

Grosvenor Prints

Catalogue 150





Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 150



Item 209

Cover: detail of Item 206

Back: Items 311, 308 & 306

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1. **Frontispiece. Britannia Seated on an Eminence, with a Lion at Her Feet. Neptune introduces Captain Cook, whom she instantly crowns with Laurel. Behind Britannia History waits to record the New Discoveries.**

C. Paas Sc. 53 Holborn. [Manchester: Sowler & Russell, 1800.]

Very rare etching, 325 x 225mm (12¾ x 8¾"). Binding holes on left platemark, small wormhole in image.

£390

The decorative frontispiece to 'A New Historical and Commercial System of Geography: containing a Comprehensive History and Description of the Present State of all the Kingdoms of the World: Including the Most Recent Discoveries of the Latest Voyagers and Travellers'. *Not in Kivell.*

Stock: 67799

2. **Pointer Bitch, & Puppies.**

Painted by J.Ward. Engraved by S. Reynolds. [London Pub. March 1 1798 by Morgan & C.º at Mr Griggs's No. 216 Holborn.]

Mezzotint, printed in colours. 320 x 380mm (12½ x 15"), large margins on 3 sides. Trimmed at bottom, losing publication line.

£420

A white and tan pointer and her puppies lying on straw. *Whitman 462. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67790

3. **Pointer Bitch, & Puppies.**

Painted by J.Ward. Engraved by S. Reynolds. London Pub. by Morgan.

Scarce mezzotint. 330 x 380mm (13 x 15"). Bottom platemark partly split, crease in image.

£380

A white and tan pointer and her puppies lying on straw. *Whitman 462. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67791

4. **Sacellum Collegii Emanuelis Apud Cantab:**

Dav: Loggan delin: et sculp: cum Privil S.R.M.

[Cambridge, 1690.]

Engraving, 310 x 480mm (12¼ x 18¾"), with large margins.

£280

The courtyard of Emmanuel College, Cambridge, from David Loggan's 'Cantabrigia illustrata'.

Stock: 67415

5. **[The Lord's Prayer] Our Father who art in Heaven...**

Engraved by I. Girtin. Feb. 1793. Sold by J. Girtin, Engraver & Printer; N.o 31, Little Newport Street.

Engraving, sheet 60 x 60mm (2½ x 2½). Trimmed within plate on three sides, thread margin on top, laid on paper.

£60

The Lord's Prayer printed in miniscule size.

Stock: 67733

6. **Relief & Gloria Patri. Lords Prayer Within Compass of a Seven Shilling Piece.**

[n.d. c.1800]

Engraving, sheet 60 x 70mm (2½ x 2¾). Trimmed within plate.

£50

The Lord's Prayer printed in miniscule size.

Stock: 67734

7. **[Tradecard] Sold by Jones, Gray & Keen, Maufaturers Of Nautical, Optical & Surveying Instruments, Chronometeres & Watches, Chart Sellers & Stationers 25 & 26, Strand, Near the Liverpool Custom House. Chronometers rated by Transit Instrument.**

[n.d. c.1841]

Engraving, sheet 50 x 70mm (2 x 2¾"). Trimmed.

£160

Jones, Gray & Keen was a short-lived partnership active only in 1841. Charles Jones, stepson and former apprentice of London instrument maker John Gray (the elder), later worked in Liverpool with Gray's son from 1839. Robert Keen, also linked to the elder Gray's London workshop, joined them in 1841. A notice in *The Examiner* on 1 January 1842 announced the partnership's dissolution and Jones's removal, likely due to his death in late 1841. Gray & Keen continued in business until 1855, exhibiting marine barometers at the Great Exhibition.

Stock: 67637

8. **Geography and Navigation. James Heskett, No 13. Sweetings Alley, Roy.l Exchange.Map, Print & Chart-Seller. Prints & Drawings neatly Framed & Glazed. Maps Beautifully Coloured and adapted for Librarys or Travelling. Globes & Mathematical Instrum.ts, Books, Gunter-Scales, Compasses, Pencils and India Ink. Charts properly tited up for Nagivators. Drawing Books, & Reeves's superfine Colours. Atlases, East & West India Pilots. [On the back of a print by William Woollett & William Ellis print 'Solitude'.]**

[n.d., c.1780's.]

Engraved frame label. 95 x 60mm (3¾ x 2¼"). Pasted on the back of fabric. £320

Frame label of James Heskett, printseller, fl. 1820. The tradecard collection of Sir Ambrose Heal (of Heal's Furniture shop) has two examples of this label (from which the obscured text has been taken), which the BM describe as 'DRAFT Trade cards'. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67788

9. **The Adoration of the Shepherds. In the Salon at Houghton.**

Morellio Pinxit. G. Farington delin.t. Val. Green Engraver to his Majesty fecit. Published Nov.r. 1.st 1775 by John Boydell Engraver in Cheapside London. Fine mezzotint, 18th century watermark. 505 x 355mm (20 x 14"), with large margins. £260

The Virgin on the left, holding open the blanket covering the infant Jesus, the shepherds, one a woman, standing and kneeling each behind the other, adoring Him, St Joseph standing in the background; Plate 24 of the first volume of the 'Houghton Gallery', a set of 129 prints after paintings in the collection of Sir Robert Walpole at Houghton Hall, Norfolk. Many of the paintings were bought by Catherine the Great of Russia, including this one, and are now in the Hermitage Museum. *Whitman 191, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67510

10. **Our Saviour and the Woman of Samaria. From the Original Picture, at Wilton House, in the Collection of the Earl of Pembroke; to whom this Plate is respectfully inscribed, by his Lordship's oblig'd & obed.t Serv.t John Dean.**

Painted by Guiseppe Chiari. Engrav'd by Jn.º Dean. Publish'd Jany 31:st 1786, by J. Dean, N.º12, Bentinck Street, Soho.

Fine mezzotint, 18th century watermark. 630 x 470mm (24¾ x 18½"), large margins. £360

Christ sits at a well, gesturing towards a pitcher of water. *Ex: collection of The Hon. Christopher Lennox-Boyd & Ex: Oettingen-Wallerstein collection.*

Stock: 67615

11. **Erat fames in Terra Chanàan. Et Joseph erat Princeps in terra Aegypti...**

Barth. Breenbergh inventor et Pinxit. P.Schenck Junior Excudit. N.º. 65 [n.d., c.1700].

Very fine etching. Sheet 480 x 690mm (19 x 27¼"). Trimmed within plate, laid on album paper. £280

Joseph stands on a platform of a palatial building, with a servant holding a parasol over his head, overseeing the distribution of grain. Despite the setting being Egypt the scenery is distinctly Roman, with what appears to be Trajan's Column and the three pillars of the Temple of Castor and Pollux in the Forum. Dutch painter Bartholomeus Breenbergh (c.1598-c.1657) spent a decade living and working in Rome in the 1620s. *Hollstein 1, state iii of iii.*

Stock: 67766

12. **The Salutation. From the Original Picture In the Collection of Rob.t Udney Esq.,r.**

Fredericus Barocci Pinxit. Josiah Boydell delin.t. Val. Green Engraver in Metzotinto to his Majesty & the Elector Palatine Sculpsit. John Boydell excudit 1778. Published Nov.,r 17.th 1778 by John Boydell Engraver in Cheapside London.

Mezzotint, 620 x 455mm (24½ x 17½"), with very large margins. Minute pinholes in image, margins soiled with small tears and creases. £320

The archangel Gabriel greets the Virgin, who sits reading a book. *Witman 208. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67609



13. **[Madona and Child. From an Original Picture painted by M.rs Angelica Kauffman.]**

Angelica Kauffman pinxit. V. Green Engraver in Metzotinto to his Majesty fecit. London, Printed for R. Sayer and J. Bennett, N.º 53 Fleet Street, as the Act directs, 3 December 1774.

Mezzotint, scratched-letter proof before title. 520 x 360mm (20½ x 14¼"), with large margins.

Unidentified collector's blind stamp on left bottom plate mark. Crease top right, two tears in margins repaired. £480

The infant Jesus reaches up to his mother, who sits on a stone bench. *Whitman 184. See Metropolitan Museum 42.119.94 for published state. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67509

14. **Thomas Armstrong. Binnen Londen, genhangen en gevierendeelt.**

[Jan Luyken.] I.L. [n.d., c.1684.]

Rare engraving. Sheet 180 x 135mm (7 x 5¼").

Trimmed and backed onto album paper. £180

A scene depicting the aftermath of the execution of Thomas Armstrong (c.1633 - 1684), English army officer and politician.

Following his alleged involvement in the Rye House Plot in 1683, Armstrong was convicted of high treason and executed by being hanged, drawn, and quartered. The image shows his body being cut limb from limb. His head was affixed to Westminster Hall, three of his quarters were displayed in London, and the fourth at Stafford.

Stock: 67635

15. [Arrival of Charles II at Delft, 1660]

AV. Venne Inv. P. Philippe Fc: 1660

Engraving, 17th century watermark. 295 x 390mm (11½ x 15¼"). Trimmed to plate; centre fold as normal.

£330

When parliament proclaimed Charles II king and invited him to return in 1660, he turned down invitations from France and Spain to embark for England from their territory, instead accepting an invitation from the Dutch states general. Having waited in Breda for the summons to return, he sailed to Delft by yacht (this print depicts his brief visit) before travelling on to the Hague, from where he departed for England on 23 May 1660 (he arrived triumphantly in London six days later).

One of six illustrations published in 'Verhael van de Reys van Carel II, Coning van Groot-Brittannië, in Hollandt van 25 Mey tot 2 Junij 1660', a volume published in the Hague in 1660.

Engraved after Adriaen van de Venne (1589-1662), Dutch artist and poet who had a connection with both Delft (his birthplace) and the Hague (where he lived from 1625 onwards).

Stock: 67677



16. Alexander and Philip His Physician. From the Original Picture Painted by Mr Benjamin West; In the Collection of G.Stibbert Esq.r.

B. West pinxit. Val: Green fecit. John Boydell excudit 1772. Published Jan.y 1st 1772 by John Boydell Engraver, in Cheapside London.

Scarce mezzotint. Sheet 440 x 525mm (17¼ x 20¾"). Trimmed to image on three sides, into plate at bottom.

£490

Alexander the Great in his tent, nursing his head and raising a goblet to his mouth, with his doctor reading

from a scroll. Outside the tent is Alexander's cavalry. *Ex Collection Hon. C. Lennox-Boyd. Whitman: 171.* Stock: 67512

17. Augustus and Cleopatra. From the Painting of Raphael Mengs, 10 Feet high, by 7 Feet wide, in the Collection of Henry Hoare Esq.r.

Engraved by John Dean. Publish'd April 16.,th 1786, by J. Dean, N:º 12, Bentinck Street, Soho.

Mezzotint. 630 x 470mm (24¾ x 18½"), large margins. Creased. £380

Cleopatra kneels before Octavian (before he assume the honorific 'Augustus'), watched by her servants Eiras and Charmion.

Originally published 1784. *Ex: collections of Oettingen-Wallerstein & The Hon. Christopher Lennox-Boyd, his state 2 of 3.*

Stock: 67611

18. Augustus and Cleopatra. From the Painting of Raphael Mengs, 10 Feet high, by 7 Feet wide, in the Collection of Henry Hoare Esq.r.

Engraved by John Dean. London: Published 1.st May 1802 by R. Cribb 288 Holborn.

Rare mezzotint, fine impression. 630 x 470mm (24¾ x 18½"). Trimmed into plate at bottom. £360

Cleopatra kneels before Octavian (before he assume the honorific 'Augustus'), watched by her servants Eiras and Charmion.

Originally published 1784. *Ex: The Hon. Christopher Lennox-Boyd, his state 3 of 3.*

Stock: 67612

19. [The Death of Epaminondas.]

B West pinxit. V. Green Metzotinto Engraver to his Majesty fecit [in plate]. Publish'd by J. Boydell Cheapside Feb. 21. 1774 [in plate].

Fine & rare mezzotint. 625 x 510mm (24½ x 20").

Trimmed to image; some creasing to image. £480

The Theban general Epaminondas (c.410 - 362 BC)

slumped in the arms of his officers, as a doctor examines the spear-point which pierces his side.

Epaminondas's victory at The Battle of Mantinea in

362 BC ended the military supremacy of the Spartans, but the general's death enabled Phillip II of Macedon to

take control of Greece. *Whitman: 178, i of ii. Ex:*

collection of The Hon. Christopher Lennox-Boyd.

Stock: 67514

20. [The Death of Epaminondas.]

B West pinxit. V. Green Metzotinto Engraver to his Majesty fecit [in plate]. Publish'd by J. Boydell Cheapside Feb. 21. 1774 [in plate].

Rare mezzotint. 625 x 510mm (24½ x 20"). Trimmed to image at top, tear in right margin, vertical crease where folded for binding. £480

The Theban general Epaminondas (c.410 - 362 BC)

slumped in the arms of his officers, as a doctor examines the spear-point which pierces his side.

Epaminondas's victory at The Battle of Mantinea in

362 BC ended the military supremacy of the Spartans,

but the general's death enabled Phillip II of Macedon to take control of Greece. *Whitman: 178, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67610



21. The Young Corsican convinced by General Paoli of the necessity of his Uncles Death.

Painted by R. Westall. Engraved by W. Ward. London, Published Oct.r. 6, 1791, by J.R. Smith, King Street, Covent Garden.

Very scarce mezzotint, printed in colour. Sheet 655 x 560mm (25¾ x 22"). Crease along publication area. Trimmed close to plate. £580

A scene depicting a room which opens onto a garden at the left. To the right sits General Paoli, his left leg crossed over his right, a sword at his side and his powdered hair neatly arranged. He gestures emphatically with both hands as he exhorts a young man with unruly dark curls to commit the murder of his own uncle. The young man, positioned to the left beside a young woman, places his right hand upon his breast while extending his left hand outward in a gesture of horror. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67775

22. The Council of Trent. The Representation of the Father assembled in the Council of Trent: begun about the end of the year 1545.

[n.d., c.1700.]

Rare engraving. Sheet 155 x 95mm (6 x 3¾").

Trimmed and backed onto album paper. £140

A scene depicting the Council of Trent.

Convened between 1545 and 1563 in the city of Trent (modern-day Trento, located in northern Italy), it constituted the nineteenth ecumenical council of the Roman Catholic Church.

Stock: 67593

23. [The Choice] By Pray'r but more by Gold, the Miser Swain / would tempt ye Nymph to Love, but rempts in vain...

P. Mercier Pictor Principis pinx 1739. J. Faber fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square.

Fine mezzotint, 255 x 355mm (10 x 14"), on 18th century watermarked paper. Thread margins. £320

A young woman pushes away a rich old man who points at coins on the table as a younger man shows off his muscles. *CS 412. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67363

24. [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. Printed for Rob.t Sayer, Jn.º and Rob.t Withy in Fleet Street, 1756.

Mezzotint, 18th century watermark. 275 x 325mm (10¾ x 12¾"). Trimmed to plate at bottom, narrow margins, repaired tears. £240

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. Jewellery interest. *CS 411c, this later state not listed. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67361

25. [Ruben's Three Children. Done from a Capital Picture, in the Possession of Monsieur I. Bertels at Antwerp.]

[P.P. Rubens pinxit. P.J. Tassaert Fecit.] [Sold by P.J. Tassaert Painter to his Royal Highness Prince Charles of Lorrain at M.rs Tinges in great Poland Street Soho.] Mezzotint, proof before letters, printed in brown. Plate 505 x 380mm (19¾ x 15"). On 18th century watermarked paper. Loss in left edge. Thread margins. £420

Three small children playing with a dog. *CS3 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67632

26. Ruben's Three Children. Done from a Capital Picture, in the Possession of Monsieur I. Bertels at Antwerp.

P.P. Rubens pinxit. P.J. Tassaert Fecit. Sold by P.J. Tassaert Painter to his Royal Highness Prince Charles of Lorrain at M.rs Tinges in great Poland Street Soho. Price 7s. 6d. [n.d., c.1770.]

Mezzotint. 505 x 380mm (19¾ x 15"), with large margins. Laid on card. Bit messy. £290

Three small children playing with a dog. *CS3 ii of ii.*

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

Stock: 67630

27. **The Custom of ye Countrey. Vol. 1. p.307**
[n.d., c.1720.]

Etching. Sheet 180 x 110mm (7 x 4¼"). Trimmed, top corners damaged. £90

A man enters a woman's bedchamber to be confronted by men armed with sword and pike, and the woman with a bow and arrow.

A scene from an unidentified novel.

Stock: 67679



28. **[Gulliver's Travels] [Gulliver addressing the Houyhnhnms, supposing them to be Conjurers. from the Original Picture, in the Possession of John Wesson. See Gullivers Voys. p.220.]**

S. Gilpin pinxit. Val. Green fecit. J. Wesson excudit Litchfield Street, Soho. [n.d., c.1775.]

Fine mezzotint, scarce scratched letter proof before title, inscription area uncleaned. 450 x 530mm (17¾ x 21"), large margins, 18th century watermark. Repairs to margin and bottom plate mark. Margins strengthened at bottom. £950

After his crew mutiny and maroon him, Lemuel Gulliver stands on a beach before a pair of Houyhnhnms, talking horses who discuss his arrival. *Whitman 213, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67511

29. **[Gulliver's Travels] [Gulliver addressing the Houyhnhnms, supposing them to be Conjurers. from the Original Picture, in the Possession of John Wesson. See Gullivers Voys. p.220.]**

S. Gilpin pinxit. Val. Green fecit. [J. Wesson excudit Litchfield Street, Soho.] [n.d., c.1775.]

Fine mezzotint, scarce scratched letter proof before title and scratched publication line, inscription area uncleaned. 450 x 530mm (17¾ x 21"). Trimmed to plate. £650

After his crew mutiny and maroon him, Lemuel Gulliver stands on a beach before a pair of Houyhnhnms, talking horses who discuss his arrival. *Whitman 213, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67793

30. **[Jerusalem Delivered] [Renaldo arresting the arm of Almida to prevent her purpose of Suicide.]**

Angelica Kauffman pinx.t. Val. Green Engraver in Metzotinto to his Majesty fecit. London, Printed for R. Sayer, and J. Bennett, N.º 53 Fleet Street, as the Act directs, 20 April 1775.

Mezzotint, proof before title, 505 x 355mm (20 x 14"), on 18th century watermarked paper, with large margins on 3 sides. £320

A scene from 'Jerusalem Delivered', an epic poem by Italian poet Torquato Tasso, 1571. The Christian knight Rinaldo stops the defeated Saracen sorceress Armida from committing suicide. She converts to Christianity and becomes his hand maiden.

Published as a pair to 'Paris and Helen directing Cupid to Inflamm each other's hearts with love'. *Whitman 186, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67507

31. **[Jerusalem Delivered] Renaldo arresting the arm of Almida to prevent her purpose of Suicide.**

Angelica Kauffman pinx.t. Val. Green Engraver in Metzotinto to his Majesty fecit. London, Printed for R. Sayer, and J. Bennett, N.º 53 Fleet Street, as the Act directs, 20 April 1775.

Mezzotint. 505 x 355mm (20 x 14"), with large margins on 3 sides. Paper toned. £320

A scene from 'Jerusalem Delivered', an epic poem by Italian poet Torquato Tasso, 1571. The Christian knight Rinaldo stops the defeated Saracen sorceress Armida from committing suicide. She converts to Christianity and becomes his hand maiden.

Published as a pair to 'Paris and Helen directing Cupid to Inflamm each other's hearts with love'. *Whitman 186, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67506

32. **[Paris and Helen Directing Cupid to inflame each others Heart with Love. Done from an Original Picture Painted by Mrs. Angel.a Kauffman.]**

Angelica Kauffman pinx.t. Val. Green Engraver in Metzotinto to his Majesty fecit. London, Printed for R. Sayer and J. Bennett, N.º 53 Fleet Street, as the Act directs, 1.st Octo.r 1774.

Mezzotint, proof before title, 510 x 360mm (20 x 14¼"), on 18th century watermarked paper. Paper toned, small tear in right margin. £320

Eros prepares to stab Helen with an arrow, with Paris standing at her side.

Published as a pair to 'Renaldo arresting the arm of Almida to prevent her purpose of Suicide'. *Whitman 214, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67508

33. **Through Pangs fled to Felicity, / For within the Bosom bright / Of blazing Majesty and Light. / Milton.**

Engraved by S.W. Reynolds from an original Sketch by Ja.s Northcote R.A. for the Comedy of Sighs Written by Prince Hoare. Published by S.W. Reynolds, N.º 47 Poland Street, March 1, 1800.

Rare mezzotint. 355 x 255mm (14 x 10"). Narrow margins. £320

A woman has died in childbirth, with a skeleton touching her wrist with one hand and her urn, marked 'Emilia', with the other.

An emblem from the play 'Sighs; or, The Daughter, a Comedy' (1799) by Prince Hoare (1755-1834). *Ex: collection of The Hon. Christopher Lennox-Boyd. Not in Whitman.*

Stock: 67796

34. Chaste Arethusa, from Alpheus flies; / Resolv'd to die, rather than be his Prize. / The Moral is: - Take heed, ye flatter'd Fair: / Swains oft dissemble, & Words are but Air. / Lockman.

J Van Neck pinxit, J. Faber fecit. [n.d., c.1730.]

Rare mezzotint. 355 x 260mm (14 x 10¼"). Chipped to plate top left, creasing top right corner, small tears in small margins. Bit messy. £260

The nymph Alpheus is pursued through Arcadia by the river-god Arethusa. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67369

35. [Ixion deceived by Hera.] Ixionem a Junone Deceptum.

P.P. Rubens Pinxit. P. Van Sompel Sculpsit. G. Valk Excud [n.d., c.1690.]

Engraving, fine impression. Sheet 255 x 330mm (10 x 13"). Trimmed within plate, folded, half laid on album paper in centre. £140

Ixion, king of the Lapiths, embraces Nephele, a cloud shaped like the goddess Hera by Zeus. To the left Zeus sits watching; in the centre is the real Hera; and on the right is the Gordon Medusa. Also shown are two putti, and eagle and a peacock.

Stock: 67571

36. Young Foresters.

R. Livesay. John Murphy sculpt. London: Published Oct.r 19. 1796, by John [Murphy], North-side of Paddington Green.

Mezzotint, printed in colours. 515 x 660mm (20¼ x 26"), watermarked 1794. Trimmed into plate at bottom, publication line rubbed, repairs to margins. Title area messy. £420

Four young girls feed fawns at the edge of a wood, from which a boy bearing a bundle of sticks on his head arrives. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67513



37. A Caricature of England and Wales.

W. Snow, Publisher Theobald's Road. [n.d., c.1815.]

Coloured engraving. Sheet 140 x 110mm (5½ x 4¼") Trimmed and glued to backing sheet. Foxing. £380

An anthropomorphic caricature of England and Wales astride a seamonster, based on Dighton's 'Geography Bewitched'.

Stock: 67636

38. Review of the British Fleet &c. Portsmouth.

G. Baxter Inventor & Patentee, 11 & 12 Northampton Square.]

Baxter print, trimmed to image and laid on original backing card with blindstamped title and details. Total 215 x 325mm (8½ x 12¾"). Backing sheet soiled, tear taped. £85

Naval gunners fire a salute from a shore fortification, the fleet out in the harbour.

Stock: 67681

39. Original Sketch of a Picture for W. Leader Esq.r.

Drawn & Etched by J.M.W. Turner Esq.r R.A. P.P. London, Published March 29, 1809 by C. Turner, No. 50, Warren Street, Fitzroy Square.

Mezzotint printed in brown ink. 210 x 290mm (8¼ x 11½"), large margins. £360

A man-of-war at anchor on a light sea to the right. On the left, a small ship running before the wind with a buoy in the foreground to the right.

Lettered above the image with the initial 'M'.

G. Forrester, author of the exhibition catalogue, 'Turner's Drawing Book' 1996, claims that 'no painting corresponding exactly with this print has been found'.

Finberg ii of iii. Whitman 882. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67083

40. **Machine to prevent a ship's driving on a Lee-Shore in a Storm by Will:m Boorn of Portsmouth.**

[London: Benjamin Martin, 1757.]

Engraving. 120 x 195mm (4¾ x 7¾"). Trimmed with ragged edge at bottom. £140

A device like a parachute designed to be thrown overboard to impede a current driving a ship aground. From the November issue of 'Miscellaneous Correspondence in Prose and Verse'.

Stock: 67685

41. **Defence of the Breach at S.t Jean D'Acre, May 8.th 1799.**

W. Heath del.t. T. Sutherland sculp.t. London. Pub.

Nov.r 1815 by J. Jenkins, 48 Strand.

Hand coloured aquatint with accompanying letterpress, J. Whatman 1812 watermark; 210 x 295mm (8¼ x 11¾"), with large margins. Damp stain right corner.

£260

From, 'The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815.'

The Siege of Acre, 18th March to 20th May 1799, was the unsuccessful French siege of the Ottoman-defended walled city of Acre, where he was defeated by Sir Sidney Smith; also the turning point of Napoleon's invasion of Egypt and Syria.

Stock: 67652



42. **[Battle of Naseby] The Description of His Majestie's Army of Horse and Foot, and of His Excellencies S.r Thomas Fairefax: as they were drawn into severall Bodies at the Battail of Naseby June the 14th 1645.**

J. Sturt sculp [after Robert Streeter]. [n.d., c.1700.]

Rare etching with engraving. 300 x 480mm (11¾ x 19"). Trimmed into plate left and bottom, binding folds. Pair of small wormholes in right margin. £360

A topographical battle plan showing the army of Charles I and Prince Rupert facing that of Oliver Cromwell and Thomas Fairfax at the beginning of the Battle of Naseby in 1645.

This is a reduced copy of the plate by Robert Streeter in Joshua Sprigg's 'Anglia rediviva', 1647. This example has the pagination guide lower right removed and a new one bottom left. See BM Y.1.123 for an earlier state and Y.1.122 for Streeter's original.

Stock: 67424

43. **Storming of Seringapatam _ May 4.th 1799.**

W. Heath del.t. T. Sutherland sculp.t. London. Pub.

Nov.r 1815 by J. Jenkins, 48 Strand.

Fine hand coloured aquatint with accompanying letterpress, 210 x 295mm (8¼ x 11¾"), with large margins. Mint. £490

From, 'The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815.'

The siege of Seringapatam (5 April -4 May 1799) was the final confrontation of the Fourth Anglo-Mysore War between the British East India Company and the Kingdom of Mysore, led by Tipu Sultan.

Stock: 67653

44. **[Russian text] Napoleon and Münchhausen. [Russian text translates to: I sell it for what I bought it (, if you don't like it, don't listen, but don't hamper [my] lying/telling)]**

[n.d. c.1800]

Scarce hand-coloured etching, sheet 305 x 405mm (12 x 16"). Trimmed within plate and laid on backing paper. £280

Typical Russian propaganda cartoon to mock and undermine Napoleon during the Napoleonic Wars. Bonaparte (1769-1821) sits on a throne in a grand hall, presumably exaggerating or making false claims, hence the comparison to the fictional Baron Munchhausen, known for telling outlandish tales. The text at the bottom is the English equivalent of: Don't shoot the messenger.

Stock: 67732



45. **Satans, return from [Egypt] Earth. Discovered in council- with Belzebub & Belial- a sketch after Fuseli- !!!**

[Cawse] fecit. Publish.d Nov.r 30 1799 by SW Fores Piccadilly where f[olios] of Caricatures may be had for the Evening

Hand-coloured etching, 355 x 270mm (14 x 10½"). On 18th century watermarked paper. Stamp of Samuel William Fores 'S.W.F' in brown ink in right corner. Thread margin on left and trimmed to plate on right.

£420

One phrase within the image, "Constitutions Ready for all Occasions", is in the typically neat hand of F. Sansom(fl. c.1797-1810); the remainder of the lettering is less carefully etched.

Bonaparte (1769-1821) sits enthroned among clouds, brooding, his face in both hands. His right leg rests on a skull, his left trampling papers titled 'Hymn Marselos' and 'Council of Cinq Cents.' Beneath the skull lie more papers: 'Liste of the Judges', 'Myself in Egypt an Oratorio', 'Ca ira ira'. He wears uniform and a plumed cocked hat, framed by a radiant triangle of daggers inscribed 'Seyes', 'Buonaparte', 'Ducos'; within it appears Abbaye. Behind him stand two attendant demons: Sieyès (1748-1836), wearing a bonnet-rouge, and Ducos (1747-1816), both emerging from clouds in long gowns, looking anxiously at their master; a label reads 'Constitutions Ready for all Occasions'. In the air, four small, tailed demons with the heads of English Jacobins swarm around; Sheridan (1751-1816) spits fire at Bonaparte, while Fox (1749-1806) is at the right, the remaining figures likely M. A. Taylor (1757-1834) and Stanhope (1753-1816). Along the lower edge appear rough Frenchmen cheering their new ruler, waving bonnets-rouges or daggers. One shouts "Down with the Councils up with the Committees", another "Vive La Babouf Ca ira". *BM Satires 9431. Lugt L.2384.*

Stock: 67711

46. **Le Volant Corse Ou Un Joli Joujou Pour Les Alliés. [The Corsican shuttlecock or a pretty plaything for Ye Allies.]**

[After George Cruikshank] [n.d. c.1814]

Scarce etching, 270 x 320mm (10¾ x 12¾"), with large margins £260

Satire on the final campaign against Napoleon had been characterized by Schwarzenberg's caution and diplomatic hesitation.

Blücher (1742-1819) and Schwarzenberg (1771-1820), play badminton, batting a puppet-like Napoleon (1769-1821) back and forth as if he were a shuttlecock.

Blücher calls out: "Bravo, Schwartzenberg! Keep the game going! Send him back this way, and—damn him—I'll drive him off again." Schwarzenberg replies: "There he goes! Why, Blücher, he used to be quite a heavy plaything—but damn me if he isn't light as a feather now!" Both wear military uniforms, though Blücher is bareheaded. In the distance lies Paris, shown as a grand city of palaces and spires; three buildings display the double-headed-eagle flag, and one dome flies that flag above the tricolour. *Close copy of BM 12217A.*

Stock: 67692

47. **Le Sabot Corse En Pleine Deroute. [The Corsican Whipping Top in Full Spin!!!]**

[After George Cruikshank] [n.d. c.1814]

Scarce etching, 270 x 330mm (10¾ x 13"), with large margins. £260

Satire on Napoleon's (1769-1821) defeat by the Allies at the Battle of Leipzig, 1813.

A spinning top with Napoleon's head whirls above the ground while representatives of the Allied powers,

Wellington (1769-1852), Schwarzenberg (1771-1820) (or Francis I (1768-1835)), the Tsar (1777-1825), Bernadotte (1763-1844), and Blücher (1742-1819), stand in a circle striking it. Napoleon's severed limbs lie scattered around, each labeled with the name of a territory from his former empire. To the left, the future King of Holland (1772-1843) raises one of the legs, while in the distance to the right, Napoleon's (1791-1847) wife and son (1811-32) flee in a carriage. Overhead, a demon carries off a despairing Joseph Bonaparte (1768-1844). *Reversed copy of BM 12218A*
Stock: 67690

48. **[Elephants in the Bush.]**

[Kurt Meyer-Eberhardt] [pencil signature] [n.d., c.1960.]

Etching, signed by the artist. 210 x 280mm (8¼ x 11"), with large margins. £130

Kurt Meyer-Eberhardt (1895-1977), animalier artist, particularly known for his dog portraits.

Stock: 67657



49. **The Curate. The Rector.**

[n.d., c.1800.]

Rare etching. Sheet 100 x 130mm (4 x 13¼"). On verso in ink "Mr Donovan Ballymore". Some time-staining. Trimmed into plate on top and bottom. £420
A transformation print: a portrait of a curate one way round and of a rector the other. *See Ref: 63560.*

Stock: 67560

50. **[Walter Charleton.] Gualteri Charletoni, Med. Doct, & Coll. Med. Lond. Soch. Anno Christ. M.D.C.LXXVIII.**

D. Loggan as Vivum delin et sculp. 1679.

Engraving. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed and backed onto album paper at edges £130

Portrait of Walter Charleton (1619 - 1707), natural philosopher and English writer.

Frontis to his work 'Inquiries into Human Nature', 1680. W587-3

Stock: 67753

51. **[John Amos Comenius.] Iohan-Amos Comenivs, Moraavs, A' ÆTAT 50! 1642.**
 Exsump M:S. G.Glover Sc. [n.d., c.1650.] Are to be Sould by T.H.and I.C.
 Rare engraving. Sheet 120 x 75mm (4¾ x 3").
 Trimmed and backed onto album paper at edges. £260
 Portrait of John Amos Comenius (1592-1670), Czech philosopher, pedagogue and theologian who is considered the father of modern education.
 Stock: 67702

52. **Desiderii Erasmi Rotterodam.**
 [after Hans Holbein.] London Printed for H. Brome, 1680.
 Etching. Sheet 155 x 95mm (6 x 3¾"). Trimmed and backed onto album paper. £230
 Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian.
 Stock: 67640

53. **[William Lilly.] Gulielmus Lillius. Astrologus Natus Comitatus: Liect: 1st May 1602.**
 Guil. Marshall sculpsit. [1647.]
 Engraving. Sheet 160 x 110mm (6¼ x 4¼"). Trimmed and backed onto album paper. £130
 Portrait of William Lilly (1602-81), astrologer.
 Frontispiece to his work 'Christian astrology' 1647/59.
 Stock: 67687

54. **[William Lilly.]**
 Guil. Marshall sculpsit. [n.d., c.1822.]
 Engraving. Sheet 175 x 120mm (6¼ x 4¼"). Trimmed and backed onto album paper. £70
 Portrait of William Lilly (1602-81), astrologer.
 Frontispiece to 'History of his Lig published in 1822.
 Stock: 67689

55. **René Descartes. Chev.r Seigneur Du Perron, ne a la Maye en Touraine le 31 Mara 1596; mort a Stockholm le 11 Fevrier 1650.**
 Sergent del.t. M.me De Cernel Sculp.t. 1791. [Paris], chez Blin, Imprimeur en Taille Douce, Place Maubert, N°17, vis-a-vis la Rue des 3 Portes A.P.D.R.
 Fine coloured engraving, printed in colour. Sheet 245 x 145mm (9 ¾ x 5¾"). Cut and time-stained with foxing. Trimmed. £180
 Portrait of René Descartes (1596 - 1650), French philosopher, scientist, and mathematician, widely considered a seminal figure in the emergence of modern philosophy and science.
 Stock: 67724

56. **Ionæ Moore.**
 [n.d., c.1660.]
 Engraving. Sheet 135 x 80mm (5¼ x 3"). Very trimmed into plate and backed onto album paper. £130
 Portrait of Jonas Moore (1617-79), mathematician, surveyor, ordnance officer, and patron of astronomy.
 Frontispiece to his work 'Moore's Arithmetick' (1660).
Wellcome: 2054-2
 Stock: 67674

57. **[Charles Patin.]**
 I.L.Durant ad innum pinx et sculps. 1673.
 Engraving. Sheet 130 x 70mm (5 x 2¾"). Trimmed and backed onto album paper at edges. £130
 Portrait of Charles Patin (1633-93), French physician and numismatist.
 He was the son of Guy Patin, dean of the school of medicine in Paris. *Wellcome 2247.*
 Stock: 67697



58. **Thomas Sutton Esq.r Founder of Charter-House, An.º 1611. To the Rev. Philip Bearcroft D.D. Master of Charter-House. This Plate is most humbly Dedicated by his most Obedient Servant John Faber.**
 Ab Originali in Aedibus Carthusianis.Faber Fecit 1754.
 Pub.d as the Act directs Jan. 18 1787 by Torre & C.º
 N.º 132 Pall Mall.
 Fine mezzotint. 510 x 355mm (20 x 14"). Stain at bottom. £390
 A full-length seated portrait of Thomas Sutton (1532-1611), wearing a fur-lined cloak and ruff, holding the plan of Charter-House. *CS:341, ii of ii. Ex: Oettingen-Wallerstein collection & the Hon. Christopher Lennox-Boyd.*
 Stock: 67770

59. **Thomas Sutton Esq.r Founder of Charter-House, An.º 1611. To the Rev. Philip Bearcroft D.D. Master of Charter-House. This Plate is most humbly Dedicated by his most Obedient Servant John Faber.**
 Ab Originali in Aedibus Carthusianis.Faber Fecit 1754.
 Price 5. Shill.
 Mezzotint. 510 x 355mm (20 x 14"). Trimmed to plate, laid on album paper at corners £390

A full-length seated portrait of Thomas Sutton (1532 - 1611), wearing a fur-lined cloak and ruff, holding the plan of Charter-House. *CS:341, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67771

60. **William Walwyn. Ætatis Suæ 80.**

R.White sculp. [n.d., c.1696.]

Rare engraving. Sheet 125 x 70mm (5 x 2¾").

Trimmed and backed onto album paper at edges. £130

Portrait of William Walwyn (1600-81), English pamphleteer, a Leveller and a medical practitioner.

Frontis to 'Physick for Families'. *Wellcome 3105*

Stock: 67749



61. **S:r John Vanbrugh Kn.t. Comptroller of His Maj.ties Works & Clarenceux King of Arms. OB: 26 March 1726, ÆT:60.**

J. Richardson pinx. 1725. J. Faber fecit 1727.

Mezzotint, 18th century watermark. 350 x 250mm

(13¾ x 9¾"), large margins. Creasing in centre. £320

A three-quarter portrait of architect Sir John Vanbrugh (1664-1726), leaning on a pedestal, the plans of Blenheim Palace in his hand.

A committed Whig, Vanbrugh was a member of the Kit-Kat Club and the manager of the Haymarket theatre from 1703. *CS 358. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67535

62. **[Hans Holbein.] Ioannes Holbenus, Basilensis.**

[n.d., c., 1610.]

Scarce engraving. Sheet 195 x 125mm (7¾ x 5").

Timr-stained. Cut and backed onto album paper. £260

Portrait of Hans Holbein (c.1497 - 1543), German-Swiss painter and printmaker, shown in right-facing profile.

The artist is depicted holding a paintbrush, with a painter's palette suspended in the background to the left of his head. Behind him, a street scene unfolds,

featuring two figures, one personifying Death and the other a nun. *Hollstein 147.*

Stock: 67641

63. **[Portrait of Hans Holbein within a separately-printed decorative border.]**

[Edinburgh, c.1788.]

Etching on two plates. Outside plate 120 x 100mm (4¾ x 4"). Thread margins, laid on album paper. £160

A profile portrait of Hans Holbein within a separately-printed border featuring vignette portraits of cherubs and other scenes.

A frontispiece to 'The Dance of Death, through the various stages of human life by John Holbein, painter', edited by James Bonar (1757-1821), a lawyer who served as Solicitor of Excise in Scotland and an amateur astronomer. He is best known for exposing Deacon Brodie as a burglar. *BMC 48:170.*

Stock: 67517

64. **[Hans Holbein.]**

Holebon Pinx. Engrav'd by B.Reading. [n.d., c.1800.]

Rare proof engraving. 150 x 130mm (6 x 5"). Trimmed into left of plate. £130

Portrait of Hans Holbein (c.1497 - 1543), German-Swiss painter and printmaker.

Stock: 67646

65. **[Hans Holbein the Younger.] Holbeni. Æ45.**

[n.d., c.1650.]

Engraving. Sheet 95 x 65mm (3¾ x 2½"). Trimmed and backed onto album paper. £75

Portrait of Hans Holbein (c.1497 - 1543), German-Swiss painter and printmaker.

Stock: 67655

66. **Hans Holbein.**

[After Hollar.] R.Gaywood fecit. [n.d., c.1650.] Sould by P.Stent.

Engraving Sheet 160 x 115mm (6¼ x 4½"). Trimmed and backed onto album paper. £70

Portrait of Hans Holbein (c.1497 - 1543), German-Swiss painter and printmaker. *Globe 1985, 177 ii of ii.*

Stock: 67645

67. **[Johann Rudolf Huber] Joan: Rudolph: Huberus.**

I.R. Huber pinxit. I.I. Haid sculps. et excud. A.V. [n.d., c.1745.]

Mezzotint. Sheet 410 x 275mm (16 x 10¾"). Trimmed to image. £160

A half length self-portrait of Swiss portrait painter Johann Rudolf Huber (1668-1748) with palette and easel.

The original oil is in the Kunstmuseum Basel (Inv. 686). *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67585

68. **Cornelius Ketel.**

Barrett sculp. Publish'd Oct.r 1796 by G.Barrett,
Engraver 289 Holborn.
Engraving. Sheet 135 x 80mm (5¼ x 3¼"). Trimmed
and backed onto album paper at edges. Foxed. £60
Portrait of (1548 - 1616) Dutch Mannerist painter,
active in Elizabethan London from 1573 to 1581, and
in Amsterdam till his death.
Ketel, known essentially as a portrait-painter, was also
a poet and orator, and from 1595 a sculptor as well.
At times he discarded his brush and painted directly
with his fingers, and even developed the trick of
painting with his feet and toes.
Stock: 67700

69. **James Worsdale Esq.r. Ridendo, dicere,
verum.**

R.E. Pine pinx.t. W. Dickinson fecit. Publish'd
according to Act of Parliament, 1769.
Rare mezzotint. 405 x 285mm (16 x 11¼"). Thread
margins, nicks in edges, creased, old ink mss. in
inscription area. £240
A three-quarter portrait of Irish artist and rake James
Worsdale (c.1692-1767), a roll of papers inscribed
'Taste' in his pocket, a palette on the balcony behind
him, gesturing towards a beehive. CS 91. Ex: collection
of The Hon. Christopher Lennox-Boyd.
Stock: 67572



70. **[Thomas Coryate.] Loe heere the wooden
Image of our wits; Borne, in first trauaile, on
the backs of Nits; O, what will he ride, when
his yeares expire? the world must ride him; or
he all will tire.**

[n.d., c.1650.]
Very scarce engraving. Sheet 145 x 110mm (5¾ x
4¼"). Trimmed and backed onto album paper at edges.
£220

Portrait of Thomas Coryate (c. 1577 -1617), English
traveller and writer of the late Elizabethan and early
Jacobean age. Frontis to his work 'Letter from Asmere'.
His description of how the Italians shielded themselves
from the sun resulted in the word "umbrella" being
introduced into English.
Stock: 67707

71. **[René Descartes] Renatus Des-Cartes,
Dominus De Perron, Natus Hagae Turonum,
Anno. M.D.X.CVI, Ultimo Die Martii.**

Franciscus à Schooten Py Mat. ad vivum delineavit et
fecit anno 1644. [c.1644.]
Engraving. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed
to plate and laid on album paper at edges. £160
Portrait of French philosopher, mathematician and
scientist René Descartes (1596 - 1650), the frontispiece
of Francis van Schooten's important second edition of
the 'Geometria', Descartes's greatest academic work,
one of the key texts in the history of mathematics. Six
lines in lower margin by 'Constantini Hugonii F.ly'. W.
795.
Stock: 67723

72. **[Honoré d'Urfé.]**

[n.d., c.1632.]
Fine engraving. 150 x 100mm (6 x 4"). Trimmed and
backed onto album paper at edges. £160
Portrait of Honoré d'Urfé, marquis de Valromey, comte
de Châteauneuf (1568 - 1625), French novelist and
miscellaneous writer.
Frontis to 'L'Astrée' by Balthazar Baro, 1623.
Stock: 67741

73. **James Howel. One of the Clerks of his
Ma'ties moist Hon.ble Privy Counsel.**

Will: Marshall sculp. [n.d., c.1650.]
Engraving. Sheet 90 x 55mm (3½ x 2¼"). Trimmed
and stuck onto album paper. £70
A portrait of James Howel (1594-1666), Welsh writer
and historian.
From the Frontis for Familiar Letters Domestic &
Forren.
Stock: 67627

74. **[Robert May.]**

[n.d., c.1665.]
Rare engraving. Sheet 145 x 90mm (5¾ x 3½).
Trimmed and backed onto album paper. £160
Frontis for 1660 cookbook 'The Accomplished Cook'.
Portrait of Robert May (1588 - 1664), English
professional chef who trained in France and worked in
England.
His cookbook was the first major book of English
recipes, and contains instructions for many soups and
broths, as well as recipes for both sweet and savoury
pies.
Stock: 67588

75. **[Charles Augustus Murray.]**

[After Willis Maddox. Engraved by George Zobel.]
[n.d., c.1850.]
Mezzotint, proof before letters; 140 x 100mm (5½ x
4"), large margins. £95
Portrait of Charles Augustus Murray (1806-95), British
author and diplomat.
Murray spent several years travelling across Europe
and America from 1835 and 1838, including several
months with a Pawnee tribe in 1835. He described his
experiences in his popular book Travels in North

America (1839). *See Ref: 4004. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67776

76. [Publius Papinius Statius.] P. Statius Papinius, Neapolitan Poeta Sublimis.

W. Marshall Sculpsit. [n.d., c.1640.]
Very rare engraving. Sheet 145 x 85mm (5¾ x 3¼").
Trimmed and backed onto album paper at edges.
Repaired tear top right. £160
Portrait of Publius Papinius Statius, Latin poet of the 1st century.
His surviving poetry includes an epic in twelve books, the Thebaid; a collection of occasional poetry, the Silvae; and an unfinished epic, the Achilleid.
Stock: 67726



77. Alexander Pope, Poeta Anglus, Ob: A.o 1744 Aetat: 57. Hanc Imaginem ex ipso Archetypo, a Vanlo picto 1742 expressam viro Honorabili Guilmo Murray Solicitori Generali apud quem Deponitur. Humillime D.D.D. Johannes Faber.

[Engraved by John Faber Jnr after Joseph Van Loo.]
Price 2 Shill Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1750]. [But later].
Mezzotint. Sheet 340 x 245mm (13½ x 9¾"). Trimmed to image on three sides, into plate at bottom, losing publication line. £190
Three-quarter portrait of poet and writer Alexander Pope (1688-1744), looking towards the right, with paper in his right hand and his left hand slightly pushing his wig back from his head. CS 294. ii of ii.
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67529

78. Mr. Pope.

G. Kneller Bar.t Pinxt 1721. John Faber fecit. Printed for Tho. Bowles in St. Paul's Church Yard. and Jn.º Bowles & Son at the Black Horse in Cornhill.
Mezzotint. Sheet 330 x 225mm (13 x 8¾"). Trimmed to plate, surface rubbing. Messy. £130

A head and shoulders profile portrait of Alexander Pope in classical robe and wreath. *Chaloner Smith 293, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67531

79. Alexander Pope, Poeta Anglus, Ob: A.o 1744 Aetat: 57. Hanc Imaginem ex ipso Archetypo, a Vanlo picto 1742 expressam viro Honorabili Guilmo Murray Solicitori Generali apud quem Deponitur. Humillime D.D.D. Johannes Faber.

[Engraved by John Faber Jnr after Joseph Van Loo.]
Price 2 Shill Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1750].
Mezzotint. Sheet 355 x 250mm (14 x 9¾"). Trimmed into image on three sides, into plate at bottom, paper toned, laid on card. £130
Three-quarter portrait of poet and writer Alexander Pope (1688-1744), looking towards the right, with paper in his right hand and his left hand slightly pushing his wig back from his head. CS 294. ii of ii.
Russell ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67528

80. [Frontis to George Ruggle's Ignoramus] [n.d. c.1630]

Engraving, sheet 115 x 65mm (4½ x 2¾"). Trimmed within plate and laid on album paper. £160
Full-length portrait of George Ruggle, standing in a library, facing right, wearing a hat, lace collar, and academic gown, with short hair and a moustache. He holds a closed scroll in his left hand and an open scroll in his right inscribed "Ignoramus." A speech scroll bears the words "Curat Lex," with bookshelves visible in the background.
George Ruggle (1575–1622), author of Ignoramus, a Latin college farce with English and French passages, created one of the most notable academic plays of the English Renaissance, adapted from Giambattista della Porta's, 'La Trappolaria' (1596). It premiered at Clare College, Cambridge, on March 8, 1615, for King James I's visit. After Ruggle's death, Nicholas Ferrar praised him as a "Brother of the [Virginia] Company," noting his three years of service there. In his will, Ruggle bequeathed £100 for the education of American Indian children in Virginia.
Stock: 67644

81. The true and lively Portraiture of that Learned Antiquary John Selden.

I. Chantry: Sculp. [n.d., c.1650.] [But later]
Engraving. Sheet 145 x 95mm (5¾ x 3¾"). Trimmed and backed onto album paper at edges. £60
Portrait of John Selden (1584 -1654), English jurist, a scholar of England's ancient laws and constitution and scholar of Jewish law.
He was known as a polymath; John Milton hailed Selden in 1644 as "the chief of learned men reputed in this land"
He wrote 'Mare clausum' to dismantle the pretensions advanced by Grotius in The Free Sea (Mare liberum),

on behalf of the Dutch fishermen, to poach in the waters off the English coasts.

Stock: 67745

82. **Hannah Wooley.**

[1683.] [But later]

Rare engraving. Sheet 125 x 60mm (5 x 2¼").

Trimmed and backed onto album paper. Some foxing.

£160

Portrait of Hannah Woolley (c.1622 - 1675), English writer who published early books on household management.

Frontispiece for 'The Accomplish'd Ladies Delight', 3rd edition, 1683.

She is the author of the 'Queen-like Closet', a cookery book published in 1670.

The book provides a recipe for trifle, involving cream but no custard, a gooseberry fool, hot chocolate, and cheesecakes.

The book also contains the first known recipe for Sussex pond pudding

Stock: 67656

83. **Henry Voguell, Esq.r of London Merchant. Aetatis 65. Annon 1746.**

Ant: Pense Pinx.t. J. Faber fecit. Sold by Christ.r Seton at the Golden Head in Suffolk Street near the Hay Market Prince [erased].

Mezzotint. Sheet 510 x 350mm (20 x 13¾"). Trimmed to plate. £380

A portrait of London merchant and financier Henry Voguell (c.1681-1746), wearing a wig and a long plain coat fastened at the waist. He holds a stick in his right hand, and a hat under his arm. Ships can be seen in the background to the right, next to The Tower of London. CS 364, Russell 364 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67772

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

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

Publish'd according to Act of Parliament 1739.

Mezzotint. 330 x 225mm (13 x 8¾"), large margins.

Paper slightly soiled. £320

Bacchus, crowned with vine-leaves and holding a bow, gestures to a heart on a target hanging on a tree. To the right is a leopard.

A pair to 'Cupid the the Character of Bacchus'. CS:

406a. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 67537

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

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

Publish'd according to Act of Parliament 1739.

Mezzotint, fine impression. 330 x 225mm (13 x 8¾"), very large margins. Creased in centre £320

Bacchus, crowned with vine-leaves and holding a bow, gestures to a heart on a target hanging on a tree. To the right is a leopard.

A pair to 'Cupid the the Character of Bacchus'. CS:

406a. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 67539



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

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

Publish'd according to Act of Parliament 1739.

Mezzotint. 330 x 225mm (13 x 8¾"). Backed with newspaper. £320

Bacchus, crowned with vine-leaves and holding a bow, gestures to a heart on a target hanging on a tree. To the right is a leopard.

A pair to 'Cupid the the Character of Bacchus'. CS:

406a. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 67538

87. **Democritus. From the Original picture, at Wilton House, in the Collection of the Earl of Pembroke, to whom thi Plate is respectfully inscrib'd, by his Lordship's oblig'd & obed.t Serv.t John Dean.**

Painted by Spagnioleto. Engrav'd by Jn.o Dean.

Publish'd Jan.y 31st, 1786 by J. Dean, No 12, Bentinck Street, Soho.

Rare mezzotint. 500 x 350mm (19½ x 13¾"), with very large margins, paper watermarked 1811. £320

A full-length portrait of influential pre-Socratic philosopher Democritus (c.460 BCE - c.370 BCE), known as the 'laughing philosopher', shown in reagged clothes, seated and reading a book.

Josep de Ribera (1591-1652) who, despite working in Italy, was a leading painter of the Spanish school, leading to his nickname Lo Spagnoletto, or 'the Little Spaniard'. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67608

88. **[Moll Cutpurse.] [Woman in 'man's dress'.]**

[n.d., c.1660, but later.]

Engraving. Sheet 120 x 80mm (4¾ x 3¼"). Cut and backed onto album paper. £130

A portrait of the famous thief Mary Frith (c. 1584 - 1659), alias Moll Cutpurse, notorious English pickpocket and fence of the London underworld, wearing men's dress.

Stock: 67638

89. **[Highwayman.] The true and lively
Portraiture of Captaine James Hind.**

[n.d., c.1690.]

Very rare engraving. Sheet 90 x 60mm (3½ x 2¼").
Trimmed and backed onto album paper. £130
Portrait of James Hind (1616-52), highwayman and
Royalist rabble-rouser during the English Civil War.
Stock: 67628

90. **Vittoria d'Albano. From the original
Portrait of Vittoria d'Albano, in the possession
of J.B. Heath Esq.r to whom this print is with
permission, respectfully dedicated by his
Obliged Servant M.M. Holloway.**

Painted by Horace Vernet. Engraved by Henry
Cousins. London, Published July 16th 1835, by M.M.
Holloway, 22, King William Street, Strand. Publié a
Paris chez Veith et Hauser, Boulevard des Italiens N.º

11.

Mezzotint. 465 x 265mm (18¼ x 10½"). Paper cockled
with slight rubbing. £160

A three-quarter portrait of popular artist model Vittoria
Candida Rosa Caldoni (1805-c.1890) looking towards
viewer, wearing veil, shawl, white dress, and holding a
rosary in her hands.

The British Museum's example is titled 'The Roman
Girl', with the rest of the text identical. *BM*:

1892,0714.714. *Ex: collection of The Hon. Christopher
Lennox-Boyd.*

Stock: 67808



91. **Ammon's great Son, who ravag'd Asia
thro, Sigh'd, that more Thrones were wanting
to Subdue,**

**Ye slaves to Glory, and an empty Name,
I envy not your Thirst of toilsome Fame;
Go, take in Worlds by Conquest as you please,
Leave me but Master of two Globes like these.**

Ph. Mercier inv.t et pinx.t. I.Faber fecit 1739. Publish'd
according to the Act of Parliament.

Mezzotint. 325 x 230mm (12¾ x 9"). Trimmed to
image. Slight staining on bosom. £260

A beauty en deshabelle washing herself before a mirror.
CS 409. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 67358

92. **Miss Hudson.**

T. Hudson Pinx.t J. Faber Fecit. [n.d. c.1756.]

Mezzotint, fine impression. 355 x 250mm (14 x 9¾"),
18th century watermark and large margins. £320

Full length portrait of Miss Hudson, presumably a
relation to the artist Thomas Hudson (1701-79). She
stands on a balcony against a country landscape; a
classical urn on a pedestal at the end of the balustrade
to right. She wears a beautiful dress, feathered cap on a
slant and a miniture portrait on a chain across her body.
In her folded arms she carries a fan. A pug-dog at her
feet looks up at her adoringly. *CS 197, only state. Ex:
Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 67525

93. **[Rembrandt van Ryn.]**

[Rembrandt van Ryn, Pinx.t. 1632. PVB [Pieter van
Bleeck] 1747.]

Mezzotint, proof before letters, 350 x 255mm (13¾ x
10"), on 18th century watermarked paper. Trimmed
into plate at bottom, thread margins elsewhere. Bit
messy. £180

A half-length portrait in oval of a man wearing a gold
chain. The lettered state claims it is a self-portrait of
Rembrandt, but the *BM* states it is of the circle of
Rembrandt and not of the artist, which is disputed by
the São Paulo Museum of Art, who hold the painting.
*CS 9, i of ii. See BM 1902,1011.6005. Ex: collection of
The Hon. Christopher Lennox-Boyd.*

Stock: 67624

94. **[Portrait of a Man.]**

Done from an Original Picture Painted by Rembrandt,
by B. Richards. Printed for Jn.º Spilsbury, Engraver, &
Map & Print Seller, in Russel Court, Covent Garden,
Sepr 5th 1766.

Mezzotint, fine impression, 330 x 225mm (13 x 8¾"),
on 18th century watermarked paper. Trimmed into
plate at bottom. £220

A half-length portrait of a man looking to the front,
wearing a large hat and a wide white collar with tassels
under. *Charrington 155 ii of ii. CS 52 ii of ii. Ex
Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 67623

95. **Rembrandt's Father. Done from an
Original Painting by Rembrandt belonging to
Will.m Baillie Esq.r.**

[Rembrandt pinx.] Jn.º Greenwood fecit. Published by
J.Boydell Engraver in Cheapside Jan.ry 1764.

Fine mezzotint, 18th century mezzotint. 355 x 250mm
(14 x 10"). Trimmed to plate at bottom. £280

Head and shoulders of a bearded man with a wide-
brimmed hat. *CS 9 ii of ii. Charrington 60 ii of ii. Ex:
Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67625

96. **[Miss Rich.]**

Sam.l Cousins [pencil signature] [after William Hogarth.] London Published 1st November 1877, by P. & D. Colnaghi & Co 13 & 14 Pall Mall East. Mixed-method mezzotint on chine collé, signed artist's proof. 405 x 305mm (15¾ x 12"). £260

A half-length portrait of a little girl, wearing a dress with a frilled trim and bow and a small lace cap also with a bow. *Whitman 136. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67807

97. **[The Family of Rubens.]**

Rubens Pinxit. Tassaert fecit 1768. J. Boydell excudit. Mezzotint, scratched letter proof before title. 430 x 505mm (17 x 19¾"), with large margins. Repaired tear centre top. £480

The family of the painter Peter Paul Rubens. *CS 2, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67633

98. **The Swain's Amusement.**

Ph. Mercier: pinx.t. J. Faber fecit. London, Printed for Rob.t Sayer, Map & Printseller, near Serjeants Inn Fleet Street [n.d., c.1760].

Mezzotint, fine impression, 330 x 230mm (13 x 9"), on 18th century watermarked paper. Trimmed to plate. Repaired tear top left margin. £260

A three-quarter portrait of a boy playing a fife and drum, wearing a frock coat, striped waistcoat and cockaded tricorne. A pair to 'The Dairymaid's Occupation'. *CS 40. Ex Collection of the late Hon. Christopher Lennox-Boyd.*

Stock: 67356

99. **[Simon Fokke.]**

J. Buys pinxit. J. Greenwood fecit. [n.d., 1761-3.] Mezzotint, 355 x 285mm (15¼ x 11¼"), on 18th century watermarked paper, with large margins. £420

A three-quarter portrait of Dutch engraver & etcher Simon Fokke (1712-84), seated with his own print of the plundering of the house of the wine merchant Gerrit Hagedooren in Rotterdam in 1751.

John Greenwood (1727-92), the engraver of this portrait, was born in Boston, Massachusetts, but learned mezzotint in Amsterdam. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67618

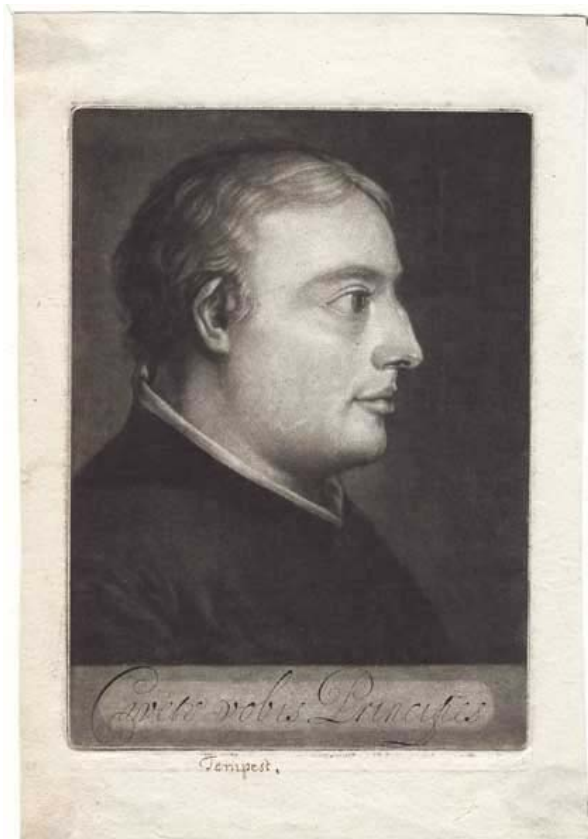
100. **[Simon Fokke.]**

J. Buys pinxit. J. Greenwood fecit. [n.d., 1761-3.] Mezzotint, 355 x 285mm (15¼ x 11¼"), on 18th century watermarked paper, with large margins. £360

A three-quarter portrait of Dutch engraver & etcher Simon Fokke (1712-84), seated with his own print of the plundering of the house of the wine merchant Gerrit Hagedooren in Rotterdam in 1751.

John Greenwood (1727-92), the engraver of this portrait, was born in Boston, Massachusetts, but learned mezzotint in Amsterdam. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67617



101. **[Pierce Tempest] Cavete vobis Principes.**

[Engraved by Francis Place possibly after Egbert van Heemskerck.] [n.d., c.1700.]

Fine & scarce mezzotint, 165 x 120mm (6½ x 4¾"), on 17th century watermarked paper, with large margins. Old ink mss. in margin. £280

Bust portrait in profile of printseller Pierce Tempest (1653-1717). *CS 12. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67586

102. **[Pierce Tempest] Cavete vobis Principes [in reverse].**

[Engraved by Francis Place?, possibly after Egbert van Heemskerck.] [n.d., c.1700.]

Mezzotint. 165 x 120mm (6½ x 4¾"), with large margins. £260

A reversed bust portrait in profile of printseller Pierce Tempest (1653-1717). *See CS 12 for the original. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67587

103. **[Austen Henry Layard Esq. D.C.L. Discoverer of the Ruins of Ancient Nineveh.]**

[Painted by W.H. Phillips. Engraved by S. W. Reynolds junior.] [Published March 23rd 1850 by Paul & Dominic Colnaghi & Co 13 & 14 Pall Mall East, Publishers to Her Majesty.]

Mezzotint, rare proof before letters, printed on chine collé. 505 x 380mm (19¾ x 15"), with Printsellers' Association blindstamp. Trimmed to plate, some toning of paper. £380

A three-quarter portrait of Orientalist Sir Austen Henry Layard (1817-94), in Oriental dress, holding a string of beads. He excavated the Assyrian sites of Nimrud and of Nineveh, where he uncovered the famed library of

Ashurbanipal. *Whitman 505, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67787

104. [William Lithgow.] Lo, here's mine Effigy, and Turkish suit; My Staff, and Shafsm as I did asia foot: Plac'd in old illium, Priam's Scepter thralls [...]

[n.d., c.1640.]

Scarce engraving. Sheet 160 x 115mm (6¼"). Trimmed and backed onto album paper at edges. £220

Portrait of William Lithgow (1582 - c. 1645), Scottish traveller, writer, poet and alleged spy.

He claimed at the end of his various peregrinations to have travelled 36,000 miles (58,000 kilometres) on foot.

From page 120 of 'Rare adventures and painful peregrinations' (1640).

Stock: 67712



105. The Honourable Charles Augustus Murray, H.B.M's agent and Consul General in Egypt &c &c.

Painted by Willes Maddox. Engraved by Geo. Zobel. London: Published July 1st 1853, by Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East. Publishers to Her Majesty.

Mezzotint 485 x 380mm (19 x 15"). Some toning, pencil mark in title. £280

Sir Charles Augustus Murray (1806-95), travel writer and diplomat, pictured seated with young native servant.

Murray travelled across Europe and America between 1835-8, spending several months with a Pawnee tribe in 1835, publishing the popular 'Travels in North America' (1839). This portrait shows him as consul-general in Cairo (1846-53), during which time he was befriended by the Ottoman Viceroy, Mehmet Ali Pasha. Less successful was his appointment as British ambassador to the Court of the Shah of Persia in 1854:

rumours linked him with the sister of one the Shah's principal wives and, when she was taken into custody by her brother to defend her honour, Murray broke off diplomatic relations. The Anglo-Persian War broke out the following year, but Murray returned to be ambassador until 1859. He became a member of the Privy Council in 1875. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67806

106. [Vicar of Wakefield] Angelina. The wondering fair one turn'd to chide. / 'Twas Edwins self that prest. Vicar of Wakefield pa.77.

Engraved from an Original Drawing by Edw.d Fisher. London, Printed for R. Sayer & J. Bennett, No 53 Fleet Street, as the Act directs 20 Dec.r 1776.

Mezzotint, 250 x 190mm (9¾ x 7½"), on 18th century watermarked paper, with large margins. £260

A half-length portrait in oval of a young woman, wearing a drab cloak, cocked hat with a tassell and pilgrim's shell, left arm raised carrying a plain wooden cross.

From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. *CS 64, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67603

107. [Vicar of Wakefield] Miss Arabella Wilmot. Though fortune is out of my Power, / At least I have my Hand to give. V.W.P. 200.

Engraved from an Original Drawing by Edw.d Fisher. London, Printed for R. Sayer & J. Bennett No. 53, Fleet Street, as the Act directs 20 Jan.y 1777.

Mezzotint, 250 x 190mm (9¾ x 7½"), on 18th century watermarked paper, with large margins. £260

A half-length portrait in oval of a woman wearing a rich headress of a scarf and pearls and low-cut gown with a dark cloak.

From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. *Chaloner Smith: 64, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67599

108. [Vicar of Wakefield] Burchel reading the Ballad. He saw, with wisdom's penetrating Eye / The lovely chasete Sophia, Charming Maid all Smypathy.

Engraved from an Original Drawing by Edw.d Fisher. London, Printed for R. Sayer & J. Bennett No. 53, Fleet Street, as the Act directs 20 Dec.r 1776.

Mezzotint, 250 x 190mm (9¾ x 7½"), on 18th century watermarked paper, with large margins. £260

A half-length portrait in oval of a young man reading a sheet of paper.

From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. *Chaloner Smith: 64, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67601

109. **[Vicar of Wakefield] [Clara.]**
 [Engraved from an Original Drawing by Edw.d Fisher.] London, Printed for R. Sayer & J. Bennett, No 53 Fleet Street, as the Act directs 20 Dec.r 1776.
 Mezzotint, proof before title. 250 x 190mm (9¾ x 7½"), with large margins. Paper toned. £260
 A half-length portrait in oval of a young woman, lifting her veil and smiling provocatively.
 From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. CS 64, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67606



110. **[Vicar of Wakefield] Edwin. Turn Angelina, ever dear, / My charmer, turn to see, / Thy own, thy long lost Edwin here, Restor'd to love and thee. Vicar of Wakefield pa.77.**
 Engraved from an Original Drawing by Edw.d Fisher. London, Printed for R. Sayer & J. Bennett, No 53 Fleet Street, as the Act directs 20 Dec.r 1776.
 Mezzotint, 18th century watermark; 250 x 190mm (9¾ x 7½"), large margins. £260
 A half-length portrait in oval of a young man, wearing a hooded cloak, tasselled collar and waistcoat.
 From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. CS 64, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67604

111. **[Vicar of Wakefield] [Edwin. Turn Angelina, ever dear, / My charmer, turn to see, / Thy own, thy long lost Edwin here, Restor'd to love and thee. Vicar of Wakefield pa.77.]**

Engraved from an Original Drawing by Edw.d Fisher. London, Printed for R. Sayer & J. Bennett, No 53 Fleet Street, as the Act directs 20 Dec.r 1776.
 Mezzotint, proof before title. 250 x 190mm (9¾ x 7½"), with large margins. Paper toned. £160
 A half-length portrait in oval of a young man, wearing a hooded cloak, tasselled collar and waistcoat.
 From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. CS 64, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67605

112. **George Primrose. I now protest, my Arabella, by all that's happy, / Your want of fortune this moment encreases my pleasure, / As it serves to convince my sweet Girl of my Sincerity. V.W.P. 201]**
 Engraved from an Original Drawing of Edw.d Fisher. London, Printed for R. Sayer & J. Bennett, No 53 Fleet Street, as the Act directs 9th Febr. 1777
 Mezzotint, 250 x 190mm (9¾ x 7½"), on 18th century watermarked paper, with large margins. £260
 A half-length portrait in oval of a young man, one hand on his heart.
 From a series of ten plates illustrating heads from Oliver Goldsmith's 1766 novel 'The Vicar of Wakefield'. CS 64, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67602

113. **[Barbara Urselin]**
 G.Scott sc. [n.d., c.
 Proof stipple engraving, sheet 135 x 90mm (5½ x 3½"). Trimmed and backed onto album paper at edges. £130
 Portrait of Barbara Urselin (1629-68), a woman who was covered in blond hair. She married John Michael van Beck, her manager, and was exhibited over Europe including London in 1655 and 1668.
 Stock: 67701

114. **John Gale alias Dumb Jack.**
 [John Faber senior] [n.d. c.1710.]
 Scarce mezzotint, sheet 190 x 140mm (7½ x 5¾"). Trimmed within plate. Paper toned. Damaged. £130
 Half-length portrait of John Gale, in an oval frame, turned and facing right, smoking a long pipe with a hat tilted to one side.
 John Gale, a deaf and mute character living in London during the 1690s who accompanied criminals to Tyburn. Wellcome: 2099. CS 36. Ex Collection of Hon C. Lennox-Boyd.
 Stock: 67763

115. **John Gale alias Dumb Jack.**
 [John Faber senior] [n.d. c.1710.]
 Scarce mezzotint, sheet 170 x 140mm (6¾ x 5½"). Trimmed to oval. £70
 Half-length portrait of John Gale, in an oval frame, turned and facing right, smoking a long pipe with a hat tilted to one side.

John Gale, a deaf and mute character living in London during the 1690s who accompanied criminals to Tyburn. *Wellcome: 2099. CS 36. Ex Collection of Hon C. Lennox-Boyd.*

Stock: 67764

116. Peter Garden. Who lived in the Parish of Auchterless Aberdeen Shire. and dies 12.th Jan.ry 1775, Aged 131 Years.

Ja.s Wales Pinx.t. H. Gavin Sculp. [n.d. c.1810]

['Publish'd by W., Richardson, Antient and Modern Print Warehouse 174 Strand.]

Engraving with aquatint, 18th century watermark; sheet 295 x 205mm (11¾ x 8"). Trimmed within plate, losing publication line. £160

Portrait of centenarian Peter Garden (1644-1775) in middle age, head facing front, smiling and looking left, with curled hair on his forehead and sides, wearing a neckerchief. *David Alexander pg 373. (H. Gavin the first), Edinburgh.*

Stock: 67761

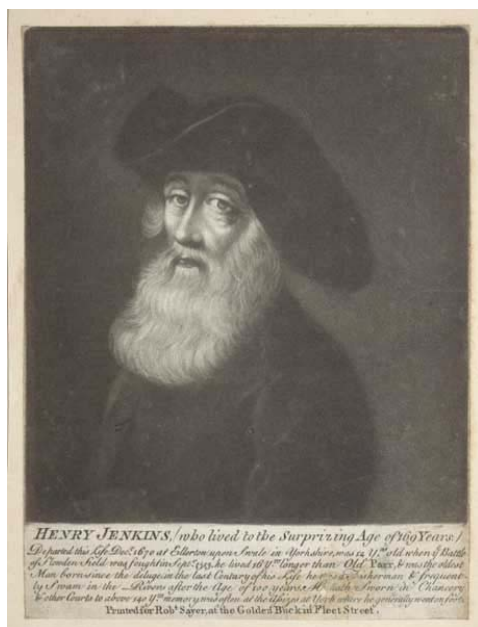
117. Hercules Humphreys. Aged 102.

Drawn by W.Wise. Publish'd as the Act directs, by W. Wise, Oxford. [n.d. c.1800.]

Stipple and line engraving, watermark Russell & Co 1798; sheet 270 x 210mm (10¾ x 8¼"). Damaged at bottom, thread margins on 3 sides. £140

Hercules Humphreys (1699-1801), centenarian, was a victualler in the first year of the reign of George III. It is recorded that his wife, Mary Buckingham, bore his child and fled having been assaulted by him and others. *David Alexander pg 998.*

Stock: 67762



118. Henry Jenkins, (Who liv'd to the Surprizing Age of 169 Years.) Departed this Life Dec.r 1670 at Ellerton upon Swale in Yorkshire, was 12 Y.rs old when ye Battle of Flowden Field was fought in Sept.r 1513. he liv'd 16 Y.rs longer than Old Parr, & was the oldest Man born since the deluge. in the last

Century of his Life he was a Fisherman & frequently Swam in the Rivers after the age of 100 years. He hath Sworn in Chancery & other Courts to above 140 y.rs memory, was often at the Assizes at York where he generally went on Foot.

[After Walker.] Printed for Rob.t Sayer, at the Golden Buck in Fleet Street [n.d., c.1755].

Rare mezzotint, sheet 150 x 115mm (6 x 4½").

Trimmed to plate and laid on album sheet at edges.

Light staining in title area.

£240

Henry Jenkins (died 1670), a reputed centenarian. CS: *Engraver not ascertained 96 page 1735.*

Stock: 67755

119. Henry Jenkins, (Who liv'd to the Surprizing Age of 169 Years.) Departed this Life Dec.r 1670 at Ellerton upon Swale in Yorkshire, was 12 Y.rs old when ye Battle of Flowden Field was fought in Sept.r 1513. he liv'd 16 Y.rs longer than Old Parr, & was the oldest Man born since the deluge. in the last Century of his Life he was a Fisherman & frequently Swam in the Rivers after the age of 100 years. He hath Sworn in Chancery & other Courts to above 140 y.rs memory, was often at the Assizes at York where he generally went on Foot.

[After Walker.] Printed for Rob.t Sayer, at the Golden Buck in Fleet Street [n.d., c.1755].

Mezzotint. 155 x 115mm (6¼ x 4½"), large margins.

Time stained.

£180

Henry Jenkins (died 1670), a reputed centenarian. CS: *Engraver not ascertained 96. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67664

120. Henry Jenkins of Ellerton in Yorkshire, Who Lived to the surprizing age of 169, Which is 16 Years longer than Old Parr.

Taken from an Original Picture by Walker. T.

Worlidge del.t. .Published July 24 1792 by I. Caulfield, London.

Etching, 195 x 125mm (7¾ x 5"). Trimmed within plate on left. Staining. £45

Bust-length portrait of Henry Jenkins (d. 1670), the reputed centenarian, shown facing right while glancing toward the viewer, wearing a wide-brimmed hat.

Stock: 67754

121. Henry Jenkins of Ellerton in Yorkshire, Who Lived to the surprizing age of 169, Which is 16 Years longer than Old Parr.

Taken from an Original Picture by Walker. T.

Worlidge del.t. [Published July 24 1792 by I. Caulfield, London]

Etching, 175 x 110mm (7 x 4¼"). Trimmed within plate losing publication line and laid on paper at edges. £45

Bust-length portrait of Henry Jenkins (d. 1670), the reputed centenarian, shown facing right while glancing toward the viewer, wearing a wide-brimmed hat.
Stock: 67752

122. Harry Morgan. Aetatis Suae 105. now Lives at Lewes in Sussex 1737.

Lewis Hubner Pinx.t [Printed & Sold by Tho. Bakewell next ye Horn Tavern in Fleetstreet London] [n.d. c.1737]

Mezzotint, sheet 350 x 245mm (14 x 9½"). Trimmed to plate. Damaged. Creasing. £130

Half-length seated portrait of centenarian Harry Morgan (1632-1737), hands in his lap, wearing a three-cornered hat. *CS 71.*

Stock: 67750

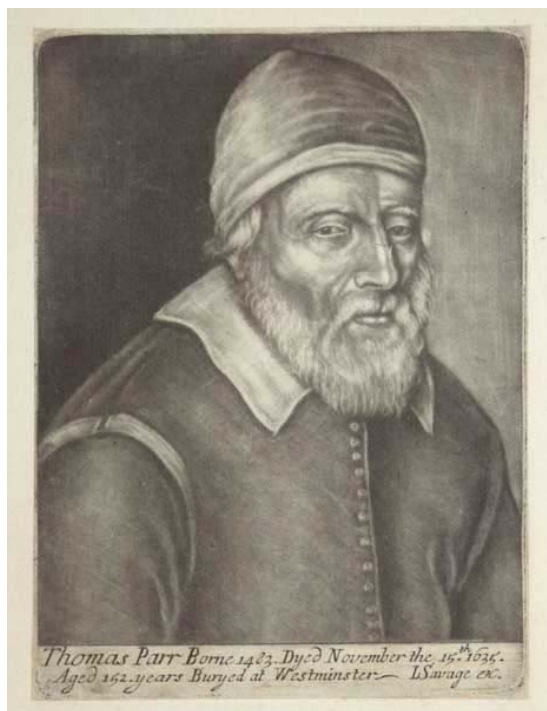
123. George Nottingham: Aged 80. Done from an Original Painting of T. Barrow, by W. Doughty.

[n.d., c.1780.]

Scarce etching & drypoint. Sheet 275 x 195mm (10¾ x 7¾"). Trimmed into printed border on three sides, losing text at bottom. £260

A half-length portrait of a beggar, hand clasped on the handle of a walking stick, wearing a torn jacket with a striped waistcoat visible through a tear. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67575



124. Thomas Parr Borne 1483. Dyed November the 15.th 1635. Aged 152. years Buryed at Westminster.

[After Cornelis van Dalen I] I Savage ex. [n.d. c.1690]
Mezzotint, extremely rare; 130 x 95mm (5 x 4").

Trimmed to plate and glued to backing sheet. £550

Half-length portrait of centenarian Thomas 'Old' Parr (1483-1635), seated in a chair, bearded, and wearing a skullcap. *Unrecorded portrait.*

Stock: 67756

125. Old Parr. From the Original by Peter Paul Rubens in the possession of Uvedale Price Esqr.

Geo. Powle Fecit. [n.d. c.1770]

Very rare mixed method, 150 x 110mm (5½ x 4½").

Trimmed to plate and glued to backing sheet at edges. £190

Half-length portrait of centenarian Thomas 'Old' Parr (1483-1635), seated in a chair, bearded, and wearing a cloak. *Not in CS.*

Stock: 67757

126. Old Parr. Aged 152. [European Magazine]

Rubens pin.t. Conde sculp.t. [Published by J Sewell, 32 Cornhill, 1 April 1793]

Etching, sheet 150 x 110mm (5½ x 4½"). Trimmed within plate and laid on album paper at edges. £45

Illustration for the 'European Magazine.'

Half-length portrait of centenarian Thomas 'Old' Parr (1483-1635), seated in a chair, bearded, and wearing a cloak. *Not in CS.*

Stock: 67759

127. Young Parr. Son to Tho.s Parr the shropshire man, who was born in 1438 & died in 1635. His living to so great age as 152 years, occasioned his Son to be called young Parr, as past 4 score.

Sold by I Herbert Pall Mall. [n.d. c 1795]

Etching 150 x 115mm (6 x 4½"), with large margins. £45

Thomas Parr junior, Centenarian, said to be the son of 'Old Parr', the 'oldest man in England'.

Stock: 67760

128. John Philips Gent: Aged 117. of Thorner near Bramham Park in Yorkshire. Born in Cleveland 1625. Dyed Jan: y.e 4.th 1741/2.

P. Mercier pinx.t. J. Faber fecit. Price 2.d Sold by Faber at y.e Golden Head Bloomsbury Square. [n.d. c.1735].

Mezzotint, sheet 350 x 250mm (13¾ x 10). Trimmed to plate. Crease in left corner. Stain in right corner where previously glued to album paper. £180

Three-quarter-length portrait, of centenarian John Philips (1625-1741/42), facing left, right hand on a walking stick and left hand holding gloves on a table. He looks toward the viewer, wearing a plain buttoned coat and a wide-brimmed hat over a dark, shoulder-length wig. *CS 288. Ex Collection of Hon C. Lennox-Boyd.*

Stock: 67742

129. William Walker. Born near Ribchester in Lancashire Anno 1613. Dyed Anno 1736. At the battle of Edg Hill he was in the Royal Service wounded in the Arm and had two Horses shot under him.

Slack pinx.t. Bockham fecit. [n.d. c.1750]

Scarce mezzotint, sheet 350 x 250mm (13¾ x 9¾")
Trimmed to plate. and laid on paper. Creases where
previously folded into quarters. £260
Half-length portrait of centenarian, William Walker
(1613-1736) with a thick white beard, facing front,
right hand on his chest and left hand on a cane, wearing
a coat with fur cuffs and a broad collar. *CS 23 I of II.*
Stock: 67748

130. **Joseph Moxon. Born at Wakefeild
August the 8th Anno 1627.**

F.H. Van Hove sculp. [n.d., c.1692.]
Engraving. Sheet 140 x 80mm (5½ x 3¼"). Trimmed
and backed onto album paper at edges. £160
Portrait of Joseph Moxon (1627 - 1691), hydrographer
to Charles II, English printer specialising in
mathematical books and maps, a maker of globes and
mathematical instruments, and mathematical
lexicographer.
He produced the first English-language dictionary
devoted to mathematics, the first detailed instructional
manual for printers, and the first English-language
how-to books for tradesmen.
Frontis to 'Mathematics made Easie', 1692. W2082
Stock: 67747



131. **[Joseph Brant] Joseph Thayendaneken.
The Mohawk Chief.**

Wonderful Magazine. From an Original Drawing in the
Possession of James Boswell Esq.r. [n.d., c.1800.]
Published by Alex.r Hogg.
Engraving. 170 x 120mm (6¾ x 4¾"). Some foxing.
Trimmed close to plate on left-side. £380
Portrait of the Mohawk leader Joseph Brant (1742-
1807). Brant was closely associated with Great Britain
during the American Revolution and journeyed to
England in 1775 for an audience with King George III.
Stock: 67561

132. **[Ireland] [Henry Johnson] Major
General Johnson, Who on the ever memorable
5th of June 1798, commanded his Majesty's
Troops [at the Battle of Ross. And his lov'd
Country by his Valour sav'd.]**

Painted by Rob.t. Woodburn. Engraved by Rob.t
Dunkarton. [Published June 4 1801, by R. Woodburn,
Dublin; and Colnaghi & C.º N.º23, Cockspur Street,
London.]
Scarce coloured mezzotint. Sheet 475 x 350mm (18¾ x
13¾"). Trimmed to image on three sides, into
inscription area losing part of title and all of the
publication line. £380
Three quarter length portrait of General Sir Henry
Johnson (1748-1835) in uniform, standing before the
town of New Ross, County Wexford.
During the Irish Rebellion of 1798, Johnson was sent
to occupy New Ross, which was then attacked by the
Society of United Irishmen. When the attack failed, the
British counterattack 'took no prisoners': one estimate
puts the Irish dead at 2,800 of 3,000 attackers, against
about 230 Loyalists. *CS 27. Ex: collection of The Hon.
Christopher Lennox-Boyd.*
Stock: 67619

133. **[John Lambert] Major General
Lambert.**

[engraved by Francis Place after Robert Walker.] [n.d.,
c.1680.]
Mezzotint, 17th century watermark; 310 x 220mm
(12¼ x 8¾"). Thread margins. £240
A head and shoulders portrait in oval of
Parliamentarian general John Lambert (1619-84), in
armour and lace cravat. *CS 6, state ii or iii of iii.. Ex:
collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67589

134. **[Lieutenant General The Right
Honorable Sir Thomas Maitland.]**

[Painted by J. Hoppner Esq.r R.A. Engraved by Tho.s
Lupton.] [n.d., c.1820.]
Mezzotint, masked proof. 510 x 355mm (20 x 14"),
with large margins. £360
Three quarter portrait of Sir Thomas Maitland (1760-
1824) in uniform, one hand resting on a cannon, the
other on his sword hilt.
He fought in the Napoleonic Wars and served as
governor of Ceylon and Malta & the Ionian Islands.
This masked proof has extensively re-working, with
three additional stripes on left sleeve, three additional
stars on jacket, three more buttons and a braid on his
right arm. *Ex: collection of The Hon. Christopher
Lennox-Boyd.*
Stock: 67087

135. **[Lieutenant General The Right
Honorable Sir Thomas Maitland.]**

J. Hoppner Pinx.t. T. Lupton Sculp.t. [n.d., c.1820.]
Mezzotint, scratched letter proof before title. 510 x
355mm (20 x 14"), large margins. £360
Three quarter portrait of Sir Thomas Maitland (1760-
1824) in uniform, one hand resting on a cannon, the
other on his sword hilt.

He fought in the Napoleonic Wars and served as governor of Ceylon and Malta & the Ionian Islands. This state predates the extensively re-working, with three additional stripes on left sleeve, three additional stars on jacket, three more buttons and a braid on his right arm. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67086



136. [General John Nicholson. Killed before Delhi, 1857.]

[Painted by T.F. Dicksee. Engraved by A.N. Sanders.]
London, Published June 1st 1867 by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales. 6 Pall Mall. Copyright Registered.

Mezzotint, scarce proof title and artist and engraver's inscriptions, printed on chine collé with Printseller's Association blindstamp, limited to 75. 470 x 390mm (18½ x 15¼"). £420

Portrait of John Nicholson (1821-57). Nicholson served in Afghanistan from 1840-2 (notably in the 1841 defence of Ghazni), and in the Punjab from 1843-7. He was subsequently 'invaluable' in the second Anglo-Sikh war. Nicholson commanded the main storming party at Delhi in September 1857, during which action he was shot through the chest, causing his death a few days later. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67810

137. [General John Nicholson. Killed before Delhi, 1857.]

[Painted by T.F. Dicksee. Engraved by A.N. Sanders.]
London, Published June 1st 1867 by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales. 6 Pall Mall. Copyright Registered.

Mezzotint, scarce proof title and artist and engraver's inscriptions, printed on chine collé with Printseller's

Association blindstamp, limited to 75. 470 x 390mm (18½ x 15¼"). £420

Portrait of John Nicholson (1821-57). Nicholson served in Afghanistan from 1840-2 (notably in the 1841 defence of Ghazni), and in the Punjab from 1843-7. He was subsequently 'invaluable' in the second Anglo-Sikh war. Nicholson commanded the main storming party at Delhi in September 1857, during which action he was shot through the chest, causing his death a few days later. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67809

138. [Admiral Lord Viscount Nelson, K.B. &c. &c. &c. To the Members of the United Service Club. This Engraving from the original picture in Her Majesty's Collection at St. James's Palace is most respectfully dedicated by their humble & obed.t Servants. Welch & Gwynn.]

J. Hoppner, Esq.r R.A. Pinx.t. W.O. Burgess, Sculp.t.
London, Nov.r 12.th 1839, Published by Welch & Gwynne, 24, St. James's Street.

Fine mezzotint, proof before title, printed on chine collé. 380 x 305mm (15 x 12"). £480

Half-length portrait of Horatio Nelson (1758-1805), wearing naval uniform with sash, stars and medals, his right sleeve pinned to his breast. *Not in Parker.*
Stock: 67118

139. S.r Cloudisly Shovell Knight, Rear Admiral of the Red on Board their Ma.ties Ship the Royal William in ye late defeat given to the French, and also Lieu.t. Coll. of one of their Ma.ties Marine Regiments.

W. de Ryck pinx: I. Smith fec: [n.d. c.1700.]
Mezzotint. 360 x 250mm (14¼ x 9¾"). Laid on card, spots. £320

Portrait of admiral and popular hero Sir Cloudesley Shovell (1650-1707), in armour and embroidered jacket, hand on a globe.

During the War of the Spanish Succession he commanded the naval part of the unsuccessful attempt on Toulon in October 1707. When returning to England several ships, including his flagship HMS Association, struck rocks near the Isles of Scilly, with 1,400 sailors lost. This disaster prompted Parliament to offer the 'Longitude Prize', offering £20,000 for a method that could determine longitude within 30 nautical miles. *C.S. 230, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67576

140. S.r Cloudisly Shovell Knight, Rear Admiral of the Red on Board their Ma.ties Ship the Royal William in ye late defeat given to the French, and also Lieu.t. Coll. of one of their Ma.ties Marine Regiments.

W. de Ryck pinx: I. Smith fec: [n.d. c.1700.]
Mezzotint, 18th century watermark. Sheet 345 x 250mm (13½ x 9¾"). Trimmed into image at top, into armorial at bottom, to plate at sides. £280

Portrait of admiral and popular hero Sir Cloudesley Shovell (1650-1707), in armour and embroidered jacket, hand on a globe.

During the War of the Spanish Succession he commanded the naval part of the unsuccessful attempt on Toulon in October 1707. When returning to England several ships, including his flagship HMS Association, struck rocks near the Isles of Scilly, with 1,400 sailors lost. This disaster prompted Parliament to offer the 'Longitude Prize', offering £20,000 for a method that could determine longitude within 30 nautical miles. *C.S. 230, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67577

141. S.r Cloudisly Shovell Knight, Rear Admiral of the Red on Board their Maties Ship the Royal William in ye late defeat given to the French, and also Lieut. Coll. of one of their Maties Marine Regiments.

W. de Ryck pinx: I. Smith fec: [n.d. c.1700.]
Mezzotint. Sheet 350 x 245mm (13¾ x 9½"). Trimmed into image on three sides, into plate at bottom, laid on album paper. £260

Portrait of admiral and popular hero Sir Cloudesley Shovell (1650-1707), in armour and embroidered jacket, hand on a globe.
During the War of the Spanish Succession he commanded the naval part of the unsuccessful attempt on Toulon in October 1707. When returning to England several ships, including his flagship HMS Association, struck rocks near the Isles of Scilly, with 1,400 sailors lost. This disaster prompted Parliament to offer the 'Longitude Prize', offering £20,000 for a method that could determine longitude within 30 nautical miles. *C.S. 230, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67578

142. Sr. Tho.s Armstrong. Exec.d 20th of June 1684.

Pub.d Oct.r 15th 1801, by W.Richardson, York House, 31, Strand.
Engraving. 155 x 120mm (6 x 4¾"). Some very faint foxing outside of image but within platemark. £30
Portrait of Thomas Armstrong (c.1633 - 1684), English Army officer and politician who was executed for treason.
Following his alleged involvement in the Rye House Plot in 1683, Armstrong was convicted of high treason and executed by being hanged, drawn, and quartered.
Stock: 67634

143. Sir Francis Burdett. Plate 2. Of Friends to a Constitutional Reform of Parliament.

Done from the life and Published by Adam Buck 17 Bentinck S.t Man. Sq. Price 1.S. [n.d. c.1820]
Rare etching, 255 x 205mm (10 x 8"), with large margins. Foxing. £130
Half-length seated portrait of Sir Francis Burdett (1770-1844), 5th Baronet, an English reformist politician.
Stock: 67650



144. George Byng Esq.r.

Downman pinx.t. Engrav'd by J. Grozer. Publish'd as the Act directs March 31.st 1786 by W.m Austin Drawing Master Engraver & Print Merchant No. 195 Piccadilly near St. James's Church.
Fine mezzotint, scratched letter proof, 18th century watermark. 390 x 275mm (15¼ x 10¾"), with large margins. £280
George Byng (1735-89), MP for Wigan and later Middlesex. He inherited the estate of Wrotham Park from his unmarried and childless uncle Admiral John Byng (1704-1757), famously court-martialled and shot in 1757 following the fall of Minorca. *CS: 3, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67620

145. William Cobbett Esq. Plate 3. Of Friends to a Constitutional Reform of Parliament.

Done from the life and Published by Adam Buck 17 Bentinck S.t Man. Sq. Price 2.S. [n.d. c.1820]
Rare & scarce etching, 255 x 205mm (10 x 8"), with large margins. Foxing. £130
Half-length seated portrait of essayist, politician and agriculturalist, William Cobbett (1762-1835).
Stock: 67649

146. S.r Ralph Cole Barr:tt.

P. Lely pinxit. F. Place fecit. [n.d., c.1680.]
Mezzotint, 17th century watermark. 305 x 225mm (12 x 8¾"). Thread margins, hole in inscription area by Lely's name. £260
A half-length portrait of politician Sir Ralph Cole (1629-1704). He succeeded to his father's baronetcy in 1660 and served as MP for the City of Durham 1678-79. *CS 2. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67582

147. **Viscount Duncannon.**

Painted by Sir Jos.a Reynolds. Engraved by Jos.h Grozer. Published as the Act directs March 31st 1786 by W.m Austin Draw.g Master & Print Merchant at his Patriotic Print Rooms, No.41 St James's Street. Fine mezzotint, scratched letter proof, 395 x 280mm (15½ x 11"), with large margins. £380
Half-length portrait of Frederick Ponsonby (1758-1844), later the 3rd Earl of Bessborough and father of Lady Caroline Lamb. CS 9, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67621

148. **[John Knight, his wife and stepson.]**

Johanes Knight de Gosfield Bellhouse in Com: Essex Arm: & Anna Uxor ejus Relict Johannes Newsam nuper de Chadshunt in Com Warwick Arm. et Jacobus Newsam, Filius dict Annæ & Johannis Newsam.

J. Vanderbank Pinx.t 1733. J. Faber Fecit 1736. Mezzotint. 460 x 380mm (18 x 15"), with large margins. Creased, mounted in album paper at edges, framer's ink stamp on reverse. Slight foxing. £420
A full-length seated portrait of Whig MP and landowner John Knight (c.1686-1733), his wife Anne and stepson James Newsam Craggs. He represented St Germans from 1710 to 1722, when he switched to Sudbury, remaining an MP until 1733. CS 209, ii or iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67547

149. **[John Knight, his wife and stepson.]**

Johanes Knight de Gosfield Bellhouse in Com: Essex Arm: & Anna Uxor ejus Relict Johannes Newsam nuper de Chadshunt in Com Warwick Arm. et Jacobus Newsam, Filius dict Annæ & Johannis Newsam.

J. Vanderbank Pinx.t 1733. J. Faber Fecit 1736. Mezzotint. 460 x 380mm (18 x 15"). Small margins. £420
A full-length seated portrait of Whig MP and landowner John Knight (c.1686-1733), his wife Anne and stepson James Newsam Craggs. He represented St Germans from 1710 to 1722, when he switched to Sudbury, remaining an MP until 1733. An attractive image. CS 209, ii or iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67543

150. **Mr. Morett.**

Holbein pinxit. W.Hollar fecit. ex Collectione Arundeliana. Ao. 1647. 31 Dec.: Etching. 145 x 110mm (5¾ x 4¼"). Trimmed and backed onto album paper. £140
Portrait of Charles de Solier, comte de Morette (1480 - 1552), the son of Aubertin de Solier, comte de Morette (1465-1545), was a French soldier and diplomat as well as a long-serving gentilhomme de la chambre to Francis I. He acted as ambassador to England on a number of occasions from October 1526 to June 1535. P1470 i of ii.
Stock: 67643

151. **[John Moyser]**

[Engraved by F. Place.] [n.d., c.1700.] [But later] Mezzotint. 310 x 225mm (12¼ x 8¾"), with large margins on 3 sides. Corners of margins snipped. £280
A portrait of Tory politician John Moyser (c.1659-1739), half-length in an oval, wearing a wig, lace cravat and robe. In 1699 Moyser was appointed a deputy-lieutenant for East Riding of Yorkshire. CS: 9, ii of ii, 'Plate rubbed'.
Stock: 67590



152. **[The Right Honorable Spencer Perceval, First Lord of the Treasury & Chancellor of the Exchequer &c &c. Died by the hand of an Assassin on the 11.th May 1812.]**

[Engraved by S.W. Reynolds from a Statue by Francis Chantrey Esq. R.A. Erected at Northampton.] [n.d., 1818.]
Mezzotint, proof before letters, inscription area uncleaned. A superb near mint unfinished proof; 600 x 355mm (23½ x 14"), with large margins. £480
A 2-metre, full-length statue of Spencer Perceval (1762-1812), the only British prime minister to have been assassinated, still in the Northampton Guildhall. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67554

153. **[Henry Vassall-Fox] The Right Hon.ble Henry Lord Holland.**

Painted by J.R. Smith. Engraved by S.W. Reynolds. London, Published Oct.r 13. 1806, by S.W. Reynolds, N.º 47, Poland Street.
Mezzotint. 655 x 460mm (25¾ x 18"). Trimmed into plate at bottom, tear entering image on left taped, very small worm hole in image. Small margins. £290
A full-length portrait of Henry Vassall-Fox (1773-1840), 3rd baron, seated by a bust of his uncle, Charles James Fox, spaniel by his chair. A Whig politician, he served as Lord Privy Seal 1806-7 in the Ministry of All the Talents, and Chancellor of

the Duchy of Lancaster 1830-4 and 1835-40. *Whitman 146, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67743

154. [Field Marshal The Duke of Wellington, K.G. &c. &c. Engraved from M. Claudet's Daguerrotype Portrait for which His Grace sat May 1st., 1844.]

[Engraved by H.T. Ryall? A. Solomon.] London
Published June 1st. 1847, by J. Watson, Vere Street, Cavendish Square. Paris, Goupil & Vibart Déposé.
Mezzotint on chine collé. Sheet 505 x 400mm (20 x 15¾"), Printseller's Association blindstamp, with label with Wellington's ink signature pasted on. Trimmed into plate, some staining, £160
A portrait of the elderly Duke of Wellington (1769-1852) seated in an armchair, taken from a photograph by Antoine Claudet shortly before the Wellington retired from politics. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67768



155. Thomas Holles Pelham Duke of Newcastle, &c. Henry Clinton Earl of Lincoln, &c.

G. Kneller Bart. pinxt. J. Faber fecit 1733.
Mezzotint, fine impression, 355 x 500mm (14 x 19¾"), on 18th century watermarked paper, with large margins. Central fold, mount burn. £520
Double portrait of Thomas Pelham-Holles, 1st Duke of Newcastle-under-Lyne (1693-1768, at left pouring wine), and Henry Clinton, 7th Earl of Lincoln (1684 - 1728), seated at a table, holding a glass. A view of the Belvedere Tower at Claremont (the Duke of Newcastle's house) through a window behind at right. Engraved by John Faber Jr, the only double plate in Sir Godfrey Kneller's series of portraits of members of the Kitcat Club. A drinking image. *Chaloner Smith 208, plate 8. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67548

156. Thomas Holles Pelham Duke of Newcastle, &c. Henry Clinton Earl of Lincoln, &c.

G. Kneller Bart. pinxt. J. Faber fecit 1733.
Mezzotint, good impression. 355 x 500mm (14 x 19¾"). Thread margins, split in central fold taped. £420

Double portrait of Thomas Pelham-Holles, 1st Duke of Newcastle-under-Lyne (1693-1768, at left pouring wine), and Henry Clinton, 7th Earl of Lincoln (1684 - 1728), seated at a table, holding a glass. A view of the Belvedere Tower at Claremont (the Duke of Newcastle's house) through a window behind at right. Engraved by John Faber Jr, the only double plate in Sir Godfrey Kneller's series of portraits of members of the Kitcat Club. A drinking image. *Chaloner Smith 208, plate 8. Ex: collections of The Hon. Christopher Lennox-Boyd & Oettingen-Wallerstein*
Stock: 67550

157. Thomas Holles Pelham Duke of Newcastle, &c. Henry Clinton Earl of Lincoln, &c.

G. Kneller Bart. pinxt. J. Faber fecit 1733.
Mezzotint, 355 x 500mm (14 x 19¾"), on 18th century watermarked paper. Creases. Small margins. £220
Double portrait of Thomas Pelham-Holles, 1st Duke of Newcastle-under-Lyne (1693-1768, at left pouring wine), and Henry Clinton, 7th Earl of Lincoln (1684 - 1728), seated at a table, holding a glass. A view of the Belvedere Tower at Claremont (the Duke of Newcastle's house) through a window behind at right. Engraved by John Faber Jr, the only double plate in Sir Godfrey Kneller's series of portraits of members of the Kitcat Club. A drinking image. *Chaloner Smith 208, plate 8. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67549

158. Nathaniel Crew Episcopus Dunelmensis.

F. P [Francis Place] fecit. P. Tempest ex: [n.d., c.1680.]
Mezzotint, 17th century watermark; 345 x 250mm (13½ x 9¾"), with large margins. £240
Nathaniel Crew (1633-1721), 3rd Baron Crew. This portrait was painted to celebrate him becoming Bishop of Durham in 1674, having been Bishop of Oxford from 1671. He was made a Privy Counsellor in 1676. *CS: 4 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67595

159. [Mary Howard] The Lady Abbess of the English Nuns at Antwerp.

Gab. Mathyas pinxt. Faber fecit. London, Printed for John Bowles at the Black Horse in Cornhil, & Carington Bowles in St Paul's Church Yard [n.d., c.1760].
Fine mezzotint, 355 x 255mm (14 x 10), on 18th century watermarked paper. £320
A three-quarter length portrait of Mary Howard (1653-1735), a nun in the habit of the Poor Clares, her right hand lifted to the edge of her veil, her left hand resting on an open book next to a skull, a crucifix behind. Mary was the daughter of English playwright and politician Sir Robert Howard (1626-98) *CS 195, ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 67524



160. [Mary Howard] The Lady Abbess of the English Nuns at Antwerp.

Gab. Mathyas pinxt. Faber fecit. London, Printed for John Bowles at the Black Horse in Cornhill, & Carington Bowles in St Paul's Church Yard [n.d., c.1760].

Mezzotint. 355 x 255mm (14 x 10). Trimmed to plate, bottom left corner chipped. £190

A three-quarter length portrait of Mary Howard (1653-1735), a nun in the habit of the Poor Clares, her right hand lifted to the edge of her veil, her left hand resting on an open book next to a skull, a crucifix behind.

Mary was the daughter of English playwright and politician Sir Robert Howard (1626-98) *CS 195, ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.* Stock: 67523

161. [James Nayler] James Nayler the Quaker.

[Francis Place.] [n.d., c.1750.]

Rare & scarce mezzotint. Sheet 215 x 165mm (8½ x 6½"). Trimmed to plate, laid on album paper. £280

Having been a quarter-master in the Parliamentary army, Nayler became a Quaker in 1651, joining the Valiant Sixty, a group of early Quaker preachers and missionaries. Nayler [1618-60] was one of the more radical members, and in 1656 he and his friends staged a demonstration entering Bristol on a donkey, re-enacting Christ's entering Jerusalem. Nayler was arrested and convicted of blasphemy; branded on the forehead with the letter B and his tongue bored through, he went to prison for two years. On his release he repented of his actions, but continued his Quaker life until he died a day after being mugged. Despite the blasphemy he remained an influential figure to the Quaker movement. *CS 10. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67583

162. The Reverend M:r George Whitefield A.B.

John Wollaston jun.r Pinx.t 1742. John Faber fecit. Printed for John Bowles & Son, at the Black Horse, Cornhill.

Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. £320

The Methodist evangelist George Whitefield (1714-1770) in a pulpit before a congregation. His squint is shown, a result of measles in childhood. The mesmerized woman in the front row is said to be Mrs James, of Abergavenny, whom Whitefield married in 1741.

The original painting is in the National Portrait Gallery (NPG 131). *CS 382, ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67339

163. The Reverend M:r George Whitefield A.B.

John Wollaston jun.r Pinx.t 1742. John Faber fecit. [Printed for John Bowles & Son, at the Black Horse, Cornhill.]

Mezzotint. Sheet 330 x 250mm (13 x 9¾"). Trimmed to image on three sides, losing publication line at bottom, right edge chipped, folds. Top cut in. £180

The Methodist evangelist George Whitefield (1714-1770) in a pulpit before a congregation. His squint is shown, a result of measles in childhood. The mesmerized woman in the front row is said to be Mrs James, of Abergavenny, whom Whitefield married in 1741.

The original painting is in the National Portrait Gallery (NPG 131). *CS 382, ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67341

164. The Reverend M:r George Whitefield A.B.

John Wollaston jun.r Pinx.t 1742. John Faber fecit. Printed for John Bowles & Son, at the Black Horse, Cornhill.

Mezzotint, sheet 350 x 250mm (13¾ x 9¾"), on 18th century watermarked paper. Trimmed into image on three sides £160

The Methodist evangelist George Whitefield (1714-1770) in a pulpit before a congregation. His squint is shown, a result of measles in childhood. The mesmerized woman in the front row is said to be Mrs James, of Abergavenny, whom Whitefield married in 1741.

The original painting is in the National Portrait Gallery (NPG 131). *CS 382, ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 67340

165. St Anthony & the Infant Jesus.

Morillio Pinxit. John Dean Fecit. Published Aug.t the 7th 1776, by John Dean, No 13, Church Street, Soho. Mezzotint. 505 x 355mm (19¾ x 14"). Thread margins. £280

St Anthony (1195-1231), the patron saint of Lost Things, wearing a habit, on one knee in a landscape,

holding a lily and a large open book on which the infant Jesus stands. After Bartolomé Esteban Murillo.
Ex: Collection of The Hon. Christopher Lennox-Boyd.
 Stock: 67515



166. **[Saint Catherine.] From a Picture in the Collection of Robert Wigram Esq.r M. P. To whom this Plate is dedicated by his obedient Servant C. Turner.**

Painted by Correggio. Engraved by Charles Turner. London, Published Jan.y 18. 1810, by C. Turner No. 50, Warren Street,] Fitzroy Square.

Fine mezzotint, 560 x 405mm (22 x 16"), on 18th century watermarked paper, with large margins. Publisher's inscription weakly inked; evidence of a printer's patch over armorial, spotting. £360

Saint Catherine holding a broken wheel, crowned with a wreath by a cherub. The emperor Maxentius condemned the Christian virgin to death on a spiked breaking wheel but, at her touch, it shattered. She was then beheaded and a milk-like substance flowed instead of blood. *Whiman 704, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67614

167. **[St.Dunstan.]**

Engraving. 160 x 95mm (6¼ x 3¾"). Trimmed and backed onto album paper. £80

A two part illustration: above is a portrait of St Dunstan, patron saint of jewellery, locksmiths & goldsmiths, inside a shop; below is a scene depicting metal workers.

Stock: 67597

168. **[The Madonna.] From a Picture in the Collection of Robert Wigram Esq.r M.P. To whom this Plate is dedicated by his obedient Servant. C. Turner.**

Painted by Carlo Dolce. Engraved by C. Turner. London Published Jan.y 10 1810 by C. Turner N.50, Warren Street, Fitzroy Square. Mezzotint. 355 x 230mm (14 x 9"), on laid paper with very large margins. £260

The Madonna, after Carlo Dolci (1616 - 1686). With arms in centre of inscription bearing motto 'Dulcis Amor Patriae'. *Whitman: 720. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67613

169. **S.ta Maria Magdalena.**

T. Hudson pinx. Faber fecit. [Sold by I. Faber at the Green Door in ye Great Piazza Covent Garden.] [n.d. c.1750]

Rare mezzotint, sheet 345 x 250mm (13½ x 10").

Trimmed losing the publication line. Laid on album paper. £260

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, her hand rests on a skull while she reads a large propped up book. *Not is CS.*
 Stock: 67691

170. **Oliverius Plunket. Archiepiscopus Armachanus suspensus, et Partitus Londini 1 July 1681, profide**

[Richard Collin.] [n.d., c.1690.]

Engraving. Sheet 120 x 85mm (4¾ x 3¼"). Trimmed and backed onto album paper at edges. £160

Portrait of Oliver Plunkett (1625 - 1681) who served as the Catholic Archbishop of Armagh and Primate of All Ireland, and was the final victim of the Popish Plot. He was beatified in 1920 and canonised in 1975, becoming the first newly declared Irish saint in nearly seven centuries.

Stock: 67714

171. **[The Virgin & Child.]**

Abraham van Merlen fecit et exc. [n.d., c.1620.

Engraving. Sheet 95 x 60mm (3¾ x 2¼"). Trimmed to image, laid on album paper. £140

The Virgin Mary breast-feeding Christ.

Stock: 67676

172. **[John Parkinson.]**

[Christopher Switter.] [n.d., c.1635.]

Very rare woodcut. Sheet 160 x 100mm (6¼ x 4").

Trimmed and backed onto album paper at edges. £260
 Portrait of John Parkinson (1567 - 1650), the last of the great English herbalists and one of the first of the great English botanists.

Notably he was apothecary to James I and a founding member of the Worshipful Society of Apothecaries in December 1617, and was later Royal Botanist to Charles I.

Frontis to 'Paradisi in Sole Paradisus Terrestris' 1635. W2231-I.

Stock: 67698

173. **[Dr Butts.]**

H Holbein inv. Whollar fecit 1649. Adam Alexus Bierling ex: but later.

Rare etching. Sheet: 135 x 90mm (5¼ x 3½").

Trimmed. Laid on album sheet. £160

A portrait of Henry VIII's doctor Sir William Butts (c.1486-1545), shown in a feathered cap and fur-lined robe. The portrait has also been identified as Charles

Brandon, 1st Duke of Suffolk (c.1484-1545)
Pennington 1554.
Stock: 67642

174. **William Henry, M.D. F.R.J. Vice President of the Literary and Philosophical Society of Manchester &c, &c.**

Painted by James Lonsdale. Engraved by Henry Cousins. Published by Thos Agnew, Repository of Arts, Exchange St, Manchester, Jan'y 1838. Scarce mezzotint. 400 x 305mm (15¾ x 12"), with large margins. £260
Portrait of William Henry (1774 - 1836), English chemist.

He was the son of Thomas Henry and was born in Manchester England and he developed what is known today as Henry's Law. *Wellcome 1365/1. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67783

175. **John Mudge. M.D. F.R.S. Proof.**

Sir Joshua Reybolds Pinx.t. S.W. Reynolds Sculp.t. Mezzotint. 230 x 165mm (9 x 6½"), with large margins. £160

A half-length portrait of Plymouth physician John Mudge (1720-93), in gown and cap, his right hand turning the pages of a book.

An amateur telescope-maker, he won the Copley medal for his 'Copley medal for his 'Directions for making the best Composition for the Metals for reflecting Telescopes; together with a Description of the Process for Grinding, Polishing, and giving the great Speculum the true Parabolic Curve'.

Stock: 67769

176. **[John Thomas Quekett]**

[Engraved by William Walker after Edmund Walker.] [n.d., c.1850.]

Scarce mezzotint, proof before letters, printed on chine collé. 395 x 300mm (15½ x 11¾"). Trimmed to plate at top. £380

Three-quarter portrait of microscopist, botanist and histologist John Thomas Quekett (1815-61), seated before a microscope. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67782

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

T. Murray pinx. J. Faber fecit 1728. Sold by Philip Overton at ye Golden Buck neat St Dunstans Church Fleet Street.

Mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾"). Narrow margins Slight central crease. £320

A half-length portrait in oval of physician Sir Hans Sloane (1660-1753), best known for his collections and library that formed the nucleus of the British Museum. *CS 328, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67527

178. **[Thomas Brugis.]**

T.Cross sculpsit. [n.d., c.1680.]

Engraving. Sheet 125 x 75mm (5 x 3"). Trimmed and backed onto album paper at edges. £260

Portrait of Thomas Brugis (fl. 1640.), an English surgeon, the frontis to 'Vade Mecum'. Brugis practised for seven years as a surgeon during the civil wars. He does not record upon which side he served.

Brugis wrote *The Marrow of Physicke*, London, 1640, 4to; and *Vade Mecum, or a Companion for a Chirurgion*, of which the first edition appeared, London, 1651, 12mo, and the seventh 1689, in the same size. *W452.*

Stock: 67699



179. **Joannes Taylor Medicus, in Optica Expertissimus, Multisque in Academiis Celebermis Membrum.**

Chevalier Ryche Roma Pinx. J. Faber Londini Fecit. [n.d., c.1745.]

Mezzotint. 360 x 255mm (14¼ x 10"), large margins. Tear entering plate on right taped. £320

Portrait of John Taylor (1703-1772), self-proclaimed Ophthalmiater Royal to King George II, and surgeon-oculist to the Pope, the Emperor and a mythical Princess of Georgia. He was a coucher, or cataract surgeon, who performed removal of cataracts by breaking them up into pieces, although he often left town before his patients' bandages had been removed. Among his victims was Bach, who he reportedly blinded and who fell ill with fever and died less than four months later. *CS 342. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67536

180. **[William Dolben] [Gulkielmus Dolben. Ad Indos alterâ jam vice (heu! non fœlicibus æquâ auspicijs) profecturus in Mari Atlantico febre correptus est, et suis desideratissimus Obÿt Maÿ 7ma 1709 Æt. 20.]**

[G. Kneller Eques pinx. 1709. J. Smith fec.] [n.d., c.1710.]

Mezzotint, proof before letters, inscription area uncleaned, 18th century watermark; 350 x 250mm (13¾ x 9¾"). Thread margins. £230

Half-length portrait in oval of William Dolben (1789-1709), son of John Dolben, MP for Liskeard and judge-advocate for the East India Company in Bengal.

William died of fever aged twenty, on a ship bound for the East Indies. *CS 80, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67574

181. **[William Dolben] Gulkielmus Dolben. Ad Indos alterâ jam vice (heu! non fœlicibus æquâ auspicijs) profecturus in Mari Atlantico febre correptus est, et suis desideratissimus Obÿt Maÿ 7ma 1709 Æt. 20.**

G. Kneller Eques pinx. 1709. J. Smith fec. [n.d., c.1710.]

Mezzotint, 350 x 250mm (13¾ x 9¾"), large margins. Partial 18th century watermark. £160

Half-length portrait in oval of William Dolben (1789-1709), son of John Dolben, MP for Liskeard and judge-advocate for the East India Company in Bengal.

William died of fever aged twenty, on a ship bound for the East Indies. *CS 80, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67573



182. **The R.t. Honourable Lady Sophia Fermor, Married the 14.th. of April. 1744 to John Lord Carteret Principal Secretary of State, since Earl of Granville.**

Lady Anne Wentworth, since Countess Fitzwilliam Pinx.t. John Faber fec.t. 1747.

Fine & rare mezzotint. 225 x 325mm (9 x 12¾").

Thread margins, laid on album paper at corners. £480

A half-length portrait of Sophia Fermor (1721-1745), in a frame-like border above a plinth. She married John Carteret, Earl of Granville.

Anne Wentworth copied a painting by Rosalba Carriera. *CS 168. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 67546

183. **[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"), large margins

£380

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: 67256

184. **[Charlotte Finch] The Amorous Beauty**

John Robinson Pinx.t. J. Faber Fecit. London, Printed for Rob.t Sayer, opposite Fetter Lane, Fleet Street [n.d., c.1760]. [But later]

Engraving. 320 x 225mm (12½ x 9"), large margins.

£320

A portrait of Lady Charlotte Fermor (1725-1813), probably painted on her betrothal to the Hon. William Finch (1691-1766), who she married in 1746. John Robinson, the painter, died in 1745.

She served as governess to the children of King George III and Queen Charlotte for over thirty years, holding the position from 1762 to 1793. *CS 129, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67250

185. **[Charlotte Finch]**

John Robinson pinx.t. John Faber fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square.

Engraving, 18th century watermark. 320 x 225mm (12½ x 9"), large margins. Repaired tear in left margin taped. . Ink mss. on reverse. £220

A portrait of Lady Charlotte Fermor (1725-1813), probably painted on her betrothal to the Hon. William Finch (1691-1766), who she married in 1746. John Robinson, the painter, died in 1745.

She served as governess to the children of King George III and Queen Charlotte for over thirty years, holding the position from 1762 to 1793. *CS 129, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67249

186. **The Most Noble Prince Charles Fitz Roy, Duke of Grafton, Earl of Euston & Arlington, Visc.t Ipswich & Baron of Sudbury, Lord Chamberlain of his Majesties Household, Lord Lieutenant & Custos Rotulorum of the County of Suffolk, Lord Warden of Whittlebury Forest, one the Lords of his Majesties most**

Hon.ble Privy Council, & Knight of the most Noble Order of ye Garter.

Vanlo pinx.t 1739. J. Faber Fecit 1749 Sold by J. Faber at the Golden Head in Bloomsbury Square. [1749, but later]

Mezzotint. 340 x 255mm (13½ x 10"), on laid paper. £320

A full-length portrait of Charles FitzRoy (1683-1757), grandson of Charles II and Barbara Villiers, wearing the order of the Garter, a long wig and cloak, falling to the ground. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67751

187. [Elizabeth Gunning] Elizabeth Dutchess of Hamilton & Brandon, &c.

Gav: Hamilton Pinx.t. J. Faber Fecit. [Publish'd according to Act of Parliament 1753.]

Mezzotint, 18th century watermark. Sheet 505 x 355mm (19¾ x 14"). Trimmed within plate, losing publication line at bottom. £350

A full-length portrait of Elizabeth Gunning (1733-90), one hand on the head of a greyhound that is jumping up on her.

A noted beauty, this portrait was painted when Gunning was the wife of James Hamilton, 6th Duke of Hamilton and Argyll. After his death she married John Campbell, Marquess of Lorne, later Duke of Argyll. She served as a Lady of the Bedchamber to Queen Charlotte for over 20 years and was created Baroness Hamilton of Hameldon in her own right by George III in 1776. *CS 174, i of ii, before 'Brandon' was removed from the title. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67552



188. [Emma Hamilton] Lady Hamilton. Painted by J.J. Masquerier. Engraved by W. Say. London Published May 20th 1806 by the Engraver, 92 Norton Street, Marylebone.

Fine mezzotint. 380 x 280mm (15 x 11"), large margins. Slight foxing below title. £460

Emma, Lady Hamilton (1765-1815), muse of Romney, husband of Sir William Hamilton, but best known as Admiral Nelson's lover. She is shown musing on a chaise longue overlooking Naples Bay, with Vesuvius smoking in the background. Nelson had been killed the year before.

Stock: 67780

189. The Hon.ble Lady Christian Moray of Albercairny.

J. Davison Pinx.t. J. Faber fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square. [n.d., c.1740.]

Rare mezzotint. 505 x 355mm (19¾ x 14"), large margins. Hole in inscription area repaired. £420

A full length portrait of Christian, née Montgomerie, daughter of Archibald, 9th Earl of Eglinton. She is shown standing on a balcony with a classical urn, her left hand holding up her outer skirts to reveal a decorated hem of skirt below.

She married James Moray (1705-77), 13th of Abercairney, and had six children. Moray was a patron of Scottish musician Niel Gow (1727-1807), who wrote "Neil Gow's Lament for Abercairny". *CS 248.*

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

Stock: 67555

190. [Mrs. William Paulett.]

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

Mezzotint, 18th century watermark. 350 x 245mm (13¾ x 9½"), very large margins. Old ink mss. in lower margin. £320

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

Stock: 67519

191. [Mrs. William Paulett.]

John Vanderbank Pinxt. John Faber Fecit. Printed for Tho.s Bowles in S.t Pauls Church Yard & John Bowles & Son, at the Black Horse in Cornhil [n.d., c.1760].

Mezzotint, 18th century watermark. 350 x 245mm (13¾ x 9½"), large margins. £280

Half-length 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, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67518

192. [Mrs. William Paulett.]

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

Mezzotint, 350 x 245mm (13¾ x 9½"), on 18th century watermarked paper, with large margins. Tears in left margin. £240

Half-length 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. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67520

193. [Elizabeth Smith-Smanley] Elizabeth Countess of Derby.

Painted by G. Romney. Engraved by Dean. Publish'd May 24th 1780 by J. Dean Berwick Street, Soho, London.

Mezzotint. 450 x 355mm (17¾ x 14"), large margins. Laid on album paper at sides, slightly time stained.

£320

A full-length portrait of Elizabeth Smith-Stanley (1753-1797), seated in a landscape, a finger touching her own face.

Elizabeth Hamilton, eldest daughter of the sixth Duke of Hamilton, married Edward Smith-Stanley, 12th Duke of Derby, in 1774 but by 1778 was having an affair with John Sackville, 3rd Duke of Dorset. She was a pioneer of ladies fashion for the time and notably organised an all female cricket match in 1777. *CS 7.*

Russell 7, ii of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 67667



194. [Elizabeth Smith-Smanley] Elizabeth Countess of Derby.

Painted by G. Romney. Engraved by Dean. Publish'd May 24th 1780 by J. Dean Berwick Street, Soho, London.

Mezzotint. 450 x 355mm (17¾ x 14"). Laid on paper at sides, time stained.

£320

A full-length portrait of Elizabeth Smith-Stanley (1753-1797), seated in a landscape, a finger touching her own face.

Elizabeth Hamilton, eldest daughter of the sixth Duke of Hamilton, married Edward Smith-Stanley, 12th Duke of Derby, in 1774 but by 1778 was having an affair with John Sackville, 3rd Duke of Dorset. She was a pioneer of ladies fashion for the time and notably organised an all female cricket match in 1777. *CS 7.*

Russell 7, i of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 67666

195. [Frederic de Thoms] [Fredericus. Comes de Thoms.]

[Engraved by John Faber Jnr after V. Tucker.] [n.d., c.1736.]

Mezzotint, proof before letters. 340 x 240mm (13½ x 9½"). Trimmed to plate at bottom, notch in top left margin.

£260

A half length portrait of Frederic de Thoms (1696-1746), a German diplomat and art collector. As the Duke of Brunswick's envoy, he came to London in 1719 and became secretary to George I. He was the first Freemason in Germany, a fact commemorated in later states of this print, which had a masonic jewel added. *CS 343, state i of iii, 'one known'. Russell i of iv.*

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

Stock: 67533

196. [Philip Woolrich.]

[Engraved by Frances Place after John Greenhill.]

[London: John Overton, n.d., c.1680.]

Scarce mezzotint, proof before letters, 17th century watermark. 270 x 200mm (10½ x 7¾"). Trimmed to plate.

£320

Portrait of Philip Woolrich (d.1699), in elaborate wig and armour, looking over his right shoulder towards the viewer. Little is known about Woolrich: William Hutchinson wrote in his 'History and Antiquities of the County Palatine of Durham' (1823) that Place had 'scraped a fine mezzotinto of his friend and relation Philip Woolrich'. The BM has a titled example annotated 'Buried at Darlington 23 July 1699'.

The original pastel & chalk is in the Yale Centre for British Art. *CS 14, unlisted early state. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii.*

Stock: 67591

197. [Philip Woolrich.]

[Engraved by Frances Place after John Greenhill.]

[Engraved c. 1680 but printed c.1800.]

Mezzotint, title masked out. 270 x 200mm (10½ x 7¾"), with large margins.

£160

Portrait of Philip Woolrich (d.1699), in elaborate wig and armour, looking over his right shoulder towards the viewer. Little is known about Woolrich: William Hutchinson wrote in his 'History and Antiquities of the County Palatine of Durham' (1823) that Place had 'scraped a fine mezzotinto of his friend and relation Philip Woolrich'. The BM has a titled example annotated 'Buried at Darlington 23 July 1699'.

The original pastel & chalk is in the Yale Centre for British Art. *CS 14. Russell state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iii.*

Stock: 67594

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

J. Faber fecit 1750.

Rare Mezzotint. 280 x 180mm (11 x 7"). Narrow margins.

£280

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: 67343

199. **[Sir Josiah John Guest, Bar.t, M.P. for Merthyr Tydvil.] Private Plate.**

Painted by Richard Buckner. Engraved by W.m Walker. London: Published 5th April 1852, by M.r Walker, 64, Margaret St, Cavendish Sq.
Mezzotint. 530 x 410mm (20 x 16"), with large margins. £320
Head and shoulders portrait of Josiah John Guest (1785-1852), known as John Josiah Guest), with a smoking chimney behind. He owned the Dowlais Iron Company, the largest producer of iron in the world by the time of his death, and served as MP for both Honiton & Merthyr Tydfil. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67798

200. **William Nield. Wouldst thou be happy, Turn, instantly, from every Evil way... Feb. 25, 1777.**

Parry Pinx.t. I. Jehner Fecit. [c.1777]
Mezzotint, 18th century watermark, 355 x 255mm (14 x 10"). £260
A three-quarter seated portrait of William Nield (d.1786), wearing a wig. Chaloner Smith calls him a saddler. *CS 8. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67622

201. **[Richard Penrose. of Huntington near York Aged 94 Years, Very remarkable for his abilities in catching Vipers, Snakes, Addres, &c, which he used frequently to carry about with him in his Bosom - and he is not less celebrated for destroying of Rats, Moles and every other Species of Vermin of the Quadrupede as well as of the Reptile Race.]**

[Painted by S. Hewson. Engraved by J. Jones Engraver Extraordinary to His R.H. the Prince of Wales and Principal Engraver ro His R.H. the Duke of York.]
[London. Pub.d as the Act directs. Aug.t 10th 1792 by S. Hewson. No. 48 Frith Street, Soho.]
Rare mezzotint. Sheet 360 x 265mm (14¼ x 10½"). Trimmed well into image, losing all inscriptions, hole, old ink mss. verso 'A Hvine' £90
A portrait of famed vermin catcher Richard Penrose, three-quarter length standing three-quarter to the left, in a low landscape dotted with trees, looking towards the viewer. With both hands in front of him he holds a snake. He is wearing a plain coat buttoned at the waist, with a broad belt, spotted neckerchief and wide-brimmed round hat. *CS: 61. Ex: Collection of Christopher Lennox-Boyd.*
Stock: 67626



202. **[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"), on 18th century watermarked paper. Trimmed to plate on three sides £260
A seated portrait of Humphrey Skelton looking pensive, hands clasped 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: 67285

203. **Snob!**

Drawn from Nature and on Stone by John Corbet Anderson. Printed by Stannard & Dixon. London, Published by John Corbet Anderson, May 15th 1855.
Tinted lithograph. Printed area 315 x 185mm (12¼ x 7¼"). Tear in right edge taped. £95
A portrait of a cobbler ('snob' being an archaic name for the trade) at work seen through a window, clay pipe in his mouth..
Stock: 67684

204. **The lively Portraiture of Mrs Mary Griffith.**

G.Glover. [n.d., c.1700.]
Engraving. 105 x 70mm (4 x 2¾"). Trimmed and backed onto album paper. £90

Portrait of Mrs Mary Griffith, holding in her right hand a pocket watch.
Stock: 67631

205. Her Royal Highness the Princess Carolina &c.

P. Mercier Pictor Principis pinx. 1728. J. Simon fec: et excud.

Rare mezzotint, very fine & impressive. Sheet 475 x 305mm (18¾ x 12"). Trimmed close to plate. Slight crease bottom right. £360

Princess Caroline Elizabeth (1713-57), fourth child of George II. She died, unmarried and childless, on 28 December 1757, aged 44, at St James's Palace. CS 33, i of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67553



206. 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.

Du Pan Pinx.t. J. Faber Fecit. Printed for John Bowles at N.º 13 in Cornhill, and Carington Bowles, at N.º 69 in St Paul's Church Yard.

Mezzotint, fine & scarce impression. Sheet 355 x 500mm (14 x 19¾"). Trimmed into image on three sides, into plate at bottom, very slight staining at bottom. £480

A group portait in a garden, with: George (later George III) firing an arrow at a popinjay; Edward (Duke of York & Albany), holding a gun; William Henry (Duke of Gloucester and Edinburgh), still in skirts, holding a garland of flowers; Elizabeth in a small carriage drawn by a dog; and Augusta holding the baby Henry. CS 147, state iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67545

207. An Allegorical Representation of his Majesty King George the Third. Wherein he is Seated on the Throne, attneded by Wisdom, Justice, & Liberty, also Science, Navigation & Commerce, laying at his Feet a Map of the West India Islands.

[Anon.] [Published 1st. Sep.r 1794, by R.t Laurie & J.s Whittle, No. 52, Fleet Street, London.]

Rare hand coloured mezzotint, sheet 316 x 250mm (12¼ x 10"). Trimmed within plate. Tears and damage, losses. £120

George III shown whole-length, three-quarter to the right, holding a sceptre on his knee in his right hand, gesturing outwards with his left. He is wearing a powdered wig, badge and sash. He is surrounded by female allegorical figures, Wisdom to left, Justice behind, Liberty holding a Union Jack, on which a frigian hat is hooked, to right, Science and Navigation in front of him, one holding a globe, the other laying a map of the West Indies at his feet. There is a pillar and curtain behind to the left, and a sailing ship in the background to the right. Verses of 'God Save the King' inscribed below. Ex collection of Christopher Lennox-Boyd.

Stock: 67694

208. His most Excellent Majesty. George The Third. Price 6d.

Engraved & Published Dec.r 9.th 1810, by J.Lodge, 3 Robert S.t Bedford Row.

Engraving, sheet 65 x 60mm (2¾ x 2½"). Trimmed within plate and laid on backing sheet. £50

A miniature portrait of George III (1738-1829), within a circular frame with offshoots of his family coming out.

Stock: 67740

209. George the Third King of Great Britain &c. &c. [&] Charlotte Queen of Great Britain &c. &c. &c.

[Tho.s. Gainsborough Esq.r. R.A. Pin.t. Gainsborough Dupont, Sculp.t. Pub.d Dec.r 30 1790 by Gainsborough Dupont, N.º 87 Pall Mall.

Pair of mezzotints, 18th century watermark. Each 620 x 375mm (24½ x 14¾"). 'George' with narrow margins top and bottom; 'Charlotte' with repaired tear through inscription area into plate. £700

A pair of full-length standing portraits of George III (1738 - 1820) and Queen Charlotte (1744-1818) after Thomas Gainsborough. George wears a dark frogged coat, garter, sash, star and powdered wig; Charlotte wears a voluminous dress and holds a closed fan, with a spaniel at her feet. Ex: Collection of The Hon. C. Lennox-Boyd. CS 6 & 2.

Stock: 67551

210. [Princess Mary] Her Royal Mary Duchess of Gloucester and Edinburgh, &c. &c. &c.

Painted by Sir Will.m Beechey R.A. Portrait Painter to Her Late Majesty. Engraved by Will.m Say Engraver to H.R.H. the Duke of Gloucester.. London, Published March 22.nd 1819 by the Engraver 93, Norton Street, Fitzroy Square.

Mezzotint. 560 x 410mm (22 x 16¼"), with large margins. Creases on platemark at bottom. £380

A full-length seated portrait of Princess Mary, Duchess of Gloucester (1776-1857) in an elegant chair, turned slightly to the right but facing forward, holding a fan in her lap, with a backdrop of woods and a river to the

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

Stock: 67767

211. His Royal Highness William Frederick Duke of Gloucester and Edinburgh, &c. &c. &c. Proof.

Painted by Sir Will.m Beechey R.A. Portrait Painter to Her Late Majesty, Queen Charlotte. Engraved by Will.m Say Engraver to H.R.H. the Duke of Gloucester, 9 Mortimer Street, Cavendish Square. London, Published Jan.y 2.nd 1826, for the Proprietor by J. Watson, Vere Street.

Mezzotint. 555 x 405mm (21¾ x 16"), large margins.

£320

Three-quarter portrait of Prince William Frederick (1776-1834), Duke of Gloucester and Edinburgh, wearing long robe, sash, chain of office and St George medal. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67765

212. [Henrietta Maria of France.]

Ant: van dyke pinxit, W.Hollar fecit. 1641.

Engraving, 17th century watermark. Sheet 155 x 115mm (6 x 4½"). Trimmed and backed onto album paper at edges.

£360

Portrait of Henrietta Maria of France (1609 - 1669), Queen of England, Scotland and Ireland from her marriage to King Charles I on 13 June 1625 until his execution on 30 January 1649. *P1537 II of II.*

Stock: 67744

213. The Gambler Surprised.

[n.d., c.1780.]

Scarce etching. 115 x 165mm (4½ x 6½"). Trimmed to plate top right, creasing.

£490

A satire in two scenes on one plate. On the left is a macaroni smiling, standing at a table leaning on a book "on chance", on a table with a pack of playing cards, dice box and two dice on the floor, a painting of a racehorse on the wall behind. On the right is a skeleton, leaning on a tomb, spade in its right hand.

A reversed version of 'Macaronies Drawn after the Life', published by Matthias & Mary Darly, 1773. *Not in BM Satires but see 4645 for the Darly version.*

Stock: 67735

214. [Warren Hastings] Court Cards the best to deal with. Plate 1.

[after John Baldrey.] Pub.d Feb.y 8.th 1778 for 5 Doughty and C.o N.o 19 Holborn London

Very rare and scarce hand-coloured etching, sheet 250 x 290mm (10 x 11½"). Trimmed to plate top and bottom. Creasing.

£450

Three portraits as playing cards. In the centre is Warren Hastings, in oriental dress (a joker?), holding up diamond symbols; on the left is Chancellor Edward Thurlow as a knave; on the right George III as a king. The two court cards appear to be taking the diamonds from Hastings's hands.



The design is taken from Boyne, the playing-card maker. *BM 1868,0808.5682. See BM Satires 7264 for an almost identical plate published by S Doughty & Company (at Joshua Baldrey's address).*

Stock: 67696

215. [Scholars at a lecture] [Price Six Pence.]

Publish'd by W Hogarth March 3.d 1736.

Etching with engraving, plate 215 x 185mm (8¾ x 7½"), with large margins. Price erased. Thread margin at top.

£80

Copy of scholars at a lecture.

Oxford scholars, portrayed as an assemblage of heads wearing square-topped, round cloth and felt caps and expressing varieties of boredom, listening to a reader in a lectern at lower right, his book inscribed, with various squiggles, 'Datur Vacuum' which translates as, 'Leisure time is given for...'

The reader is intended as a portrait of Henry Fisher, Registrar of Oxford University (fl. 1737-61), who had agreed to be drawn by Hogarth. *See BM Satires 2338 & Paulson 143.*

Stock: 67709

216. [An agreeable character in a post-chaise] Plate 36. Page 99.

Woodward del. Cruikshanks sculp. London Pub.d by Allen & West, 15, Paternoster row Nov.r 1796.

Coloured etching, sheet 265 x 195mm (10½ x 7¾").

Trimmed to plate on three sides except top. Faint mount burn.

£70

Design within a circle: A stout, half-length figure turned to the right, his drink-flushed face blotched with carbuncles. He sports a round hat with upcurved sides, a fashionable cravat, and an enormous high-collared, double-breasted waistcoat.

A plate from 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country'. *BM Satires 8963.*

Stock: 67721

217. Connoisseurs examining a collection of George Morland's.

J.s Gillray ad vivam fecit. London Published by John Miller Bridge Street & W. Blackwood, Edinburgh. [n.d c.1824]

Hand-coloured etching, 285 x 220mm (11¼ x 8¾").

£65

A satire on the many paintings that appeared on the market after the death of Morland in 1804, most painted with less care later in his career and many believed to be fakes.

Five men in a sale exhibition of George Morland's paintings, all pastiches of his rustics paintings, with pigs and rural life. At the front is Captain William Baillie, an amateur printmaker specialising in copies of Old Masters, peering through inverted spectacles. Behind are Matthew Mitchell, a banker; journalist Caleb Whitefoord, looking through his glass; George Baker, a patron of English water-colour painters [print collector and bibliophile], holding a paper on which the word 'Pigs' is legible; and Mortimer, a picture-dealer and restorer, depicted as a grossly fat man spitting on a canvas. George Baker was angered by Gillray's portrayal of him in this print and it was consequently withdrawn from display in Mrs Humphreys's shop window.

After Gillray's death, Miller and his Edinburgh partner William Blackwood issued a major nine-volume posthumous edition, 'The Caricatures of Gillray' (1824-27). Unusually, they created new engravings rather than reusing Gillray's original copper plates.

Buyers could also choose from several levels of hand-coloring, from simple washes to more elaborate work.

See *BM Satires* 10791.

Stock: 67706

218. [Eight vignettes]

Marks fec.t [n.d. c.1820]

Scarce hand-coloured etching, watermark 1822; 215 x 280mm (8½ x 11). Trimmed to plate at bottom. Thread margins. Paper toned. Creases. £160

Eight comedic vignettes, 'D.r Syntax sketching,' 'D.r Syntax Attack'd by a Bull,' 'DerFrieschutz. Scene Last,' 'Rolla,' 'Life of an Actor, Studying & Throwing a Light on the Subject,' 'The Life of an Actor; A Benefit,' 'York,' 'The Diligence.'

Stock: 67730

219. [Profile of an Elderly Lady] Plate 32. Page 86.

Woodward del. Cruikshanks sculp. London Pub.d by Allen & West, 15, Paternoster Row. Nov.r 5, 1796. Coloured etching, sheet 265 x 195mm (10½ x 7¾"). Trimmed to plate on right. Small printer's crease on right just going into image. And printers crease bottom right. £90

Design within a circle: a gaunt, hook-nosed woman, maybe a witch, shown three-quarter length in profile to the right, extending her right hand while pointing with her left.

A plate from 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country'.

Stock: 67720

220. [Four vignettes]

[n.d c.1800]

Hand-coloured etching, 200 x 275mm (8 x 10¾"). Trimmed to plate at top. Creasing. Surface dirt. £220
Four crude comedic vignettes. Top left: two yokels finding a man hanging in a barn. Top right: two

vagabonds walk past a stone marker to London.

Bottom left: a man trips and is about to fall while watching the horseraces. Bottom right: a prisoner on a ship holds a lady hostage, an officer seems to try and calm the situation.

Stock: 67731



221. The Effect of Imagination. The end of a Barn Transformed into a Hobgoblin. Plate 59. Page 137.

Woodward del. Cruikshanks sculp London Pubd by Allen & West, 15, Paternoster Row Feb: 11, 1797. Coloured etching, sheet 260 x 200mm (10¼ x 8"). Trimmed to plate on three sides, faint mount burn. £70
A yokel with a lantern experiences pareidolia; as the barn forms a face in the darkness.

A plate from 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country'. *BM Satires* 9123. See also [Ref: 63411].

Stock: 67716

222. View at the Old Hats. Plate 6. Page 19.

Woodward del. Cruikshanks sculp. London Pub.d Aug 13, 1796 by Allen & West, 15, Paternoster Row. Coloured etching, 195 x 260mm (7¾ x 10¼"). Thread margins. Light foxing. £70
Design in an oval. Outside an inn, only the corner of its ground and first floor visible at right, two postilions lounge against a sign-post showing just the edge of the 'Old Hats' sign. The fat landlord brings a bowl of punch to two young cits in riding-dress. Nearby, two men smoke and drink at a table while other customers stand about. In the background wait a coach and a post-chaise. It was a half-way house on the road to Acton. A plate from 'Eccentric Excursions, or. Literary & Pictorial sketches of Countenance, Character and Country'. *BM Satires* 8935.

Stock: 67718

223. **Récréations. Interieur d'un Atelier.**

Henry Monnier. Lith de Bernard. Publié par Giralidon-Bouvinet, Passage Vivienne 26 [n.d., c.1840]. Coloured lithograph. Printed area 130 x 150mm (5 x 6"). Crease through top of image. £140
'The interior of a workshop', with an artist working on a painting on an easel while his models take a break, smoking and sewing.
Stock: 67668

224. **Lawyer's and Countryman. Two London Attorney's overtaking a Waggoner on the Road, and thinking to Quiz him, they ask'd why his fore Horse, was so fat, and the others so leab, the Waggoner happened to know them, and shrewdly answer'd, that his fore Horse was a Lawyer, and the rest were his Clients.**

R. Newton delin. Publish'd June 10.th 1797, by Laurie & Whittle, 53 Fleet Street, London. Fine etching, 205 x 250mm (8 x 10"), with very large margins. £260
Two London lawyers quiz a clever countryman. *Not in BM Satires.*
Stock: 67408

225. **Lady Gorget raising Recruits for Cox-Heath.**

[after Robert Dighton.] Printed for Carington Bowles, No. 69 in St. Paul's Church Yard, London. Published as the Act directs, [4 June 1781.] Mezzotint with fine hand colour. 150 x 115mm (6 x 4¼"), with very large margins. Light foxing in margins. Date erased. £240
An interior scene in which a lady, wearing a riding dress, officers coat, gorget and a large feathered hat, is seated on a settee to the right, with a cane in her left hand. She is looking towards, and addressing, three modestly dressed men who stand to the left. Through the window to the left, the tents of an army camp can be seen.
Coxheath in Kent was often used as a military camp, with reviews and mock battles common there. *BM* 5953
Stock: 67703

226. **An Officer in the Light Infantry, driven by his Lady to Cox-Heath. 391.**

From the Original Picture by John Collet, in the possession of Carington Bowles. Printed for & Sold by Carington Bowles, at his Map & Print Warehouse, N.o 69 S.t Pauls Church Yard, London. Published as the Act directs, 9.th Nov.r 1778. Extremely rare and fine mezzotint, 355 x 255mm (14 x 10"), large margins. Trimmed to plate at the bottom. paper toned. Mount burn. Light creasing. £480
A scene depicting the road 'To Cox Heath', as indicated on the sign post on the left, behind which is a wagon carrying three figures, with a sign inscribed, 'Maidstone Stage Wagon', on the side. In the foreground, a young woman in a quasi military



costume is standing up in a small horse drawn cart, flourishing a whip in her right hand, driving two small ponies, both of which have head plumes. A stout officer sleeps at her side, with his hands locked in front of him, as a small dog sits beside him.
Stock: 67695

227. **This is Your Sort! - Here's to ye. 418.**

[after Robert Dighton.] London printed for Bowles & Carver N.o 69 S.t Paul's Church Yard. Published 4 June 1794. Fine hand-coloured mezzotint, 150 x 120mm (6 x 4¾"), with large margins. 'J Bell,' collectors stamp. Margins folded behind. Paper toned. Light foxing. £180

A young man in rustic dress with a broad-brimmed hat grins broadly as he holds up a foaming tankard. *Not in BM.*
Stock: 67704

228. **W Heaths Military Sketches N.o 6. Showing The Difference Between The-Man And The Officer and Great Contrast there is!**

W. Heath Del et Sculpt. Pub March 30 1832 for W. Heath at 56 Quadrant Regent Street. Rare hand-coloured etching, 365 x 255mm (14½ x 10"). Small margins. Repaired tears. Wormholes. £140
Military satire comparing the appearance and posture of the common soldier, standing straight and tall, and an officer short and marching pompously.
Stock: 67727

229. **[Satire of the Bristol Election of 1837.] The Weird Three.**

Bagshaw fecit. Monday, Printer, White's Ruins [n.d., c.1838]. Broadside, etching and letterpress. Sheet 450 x 285mm (17¼ x 11¼"). Trimmed into plate at top, creasing, surface soiling at bottom left. £160
A broadside presenting Tories attempting to overturn the 1837 Bristol election results as MacBeth's Three Witches around a cauldron, with papers marked 'Perjury', 'Lies', 'Slander' and 'More Perjury'

When Liberal Francis Henry FitzHardinge Berkeley (1794-1870) was elected MP for Bristol, three petitioners (Bush Cookson & Payne, on behalf of the defeated Tory candidate William Fripp) accused him of extensive bribery and treating, as well as corruption, using his role as a trustee of the Anchor Society to obtain votes. A committee of the House of Commons was appointed to hear the case assembled in February, 1838, but after three days the petition was abandoned. Individual actions were brought against three other trustees and were all acquitted. In bringing the charges a woman was found guilty of perjury and the editor of the Bristol Journal was sued for libel and lost. Berkeley held his seat until his death in 1870.

Stock: 67600



230. The Inside of a School - or the First meeting - after the Holidays;!!! -

Cawse. Publish.d Feb.ry 17.th 1800 by SW Fores Piccadilly.

Fine hand-coloured etching, SWF in ink, 265 x 400mm (10½ x 15¾"). Thread margins top and bottom. Laid on backing sheet. Very small tear top right border. £260
Satire on the return of Fox (1749-1806), to Parliament for the debate of 3rd February, but without application to the debate itself.

A schoolroom stands in for the House of Commons. Dundas (1742-1811) sits on the left with a cane; on the right, Pitt (1759-1806) suavely receives a new scholar. In the centre, Fox in a fool's cap marked 'Truant', stands on a heap of papers and weeps, a birch-rod in his left hand. The papers include 'Lists of Traitors, Reports of the Secret Committee, Reports, Quigly's Life, Ld E. Fitzgerald, O Connors Confession, and Death & Caract[er].' Pitt tells the boy in Court dress: "You are a New Scholar. I Perceive, be a Good Boy & you shall be rewarded. Say after me, P-E-N-Pen SI-si-Pensi-ON-on - Pension - thats a Good Boy!!!" The reply is: "P-E-N-Pen . . . [&c.]". Pitt holds a paper, 'Aye No Place Pension', and another on his desk, 'Plan for an Union'; from his pocket protrudes 'A List of Secret Traitors.' Beneath his stool are two bags: 'Old Wigs for Bad Boys' and, spilling guineas, 'Candle Ends Cheese Pareings & Sugar Plumbs for Good Boys.' Dundas, in tartan, turns threateningly toward desks labelled 'Forms for Sulky Boys', where Sheridan (1751-1816) and Burdett (1770-1844) look uneasy. He warns them: "Haud yere Tongues, Young Gentlemen - or Ye'll never Thrive i the World, Good Boys Should never Say any thing but Aye, or NO!" *BM Satires* 9515.

Stock: 67710

231. [John Lambton] A Row in the Play-Ground.

HB. [John Doyle.] Published by T. Mc Lean 26 Haymarket 3rd Dec. 1838 A. Ducote's Lithog.y 70 St Martins.

Lithograph, printed area 270 x 350mm (10 x 13¾").

Trimmed close to printed border.

£95

A satire on John Lambton, 1st Earl of Durham (1792 - 1840) and his brief spell as governor-in-chief of British North America. He stands against a tree, a handkerchief held to his eye, injured by three rocks at his feet inscribed 'Act / of / Indemnity', thrown by Brougham, who lurks behind a tree on the far right. Durham's allies, including Sir William Molesworth and Lord Howick, attempt to console him, but Durham is upset at their failure to prevent the assault. Behind stands the Duke of Wellington, holding a cricket bat, saying 'It was a very hard blow, but he brought it on himself'.

Lambton was appointed governor in 1837 to tackle unrest in Quebec but soon ran into problems, overstepping his powers by deporting imprisoned rebel leaders to Bermuda. When the matter was brought before the House of Lords by Brougham, Lambton resigned from his position after barely five months.

Stock: 67737

232. The Father of a Large Family, Taking his Eldest Boy from School.

[Charles Williams] Pub.d Feb.y 23.d 1806 by S W Fores 50 Piccadilly. Folios of Caricatures lent out for the Evening

Hand-coloured etching, watermark A Stack 1801, 295 x 400mm (11½ x 15¾"). Trimmed to coloured border. Tipped into album sheet. Damaged.

£95

Satire on the death of William Pitt the Younger (1759-1806).

Scene in a schoolroom with the Master's chair and desk, flanked by two others marked 'Moniter W P' and 'Moniter S W'. From the left desk Pitt has been seized by the Devil he is carried off on the creature's back as it prepares to fly out of a casement window amid clouds. George III (1738-1820), the Master, peers after them through his glass, saying: "What? What? take Bill away, eh, sorry for that, sorry for that, Kept the big boys in Order rarely." At the opposite desk Whitbread (1764-1815) leans forward, handing a huge birch-rod to Melville (1742-1811), who stands weeping as he watches Pitt's removal. Melville, in Highland dress and scratching his bare leg, laments: "Oh dear, oh dear, Now I shall have No One to take my part." A slate at his feet reads Navy Account. Whitbread's "desk" is a frothing tankard labelled '[Wh]itbread.' On the benches in front, the boys (or men) stare in alarm, hair bristling; each has a paper on the slanted desk: 'Parliamentary Practice Aye No No Aye', showing their docile Ministerialism. *BM Satires* 10533.

Stock: 67713

233. **The rat hunt; or John Bull and his master turning out the vermin. Tune-"A hunting we will go." The straw is being mov'd, my boys, The Rats begin to run...**

J. Fairburn Broadway Ludgate Hill London. [n.d. 1831]

Hand-coloured etching, fine colour, 250 x 360mm (10 x 14¼"). Trimmed within plate and laid on backing sheet. £240

Satire on the 1831 dissolution of parliament to call a general election for the purpose of passing its Reform Bill.

John Bull uses a pitchfork marked "Reform" to drive human-faced rats out of his barn. His dog, bearing Brougham's (1778-1868) bewigged head, lunges at them, encouraged by William IV (1765-1837), who leans forward and commands, "Get out, you vermin." The rats have been gnawing malt sacks; one reads "This is the Malt that lay in the house that Jack built." Newcastle (1785-1851) still chews at it, with (London) Derry (1778- 1854) just below. Brougham moves toward a mitred rat-bishop (Robert Gray, Bishop of Bristol (1762-1834)) and Eldon (1751-1838) ("Old Bags"). John Bull's fork has just knocked Wellington (1769-1852) and Peel (1788-1850), tagged "Water Rat" and "Orange Peel", from the top of a sack. Other rats scatter toward their holes. *BM Satires 16689*.

Stock: 67693

234. **The Silver-Oar versus The White-wand or The Helmsmen.**

[by Charles Williams] Pubd. Aug.t 1828 by John Fairburn Broadway Ludgate Hill.

Hand-coloured etching, 245 x 350mm (9¾ x 13¾"), with large margins. Slight staining in margins. £280

Satire on the Duke of Clarence's unwarranted expenditure as Lord High Admiral, which led to a dispute between he and Wellington which was laid before George IV (who found Clarence 'in error from the beginning to the end'). Further defiance by Clarence led to his forced resignation in the same month this print was published.

George IV listens to the dispute between Wellington (brandishing a long scroll of Clarence's expenditures) and the Duke of Clarence, whose waterman's outfit and silver oar refer to his position. He wears a cap-like ducal coronet, a star, on his sleeve: Clarence Yacht Club. *BM Satires: 15546*.

Stock: 67654

235. **3 Sly Old Cards.**

J. Grant Invent & Del. [n.d c.1835]

Hand-coloured lithograph, sheet 215 x 255mm (8½ x 10") Very damaged. £50

Three court cards, each with long, spindly limbs extending from its printed body, sit on chairs around a round table. At the center is a king bearing the features of William IV (1765-1837), shown full-face as he shuffles a deck and declares, "I shuffle." To his left and right sit two knaves in profile: Grey (1764-1845), reaching forward with a grasping hand and saying, "I'll cut!" and Brougham (1778-1868), wearing his Chancellor's wig and adding, "And I'll trick." Their

suits are marked by a crown, a money bag labeled "£," and a broom. A decanter and a glass for each figure rest on the table. *BM Satires 17347*.

Stock: 67705



236. **[Duke of Cumberland] The Butcher, taken from ye sign of a butcher in ye Butcher Row.**

[attributed to George Bickham the Younger] Decem.r 19 1746.

Etching, 335 x 200mm (13¼ x 8"), with large margins. Old folds £290

Caricature depicting Prince William Augustus, Duke of Cumberland (1721-65) as a butcher, symbolised by an ox dressed in butcher's garb with axe, cleaver, and meat-tray armour, his Garter Star partly visible. He stands before a block bearing a heart, while in the background a house burns, guarded by grenadiers, with bodies on the ground and others hanging from a gallows. The scene is framed with ornate imagery: satyr heads, flaming torches, an inverted thistle, and a snake encircling a cartouche inscribed with verses. Prince William Augustus was nicknamed, 'butcher Cumberland' for his harsh suppression of the Jacobite Rebellion in 1746. *BM Satires 2843. Not in Sharp*.

Stock: 67300

237. **Carolus everso missus succurtere seculo. If they who flew the Monsters of the Age...**

[n.d., engraved c.1684, but later.]

Engraving. Sheet: 170 x 100mm (6¾ x 4"). Trimmed and laid on album sheet. Damaged. £180

A satirical print showing Charles II standing upon a monster with the three heads of a Jesuit, Turk and Presbyterian while Victory hands a sword to the King. From Edward Petitt's 'Visions of the Government' 1684. *BM Satire 1130*.

Stock: 67592

238. **[The Earl of Sandwich standing for election as High Chancellor of Cambridge] The Candidate or Jemmy Twitcher against the Field.**

[n.d., c.1764.]

Engraving. 175 x 220mm (7 x 8¾"). Framed. Original folds. Unexamined out of frame. £450

John Montague (1718-92), 4th Earl of Sandwich, stands before the members of the University of Cambridge in clerical dress, wearing a jockey cap and holds a cricket bat and ball. *See BM Satires 4098 for variant.*

Stock: 67530

239. **Angling - No Sport At All. Good gracious! M.r Cat'em will be drowned.**

On Stone by R Seymour. [n.d. c.1830]

Hand-coloured lithograph, sheet 210 x 280mm (8¼ x 11"). Staining. Edges nicked. £160

Anthropomorphic satire with cats fishing from a rowboat in incredibly rainy weather. One cat is actively fishing while others appeared bored, seasick or catnapping. One is about to fall into the water.

Stock: 67722



240. **[John Couch Adams] I.C. Adams, A.M. Coll. Divi Johannis apud Cantabrigienses Socius. Neptunus calculo monstratus, A.D. 1845.**

Painted by Thomas Mogford. Engraved by Samuel Cousins, A.R.A. London, July 10, 1851, Published for the Proprietor Thomas Mogford, by J. Hogarth No. 5 Haymarket.

Scarce mezzotint. 450 x 335mm (17¾ x 13¼"), with very large margins. Backboard stains. £420

John Couch Adams (1819-92), mathematician and astronomer. famed for predicting the existence and position of Neptune, using only mathematics, explaining the discrepancies of Uranus's orbit and the

laws of Kepler and Newton. *Whitman 5, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67777



241. **[Sir Roderick Impey Murchison, G.C. St S. &c. & F.R.S.] [Ex-President of the Geological Society and Royal Geographical Societies; Member of the Imperial Academy of Sciences of St. Petersburg, Corresponding Member of the Institute of France, & of the Academies of Berlin, Turin, Copenhagen, &c. Private Plate.]**

[Engraved by Will.m Walker, from a Picture by W.H. Pickersgill, R.A.] [London: Published 2.nd February 1851, by the Engraver, 64, Margaret St. Cavendish Square.]

Mezzotint proof before letters. 400 x 305mm (15¾ x 12"), large margins. £460

A half-length seated portrait of Scottish geologist Sir Roderick Impey Murchison (1792-1871), wearing a fur-lined cloak draped over his right shoulder and falling back on his chair, a dark coat and white shirt with star, medal and cross on a ribbon around his neck. His hand rest on his own book, 'Silurian System'. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Wellcome 2097-3.

Stock: 67781

242. **Sir Roderick Impey Murchison, G.C. St S. &c. & F.R.S. Ex-President of the Geological Society and Royal Geographical Societies; Member of the Imperial Academy of Sciences of St. Petersburg, Corresponding Member of the Institute of France, & of the Academies of Berlin, Turin, Copenhagen, &c. Private Plate.**

Engraved by Will.m Walker, from a Picture by W.H. Pickersgill, R.A. London: Published 2.nd February 1851, by the Engraver, 64, Margaret St. Cavendish Square.

Mezzotint. 400 x 305mm (15¾ x 12"), large margins. Some age-toning. £380

A half-length seated portrait of Scottish geologist Sir Roderick Impey Murchison (1792-1871), wearing a fur-lined cloak draped over his right shoulder and falling back on his chair, a dark coat and white shirt and cravat tied in a bow around a wing collar, with star, medal and cross on a ribbon around his neck. His hand rest on his own book, 'Silurian System'. *Ex: collection of The Hon. Christopher Lennox-Boyd. Wellcome 2097-3.*

Stock: 67784

243. Sir Roderick Impey Murchison, G.C. St S. &c. & F.R.S. Ex-President of the Geological Society and Royal Geographical Societies; Member of the Imperial Academy of Sciences of St. Petersburg, Corresponding Member of the Institute of France, & of the Academies of Berlin, Turin, Copenhagen, &c. Private Plate.

Engraved by Will.m Walker, from a Picture by W.H. Pickersgill, R.A. London: Published 2.nd February 1851, by the Engraver, 64, Margaret St. Cavendish Square.

Mezzotint. 400 x 305mm (15¾ x 12") very large margins. Foxing £380

A half-length seated portrait of Scottish geologist Sir Roderick Impey Murchison (1792-1871), wearing a fur-lined cloak draped over his right shoulder and falling back on his chair, a dark coat and white shirt and cravat tied in a bow around a wing collar, with star, medal and cross on a ribbon around his neck. His hand rest on his own book, 'Silurian System'. *Ex: collection of The Hon. Christopher Lennox-Boyd. Wellcome 2097-3.*

Stock: 67785

244. Sir Roderick Impey Murchison, G.C. St S. &c. & F.R.S. Ex-President of the Geological Society and Royal Geographical Societies; Member of the Imperial Academy of Sciences of St. Petersburg, Corresponding Member of the Institute of France, & of the Academies of Berlin, Turin, Copenhagen, &c. Proof. Private Plate.

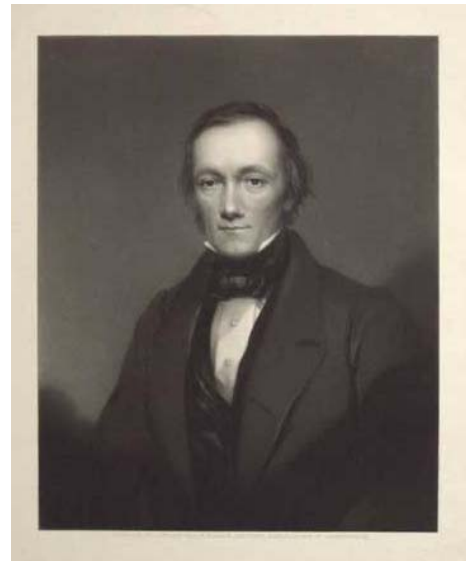
Engraved by Will.m Walker, from a Picture by W.H. Pickersgill, R.A. London: Published 2.nd February 1851, by the Engraver, 64, Margaret St. Cavendish Square.

Proof mezzotint. 400 x 305mm (15¾ x 12"), with large margins. £380

A half-length seated portrait of Scottish geologist Sir Roderick Impey Murchison (1792-1871), wearing a fur-lined cloak draped over his right shoulder and falling back on his chair, a dark coat and white shirt and cravat tied in a bow around a wing collar, with star, medal and cross on a ribbon around his neck. His hand rest on his own book, 'Silurian System'. *Ex:*

collection of The Hon. Christopher Lennox-Boyd. Wellcome 2097-3.

Stock: 67786



245. [Richard Owen, F.R.S. Hunterian professor and conservator of the museum of the Royal College of Surgeons.]

[Engraved by William Walker, from the original picture by H.W. Pickersgill, R.A. In the collection at St. Bartholemews Hospital presented by Dr. Roupell.] London. 1st. January 1852 by W. Walker, excudit, 64, Margaret St. Cavendish Sq.

Mezzotint, proof before title, artist and engraver's details. 430 x 340mm (17 x 13¼"), Tear just entering plate. £360

A portrait of English biologist, comparative anatomist and paleontologist Sir Richard Owen FRS (1804-92). Despite being a controversial figure, Owen is generally considered to have been an outstanding naturalist with a remarkable gift for interpreting fossils. *Ex: collection of The Hon. Christopher Lennox-Boyd. Wellcome 2197-2.*

Stock: 67800

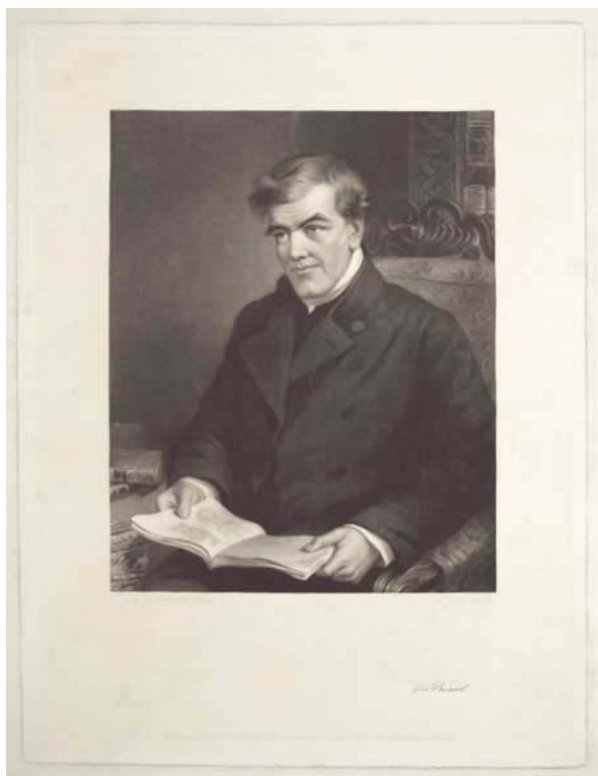
246. [Richard Owen, F.R.S. Hunterian professor and conservator of the museum of the Royal College of Surgeons.]

[Engraved by William Walker, from the original picture by H.W. Pickersgill, R.A. In the collection at St. Bartholemews Hospital presented by Dr. Roupell.] London. 1st. January 1852 by W. Walker, excudit, 64, Margaret St. Cavendish Sq.

Mezzotint, proof before title, artist and engraver's details. 430 x 340mm (17 x 13¼"), £360

A portrait of English biologist, comparative anatomist and paleontologist Sir Richard Owen FRS (1804-92). Despite being a controversial figure, Owen is generally considered to have been an outstanding naturalist with a remarkable gift for interpreting fossils. *Ex: collection of The Hon. Christopher Lennox-Boyd. Wellcome 2197-2.*

Stock: 67801



247. **Geo Peacock [facsimile signature].**
Douglas Y. Blakiston, pinx. G. Zobel, Sculp. Published Decr. 30th 1859, by Paul & Dominic Colnaghi & Co. Pall Mall East, London. Printed by T. Brooker. Mezzotint on chine collé, 420 x 315mm (16½ x 12½").
£360

George Peacock (1791-1858), dean of Ely and mathematician, specialising in algebra. *Not in Wellcome.*
Stock: 67797

248. **Brook Taylor, L.L.D. & R.S.S. 1714.**
R. Earlom [after Hans Hysing?]. [n.d., c.1780.] Mezzotint with etching. 205 x 135mm (8 x 5¼"). Laid in album paper at edges. £260
An oval portrait of mathematician and barrister Brook Taylor (1685-1731).
The original, in the collection of the Royal Society, is attributed to studio of Hans Hysing (1678-1753). *CS 39A (a&c) i of i. Wellcome: 2888; Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67596

249. **J. de Castro Sarmento, M.D. Collegii Regalis Medicorum Londinensium Collega, Regiae Societatis Socius.**
Pine Pinx:t. Houston Fecit. [n.d., c.1750.] Rare mezzotint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed into image on three sides, into plate at bottom. £280
A three-quarter length seated portrait of Jacob de Castro Sarmento (1690-1762), a Portuguese doctor (and privately a practicing Jew), who came to London in 1720. He was elected a fellow of the Royal Society of London in 1730, in recognition of his having introduced a new medicine for curing fevers, based on the bark of the cinchona tree, from which quinine is

obtained. Jewish interest. *CS 108. Wellcome 557. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67584

250. **Vera Effigies Jacobi Cooke Medici, ac Chirurgi peritissimi, qui, quae indefesso studio et multorum annorum Experientia comperit usui fore, ad presentem sanitatem tuendam amissamque recuperandam, non invidet humano generi. Aetatis suae 71.**

R.W. [Robert White] [n.d. c.1680.] Engraving. Sheet 150 x 90mm (6 x 3½"). Trimmed and backed onto album paper at edges. £160
James Cooke (1614 - 1688), physician and surgeon at Warwick.

Frontis to 'Mellificium chirurgiae:' or, 'The marrow of chirurgery' 1676. *See NPG: D30086. W: 665-2.*
Stock: 67719

251. **Thomas Pellet, M.D. Præses Coll. Reg. Medicorum Londinens. Anno 1739.**

MDahl pinx.t. J. Faber fecit. Sold by J. Faber at the Golden Head in Bloomsbury.
Mezzotint. 355 x 255mm (14 x 10"), with large margins on three sides. Trimmed to platemark on top. Paper toned, edges chipped. £260
A three-quarter portrait of physician Thomas Pellet (c.1671-1744), wearing wig and embroidered gown, seated in an upholstered chair, a bust of Aristotile behind.
This portrait, by Michael Dahl, hangs on the staircase of the College of Physicians. Pellet's portrait was also painted by William Hogarth. *CS 280. Wellcome: 2262-1. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 67522

252. **Gul: Sermon Medicinae Doctoris Et Regis...Aetatis Suae 42. Let Loilists Carpe at what is past and don, Brave Sermons Acts shall live in face of th'Sun: Great Monk Restorer of his Country's Peace, Declares from his his Dropsie Soon did Cease. I.A. M.D.**

W. Sherwin ad vivum deli. et sculpeabat. 1671. Engraving. Sheet 140 x 90mm (5½ x 3½"). Trimmed and backed onto album paper at edges. £90
William Sermon (1629 - 1679), physician and inventor of medicines. In 1669 he was summoned to Newhall in Essex to attend George Monck, Duke of Albermarle, for dropsy. On 12 July Monck gave him a certificate of his cure, and Charles II then sent letter to the University of Cambridge requesting them to grant Sermon a medical degree; he graduated M.D. a year later.
Plate to his 'The Ladies Companion, or, the English Midwife'. 1671. *W:2703-2.*
Stock: 67717

253. **Charles White Esqr.**

Painted by J. Allen. Engraved by Will.m Ward
Engraver Extraordinary to H.R.H. the Prince of Wales
and the Duke of York. Published Nov.r 1st. 1809, by J.
Allen, 37 Newman Street.

Rare mezzotint. Sheet 430 x 330mm (17 x 13").

Trimmed to printed border, some surface wear. Bit
messy. £260

A half-length portrait of physician Charles White
(1728-1813), co-founder of the Manchester Royal
Infirmary and the St Mary's Hospital for Lying in
Women in 1790. *Frankau 321, ii. Russell 89. Wellcome*
3175. Ex: collection of The Hon. Christopher Lennox-
Boyd.

Stock: 67616

254. **Mutual Accusation - When once you've
told & cant recall a Lye / Boldly, percist in't or
your Fame will die. /Learn this ye Wives, with
unrelenting Claws /Or right or wrong, Afsert
your husbands cause.**

Mr. Bunbury del. Js.Bretherton f. Publish'd by
Bretherton 3d. January 1774.

Etching, 18th century watermark; platemark 235 x
300mm (9¼ x 11¾"). Thread margin on bottom and
small margin at top. £180

Two rival quack doctors (whose premises, both
advertising Antiscorbutic Pills to prevent scurvy, face
each other) argue while their wives fight each other.
Even their cats and dogs are involved in the rivalry!
Etched after Henry Bunbury, an amateur printmaker
who subsequently enjoyed a successful career as a
designer for printsellers. 'Prints by Bunbury an his
imitators were conspicuously 'polite' and appealed, like
novels, 'To the Fashionable World and Polite circles'.
Of good family, amply endowed with social skills, a
beautiful wife and connections in high society,
Bunbury's appeal was not solely aesthetic' and his
admirers 'recognized his comic talent, his informed
enthusiasm for literature, and his ability to draw a
momentary pang with something of the sensitivity with
which Sterne could write it' (Clayton).

The dubious claims of both are emphasised by the crest
top centre, featuring two ducks and the motto 'quack
quack quack'. *BM Satire 5279; see Timothy Clayton,*
'The English Print, 1688-1802', p.245.

Stock: 67305

255. **[John Fawcett] M.r Fawcett. To the
Committee, and the other Members of the
Covent Garden Theatrical Fund, This Place is
respectfully inscribed by their most obedient
H.ble Serv.t Will.m Say.**

Painted by G.H. Harlow. Engraved by W. Say
Engraver to H.R.H. the Duke of Gloucester. London
Published Feb. 1 1826, by W. Sams, Book and
Printseller to the Royal Family, N.º S.t James's Street,
opposite the Palace.

Mezzotint. 560 x 405mm (22 x 16"), with large
margins. Top and right margin chipped, spot in
inscription area. £420



A three-quarter length portrait of actor and playwright
John Fawcett (1768-1837), standing with hands
crossed on his cane, holding a tall hat and gloves.
First published 1815.

The 'Covent Garden Theatrical Fund, for supporting
aged, indigent, and infirm actors and actresses of the
Theatre Royal, Covent Garden, and relieving their
widows and children' was instituted in 1765 and ended
c.1900. *Ex: collection of The Hon. Christopher*
Lennox-Boyd.

Stock: 67746

256. **The Right Comical Lord Cheif Ioker
Isaac Sparks**

[after Solomon Delane.] [n.d., c.1760.]

Etching. Sheet 185 x 140mm (7¼ x 5½"). Trimmed
within plate, affecting title. £260

A rare portrait of Irish actor Isaak Sparks (1719-76),
seated, wearing wig and judge's robes.

Sparks started acting in Dublin in the 1730s, appeared
at London's Drury Lane Theatre 1745-8 and
Haymarket Theatre in 1769. *Ex: collection of The Hon.*
Christopher Lennox-Boyd.

Stock: 67579

257. **Amazonen in der Oper: Olimpia.**

[n.d., c.1820.]

Coloured aquatint. 230 x 140mm (9 x 5½"), very large
margins. Soiling in margins. £75

Two Amazons dressed in leopard skins, carrying bows.
From Gaspare Spontini's three-act opera 'Olimpie',
1819.

Stock: 67680

258. **[Owen Swiny] Owen M.,cSwiny Esq.,r.**

Vanllo Pinx.,t. J.,Faber fecit 1752. Price 2 Shilling
Sold at the Golden Head near the Church Bloomsbury
Square.

Mezzotint, fine impression. 355 x 255mm (14 x 10").
Narrow margins. £320

A three-quarter seated portrait of Irish theatre impresario Owen Swiny (1676-1754, also McSwiny, Swiney, MacSwiny or MacSwinnny), bearded, wearing velvet trousers and jacket with lace cuffs, holding a book in his lap.

He worked at the Drury Lane Theatre until 1709, leaving England in 1713 after being made bankrupt. He settled in Venice, where he signed opera talent and works for the London stage and commissioning works from Italian artists for collectors back in England. He returned to England about 1733, when he was made Storekeeper of His Majesty's Stables in Ordinary, a post which included a residence in the King's Mews (now site of the National Gallery). *CS 231, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iv.*

Stock: 67516

259. **[Owen Swiny] Owen M.,cSwiny Esq.,r.** Vanllo Pinx.,t. J.,Faber fecit 1752. Price 2 Shilling Sold at the Golden Head near the Church Bloomsbury Square.

Mezzotint. 355 x 255mm (14 x 10"). Small margins. £260

A three-quarter seated portrait of Irish theatre impresario Owen Swiny (1676-1754, also McSwiny, Swiney, MacSwiny or MacSwinnny), bearded, wearing velvet trousers and jacket with lace cuffs, holding a book in his lap.

He worked at the Drury Lane Theatre until 1709, leaving England in 1713 after being made bankrupt. He settled in Venice, where he signed opera talent and works for the London stage and commissioning works from Italian artists for collectors back in England. He returned to England about 1733, when he was made Storekeeper of His Majesty's Stables in Ordinary, a post which included a residence in the King's Mews (now site of the National Gallery). *CS 231, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67542

260. **[Owen Swiny] Owen M.,cSwiny Esq.,r.** Vanllo Pinx.,t. J.,Faber fecit 1752. [Price 2 Shilling Sold at the Golden Head near the Church Bloomsbury Square.]

Mezzotint. 345 x 255mm (13½ x 10"). Trimmed into plate at bottom, losing publication line, folded in centre.

£260

A three-quarter seated portrait of Irish theatre impresario Owen Swiny (1676-1754, also McSwiny, Swiney, MacSwiny or MacSwinnny), bearded, wearing velvet trousers and jacket with lace cuffs, holding a book in his lap.

He worked at the Drury Lane Theatre until 1709, leaving England in 1713 after being made bankrupt. He settled in Venice, where he signed opera talent and works for the London stage and commissioning works from Italian artists for collectors back in England. He returned to England about 1733, when he was made Storekeeper of His Majesty's Stables in Ordinary, a post which included a residence in the King's Mews (now site of the National Gallery). *CS 231, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67540

261. **[Owen Swiny] Owen M.,cSwiny Esq.,r.** Vanllo Pinx.,t. J.,Faber fecit 1752. Price 2 Shilling Sold at the Golden Head near the Church Bloomsbury Square.

Mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate at bottom, repaired tears, creased. £190

A three-quarter seated portrait of Irish theatre impresario Owen Swiny (1676-1754, also McSwiny, Swiney, MacSwiny or MacSwinnny), bearded, wearing velvet trousers and jacket with lace cuffs, holding a book in his lap.

He worked at the Drury Lane Theatre until 1709, leaving England in 1713 after being made bankrupt. He settled in Venice, where he signed opera talent and works for the London stage and commissioning works from Italian artists for collectors back in England. He returned to England about 1733, when he was made Storekeeper of His Majesty's Stables in Ordinary, a post which included a residence in the King's Mews (now site of the National Gallery). *CS 231, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67541



262. **A Scene in the Careless Husband. [&] A Scene in the Recruiting Officer.**

P. Mercier Pinx.t. J. Faber fecit 1739. [&] Ph. Mercier Inv.t et Pinx.t. J. Faber Fecit. Publish'd according to Act of Parliament 1739. [&] Printed for Rob.t Sayer, opposite Fetter Lane, Fleet Street [n.d., c.1760].

Two mezzotints, both 18th century watermarks. Husband: 275 x 325mm (10¾ x 12¾"); Officer 240 x 325mm (9½ x 13¼"). Both with thread margins. £750 Two theatrical scences by Philippe Mercier, both originally published in 1736.

The first shows 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 to be a portrait of Kitty Clive (1711-85).

The second is 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, recruiting soldiers in Shrewsbury. CS 414 & 415, officer an unlisted later state with the upper part of plate cut down. Ex: Oettingen-Wallerstein collection & that of The Hon. Christopher Lennox-Boyd.
Stock: 67521

263. **[As You Like It] Lover.**

Drawn by Tho.s Stothard Esq. R.A. Engraved by Will.m Bromley. Publish'd Jan.y 24 1799 by W. Bromley, Jessamine House, Hammersmith. Coloured stipple, sheet 305 x 215mm (12 x 8½"). Trimmed within plate. £160
From a set of plates illustrating Jaques's monologue in William Shakespeare's 'As You Like It'.
A young man in quasi Elizabethan dress sitting to left, one hand at his breast as he writes a love letter, by the light of a candle on the table next to a music book and lute, with his cloak hanging over the back of his chair. For complete series see [Ref: 56479].
Stock: 67651



264. **Mr. J. Purkis Jun.r, Professor of Music Who independent of his extraordinary musical abilities stands eminently distinguished as an object favoured by Divin Providence in obtaining sight by a skilful operation at the age of Thirty having been totally Blind from his Birth.**

Painted by J. Vaughan. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. Pub. Sept.r 20 1811 by Edw.d Orme Printseller to His Majesty & Royal Family Engraver & Publisher Bond St. Corner of Brook St. London.

Scarce mezzotint printed in brown. 355 x 255mm (14 x 10"), with large margins. £320

Rare portrait of blind organist and music teacher John Purkis (1781-1849), wearing spectacles, leaning on his harp. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 67779

265. **Mr. J. Purkis Jun.r, Professor of Music Who independent of his extraordinary musical abilities stands eminently distinguished as an object favoured by Divin Providence in obtaining sight by a skilful operation at the age of Thirty having been totally Blind from his Birth.**

Painted by J. Vaughan. Engraved by W. Say Engraver to H.R.H. the Duke of Gloucester. Pub. Sept.r 20 1811 by Edw.d Orme Printseller to His Majesty & Royal Family Engraver & Publisher Bond St. Corner of Brook St. London.

Scarce mezzotint printed in brown. 355 x 255mm (14 x 10"), with large margins. £320

Rare portrait of blind organist and music teacher John Purkis (1781-1849), wearing spectacles, leaning on his harp. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67778

266. **Thomas Moore Esq.r. To the most noble the Marquis of Lansowne &c. &c. This Portrait is by permission and with graet respect, dedicated by his Lordship's very Obedient Servant, George G. Mulvany. Proof.**

Painted by George F. Mulvany, R.H.A. Engraved by George Raphael Ward. Published Dec.r 1.st 1835, by the Proprietor, G.F. Mulvany, H.R.A. 24 Upper Sackville Street, Dublin, G.R. Ward, 30, Fitzroy Square, London.

Proof mezzotint. 390 x 295mm (15¼ x 11½"), with wide margins. £320

A half-length portrait of the Irish poet, musician and entertainer Thomas Moore (1779-1832), holding a monocle. He found fame for his ballads whilst studying the law at Middle Temple. Byron was a friend. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 67805

267. **[Thomas Moore Esq.r. To the most noble the Marquis of Lansowne &c. &c. This Portrait is by permission and with graet respect, dedicated by his Lordship's very Obedient Servant, George G. Mulvany. Proof.]**

Painted by George F. Mulvany, R.H.A. Engraved by George Raphael Ward. Published Dec.r 1.st 1835, by the Proprietor, G.F. Mulvany, H.R.A. 24 Upper Sackville Street, Dublin, G.R. Ward, 30, Fitzroy Square, London.

Proof mezzotint, printed on chnine collé. 390 x 295mm (15¼ x 11½"). Scratch on face, small tear in chine collé, backing sheet lost lower right, some staining.

£260

A half-length portrait of the Irish poet, musician and entertainer Thomas Moore (1779-1832), holding a monocle. He found fame for his ballads whilst studying the law at Middle Temple. Byron was a friend. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67804

268. James Bick ye Famous Mimick Trumpetter of Oxford 1712.

[engraved by John Faber snr.] [Published by Faber.]
Scarce mezzotint. Each sheet: 115 x 105mm (4½ x 4¼"). Trimmed into plate at top, thread margins elsewhere, top left corner torn. £280
A very rare portrait of James Bick (d.1734), set in a circle. He was a ventriloquist and imitator of musical instruments, especially the trumpet, touring the public houses of Oxford. *CS: 5, i and ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67607

269. [A Fairground.]

G.Harrison [pencil signature in image.] [n.d., c.1930.]
Coloured lithograph. Printed area 430 x 385mm (17 x 15"). Edges chipped. £120
A fairground with a carousel and helter-skelter, by Yorkshire artist George Harrison (1882-1936)
Stock: 67672



270. [The New Forest: The Meet at the Forge.]

E. Ward [Edward Matthew Ward, R.A.] May 1831.
Sepia ink and wash. Sheet 210 x 275mm (8¼ x 10¾"). £680
A finely-executed sketch of a crowded dining hall, the club rules in a frame on the back wall and a wall map of Europe on the right.
A preparatory artwork by Edward Matthew Ward (1816-79) for his uncle Horace Smith's three-volume "The New Forest".
Ward's son was Leslie Ward, better known as 'Spy', the Vanity Fair caricaturist.
Stock: 67736

271. Proposed Terrace for the Nobler Animals. Zoological Gardens, Regent's Park. Southern Portion.

Drawn on Stone by James Hakewill. Printed by C. Hullmandel. [1831.]
Lithograph. Sheet 250 x 340mm (9¾ x 13¼"). £180

A view of the intended enclosures for big cats at Regent's Park Zoo.
The last 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: 67082

272. [Benham Park.]

[n.d., c.1840.]
Lithograph on chine collé. Sheet 120 x 185mm (4¾ x 7¼"). £130
Archery butts on the lawns before a country house, Benham Park in Berkshire.
Stock: 67673

273. [Sparrholt.]

[n.d., c.1840.]
Lithograph on chine collé. Sheet 120 x 185mm (4¾ x 7¼"). £130
Archery butts on the lawns before a country house.
Stock: 67675

274. View of Caversham, through the Gateway. N°8.

Drawn & Engrav'd by C.Tomkins. [n.d, c.1885.]
Coloured aquatint. 260 x 210mm (10¼ x 8¼"). £180
A view of Caversham, Reading. On the field, a game of cricket is being played.
Stock: 67310

275. Winter Life in Canada - a Skating Carnival at Ottawa.

Roberts Sc. Arthur Hopkins. [The Graphic] [n.d. c.1876]
Wood engraving, sheet 340 x 505mm (13½ x 19¾").
Trimmed, laid on backing paper on one half and crease down the middle where folded as usual. £75
Scene at an ice skating festival. Costumed ice skaters circle around a pole.
Arthur Hopkins (1848-1930) was a landscape and genre painter and a skilled illustrator. A member of the Royal Watercolour Society, he exhibited frequently with it, the Royal Academy, and other major London institutions. His greatest success came from his illustration work, featured in the London News (1872-1898), The Graphic (1874-1876), and Punch (1893-1902), as well as in books by Thomas Hardy and Wilkie Collins.
Stock: 67728

276. [Post Rider] Veredarius. Die Postillon.

Cum Privil. S.C. Maj. Haered. Jer. Wolffÿ [Johann Balthasar Probst] excud Aug. Vind. [n.d., c.1750.]
Engraving. Sheet 300 x 190mm (11¾ x 7½"). Trimmed within plate. £95
A post rider, blowing his horn.
Stock: 67688

277. Charles Dundas Esq.r M.P. for the County of Berks. Thirty Years Chairman of the Committee of the Kennet and Avon Canal Company. From the Original Picture by Sir

Will.m Beechey R.A. painted at request of the Committee 1823.

Engraved by W. Say, Engraver to H.R.H. the Duke of Gloucester. [n.d., c.1823.]

Mezzotint. 505 x 350mm (19¾ x 13¾") with wide margins. Spotting, mainly to margins. £320

Portrait of Charles Dundas (1751-1832), Baron of Amesbury, seated at a table, hand holding a small book, a landscape and a bridge through the window on the left. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67803

278. Posting in Ireland. Forward immediately your Honour; But sure a'nt I waiting for the Girl with the Poker just to give this Mare a burn your Honour, 'tis just to make her start your Honour.

[after James Gillray.] London. Published by John Miller, Bridge Street & W. Blackwood, Edinburgh. [n.d. c.1824]

Fine hand-coloured etching, sheet 290 x 350mm (11½ x 13¾"). Trimmed within plate three sides except bottom. Creasing where previously folded. Small hole in fold. Transference in publication area. £130

A scene by James Gillray satirising the coaching prints of Charles Loraine Smith (1751-1835). A dilapidated post-chaise with a thatched roof stands outside a ramshackle inn. The emaciated horses refuse to move despite being whipped. A boy raises a pitchfork to strike the beasts and a bare-footed woman approaches with a huge red-hot poker.

After Gillray's death, Miller and his Edinburgh partner William Blackwood issued a major nine-volume posthumous edition, 'The Caricatures of Gillray' (1824-27). Unusually, they created new engravings rather than reusing Gillray's original copper plates. Buyers could also choose from several levels of hand-coloring, from simple washes to more elaborate work. *See BM Satires 10478.*

Stock: 67708

279. [Benjamin Hick.]

Painted by George Patten, A.R.A. Engraved by Henry Cousins. Published by J.C. Grundy, Printseller to Her Majesty, 4, Exchange Street, Manchester [n.d., c.1840]. Mezzotint on chine collé. 460 x 375mm (18 x 14¾").

Some toning and staining, tear in margin taped. £260

A seated portrait of civil and mechanical engineer Benjamin Hick (1790-1842), maker of steam engines. Among the locomotives were: 'Union' (1830) for the Bolton and Leigh Railway), 'Pioneer' for the Petersburg Railroad in Virginia, and 'Pontchartrain' (1832) for the Pontchartrain Railroad, New Orleans. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67802

280. [Cricket & William Blake] [Marylebone & St Pancras.]

Horwood Delin.t. Spear, Sculp.t Star Alley Fenchurch St. Published as the Act directs Feb.ry 17 [& Oct.r 25th] 1793 [but 1799].

Engraved map on two sheets conjoined, total 580 x 1010mm (22¾ x 43¼"). Some old colour. £900

The two top left sheets of a 32-sheet map of London, covering the areas of Marylebone & St Pancras at the end of the 18th century, with the 'New Road' (Euston Road), Fitzroy Square, Warren Street, Harley Street & Baker Street.

Of interest is the 'Cricket Ground', the first site of Lord's, and Willans Farm and Jews Harp House, both mentioned in William Blake's poem 'Jerusalem'.

Stock: 67565

281. The Hospital of Bethlehem. L'Hospital de Fou.

T. Maurer Delin. T. Bowles Sculp. Publisd according to Act of Parliament. Printed for John Bowles ~ at the Black Horse in Cornhill.

Fine coloured 18th century engraving. Framed. Sight size 265 x 415mm (10½ x 16¼"). Unexamined out of frame. £250

A view of the facade of Bethlem Royal Hospital, the notorious 'Bedlam', with ornamental lawns and promenaders.

Stock: 67567



282. This Print of the Lord Mayor, Alderman, & Common Council in the Council Chamber Guildhall. Is Dedicated by Permission to the Right Hon.ble John Garratt Lord Mayor of London by His Lordhsips Most Respectful and Oblig'd humble Servant Richard Dighton.

Drawn & Etched by Richard Dighton. Aquatinted by Tho.s Sutherland. London Published August 1.st 1825 by Richard Dighton 53 Sloane Sq.re.

Fine & scarce etching with aquatint, sheet 520 x 675mm (20½ x 26½") on paper watermarked 'J.

Whatman.' Foxing, creasing at top, tears repaired with acid free tape. £380

An interior view of the Council Chamber, Guildhall, City of London. Includes John Garratt (1786-1859) and 127 other sitters

Stock: 67725

283. Warfield Church. [No.23]

Drawn & Engraved by Chas. Tomkins. [London: Printed by J. Whiting, Finsbury Place, For J. Manson, Gerrard Street, Soho; and sold by Messrs. White, Fleet Street; T. Payne, Mews Gate; Greenland and Norris,

Finsbury Square; H.D. Symonds, Paternoster Row; by the principal Booksellers in Berkshire and the adjoining Counties 1805.]

Coloured aquatint. Sheet 300 x 210mm (11¼ x 8¼").
£180

St Michael's Church, Warfield, Berkshire. Boys playing cricket in the paddock beside the church, an early cricket image. *Abbey*: 292: 23.

Stock: 67312

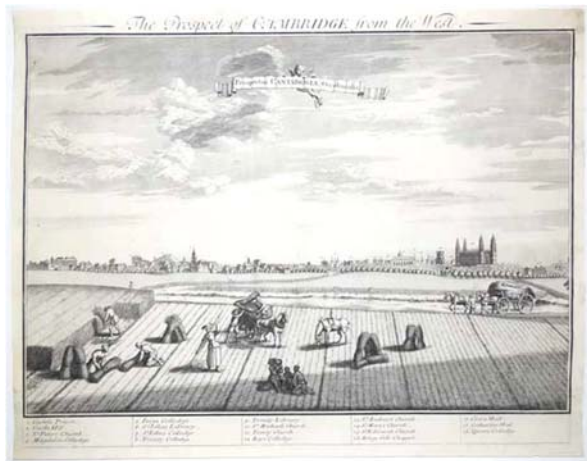
284. **Chequers Court, Bucks. Restored.**

E.B.Lamb, Arch.t del. E.Bedford, Litho. Published by John Weale, 59, High Holborn, London, 1846.

Lithograph. Sheet 370 x 255mm (14½ x 10"). £140
A view of Chequers House, Buckinghamshire. The house, originally built in the mid-16th century, was Gothicised in the early 19th century before being restored to its Elizabethan appearance between 1892 and 1901.

Chequers House has served as the country home for the serving Prime Minister of the United Kingdom, since 1921. The estate was given to the nation by Arthur Lee, 1st Viscount Lee of Fareham, by a Deed of Settlement, given full effect in the Chequers Estate Act 1917.

Stock: 67678



285. **The Prospect of Cambridge from the West. Prispsectus Cantabrigiae Occidentalis.**

[engraved by Johannes Kip.] [London: David Mortier, c.1707.]

Engraving. 470 x 595mm (18½ x 23½"). Trimmed to platemark, repaired tear on left and repaired wormholes on right. £980

A view of Cambridge with a 19-point key, published in 'Britannia Illustrata'. In the foreground a cornfield is being harvested.

Stock: 67413

286. **Prospectus Cantabrigiae Orientalis. The Prospect of Cambridge from the East.**

Dav: Loggan delin: et sculp: cum Privil S.R.M.
[Cambridge, 1690.]

Engraving, very fine impression. 165 x 460mm (6½ x 18"). Trimmed into plate at bottom. £420

A view of Cambridge with a 19-point key in Latin and English, from David Loggan's 'Cantabrigia illustrata'.

In the foreground are the riders of a hunt and a shepherd and flock.

Stock: 67416

287. **The North-West Prospect of the University and Town of Cambridge.**

[after Samuel and Nathaniel Buck.] London Mag. [1775]

Engraving. Sheet 205 x 350mm (8 x 13¾"). Trimmed. Creasing as usual. Small hole bottom. £220

A view of Cambridge with a 31-point key and the University arms underneath, adapted from the large prospect by Samuel and Nathaniel Buck.

About this time the publisher Robert Sayer bought the Buck copper plates, re-publishing them in 1778.

Stock: 67417

288. **Wigmore Castle, Herefordshire. Antiquities, N.º 4.**

Painted by W. Hodges. Engraved by V. Green, & J. Jukes. Published Oct. 16th. 1778 by V. Green, Mezzotint Engraver to his Majesty &c. No. 29 Newman Street, Oxford Street, and at No. 52, Strand. Se vend à Londres, chez les Freres Torre, Marchands d'Estampes.

Aquatint. 410 x 550mm (16 x 21½"). Laid on original card at corners. Thread margins, creasing in corners. £320

The ruins of the Norman Wigmore Castle, founded around 1070 but slighted during the Civil War. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67686

289. **The S:o View of Pitt Place near Epsom, the Villa of Tho.s Fitzherbert Esq.r [old ink mss.].**

[n.d., c.1780's.]

Extremely rare coloured etching, J. Whatman watermark. 300 x 395mm (11¾ x 15½"). Wear in margins. Small margins. £380

A view of Pitt Place, Epsom, purchased by the Fitzherberts in 1782, showing the conservatory, aviary and bowling green, with St Martin's Church behind. It was built by Alderman William Belchier c.1756, who is said to have used chimney-work and ornamental lions from Henry VIII's nearby hunting lodge, Nonsuch Palace.

Despite being under a preservation order Pitt Place was bulldozed in 1967.

Stock: 67566

290. **[Bolton Abbey on the River Wharfe.]**

[John Charles Bromley after Thomas Girtin.] J.M.W. Turner's Copies. [faint etching, lower right]. [1825.]

Mezzotint, proof before letters; 200 x 275mm (8 x 10¾"), with uncut margins. £160

A view of Bolton Abbey in Yorkshire, from "The Rivers of England", on which Girtin collaborated with J.M.W. Turner, which is believed to be the first series of mezzotint landscapes engraved on steel.

According to Rawlinson: "Turner is believed to have "touched" the Girtin plates out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's York Minster found in Turner's house and now belonging to Mr. Harold Mellor. Probably the same occurs on the other

Girtin plates". *Rawlinson p.364, note 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67662

291. **[Bolton Abbey on the River Wharfe.]**
[John Charles Bromley after Thomas Girtin.] J.M.W. Turner's Copies. [faint etching, lower right]. [1825.] Mezzotint, proof before letters, bottom right printed "J.M.W.T. Selerlson". 200 x 275mm (8 x 10¾"), with uncut margins. Foxing. £160
A view of Bolton Abbey in Yorkshire, from "The Rivers of England", on which Girtin collaborated with J.M.W. Turner, which is believed to be the first series of mezzotint landscapes engraved on steel. According to Rawlinson: "Turner is believed to have "touched" the Girtin plates out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's York Minster found in Turner's house and now belonging to Mr. Harold Mellor. Probably the same occurs on the other Girtin plates". *Rawlinson p.364, note 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67663

292. **[Ripon Minster on the Rivers Ure and Skell..]**
[Engraved by Thomas Lupton after William Girtin.] J.M.W. Turner's Copies. [faint etching, lower right]. [n.d., 1825.] Mezzotint on steel, proof before letters. 195 x 255mm (7¾ x 10"), with uncut margins. Creasing in margins, nick in edge. £160
A view of York Minster from the River Foss, from "The Rivers of England", on which Girtin collaborated with J.M.W. Turner, which is believed to be the first series of mezzotint landscapes engraved on steel. According to Rawlinson: "Turner is believed to have "touched" the Girtin plates out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's York Minster found in Turner's house and now belonging to Mr. Harold Mellor. Probably the same occurs on the other Girtin plates". *Rawlinson p.364, note 1.*
Stock: 67660

293. **[Ripon Minster on the Rivers Ure and Skell..]**
[Engraved by Thomas Lupton after William Girtin.] [n.d., 1825.] Mezzotint on steel, proof before letters, printed on chine collé, at bottom in pencil "unpublished plate". 195 x 255mm (7¾ x 10"), with uncut margins. Foxed. £160
A view of York Minster from the River Foss, from "The Rivers of England", on which Girtin collaborated with J.M.W. Turner, which is believed to be the first series of mezzotint landscapes engraved on steel. According to Rawlinson: "Turner is believed to have "touched" the Girtin plates out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's York Minster found in Turner's house and now belonging to Mr. Harold Mellor. Probably the same occurs on the other

Girtin plates". *Rawlinson p.364, note 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67661

294. **[York Minster on the River Foss.]**
[Engraved by Thomas Lupton after William Girtin.] J.M.W. T. [faint etching, lower left]. [n.d., 1824.] Mezzotint on steel, proof before letters. 195 x 275mm (7¾ x 10¾"), with uncut margins. £160
A view of York Minster from the River Foss, from "The Rivers of England", on which Girtin collaborated with J.M.W. Turner, which is believed to be the first series of mezzotint landscapes engraved on steel. According to Rawlinson: "Turner is believed to have "touched" the Girtin plates out of regard for the memory of his early friend. The etched initials "J.M.W.T." appear on a Proof of Girtin's York Minster found in Turner's house and now belonging to Mr. Harold Mellor". *Rawlinson p.364, note 1.*
Stock: 67659



295. **S.E. Prospect of Castle-Cornet from St. Peters Town in Guernsey. 1. Castle Cornet 2. Island of Arm 3. Island of Jethou 4. Island of Sark 5. Island of Jersey 6. Coast of Normandy 7. St. Peters Harbour & Port.**
Bastide Delin. C. Lempriere Perfec. W.H. Toms. Scul. [n.d. c.1735]. Printed & Sold at the Golden Lion in Fleet Street, London. Framed hand-coloured engraving. 280 x 430mm. 11 x 17". Frame 540 x 385mm (21¼ x 15¼"). Unexamined out of frame. £380
Castle Cornet, the large island castle in Guernsey. Published in 'General and Particular Prospects of the Islands of Jersey, Guernsey, Alderney, Serc, Arm and Jethou...' from sketches by I. Bastide.
Stock: 67773

296. **William Forbes, of Pitsligo, Bart.t.**
Painted by George Sanders. Engraved by W.m Ward, Engraver to His Late Majesty. Published as the Act Directs, 1837. Mezzotint on chine collé. 555 x 420mm (21¾ x 16½") very large margins. Slight damp stain bottom right. £280
A half-length ortrait of Sir William Forbes (1773-1828), 7th Baronet of Pitsligo, standing at a window, his right hand on the sill, wearing a velvet tunic, cloak and a medal on a ribbon around his neck.

Forbes competed with Walter Scott for the love of Williamina Belsches and won. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 67739



297. [John Charles Ogilby-Grant, 7th Earl]
 [The Earl of Seafield, Laird of Grant, & His Son, Viscount ReidHaven.]

[Painted by Francis Grant, R.A. Engraved by G. Raphael Ward.] [London, Published by G.R. Ward, 38, Fitzroy Square, W.] [n.d., c.1860.]

Mixed-method engraving, proof before letters. Sheet 660 x 425mm (22 x 16¾"). Unidentified collector's stamp "I F P" on reverse. Nicks and tears in edges.

£320

Full-length portraits of John Charles Ogilby-Grant (1815-81) and his son Ian (1851-84), in Scottish dress with kilts and sporrans, the father with sword and dagger. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67738

298. Sir Walter Scott Bart.

Drawn & Engraved by R.M. Hodgetts. London. Published by Martin Colnaghi, & William Swinton, Edinburgh.

Rare mezzotint. 280 x 215mm (11 x 8½"), with large margins. Some spotting, mounted in album paper.

£260

A three-quarter seated portrait of Sir Walter Scott, hands clasped on a walking stick, books behind. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67665



299. Major General David Stewart of Garth, C.B. F.R.S.E. and F.S.L. Dedicated to the Noblemen & Gentlemen of the Highlands of Scotland & to the Officers of the Highland Regiments, by their obliged & obedient Servant, James M. Scrymgeour. Proof.

Painted by James M. Scrymgeour. Engraved by S.W. Reynolds, Engraver to the King. [n.d., c.1830.]

Scarce mezzotint, proof before all letters; Sheet 700 x 435mm (27½ x 17"). Trimmed to plate, some creasing, staining in inscription area. Repairs. £460

An impressive full-length portrait of David Stewart of Garth (1772-1829), in the dress uniform of a Highland regiment, with kilt, sporran and medals.

He held commissions in several Highland regiments, notably the 42nd Royal Highland Regiment, (The 'Black Watch'), with whom he fought during the French Revolutionary Wars, including Flanders (1794), West Indies (1795), the capture of Minorca (1798) and Alexandria (1801). He ended his career as governor of St Lucia, where he died of fever. His book, 'Sketches of the Character, Manners, and Present State of the Highlanders of Scotland', is considered the foundation for all subsequent work on Highlanders, clans and Scottish regiments system.

This portrait was probably painted when he was promoted to Major General in 1825; it was exhibited in 1832 (after his death) and is now in the Black Watch Castle & Museum. *Whitman 276.*

Stock: 67569

300. **[Major General David Stewart of Garth, C.B. F.R.S.E. and F.S.L. Dedicated to the Noblemen & Gentlemen of the Highlands of Scotland & to the Officers of the Highland Regiments, by their obliged & obedient Servant, James M. Scrymgeour.]**

[Painted by James M. Scrymgeour. Engraved by S.W. Reynolds, Engraver to the King.] [n.d., c.1830.] Scarce mezzotint, proof before letters. Sheet 700 x 435mm (27½ x 17"). Trimmed into plate, paper crack in inscription area, creasing. Slight stain on right bottom. £450

An impressive full-length portrait of David Stewart of Garth (1772-1829), in the dress uniform of a Highland regiment, with kilt, sporran and medals.

He held commissions in several Highland regiments, notably the 42nd Royal Highland Regiment, (The 'Black Watch'), with whom he fought during the French Revolutionary Wars, including Flanders (1794), West Indies (1795), the capture of Minorca (1798) and Alexandria (1801). He ended his career as governor of St Lucia, where he died of fever. His book, 'Sketches of the Character, Manners, and Present State of the Highlanders of Scotland', is considered the foundation for all subsequent work on Highlanders, clans and Scottish regiments system.

This portrait was probably painted when he was promoted to Major General in 1825; it was exhibited in 1832 (after his death) and is now in the Black Watch Castle & Museum. *Whitman 276. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67570

301. **[Karlsbrücke] Prague 1884.**

[Ernst Herz?] [pencil signature]. [c.1884] Fine etching, printed in brown, signed by the artist. 425 x 295mm (16¾ x 11½"), large margins. £280

A view of the Karlsbrücke (Charles Bridge), with the statue of Saint Lutgardis (1182-1246), a Dutch nun who, having experienced ecstasies, levitated, and dripped blood from her forehead and hair, is considered one of the leading mystics of the 13th century. The statue was sculpted by Matthias Braun in 1710 as a commission from Evžen Tyttl, the abbot of the Cistercian monastery in Plasy.

Stock: 67658

302. **Gulielmus Nassavius Nat. Princeps Auriacus etc. et Maria C.I. M.B. Reg Filia primogenita Conjux. Ob Haga 1650, Ætat XXIV.**

A. Vandyke pinx. [London: George Vertue, c.1731.] Mezzotint, ink mark of J.B. at top. 185 x 130mm (7¼ x 5"). Trimmed to plate at bottom, tear in left edge taped. £160

A rare and fine portrait of William II, prince of Orange, as a young child. In 1641 he married Princess Mary, daughter of Charles I of England; their son became William III of England after the Glorious Revolution of 1688. *John Barnard Lugt 1419*

Stock: 67629



303. **[Marie Antoinette Reine de France, néé Archiduchesse d'Autriche. Mary Antoinetta, Queen of France, born Archduchess of Austria.]**

[Peint à apres nature a Paris par Anton Hickel Peintre de la Cour de Vienne. Gravé par Simon Malgo.] [London Published as the Act directs March 1st Ant.y Molteno Printseller to her Royal Highness the Duchess of York, N.º 76 S.t James's Street.]

Mezzotint, very rare proof before letters. 635 x 450mm (25 x 17¾"), large margins Small crack in platemark bottom left. £620

A full-length seated portrait of Maria Antonia Josepha Johanna von Habsburg-Lorraine (1755-93), wife of Louis XVI, wearing pale gown, pearls, cameo and flowers, and veil and plumes fixed in her high hair. *CS: 2, before i of ii. Russell 2, i of iv. Ex: collections of The Hon. Christopher Lennox-Boyd.*

Stock: 67794

304. **Mar. Ther. Louisa of Savoy Carignan, Princess of Lamballe, Born at Turin, in 1749, & Msssacred at Paris Sep.r 3, 1792. She fell a victim to her attachment to the Queen of France, whom even impemding Death could induce her to calumniate.**

Peint d'apres nature a Paris en 1789 par Anton Hickel Peintre de la Cour de Vienne. S. Malgo, Sculp. London, Published as the Act directs March 22, 1793 by S. Malgo No 57 Titchfield Street.

Mezzotint. 635 x 450mm (25 x 17¾"), with very large margins. £580

A full-length portrait of Marie-Thérèse Louise of Savoy (1749-1792), Princesse de Lamballe, seated at a writing desk in a library, quill in hand.

She died in the September Massacres of 1792, in which about 1500 prisoners, including political prisoners, nobles criminals, priests, nuns and Swiss Royal guards were killed by a mob with hand weapons. Her head was paraded on a pike. *CS I, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67795



305. [Campi Phlegraei] IIII [View of Naples from the Sea Shore.]

[after Pietro Fabris.] [Naples, 1776-9.]
Etching with superb hand colour, 18th century watermark. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins £950
A view of the city with an ox cart in the foreground. A plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.
Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.
Stock: 67564

306. [Campi Phlegraei] XI. [View of the Monte S. Angelo on which there is a Convent of Camaldolese Monks]

[after Pietro Fabris.] [Naples, 1776-9.]
Etching with superb hand colour 18th century watermark. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins. £950
A view of a volcanic outcrop between Torre del Greco and Torre dell' Annonciata, looking north to a smoking Vesuvius, from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.
Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.
Stock: 67558

307. [Campi Phlegraei] XVII [Bird's eye view from the Convent of Camaldoli.]

[after Pietro Fabris.] [Naples, 1776-9.]
Etching with superb hand colour, 18th century watermark. 215 x 395mm (8 x 15"), with grey washed margins, as issued, large margins. £950
A view from one of the highest points above Naples, with Sir William Hamilton examining the volcanic landscape through a telescope. The artist Pietro Fabris talks to a monk. A plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.
Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.
Stock: 67568

308. [Campi Phlegraei] XXII. [View of the Porto Pavone.]

[after Pietro Fabris.] [Naples, 1776-9.]
Etching with superb hand colour, 18th century watermark. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins. £800
A view of Porto Pavone, a sunken crater on the island of Nisida in the Bay of Naples, with William Hamilton and Pietro Fabris sketching in the foreground. A plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.
Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.
Stock: 67562

309. [Campi Phlegraei] XXIV. [View of Puzzoli.]

[after Pietro Fabris.] [Naples, 1776-9.]
Etching with superb hand colour. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins. £950
A view looking down at Pozzuoli and the sea, with Sir William Hamilton and a woman (probably Catherine, his first wife) in the foreground, a plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'. The title is taken from the letterpress description from the book.
Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The

resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.

Stock: 67557



310. **[Campi Phlegraei] XXVI. [Pozzuoli]**

[after Pietro Fabris.] [Naples, 1776-9.]

Etching with superb hand colour, pt 18th century watermark. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins. £950

A view looking down at Pozzuoli and the sea, with Sir William Hamilton and his artist Pietro Fabris in the foreground, a plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.

Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.

Stock: 67556

311. **[Campi Phlegraei] XXVIII. [The Lake of Agnano evidently the Crater of an ancient Volcano.]**

[after Pietro Fabris.] [Naples, 1776-9.]

Etching with superb hand colour. 215 x 395mm (8 x 15"), with grey washed margins, as issued, large margins. Remains of paper pasted on edge of margins. £900

A view of Lake Avernus (Lago d'Averno), a volcanic crater lake in Pozzuoli, with William Hamilton on horseback in the foreground. He identified the building on the left shore as a temple of Proserpine, and a grotto on the right bank as that of the Cumaean sibyl. A plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.

Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.

Stock: 67559

312. **[Campi Phlegraei] XXXX [View of a hollow road leading from the Grotta of Pausilipo.]**

[after Pietro Fabris.] [Naples, 1776-9.]

Etching with superb hand colour. 215 x 395mm (8 x 15"), with grey washed margins, as issued, very large margins. £680

A view of a sunken road, the sides showing the volcanic strata. A plate from Hamilton's famous work on Italian volcanos, the 'Campi Phlegraei'.

Hamilton was 'Envoy Extraordinary to the Kingdom of the Two Sicilies' in Naples from 1764 until 1800, during which time he published books on his two favourite subjects, classical vases and vulcanology. He and Fabris visited both Etna and Vesuvius, often risking their lives to record volcanic events. The resulting book of 1776, the rare 'Campi Phlegraei', with a supplement of 1779, is regarded as one of the best colour-plate books of the 18th century.

Stock: 67563

313. **[Ruins of Ancient Rome] Remains of the Temple of Jupiter. Constantine's Column. S.t Paul's Gate. Mausoleum of one of Jupiter's Priests. Temple of Peace.**

Gio. P. Pannini Pinx.t. R. Houston fecit. Printed for John Bowles and Son at the Black Horse in Cornhill. Mezzotint and etching, with fine original colour, 18th century watermark; 260 x 355mm (10¼ x 14").

Creased bottom left. £320

A composite view of some of the Roman antiquities (with their former names), in the Forum and elsewhere, with a group of men in the centre. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67580

314. **[Ruins of Ancient Rome] Trajan's Pillar. The Amphitheatre of Titus. The Statue of a Fighting Gladiator in the Villa Borgese. Statue of a Dying Gladiator in the Capitol. Cestius Tomb. Temple of Janus. Temple of Jupiter Stator. The Temple of Fortuna Virilis.**

Gio. P. Pannini Pinx.t. R. Houston fecit. Printed for John Bowles and Son at the Black Horse in Cornhill. Mezzotint and etching, 18th century watermark. 260 x 355mm (10¼ x 14"). Slight creasing. £260

A composite view of some of the Roman antiquities (with their former names), in the Forum and elsewhere. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67581

315. **[Santa Maria della Salute, Venice.]**

John Shapland. W.H. Sweet [pencil signatures] [n.d., c.1920.]

Etching signed by both artists. 300 x 210mm (11¾ x 8¼"), publisher's blindstamp, very large margins. £140

A view of Santa Maria della Salute, with a gondola. Walter Henry Sweet (1889-1943) studied under John Shapland (1865-1929) at Exeter School of Art.

Stock: 67670

316. **[The Bridge of Sighs, Venice.]**

John Shapland. W.H. Sweet [pencil signatures] [n.d., c.1920.]

Etching signed by both artists. 300 x 210mm (11¾ x 8¼"), publisher's blindstamp, very large margins. £140
A view of the Bridge of Sighs, with a gondola.

Walter Henry Sweet (1889-1943) studied under John Shapland (1865-1929) at Exeter School of Art.

Stock: 67671

317. **[Santa Maria della Salute, Venice.]**

John Shapland. W.H. Sweet [pencil signatures] [n.d., c.1920.]

Etching signed by both artists. 135 x 180mm (5¼ x 7"), publisher's blindstamp, very large margins. £120

A view of Santa Maria della Salute, with the Monument to Emmanuel II, with an equestrian statue of the first king of Italy.

Walter Henry Sweet (1889-1943) studied under John Shapland (1865-1929) at Exeter School of Art.

Stock: 67669

318. **The first Interview of Christopher Columbus with the Natives of America.**

Engraved for Middleton's Complete System of Geography. [n.d., c.1778.]

Etching and engraving. 295 x 175mm (11½ x 7"). £90
Christopher Columbus' crew interacting with naked islanders.

From Charles Theodore Middleton's 'A new and complete system of Geography ... Embellished ... with ... copper plates, etc.', London 1777-78.

Stock: 67682

319. **[Increase Mather] Crescentius Matherus. Aetatis Suae 49. 1688.**

[Vanderspirit pinxit. R. White Sculp. Londini.] [n.d. c.1700]

Engraving, sheet 140 x 90mm (5½ x 3½"). Trimmed within plate and laid on backing sheet. £140

Bust-length portrait of Increase Mather (1639- 1723), at aged 49, with long hair, wearing skull-cap and bands, within an oval frame and resting on a pedestal.

According to 'Proceedings of the Massachusetts Historical Society' (1894), "Mather's portrait was painted in 1688 during his visit to England, where, as an agent of the Massachusetts Colony, he had gone in the spring of that year. The artist was John vander Spriett (fl. 1690-1700), a Dutch mezzotint engraver of little note, who had studied under Verkolie at Amsterdam, where he had painted a few portraits."

Allegedly within a few months after Mather's portrait was painted in London, it was engraved by Robert White (1645-1703).

Reverend Increase Mather was a New England Puritan clergyman who served as the sixth president of Harvard College from 1685 to 1701. During his tenure, which coincided with the notorious Salem witch trials, he was influential in the administration of the Massachusetts Bay Colony. He was son of the Rev. Richard Mather and Kathrine Holt Mather.

Stock: 67639



320. **[Armenia] Arutin George.**

G. Kneller Pinx.t 1712. J. Faber fecit 1738. Sold by J. Faber at the Golden Head in Bloomsbury Square. Mezzotint, sheet 355 x 255mm (14 x 10"), on 18th century watermarked paper. Trimmed just to plate, laid on album paper at corners. £280

Apparently an Armenian merchant who came to England during the reign of Queen Anne. *Ex: collection of the late Hon. C. Lennox-Boyd; CS 152.*
Stock: 67526

321. **The Remains of the Great Temple in Palmira seen from the West. Les Ruins du Grand Temple dans Palmira du coté del'Occident. 1. The Temple of the Sun. 2. The great Column. 3. The Arch. 4. One side of the long Portico. 5. Columns which still support a considerable part of their Entablature. 6. A Building erected by the Turks.**

Printed for Rob.t Sayer opposite Felter Lane, Fleet Street London, 1756.

Framed coloured engraving. Image 395 x 260mm (15½ x 10¼"). Frame 455 x 325mm (18 x 12¾").

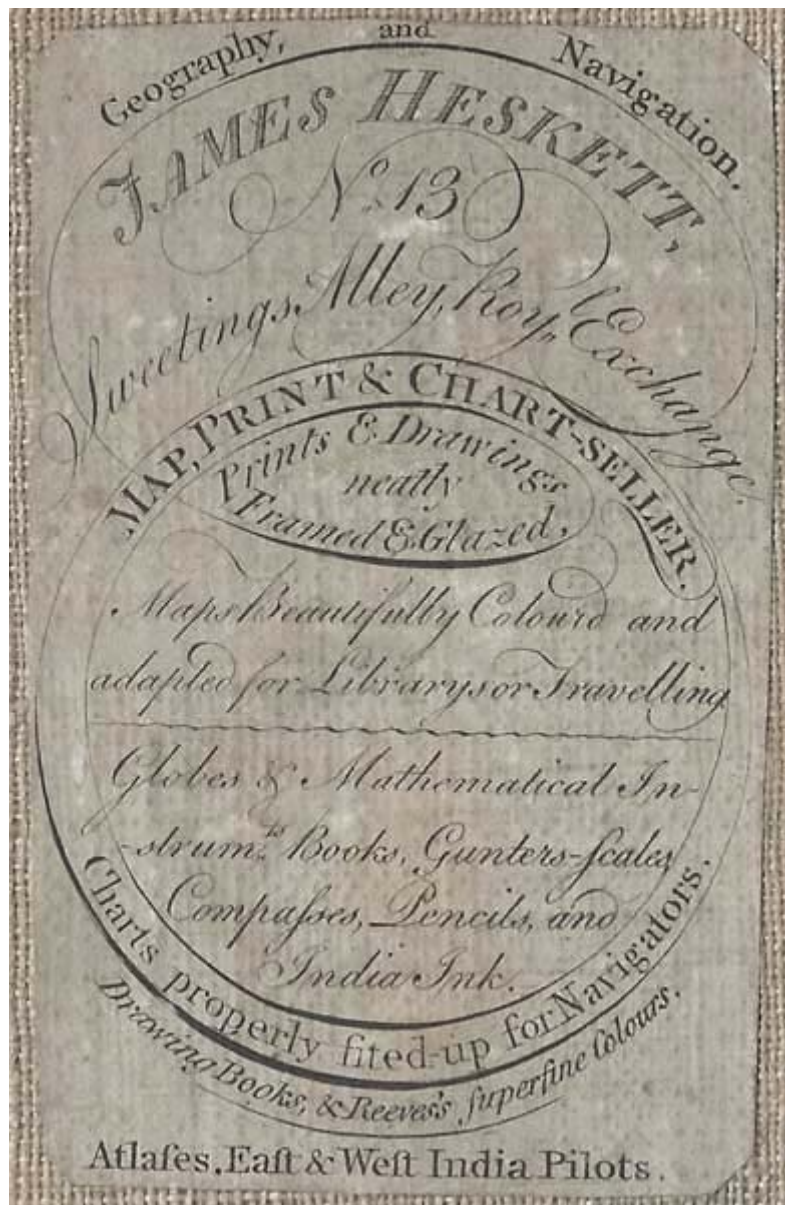
Unexamined out of frame.

£260

The temples of Palmyra, in the Syrian desert.

View of ruins looking down an avenue of corinthian columns towards an archway, with other groups of columns in the background to left and to right, rubble in the foreground and figures in oriental dress, including a two men sitting in the centre foreground, one of them drawing.

Stock: 67774



Item 8

