-54), botanist, herbalist, physician and astrologer. Amongst his publications were: 'The English Physitian: or an Astrologo-physical Discourse of the Vulgar Herbs of This Nation', renamed in later editions as the 'The Complete Herbal'.

The frontispiece to his 'A physical directory'. W: 727-1
Stock: 67404

275. Nicholas Culpeper. Born Oct. 18. 11m P.M.

[n.d., c.1616.]

Engraving, with signs of the zodiac. Sheet trimmed as oval, 90 x 70mm (3½ x 2¾"). Laid on album paper. £160

An astrological portrait of Nicholas Culpeper (1616-54), botanist, herbalist, physician and astrologer. Amongst his publications were: 'The English Physitian: or an Astrologo-physical Discourse of the Vulgar Herbs of This Nation', renamed in later editions as the 'The Complete Herbal'. Wellcome: 727-8

Stock: 67406

276. **Mr. Gilbert Knowles. Aetatis 49. The Author of Materia Medica Botanica. A.° 1724.**
 T. Murray pinx. John Faber fecit.
 Scarce mezzotint. Sheet 250 x 180mm (9¾ x 7").
 Trimmed within plate. £180
 A portrait of botanist and poet Gilbert Knowles, half length, in an oval, directed to left, looking and facing the front.
 This portrait was published as a frontispiece to his best-known work, 'Materia Medica Botanica (London, 1724), which consisted of 7355 Latin hexameters, describing four hundred plants, explaining their uses in medicine. CS 212. ii of ii. Wellcome: 1614. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67259

277. **Mr. Gilbert Knowles. Aetatis 49. The Author of Materia Medica Botanica. A.° 1724.**
 T. Murray pinx. John Faber fecit.
 Scarce mezzotint. 260 x 185mm (10¼ x 7¼").
 Repaired tears, creasing, laid on board. £140
 A portrait of botanist and poet Gilbert Knowles (1667–1734), half length, in an oval, directed to left, looking and facing the front.
 This portrait was published as a frontispiece to his best-known work, 'Materia Medica Botanica (London, 1724), which consisted of 7355 Latin hexameters, describing four hundred plants, explaining their uses in medicine. CS 212. ii of ii. Wellcome: 1614. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67258

278. **William Roxburgh M.D. F.L.S**
Superintendnt of the Hon.ble East India
Company's Botanic Garden at Calcutta, Late
Honorary Corresponding Member of the
Society for the Encouragement of Arts,
Maufactures and Commerce.
 Engraved by Charles Warren, Esq.r from a Miniature in the possession of M.rs Roxburgh. [n.d., c.1820.]
 Scarce engraving. Sheet 170 x 105mm (6¾ x 4¼").
 Trimmed, browned, glue stains. £160
 A half-length seated portrait of surgeon and botanist William Roxburgh (1751-1815), known as the founding father of Indian botany. Calcutta interest. Wellcpme 2552.
 Stock: 67427

279. **[Robert Turner] The Brittish or English physician**
 [London: R. Wood for Nathaniel Brooke, 1664.]
 Rare engraving. Sheet 145 x 195mm (5¾ x 7¾").
 Trimmed into image, laid on album paper. £180
 A head and shoulders portrait of herbalist and occultist Robert Turner (c.1620-c.64), within a floral border with a scene of a man tending plants in a woodland clearing.
 The frontispiece to Turner's 'Botanologia. The Brittish physician, or, The nature and vertues of English plants'. NPG D47388; Wellcome 3000-1.
 Stock: 67402

280. **Brandt Découvrant le Phosphore.**
 Ulm sculp. Imp. Delâtre Rue S.t Jacques, 303, Paris. Paris, Publié par Cadart & Luquet, Editeurs, 79, Rue Richlieu [n.d., 1864].
 Etching. 320 x 240mm (12½ x 9½"), paper watermarked 'Aqua Fortistes', large margins. £140
 A portrait of German alchemist Hennig Brand (c.1630-c.1700) standing by a glowing retort in which, by heating urine, distilled phosphorus.
 Etched by Emile Ulm (1829-92) for Alfred Cadart's 'Societe des Aqua-Fortistes - Eaux-Fortes Modernes', on paper made for the society.
 Stock: 67122



281. **[The Mathematician.]**
 [James McArdell after Rembrandt.] [nd., c.1750.]
 Mezzotint. 470 x 355mm (18½ x 14"), large margins on 3 sides. Trimmed into lower plate, publication space. £680
 A teacher leaning on the table holding a pair of compasses, demonstrates a problem to the student who leans on his chin. In front is a globe. A rare & interesting item. Goodwin 213. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67104

282. **Nicolaus Sandersonus. A.M. Matheseos Professor Cantabrigiae & R.S.S. Obÿt 1739.**
Ætat: 57.
 J. Vanderbanck pinx. An.o 1719 pro Martino Folkes. Arm.o Cui Tabulam humillime D. D. Johannes Faber. Prince 2 Shill. Sold by Faber at the Golden Head in Bloomsbury Square [n.d, c.1740].
 Mezzotint. 350 x 250mm (13¾ x 9¾"), with very large margins £320
 A portrait of Nicholas Saunderson (1682-1739) holding an armillary sphere. Despite being blind because of smallpox, Saunderson was the Lucasian Professor of Mathematics at Cambridge, and was a close friend of Isaac Newton's, who had held the same post at

Cambridge. He is credited by some historians as the earliest discoverer of Bayes' Theorem. *CS: 316.*
Stock: 67371

283. Joannes Browne Regius Chirurgus Ordinarius. Aetatis suae 42 Ano Dom 1684.

R. White sculp. [n.d. c.1684]
Engraving. Sheet 255 x 165mm (10 x 6½"). Trimmed into plate. £160
Half-length portrait of John Browne (1642-c.1700), surgeon to both Charles II and William III, wearing long wig, gown, and lace cravat; in oval frame on pedestal.
The plate was used as the frontispiece to his 'A Compleat Treatise of Preternatural Tumours' (1678), but was updated to use in 'Adeno-Choiradologia, or an Anatomick-Chirurgical Treatise', with the date altered to 1684. On this example a mustache has been added. *Wellcome 446-3.*
Stock: 67426

284. W.m Twemlow [facsimile signature] of Witton Cottage, Northwich, Surgeon [...]
Rev.d T. Birkett, pinx.t 1823. S.W. Reynolds, London, sculp.t 1843.
Mezzotint. 250 x 180mm (8 x 7"), with large margins. £220

A three-quarter portrait of Norwich surgeon William Twemlow (1770-1843), seated at a table with skull on it, the legs of a skeleton hanging behind. *Whitman 531. Not in Wellcome. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67152



285. Attilius Ariosti Bononiensis.
E. Seeman Jun.r pinx. I.Simon fecit 1719.
Scarce mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate. Creasing. £380
A three-quarter portrait of composer Attilio Ariosti (1666-1729), seated with his elbow resting on a harpsichord and his left hand on a viola d'amore. Ariosti was born in Bologna, but worked all over Europe, including Berlin, Venice, Paris & London,

where he shared the directorship of the Royal Academy of Music with Handel and Bononcini.
This portrait stresses that his favorite instrument was the viola d'amore. *CS 18. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67446

286. D.r Arne.

Painted by R. Dunkarton. Engraved by W. Humphrey. [London, Pub'd 19 Jan.y 1778, by W. Humphrey, No.70 S.t Martins Lane.]
Mezzotint. Sheet 365 x 275mm (14¼ x 10¾"). Trimmed into plate on three sides, losing publication line at bottom. £320
A half-length portrait of composer Thomas Augustine Arne (1710-1778), holding sheet music. Famed for the patriotic song, 'Rule, Britannia!', he is buried at St Paul's Church, Covent Garden. *CS: 1, iii of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 67132

287. Carl Maria Von Weber. At Covent Garden Theatre, leading his celebrated Opera of Der Freischutz.

J.Hayter lithog. [n.d., c.1826.] Printed by C.Hullmandel.
Lithograph. 285 x 245mm (11¼ x 9¾"). Trimmed and backed onto album paper. Small watermark in publication area. £260
A musical caricature depicting Carl Maria Von Weber (c.1786-1826), in three different positions, conducting his opera Der Freischutz at the Covent Garden Theatre.
Stock: 67503

288. M.r John Shaw.

J. Ellys Pinx. Faber Fecit. [n.d., c.1725.]
Scarce mezzotint, 345 x 250mm (13½ x 9¾"). Thread margins. Unidentified collector's stamp 'I F P' on reverse. £290
A half-length portrait in oval of John Shaw (d. 8th December 1725), one of the few known portrait of dancers of the period. He had played the title role in the Drury Lane production 'Harlequin Doctor Faustus' (what would now be called a pantomime). Kellom Tomlinson, in his 'The Art of Dancing' (London 1735), described Shaw as "one of the finest Theatrical Dancers". *CS 324, three known. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67268

289. M.r John Shaw.

J. Ellys Pinx. Faber Fecit. [n.d., c.1725.]
Scarce mezzotint, 345 x 250mm (13½ x 9¾"). Trimmed within plate at sides. Wormhole. £220
A half-length portrait in oval of John Shaw (d. 8th December 1725), one of the few known portrait of dancers of the period. He had played the title role in the Drury Lane production 'Harlequin Doctor Faustus' (what would now be called a pantomime). Kellom Tomlinson, in his 'The Art of Dancing' (London 1735), described Shaw as "one of the finest Theatrical Dancers". *CS 324, three known. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67271

290. **M.r John Shaw.**

J. Ellys Pinx. Faber Fecit. [n.d., c.1725.]

Scarce mezzotint. 345 x 250mm (13½ x 9¾"). Thread margins, tears on right, paper toned. £140

A half-length portrait in oval of John Shaw (d. 8th December 1725), one of the few known portrait of dancers of the period. He had played the title role in the Drury Lane production 'Harlequin Doctor Faustus' (what would now be called a pantomime). Kellom Tomlinson, in his 'The Art of Dancing' (London 1735), described Shaw as "one of the finest Theatrical Dancers". CS 324, three known.

Stock: 67272



291. **[The Fiddling Boy]**

J.G. Haid, del. et fecit. [n.d., c.1770.]

Mezzotint. Sheet 265 x 205mm (10½ x 8"), with Haid's inscription excised, 35 x 205mm (1½ x 8"). Trimmed into image on three sides, inscription trimmed into lettering. £280

A young man in Van Dyck dress and a hat with large plumes, shown three-quarters length standing to right and grinning towards the viewer as he plays a violin. Ex: collection of The Hon. Christopher Lennox-Boyd. See BM 2010,7081.1046 for a version published by Carington Bowles with the title as above.

Stock: 67165

292. **Village Minstrels.**

[n.d., c.1840.]

Etching. 155 x 130mm (6¼ x 5"). £130

A satirical print depicting three men seated playing instruments, women, men and children stand in a group opposite singing from hymn books.

Stock: 67473

293. **Le Regent Kehrli et sa famille. au Grriessback, pies de Brue**

[Niklaus König.] [n.d., c.1840 by Ludwig Albrecht Haller.]

Lithograph. Sheet 270 x 215mm (10½ x 8½").

Repaired tear in publication area. Faint creasing. £160
Scene depicting Regent Kehrli, seated at a harpsichord, playing while his family of three boys and two girls sing.

Stock: 67472

294. **[Lavinia Fenton] Miss Fenton. While Crowds attentive sit to Polly's Voice...**

J. Ellys Pinx. J. Faber Fecit. 1728.

Mezzotint. 355 x 255mm (14 x 10"). Thread margins. creasing, laid on album paper at sides. £280

Oval portrait of the actress Lavinia Fenton (1708-60), with verse praising her performance as the original Polly Peachum in John Gay's 'Beggar's Opera', January 1728. In April she ran off with Charles Powlett, 3rd Duke of Bolton; Gay wrote to Jonathan Swift: "The Duke of Bolton, I hear, has run away with Polly Peachum, having settled £400 a year on her during pleasure, and upon disagreement £200 a year". After waiting for the first duchess's death, Lavinia finally married him in 1751. CS 127, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67248

295. **M.rs Margaret Woffington.**

Johannes Aegidius Eccard Pinx.t. J. Faber Fecit 1745.

Price 1s 6d. Sold in Church Street S.,t Anns Soho opposite the Golden Ball.

Mezzotint, 18th century watermark. 330 x 230mm (13 x 9"). Small margins. £260

Half-length portrait of Irish actress Margaret 'Peg' Woffington (c. 1720-60), holding a volume with a portrait of Shakespeare on the cover, a finger being used to hold her place.

Woffington danced and acted at various Dublin theatres until 1740, when her success as Sir Harry Wildair in 'The Constant Couple' led to her being given her London debut at Covent Garden. She lived openly with David Garrick, the foremost actor of the day, and her other love affairs were notorious. CS: 391, *unlisted state either before or after i of ii*. Ex: collection of The Hon. Christopher Lennox-Boyd. & Lord Edgcombe.

Stock: 67344

296. **M.rs Margaret Woffington.**

Johannes Aegidius Eccard Pinx.t. J. Faber Fecit 1745.

Price 1s 6d. Sold in Church Street S.,t Anns Soho opposite the Golden Ball.

Mezzotint, 18th century watermark. 325 x 225mm (12¾ x 8¾"). Trimmed within plate, creases. £130

Half-length portrait of Irish actress Margaret 'Peg' Woffington (c. 1720-60), holding a volume with a portrait of Shakespeare on the cover, a finger being used to hold her place.

Woffington danced and acted at various Dublin theatres until 1740, when her success as Sir Harry Wildair in 'The Constant Couple' led to her being given her London debut at Covent Garden. She lived openly

with David Garrick, the foremost actor of the day, and her other love affairs were notorious. *CS: 391. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67346

297. A Scene in the Careless Husband.

P. Mercier Pinx.t. J. Faber fecit 1739. Publish'd according to Act of Parliament 1739.

Mezzotint. 275 x 325mm (10¾ x 12¾"), with large margins. Few miniscule wormholes. £360

Act V, Scene IV of the play 'The Careless Husband' by Colley Cibber, depicting the characters Mrs Edging, Sir Charles Easy and Lady Easy; the last is supposed by some to be a portrait of Kitty Clive (1711-85).

A pair to "A Scene in the Recruiting Officer". *CS 414.*

Ex: collection of The Hon. Christopher Lennox-Boyd.

See Ref: 67263.

Stock: 67266

298. A Scene in the Careless Husband.

P. Mercier Pinx.t. J. Faber fecit 1739. Publish'd according to Act of Parliament 1739.

Mezzotint, 18th century watermark. Sheet 275 x 325mm (10¾ x 12¾"). Trimmed into image on three sides, into plate at bottom, laid on album paper at borders. Cockling. £320

Act V, Scene IV of the play 'The Careless Husband' by Colley Cibber, depicting the characters Mrs Edging, Sir Charles Easy and Lady Easy; the last is supposed by some to be a portrait of Kitty Clive (1711-85).

A pair to "A Scene in the Recruiting Officer". *CS 414.*

Ex: collection of The Hon. Christopher Lennox-Boyd.

From the Belton House Collection assembled in the 18th Century by the Rt. Hon. John Ld. Brownlow, Baron Charleville, & Viscount Tyrconnel, Ireland. See Ref: 67263.

Stock: 67267

299. A Scene in the Recruiting Officer.

Ph. Mercier inv.t et pinx.t. J. Faber fecit. Publish'd according to Act of Parliament, 1739.

Fine mezzotint, 18th century watermark. 275 x 330mm (10¾ x 13"). Crease top left, narrow margins, mounted on album paper on left. £350

A woman stands holding a basket of poultry. Behind, a man slips an arm into the basket while pushing another man away.

A scene from George Farquhar's 1706 play 'The Recruiting Officer', which follows the social and sexual exploits of two officers, the womanising Plume and the cowardly Brazen, in the town of Shrewsbury as they recruit soldiers.

A pair to 'A Scene in the Careless Husband'. *CS: 415.*

See Ref: 67266

Stock: 67263

300. [As You Like It] The Seven Ages of Man.

Published by William Cole, 10 Newgate Street. [n.d. c.1827]

Very fine hand-coloured etching, 220 x 380mm (8¾ x 15"), with large margins Tears in edges of paper.

Surface dirt and light staining in margins. £320

Satirical scenes illustrating Shakespeare's famous monologue from 'As You Like It.' The speech

compares the world to a stage and life to a play, and catalogues the seven stages of a man's life, sometimes referred to as the seven ages of man: infant, schoolboy, lover, soldier, justice, pantaloon, and second childhood, "sans teeth, sans eyes, sans taste, sans everything".

Stock: 67498

301. Grimaldis Leap Frog, in the Comic Pantomime of the Golden Fish.

Drawn and Etchd by WHeath. Pub Jany 21st 1812 by T Palser Bridge Road Lambeth.

Etching. Sheet 245 x 330mm (9¾ x 13"). Mounted in album paper at edges. £320

Two images of renowned clown Joseph Grimaldi, wearing his distinctive white makeup and diamond-decorated costume. On the left he offers a giant frog a bowl. On the right the frog leaps over the crouching clown.

"Harlequin & Padmanaba, or The Golden Fish" was performed at the Theatre Royal, Drury Lane, 1811-2, adapted by Charles Farley from a story in the Arabian Nights. It was the first pantomime to include a living elephant.

William Heath (1794-1840) was still a teenager when this print was published. *Not in BM Satires, but 1948,0214.769.*

Stock: 67169



302. Little Huline, in his Celebrated Feat.

[n.d., c.1860.]

Scarce tinted lithograph. Sheet 310 x 220mm (12¼ x 8¾"). Trimmed, creasing and staining. £490

A harlequin clown doing a headstand on a chair balanced on another chair with its legs on four bottles, on a table.

Stock: 67177

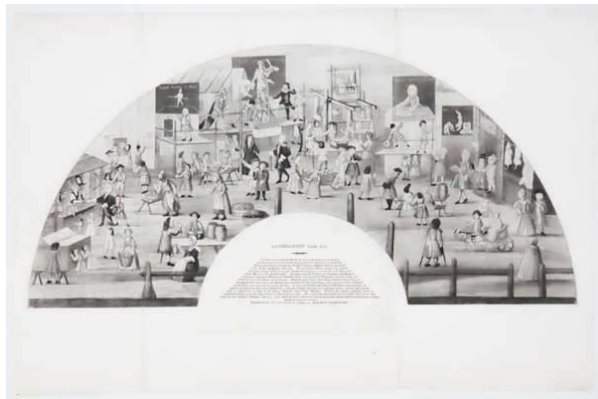
303. **[The Back-gammon Players.]**

Geraats pinx.t. W.Baillie Sculp.t. [n.d., c.1780.]

Mezzotint. 240 x 165mm (9½ x 6½"). Small margins. £180

A scene depicting three men and a woman in medieval dress gathered around a table playing a game of backgammon. *Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 67491



304. **Bartholomew Fair, 1721.**

Published as the Act directs by J. F. Setchel, 23, King-Street, Covent-Garden [1824].

Fan leaf: etching and aquatint. 290 x 560mm (11½ x 22"). with letterpress descriptive label. Trimmed to plate on left, repairs to folds. £680

Scarce & fine Fan leaf showing London's famous Bartholomew Fair and its diverse entertainments, with numerous street sellers, performers and booths. Of interest are the early big wheel and a peep show of the Siege of Gibraltar.

Published by bookseller and stationer John Frederick Setchel (1774 - 1846).

Stock: 67448

305. **Chalk Farm Tea Garden.**

[Printed & so]ld by J. Dash 27, Fetter Lane Fleet S.t.

Etching. Sheet 145 x 180mm (5¾ x 7"). Trimmed, losing part of publication line, some restoration. £140

A view of the exterior of the Chalk Farm Tavern and Tea Room, Primrose Hill, with drinkers outside on benches and covered tables.

Stock: 67176

306. **The Dinner-Locust; or Advantages of a Keen Scent [...]**

Drawn by E.F. Lambert. Eng.d by Cha.s Hunt. Pub.d by D.B. Woodward, 98 Cheapside [c.1825]

Etching and aquatint printed in colour, platemark 275 x 210mm (10¾ x 8¼"), with very large margins. £320

Satire on a 'dinner-locust', a young man (far right) with a keen sense of smell who habitually visits acquaintances just in time for dinner, as explained by the text below: -Egad, my Worthy Friend, it seems I have just hit your hour. -Yes, you generally do.

Hickman 119.

Stock: 67432

307. **The Gamesters. In the Cabinet at Houghton.**

Teniers Pinxit. Geo. Farington delin.t. Val: Green Engraver to his Majesty fecit. John Boydell excudit 1779. Published Nov.,r 13.th 1779 by J. Boydell Engraver in Cheapside London.

Mezzotint, 290 x 350mm (11½ x 13¾"), with very large margins. £260

The interior of a Dutch inn, with three men playing cards, with other men smoking pipes and one urinating in a corner. *Whitman 210, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67059

308. **[Leaving a Gambling House] La Sortie d'une Maison de Jeu.**

L. Boilly 1825. J. lith de Delpech.

Very finely hand coloured lithograph, sheet 375 x 275mm (14¾ x 10¾"). Foxing and surface dirt. £70

From the series, "Recueil de grimaces" (1823-1828). Four men have different reactions on leaving a gambling house. One smug holds his coins in a hat, another enviously has his hand on his shoulder and points to his mouth as if contemplating robbing him. On the left a man points his pistol in his mouth and behind one pulls out his hair.

Stock: 67482

309. **Near the Regent's Park.**

G. Harley Lithog: Printed by Rawney & Forster.

London. Published by J. Dickinson, 114 New Bond Street, March, 1822.

Lithograph with fine hand colour. Sheet 230 x 345mm (9 x 13½"). Stitch holes on left edge. £80

A view of a rustic house and pond.

Regent's Park was created on land used by tenant farmers, including 'Willans Farm', mentioned in William Blake's epic poem 'Jerusalem'.

Stock: 67089

310. **Bird's eye view from the Stair-case & the upper part of the Pavilion, in the Colosseum, Regent's Park. Plate V.**

Published June, 1829 by R. Ackermann & C.º 96, Strand, London.

Fine aquatint, printed in colours and hand finished. 335 x 275mm (13¼ x 10¾") on J. Whatman paper, very large margins. Staining in margins. £360

A view of the interior of London Colosseum, with Thomas Hornor's "Panoramic view of London", the largest painting ever created, on display.

The Colosseum was designed by Decimus Burton, as a sixteen-sided domed polygon with a Doric portico. It was built in 1827 on the edge of Regent's Park, and demolished in 1875 to be replaced with Cambridge Gate.

One of five plates of 'Graphic Illustrations of the Colosseum, Regent's Park'. *Abbey: Scenery 229.*

Stock: 67096



311. South side of the Grounds surrounding the Colosseum, Regent's Park. Plate II.

Published June, 1829 by R. Ackermann & C.^o 96, Strand, London.

Fine aquatint, printed in colours and hand finished. 335 x 275mm (13¼ x 10¾"). Margins soiled, printer's crease in left edge. Small margins. Taped into mount.

£280

A view out through glass doors to a fountain, with the portico to the right.

The London Colosseum was designed by Decimus Burton and built in 1827 on the edge of Regent's Park to display Thomas Hornor's "Panoramic view of London", the largest painting ever created. It was demolished in 1875 to be replaced with Cambridge Gate.

One of five plates of 'Graphic Illustrations of the Colosseum, Regent's Park'. *Abbey: Scenery* 229.

Stock: 67110

312. The Colosseum, Regents Park.

Drawn by E.T. Parris. Eng.d by Tho.s Higham. [Stationers' Almanack, 1846.]

Etching on chine collé. 270 x 450mm (10¾ x 17¾"), with large margins. Slight surface abrasion on top right.

£240

A view of London Colosseum, designed by Decimus Burton, a sixteen-sided domed polygon, with a Doric portico. It was built in 1827 on the edge of Regent's Park, to house Thomas Hornor's "Panoramic view of London", the largest painting ever created. It was demolished in 1875 and replaced with Cambridge Gate.

Stock: 67097

313. The Colosseum. Regents Park. D.B. Arch.t.

G. Hawkins, Jun.r Lith. Day & Haghe, Lith.rs to the Queen. [n.d., c.1836.]

Coloured lithograph. Sheet 240 x 330mm (9½ x 13"). Crease in left corner.

£140

A view of London Colosseum, designed by Decimus Burton, a sixteen-sided domed polygon, with a Doric portico. It was built in 1827 on the edge of Regent's Park, to house Thomas Hornor's "Panoramic view of London", the largest painting ever created. It was demolished in 1875 and replaced with Cambridge Gate.

Stock: 67090

314. Entrance Terrace Looking towards the Bear's Pit. Zoological Gardens, Regent's Park. Southern Portion.

Drawn on Stone by James Hakewill. Printed by C. Hullmandel. [1831.]

Scarce coloured lithograph. Printed area 205 x 300mm (8 x 11¾"), large margins

£280

A view of promenaders at Regent's Park Zoo, with a bear perched on a pole being baited. Behind is Cumberland Terrace.

The first plate of "A Series of Ten Views in the Southern Portion of the Gardens of the Zoological Society in Regent's Park, laid out from the Designs of Decimus Burton Esq.r".

Stock: 67091

315. Gardens of the Zoological Society. The Clock-Tower.

Drawn from Nature and on Stone by F.W. Hulme in Hullmandel & Walton's New Process. [n.d., 1848.]

Rare tinted lithograph with some hand colour. Printed area 280 x 200mm (11 x 8"), with large margins. Small tears in edges of margin.

£280

A view of the Clock Tower of Regent's Park Zoo, with the copper cupola added in 1844. Although not shown here, the building was used to house llamas and camels at the time.

Stock: 67088

316. Arch-Way to the North Garden. Zoological Gardens, Regent's Park. Southern Portion.

Drawn on Stone by James Hakewill. Printed by C. Hullmandel. [1831.]

Scarce coloured lithograph. Printed area 240 x 310mm (9½ x 12¼"), with large margins

£240

A view of promenaders using Decimus Burton's classical East Tunnel at Regent's Park Zoo Plate 5 of "A Series of Ten Views in the Southern Portion of the Gardens of the Zoological Society in Regent's Park, laid out from the Designs of Decimus Burton Esq.r".

Stock: 67093

317. [Schoolboys playing cricket.] Their's is the Sunshine of the Breast.

[n.d., c.1790.]

Engraving. Sheet 120 x 85mm (4¾ x 3¼"). Cut and backed onto album paper. Album paper residue left on right side, close to image.

£160

A scene depicting school boys, in a garden. Sitting under a tree, three boys are reading and writing, while in the background a game of cricket is played. the phrase 'Sunshine of the Breast' derives from Thomas Gray's 1747 poem, "Ode on a Distant Prospect of Eton College", a comment on the carefree days of childhood. See also [Ref: 56252].

Stock: 67359

318. The Sleepy Eye that spoke the Melting Soul. Pope.

Richard Wilson Pinx.t. J. Faber Fecit. Printed for Tho. Bowles in S.t Pauls Church Yard, & John Bowles & Son at the Black Horse in Cornhill [c.1770.] Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Small margins on 3 sides, trimmed at bottom. £320

A young lady in cap and shawl sitting with books on table looks at the viewer from under heavy lids. A clock in is on the wall behind. The title is a quotation from Alexander Pope's 'Imitations of Horace'. A very suggestive image. *Ex: Collection of the Hon. C. Lennox-Boyd; CS 418.*

Stock: 67006

319. Eaton. Aged 49 Years a native of Northamptonshire, Performed the following Pedestrian Feats...

[T.C. Smith Del. Freeman Sculp.t.] [Published by T.C. Smith, Miniature Painter, Aske Terrace, Hoxton, & sold by all Print & Book Sellers.][1817.]

Fine stipple engraving. Sheet: 320 x 200mm (12½ x 8"), Whatman paper. Trimmed. £360

A portrait of Josiah Eaton, (b.1774), a competitive pedestrian who completed several famous feats between 1815 and 1817. In 1846 Eaton, described as a former baker from Quebec, was reported to have walked 1000 miles in 1000 hours in Toronto, when he was aged 77.

Stock: 67495

320. [Josiah Easton] Eaton in his Costume on the Colchester match. Aged 49 Years a native Northamptonshire, Performed the following Pedestrian Feats. 1st Decr.26.1815, compleated on Blackheath, 1100, miles, on the Barclay plan, viz. a mile every hour. 2d. July 20th, 1816, at the same place he walked 1100 miles, comencing each mile within 20 mintues after each hour. 3rd. Decr. 5th. 1816, on Brixton Causeway he accomplished 1998 half miles in 1998 succeeding half hours. 4th. June 18th.1817, this was a task of competitorship between Baker & himself on Wormwood Scrubs & which he accomplished in one hour less than the given time making 2000 miles in 42 days. 5th. Sept. 6th.1817, a grand match against time walking from Colchester to London one day & returning to Colchester the next & so on for 20 succeeding days, being 1020 miles.

[n.d. c.1820].

Fine coloured etching. 295 x 220mm (11½ x 8¾"). Trimmed within plate. £360

A portrait of Josiah Eaton, (b.1774), a competitive pedestrian who completed several famous feats between 1815 and 1817. In 1846 Eaton, described as a former baker from Quebec, was reported to have walked 1000 miles in 1000 hours in Toronto, when he was aged 77. <https://woodfordonline.org.uk/eaton.html>

Stock: 67494

321. Richard Humphreys.

[n.d., c.1790]

Etching. Sheet 160 x 100mm (6¼ x 4"). Trimmed, laid on album paper at corners. £180

A full-length sketched portrait of Richard Humphreys, known as the 'Gentleman Fighter'.

Stock: 67437

322. [The Grammar School, Aldeburgh, Suffolk.]

[Henry Dary.] [n.d, c.1880.]

Coloured etching. Framed, sight size 280 x 445mm (11 x 17½"). Repaired tear in sky, mounted over image.

Unexamined out of frame. £490

A cricket game in progress in the grounds of a country house by a river.

Stock: 67055

323. Baron House Academy, Mitcham.

Drawn by M.r Dilke. Engraved by J. Hassell. [n.d., c.1800.]

Scarce aquatint. Framed, sight size 290 x 365mm (11½ x 14¼"). Unexamined out of framed. £320

The grounds of a school with boys playing cricket and flying a kite.

Stock: 67034



324. [A youth with a cricket bat.]

Drawn & Engraved by T. Gaugain. Published Han.y 18, 1809, by E.d Orme, London.

Etching. Framed, sight size 380 x 310mm (15 x 12¼"). Some spotting and staining, unexamined out of frame.

£650

A half-length portrait of a boy wearing a white shirt and waistcoat, a cricket bat resting on his shoulder. A very decorative image. *See [Ref: 67293] for a drawing.*

Stock: 67068

325. [A youth with a cricket bat.]

[After T. Gaugain.] [n.d., c.1816.]

Pencil drawing, J. Whatman 1816. 365 x 255mm (14¼ x 10"). Cut and backed onto album paper. Cockling

and time-staining. £420

A half-length portrait of a boy wearing a white shirt and waistcoat, a cricket bat resting on his shoulder. Appears to be after an etching by T.Gauguin, published Han.y 18, 1809, by E.d Orme, London. See [Ref: 67068] for print.
Stock: 67293

**326. [Collection of cricket ephemera.]
[Carshalton Cricket Club, Beddington.]**

[1855, 1858 & 1859.]
Lithographs. Brochure (folded) 225 x 180mm (9 x 7").
Cards 115 x 80mm (4½ x 3¼"). Letters 165 x 115mm (6½ x 4½"). Crease along centre and on right side of invitation. £350

Four cricket ephemera items for Carshalton Cricket Club, Beddington. Probably a unique collection of cricket ephemera.
An invitation published August 28th, 1856, detailing the events of a Harvest Festival to be celebrated on September 2nd, 1858. Starting with a service at the Parish church, 'at half-past two o'clock a dinner will be provided for the labourers and their wives in the National School Room; after which a cricket match will be played in the rectory field'. On the inside right-hand page of the invitation is the Hymn for Harvest. Two 'Carshalton Cricket Club' cards, one showing the matches for the year 1855, and the other for the year 1859.

Lastly, two letters, one letter dated August 2nd 1855, from the Hon. Secretary of Carshalton Cricket Club, requesting a cricketer to play at a match commencing at 10:30 o'Clock, on August 8th 1855. The letter attached, is dated May 7th 1855, and informs a player that the club will meet for practice on Wednesday, May 16th, and every Wednesday of the season commencing.
Stock: 67345

327. The School, from the Upper Green.

C.W. Radcliffe del et lith. Day & Haghe, Lith.rs to the Queen. [James Moore, 1844.]
Fine tinted lithograph, printed area 230 x 330mm, large margins. Very faint foxing. £160
A view of Charterhouse School, with a game of cricket on the Upper Green.
Stock: 67277

328. Clapham Common. 1873.

W.H. Urwick.
Etching. Framed, sight size 155 x 350mm (6 x 13¾").
Unexamined out of frame. £280
A bustling scene, with a cricket match.
By local artist William Henry Urwick (1825-1914).
Stock: 67043

329. Clapham Common. 1873.

W.H. Urwick.
Etching. Framed, sight size 140 x 340mm (5½ x 13½")
Paper toned, unexamined out of frame. £260
A bustling scene, with a cricket match.
By local artist William Henry Urwick (1825-1914).
Stock: 67044



330. Cricket.

London, Published June 4th 1832 by Orlando Hodgson, 10 Cloth Fair, W.t Smithfield.
Scarce etching. Framed, sight size 180 x 325mm (7 x 12¾"). Unexamined out of frame. £380
Boys playing cricket before a pavilion tent.
Stock: 67038

**331. [Schoolboys playing cricket.]
[Haileybury]**

[n.d., c.1850.]
Lithograph, sheet 340 x 245mm (13¼ x 9½").
Trimmed into plate. Damage to lower left corner. £190
A view of a school, on the grounds schoolboys are playing cricket, some are lounging.
Stock: 67308

332. The Village Green.

[n.d., c.1840's.]
Coloured lithograph. Sheet 280 x 220mm (11 x 8¾").
Trimmed into image. £180
A joyful scene of children playing on the village green. In the background, in front of the village church, a game of cricket is played.
Stock: 67330

333. [The Little Builders.]

[n.d., c.1900.]
Pen & ink drawing. Sheet 190 x 155mm (7½ x 6"). On board. £180
A scene from a children's book depicting three boys standing in the right foreground, one holds a cricket bat, another holds a ball.
They look on towards a group of men building.
Stock: 67252

334. The Return Match.

J.Mogford. E.Hacker. London, Published by Rogerson & Tuxford 246, Strand, 1862.
Engraving. Sheet 185 x 140mm (7¼ x 5½"). Three very small tears near publication line, outside of image. £180

A scene depicting a cricket match in play. In the foreground, the game is in full-swing and in the background a crowd of spectators watch on.
Stock: 67253

335. Cricket.

I.P. Published by James Izzard 46 Up.r Brook Str.t Grosvenor Square.
Etching. Framed, sight size 200 x 260mm (8 x 10¼").
Unexamined out of frame. £180

Eleven cricket phrases satirised with stick figures.
Stock: 67041



336. **[Kensington House School.]**
[G.Marshall delin.] T.Morris Sculp. [n.d., c.1760.]
Engraving. Sheet 320 x 200mm (12½ x 8"). Trimmed
into lower plate. Two folds. £160
A view of Kensington House School, with four boys
playing cricket in the grounds. The school was
operated by James Elphinstone, a Scottish
educationalist, from 1756 to March 1776, as a boys'
school.
After operating as a Catholic boarding house from
1815 to 1825, it then became the site of a private
asylum in 1830.
Stock: 67067

337. **Welsh Bridge, from School Play-Ground.**
C.W.Radclyffe, del et lith. Day & Haghe, Lith.rs to the
Queen. [n.d., c.1850.] Published by Sandford &
Howell, Shrewsbury.
Lithograph. Sheet 435 x 265mm (17 x 10½"). £160
A view of Welsh Bridge, from School Play-Ground.
Cricket is being played in the foreground.
Stock: 67283

338. **[Decorative border with a cricket theme.]**
[n.d., c.1930.]
Watercolour. Sheet 355 x 260mm (14 x 10¼"). Image
255 x 160mm (10 x 6¼"). On board. Remains of glue
in margins and centre. £150
A decorative watercolour border, hand-made to
surround an image, probably a portrait. At the top of
the border a cricket match is played, a cricketer braces
himself for the ball which is flying towards him. At
bottom "P & O"
Stock: 67314

339. **Priory Park Chichester.**
March 20, 1854. Rock & C^o London N^o 2384.
Scarce engraving. 110 x 95mm (4¼ x 3¾"). Backed
onto album paper. Small stain on right edge of image.
£140
View of Priory Park Chichester, Cricket Ground. The
Chichester Priory Park Cricket Club was founded in
1851.
Stock: 67262

340. **[Goodenough House, Ealing, Middlesex.]**
[R.Carrick, del et lith. Day & Haghe, Lith.rs to the
Queen.] [n.d., c.1850.]

Rare lithograph. Sheet 330 x 215mm (13 x 8½").
Trimmed into plate and backed onto album paper.
Some marks on image. £140
A view of Goodenough House, Ealing, with a game of
cricket on the green. See Ref: 67280.
Stock: 67282

341. **Our Cricketing Guests. [The
Australians] The Boy's Own Paper.**
[n.d., c.1880.] Emrik & Binger, Chromolith, 15
Holborn, Viaduct. 56 Paternoster Row, E.C London.
Cromolithograph. Sheet 290 x 205mm (11½ x 8").
Very small tears on left of sheet, away from image.
£140
Portraits of two cricket teams, illustration from the
Boy's Own Paper, a London-based children's weekly
magazine.
Stock: 67318

342. **King William College. (Isle of Man.)**
Drawn & Eng.d by J.R.Isaac, L'pool. [n.d., c.1850.]
Published by W.Kneale. Douglas.
Engraving. Sheet 130 x 95mm (5 x 3¾"). Backed onto
album paper. Small stain on right edge of image. £140
View of King William College, in the Isle of Man. In
the foreground, on the grounds of the college a game of
cricket is being played.
The establishment of the College was funded
principally by the Bishop Barrow Trust, originally set
up in 1668 to provide education in the Isle of Man.
Stock: 67260

343. **A Famous Old Cricket Match.
[Scrapsheet featuring view of the cricket match
at Darnal, and the scoresheet.]**
[n.d., c.1920.]
Etching and lithograph. Etching image 175 x 100mm
(7 x 4"). Scoresheet Ephemera 140 x 130mm (5½ x
5"). Cut and pasted onto brown paper. £140
A view of a cricket match at Darnal on July 1826, and
on the verso, also pasted on the brown paper; the
scoresheet.
Stock: 67336

344. **[Schoolboys with cricket bats.]**
M.Holmes. Ja.s Giles. [n.d., c.1850.]
Very rare engraving. Sheet 175 x 130mm (7 x 5").
£135
A view of the Summer Hill, classical, mathematical &
commercial boarding school, in Bristol. Schoolboys
stand in the foreground, two with cricket bats.
The school was first established by the Rev Daniel
Keith (Dr Keith). Later masters were Mr. John Stone
who ran it from 1835 to 1855.
Stock: 67331

345. **[Cricket team.]**
[n.d., c.1910.]
Photograph. Sheet 350 x 245mm (13¾ x 9½"). On
board. £100
A photograph of a cricket team. Seven men are seated
and behind them six men stand.
Stock: 67062

346. **Goodenough House, Ealing, Middlesex.**
R.Carrick, del et lith. Day & Haghe, Lith.rs to the Queen. [n.d., c.1850.]
Rare tinted lithograph. Sheet 390 x 270mm (15¼ x 10½"). Very damaged. £95
A view of Goodenough House, Ealing, with a game of cricket on the green. *See Ref: 67282*
Stock: 67280

347. **The College Malvern from the Play Ground.**
Jan.y 31, 1877. J.Newman & Co, 59, Southwark Bridge Rd.
Rare engraving. Sheet 175 x 130mm (7 x 5"). Some faint foxing. £85
A view of College Malvern, founded in 1865. In the right foreground of the image, on the grounds of college, students are playing cricket.
Stock: 67265

348. **Collegiate and Commercial School.**
Drawn on Stone by C.J.C. [n.d., c.1850.] Printed by R.Martin, 8, Gt. Newport St, Long Acre.
Rare coloured lithograph. Sheet 175 x 125mm (7 x 5"). Trimmed into plate. Creasing in image. £65
A view of a cricket match, on the grounds of the Collegiate and Commercial school. Possibly the New Haven Collegiate and Commercial Institute in Wooster Square, New Haven, Connecticut, USA or Tarvin Hall in Cheshire, UK; that Dr Brindley renamed it the Collegiate School in 1851.
Stock: 67269

349. **April. "Rains: fair & foul_ foul & fair_ Capricious at the best." "The tear forgot as soon as shed. The sunshine of the breast."**
[n.d., c.1850.]
Coloured etching. Sheet 145 x 135mm (5¾ x 5¼"). Trimmed into plate. £60
A satirical scene depicting a game of cricket between young men or schoolboys.
Stock: 67481

350. **[Cricketer.] [Leg Boundary]**
[Benquna] [n.d., c.1900.]
Ink drawing. 330 x 190mm (13 x 7½"). Backed onto album paper. Some time-staining. £140
A sketch of a cricketer. He swings the bat across his left shoulder.
Stock: 67291

351. **Cricketing. (Lord's Cricket Ground, St. John's Wood, Match of Gentlemen & Players.)**
[n.d., c.1860.]
Lithograph. Sheet: 285 x 220mm (11¼ x 8¾"). £260
A view of a cricket match at Lord's, watched by several spectators. From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.
Stock: 67320

352. **Cricketing. (Lord Cricket Ground, St. John's Wood, Match of the Gentlemen & Players.) Drawn expressly for the "Book of Field Sports."**
Thinot Lorrette, Lith London. [n.d., c.1860.] London: Henry Lea, 22, Warwick Lane.
Coloured lithograph. Sheet size: 305 x 245mm (12 x 9½"). £220
View of a cricket match at Lord's, watched by several spectators; cricketing vignettes to border. From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.
Stock: 67270



353. **Le Jeu de la Crosse.**
Gravelot inv. Bachelet sculps. [n.d., c.1740.]
Engraving. Framed, sight size 95 x 260mm (3¾ x 10¼"). Paper toned, unexamined out of frame. £580
Children playing cricket, a reversed version of Gravelot's 1739 engraving, which is believed to be the first representation of cricket to be published. In 1748 a version of this print was used by George Bickham as the heading to a page in "The British Monarchy," a two-volume work on the counties of England. In this, it was used as the heading to the section on Shropshire. The original showed a right-handed batsman, but Bickham's printers reversed the engraving so that the batsman appears left-handed. They also added the arms of Shrewsbury at the top of the picture and excluded one figure at the side. The rococo border was extended to the top of the picture and has flowers added. The number 3 in the top right corner would suggest that this is one in a series of prints. "La Crosse" was used in French to define cricket for many years, starting with Cotgrave's French/English Dictionary of 1611
Stock: 67037

354. **[Darnall Cricket Ground] North East View of the Cricket Ground at Darnal, Near Sheffield, Yorkshire. Sketch of the Rise and Progress of Cricketing, Celebrated Players, Accounts of Matches, &c.**
[Central image engraved by Robert Cruikshank after R. Thompson.] [n.d., c.1826.]
Aquatint with hand colour, sheet 170 x 280mm (6¾ x 11"), timmed to image and set in letterpress with woodcut border. Framed, sight size 410 x 520mm (16 x 20½"). Some restoration in backing sheet, with loss of text. Unexamined out of frame. £950

A view of a match in progress at Darnall Cricket Ground, depicting the second stand built at the site, opened in 1824 after the first collapsed in 1822, killing two spectators. The ground was superseded by Hyde Park and only minor games were played from 1830 until 1859, when it became a cemetery.

The original engraved title of the aquatint, "North East View of the Cricket Ground at Darnall, near Sheffield, Yorkshire", has been excised and replaced with letterpress for this broadsheet.

Stock: 67033

355. North East View of the Cricket Grounds at Darnall, near Sheffield, Yorkshire.

Rob.t Cruikshank Fecit. the Landscape sketched by R. Thompson Esq.r. [n.d., c.1826.]

Aquatint. Framed, sight size 195 x 295mm (7¾ x 11½"). Stain left top corner. Unexamined out of frame.

£360

A view of a match in progress at Darnall Cricket Ground, depicting the second stand built at the site, opened in 1824 after the first collapsed in 1822, killing two spectators. The ground was superseded by Hyde Park and only minor games were played from 1830 until 1859, when it became a cemetery.

Stock: 67051

356. North East View of the Cricket Grounds at Darnall, near Sheffield, Yorkshire.

Rob.t Cruikshank Fecit. the Landscape sketched by R. Thompson Esq.r. [n.d., c.1965.]

Coloured reproduction. Framed, sight size 195 x 295mm (7¾ x 11½"). Paper toned, unexamined out of frame.

£90

A view of a match in progress at Darnall Cricket Ground, depicting the second stand built at the site, opened in 1824 after the first collapsed in 1822, killing two spectators. The ground was superseded by Hyde Park and only minor games were played from 1830 until 1859, when it became a cemetery.

Stock: 67052



357. [William Clarke's All-England Eleven] The Eleven of England, selected to Contend in The Great Cricket Matches in the North. For the Year 1847.

Drawn by N. Felix Esq.r. N. Ploszcznski Lithog. London, Published Nov.r 1847, by Bailey Brothers, N.º Royal Exchange Buildings, Cornhill.

Rare tinted lithograph. Framed. Sight size 580 x 680mm (22¾ x 26¾"). Tear entering sky at top repaired. Unexamined out of frame.

£1500

A group portrait of 14 members of All-England Eleven, a cricket team formed by William Clarke in 1846 to tour England to play local teams, thus bringing first class cricket to the regions. Shown here are some of the professionals: Clarke, Alfred Mynn, William Hillyer, George Parr, William Lillywhite & William Denison; and a notable amateur, Nicholas 'Felix' Wanostrocht, the artist of this portrait.

In 1859 the first ever overseas cricket tour, playing in the United States and Canada, included six members of the All-England Eleven.

Stock: 67230

358. Eleven of England in Australia with Mr Mallam.

[n.d., c.1862.]

Scarce wood-engraving on a silk handkerchief. 675 x 770mm (26½ x 30¼"). Framed. Glue stains, patch in unprinted area, unexamined out of frame.

£1100

A very rare silk handkerchief commemorating England's first cricket tour to Australia, 1861-2, with the player named underneath their portraits: H.H. Stephenson (Captain), Bennett, Iddison, Lawrence, Hearne, Mudie, Sewell, Mortlock, Caffyn, Griffith and E. Stephenson. In the centre, dress in black is W.B. Mallam, agent for Spiers and Pond, the promoters. *Provenance Mark Loveday Collection.*

Stock: 67492

359. [Nicholas 'Felix' Wanostrocht.]

[George Frederick Watts] Printed by C. Graf. London: Bailey Brothers, Cornhill [n.d., c.1845.]

Lithograph with hand colour. Framed, sight size 235 x 180mm (9¼ x 7"). Some restoration. Unexamined out of frame.

£320

Eight portraits of a cricketer in different stances, half aligned obliquely, from an unknown publication.

The same illustrations were published in larger format in 'Felix on the Bat; Being a Scientific Inquiry into the use of The Cricket Bat', by Nicholas 'Felix'

Wanostrocht, a noted English gentleman cricketer who played for Kent from 1830 until 1852

Stock: 67035

360. Grotesque Borders for Rooms & Halls.

Woodward del. Etched by Rowlandson. Pub.d July 20th 1799 at Ackermans Gallery N.101 Strand.

Coloured etching. Sheet 340 x 445mm (13¼ x 17½").

Framed. Trimmed within plate, to printed border at top, crease. Unexamined out of frame.

£650

Three rows containing nine satirical scenes, with five 'Lilliputians', including a game of cricket.

From a series of at least 21 'Groteque Borders for...', with variations of rooms, halls & screens. As the sheets were often trimmed and pasted as borders surviving examples are rare. *From the collection of the Marylebone Cricket Club. This sheet not in BM Satires, but see 9690 for a sheet published in 1800.*

Stock: 67047

361. **[George Robert Canning Harris] Harris [facsimile signature.]**

[HTW [monogram] 1898.] Reproduced from a Drawing by Henry T. Wells, Esq, R.A. by the Autotype Company.

Collotype, trimmed and laid on thick paper as issued with very large margins. 285 x 210mm (11¼ x 8¼"). £120

George Robert Canning Harris (1851-1932), 4th Baron Harris, GCSI, GCIE. A keen cricketer, he played for Eton, Kent (for over 40 years) and Oxford University. He became the second-ever captain of the English cricket team, leading a tour of Australia in 1878-9 on which a test match at Melbourne was lost by ten wickets. In 1909 he played an important role in organising the Imperial Cricket Conference, which started with only three nations (England, Australia and South Africa) but expanded to include the West Indies, New Zealand and India under his guidance. His service as Governor of the Presidency of Bombay (1890-5) is not so highly regarded, as he was far more interested in sport than administration. When he left India, having virtually ignored famine, riots and sectarian unrest, a publisher circulated a collection of newspaper extracts from his time as governor. The introduction stated: 'Never during the last hundred years has a Governor of Bombay been so sternly criticised and never has he met with such widespread unpopularity on account of his administration as Lord Harris'.

Stock: 67292

362. **A Long Stop.**

Pub.d by Dean & Son, Threadneedle St. [n.d., c.1840.] Coloured lithograph. Framed, sight size 185 x 275mm (7¼ x 10¾"). Unexamined out of frame. £190

A spectator stops a cricket ball with his face.

Stock: 67040



363. **This Print of the Magdalen Cricket Ground taken during a Grand Match is most respectfully Dedicated to The Members of The Magdalen Club, by their obedie.t and humble Servants The Publishers. Proof.**

From an original drawing by L.V. Richardson. [n.d., c.1870.]

Extremely rare tinted lithograph, finished by hand. Framed, sight size 400 x 610mm (15¾ x 24"). Damage

in sky and background, stains and spotting, title weakly inked. Unexamined out of frame. £690

A cricket match being played at Magdalen Cricket Ground, off Magdalen Road in Cowley March.

Stock: 67504

364. **Montgreenan House.**

[n.d., c.1880.] A&W.Mactear, Lithog.rs.

Rare lithograph. Sheet 280 x 220mm (11 x 8¾").

Foxed, with fold down centre and creasing. Some small tears along edges. £80

Two views of Montgreenan House, one of the front and one of the back. Montgreenan is an estate in North Ayrshire, Parish of Kilwinning, Scotland.

On the green, schoolboys are playing cricket.

Stock: 67324

365. **[Newton Abbot] Knowles Hill from the South Devon Cricket Ground.**

Lithographed by Newman & Co. 48 Watling St.

London. Published by G. Daimond, Newton Abbot

[n.d., c.1840].

Trinted lithograph. Framed, sight size 175 x 245mm (6¾ x 9¾"). Unexamined out of frame. £190

A cricket match in progress.

Stock: 67046

366. **North V South.**

Printed by A. Clement Paris [n.d., c.1920].

Scarce drypoint etching on chine collé. 430 x 585mm (17 x 23"). Spotting. Unexamined out of frame. £480

A cricket match in progress on a village green.

Stock: 67505

367. **International Cricket Match, at Kennington Oval.**

[n.d., c.1880]. William Mackenzie, London, Edinburgh & Glasgow.

Lithograph. Sheet size: 240 x 205mm (9½ x 8"). £260

A plate from William Mackenzie's 'British Field Sports', c.1880. A view from the crown during an international cricket match, being played at the Oval cricket ground in Kennington, London. The Oval has been the home ground of Surrey County Cricket Club since it was built in 1845. It was the first ground in England to host international Test cricket, in September 1880. The final Test match of the English season is traditionally played there.

Stock: 67322

368. **Putney School.**

Drawn & Engraved by J.W. Harding 1808.

Aquatint. 135 x 195mm (5¼ x 7¾"). Framed. Stains, some ink mss. showing through from reverse. £280

A view of Putney School, a school and hospital for incurables, with residents playing cricket in the grounds. As Putney House, it had been the country house of the Duke of Hamilton.

Stock: 67049

369. Putney School.

Drawn & Engraved by J.W. Harding 1808.

Aquatint. 135 x 195mm (5¼ x 7¾"). Framed. Some toning of paper. £280

A view of Putney School, a school and hospital for incurables, with residents playing cricket in the grounds. As Putney House, it had been the country house of the Duke of Hamilton.

Stock: 67050



370. View of Reading School & Playground. Dedicated by Permission To the Rev.d R. Valpy, D.D. F.A.S. and the Gentlemen of Reading School, by their very humble and respectful Servant Edmund Havell. Virginibus Sedes Fuit Haec Monialibus Aedes Hospitium Henricus Musis Donavit Amicus.

Drawn by E. Havell. Engraved by R. Havell & Son. 3, Chapel Street, Tottenham Court Road. Published Oct.r 1816, by E. Havell, Frier Street, Reading.

Very scarce & fine aquatint, printed in colours and hand finished. Framed. Sight size 445 x 600mm (17½ x 23½"). Repaired tear in right edge. £550

A view of Reading Grammar School, in what had been Reading Abbey's guest house or Hospitium, with the scholars at play outside. The pastimes include cricket, rounders, hoops, reading and driving other boys like horses, with whips. Bottom right an old woman sells pastries.

Edmund Havell (1785-1864) succeeded his father Luke (b.1752) as drawing-master at the school and as owner of the family print shop in Reading. His older brother was the landscape artist William (1782-1857); the engravers of this plate were his uncle Robert (1769-1832) and his son, also Robert (1793-1878), engraver of most of the Audubon bird plates.

Stock: 67231

371. [Cricket.] View Near Richmond.

Drawn by Edw'd Dorell. Engraved by F.C.Lewis.

Published Feb'y 1st, 1813, by E.Dorrell, No.10

Beauford Row, near Battersea Bridge, Chelsea.

Coloured etching and aquatint. 550 x 395mm (21½ x 15½"), very large margins. Repaired tear in top left corner. £520

A fine & rare view near Richmond. In the background a manor house and in the foreground, on the house's grounds; a game of cricket is being played. *Gascoigne: Images of Richmond 686, possibly near, but not, Marble Hill Cottage..*

Stock: 67429

372. Royal Naval School, New Cross. Front View [&] View From Playing Field.

[n.d., c.1850.]

Very rare lithograph. Sheet 565 x 440mm (22¼ x 17¼"). Repaired tear on bottom of sheet. £280

Two views of the Royal Naval School, New Cross. A front view and a view from the playing field which depicts a game of cricket.

The Royal Naval School was an English school that was established in Camberwell, London, in 1833 and then formally constituted by the Royal Naval School Act 1840.

Stock: 67281

373. This Back View of Salvadore House Academy Tooting Surry is inscribed to the Parents and Guardians of the Young Gentlemen Educated at the Academy by their Humble Servant John Walker Drawing Master.

Aqua.t by F. Jukes. Drawn & Engraved by J. Walker.

Published 2.d April 1787. Sold by R. Wilkinson, N.º 58, Cornhill, London.

Scarce aquatint, rich impression. 245 x 320mm (8¾ x 12½"). Framed. Unexamined out of frame. £290

Pupils playing cricket and flying kites in the grounds of Salvadore House Academy.

Stock: 67054

374. Royal Naval Establishment. Eastern Parade, Southsea. (Late Mr.Thomas Eastman's R.N.)

[n.d., c.1860.]

Engraving on 1860's watermarked paper. Sheet 200 x 150mm (8 x 6"). Cut into plate and printers crease. £80

A view of the Royal Naval Establishment, Eastern Parade, Southsea in Portsmouth. On the green, the men play a game of cricket.

Stock: 67355

375. Royal Naval Establishment. Eastern Parade, Southsea.

[n.d., c.1860.]

Engraving on part watermarked paper. Sheet 165 x 120mm (6½ x 4¾"). Cut into plate and very faint creasing. £65

A view of the Royal Naval Establishment, Eastern Parade, Southsea, Portsmouth. On the green, the men play a game of cricket.

Stock: 67351

376. **[Bookplate.] To the youth of Great Britain, This Volume, Compiled expressly for their Instruction & Amusement is Dedicated With the Best Wishes of the Publishers.**

[n.d., c.1890.]

Engraving. Sheet 105 x 85mm (4¼ x 3¼"). Cut and pasted onto album paper. Damage to upper right corner. £70

A bookplate for a childrens book. Surrounding the dedication is a decorative border depicting children playing various sports such as archery, cricket and fishing. Cricket interest.

Stock: 67376

377. **View of the long Room at S.t Pancrass & the trap ball Ground. 1775.**

[c.1775.][but later]

Etching, printed in sepia. 125 x 160mm (5 x 6¼").

Framed. Unexamined out of frame. £140

An oval view of a game of "trap ball" (or, in Yorkshire, "Knurr and spell") in an enclosed pitch, St Pancras Church in the background.

A pub game: a trap (spell) throws the ball (knurr) up and the player uses a stick to hit it as far as he can.

Wellcome Collection 38750i.

Stock: 67045

378. **Torquay Cricket Ground.**

Lithographed by Newman & Co. 48 Watling St. London. Published by G. Daimond, Newton Abbot

[n.d., c.1840].

Trinted lithograph with hand colour. Framed, sight size 205 x 270mm (8 x 10¾"). Unexamined out of frame.

£280

A cricket match in progress before a gothic pavilion.

Stock: 67036

379. **Torquay Cricket Ground.**

Lithographed by Newman & Co. 48 Watling St. London. Published by G. Daimond, Newton Abbot

[n.d., c.1840].

Trinted lithograph with hand colour. Framed, sight size 180 x 240mm (7 x 9½"). Paper toning, unexamined out of frame. £190

A cricket match in progress before a gothic pavilion.

Stock: 67048

380. **[Walter John Mansfield Hughes.]**

Kelulah Collinge. [?] [n.d., c.1920.]

Watercolour. 290 x 215mm (11½ x 8½"). Backed onto board and some time-staining. £180

Portrait of footballer, Walter John Mansfield Hughes (1858 - 1948), early player for Hitchin FC and son of George Edward Hughes of Offley House.

In 1911 he became Hitchin FC's Club Secretary, residing at 22 Gerald Road, Eaton Square, London.

Stock: 67315



381. **on the Bowling Green at Oxford, in ye year 1759.**

M L Fe. [[1759?]]

Fine pencil sketch. Sheet 290 x 475mm (11½ x 18¼"), on laid paper watermarked 'J W'. Slight soiling of edges. £750

A boisterous crowd watches a trick rider standing astride two horses. An early circus item.

Stock: 67069

382. **[The Shepherds Pool, River Orchy].**

Norman Wilkinson [signed in pencil] . [n.d., 1930.]

Drypoint etching. 160 x 225mm (6¼ x 8¾"), large margins. £320

An angler waist-deep in the River Orchy, a tributary of Loch Awe in the Western Highlands of Scotland.

Wilkinson (1878-1971) was an illustrator for the Illustrated London News, and during both World Wars worked developing camouflage techniques.

Stock: 67164

383. **[Untitled scene of two men with fishing rods clambering up rocks by the side of a small waterfall]**

[Etched by Thomas Rowlandson after Samuel Howitt.] [n.d., c.1785.]

Etching, proof. 200 x 275mm (8 x 10¾"). £490

The British Museum's example is in a bound volume of Rowlandson's 'Imitations of Modern Drawings'. *BM: 1849,1208.444.*

Stock: 67171

384. **[William Huskisson.]**

Painted by R.Rothwell, M.R.I.A. Engraved by Thomas Hodgetts. London, August 1832, Published by M.Colnaghi, 23, Cockspur Street, Charing Cross.

Mezzotint, proof before title, 370 x 280mm (14½ x 11"), large margins. £280

Portrait of William Huskisson PC (1770 - 1830), British statesman, financier, and Member of Parliament for several constituencies, including Liverpool.

He is commonly known as the world's first widely reported railway passenger casualty, since he was run over and fatally injured by Robert Stephenson's pioneering locomotive Rocket at the opening of the Liverpool and Manchester Railway in 1830. However, a number of fatal railway accidents had already occurred before this. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67238

385. New Royal Exchange. View of the Quadrangle _ (Merchant's Area.)

C.M. Firth litho, S.t Michael's Alley, Cornhill. C.F.

Porden del.t. [n.d., c.1844.]

Rare tinted lithograph. Printed area 190 x 230mm (7¼ x 9"), large margins. £230

The central courtyard of Sir William Tite's Royal Exchange, opened in 1844 and still extant.

Stock: 67121

386. [The courtyard of the Royal Exchange during the fire of 1838.]

[n.d., c.1838.]

Rare lithograph. Sheet 275 x 370mm (10¾ x 14½").

Vertical crease. £180

Edward Jarman's Royal Exchange was destroyed on the 10th January 1838 by a fire caused by an overheated stove.

Stock: 67167

387. [Five miscellaneous courtroom scenes.] [1790-1850]

Four engravings and a wood engraving. Largest 135 x 200mm (5¼ x 8"). Laid on album paper. £220

Five courtroom interiors, three of the Old Bailey and two of Newgate. The one identified event is the shooting of a Newgate turnkey by William Johnson, during the trial of Jane Housden for coining, 1714.

Stock: 67172

388. [St Paul's Cathedral] Navis Ecclesiae Cathedralis S. Pauli London: Prospectus interior.

[etched by Wenceslaus Hollar.] [n.d., c.1656.]

Etching, 17th century watermark. 305 x 220mm (12 x 8¾"). Trimmed into plate at bottom, creased £140

The nave of the Norman St Paul's Cathedral.

Pennington: 1024a, state ii of iv.

Stock: 66794

389. London Bridge, from Above Bridge.

E. Walker Del. _ W. Simpson. Lith. [n.d., c.1852.]

Tinted lithograph with hand colour. Sheet 375 x 490mm (14¾ x 19¼"). Repaired tears. £260

A view of John Rennie's Bridge, detailing the river workers.

The BM example has the publication line "London, Published May 1st 1852 by Messrs Lloyd, Brothers & Co. 22 Ludgate Hill" between image and title.

Stock: 67124

390. The opening of the Waterloo Bridge on the 18th June 1817.

Etched by A.Pugin from a Drawing by Wm. Findlater, taken from the top of Holylands Hotel, above Salisbury Wharf. Engraved by R.Havell & Son. [n.d., c.1818.]

Rare coloured aquatint. 470 x 290mm (18½ x 11½").

Frame 660 x 470mm (26 x 18½"). Framed and mounted. Repairs top right. £260

View of Waterloo Bridge from the top of Holyland's Hotel, Salisbury Wharf; many boats on water passing beneath bridge, the river bank is crowded with people standing on shore or on docked boats, many more

people crowded onto bridge, on which flags are flown; St Paul's in distance to left.

Stock: 67099

391. [Pimlico.] The Monster Tea Gardens, 1820.

[n.d.]

Ink and grey wash. Sheet 185 x 135mm (7¼ x 5¼").

£90

A view of the Monster Tavern and Tea Gardens in Grosvenor Row, Pimlico.

Stock: 67384

392. Schools of the London Society for Teaching the Blind to Read, Avenue Road, _ Regent's Park. H.E. Kendall, Jun.r Arch.t F.S.A. 33 Brunswick Square.

E.T. Dolby, lith. Day & Son Lith.rs to the Queen. [n.d., c.1847.]

Tinted lithograph with hand colour. Sheet 350 x 440mm (13¾ x 17¼"). Small tear in edge taped, slight soiling. £380

A view of the exterior of a purpose-built building, designed by Henry Edward Kendall (1776-1875), opened 1847.

Avenue Road, between Swiss Cottage and Regent's Park, is now known as 'Billionaire's Row', with an average house price of £21 million.

Stock: 67109



393. [View of Primrose Hill.]

[Engraved by Richard Spicer after Richard Horwood?]

[London: Richard Horwood, c.1793.]

Engraving. 180 x 530mm (7 x 21"). Narrow margins right and bottom. £680

A rare view of Primrose Hill and Camden, looking north from near Marylebone Park Farm, also known as Willan's Farm, after Thomas Willan (c.1755-1828), who farmed it until his lease expired and the area was developed as Regent's Park.

The view was engraved as a headpiece for the top left sheet of a 32-sheet survey of London, engraved in 1793 with the mapping signed by Horwood and Spear.

However, by the time the full map was completed in 1799, the view was replaced by more mapping, printed from a plate the same size.

Willan's farm was immortalised by William Blake in his epic poem Jerusalem: 'The fields of Cows by Willans farm: Shine in Jerusalem's pleasant sight'.

Stock: 67111

394. London. View of Regent's Park.

Drawn by W. Westall A.R.A. Printed & Pub.d. by Engelmann Graf Coindet & C° 92 Dean Street Soho Feb.y 1827. and Paris at Engelmann & C°.

Framed coloured engraving. 345 x 265mm (13½ x 10½"). Frame 460 x 400mm (18 x 15¾"). Framed and mounted. £260

A view of Regents Park, London from a hill. In the foreground a woman and child are walking.

Stock: 67077

395. [Tea Garden.] [The Black Lion, Church Street, Chelsea.]

[n.d.]

Watercolour. Sheet 245 x 175mm (9½ x 7"). £180

A view of the Black Lion, Tea Garden in Church Street, Chelsea.

Stock: 67385

396. Another View of Wanstead House in the County of Esses, the Seat of the Right Hon.ble the Earl of Tylney.

George Robertson delin.t. Wilson Lowrie sculpsit.

Published Jan.y 1st. 1781 by John Boydell Engraver in Cheapside London.

Coloured engraving with etching, 18th century watermarked paper. 400 x 554mm (15¾ x 21¾"), large margins. Tears in margins taped. £360

A fine impression of this view of Wanstead House, built in 1715 by Scottish architect Colen Campbell for Sir Richard Child, 3rd Baronet, was the first Palladian mansion built in England. After the notorious rake William Wellesley-Pole ruined the estate, the house's contents were sold at auction in 1825, after which the house demolished and the building materials salvaged also auctioned, raising only £10,000 of the reputed £360,000 cost of building. The surrounding grounds are now Wanstead Park. See [Ref: 51316] for one without colour.

Stock: 67453



397. The Longships Light-House, off the Lands End, Cornwall. Engraved from the Picture, in the possession of John Woolmore Esq.r Deputy Master of the Corporation of Trinity House, to whom this Place is respectfully inscribed, by his much obliged friend W.m Daniell.

Painted & Engraved by Will.m Daniell R.A. London, Published W. Daniell, Russell Place, Fitzroy Square, & Mess.rs Hurst, Robinson & C.º Pall Mall, Dec. 15, 1825.

Aquatint, printed on chine collé. 395 x 565mm (15½ x 22¼"). Damage to chine collé at top, wormholes in unprinted area on right, spotting in title. Small margins chipped. £550

A view of the lighthouse on Longships Reef, designed by Samuel Wyatt and operating from 1795, in stormy seas with a ship nearing the rocks on the left.

Daniell first published

William Daniell first published a view of this lighthouse in his 's 'A Voyage Round Great Britain' in 1814. This scene is mech larger and uncoloured.

Stock: 67204

398. Teignmouth. The Den.

G. Townsend, del. Exeter. Pub.d April 4th 1853. Pub.d by H. Besley, Directory Office, South St Exeter.

Engraving, sheet 210 x 135mm (8¼ x 5¼"). Five small binding holes along left edge, outside of image. £85

A view of the seafront park 'The Den' in Teignmouth Devon. A group of people play cricket at the heart of the green while others watch and stroll along the path.

Stock: 67264

399. [Southsea, Portsmouth.]

[n.d., c.1860.]

Sheet 185 x 100mm (7¼ x 4"). Cut and crease down centre of image. Backed onto album paper. £65

A view of Southsea in Portsmouth, Hampshire. In the foreground children are playing a variety of games, including flying a kite, jump-rope, and most notably cricket.

Stock: 67357

400. A view of Mr.Jacobs' Tea Room in the High Rocks on the Estate of the Earl of Abergavenny K.T &c.

H.Jones R.I.A. [n.d., c.1850.]

Rare engraving. 280 x 180mm (11 x 7"), with very large margins. £65

A view of Mr Jacobs Tea Room, in the High Rocks at Tunbridge Wells in East Sussex and Kent.

Stock: 67381

401. Preston, from Pennywortham Hill.

J. Jenkinson del. T. Dixon sc. Published by Henry Fisher, Caxton, Liverpool, July 1820.

Engraving. Sheet 210 x 275mm (8¼ x 10¾"). Trimmed within plate, crease lower left. £70

John Jenkinson's oil of Preston from Penwortham Hill in the Harris Museum, Preston (HMP90737).

Stock: 67138

402. [King's Lynn] Lyn Regis. The West Prospect.

[Francis Place.] Arthur Tooker against Salisbury House [n.d., c.1670.]

Scarce etching, 17th century watermark. 230 x 425mm (9 x 16¾"). Loss top right made up, repaired small tears £320

A prospect of King's Lynn from across the Great Ouse river, with a key of A-V.

Stock: 66799

403. A Plan of the Gardens at Boughton in Northamptonshire containing 110 acres. One of the Seats of the of the most noble John Duke of Montague...

T. Badeslade delin [London: T. Badeslade & J. Rocque, 1739.]
Engraving. 360 x 483mm (14¼ x 19"), large margins
Damage at centre fold in middle. £260
A plan of the gardens created by Ralph, 1st Duke of Montagu, which extended over nearly 100 acres.
From volume 4 of "Vitruvius Britannicus".
Stock: 67073

404. Plan of the Gardens, Plantations &c: of Boughton in Northampton Shire, The Seat of his Grace the Duke of Montague &c: Containing in all 100 Acres & 130 Sqr. perches.

Ca: Campbell Delin: H: Hulsbergh Sculp: [n.d. c.1725.]
Engraving. 360 x 483mm (14¼ x 19"). £140
A plan of the gardens created by Ralph, 1st Duke of Montagu, which extended over nearly 100 acres.
From "Vitruvius Britannicus".
Stock: 67072

405. Bath. From Beacon Hill.

Drawn by J. Syer, _ G. Hawkins lith. Day & Haghe Lithrs. to the Queen. Published by W.m Everitt, City Repository of Arts 1 Pulteney Bridge Bath. [n.d., c.1850.]
Sepia tinted lithograph. 275 x 410mm (10¾ x 16").
Repaired tear, surface soiling. £280
A view looking down on the city from the north. An artist, probably a self-portrait of John Syer (1815-85), sits in the foreground, sketching.
Stock: 67134

406. The Cross Bath. This cross was erected at the expence of the Earl of Melford, 1688.

I.Fayram delin et sculp. Publish'd according to Act of Parliam.t by John Fayram January 27th 1736. [But later]
Very scarce engraving. Sheet 265 x 190mm (10½ x 7½"). Trimmed into plate and time-staining. £180
A view of the Cross Bath in Bath Street, Bath, Somerset, England.
The surrounding structure of the pool was built, in the style of Robert Adam by Thomas Baldwin by 1784 and remodelled by John Palmer in 1789.
Stock: 67478

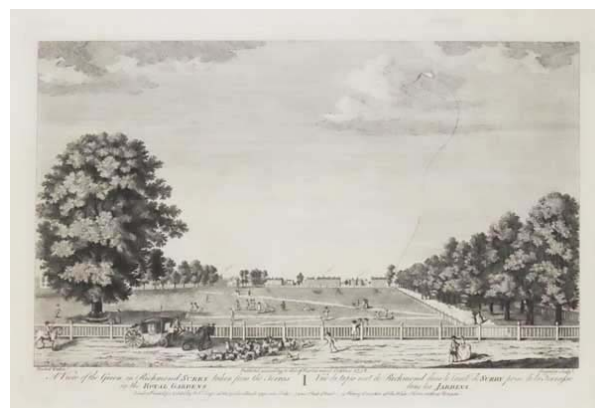
407. [Stafford] To the Right Hon. Earl Talbot K.G. Lord Lieutenant of the County, This View of Stafford, from the Railway Station Bridge, Is, with Permission respectfully dedicated, by his Lordship's obliged and obedient humble Servants, The Publishers.

Drawn from Nature & on Stone by H. Burn. Printed by C.F. Cheffins, London. Published by Rogers & Wright, Stafford, August 1.st 1845.

Scarce & rare colour tinted lithograph. Sheet 330 x 445mm (13 x 17½"). Repaired tears, laid on album paper. £260

A view of Stafford from across fields.

Stock: 67179



408. [Cricket.] A View of the Green in Richmond Surry taken from the Terras in the Royal Gardens.

Heckel Delin.t. Grignon Sculp.t. Published according to Act of Parliament October 1752. London Printed for & Sold by Rob.t Sayer at the Golden Buck opposite Fetter Lane Fleet Street. & Henry Overton at the White Horse without Newgate.
Rare engraving, 400 x 265mm (15¾ x 10½"), with large margins. On 18th century watermarked paper. £480

A view of the green in Richmond. On the green various activities commence, a kite is flown, people walk with their dogs and most notably a game of cricket is played. *Gascoigne*: 399.

Stock: 67442

409. Edinburgh from the Castle.

J. Ramage. J. Bishop. Published by J. Brydone, 29, Princess Street, Edinburgh [n.d., c.1860].
Steel engraving. 300 x 390mm (11¾ x 15¼"), with large margins. £190
A view of looking across Edinburgh towards Arthur's Seat.
Stock: 67120

410. Edinburgh from the Calton Hill.

J. Ramage. J. Bishop. Published by J. Brydone, 29, Princess Street, Edinburgh [n.d., c.1860].
Steel engraving. 310 x 400mm (12¼ x 16¾"), with large margins. £190
A view of Edinburgh looking towards the Castle.
Stock: 67119

411. John Dingwall of Brucklay. Born at Brucklay Castle, 11 October 1815.

J.Holmes Esqr. pinxt. C.Turner sculpt. London Published Dec.r 15, 1819, by C.Turner, 50 Warren Street, Fitzroy Square.
Rare engraving. 355 x 255mm (14 x 10"). Some creasing. £260
Portrait of John Duff Dingwall (1815 - 1840) of Bruckley, as a child.

He wears a traditional kilt and leans with his right arm against a tree. He was born at Brucklay Castle, also known as Brucklay House, a 16th-century castle in the Buchan area of Aberdeenshire, Scotland. W161. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 67234

412. John Dingwall of Brucklay. Born at Brucklay Castle, 11 October 1815.

J.Holmes Esqr. pinxt. C.Turner sculpt. London
Published Dec.r 15, 1819, by C.Turner, 50 Warren Street, Fitzroy Square.
Rare engraving. Sheet 335 x 220mm (13¼ x 8¾").
Trimmed into plate. Laid on archve paper. £180
Portrait of John Duff Dingwall (1815 - 1840) of Bruckley, as a child.

He wears a traditional kilt and leans with his right arm against a tree. He was born at Brucklay Castle, also known as Brucklay House, a 16th-century castle in the Buchan area of Aberdeenshire, Scotland. W161. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 67235

413. Giants Causeway, in Ireland. Plate 2.

Anton'de Bittio pinx. Jac. Leonardis sculp. Venetiis.
1776. Published Dec.r 1st 1807, by J.Manson, N°10, Gerrard Street, Soho.
Engraving. 400 x 280mm (15¾ x 11"), with large margins. Salford Borough Royal Museum & Library stamp in top left of image. £280
A view of the Giant's Causeway, an area of approximately 40,000 interlocking basalt columns, the result of an ancient volcanic fissure eruption.
Men on horseback ride along the top of the causeway. Stock: 67459

414. Giants Causeway, in Ireland. Plate 1.

Anton'de Bittio pinx. Jac. Leonardis sculp. Venetiis.
Published Dec.r 1st 1807, by J.Manson, N°10, Gerrard Street, Soho.
Engraving. 395 x 275mm (15½ x 10¾"), with large margins. Repairs to centre of the image. Salford Borough Royal Museum & Library stamp in top left of image. Two repaired tears in centre. £280
A view of the Giant's Causeway, an area of approximately 40,000 interlocking basalt columns, the result of an ancient volcanic fissure eruption.
Many people are walking or stood around and on the columns, a woman in the foreground is selling crabs. Stock: 67457

415. Giants Causeway, in Ireland. Plate 3.

Anton'de Bittio pinx. Jac. Leonardis sculp. Venetiis.
Published Dec.r 1st 1807, by J.Manson, N°10, Gerrard Street, Soho.
Engraving. 395 x 275mm (15½ x 10¾"), with large margins Salford Borough Royal Museum & Library stamp in top left of image. £280
A view of the Giant's Causeway, an area of approximately 40,000 interlocking basalt columns, the result of an ancient volcanic fissure eruption. Stock: 67458



416. [Portraits of their Highnesses William Frederick, William George Frederick, & Frederica Louisa Wilhelmina, Princes and Princesses of Orange and Nassau.] From a Picture in the possession of Her Royal Highness the Princess of Orange and Nassau, &c &c.

Painted by Tischbein, Portrait Painter to his Serene Highness the Prince of Waldeck &c &c &c. Engraved by J.R.Smith Mezzotinto Engraver to His Royal Highness the Prince of Wales &c &c. London, Publish'd July 1 1790 by A.G. de Poggi.
Mezzotint, scratched letter proof before title. 530 x 650mm. Paper toned, holes repaired, margins chipped with loss. Bit messy. £450
The children of William V of Orange, the last Stadtholder of the Dutch Republic, with Willem Frederik and Frederica standing together, holding a letter, and William George Frederick sitting at a desk, on which is a Dutch sea atlas. A celestial globe stands behind. A scarce item.
Willem Frederik proclaimed himself the first King of the Netherlands in 1815 but abdicated in 1840. CS: 124, state ii of iii. Frankau 260; D'Oench 306. Ex: Collection of The Hon. C. Lennox-Boyd. Stock: 67168

417. Pascal Paoli, General of the Corsicans.

Gambalini pinx.t. Brookshaw fecit. Publish'd according to Act of Parliament [n.d., c.1795].
Mezzotint. 355 x 255mm (14 x 10"), large margins. Creasing. £390
Portrait of Corsican general and patriot Pasquale Paoli (1725-1807), in armour and holding a baton, leaning on a cannon before a battle scene.
One of two known portraits by Gambalini, both of Paoli, both engraved by Richard Brookshaw (see Ref 67190 for the other). CS 20. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 67188

418. Pascal Paoli, General of the Corsicans.

Gambalini pinx.t. Brookshaw [fecit]. Publish'd according to Act of Parliament [n.d., c.1795].
Mezzotint. Sheet 360 x 260mm (14¼ x 10¼").
Trimmed within image on three sides, into plate at bottom, top corners snipped. £290

Oval portrait of Corsican general and patriot Pasquale Paoli (1725-1807).

One of two known portraits by Gambalini, both of Paoli, both engraved by Richard Brookshaw (see Ref 67188 for the other). *CS 19. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67190

419. **[Wöbbelin] Theodore Koerner's Monument.**

N.º 81, of R. Ackermann's Repository of Arts &c. Pub. 1. Sept.r 1815. at 101 Strand, London.
Coloured aquatint, watermark 1815; Sheet 240 x 140mm (9½ x 5½"). Binding damage in left edge. £90
The tomb of German poet and soldier Carl Theodor Körner (1791-1813), killed fighting the French.
Stock: 67200

420. **View of Porto Ferrajo, in the Isle of Elba; Shewing, 1. Buonaparte's Town Residence. 2. His Country house. 3. The Iron Mountains. 4. The Lazarotte.**

W.M. Craig del. T. Dixon sculp. Published by Nuttall, Fisher & Co. Liverpool. Nov.r 1815.
Engraving. Sheet 210 x 270mm (8¼ x 10¾"). Trimmed within plate, close to publication line. £130
A view of Portoferraio from the sea, drawn during his exile there, but published after Waterloo.
Stock: 67140

421. **[Duomo di Milano.] Como Duomo.**

Della Croce dis. Lit Vallardi. [n.d., c.1850.] Milano presso Antonio Vallardi cont. S.Margherita N°1118.
Lithograph. 295 x 220mm (11½ x 8¾"), large margins..
£240

A view of the Duomo di Milano, in Milan, Italy.
Crowds of people roam the square, as well as a horse and carriage.
Stock: 67474

422. **View of Naples, From the South-East.**

W.M. Craig del. T. Smith sculp. [n.d., c.1816.]
Engraving. Sheet 210 x 270mm (8¼ x 10½"). Trimmed within plate. £80
A view of Naples from the south.
Stock: 67136

423. **View of the City of Turin.**

W.M. Craig del. T. Smith sculp. Published by Nuttall, Fisher & Co. Liverpool. Feb.y 1816.
Engraving. Sheet 200 x 270mm (8 x 10½"). Trimmed within plate. £90
A view of Turin, with sheep and goats in the foreground.
Stock: 67139

424. **Part of the Principal Canal, and the Grand Church of S.t Mark, at Venice. Drawn (with permission,) expressly for this work, from the beautiful original Picture of Canaletti, in the Collection of a Nobleman.**

W.M. Craig del. T. Smith sculp. [n.d., c.1816.]

Engraving. Sheet 205 x 265mm (8 x 10¼"). Trimmed within plate. £80

A view of St Mark's Basilica from the Grand Canal, with a gondolla.

Stock: 67137

425. **La Citta di Malta.**

Joannes Peeters delineavit. Lucas Vorstermans fecit. I.Peetersext. [n.d., c.1690.]

Engraving. Sheet 260 x 115mm (10¼ x 4½"). Trimmed and backed onto album paper at edges. Some cockling. £260

A view of a town in Malta, surrounded by a fortified wall with bastions, the harbour entrance in left middle ground, ships at sea across the foreground and right middle ground.

Stock: 67501



426. **[Frederick II] Serenissimo Principi Hoereditario Regni Borussiae. Friderico Guilielmo. Maxima Reverentia, dat, dictat, dedicat Julius Fridericus Knuppeln. Sedino Pomeranus. Doctor Juris et Philosophiae.**

Franke pinx. Cl. Kohl fc. Viennae 1792.
Engraving. 380 x 225mm (15 x 9½"), with large margins. Repaired tears in publication area. Creasing. Bit messy. £280
Half portrait of Frederick II, (the great) King of Prussia (1712-86) wearing a tricorn hat and coat with decoration on the chest. Within an oval frame wreathed with oak leaves, acorns and ribbon; set on a pedestal covered in objects: map, sword, plumed helmet, monocular scope or baton, books, a mirror and a portrait of a woman. The pedestal has the text 'Immortalis, Civis Nomen Ubique. Fridericus Secundus. Borussorum Rex. Triumphs Caesar. Imperio Traianus. Vita Antoninus. In Republica Gerenda Vespasianus. Philosophia Aurelius Regum Exemplum. Sine Exemplo Maximus. Unicus In Terris.'
Stock: 67456

427. **[Frederick II] Frederick the III.d, King of Prussia, Elector of Brandenburg, Supreme Duke of Silesia, &c. &c.**

Pesne Pinx.t. R. Houston Fecit. Printed for T. Bowles in St Paul's Church Yard, & John Bowles & Son, at the Black Horse in Cornhil [n.d, c.1750].

Mezzotint, a fine impression, 18th century watermark. 355 x 255mm (14 x 10"), large margins. Horizontal creases. £240

An equestrian portrait of Frederick the Great (1712-86), with a guard with a musket behind. *Chaloner Smith 98. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67182

428. **[Frederick II] Frederick the III.d, King of Prussia, Elector of Brandenburg, &c. Done from an Original Pictures Painted after the Life by Mon.s Pesne, painter to his Majesty the King of Prussia.**

[Engraved by Richard Houston] [n.d, c.1750.]

Rare mezzotint. Sheet 370 x 260mm (14½ x 10¼").

Trimmed to image on three sides, into inscription at bottom. Laid on card. £240

A half-length portrait in oval of Frederick the Great (1712-86), wearing a hat with velvet bow, sash and star *Chaloner Smith 96. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67184

429. **The Great Square of St. Petersburg, with the colossal Statue of Czar Peter I.**

W.M. Craig del. T. Smith sculp. Published by Nuttall, Fisher & Co. Liverpool. Feb.y 1816.

Engraving. Sheet 210 x 270mm (8¼ x 10½"). Trimmed within plate. £80

The Bronze Horseman, the equestrian statue of Peter the Great in the Senate Square, Saint Petersburg, Russia. It was commissioned by Catherine the Great and created by the French sculptor Étienne Maurice Falconet. It took from 1770 to 1782 to create the statue, including pedestal, horse and rider.

Stock: 67135

430. **[Denmark] Doct. Johannes Baggerus. Sallandiae Episcopus, S.R. M. in Colleg. Consist. Consiliarius, et Facult. Theolog. in illustri Academ Havniensi Decanus et Profess. Publicus.**

Saleman pinxit. I. Smith fecit Londini. [n.d., 1698.]

Fine mezzotint, 17th century watermark. Sheet 285 x 170mm (11¼ x 6½"). Trimmed to image on 3 sides. £260

Hans (John) Bagger (1646-93) was appointed Bishop of Zealand (Copenhagen) when aged only twenty-eight. He was the author of several works in Latin and Danish, and instigated the tradition of 'store bededag' ('prayer day'), a Danish public holiday. *CS 6 ii of ii, only 4 known.*

Stock: 67386



431. **The Geyser in Iceland. Plate 7. Vol 6.**

[No.32 of R. Ackermann's Repository of Arts &c. Pub. Aug.t 1.1811, at 101 Strand London.]

Coloured aquatint. Sheet 240 x 145mm (9½ x 5¾").

Trimmed within plate, losing publication line. £95

The geyser shooting steam into the air.

Stock: 67201

432. **View of James Town, S.t Helena.**

Craig del. Swiftsculp. [n.d., c.1816.]

Engraving. Sheet 205 x 270mm (8 x 10¾"). Trimmed within plate. £90

A view of the only harbour of St Helena.

Stock: 67141

433. **[Donna Nell Harem]**

[Denon del.] [n.d., c. 1810.]

Rare engraving. Printed area 125 x 95mm (5 x 3¾").

£90

A woman in an Egyptian hareem.

A copy of an engraving by Prevost titled 'Femme d'Egypte dans le Harem', one of 20 plates after drawings by Baron Dominique Vivant Denon, published as 'Voyage dans la Basse et la Haute Égypte', Paris, 1802. *See BM 1836,0109.132 for the drawing.*

Stock: 67070

434. **Cristofano Colombo Promo Scopritore dell'America.**

In Venezia, MDCCLXXXIII [1783] Nella Stamperia Gatti A spese di Leonardo e Giammaria Fratelli Bassaglia.

Engraving. 160 x 105mm (5¼ x 4¼"), with letterpress titlepage. Pasted label on titlepage. £80

A half-length portrait in oval of Italian explorer Christopher Columbus (1451-1506), the first known European to visit the West Indies. Various seafaring instruments shown.

Published as the frontispiece portrait of volume 1 of 'Storia di America', an Italian edition of William Robertson's 'History of America', translated by Antonio Pillori.

Stock: 67081

435. **[Hernan Cortes] Ferdinando Cortes.
Cavato da un Originale fatto innanzi ch'ei si
prtasse all conquista del Messico.**

In Venezia, MDCCLXXXIII [1783] Nella Stamperia
Gatti A spese di Leonardo e Giammaria Fratelli
Bassaglia.

Engraving. 160 x 105mm (5¼ x 4¼"), with letterpress
titlepage, with large margins. Old ink in title box,
pasted label on titlepage. £80

A half-length portrait in oval of Spanish conquistador
Hernan Cortes (1485-1547), the frontispiece portrait of
volume 3 of 'Storia di America', an Italian edition of
William Robertson's 'History of America', translated by
Antonio Pillori.

Stock: 67079

436. **Bartolamteo di Las Casas Vescovo di
Chiappa.**

In Venezia, MDCCLXXXIII [1783] Nella Stamperia
Gatti A spese di Leonardo e Giammaria Fratelli
Bassaglia.

Engraving. 160 x 105mm (5¼ x 4¼"), with letterpress
titlepage, large margins Old ink in title box, pasted
label on titlepage. £80

A half-length portrait in oval of Spanish historian
Bartolomé de las Casas (1484-1566), who chronicled
the plight of the indigenous Americans during the
European conquests.

Published as the frontispiece portrait of volume 2 of
'Storia di America', an Italian edition of William
Robertson's 'History of America', translated by Antonio
Pillori.

Stock: 67080

437. **Francesco Pizzarro Conquistatore del
Peru.**

B.Ricci sculp. In Venezia, MDCCLXXXIII [1783]
Nella Stamperia Gatti A spese di Leonardo e
Giammaria Fratelli Bassaglia.

Engraving. 160 x 105mm (5¼ x 4¼"), with letterpress
titlepage, large margins. Hole in margin of portrait,
pasted label on titlepage. £80

A half-length portrait in oval of Spanish conquistador
Francisco Pizarro (1478-1541), the frontispiece portrait
of volume 4 of 'Storia di America', an Italian edition of
William Robertson's 'History of America', translated by
Antonio Pillori.

Stock: 67076

438. **[Brazil] Harbour of Rio Janeiro, with the
Benedictine Monastery, part of the City and
the Ship Duff.**

M.A. Rooker del.t from a sketch by W. Wilson. J.
Landseer direxit. Published bt T. Chapman, Fleet
Street, Feb.y 1, 1799.

Rare etching. Sheet 235 x 295mm (9¼ x 11½").
Trimmed within plate. £180

A view of the Abbey of Our Lady of Montserrat
(known as the Mosteiro de São Bento), founded 1590,
from the sea.

From William Wilson's 'A Missionary Voyage to the
Southern Pacific Ocean'.

Stock: 67133



439. **Dom Pedro Primerio Imperador
Constitucional e Defensor Perpetuo do Brazil.**

Simlico Roiz de Sá, Pintor da camara de S.M.J. feito,
no Rio de Janeiro, em 1826. Gravado por Edwardo
Smith.[****] [n.d., c.1826.]

Scarce engraving on porcelain card. Sheet 400 x
260mm (15¾ x 10¼"). Trimmed to plate, damage in
inscription area, laid on album paper. £280

A three-quarter portrait of Pedro I (1798-1834),
founder and first ruler of the Empire of Brazil, in dress
uniform.

Stock: 67445

440. **[Indigenous South Americans] VI: Ster
Stamm. 149.**

[Karl Joseph] Brodtmann delint.

Lithograph. Sheet 450 x 340mm (17¾ x 13½"). £160

Two figures dressed in fur skirts, the man holding a
club and bolas, the woman holding a child.

From "Naturgeschichte Bildkder-Gallerie ause dem
Thierriche".

Stock: 67455

441. **Timpoochee Barnard. An Uchee
Warrior.**

[after Hery Inman] Drawn, Printed & Coloured at
I.T.Bowens Lithographic Establishment N°94 Walnut
St. [1836.] Published by F.W.Greenough, Philad.

Very fine coloured lithograph. Sheet 505 x 350mm (20
x 13¾"). Loss in bottom right corner. £260

Portrait of Timpoochee Barnard (c.1783– c.1841),
chief of the Yuchi Indians, a constituent tribe of the
Creek Nation, and served as a member of the Creek
National Council.

His father was Timothy Barnard, a well-known and highly respected trader to the Creek Nation who also served as interpreter for U. S. agent Benjamin Hawkins.

Stock: 67224

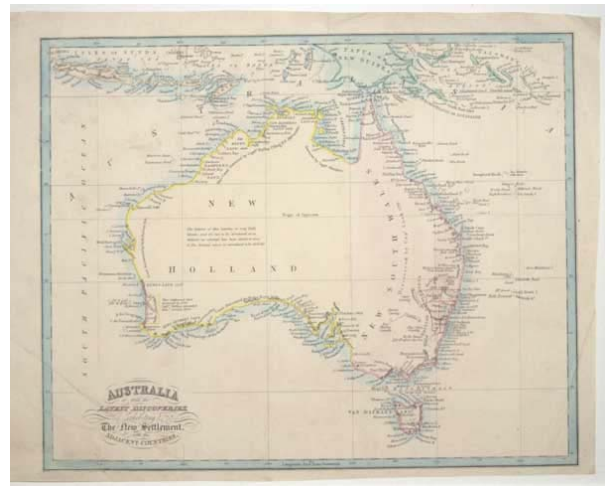
442. The Right Reverend Philander Chase, D.D. Bishop of the Protestant Episcopal Church in the State of Ohio.

Engraved by C. Turner, from a Painting by J.G. Strutt, presented to the Theological Seminary in the Diocese of Ohio, by Contributors in England to the said Seminary 1824. London, Publish'd Aug. 1.st 1824, by J.C. Strutt, Percy Street, Rathbone Place.

Mezzotint, title in open letters, platemark 355 x 255mm (14 x 10"). Trimmed to plate. £180

Portrait of Philander Chase (1775-1852), Episcopal Church Bishop in Ohio; his left arm resting on an upright book closed with clasp, holding papers in his hand, the title page lettered "Appeal on Behalf of [Th]e Diocese of Ohio in the Western Territory". American interest.

After Jacob George Strutt (1784-1867). *Whitman 106, ii of ii. Ex collection of the late Hon. C. Lennox-Boyd*
Stock: 67186



443. Australia with the Latest Discoveries, Exhibiting The New Settlement, with the Adjacent Countries.

[London: William Darton?, c.1832.]

Scarce engraved map with hand colour. Sheet 300 x 400mm (11¾ x 15¾"). Bottom left corner restored, creases.

£280

A map of Australia with the detail limited to around the coastline. See *National Library of Australia Bib ID: 3536248* for an example with Darton's imprint.
Stock: 67178

**This Catalogue is illustrated in full at:
www.grosvenorprints.com**



*Look up! Look from the American & the great part of the world
in the old days of the ship*

Item 310

