

Grosvenor Prints

Catalogue 152





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Catalogue 151



Item 234

Cover: detail of Item 327

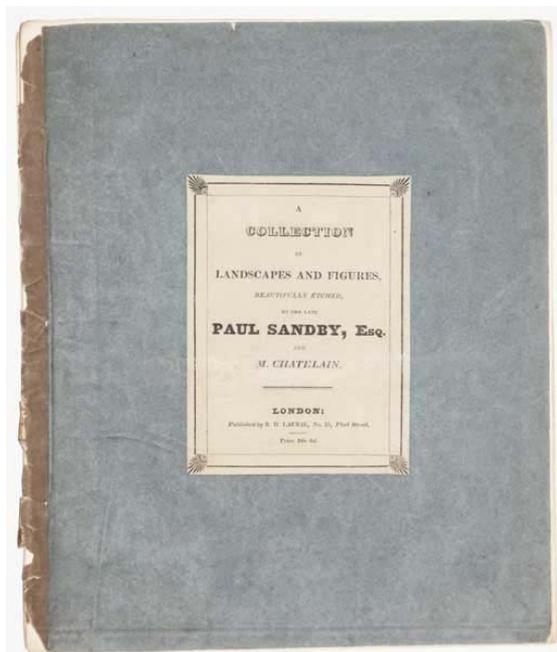
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1. **A Collection of Landscapes and Figures, Beautifully Etched, by the Late Paul Sandby, Esq. and M. Chatelain.**

London: Published by R.H. Laurie, No 53, Fleet Street. [n.d., c.1810]

4to, disbound, blue paper front wrapper with printed title label, with 16 (of 29?) etchings, each c. 145 x 180mm (5¾ x 7"), large margins. Lacking back wrapper. £320

A collection of etchings after Paul Sandby (1731-1809) and Jean Baptiste Chatelain (1710-58), published after Sandby's death. Six landscapes and a full-length portrait of a woman have no inscriptions; the other nine plates signed by Chatelain, suggesting the unsigned ones are after Sandby. The Chatelain plates include a pair 'Calm' and 'Storm', with the publication details of Robert Sayer, suggesting Richard Holmes Laurie was republishing plates dating back to c.1750.

Stock: 68298

2. **Belgian Troops Sep 1815. Bois de Boulogne.**

A. Long. [n.d., c.1815.]
Rare amateur lithograph. Sheet 150 x 265mm (6 x 10½"). Laid on card as issued. £120

A camp with huts made of straw. A wounded soldier limps with a crutch.

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

Stock: 68265

3. **Jour de Fête at St Cloud Sept.r 1815 with the British Troops on Duty.**

A. Long. [n.d., c.1815.]
Rare amateur lithograph. Printed area 240 x 320mm (9½ x 12½"), very large margins. Margins time stained. £140

A fête at the Château de Saint-Cloud, just to the west of Paris. Although Napoleon had abdicated in June, some French forces kept up resistance into September, accounting for the British troops in this scene.

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

Stock: 68264

4. **[Dutch village scene]**

Grimm inv Tobin sculpt.t 1771

Rare etching, 220 x 310mm (8½ x 12¼"), with large margins. On 18th century watermarked paper. Crease through centre. Small hole in trees. £160

Landscape after Samuel Hieronymous Grimm (1733-94) by the little-known etcher J. Tobin (1770s, fl.). Grimm was a Swiss painter who moved to England around the time this print was made, where he became known for his versatility, producing illustrations to Shakespeare, topographical views, caricatures, and drawings of antiquities. As Joseph Strutt writes of Tobin in his biographical dictionary of engravers: 'he was a native of England, and etched several small plates of landscapes from H. Grim. We have also some small tinted plates from him, from Both, Ostade, and other painters'.

Probably from a volume of Tobin's etchings.

Stock: 68273

5. **A Sketch of Nature.**

Barrett del. J. Ogborne sculp. Pub Nov.r 12.th 1793 by J. Ogborne No.58 Gt Portland St.

Rare coloured stipple with etching, partly printed in colour. Plate 210 x 252mm (8¼ x 10"). Trimmed to the plate along lower edge. Very light foxing outside of image. £130

Country view with two cows in the centre, walking towards a river on the left; trees and a fence on the right; a house in the left background behind trees.

Stock: 68276

6. **Spring. O Come! and what the rosy footed May [/] Steals blushing on, together let us tread [/] The morning dews, and gather in their prime [/] Fresh blooming flowers, to grace thy braided hair, [/] And thy lov'd bosom that improves their sweets. [/] Vide Thompson's Seasons.**

Published June 1.st.1796 by John Fairburn, 146, Minories, London.

Hand coloured mezzotint. Plate: 245 x 350mm (9¾ x 13¾"). Trimmed. Damage to title area. Tears to margins. Paper tone. Marks to printed area. £220

Exterior scene in which a family gather flowers and a young boy finds a bird's nest. In the background a man fishes in a river and another pushes a barrow. *Ex: Collection the Hon C. Lennox-Boyd.*

Stock: 68483



7. Summer. Now swarms the village o'er the jovial mead'...

Drawn by T. Hearne. Engraved by W. Ellis. London: Published as the Act directs, 12 Aug. 1784, by W.m Ellis, No. 9 Gwynne's Build.gs Islington. Etching with engraving. Sheet 345 x 375mm (13½ x 14¾"). SIGNED in ink by the engraver on reverse. Trimmed within plate, affecting publication line and signature on reverse, creasing, small tear taped. £320
An oval harvesting scene, one of a set painted by Thomas Hearne illustrating Thomson's poem 'The Seasons'. *The BM's example (1849,0328.73) is also signed by William Ellis.*
Stock: 68412

8. [Louisa Lennox] Lady George Lennox.

A. Ramsay pinx.t. J. M.cArdell fecit. [n.d., c.1760]. Mezzotint. 330 x 225mm (13 x 8¾"), with large margins. Repairs to top right corner. £260
Lady Louisa Lennox (1739-1830) was the wife of Lord George Henry Lennox, son of Charles, 2nd Duke of Richmond. *CS: 116 ii of ii. Goodwin 196 ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68327

9. [Rebecca Lockhart] Lady Boyd.

A. Ramsay Pinx. Ja.s M.cArdell fecit. Price 2 Shill. [n.d., c.1749.] Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Small margins. £290
A three quarter portrait of Rebecca Lockhart (d.1761) dressed as Diana, with spear and dog. She was first wife of James Boyd (son of the executed Jacobite, William Boyd, 4th Earl of Kilmarnock), who changed his surname to Hay when he became Earl of Errol. The painting was commissioned the year of their marriage. *CS 28, unlisted state with engraver's date of 1749 removed. Goodwin 9. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68347

10. Stourbridge Library. Instituted 1790. N.º [blank].

Howe sc. [n.d. c.1875.] Etching, printed in blue. Sheet 210 x 130mm (8¼ x 5"), with large margins. £60

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

Stock: 68380

11. [The entombment of Christ] From a Capital Drawing by Rembrandt, in the Collection of M.r Hudson.

Engrav'd by C.t Baillie. [n.d., c.1769.] Mezzotint with etching, printed in black and brown, some hand colour, 18th century watermark. 265 x 325mm (10½ x 12¾"). Small indentation in top printed border. £260

A scene of the entombment of Christ after a sketch by Rembrandt. Joseph of Arimathea and one of the apostles on the left, laying Christ on a ledge in a rock tomb.

According to the BM: "This is one of very few English colour prints to have been printed using more than one plate. It was advertised for seven shillings and sixpence as 'printed in colours from separate plates' (Public Advertiser, 8 June 1769). This information supplied by David Alexander (via email, February 2019)". *BM 1872,1012.4729. Charington 23. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68475

12. [The entombment of Christ] From a Capital Drawing by Rembrandt, in the Collection of M.r Hudson.

Engrav'd by C.t Baillie. [n.d., c.1769.] [But later] Mezzotint with etching. 265 x 325mm (10½ x 12¾"). Trimmed to plate. £160

A scene of the entombment of Christ after a sketch by Rembrandt. Joseph of Arimathea and one of the apostles on the left, laying Christ on a ledge in a rock tomb.

Captain William Baillie (1723-1810) was a well-known amateur engraver and etcher from Ireland. He fought at the Battle of Culloden and served in various campaigns on the continent. retiring early to hold an appointment of Commissioner of Stamps. Over 200 of Baillie's prints were republished by Boydell in a collected edition of 1792, re-issued in 1803. *BM 1872,1012.4729. Charington 23. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68476

13. [Classical collonade and courtyard after David Teniers.]

Æsheimer inv. W Hollar fecit. F. van den Wyngarde exc. [n.d., c.1650.] Etching, 17th century watermark. Sheet 225 x 165mm (8¾ x 6½"). Trimmed within plate, mounted on album paper. light creasing. £140
Although Pennington calls this plate 'Healing the cripples' after Elsheimer, the BM has traced a drawing by David Teniers the Elder in the Metropolitan Museum of Art. *Pennington: 114, iii of iii; BM 2005,U.178.*
Stock: 68278

14. **The anxious mother and sick child. In the Collection of John Barnard Esq.r**

Dominichino del. W.Baillie fecit. Publish'd 1.st Sept.r 1773.

Soft ground etching, printed in sanguine, pt 18th century watermark. 230 x 330mm (9 x 13"). £160

Stipple engraving after Domenico Zampieri (1581-1641), known as Domenichino, engraved by Captain William Baillie (1723-1810).

Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 12231] for one in black and white.*

Stock: 68468

15. **Better is a dry Morsel and Quietness therewith, / than a House full of Sacrifices with Strife. / Solomon's Prov. Chap. 17. V. 1st.**

A. Ostade pinx.t. W. Baillie Sculp.t. Published Aug.t 1.st 1784.

Rare mezzotint. 295 x 210mm (11¾ x 8¼"). Bottom margin chipped and messy. £240

A peasant family of four saying grace before their meal, which is a stew in a bowl on a three-cornered table.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68463

16. **[Life of Aesop: Aesop interpreting an inscription on a tomb, thereby discovering a treasure.] [How poore is man whom sordid interest sways...]**

Tho: Dudley fecit [after Francis Barlow.] [Amsterdam: Etienne Roger, 1714.]

Proof etching, text verso. Sheet 205 x 165mm (8 x 6½") Trimmed within plate, mounted on album paper. £95

Aesop agrees to decypher an inscription and find the treasure in return for his freedom. After he digs it up, Xanthus reneges, but Aesop tricks him into giving Aesop half the trove.

Plate 19 of thirty-one illustrations added to the second edition of Barlow's "Æsop's Fables, With His Life", to illustrate the translation of Planudes's Life of Aesop, which was unillustrated in the first edition of 1666.

This example comes from an Amsterdam edition, 'Les Fables d'Esop', with the printing plate trimmed down. All of the plates were designed by Barlow: they were etched c.1678-9, only five by Barlow; the rest, including this one, by Thomas Dudley. Originally the plate extended down with a title verse (possibly written by Aphra Behn, who wrote new verses for the fables), but for this non-English edition the verse was trimmed off and new borders engraved.

Little is known of Dudley: on one plate of this series he signed himself as a student of Wenceslaus Hollar; and in 1679 he went to Lisbon, where he is known to have made further prints, and he is not supposed to have returned to England thereafter. He etched some portraits but these prints after Barlow are his most important work. *BM: 1871,0812.250, described as a proof state.*

Stock: 68293



17. **[Life of Aesop: Aesop interpreting to the Samians the portent of the eagle and the public ring.] [In vaine the learned do their knowledge boast...]**

Tho: Dudley fecit [after Francis Barlow.] [Amsterdam: Etienne Roger, 1714.]

Proof etching; text verso. Sheet 205 x 165mm (8 x 6½") Trimmed within plate, mounted on album paper. £95

Aesop agrees to decypher a portent and, in doing so, forces his master Xanthus to give him his freedom.

Plate 20 of thirty-one illustrations added to the second edition of Barlow's "Æsop's Fables, With His Life" (1687), to illustrate the translation of Planudes's Life of Aesop, which was unillustrated in the first edition of 1666. This example comes from an Amsterdam edition, 'Les Fables d'Esop', with the printing plate trimmed down.

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Little is known of Dudley: on one plate of this series he signed himself as a student of Wenceslaus Hollar; and in 1679 he went to Lisbon, where he is known to have made further prints, and he is not supposed to have returned to England thereafter. He etched some

portraits but these prints after Barlow are his most important work. *BM: 1871,0812.251, described as a proof state.*

Stock: 68292



18. **[Annette & Lubin] Annette In the Dress of a Norman Peasant. [&] Lubin In the Dress of a Norman Peasant.**

Drawn & Engraved by Tho.s Gaugain from Marmontel's moral Tales. London Pub'd according to Act Oct.r 20 1780 by T.Gaugain No. 4 Little Compton Street, Soho London.

Fine & scarce pair of mezzotints with line engraving, printed in sepia. Each 340 x 265mm (16½ x 10½"), large margins. Near Mint. £450

A young woman dressed in rustic peasant attire stands on a road, a basket resting over her arm and a sheep at her side. She gestures toward the left, while the domes and towers of a city rise in the background to the right, all enclosed within an oval frame. A young man in peasant attire stands to the right, carving a branch with a knife. A dog lies at his feet, and a landscape stretches out behind him, all set within an oval frame. *From the Oettingen-Wallerstein Collection, Sotheby's London 1997. See Ref: 51026 for a single plate of Annette.*

Stock: 68270

19. **[The Maid of the Mill.][in pencil]**

J. Richards pinx.t. W. Woollett sculp.t. [n.d., c.1768.] Fine engraving, proof before title. Platemark: 380 x 470mm (15 x 18½"), with large margins on three sides. Small top margin. £490

An exterior scene; a barn to the left, with two women by the entrance, one mending a net, a mill in the centre, from which a person looks out of the window, and a house to the right, with a woman reading in the upstairs window.

This scene is taken from the stage design of John Inigo Richards for the opening scene of 'The Maid of the Mill' (1765) by Irish playwright Isaac Bickerstaffe (1733 - 1812). *Fagan LX. State bIV of V. Provenance: Hooton Pagnell Hall, Yorkshire.*

Stock: 68482

20. **[Richard Owen Cambridge, 'The Scribleriad. An Heroic Poem. In Six Books'.]**

L.P.Boitard Inv.t & Sculp. According to Act of Parliament 1751 [by Richard Dodsley]. Etching. 210 x 165mm (8¼ x 10½"), large margins.

£140

The frontispiece to Book II of Richard Owen Cambridge's 'The Scribleriad : an heroic poem. In six books'.

Scriblerus relates the story of his travels to a group of pilgrims, friends of his father. They sit on the grass in the foreground with a tiered dish, fruit, oriental figurines and statuettes, including one of Buddha, one of them to right reading a strip of paper he has drawn with much surprise from a small goblet, two on the left looking up at the sky with astonishment, with mountains in the distance, groups of indigenous people drawn up in the background to left, others chasing a solitary figure towards a broad river flowing on the right, where unicorns and other animals are swimming, with a mermaid on an island and seals and an enormous fish on the shore. *Ex Collection Norman Blackburn.*

Stock: 68279

21. **[Illustration to The Scribleriad]**

L.P. Boitard inv.t & sculp. According to Act of Parliament 1751.

Engraving, 215 x 170mm (8½ x 6¾"), with large margins. Staining in margins £85

Night scene of a long-robed man with stepped shoes and an elaborate hair or tail headdress, coiled around his waist and trailing to the ground, gesturing toward an overgrown arched cave while grabbing the cloak of a turbaned man who recoils in fear as two owls burst from the cavern.

This book-illustration comes from Richard Owen Cambridge's (1717 -1892), 'The Scribleriad. An Heroic Poem. In Six Books', London, 1751. A mock epic poem, the hero of which is the Martinus Scriblerus of Alexander Pope, John Arbuthnot and Jonathan Swift. The poem is preceded by a dissertation on the mock heroic, in which he avows Miguel de Cervantes as his master. It is full of literary in-jokes.

Stock: 68389

22. **Quo me, Bacche, rapis tui Plenum?**

Aurelio Milani del. W. Baillie Sculp. [n.d., c.1790.]

Etching, printed on very fine India paper. 180 x 230mm (7 x 9"). Trimmed into plate at bottom, laid on album paper. £180

Horace, Odes III:25: 'Where are you taking me, Bacchus?'. Here Bacchus sits leaning on a barrel, a faun and cherub behind.

Captain William Baillie (1723-1810) retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

A collection of Baillie's prints was issued by Boydell in 1792 and 1803; this example has a gilt fore-edge, indicating it had been bound. *Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 4231].*

Stock: 68470

23. **[Ceres and Stello.] Dum frugum genitrix, tadas accendit in AETna [...]**

A. Elsheimer pinit. W. Hollar fecit aqua forti 1646 [but later].

Etching, platemark 300 x 230mm (11¾ x 9"), with very large margins. £140

Ceres drinks thirstily, while a small boy mocks her by pointing to her. In Ovid's 'Metamorphoses' she responds by turning the boy into a lizard.

Etching by Wenceslaus Hollar, perhaps the greatest printmaker active in 17th century England, after the miniaturist and specialist in night scenes Adam Elsheimer. This is actually a copy in reverse of Hendrik van Goudt's 1610 print of Elsheimer's original painting. *Pennington 273*

Stock: 68294

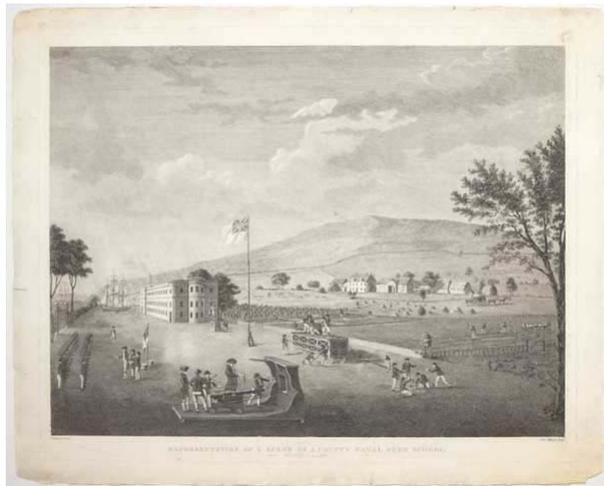
24. **[Italian landscape.] Engraved from an Original Picture of F: Zuccarelli, In the Possession of W:m Herring Esq.r.**

F. Zuccarelli Pinx.t. F. Vivares Sculp. Publish'd by F. Vivares 7th August 1753.

Etching, 410 x 500mm (16 x 19¾"), with very large margins. Rubbing in margins. £260

An Italianate landscape with an itinerant woman and child begging. A state with 'No.10' added bottom left.

Stock: 68400



25. **Representation of a Scene of the County Naval Free School on Waste Land.**

S.H. Grimm Pinxit. Fran.s Chesham Sculp.t. [London: Marine Society, 1783.]

Engraving, 18th century watermark, rich & rare impression. 380 x 470mm (15 x 18½"), with large margins. Margins chipped and age-toned. Abrasion and hole in right, within the tree. Left corner repaired crease. £480

A scene of a proposed free school for poor boys, preparing them for naval life. It shows the boys using apparatus for training for loading canon and winching an anchor, drilling and using navigation instruments, as well as ploughing and other agricultural activity.

This plate was published in 'Proposal for County Naval Free Schools, to be Built on Waste Lands', by Jonas Hanway, written for humanitarian as well as patriotic reasons, the year that the American Revolutionary War ended in failure. After spending more than the year's

income on the society on preparing the book (for which Hanway was censured), it was issued to privy councillors, lord lieutenants, influential MPs and admiralty and naval boards. However the plan was downsized by the society, and a single training ship was commissioned, anchored at Greenwich.

As well as founding the Marine Society in 1756 (to procure seamen for the Seven Years' War), Hanway (1712-86) was a vice president of the Foundling Hospital, instrumental in the establishment of the Magdalen Hospital and a commissioner for victualling the navy (experimenting with ways to alleviate scurvy amongst seamen). He is said to be the first male Londoner to carry an umbrella, facing down heckling hackney coachmen.

Stock: 68274

26. **[A sailing ship in a storm.]**

A. Ballin D.t S.t. [n.d., c.1880.]

Etching on chine collé. 330 x 420mm (13 x 16½").

Trimmed to image on right, into plate top and left.

£160

By French painter and etcher Auguste Ballin (1842-85 or 1909).

Stock: 68326

27. **[Napoleon I. A St Helene.] [vue prise le long de la plage, au moment de sa sortie du 6 Mai 1821.]**

[Lith. de Lemercier.] [Paris, chez Jeannin rue du Croissant No.20] [London published by Ch. Tilt N.o 86 Fleet Street] [n.d. c.1829]

Very fine hand-coloured lithograph, sheet 465 x 325mm (18¼ x 13"). Trimmed losing title and publication line. Repaired tears. £290

Full-length portrait of Napoleon Bonaparte (1769-1821), in uniform, standing on a cliff, in exile in Saint Helena.

Stock: 68489

28. **General Nap turned Methodist Preacher, A New Attempt to Gull the Credulous; Dedicated to Mr. Whitbread. "Dear Sam, repeat my Words, but not my Actions".**

[George Cruikshank.] [n.d., 1815.]

Broadside, with coloured etching and letterpress. Sheet 455 x 275mm (18 x 10¾"). Tear taped. £360

A satire on Napoleon Bonaparte's promises to the French after his escape from Elba. He preaches from a high pulpit in a Gothic church, wearing a gown over a military coat and an ill-fitting wig. Marshal Ney fills the Clerk's desk underneath. Hanging from the pulpit are three of Napoleon's former costumes: the uniform of a republican soldier with an imperial cross underneath it; a mitre and bishop's robe supported on a musket and inscribed 'Scarecrow'; and a Mahometan turban and robe, with a bottle inscribed 'Arsenic for the Poor Sick of Jaffa'. *BM Satires 12546, with an extensive description.*

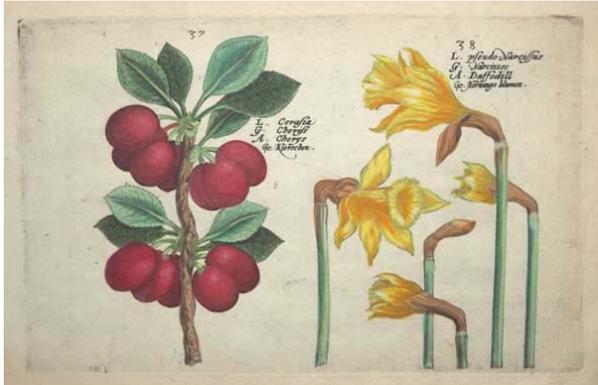
Stock: 68508

29. **Cattle.**

Drawn by R.Hills. Etched by Letitia Byrne. Published Jan.y 2, 1809 by Tho.s Palser, Surry Side, Westminster Bridge.

Etching. 240 x 290mm, (9½ x 11½"), large margins. £90

Cattle and sheep in a highland landscape. Letitia Byrne (1779-1849), daughter of William Byrne the landscape engraver and publisher. She is best known for etching the 40 plates of Paul Amsinck's 'Description of Tunbridge Wells and Its Neighbourhood' in 1810.
Stock: 68272



30. **[Cherrys & Daffodils] [Illustration from Hortus Floridus]**

[Crispin van de Passe] [J. Jansson] [n.d. c. 1616] Finely hand-coloured engraving, 130 x 200mm (5¼ x 8"), with large margins. Nicks to edges of paper. £130
A page from 'Hortus Floridus', showing cherrys and daffodils. It was one of the best-known of the many 17th flower books.

The book's plates were engraved by Crispijn de Passe junior (1589-1670), part of a famous printmaking family. The book consisted of two parts: the first comprised of some 175 illustrations of mostly bulbous and tuberous plants, and the second reproduced fruit, trees, and medicinal plants. See [Ref: 40097] for frontis.

Stock: 68398

31. **Charles Ashton D.D. late Master of Jesus Coll. Camb. and Prebendary of Ely.**

R. Pyle Pinx.t. [J.s McArdell fecit.] Sold by J. Ryall & R. Withy at Hogarth's Head in Fleet Street [n.d., c.1760].

Mezzotint, 355 x 250mm (14 x 9¾"), large margins. On 18th century watermarked paper. Small rust spot, hole lower middle. £190

A three-quarter seated portrait of Charles Ashton (1665-1752), Chaplain of Chelsea Hospital (1698), Master of Jesus College, Cambridge (1701) and Vice-Chancellor of the University (1702).

McArdell's signature has been erased. CS 4, unlisted state between i & ii of ii; Russell ii of iii, not mentioning the removal of engraver's signature; Goodwin 143. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68220

32. **Henry Baker. Fellow of the Royal and Antiquarian Societies, and of the Society for the Encouragement of Arts, Manufactures, and Commerce. Author of "The Microscope made easy." "Employment for the Microscope", and other Works. Born May 8, 1698; died Nov.r 25, 1774.**

Thomson pinx. Nutter sculpt. Publish'd by J.Nichols & Son, Jan.y 1st 1812. [But later]

Stipple engraving on watermarked paper 1809. 180 x 110mm (7 x 4¼"). £160

Portrait of Henry Baker (1698 - 1774), British naturalist.

In 1740, he was elected fellow of the Society of Antiquaries and of the Royal Society. In 1744, he received the Copley gold medal for microscopical observations on the crystallization of saline particles.

W151-1

Stock: 68295

33. **Jacob Butler Esq.r of Barnwell.**

Rembrandt D: 1630. [Etched by Michael Tyson?]

Published by Nichols & C.o March 1, 1815.

Etching, 185 x 170mm (7¼ x 6¾"). Trimmed within plate. Crease. Abrasion on left. £130

Etching probably by Michael Tyson (1740-1780) of Jacob Butler (1681-1765) a Cambridgeshire counsellor whose epitaph, which he wrote himself, can be found in the church of St. Andrew the Less, or Barnwell.

This reverse print is wrongly attributed to Rembrandt, as he died whilst Jacob Butler was still a young man.

RCIN 651727. The oil painting is at Christ's College University of Cambridge. See [Ref: 68171].

Stock: 68388

34. **Erasmus Darwin, M.D. F.R.S.**

Engraved by H. Wheelwright, from an Original Drawing. Published by J.Sewell, 32, Cornhill, 2, March 1795.

Stipple engraving. 185 x 110mm (7¼ x 4¼"). £90

Portrait of Erasmus Darwin (1731 - 1802), English physician. One of the key thinkers of the Midlands Enlightenment, he was also a natural philosopher, physiologist, abolitionist, inventor, freemason, and poet.

His grandson is Charles Darwin. W765-11

Stock: 68309

35. **Gulielmus Dugdale. Aetatis 50. A. MDCLVI. Ovid: Nescio qua natale solum dulcedine cunctas Ducit et immemores non finit esse sui.**

Wenceslaus Hollar delin: et sculpsit: [n.d. c.1658.]

Etching, 170 x 265mm (6¾ x 10¼"). Trimmed within plate slightly on all sides/thread margins. Laid on album paper. £230

Sir William Dugdale (1605-1686) was an English antiquary. His early life was spent collecting materials for a history of Warwickshire with Sir Symon Archer, and in 1638 he was created a pursuivant of arms extraordinary and a year later he was promoted to the office of Rouge Croix Pursuivant of Arms in Ordinary. He then stayed in London to do some research on the

records in the Tower. In 1642 he was summoned to attend the King at York, and when the Civil War broke out he requested to open the castles of Banbury and Warwick as strongholds to keep them out of reach of the rebel forces. In 1644 the King created him Chester Herald of Arms in Ordinary. At the Restoration he obtained the office of Norroy King of Arms, and in 1677 he was knighted and promoted to the officer of Garter Principal King of Arms, which he held until his death. *NPG: D4395. Pennington: 1392 iii of iv, from 'The History of St Paul's', 1658.*

Stock: 68387

36. Martin Folkes Esq.r. President of the Royal Society.

Tho.s Hudson Pinx.t. Ja.s Mc.Ardell Fecit. [n.d. c.1750.]

Mezzotint, 355 x 255mm (14 x 10"), with large margins. Central crease. £280

Martin Folkes, (1690-1754), English antiquary, President of the Royal Society from 1741, replacing Sir Hans Sloane. His portrait was also painted by William Hogarth. *CS: 68; Goodwin: 145. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68332

37. Dr. Lort.

[n.d., c.1800.]

Very rare etching. 90 x 75mm (3½ x 3"). £180

Portrait of Michael Lort (1725 - 1790), Welsh poet, clergyman, academic and antiquary.

Stock: 68289

38. [John Revoult, A.M. Master of the Walworth Academy. From an Original Painting by Sir Will.m Beechey R.A. presented to Mr. Revoult by the Gentlemen who had been educated under him as a token of their high respect and affectionate regard towards him. 1798.]

[Engraved by James Ward.]

Fine mezzotint, proof before letters, 18th century watermark. 380 x 280mm (15 x 11"), large margins. Inscriptions added in pencil. £280

A half-length seated portrait of John Revoult (c.1729-1811), holding a closed book lettered 'Introduction to the Arts & Sciences. 1798'.

Revoult, a French refugee from the supression of the Jesuits in 1764, ran a private school in Wandsworth, the Walworth Academy, teaching pupils including the explorer Francis Rawdon Chesney (1789-1872) and the actor Thomas Denning. *Frankau 67 i of ii; CS 32 i of ii. Ex: collection of the late Hon. C. Lennox-Boyd.*

Stock: 68324

39. [John Revoult, A.M. / Master of the Walworth Academy. From an Original Painting by Sir Will.m Beechey R.A. presented to Mr. Revoult by the Gentlemen who had been educated under him as a token of their high respect and affectionate regard towards him. 1798.]

Engraved by James Ward.

Rare mezzotint, sheet 350 x 280mm (13¾ x 11").

Trimmed within plate losing title. Creasing towards bottom. £260

John Revoult, who ran a private school, the Walworth Academy, in south London. Its pupils included the explorer Francis Rawdon Chesney (1789-1872) and the actor Thomas Denning. Sitting here with a closed book lettered 'Introduction to the Arts & Sciences. 1798'. *Ex: collection of the late Hon. C. Lennox-Boyd. Frankau 67 ii/ii; CS 32 ii/ii. See [Ref: 34111].*

Stock: 68411

40. Rev. William Whiston, M.A. Born at Norton, 1667; Died 1752.

[After Benjamin Wilson.] [n.d., c.1810.]

Etching, 175 x 105mm (7 x 4"). £160

Portrait of William Whiston (1667 - 1752), English theologian, historian, natural philosopher, and mathematician, a leading figure in the popularisation of the ideas of Isaac Newton.

Best known for helping to instigate the Longitude Act in 1714 and his important translations of the Antiquities of the Jews and other works by Josephus.

W3172-3

Stock: 68269



41. Charle Banks Gentilhomme Suedois Peintre a L'Encre de L'Achine en Mignature. 1748. Le Chevalier Du Halley Descazeaux dédit, struxit, et inscripsit, 1748.

C. Bancks pinx.t. J. Mac'Ardell Fecit.

Rare mezzotint, with engraved armorial and text. Sheet 210 x 125mm (8¼ x 5"), with large margins. £260

A self-portrait in oval of Charles Bancks (fl. 1738), a Swedish miniaturist working in England.

The dedication is to a Frenchman, born 1710, who joined the Prussian army but had to flee after a duel, settling in London. He was confined in Fleet Prison because of debt, where he wrote a lot of poetry (very little published). *CS 10. Goodwin 5.*

Stock: 68362

42. [Anne Damer] [The Hon.ble Mrs Damer.]

Painted by S.r Joshua Reynolds. Engraved by J.R. Smith. [n.d., c.1774]

Mezzotint, 18th century watermark, scratched letter proof before title, fine impression. Sheet 385 x 280mm (15¼ x 11") Trimmed to plate. £280

Anne Seymour Damer (née Conway) (1749 - 1828), sculptor, standing in a landscape. Damer was a writer and honorary exhibitor as an amateur sculptor at the Royal Academy 1784-1818. She executed busts of George III, Fox and Nelson and of the actress Elizabeth Farren. She inherited Strawberry Hill from her cousin, Horace Walpole, but lived in nearby York House. *D'Oench 34; CS 51, i of iv; Frankau 105, i of iv; Hamilton p.94. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67975



43. [François Duquesnoy] Fiamingo. Done from an Original Picture in the Collection of Mr Hudson by Ja.s M.cArdell. Price 2'.

Sold at the Golden Head in Covent Garden [n.d., c.1750].

Fine mezzotint, 18th century watermark; 330 x 225mm (13 x 8¾") large margins. £320

A half-length portrait of Flemish sculptor François Duquesnoy (1597-1643), holding a statuette of three putti. The title is Italian for 'Fleming'. *Goodwin 119, ii of iii. CS 64, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 68329

44. [François Duquesnoy] Fiamingo. Done from an Original Picture in the Collection of Mr Hudson by Ja.s M.cArdell. Price 2'.

Sold at the Golden Head in Covent Garden [n.d., c.1750].

Fine mezzotint, 18th century watermark. 330 x 225mm (13 x 8¾"), large margins. £320

A half-length portrait of Flemish sculptor François Duquesnoy (1597-1643), holding a statuette of three putti. The title is Italian for 'Fleming'. *Goodwin 119, ii of iii. CS 64, ii of iii.*

Stock: 68430

45. [François Duquesnoy] Fiamingo. Done from an Original Picture in the Collection of Mr Hudson by Ja.s M.cArdell. Price 2'.

Published by Laurie & Whittle, 53, Fleet Street London [n.d., c.1794]. [But later]

Mezzotint. 330 x 225mm (13 x 8¾"). Small margins. Bit rubbed. £160

A half-length portrait of Flemish sculptor François Duquesnoy (1597-1643), holding a statuette of three putti. The title is Italian for 'Fleming'. *Goodwin 119, iii of iii. CS 64, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 68431

46. The Right Hon.ble Lady Elizabeth Lee, Daughter of Simon Earl Harcourt.

J. Reynolds pinxt. Engrav'd & Sold by E. Fisher, at the Golden Head in Leicester Fields. [n.d., c.1775.]

Mezzotint, title area uncleaned, 505 x 355mm (19¾ x 14"), large margins. Ink collector's stamp 'E.M.H.' on reverse. Light foxing and creasing. £320

Lady Elizabeth Lee (1739 - 1811), painter, daughter of Simon Harcourt, 1st Viscount Harcourt; married Sir William Lee. She sits in a garden, wearing a voluminous dress and resting her left elbow on an ermine cloak draped over a stone slab.

After Sir Joshua Reynolds (1723 - 1792). *Chaloner Smith: 37, II. Hamilton: pg.114, II. Ex: collection of The Hon. Christopher Lennox-Boyd and Mrs. E. M. Hamilton.*

Stock: 68484

47. Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy at Florence, Doctor of Laws of the Universities of Oxford and Dublin, and Fellow of the Royal Society.

Painted by himself, for the Royal Academy, 1780.

Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine. Publish'd by V.

Green, Dec.r 1.st 1780. N.º 29, Newman Street, Oxford Street.

Fine mezzotint, 18th century watermark. 480 x 380mm (19 x 15"), very large margins. With Queen Victoria's collector's blindstamp in inscription area. £480

A three-quarter self-portrait of Reynolds wearing his robes as President of the Royal Academy, one hand holding a scroll, resting on a table with a bust of Michelangelo. *CS 110, i of ii; Russell ii of vi; ; Hamilton p.57, ii of iv; Whitman 105, ii of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68073



48. **[Sir Joshua Reynolds, Knight, President of the Royal Academy, Member of the Imperial Academy at Florence, Doctor of Laws of the Universities of Oxford and Dublin, and Fellow of the Royal Society.]**

[Painted by himself, for the Royal Academy, 1780. Engrav'd by V. Green, Mezzotinto Engraver to his Majesty, and to the Elector Palatine.] [Publish'd by V. Green, Dec.r 1.st 1780. N.º 29, Newman Street, Oxford Street.]

Mezzotint, proof before letters. 480 x 380mm (19 x 15"). Small margins. £360

A three-quarter self-portrait of Reynolds wearing his robes as President of the Royal Academy, one hand holding a scroll, resting on a table with a bust of Michelangelo. *CS 10, before i of ii; Russell ii of vi; ; Hamilton p.57, ii-iii of v; Whitman 105, iii of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68076

49. **Sir Joshua Reynolds, ~ Painted by Himself. Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection.**

Published as the Act directs June 30th 1777, and to be had of C.Townley, No.7 New Bond Street.

Mezzotint, 18th century watermark. 420 x 280mm (16½ x 11"). Repaired loss bottom left corner. Old ink mss on roll. £280

A half-length portrait of Joshua Reynolds, in the robes of an Oxford Doctor of Civil Law, holding a roll. The old ink mss on the roll, 'Disegno del Divino Michel Angolo Bono[...]', copies the lettering on the original oil, now in the Uffizi Gallery. *Hamilton p.57, i of ii. CS 24, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67983

50. **[Untitled self portrait of Sir Joshua Reynolds.] Tum demum sanæ mentis Oculus acutè cernere [...] Seneca.**

Sir Joshua Reynolds Pinx.t. Caroline Watson Engraver to her Majesty sculpsit. Publish'd according to Act of Parliament March 1. 1789 by T. Cadell; Strand.

Rare mezzotint with stipple and etching. 225 x 150mm (8¾ x 6"), with very large margins. £190

One of the last of 27 self-portraits of Sir Joshua Reynolds, showing the artist wearing a white wig, curled to resemble his own hair, and 'wig spectacles', designed with extra-long, double-jointed sides to reach around a wigged head. Painted c.1788, it is his only self-portrait with spectacles, painted when he was about 65.

The original oil is in the Kenwood House collection.

Hamilton p.58, ii of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 67982

51. **Joseph Wright Esq.r. From a Picture painted by himself in the possession of James Cade Esq.r.**

Engraved by Ja.s Ward Painter and Engraver to H.R.H. the Prince of Wales. London. Published by Mess.rs Colnaghi & Co. Cockspur Street, Charing Cross. Feb.y 1 1807.

Fine mezzotint, 18th century watermark. 380 x 280mm (15 x 11"), very large margins. Margins messy. £420

Self-portrait of artist Joseph Wright (1734-97).

Frankau:82, iii/CS:36, .iii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 68330

52. **Joseph Wright Esq.r. From a Picture painted by himself in the possession of James Cade Esq.r.**

Engraved by Ja.s Ward Painter and Engraver to H.R.H. the Prince of Wales. London. Published by Mess.rs Colnaghi & Co. Cockspur Street, Charing Cross. Feb.y 1 1807.

Mezzotint. 380 x 280mm (15 x 11"), large margins.

Margins scraped. £220

Self-portrait of artist Joseph Wright (1734-97).

Frankau:82, iii/CS:36, .iii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 68331

53. **[Joseph] Addison.**

G.Kneller pinxit. F.Bartolozzi sculp. [n.d., c.1779.]

Engraving. Sheet 170 x 100mm (6¾ x 4"). Trimmed.

£50

Portrait of Joseph Addison (1672 - 1719), British writer and politician.

He was the eldest son of Lancelot Addison.

His name is usually remembered alongside that of his long-standing friend Richard Steele, with whom he founded The Spectator magazine. *De V 746 IV of IV.*

Stock: 68241

54. **Joseph Ames.**

[n.d., c.1800.]

Engraving. Sheet 190 x 125mm (7½ x 5"). £70

Portrait of Joseph Ames (1689 - 1759), English bibliographer and antiquary.

He purportedly wrote an account of printing in England from 1471 to 1600 entitled *Typographical Antiquities* (1749). It is uncertain whether he was by occupation a ship's chandler, a pattern-maker, a plane iron maker or an ironmonger.

Stock: 68240

55. **[Giuseppe Marc'Antonio Baretti] Joseph Baretti. Secretary for Foreign Correspondence to the Royal Academy.**

Sir J. Reynolds pinx.t. J. Hardy sculp.t. [n.d., c.1794.]

Stipple, scratched letters, printed in brown. Sheet 270 x 185mm (10½ x 7¼"). Trimmed to image on three sides £130

A half-length seated portrait of Turinese writer Giuseppe Marc'Antonio Baretti (1719-89), reading a book held close to his face.

After leaving Italy after facing censorship, he moved to London where he was welcomed by the literati: when he was tried for murder in 1769, character witnesses included Joshua Reynolds, Samuel Johnson, Edmund Burke and David Garrick. He was acquitted and soon after became Secretary to the Royal Academy of Arts, as referenced here. *Hamilton p.5.*

Stock: 67965

56. **Francis Blomefield, A.M F.R.A. Copied from an old print, originally Engraved as the portrait of another person, but preserved & highly valued by the late Mr Thomas Martin as a striking likeness of the Norfolk Topographer.**

Engraved by G.Dawe. Published June 1, 1805 by William Miller, Albermarle Street, London.

Mezzotint. Sheet 210 x 125mm (8¼ x 5"). Trimmed and some time-staining. £130

Portrait of Francis Blomefield (1705 - 1752), Rector of Fersfield in Norfolk, English antiquarian who wrote a county history of Norfolk: *An Essay Towards a Topographical History of the County of Norfolk.*

Stock: 68267

57. **Thomas Cogan, M.D. Living Founder of the Royal Humane Society.**

E.Gerard pinx.t. J.s Basire sculp. Published by J.Nichols, Son & Bentley March 1, 1814.

Engraving. Sheet 215 x 125mm (8½ x 5"). £60

Portrait of Thomas Cogan (1736 -1818), English Nonconformist physician, a founder of the Royal Humane Society and philosophical writer. *W 638-2*

Stock: 68303

58. **The Rev.d. Mr Dutens A.M. F.R.S.**

Fisher Fecit. Published Jan.y 1st 1777, for W.Shropshire, No.158, New Bond Street.

Mezzotint. 150 x 115mm (6 x 4½"), large margins. £90

Portrait of Louis Duten (1730 -1812), French writer born in Tours, of Protestant parents, who lived most of

his life in Britain or in British service on the continent. *CS 15.*

Stock: 68266



59. **John Hawkesworth, L.L.D.**

Sr. Joshua Reynolds pinx.t. James Watson fecit.

Printed and Publish'd according to Act of Parliament 1st April 1776 [but later], by J. Bretherton No 134 New Bond Street.

Mezzotint. 385 x 280mm (15 x 11"). Trimmed to plate, repaired tear in image right centre margin. £260

John Hawkesworth (c.1720- 1773), writer, compiled 'An Account of the Voyages undertaken by order of his present Majesty for making Discoveries in the Southern Hemisphere...', 1773, which contained the official account of Captain Cook's first circumnavigation. Adverse criticism to the book affected his health and he died the year of publication. Here he is portrayed in his study.

'Ironically, the lasting popularity of 'Hawkesworth's Voyages', as they soon came to be known, kept his name alive among general readers more successfully than anything else he wrote. But as a man of versatile talents who was widely read and a leading figure in the cultural life of eighteenth-century London, his virtual eclipse in the twentieth century seems curious' (DNB). *Goodwin 94 iv of iv; CS 73 iii of iii; Hamilton p36 iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67972

60. **John Milton. This picture belong'd to Deborah Milton [...]**

Publish'd according to Act of Parliament, Jan.ry 4. 1786 by Caroline Watson, Fitzroy Street.

Fine stipple. 165 x 230mm (6½ x 9"). Narrow margins. £230

Portrait of poet John Milton (1608-74), after a miniature by Samuel Cooper. The portrait is set in a roundel set upon a plinth, carved with his name and scenes from 'Paradise Lost'. Leaning up against the

plinth is a roundel on which is transcribed the inscription on the back of the miniature, relating the ownership of the miniature. Beneath the image is a description by Joshua Reynolds (1723-92), with a facsimile signature, correcting some of those details
BM 9,4.194.
 Stock: 67963



61. Henry Yorke Esq.r. Of High Determin'd Spirit -, By Ancient Learning to th'enlightened Love, Of Ancient Freedom warm'd.

Painted by W Hay. Engrav.d by J Ward. Engraver in Mezzotinto to the Prince of Wales. London Pub.d July 21. 1796 by W. Hay No. 68 Margaret S.t Cavendish Square.

Fine mezzotint, 18th century watermark, 290 x 220mm (11½ x 8¾"), with large margins. £360

Portrait of the English writer and radical publicist Henry Redhead Yorke (1772–1813), depicted almost half-length, turned slightly to the right within a rectangular frame. He faces the viewer directly and wears a coat with a high collar and epaulettes, a frilled shirt, and a wig.

Yorke was was raised in Barbuda and later England, the son of a freed Barbadian woman (Sarah Bullock (c.1745–1801)) and a father (Samuel Redhead (1704-1785)) whose wealth derived from Caribbean slaveholding. Educated at Cambridge and trained at the Inner Temple, he became involved in radical politics in the early 1790s, witnessing the French Revolution firsthand before breaking with revolutionary extremists and returning to Britain. His outspoken activism led to arrest and imprisonment for sedition in 1795, after which his views moderated and he later supported the Pitt government's war policy. *CS 37 III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68409

62. Henry Yorke Esq.r. Of High Determin'd Spirit -, By Ancient Learning to th'enlightened Love, Of Ancient Freedom warm'd.

Painted by W Hay. Engrav.d by J Ward. Engraver in Mezzotinto to the Prince of Wales. London Pub.d July 21. 1796 by W. Hay No. 68 Margaret S.t Cavendish Square.

Mezzotint, sheet 290 x 215mm (11½ x 8½"). Trimmed within plate. £240

Portrait of the English writer and radical publicist Henry Redhead Yorke (1772–1813), depicted almost half-length, turned slightly to the right within a rectangular frame. He faces the viewer directly and wears a coat with a high collar and epaulettes, a frilled shirt, and a wig.

Yorke was raised in Barbuda and later England, the son of a freed Barbadian woman (Sarah Bullock (c.1745–1801)) and a father (Samuel Redhead (1704-1785)) whose wealth derived from Caribbean slaveholding. Educated at Cambridge and trained at the Inner Temple, he became involved in radical politics in the early 1790s, witnessing the French Revolution firsthand before breaking with revolutionary extremists and returning to Britain. His outspoken activism led to arrest and imprisonment for sedition in 1795, after which his views moderated and he later supported the Pitt government's war policy. *CS 37 III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68408

63. Henry Yorke Esq.r. Of High Determin'd Spirit -, By Ancient Learning to th'enlightened Love, Of Ancient Freedom warm'd.

Painted by W Hay. Engrav.d by J Ward. Engraver in Mezzotinto to the Prince of Wales. London Pub.d July 21. 1796 by W. Hay No. 68 Margaret S.t Cavendish Square.

Mezzotint published state, 18th century watermark, 290 x 220mm (11½ x 8¾"), with very large margins. Creasing. £220

Portrait of the English writer and radical publicist Henry Redhead Yorke (1772–1813), depicted almost half-length, turned slightly to the right within a rectangular frame. He faces the viewer directly and wears a coat with a high collar and epaulettes, a frilled shirt, and a wig.

Yorke was was raised in Barbuda and later England, the son of a freed Barbadian woman (Sarah Bullock (c.1745–1801)) and a father (Samuel Redhead (1704-1785)) whose wealth derived from Caribbean slaveholding. Educated at Cambridge and trained at the Inner Temple, he became involved in radical politics in the early 1790s, witnessing the French Revolution firsthand before breaking with revolutionary extremists and returning to Britain. His outspoken activism led to arrest and imprisonment for sedition in 1795, after which his views moderated and he later supported the Pitt government's war policy. *CS 37 III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68410

64. **John Coutts Esq.r. Late Lord Provost of the City of Edinburgh. Price 2.s.**

A. Ramsay Pinx.t. Ja.s McArdell Fecit. Printed for and Sold by Alex.r Palmer Picture Frammer at the Windmill Edinb.r [n.d., c.1745].

Fine mezzotint. 330 x 225mm (13 x 9"), with large margins. Hair in printed background. £260

John Coutts (1699-1750), a Scottish merchant and banker, Lord Provost of Edinburgh 1742-4. His sons James and Thomas were founders of the banking house of Coutts & Co.

The British Museum's biography of the publisher consists of a vague date for this mezzotint. *CS 46. Ex The Hon Christopher Lennox-Boyd Collection.*

Stock: 68358

65. **[Heraclitus] Engrav'd chiefly by memory from a Picture of Terburgh.**

W.Baillie. [n.d., c.1792.]

Mezzotint. 290 x 235mm (11½ x 9¼"). Thread margins. £230

An philosopher seated at a table, right hand on an open book, leaning his chin on left hand, with a globe beside him, wearing a cap and heavy gown. After the oil painting 'Heraclitus,' by Gerard ter Borch (1617-81).

Captain William Baillie (1723-1810) was a well-known amateur engraver and etcher from Ireland. He fought at the Battle of Culloden and served in various campaigns on the continent. retiring early to hold an appointment of Commissioner of Stamps.

Over 200 of Baillie's prints were republished by Boydell in a collected edition of 1792, re-issued in 1803. *Ex: collection of The Hon. Christopher Lennox-Boyd. The original painting is in the Wallraf-Richartz Museum.*

Stock: 68472

66. **La petite Rusée.**

Painted by Sir Joshua Reynolds. Engraved by J.F. Bause 1784. London Published 1. Jan.y 1785 by Wm Dickinson N° 158 New Bond Street.

Stipple. 395 x 290mm (15½ x 11½"), large margins £280

A young girl wearing a tiara leaning on a stone pedestal. *Hamilton pg 149 iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67958

67. **[An old man with flat cap.] Agli Dilitanti che ano il Sapere senza pregiudizio Questa e dedicata.**

Rembrandt 1646. W.Baillie f. 1765.

Etching with drypoint, printed in brown, 18th century watermark. 290 x 240mm (11½ x 9½"). £160

An old man with a white beard, facing the viewer. Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Charington 25. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68464

68. **The Student.**

Painted by S.,r Joshua Reynolds. Engrav'd by J.R.Smith. London, Publish'd Dec.r 1: 1786 by W. Dickinson, Engraver, Bond Street.

Mezzotint. 385 x 280mm (15¼ x 11"). Thread margins. Repaired small hole by back neck. £320

A seated young man looks at his drawing of the classical sculpture on the table behind. A landscape is seen through the window beyond. *D'Oench: 107.*

Hamilton: 158, iii of iii. Chaloner Smith: 189, iii of iv. Frankau: 337, iv of v. Ex: collection of The Hon.

Christopher Lennox-Boyd, his state iv of iv.

Stock: 67955

69. **The Student.**

Painted by S.,r Joshua Reynolds. Engrav'd by J.R.Smith. London, Publish'd June 14 1814 by A. Wivell, 57 Great Portland Street.

Mezzotint. 385 x 280mm (15¼ x 11"). Trimmed into plate at bottom, thread margins elsewhere £190

A seated young man looks at his drawing of the classical sculpture on the table behind. A landscape is seen through the window beyond. *D'Oench: 107.*

Hamilton: 158. Chaloner Smith: 189, between iii of iv. Frankau: 337, between iv of v. Ex: collection of The

Hon. Christopher Lennox-Boyd, his state v of vi.

Stock: 67953



70. **Robert Lord Clive Baron of Plassey.**

T. Gainsborough Pinx.t J. M.Ardell Fecit. Printed for John Ryall, at Hogarth's Head, in Fleet Street, London [n.d., c.1762].

Rare & fine mezzotint, 18th century watermark. 505 x 350mm (19¾ x 13¾"). Plate mark reinforced on reverse. £490

A half-length portrait of Robert Clive (1725-74), in a plain coat and wig, the arms of the East India Company in the inscription area.

Clive was made Baron of Plassey in 1762; the plate was reworked to add the star of the Order of the Bath which he received in 1764. *CS 42, between i & ii of ii. Russell ii of iii. Goodwin: 100, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68461



71. **[F. Bartolozzi, R:A:]**

Sir Joshua Reynolds Pinxit. J. Watson Fecit. Publishd Sep.r 24. 1785 by T. Watson N.º 33, Strand London. Fine mezzotint, proof, 375 x 275mm (14¾ x 10¾"), with large margins. On 18th century watermarked paper. £420

A half-length portrait of Florentine engraver Francesco Bartolozzi (1725-1815), in fur-trimmed jacket. *CS 3, ii of ii; Russell 3, iii of iii; Goodwin 46, iii of iii; Hamilton p.6, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68023

72. **F. Bartolozzi, R:A:**

Sir Joshua Reynolds Pinxit. J. Watson Fecit. Publishd Sep.r 24. 1785 by T. Watson N.º 33, Strand London. Mezzotint. 375 x 275mm (14¾ x 10¾"), large margins. £320

A half-length portrait of Florentine engraver Francesco Bartolozzi (1725-1815), in fur-trimmed jacket. *CS 3, ii of ii; Russell 3, iii of iii; Goodwin 46, iii of iii; Hamilton p.6, ii of iii. Ex: collections of The Hon. Christopher Lennox-Boyd and Mrs. E.M. Hamilton (EMH ink stamp), and other Collector's Mark.*
Stock: 67985

73. **[Nathaniel Buck.]**

[engraved by James McArdell] [n.d., c.1765.] [But later]
Mezzotint, unfinished proof. 325 x 225mm (12¾" x 8¾"). £360

A half-length portrait of engraver and topographical draughtsman, Nathaniel Buck (died after 1759), best known for 'Buck's Antiquities' (1712-53), and a series of large prospects of English cities, both with his brother Samuel.

This plate was one of McArdell's last, being unfinished when he died in 1765. It was completed and published by Laurie & Whittle in 1794. *CS: 33, state i of ii.*

Whitman 113. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 68360

74. **Nathaniel Buck.**

J. M.cArdell fec.t. Published 12th May 1794 by Laurie & Whittle, Fleet Street, London.

Mezzotint. Sheet 315 x 225mm (12½ x 8¾"). Trimmed into plate at bottom, losing publication line, thread margins elsewhere. £230

Engraver and topographical draughtsman, publisher (with his brother Samuel) of 'Buck's Antiquities', 1712-53, and a series of large panoramas of English cities.

This plate was one of McArdell's last, being unfinished when he died in 1765. *CS: 33, state ii of ii. Goodwin 113. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 68361

75. **[Samuel Cousins.]**

[After Edwin Long.] London, Published 9.th May 1884 by The Fine Art Society (Lim.d) 148, New Bond Street. New York, M. Knoedler & Co.

Mixed-method on chine collé, Artist's Proof 525 x 405mm (20¾ x 16"). £580

Portrait of the mezzotint engraver Samuel Cousins (1801-87), engraved by Cousins himself. He sits at his etching table, in profile to right, head turned to look towards the viewer, with engraving tools in his hands. The portrait demonstrates with unusual clarity the tools and working process of a printmaker like Cousins.

After the painting in the collection of the Royal Albert Memorial Museum and Art Gallery, Exeter.

Cousins (1801-1887) one of the leading engravers of the nineteenth century, was elected as a full member of the Royal Academy in 1885. *Whitman: 46. PSA: [Vol.I.] AP.175. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68218

76. **Mr.Bankes. [Sir Joseph Banks.]**

[n.d., c.1780.]

Engraving. 100 x 100mm (4 x 4"). £160

Portrait of Sir Joseph Banks (1743 - 1820), botanist and explorer.

Banks was a patron of the natural sciences and made his name on the 1766 natural-history expedition to Newfoundland and Labrador. He took part in Captain James Cook's first great voyage (1768 - 1771), visiting Brazil, Tahiti, and after 6 months in New Zealand, Australia, returning to immediate fame.

Banks actively promoted British settlement in New South Wales and supported the broader colonisation of Australia. He also endorsed the establishment of Botany Bay as a penal settlement for the transportation of convicts and served as a principal adviser to the British government on matters relating to Australia. He is credited with introducing eucalyptus, acacia, and the genus later named in his honour, Banksia, to the Western world. Approximately eighty plant species bear his name in recognition of his contributions to botany. In addition, he was a principal founder of the

African Association and a member of the Society of Dilettanti, which played a significant role in the establishment of the Royal Academy.

Author of 'Modern, authentic and complete' system of universal geography. Including all the late important discoveries made by the English, and other celebrated Navigators of various nations, in the different hemispheres; and containing a genuine history and des', 1790. *W164-6. Kivell & Spence page 20.*
Stock: **68300**



77. **M.r Edw.d Bright late of Malden in Essex. Who died November 10, 1750, Aged 29 Years. He weigh'd 43 Stone & ½ (14tt to ye Stone) which is 609 pounds.**

Ogborne Pinx.t. Ja. M.cArdell fecit. Printed for John Bowles at the Black Horse in Cornhill. Publish'd according to Act of Parliament Jan. 1. 1750.
Fine mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), large margins on 3 sides. Small tear in left margin. £360
A portrait of Edward Bright (1721-50), a grocer from Maldon, Essex, famed for his corpulence. *CS 31, iii of iii, Goodwin 14. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68423**

78. **Le Gaillard Boiteux. Tel jadis le Gaillard Boiteux. Sur le pont neuf, faisant la nique, Aux plus grands Maitres de musique. Fut mitte fois plus suivy qu'eux.**

[Girard Audran] [erased] ex rue S.t Jacques au Coq. [N. Bonnard?] [n.d. c.1700]
Scarce engraving, sheet 290 x 200mm (11½ x 8")
Trimmed to plate on three sides. Thread margin at top. Publication line partially erased. £380
Portrait of Guillaume de Limoges, a disabled street singer, seated on the low wall of the Pont-Neuf. *See Welcome Collection 323i for another version*
Stock: **68403**

79. **[Francis Atterbury] The Lord Bishop of Rochester.**

J. Smith excud [n.d. c.1740].
Mezzotint. 195 x 150mm (7¼ x 6") Trimmed to plate, laid on album paper. £180
A half-length portrait in oval of Francis Atterbury (1662-1732), Bishop of Rochester, who was deprived of his offices in 1723 for corresponding with James Francis Edward Stuart (the Old Pretender). *CS: 3, 'possibly by G. White. Sharp 283, ii of ii.*
Stock: **68518**

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

[G. Kneller S.R. Imp & Mag. Brit. Bart.ts pinx. 1718.]
J. Simon fec et ex. [n.d. c.1720.]
Mezzotint. Sheet 340 x 250mm (13½ x 9¾"). Trimmed within plate, losing inscriptions at bottom, old ink mss. in title area. £90
A half-length portrait of Francis Atterbury (1662 - 1732), Bishop of Rochester, who was deprived of his offices in 1723 for corresponding with James Francis Edward Stuart (the Old Pretender). *CS: 19. Sharp 279.*
Stock: **68519**

81. **William Benn Esq.r Lord Mayor of the City of London 1746.**

T. Hudson Pinx.t. J.s M.cArdell fecit. [n.d., c.1746.]
Fine mezzotint. 330 x 225mm (13 x 9"). Small margins. £280
A half-length portrait of William Benn (c.1682-1755), a merchant of the Fletchers Company of London, Lord Mayor in 1746, founder of the Jacobite 'Benn's Club', consisting of himself and five other Tory aldermen. *CS 15. Goodwin 148. Sharp 313. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68422**

82. **William Benn Esq.r Lord Mayor of the City of London 1746.**

T. Hudson Pinx.t. J.s M.cArdell fecit. [n.d., c.1746.]
Mezzotint. 330 x 225mm (13 x 9"). Trimmed to plate at bottom left. £260
A half-length portrait of William Benn (c.1682-1755), a merchant of the Fletchers Company of London, Lord Mayor in 1746, founder of the Jacobite 'Benn's Club', consisting of himself and five other Tory aldermen. *CS 15. Goodwin 148. Sharp 313. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68421**

83. **The Lady Mary Fenwick Relict of S.r John Fenwick Bar.t of Northumberland. And Daughter to Charles Earl of Carlile.**

Dhal [Michael Dahl] pinxit. G. Lumley Fec. [n.d., c1737.]
Scarce mezzotint, Collector's mark verso. Sheet 345 x 245mm (13½ x 9½"). Trimmed into image top and left, into plate elsewhere. £320
A three-quarter portrait of Lady Mary Fenwick (1658-1708), wearing widow's weeds and holding a miniature of her husband.

Sir John Fenwick c.1645-97), 3rd Baronet, was involved in an assassination plot against William III. He was the last person to be executed under an Act of Attainder, but had his revenge. When his estate was seized by the Crown, it included a horse, White Sorrel: it was a fall from this horse (stumbling on a molehill) that hastened William's death. *CS 2, state ii of iii. Sharp 401.*
 Stock: 68522



84. **Lady Mackintosh.**

A. Ramsay Pinx.t J.s M.cArdell Fecit. Sold at the Golden Head in Covent Garden. Price 2. [n.d. c.1750] Very scarce mezzotint, sheet 330 x 240mm (13 x 9½"). Trimmed losing platemark at the bottom. £380
 Half-length portrait of Anne Mackintosh (1723-84) set within an oval frame; the head is turned slightly left while the gaze faces forward. She wears a dress adorned with pearls and a ribbon at the bodice, along with a fur-lined cloak.

Anne Mackintosh was daughter to the Chief of Clan Farquharson, John Farquharson of Invercauld, and the wife of Angus Mackintosh. Known as "Colonel Anne" and "La Belle Rebelle," she was a courageous Scottish Jacobite leader who raised 350-400 men for Clan Chattan during the 1745 Rising. Despite her husband supporting the Government, she famously led her forces to support Bonnie Prince Charlie and masterminded the "Rout of Moy". *CS 125. G 133 II of IV. Ex: Collection of the Hon. Christopher Lennox-Boyd. Not in Sharp.*
 Stock: 68384

85. **Henry St John, late Lord Viscount Bolingbroke.**

T. Murray pinxit. [n.d., c.1751.]
 Mezzotint. 350 x 245mm (13¾ x 9½"). Trimmed to plate, mounted in album paper. £230
 A half-length portrait in oval of Henry St John, styled first Viscount Bolingbroke (1678-1851), politician,

diplomatist and author. St John first entered parliament in 1701 and was appointed secretary at war in 1704 before resigning in 1708. He was subsequently secretary of state (1710-14) and aligned himself with the Jacobite cause to secure power for himself and the Tories (spending several years in exile in France from 1716-23 as a result). Pardoned in 1723, Bolingbroke returned to England and tried to rally tory opposition in parliament, but was mostly active as a writer in later years. *CS 8. Sharp 332.*

Stock: 68520

86. **Henry St John, late Lord Viscount Bolingbroke.**

[T. Murray pinxit.] [n.d., c.1751.]
 Mezzotint. Sheet 335 x 240mm (13¼ x 9¼"). Trimmed within plate, losing artist's name, creased, mounted in album paper. £160

A half-length portrait in oval of Henry St John, styled first Viscount Bolingbroke (1678-1851), politician, diplomatist and author. St John first entered parliament in 1701 and was appointed secretary at war in 1704 before resigning in 1708. He was subsequently secretary of state (1710-14) and aligned himself with the Jacobite cause to secure power for himself and the Tories (spending several years in exile in France from 1716-23 as a result).

Pardoned in 1723, Bolingbroke returned to England and tried to rally tory opposition in parliament, but was mostly active as a writer in later years. *CS 8. Sharp 332.*

Stock: 68521

87. **Francis L.d B.p.p of Ely.**

W. Vincent fe. [n.d., c.1690.]
 Rare mezzotint. Sheet 150 x 115mm (6 x 4½"). Trimmed within plate, mounted in album paper at edges. £190

A half-length portrait in oval of Francis Turner (1637-1700), Bishop of Ely from 1684-90, when he was deposed for refusing to take the oath of allegiance to William III. *CS 12. Sharp 654.*

Stock: 68523

88. **[Robert Lord Henley Baron of Grainge, C.S.]**

[Tho.s Hudson Pinx.t. J.s M.cArdell fecit.] Sold at the Golden Head in Covent Garden. Price 5s. [n.d. c.1761.]
 Mezzotint, proof before letters. Sheet 395 x 275mm (15½ x 10¾"). Trimmed to image and into plate at bottom, notches in edges. Title area uncleaned. £260
 Robert Henley (c.1708-72) in his Lord Chancellor's robes.

In 1756 he was appointed Attorney General and knighted; in 1760 he became Baron Henley of Grange; in 1761 he became Lord Chancellor, then Lord President of the Council in 1766. In 1764 he became Earl of Northington.

The original oil portrait is in the National Portrait Gallery. *CS: 104. Russell: 104, i of iii. Goodwin: 82. NPG: D38786. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68376

89. **John Keeling Esq.r. One of His Majesty's Justices of the Peace for the County of Middlesex.**

T. King pinx.t. J.s M.cArdell fecit. 1756.
Fine mezzotint, 18th century watermark; 330 x 225mm (13 x 8¾"), large margins. £240
Half-length portrait of John Keeling (1682-1759), brewer of Clerkenwell and judicial officer, wearing a coat unbuttoned over a waistcoat with an embroidered trim and a short white wig and holds a tricorne under his left arm. *CS 111. Goodwin 49. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68413

90. **William Melmoth Esq.r. Formally one of the Senior Benchers of the Hon. Society of Lincolns Inn.**

Engraved by N.Schiavonette Jun.r. Published by J.Aasperne, Bible, Crown & Constitution, Cornhill Dec.r. 1st 1810.
Stipple engraving. 190 x 120mm (7½ x 4¾"). £60
Portrait of William Melmoth the younger (c.1710 - 1799), English lawyer and man of letters.
Stock: 68336



91. **The Right Hon.ble Philip Lord Hardwicke Baron of Hardwicke Lord High Chancellor of Great Britain.**

Wills Pinx.t. 1744. J. M.cArdell Fecit. Sold by J.as McArdell at the Golden Head next Southampton Street Covent Garden. Price 2s.
Fine mezzotint. 355 x 250mm (14 x 10"), with margins. £260
Three-quarter length portrait of politician Philip Yorke, 1st Earl of Hardwicke (1690-1764), with right hand outstretched and papers in his left, wearing judge's robes and long curled wig with chair and purse behind him.
Yorke was an English lawyer and politician who served as Lord High Chancellor of Great Britain (1737-1756). *CS 100. Goodwin 168. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68448

92. **The Right Hon.ble Philip Lord Hardwicke Baron of Hardwicke Lord High Chancellor of Great Britain.**

Wills Pinx.t. 1744. J. M.cArdell Fecit. Sold by J.as McArdell at the Golden Head next Southampton Street Covent Garden. Price 2s.
Fine mezzotint. 355 x 250mm (14 x 10"). Trimmed to plate and glued to backing sheet. £190
Three-quarter length portrait of politician Philip Yorke, 1st Earl of Hardwicke (1690-1764), with right hand outstretched and papers in his left, wearing judge's robes and long curled wig with chair and purse behind him.
Yorke was an English lawyer and politician who served as Lord High Chancellor of Great Britain (1737-1756). *CS 100. Goodwin 168. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68449

93. **Mr John Norden. Surveyor to James 1st, 1614.**

R.Grave sculp. [n.d., c.1800.] Published by W.Smith, 24, Lisle Street, Leicester Sq.
Engraving. Sheet 185 x 115mm (7¼ x 4½"). Trimmed. £60

Portrait of John Norden (c.1547 - 1625), English cartographer, mapmaker, chorographer and antiquary. He planned a series of county maps and accompanying county histories of England, the *Speculum Britanniae*, but these were not completed.
Stock: 68333

94. **[Ralph Bigland.] [Somerset Herald.]**

[n.d., c.1780.]
Stipple proof engraving. Sheet 210 x 120mm (8¼ x 4¾"). £50
Portrait of Ralph Bigland (1712 - 1784), English officer of arms, antiquarian and cheesemaker. He was promoted to the office of Somerset Herald of Arms in Ordinary in 1759.
Stock: 68340

95. **[Daniel Brown] Spectemux Agendo.**

WB 1760. [Greek characters] Delineato & inciso in Quatr'Ore W.Baillie Capt. di 3d. Rego Caval Legiera, Etching. 150 x 75mm (6 x 3"), large margins. Old ink mss. identification in lower margin. £160
A full length portrait of Cornet Daniel Brown, who Baillie describes in Greek as 'My standard bearer', with a battle raging behind.
An etching by Captain William Baillie (1723-1810), executed when he was still in the army, depicting his adjutant in the 17th Regiment of (Light) Dragoons. Baillie left the army the following year to devote his time to printmaking, *BM 1870,0813.589. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68473

96. **[Daniel Brown] Spectemux Agendo.**

WB 1760. [Greek characters] Delineato & inciso in Quatr'Ore W.Baillie Capt. di 3d. Rego Caval Legiera, Etching. 150 x 75mm (6 x 3"), large margins. Tear in top margin. £130

A full length portrait of Cornet Daniel Brown, who Baillie describes in Greek as 'My standard bearer', with a battle raging behind.

An etching by Captain William Baillie (1723-1810), executed when he was still in the army, depicting his adjutant in the 17th Regiment of (Light) Dragoons. Baillie left the army the following year to devote his time to printmaking, *BM 1870,0813.589. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68474

97. General John Hale. Colonel 47.th Regiment (1759) Colonel 17.th Lt Dragoons (1790) Governor of Londonderry. Born 1728 Died 1806. Private Plate.

Painted by Sir Joshua Reynolds. Engraved by Thomas Lupton. 4 Keppel Street Russell Squ.re. [n.d., c.1845.] Scarce mezzotint on chine collé. 500 x 380mm (19¾ x 15"), with large margins. Nicks, abrasions and mountburn to margins. £380

A three-quarter seated portrait of John Hale in uniform, before a Temple of Janus with four figures struggling. Reynolds's Pocket-Book records three sittings with Colonel John Hale in 1760, shortly after he commanded the 47th Regiment of Foot during the Siege the Louisbourg (1758) and the Battle of the Plains of Abraham (1759) and was appointed by the dying General Wolfe to carry the news of victory to England.

The painting remained in the Hale family, overlooked by scholars of Reynolds, until 1963, when it was bequeathed to the McIntosh Gallery by Dr. George Hale. This private plate was commissioned by a descendent after Lupton moved to Keppel Street c.1840. *Not in Hamilton. BM 1845,1011.15, "there is no record of the painting". See McIntosh Gallery ref R11043-0-6-E for the painting.*

Stock: 68047



98. [Sir Sidney Smith.]

[Robert Ker Porter pinxt. W. Say sculpt.] [London Published as the Act directs, June 19, 1802, John P. Thompson, Printseller to his Majesty and their Royal Highness's the Duke & Duchess of York. Gt.Newport Street, and No.51 Dean Street, Soho.]

Mezzotint, rare proof before letters. 630 x 440mm (24¾ x 17¼"). Trimmed into plate at bottom, repaired tears in margins. Top margin messy. £850

A full-length portrait of Sir William Sidney Smith (1764-1840), in uniform, with a turk, flag and broken sword behind.

A naval officer, Smith fought in the American Revolutionary War, where he saw action in 1778 against the American frigate Raleigh. He also distinguished himself in the Battle of Cape St Vincent (1780), Battle of the Chesapeake (1781) and the Battle of the Saintes (1782).

His subsequent career included important service during the Napoleonic Wars, notably in the defence and relief of Acre. Napoleon said of him "That man made me miss my destiny", concerning his defence of Acre. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68216

99. [John Barnard] To the Worthy Livery men of the City of London. The Honour which you have done me, in choosing me fix Times one of your Representatives in Parliament, calls for my most sincere and hearty Thanks...I beg Leave to assure You and of my best Endeavours to promote the Good of this City in particulary, and of this Nation in General. I am with the greatest Respect, Gentlemen, You highly obliged, and most Obedient Humble Servat. John Barnard. May 7.th 1754.

A. Ramsay pinx.t. J.s Mc.Ardell fecit. Publish'd according to act of Parliament Sept.r 6.th 1754 & Sold by J. Boydell Engraver, at the Unicorn ye corner of Queen Street Cheapside, London.

Mezzotint with extensive engraved text, 18th century watermark. 355 x 255mm (14 x 10"). £320

A half-length portrait in roundell of Sir John Barnard (c.1685-1764), wearing a fur lined robe and his Lord Mayor's chain. A Whig politician and Lord Mayor of London, he was elected at the 1722 general election as one of the four Members of Parliament for the City of London; a seat which he held for nearly 40 years.

A detail of a portrait by Allan Ramsay as engraved by John Faber jnr. *CS: 11, only state. Goodwin: 33. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of ii.*

Stock: 68364

100. [The Right Honourable Henry Fox Esqr Paymaster General of His Majesty's Forces.]

[A. Ramsay Pinx.t. J. M.Ardell Fecit.] [n.d., 1762.]

Mezzotint, unfinished proof before letters, inscription area uncleaned, 18th century watermark. 355 x 250mm (14 x 9¾"). Creasing. Small margins. £380

Half-length portrait in oval of Henry Fox, 2st Baron Holland (1705-1774), a leading figure of 18th century politics. He notably held the posts of Secretary for War, Southern Secretary, Secretary of State and Paymaster of the Forces during the Seven Years' War. He was the father of Charles James Fox. *Goodwin: 41, before only state. CS: 71, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. G93 i of ii.*

Stock: 68456

101. **The Right Honourable Henry Fox Esq.r Secretary of State. From the Original in the possession of the Hon.ble Horace Walpole.**

Liotard pinx.t 1754. J.s Mc.Ardell fecit.
Mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), large margins. Blindstamp of Chevalier de Dornay in inscription area. Repaired tears in margins.
£280

Half-length portrait in oval of Henry Fox, 2st Baron Holland (1705-1774), a leading figure of 18th century politics. He notably held the posts of Secretary for War, Southern Secretary, Secretary of State and Paymaster of the Forces during the Seven Years' War. He was the father of Charles James Fox. *Goodwin: 41. CS: 71, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68328



102. **S.r Crisp Gascoyne K.t. Lord Mayor of the City of London 1753.**

William Keable [Keeble] pinx.t. Ja.s M.cArdell Fecit.
Rare mezzotint. 505 x 350mm (19¾ x 13¾"). Trimmed within plate at bottom, nicks in edges, creasing. £280
A full length portrait of the Lord Mayor of London Sir Crisp Gascoyne (1700 - 1761). He stands wearing an embroidered robe, his left hand on his hip and his right on a table, upon which rests a large sword and crown. A statue of 'Justice' can be seen in the background to the right, holding a sword and balance scales. *CS 81, ii of ii. Goodwin 30, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68452

103. **[Thomas Earl of Arundel.] Illustris.us & Excellent.muss D.nus Dominus Thomas Howard, Comes Arundeliae & Surriae [...]**

Ant. van Dyck Eques pinxit W Hollar fecit 1646.
Etching, sheet 260 x 195mm (10¼ x 7¾"). Trimmed to platemark and laid on album paper. Faint foxing along the lower margin. Damage to bottom right corner of image affecting the title area. £140
Thomas Howard, fourteenth earl of Arundel, fourth earl of Surrey, and first earl of Norfolk (1585-1646),

art collector and politician. This print was first made for the 'Iconographiae', a collection of prints after van Dyck portraits, which was published in the Netherlands from 1630 onwards. Arundel almost certainly played a pivotal role in bringing van Dyck to England. British Museum cataloguing for the print claims that it is based on van Dyck's 'Madagascar portrait' of Arundel and his wife (Arundel Castle, West Sussex) which showed the earl sat next to a globe, pointing to Madagascar. The Arundels had devised a scheme to colonize the island and obtained a royal licence to move there, although the plan came to nothing, perhaps because of the earl of Arundel's deteriorating health. Despite obvious differences between the Madagascar portrait and this print, there is a strong resemblance. Etched by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England after meeting the earl of Arundel in Cologne in 1636. Hollar subsequently followed him to England, took up lodgings in Arundel House, married one of Lady Arundel's servants, and made prints of numerous works in the Arundel collection. This plate was etched in 1646 in Antwerp, where Hollar moved for several years, following the Arundels there. He also etched a portrait of Lady Arundel adapted from the Madagascar portrait, and a straightforward copy of the double portrait. *Pennington 1353 ii/iii; see cataloguing for BM 1888,0612.78.*

Stock: 68277

104. **S.r. John Lister Kaye Bar.t.**

[n.d., c.1730.]
Very rare mezzotint. Sheet 195 x 135mm (7¾ x 5¼"). Trimmed into plate and crease through right side of image. £280
Portrait of Sir John Lister Kaye, 4th Baronet (1697 - 1752), of Denby Grange, Kirkheaton, Yorkshire, British landowner and Tory politician who sat in the House of Commons from 1734 to 1741. *Not in CS.*
Stock: 68263

105. **John Duke of Montague.**

Tho.s Hudson Pinx.t. J. M.cArdell Fecit. [n.d., 1750.]
Rare mezzotint. Sheet 420 x 300mm (16½ x 11¾"). Trimmed into plate, laid on album paper at edges. £260
Half-length portrait of John Montagu (1690-1749), 2nd Duke of Montagu, in dark jacket with Garter sash. Behind is the Tower of London, a reference to his role as Master-General of the Ordnance 1740-2. He was also a member of the acclaimed Kit Kat Club and a founding governor of the Foundling Hospital. *Goodwin: 135. CS: 132, only state. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68457

106. **[Lord Melcombe & Lord Winchelsea.] From the Original Drawing in the Collection of the Earl of Exeter.**

W.Hogarth del.t. F.Bartolozzi Sculp.t. [n.d., c.1780.]
Etching. Sheet 210 x 140mm (8¼ x 5½"). Trimmed top & bottom and crease. £90

Portrait of George Bubb Dodington, 1st Baron Melcombe (1691-1762), in profile, wearing a long wig, gesturing with his left hand while holding his hat in the other, positioned on the left. Lord Winchelsea appears on the right, shown from behind, wearing a sash draped diagonally and a long wig, holding a paddle against his right shoulder, with his left arm slightly extended to the side.

Lord Melcombe was a British Whig politician who represented Winchelsea and Bridgwater in the House of Commons of Great Britain from 1715 to 1761.

Daniel Finch, 8th Earl of Winchelsea and 3rd Earl of Nottingham (1689-1769), was a British peer, politician and governor of Foundling Hospital. *de V 2227*.

Stock: 68251

107. S.r John Moore Kn.t, Lord Mayor of London 1682, One of the Representatives in Parliament for the said City & President of Christ-Hospital; To whom King Charles the Second, for his faithful Services to the Crown, granted, Viz, On a Canton, Gules, A Lion of England, as an Augmentation to his Arms and to those of his family.

S.r Peter Lely Pinx.t. Ja.s Mc.Ardell fecit. [n.d., c.1750.]

Mezzotint, 355 x 255mm (14 x 10"), on 18th century watermarked paper. Thread margins. £180

Sir John Moore (1620-1702), M.P. for the City of London 1685-1687. *Goodwin: 127, iii of iii. CS: 133, state iii of iii. Ex: Collection of the Hon. Christopher Lennox-Boyd*

Stock: 68348

108. [Charles Watson-Wentworth] [The Right Noble Charles Marquis of Rockingham, Earl of Malton and of Wath and Harowden, Lord Lieutenant and Custos Rotulorum of the West Riding of the County of York and Custos Rotulorum of the North Riding of the said County and Vice Admiral of all the Maritime Parts thereof and F.R.S.]

[Painted by B. Wilson. R. Houston Sculp.] [Sold by R. Houston near Drummond's, Charing Cross.] [n.d., c.1760].

Rare mezzotint, proof before letters. 390 x 275mm (15¼ x 10¾"). Repaired tears, creasing. Small margins. Title area uncleaned. £280

Three quarter length portrait of Charles Watson-Wentworth (1730-82), 2nd Marquis of Rockingham, standing in profile to the left. Rockingham was a British Whig statesman, most notable for his two terms as Prime Minister, in 1765-6 and 1782. *CS 104, state i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68323

109. Ann Allan. Of Blackwell Grange, near Darlington, Died 16th Oct.r 1785, Æ 68.

J.Hay del.t. J.Collyer sculp.t. In Gratitude to her Memory this Plate is inscribed by Geo:Allan 1787.

Stipple engraving. Sheet 215 x 135mm (8½ x 5¼").

Trimmed and vertical crease.

£160

Portrait of Ann Allan (1717 - 1785), who played an important role in advocating for the poor in the towns on the Durham Theatre circuit.

Stock: 68252

110. John Howard Esq.t. F.R.S. Taken from Nature, March 1788.

Gent. Mag. Aug.t. 1790.

Etching. 165 x 105mm (6½ x 4"). Trimmed into right side of plate. £60

Portrait of John Howard (1726 - 1790), English philanthropist known for his work as an early prison reformer. *W1454*

Stock: 68334



111. Daniel Lock Esqr.

Will.m Hogarth Pinx.t. J. M.cArdell Fecit. Price 1s 6p [n.d. c.1760.]

Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins, mounted on album paper at corners. £290

A portrait of architect Daniel Lock (1686-1754) shown holding his design for the Foundling Hospital in London, after an oil painting by William Hogarth. Lock and Hogarth were both members of the Free Society of Artists and governors of the Foundling Hospital. *CS: 120, i of ii. Goodwin: 139, i. Ex: Collection of The Hon. C. Lennox-Boyd*.

Stock: 68415

112. Thomas Ashton D.D.

T. Gainsborough Pinx.t. J.s M.cArdell fecit. [n.d., c.1760.]

Fine mezzotint. 330 x 230mm (13 x 9"), with very large margins. £240

A half-length portrait in oval of Thomas Ashton (1716-75), rector of St Botolph's Bishopsgate.

McArdell also engraved a portrait of Ashton after Reynolds. *CS 5. Goodwin 180. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68344

113. **Thomas Ashton D.D.**

T. Gainsborough Pinx.t. J.s M.cArdell fecit. [n.d., c.1760.]

Mezzotint. 330 x 230mm (13 x 9"). Plate worn, narrow margins, scrape over engraver's name. £160

A half-length portrait in oval of Thomas Ashton (1716-75), rector of St Botolph's Bishopsgate.

McArdell also engraved a portrait of Ashton after Reynolds. *CS 5. Goodwin 180. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68343

114. **The Revd: Mr. Emanl: Collins A.M. On me when Coxcombs are Satyrie, / I take it for a Panegyric. / Hated by Fools, and Fools to hate; / Be this my Motto, and my Fate. Swift.**

N. Hone pinx.t. J.s M.cArdell fecit. [n.d., c.1750.]

Mezzotint. 330 x 230mm (13 x 9"). Mounted on album paper at top. Small margins. £140

A half-length portrait in oval of clergyman and poet Emanuel Collins (1711- after 1762), after Nathaniel Hone (1718-84).

Collins was famed for keeping the Duke of Marlborough Inn in Bedminster, from where he would perform marriage ceremonies for the modest fee of "a crown a couple", before the Clandestine Marriages Act 1753 ruined his business. He published the satirical 'Miscellanies in Prose and Verse' in 1762. *Chaloner Smith 44, i of ii. Goodwin: 166 i of ii. Ex The Hon Christopher Lennox-Boyd Collection.*

Stock: 68359

115. **The Rev.d. George Costard. M.A.**

I.C.Barnes, Soc. Art. Sci. del. [n.d., c.1800.]

Engraving. Sheet 195 x 110mm (7¾ x 4¼"). Trimmed into left side of plate. £70

Portrait of George Costard (1710 - 1780), vicar of Twickenham, local antiquarian and astronomical writer. *W692*

Stock: 68335

116. **Rev.d Sir John Cullum, Bart F.R.S. F.R.A.**

Angelica Kauffman pinx.t. 1778. Published by J.Nichols, Son & Bentley, May 1813.

Engraving. Sheet 210 x 125mm (8¼ x 5"). Trimmed into right side of plate. £50

Portrait of Sir John Cullum, 6th Baronet (1733 - 1785), English clergyman and antiquary.

Stock: 68337

117. **Johannes Duns Scotus Doctor Subtilis done from the painting in ye publick Library in Oxford**

J. Faber Fecit & Excudit [n.d.c.1720]

Rare mezzotint, sheet 350 x 250mm (13¾ x 9¾"), on 18th century watermarked paper. Trimmed to plate.

Crease in lower third where previously folded. £260

John Duns Scotus (c.1265-1308), Franciscan friar and theologian born at Duns, in the Scottish borders. One of the most important philosopher-theologians of the High Middle Ages, Scotus has had considerable

influence on Catholic and secular thought. He was beatified by Pope John Paul II in 1993. *CS 30.*

Stock: 67880



118. **Johannes Duns Scotus Doctor Subtilis done from the painting in ye publick Library in Oxford**

J. Faber Fecit & Excudit Printed & Sold by Tho. Bakewell against Birchin Lane in Cornhill [n.d. c.1720]

Scarce mezzotint, sheet 350 x 250mm (13¾ x 9¾").

Repairs. Trimmed to plate £260

John Duns Scotus (c.1265-1308), Franciscan friar and theologian born at Duns, in the Scottish borders. One of the most important philosopher-theologians of the High Middle Ages, Scotus has had considerable influence on Catholic and secular thought. He was beatified by Pope John Paul II in 1993. *CS 30. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 67881

119. **Rev.d. John Cole Galloway M.A. Vicar of Hinckley.**

[n.d., c.1790.]

Engraving. Sheet 210 x 125mm (8¼ x 5"), on 19th century watermarked paper. £70

Portrait of Rev.d. John Cole Galloway M.A (c.1720 - 1804), Vicar of Hinckley.

Author of sermons and an Exposition on the Church Catechism. *See [Ref: 68341].*

Stock: 68342

120. **Rev.d. John Cole Galloway M.A. Vicar of Hinckley.**

[n.d., c.1782.]

Engraving. Sheet 150 x 120mm (6 x 4¾"). Cut into plate and title pasted onto top of sheet. Time staining. £50

Portrait of Rev.d. John Cole Galloway M.A (c.1720 - 1804), Vicar of Hinckley.

Author of sermons and an Exposition on the Church Catechism. *Part of Print - See BM. O'Donoghue 1908-25 (1). See [Ref: 68342]*

Stock: 68341

121. John Garnett, D.D. Lord Bishop of Clogher. Consecrated A.D. MDCCLII.

T. Gainsborough pinx.t. J. M'Ardell fecit. [n.d., c.1752.]

Mezzotint, 325 x 225mm (12¾ x 8¾"). On 18th century watermarked paper. Trimmed into plate, mounted in album paper. £160

A half-length portrait in oval of John Garnett (c.1707-82), an English cleric who went to Ireland in 1751 as chaplain to the 1st Duke of Dorset, the Lord Lieutenant. He became bishop of Clogher in the Church of Ireland. *CS 74, ii of ii. Goodwin 190. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68451

122. The Right Reverend D.r Thomas Gooch, Lord Bishop of Ely, A.D. 1754.

Tho.s Hudson pinx.t. J.s M.cArdell fecit.

Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. £160

A three quarter seated portrait of bishop Sir Thomas Gooch (1674-1754), 2nd Baronet. This state has been updated to the year of his death. He also served as chaplain to Queen Anne, Master of Gonville and Caius from 1716 and Vice-Chancellor of the University of Cambridge in 1717, Bishop of Bristol in 1737, Bishop of Norwich in 1738 and Bishop of Ely in 1747. *Goodwin 10, iii of iii; CS 90, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68437

123. The Right Reverend D.r Thomas Gooch, Lord Bishop of Ely, A.D. 1749.

Tho.s Hudson pinx.t. J.s M.cArdell fecit.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins. £120

A three quarter seated portrait of bishop Sir Thomas Gooch (1674-1754), 2nd Baronet. He also served as chaplain to Queen Anne, Master of Gonville and Caius from 1716 and Vice-Chancellor of the University of Cambridge in 1717, Bishop of Bristol in 1737, Bishop of Norwich in 1738 and Bishop of Ely in 1747. *Goodwin 10, ii of iii; CS 90, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68438

124. The most Rev.d Father in God D.r Thomas Herring by Divine Providence Archbishop of Canterbury; Primate of all England; & Metropolitan And one of His Majesty's most Hon.ble Privy Council, &c. &c.

S. Webster pinx.t. J.,s M.,cArdell fecit. [n.d., c.1750.] Fine & scarce engraving, sheet: 365 x 215mm (14½ x 8½"), with large margins. On 18th century watermarked paper. Trimmed, creasing and laid on album sheet. £190

A portrait of Thomas Herring (1693-1757) probably painted soon after he become Archbishop of Canterbury in 1747.

William Hogarth painted Herring while he was Archbishop of York. *CS 105. Goodwin 155.*
Stock: 68367

125. David Jennings, S.T.P.

Jones Pinx.t.. M.cArdell fecit. London, Printed for Carington Bowles, Map & Printseller, at N.º 69 in S.t Pauls Church Yard [n.d., c.1760].

Mezzotint, 18th century watermark. 345 x 250mm (13½ x 9¾"), large margins. £260

A half-length portrait of dissenting minister and tutor David Jennings (1691-1762).

Four years after his death, his lecture notes on Thomas Godwyn's 'Moses and Aaron, or Civil and Ecclesiastical Rites Used by the Ancient Hebrews' (1625) was published as 'Jewish Antiquities'. *CS 110, iii of iii. Goodwin 163, iii of iii, but before addition of '65' and price. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68379

126. The Reverend Mr Thomas Newman.

S. Webster pinx.t. J. M.cArdell fecit. [n.d., c.1750.]

Mezzotint, 330 x 230mm (13 x 9"), with large margins. £180

A half-length portrait in oval of Thomas Newman (1692-1758), a presbyterian dissenting minister who officiated at Blackfriars, Carter's-lane and Salter's Hall. *CS 137; Goodwin 157. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68351



127. [John Nicoll] [Johannes Nicol D:D: Ecclesiae Westmonasteriensis Prebendarius, Scholae per Annos XX. Archidadascalus. Aedis Christi Canonicus. A.D. MDCCLV. Aetat: LXXI.]

[R. Taylor pinx.t. J. McArdell fecit.] [n.d., c.1755.]

Fine mezzotint, proof before letters, inscription area partially uncleaned. 355 x 250mm (14 x 9¾"). Old ink mss. in inscription area. £230

Dr. Nicholls, Prebendary of Westminster and Canon of Christ Church, Oxford. *CS 139, predating only state; Russell i of iii. Goodwin 45, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68353

128. [John Nicoll] **Johannes Nicol D:D: Ecclesiae Westmonasteriensis Prebendarius, Scholæ per Annos XX. Archidadascalus. Ædis Christi Canonicus. A.D. MDCCLV. Ætat: LXXI.**

R. Taylor pinx.t. J. McArdell fecit. [n.d., c.1755.]
Fine mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), large margins. £160
Dr. Nicholls, Prebendary of Westminster and Canon of Christ Church, Oxford. *CS 139, only state; Russell ii of iii. Goodwin 45, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68352

129. **The Right Reverend D.r Rich.d Osbaldeston Lord Bishop of Carlisle.**

T. Hudson Pinx.t. J.s M.cArdell fec.t. [n.d., c.1764.]
Mezzotint, 350 x 250mm (13¾ x 9¾"). On 18th century watermarked paper. Small margins. £110
A three-quarter seated portrait of Richard Osbaldeston (1691-1764), Bishop of Carlisle from 1747 to 1762 and Bishop of London from 1762 to 1764.
Thomas Hudson's painting, now in the Royal Albert Memorial Museum & Art Gallery (46/1925/25), is dated 1764. *CS 141, ii of ii; Russell ii of iii; Goodwin 169, ii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68354

130. **Thomas Lord Bishop of Rochester & Thomas Spratt A.M. Archdeacon of Rochester.**

M. Dahll pinx. J. Smith fec. et ex. 1712.
Mezzotint. Sheet 285 x 365mm (11¼ x 14¼").
Trimmed into image on three sides, into plate at bottom, folded, laid on album paper. £180
A double portrait of Thomas Spratt (1635-1713), Bishop of Rochester, pointing to his son, also Thomas Spratt, Archdeacon of Rochester (1679-1720).
In 1692 an attempt was made to frame the bishop as a Jacobite, the so-called 'flowerpot plot', with his signature (and Marlborough's) forged on a document detailing a plot against William III, hidden under a flowerpot in Bromley Palace. He and the Duke were arrested for high treason but soon released. *CS 243.*
Stock: 68524

131. [Nicholas Wiseman] **N. Card. Wiseman [facsimile signature].**

[Painted by T.R. Herbert, R.A. Engraved by G.R. Ward. London: Published March 1.st 1855, by the Engraver at 31, Fitzroy Square.
Mezzotint on chine collé, signed in ink by sitter. 515 x 375mm (20¼ x 14¾"), with large margins. Tear entering plate but not image on right. £360
A three-quarter length seated portrait of Nicholas Wiseman (1802-1865), Cardinal and first Archbishop of Westminster, in his robes. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68207



132. **[Cardinal Nicholas Wiseman.]**

[Painted by T.R. Herbert, R.A. Engraved by G.R. Ward.] [London: Published March 1.st 1855, by the Engraver at 31, Fitzroy Square.]
Mezzotint, proof before letters, printed on chine collé. 515 x 375mm (20¼ x 14¾"). Chine collé scraped in lower left corner, backing sheet cracked top right corner. £260

A three-quarter length seated portrait of Nicholas Wiseman (1802-1865), Cardinal and first Archbishop of Westminster, in his robes. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68311

133. **[Cardinal Nicholas Wiseman.]**

[Painted by T.R. Herbert, R.A. Engraved by G.R. Ward.] [London: Published March 1.st 1855, by the Engraver at 31, Fitzroy Square.]
Mezzotint, proof before letters. 515 x 375mm (20¼ x 14¾"), with large margins. Repaired nicks to margins. £260

A three-quarter length seated portrait of Nicholas Wiseman (1802-1865), Cardinal and first Archbishop of Westminster, in his robes. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68206

134. **[Cardinal Nicholas Wiseman.]**

[Painted by T.R. Herbert, R.A. Engraved by G.R. Ward.] [London: Published March 1.st 1855, by the Engraver at 31, Fitzroy Square.]
Mezzotint, proof before letters, printed on chine collé. 515 x 375mm (20¼ x 14¾"). Trimmed to plate at bottom, surface scrapes, tears in backing sheet. £260
A three-quarter length seated portrait of Nicholas Wiseman (1802-1865), Cardinal and first Archbishop of Westminster, in his robes. *Ex Collection Hon. Christopher Lennox-Boyd.*
Stock: 68205



135. **[The Holy Family.] [From an Orig. Picture by Bar.o Schidone in the Collection of Doctor Brag.]**

[Captain William Baillie.] [n.d., c.1780.]

Fine mezzotint, early proof before letters, inscription area uncleaned, faint 18th century watermark. 360 x 260mm (14¼ x 10¼"). £280

The Holy Family; the Virgin holding the infant Jesus in her lap, with St John as a child leaning in towards them from left, and St Joseph, leaning on a stick.

Engraved after Bartolomeo Schedoni by Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell who reissued them in 1792 and 1806. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3. See [Ref: 68479] & [Ref: 68477] for later states.*

Stock: 68478

136. **[The Holy Family.] [From an Orig. Picture by Bar.o Schidone in the Collection of Doctor Brag.]**

[Captain William Baillie.] [n.d., c.1780.]

Mezzotint, proof before letters, inscription area not completely cleaned, faint 18th century watermark. 360 x 260mm (14¼ x 10¼"). £280

The Holy Family; the Virgin holding the infant Jesus in her lap, with St John as a child leaning in towards them from left, and St Joseph, leaning on a stick.

Engraved after Bartolomeo Schedoni by Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell who reissued them in 1792 and 1806. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 3. See [Ref: 68478] for earlier state & [Ref: 68477] for later state.*

Stock: 68479

137. **[The Holy Family.] From an Orig. Picture by Bar.o Schidone in the Collection of Doctor Brag.**

WB. [monogram of Captain William Baillie.] [n.d., c.1780.]

Mezzotint, 18th century watermark. 360 x 260mm (14¼ x 10¼"). £260

The Holy Family; the Virgin holding the infant Jesus in her lap, with St John as a child leaning in towards them from left, and St Joseph, leaning on a stick.

Engraved after Bartolomeo Schedoni by Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell who reissued them in 1792 and 1806. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3. See [Ref: 68478] & [Ref: 68479] for earlier states.*

Stock: 68477

138. **Tiberius Cavallo, F.R.S.**

Trotter, sculp. [n.d., c.1780.] Publish'd by J.Sewell, Cornhill.

Stipple engraving. 170 x 105mm (6¾ x 4¼"). Trimmed into right side of plate. £140

Portrait of Tiberius Cavallo (1749 - 1809), Italian physicist and natural philosopher.

His interests included electricity, the development of scientific instruments, the nature of "airs", and ballooning. *W561-2*

Stock: 68338

139. **John Fothergill M.D. F.R.S.**

R.d. Livesay pinx. F.Bartolozzi sculp. [n.d., c.1800.] From a Bust in the Possession of Dr Lettsom.

Stipple engraving. Sheet 200 x 120mm (8 x 4¾"). Trimmed. £90

Portrait of John Fothergill FRS (1712 - 1780), English physician, plant collector, philanthropist and Quaker. His medical writings were influential, and he built up a sizeable botanic garden in what is now West Ham Park in London.

Stock: 68234

140. **The Rev.d Stephen Hales D.D. Clark of the Closet to her Royal Highness the Princess Dowager of Wales.~ F.R.S. and Member of the Academies of Sciences at Paris and Bologna. Aged 82.**

Tho.s Hudson Pinx.t. J.s M.cArdell fecit. Price 2s. Sold at the Golden head in Covent Garden [n.d. c.1759.]

Rare mezzotint, 18th century watermark. 330 x 230mm (13 x 9"). Narrow margins. £390

A half-length portrait in oval of Stephen Hales (1677-1761), clergyman, physiologist, chemist and inventor. He was the first person to measure blood pressure and was instrumental in the introduction of ventilators in ships, prisons and mines to reduce disease. Hales' ventilators were also used to combat dry rot in the hulls of Royal Navy ships, preserve foods and dry grain. *CS: 94, ii of iii; Goodwin 72 ii of iii.; Wellcome 1274. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68414



141. John Mudge. M.D. F.R.S.

Painted by Sir Joshua Reynolds Pinx.t. Engraved by W. Dickinson. [n.d., c.1790.]

Mezzotint. 395 x 275mm (15½ x 10¾"), large margins. Repaired tear on left through inscription area into printed frame. £480

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'. *CS 50; Russell 50, iii of iii; Hamilton p.52, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68013

142. The Celebrated J. Priestley, L.L.D. F.R.S. Died in North America, Feb 6, 1804, aged 71.

Pub by Alex.Hogg & Co. Dec 1, 1807.

Engraving. Sheet 175 x 105mm (7 x 4¼"). Trimmed into plate left & right. £65

Portrait of Joseph Priestley, FRS (1733 - 1804), English chemist, Unitarian minister, natural philosopher, separatist theologian, grammarian, educator across multiple disciplines, and classical liberal political theorist. He authored more than 150 publications and carried out experimental research in several branches of science.

Stock: 68212

143. Joseph Priestley. L.L.D. F.R.S.

W.Bromley sculp. Publish'd by J.Sewell Cornhill, 1 Jan.y 1791.

Engraving. 175 x 110mm (7 x 4¼"). £60

Portrait of Joseph Priestley (1733 - 1804), English chemist, Unitarian, natural philosopher, separatist theologian, grammarian, multi-subject educator and classical liberal political theorist.

He published over 150 works, and conducted experiments in several areas of science. W2385-2
Stock: 68310

144. Dr.Woodward. From an Original Picture in the Family of his Executor, the Late Col.R.d King.

W.Humphrey Fec.t. Pub. 2 May 1774 by W.Humphrey.

Rare Mezzotint. 150 x 110mm (6 x 4¼"). £240

Portrait of Dr. John Woodward (1665 - 1728), Professor of Physic at Gresham College and endowed the Professorship of Geology at Cambridge University. *CS19 ii of iv.*

Stock: 68262

145. John Beaumont Esq.r. Registrar & Secretary to the Royal Humane Society.

F.Gerard pinx.t. J.s Basire, sculp. 1812.

Sheet 200 x 125mm (8 x 5"). Trimmed. £60

Portrait of John Beaumont (1733 - 1814), Registrar of the Royal Humane Society. W216.

Stock: 68268

146. Timothy Bennett of Hampton=Wick in Middlesex Shoemaker, Aged 75, 1752. This True Briton *(unwilling; to leave the World Worse than be found it) By a Vigorous Application of the Laws of this Countrey In the Cause of Liberty obtained a Free Passage thorough Bushy Park Which had many Years been with held from the People. * His own favourite Expression.

G. Budd Pinx.t, J.as Mc:Ardell Fecit. [n.d. c.1752.]

Rare mezzotint, 355 x 255mm (14 x 10"), with large margins. On 18th century watermarked paper. Margins stained and rubbed, slight creasing. £260

A three-quarter seated portrait of cordwainer Timothy Bennett (c.1676-1756) wearing a plain coat buttoned to the lower chest, with a white cravat, holding walking stick and gloves.

In 1752 Bennett realised that because Lord Halifax, the Park Ranger, had closed the path through Bushy Park, people were detouring away from his shop on their way to Kingston Market. He joined the campaign to establish public right of way through the park, becoming a figurehead. At first he was dismissed by the ranger as an 'impertinent fellow', but soon Halifax realised that the public had a strong case and, fearing an embarrassing defeat, summoned Bennett to a meeting, at which this portrait was sketched. A path was restored, still bearing the name Cobbler's Walk. *CS: 16. Goodwin: 152. Whitman: 152. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68365

147. Timothy Bennett of Hampton=Wick in Middlesex Shoemaker, Aged 75, 1752. This True Briton *(unwilling; to leave the World Worse than be found it) By a Vigorous Application of the Laws of this Countrey In the Cause of Liberty obtained a Free Passage

thorough Bushy Park Which had many Years been with held from the People. * His own favourite Expression.

G. Budd Pinx.t, J.as Mc:Ardell Fecit. [n.d. c.1752.]
Rare mezzotint. 355 x 255mm (14 x 10"). Trimmed to image on three sides, into plate at bottom, creased and rubbed, laid on card. Damaged. £140

A three-quarter seated portrait of corwainer Timothy Bennett (c.1676-1756) wearing a plain coat buttoned to the lower chest, with a white cravat, holding walking stick and gloves.

In 1752 Bennett realised that because Lord Halifax, the Park Ranger, had closed the path through Bushy Park, people were detouring away from his shop on their way to Kingston Market. He joined the campaign to establish public right of way through the park, becoming a figurehead. At first he was dismissed by the ranger as an 'impertinent fellow', but soon Halifax realised that the public had a strong case and, fearing an embarrassing defeat, summoned Bennett to a meeting, at which this portrait was sketched. A path was restored, still bearing the name Cobbler's Walk.

CS: 16. Goodwin: 152. Whitman: 152. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68366



148. [Mary Bertie] Mary Duchess of Ancaster 1757.

Tho.s Hudson Pinx.t. J.s M.cArdell fecit. [1757.]
Mezzotint. 485 x 350mm (15¼ x 13¾"). Trimmed to plate on three sides, into plate at bottom, creases. Bottom right corner margin made up. £280

A full-length portrait of Mary Bertie, Duchess of Ancaster and Kesteven (1735-1793), standing in a van Dyke dress, golding ostrich feathers. Behind is the Rotunda of Ranelagh Gardens.

Mary was the wife of Gen. Peregrine, 3rd Duke of Ancaster; she served as Mistress of the Robes to Queen Charlotte from 1761 until her death. *CS 1, ii or iii of iii; Goodwin: 62.*

Stock: 68322

149. Jane Lady Cathcart, Daughter of the late Lord Archibald Hamilton & their Second Son Cha.s Allan Cathcart.

Sir Jos.a Reynolds Pinx.t. Ja.s M.cArdell delineavit R. Houston perfecit. London, Printed for Rob.t Sayer Map & Printseller N.º 53 Fleet Street, Published as the Act directs 10 July 1770.

Mezzotint. Sheet 350 x 250mm (13¾ x 9¾). Trimmed to image at corners on three sides, into plate at bottom, creases, laid on album paper. Mark on son's face. £160
A three-quarter portrait of Jane (or Jean) Cathcart (née Hamilton, 1726-71), sister of Sir William Hamilton and wife of Charles Schaw Cathcart, 9th Lord Cathcart, ambassador at St Petersburg 1768-72.

While in Russia Jane became a friend of Catherine the Great: she influenced the empress in her decision to commission the 944-piece Green Frog Service from Wedgwood, a coup for the pottery.

Her son Charles Allan Cathcart (1759-88) is famed for his expedition to open up China, although he died en route. *CS 39; Goodwin 1174, Hamilton pg 89 ii of ii.*
Stock: 68357

150. [Lady Christiana Collier] On Chloe's Sparrow.

J. Reynolds pinx.t. R. Houston fecit. Printed for Carington Bowles next the Chapter House in S.t Pauls Church Yard, London [n.d., c.1770].

Mezzotint. 355 x 255mm (14 x 10"), large margins. Slight creasing. £320

A half-length portrait of Lady Christiana Collier in the character of Chloe, despairing over her dead bird, with verse in English and Latin. The poem is part of Catullus 3, a eulogy to the pet bird of his girlfriend, named Lesbia rather than Chloe.

In 1763 Christiana Gwyn (b.1749) married Vice-Admiral Sir George Collier (1732-1795), who was best known for destroying the American fleet in Penobscot Bay in 1779, the worst naval defeat of the Americans until Pearl Harbour. They divorced in 1772. *Hamilton 91; CS 29. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67976

151. The R.t Hon.ble Catherine Compton, Countess of Egmont, Daughter of Charles Compton Esq.r and Sister to Spencer Compton, now Earl of Northampton. With Master Charles Perceval, Her Eldest Son.

T. Hudson pinxit. J. M.cArdell fecit. Pub.d accord.g to Act of Parliam.t 1765.

Mezzotint. 380 x 275mm (15 x 10¾"). Laid on album paper at margins. £230

A three-quarter seated portrait of Catherine Compton (1731-84), second wife of John Perceval, 2nd Earl of Egmont, wearing ermine-trimmed robes, holding her eldest son, Charles George Perceval (1756-1840, later Baron Arden) on a table in front of her.

Her fourth child was Spencer Perceval (1762-1812), the only Prime Minister to be assassinated in office. *CS 60, Russell ii of ii. Goodwin 112 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68356

152. [**Lady Ann Dawson. 6th Daughter to Thomas Fermor Earl of Pomfret Aged 21, 1754.**]

J. Reynolds pinx.t. J. McArdell fecit. [Sold at the Golden Head in Covent Garden] [n.d., c.1754.] Mezzotint, scratched letter proof before title, 385 x 280mm (15¼ x 11"). On 18th century watermarked paper. Small margins. £380

Lady Anne Dawson (1733-69), wife of Thomas Dawson, afterwards Viscount Cremorne. She is portrayed as Diana, with a crescent moon diadem, spear and hunting dog. The painting was executed the year of their marriage. *CS 52, state i of ii, published state. Goodwin 35. Hamilton p95 I. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68425

153. **Lady Ann Dawson. 6th Daughter to Thomas Fermor Earl of Pomfret Aged 21, 1754.**

J. Reynolds pinx.t. J. McArdell fecit. Sold at the Golden Head in Covent Garden [n.d., c.1754.] Mezzotint, 385 x 280mm (15¼ x 11"). Creasing, tears in small margins. £260

Lady Anne Dawson (1733-69), wife of Thomas Dawson, afterwards Viscount Cremorne. She is portrayed as Diana, with a crescent moon diadem, spear and hunting dog. The painting was executed the year of their marriage. *CS 52, state ii of ii, published state. Goodwin 35. Hamilton p95 II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68424



154. [**The Douglas Children] Juvenile Retirement.**

Painted by J. Hoppner RA. Painter to His ROyal Highness the Prince of Wales. Engraved by Ja.s Ward, Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Pub.d March 1, 1799 by J. Ward, near the Turnpike Paddington.

Mezzotint, 555 x 455mm (21¾ x 18"). On 18th century watermarked paper. Narrow margins. Some restoration £480

The four children of The Hon. John Douglas (1756-1818) and Frances Lascelles, daughter of Edward, 1st Earl of Harewood. The eldest, Harriet (who later married George, 4th Earl of Aberdeen) is seated with two unbreeched boys, Charles (later a reverend) and Edward Gordon (later 1st Baron Penryn). Standing is the second child, George Sholto Douglas (later 17th Earl of Morton).

The painting, now in the Rothschild Collection, was painted as a companion to 'Children Bathing' which depicted Hoppner's own children. *Frankau 48, iii of iii; CS 14, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68315

155. [**The Douglas Children] Juvenile Retirement.**

Painted by J. Hoppner RA. Painter to His ROyal Highness the Prince of Wales. Engraved by Ja.s Ward, Painter & Engraver in Mezzotinto to His Royal Highness the Prince of Wales. Pub.d March 1, 1799 by J. Ward, near the Turnpike Paddington.

Mezzotint. 555 x 455mm (21¾ x 18"). Tears in margins, splits in platemark, some repaired, printer's creases. £360

The four children of The Hon. John Douglas (1756-1818) and Frances Lascelles, daughter of Edward, 1st Earl of Harewood. The eldest, Harriet (who later married George, 4th Earl of Aberdeen) is seated with two unbreeched boys, Charles (later a reverend) and Edward Gordon (later 1st Baron Penryn). Standing is the second child, George Sholto Douglas (later 17th Earl of Morton).

The painting, now in the Rothschild Collection, was painted as a companion to 'Children Bathing' which depicted Hoppner's own children. *Frankau 48, iii of iii; CS 14, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68313

156. [**Lucy Ebberton.]**

G. Knapton Pinxit. J. McArdell Fecit. [n.d., c.1755.] Rare mezzotint. 330 x 225mm (13 x 8¾"). Trimmed to plate at bottom, thread margins elsewhere. £230

A three-quarter portrait of Lucy Ebberton (or Everton) wearing a silk gown and carrying a basket of flowers. She married Captain Thomas Gregg of the Royal Marines in 1758. The original oil is in the Dulwich Picture Gallery.

The plate was later reworked and issued as 'The Country Maid'. *CS 58, i of ii; Russell 58, i of iii; Goodwin 130, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68219

157. **The Honourable Susanna Fitzpatrick.**

A. Soldi pinx.t J. McArdell fecit. [n.d. c.1750.] Fine mezzotint, 325 x 220mm (12¾ x 8¾"), large margins. On 18th century watermarked paper. £280

Three-quarter length portrait of Susanna Fitzpatrick (née Usher, 1729-59), wearing a dress decorated with flowers at the breast, a bow and frills of lace at left elbow, and light collar trimmed with lace, holding cloak over right arm. Her husband was the Hon.

Richard Fitzpatrick. *Goodwin: 12. CS: 66, state ii of ii.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68429**

158. **[The Honourable Susanna Fitzpatrick.]**
[A. Soldi pinx.t J. McArdell fecit.] [n.d. c.1750.]
Mezzotint proof before letters. Sheet 335 x 240mm
(13¾ x 9½"), with large margins. Trimmed to plate at
bottom. £260
Three-quarter length portrait of Susanna Fitzpatrick
(née Usher, 1729-59), wearing a dress decorated with
flowers at the breast, a bow and frills of lace at left
elbow, and light collar trimmed with lace, holding
cloak over right arm. Her husband was the Hon.
Richard Fitzpatrick. *Goodwin: 12. CS: 66, state i of ii.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68406**



159. **[Ruben's 2.d Wife. From the Original at Houghton Hall, in the Collection of the Earl of Orford.]**
[S.r Ant. Van Dyke pinxit. J.s M.cArdell fecit.]
Fine mezzotint, proof before all letters. 350 x 250mm
(13¾ x 9¾"). £380
A full-length portrait of Helena Fourment (1614-73),
the daughter of a wealthy silk and tapestry merchant in
Antwerp, who married Peter Paul Rubens in 1630,
aged sixteen. Dressed in a fine gown, she holds an
ostrich feather. *Goodwin 120, i of v; CS 69, i of iii. Ex:*
collection of The Hon. Christopher Lennox-Boyd.
Stock: **68434**

160. **[Ruben's 2.d Wife. From the Original at Houghton Hall, in the Collection of the Earl of Orford.]**
[S.r Ant. Van Dyke pinxit. J.s M.cArdell fecit.]
Fine mezzotint, proof before all letters. 350 x 250mm
(13¾ x 9¾"). Old ink mss. in inscription area, thread
margins. £360

A full-length portrait of Helena Fourment (1614-73),
the daughter of a wealthy silk and tapestry merchant in
Antwerp, who married Peter Paul Rubens in 1630,
aged sixteen. Dressed in a fine gown, she holds an
ostrich feather. *Goodwin 120, i of v; CS 69, i of iii. Ex:*
collection of The Hon. Christopher Lennox-Boyd.
Stock: **68435**

161. **[Ruben's 2.d Wife. From the Original at Houghton Hall, in the Collection of the Earl of Orford.]**
S. Ant. Van Dyke pinxit. J.s M.cArdell fecit.
Mezzotint, scratched letter proof before title. 350 x
250mm (13¾ x 9¾"). Trimmed to plate. £280
A full-length portrait of Helena Fourment (1614-73),
the daughter of a wealthy silk and tapestry merchant in
Antwerp, who married Peter Paul Rubens in 1630,
aged sixteen. Dressed in a fine gown, she holds an
ostrich feather. *Goodwin 120, iii of v; CS 69, ii of iii.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68436**

162. **Ruben's 2.d Wife. From the Original at Houghton Hall, in the Collection of the Earl of Orford.**
S.r Ant. Van Dyke pinxit. J.s M.cArdell fecit.
Mezzotint. 350 x 250mm (13¾ x 9¾"). Small tear in
top margin top left, small margins. £190
A full-length portrait of Helena Fourment (1614-73),
the daughter of a wealthy silk and tapestry merchant in
Antwerp, who married Peter Paul Rubens in 1630,
aged sixteen. Dressed in a fine gown, she holds an
ostrich feather. *CS 69, iii of iii; Goodwin 120, iv of v.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68432**

163. **[Family of Balthazar Gerbier.] The Original Picture iby S.r Peter Paul Reubens in the Collection of Samson Gideon Esq.r at Belvedere, in Kent. To whom this Print is Humbly Dedicated By His most Obedient and Devoted Servane, William Jett.**
Will.m Jett Delineavit. J.s M.cArdell Fecit. Publish'd
according to Act of Parliament 1755, and Sold by
Will.m Jett Painter, next Door to Mounts Coffee-house,
Grovesnor Street, London.
Fine mezzotint, 455 x 455mm (18 x 18"), on 18th
century watermarked paper. Small tear touching plate
at bottom, creasing. Small margin top and bottom,
very large margins left & right. £580
A portrait of the wife and four children of Anglo-Dutch
art advisor, architect and artist Balthazar Gerbier
(1592-1663).
Gerbier came to London in 1616 and gained the
patronage of the Duke of Buckingham, buying
paintings and remodelling York House (thus making
Gerbier a candidate for the designing of the York
Watergate, still in Embankment Gardens). He also
participated in diplomatic missions, accompanying
Buckingham and Prince Charles to Madrid for the
'Spanish Match'.
He was a friend of Rubens, with the artist staying at
Gerbier's house during his visit to London in 1629.

Gerbier was in Antwerp when Rubens died in 1640, compiling an inventory of his art collection for Charles I. *CS 86. Russell ii of iii. Goodwin: 42, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68460

164. Frances Isabella Ker Gordon. Daughter of Lord and Lady W.m Gordon.

Painted by Sir Joshua Reynolds. Engrav'd by Peter Simon. Publish'd June 1.st 1789, by John & Josiah Boydell, No.90, Cheapside, & at the Shakespeare Gallery, Pall Mall, London.

Very fine stipple, late 380 x 285mm (15 x 11¼"), with very large margins. Repaired tear in platemark top left
£240

Five portraits of Frances Isabella Ker Gordon (1782-1831), daughter of Lord William Gordon, as a group of cherub heads with wings within clouds, lit from above right.

Her uncle was the controversial Lord George Gordon, notorious for the anti-Catholic riots named after him.

Hamilton: p.102.

Stock: 67956

165. [Caroline Gordon-Lennox, Duchess of Richmond.]

Painted by the late Sir T. Lawrence President of the Royal Academy. Engraved by George Raphael Ward. No. 31 Fitz-roy Square. London, Published, March 1. 1842, by Thomas M.cLean, 26, Haymarket.

Mezzotint, proof before title, on chine collé. 510 x 325mm (20 x 12¾"), with large margins Slight scuffing.
£240

A full-length portrait of Lady Caroline Paget (1797-1874) daughter of Henry Paget, 1st Marquess of Anglesey. She married Charles Gordon-Lennox, 5th Duke of Richmond, in 1817.

The oil, painted by Thomas Lawrence in 1829, is in the Goodwood Collection. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68199

166. [Caroline Gordon-Lennox, Duchess of Richmond.]

Painted by the late Sir T. Lawrence President of the Royal Academy. Engraved by George Raphael Ward. No. 31 Fitz-roy Square. London, Published, March 1. 1842, by Thomas M.cLean, 26, Haymarket.

Mezzotint, on chine collé. 510 x 325mm (20 x 12¾"), with large margins. Cracks in plate area repaired. £240

A full-length portrait of Lady Caroline Paget (1797-1874) daughter of Henry Paget, 1st Marquess of Anglesey. She married Charles Gordon-Lennox, 5th Duke of Richmond, in 1817.

The oil, painted by Thomas Lawrence in 1829, is in the Goodwood Collection. *Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68381

167. [Mary Grimston]

[after William Wissing] [n.d. c.1680]

Very rare mezzotint, sheet 125 x 100mm (5 x 4"). Trimmed to plate.
£260

Oval, half-length portrait of Mary Grimston (1675-1684), daughter of Sir Samuel Grimston, depicted with softly curled hair, wearing a pearl necklace and a low-cut dress.

'Chaloner Smith notes that this print is similar in reverse to the head of a portrait by Beckett, and that it is in the style of W. Vincent.' *CS 48. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68401



168. [Maria Gunning] Maria Countess of Coventry.

Ga. Hamilton Pinx.t.. Ja.s M.cArdell Fecit. Publish'd according to Act of Parliament 1754. Sold by John Smith at Hogarth's Head, opposite Wood Street, Cheapside.

Rare mezzotint first state. 505 x 355mm (20 x 14"), with margins. Small tear in right margin. £650

A three-quarter portrait of Maria Gunning (1733-60), leaning on the pedestal of a statue of Cupid. The first wife of George Coventry, 6th Earl of Coventry, Gunning was a famous beauty, dying at 27 from lead and mercury poisoning, absorbed from her makeup. *CS 48, i of iii, "Five known", state before the plate was cut down. Goodwin 29, ii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68368

169. [Maria Gunning] Maria Countess of Coventry. The Late Miss Gunning.

Fanc.s Cotes Pinx.t 1751. Ja.s M.cArdell Fecit. [n.d., c.1760.]

Fine mezzotint. Sheet 325 x 220mm (12¾ x 8¾"), large margins. Trimmed to image on three sides, into plate at bottom, mounted on album paper at corners.

£240

A half-length portrait in oval of Maria Gunning (1733-60), first wife of George Coventry, 6th Earl of Coventry, and a famous beauty. She died at 27 from

lead and mercury poisoning, absorbed from her makeup.

The painting, by Francis Cotes (1726-70), is in the collection of Croome Park, Worcestershire, a National Trust property. *CS 47, ii of ii, with posthumous extra title scraped in image. Goodwin 17, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iv of iv.*

Stock: 68345

170. **[Maria Gunning] Maria Countess of Coventry.**

Hamilton Pinx.t.. Ja.s M.cArdel Fecit. London, Printed for Rob.t Sayer at the Golden Buck opposite Fetter Lane, Fleet Street [n.d., c.1765].

Mezzotint, sheet 355 x 250mm (14 x 9¾"). Thread margins, mounted on album paper. £180

A three-quarter portrait of Maria Gunning (1733-60), leaning on the pedestal of a column. The first wife of George Coventry, 6th Earl of Coventry, Gunning was a famous beauty, dying at 27 from lead and mercury poisoning, absorbed from her makeup.

The plate was originally larger, with a statue of Cupid rather than the column. *CS 48, ii of iii, first state after the plate was cut down. Goodwin 29, iii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68369



171. **[Elizabeth Hamilton as St Catherine] [Lady Grammont. Done from the Original Picture, Painted by S.r Peter Lely In the Royal Palace at Windsor. By James M.cArdell.]**

[Sold by Ja.s M.cArdell at the Golden-head, Covent Garden. Pri. 2.s.] [n.d., c.1750.]

Mezzotint, proof before letters, 18th century watermark. Sheet 510 x 335mm (20 x 13¼"). Trimmed to image on left, into plate at bottom, thread margins elsewhere. Old ink mss. title. Title area partly uncleaned. Image taller than published state. £360

A three-quarter seated portrait of Elizabeth Hamilton (1641-1708), one of the 'Windsor Beauties', known as as 'la belle Hamilton', as St Catherine of Alexandria, holding a martyr's palm leaf. The PL monogram of Sir Peter Lely is on the wall behind.

Hamilton (1641-1708) was courtier to Charles II and, after rejecting many advances (including those of James, Duke of York), married to Philibert, Count de Gramont c.1664. The couple returned to France where they joined the court of Louis XIV.

The painting is still in the Royal Collection (RCIN 404960). *CS: 91, i of iii. Goodwin: 125, i of iii.*

Stock: 68453

172. **[Elizabeth Hamilton as St Catherine] Lady Grammont. Done from the Original Picture, Painted by S.r Peter Lely In the Royal Palace at Windsor. By James M.cArdell.**

Sold by E. Fisher at the Golden head in Leicester Square, & by Ryland and Bryer at the Kings Arms in Cornhill, London [n.d., c.1765].

Mezzotint, 505 x 330mm (19¾ x 13"), with large margins. On 18th century watermarked paper. £280

A three-quarter seated portrait of Elizabeth Hamilton (1641-1708), one of the 'Windsor Beauties', known as as 'la belle Hamilton', as St Catherine of Alexandria, holding a martyr's palm leaf. The PL monogram of Sir Peter Lely is on the wall behind.

Hamilton (1641-1708) was courtier to Charles II and, after rejecting many advances (including those of James, Duke of York), married to Philibert, Count de Gramont c.1664. The couple returned to France where they joined the court of Louis XIV.

The painting is still in the Royal Collection (RCIN 404960). *CS: 91, iii of iii. Goodwin: 125, iii of iii. Ex: collections of Lady Lucas of Credwell & The Hon. Christopher Lennox-Boyd.*

Stock: 68455

173. **[Elizabeth Hamilton as St Catherine] Lady Grammont. Done from the Original Picture, Painted by S.r Peter Lely In the Royal Palace at Windsor. By James M.cArdell.**

Sold by E. Fisher at the Golden head in Leicester Square, & by Ryland and Bryer at the Kings Arms in Cornhill, London [n.d., c.1765].

Fine mezzotint. 505 x 330mm (19¾ x 13"). Mounted on album paper at corners. Small margins. £280

A three-quarter seated portrait of Elizabeth Hamilton (1641-1708), one of the 'Windsor Beauties', known as as 'la belle Hamilton', as St Catherine of Alexandria, holding a martyr's palm leaf. The PL monogram of Sir Peter Lely is on the wall behind.

Hamilton (1641-1708) was courtier to Charles II and, after rejecting many advances (including those of James, Duke of York), married to Philibert, Count de Gramont c.1664. The couple returned to France where they joined the court of Louis XIV.

The painting is still in the Royal Collection (RCIN 404960). *CS: 91, iii of iii. Goodwin: 125, iii of iii. Ex: collections of Lady Lucas of Credwell & The Hon. Christopher Lennox-Boyd.*

Stock: 68454



174. **[Simon Earl Harcourt. From an Original Picture by B. Wilson in the Possession of William Fauquier Esq.r.]**

[J.s M.cArdell fecit.] [n.d., c.1750.]

Mezzotint, proof before letter. 350 x 250mm (13¾ x 9¾"). Trimmed to plate. Title area uncleaned. £290

A three-quarter portrait of Simon Harcourt (1714-77), created 1st Earl Harcourt in 1749. A soldier and diplomat, he served as Lord Lieutenant of Ireland 1772-7. *CS 99, ii of iii. Goodwin 182, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68447

175. **Simon Earl Harcourt. From an Original Picture by B. Wilson in the Possession of William Fauquier Esq.r.**

J.s M.cArdell fecit. [n.d., c.1750.]

Mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins, mounted in album paper at edges. £260

A three-quarter portrait of Simon Harcourt (1714-77), created 1st Earl Harcourt in 1749. A soldier and diplomat, he served as Lord Lieutenant of Ireland 1772-7. *CS 99, ii of iii. Goodwin 182, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68445

176. **Mary Honeywood Aged 93. Who had 367 Descendants living the Year preceeding her Death.**

Pub.d Sep 30 1803 by R.S. Kirby, London House Yard & I Scott 447 Strand.

Engraving, sheet 160 x 120mm (6½ x 4¾"). Trimmed within plate, light creasing, nicks to edges, loss in right corner. £60

Portrait of Mary Honeywood, nee Waters (1527 – 1620), at the age of ninety-three, shown half-length, standing and gesturing to the right with her left hand while holding a book in the other; she wears a ruff and a hooded cloak.

She was a co-heiress of Robert Waters and married Robert Honeywood, settling at Marks Hall in Essex. Mary Honeywood was famed for witnessing more than

360 descendants in her lifetime. She achieved this by having sixteen children herself, who in turn had 114 grandchildren. In her lifetime they had 228 great-grandchildren and they had nine great-great-grandchildren.

She was also known for her charitable work in prisons, supporting those jailed for Protestant beliefs. She sustained the Marian martyrs and corresponded with John Bradford, attending his execution in 1555 to ensure his death was swift. *Colchester and Ipswich Museum Service Resource Centre have the original painting.*

Stock: 68396

177. **[Miss Horneck.]**

Painted by Sir Joshua Reynolds. Engrav'd by R. Dunkarton. Publish'd Feb.y 20th.1778 by W.m Shropshire No.158, New Bond Street.

Mezzotint, proof before title. Sheet 505 x 355mm (20 x 14"). On 18th century watermarked paper. Trimmed into image on three sides, into plate at bottom, laid on album paper, stains in title area. £260

A portrait of Mary Horneck (c.1752-1840) kneeling, wearing a turban and a long dress with a sash tied around the waist. The portrait, painted by Reynolds c.1770-5, is at Cliveden.

In 1769 Oliver Goldsmith met a widow, Hannah Horneck, and her daughters, Catherine and Mary, nicknaming Catherine 'little Comedy' and Mary 'the Jessamy bride'. Despite the 20-year age gap, Goldsmith became infatuated with Mary and she provided the inspiration for 'She Stoops to Conquer'. She married a Colonel Gwynn after Goldsmith's death, becoming a woman of the Bedchamber to Queen Charlotte. Catherine, Mary's sister, married the artist William Henry Bunbury. *CS 25, state i ii. Russell ii of iii. Hamilton p.109, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68046

178. **[Rebecca Lockhart] Lady Boyd.**

A. Ramsay Pinx. Ja.s M.cArdell fecit 1749. Price 2 Shill. [n.d., c.1749.]

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to plate. £240

A three quarter portrait of Rebecca Lockhart (d.1761) dressed as Diana, with spear and dog.

She was first wife of James Boyd (son of the executed Jacobite, William Boyd, 4th Earl of Kilmarnock), who changed his surname to Hay when he became Earl of Errol. The painting was commissioned the year of their marriage. *CS 28. Goodwin 9. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68346

179. **[Lady Elizabeth Montagu.]**

[J.Reynolds pin.t. J:McArdell fecit.] [Publish'd according to Act of Parliam.t, 1756, by J.s. McArdell; & sold at the Golden Head in Covent Garden.]

Mezzotint, proof before all letters, inscription area uncleaned. 330 x 230mm (13 x 9"). Thread margins, laid on card and album paper. Repairs, bit messy.

£220

Elizabeth Montagu (1743-1825), daughter of the Earl of Cardigan, who was created the Duke of Montagu in 1766. She married Henry, 3rd Duke of Buccleuch in 1767. *CS: 131, i of iv; Goodwin: 55, state i of v. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 6.*
 Stock: **68428**



180. Miss Fanny Murray. Here sportive Loves inviting seem to say, / Behold this Face, and gaze your Heart away.

H. Morland Pinx.t. J. Mc.Ardell fecit. Sold by J. M.cArdell at the Golden Head, Covent Garden [n.d., c.1750.]

Mezzotint, 325 x 220mm (12¾ x 8¾"), with large margins. On 18th century watermarked paper. £320

A full-length portrait of famous courtesan Fanny Murray (c.1729-78).

Murray eventually settled down, marrying first Sir Richard Atkins, 6th Baronet, then actor David Ross. *CS 134. Goodwin 184. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **68350**

181. Miss Fanny Murray. Here sportive Loves inviting seem to say, / Behold this Face, and gaze your Heart away.

H. Morland Pinx.t. J. Mc.Ardell fecit. Sold by J. M.cArdell at the Golden Head, Covent Garden [n.d., c.1750.]

Mezzotint, sheet 325 x 220mm (12¾ x 8¾"). On 18th century watermarked paper. Trimmed into plate on three sides, thread margins at bottom. £180

A full-length portrait of famous courtesan Fanny Murray (c.1729-78).

Murray eventually settled down, marrying first Sir Richard Atkins, 6th Baronet, then actor David Ross. *CS 134, state with 70mm gap between plate and artist and engraver's names. Goodwin 184. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **68349**

182. [Jane Myddelton.] [Lady Middleton. Done from the Original Picture, Painted by Sr. Peter Lely In the Royal Palace at Windsor By James McArdell.]

[Engraved by James McArdell after Peter Lely.] [n.d., c.1760.]

Mezzotint, fine proof before letters with uncleaned title area. Verso in pencil "from the Stowe Sale"; 505 x 355mm (19¾ x 14"). Trimmed just within plate at bottom. £420

Jane Needham (1645-92), who married Charles Myddelton in 1660, becoming one of the ladies at court known as the "Windsor Beauties". *Goodwin:124, ii of iv. Chaloner Smith: 129, i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: **68312**

183. [Jane Myddleton] [Lady Middleton. Done from the Original Picture, Painted by S.r Peter Lely In the Royal Palace at Windsor By James McArdell.]

[n.d., c.1750.]

Mezzotint, unfinished proof before letters, before light added in eyes. Sheet 505 x 355mm (19¾ x 14").

Trimmed into plate at bottom, restoration top right, laid on restorer's paper, image taller than published state.

£360

A three-quarter portrait of Mrs (not 'Lady') Jane Myddleton (1645-92, neé Needham), one of the 'Windsor Beauties'. In 1660 she married Charles Myddelton of Ruabon (1635-91) *Goodwin: 124, state i of iv. CS: 129, state i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 5.*

Stock: **68458**

184. [Jane Myddleton] Lady Middleton. Done from the Original Picture, Painted by S.r Peter Lely In the Royal Palace at Windsor By James McArdell.

Sold by E. Fisher at the Golden head in Leicester Square, & by Ryland and Bryer at the Kings Arms in Cornhill, London [n.d., c.1765].

Mezzotint, Sheet 505 x 355mm (19¾ x 14"). Trimmed into plate at bottom, creases, laid on album paper.

Slight mark left entre edge.

£320

A three-quarter portrait of Mrs (not 'Lady') Jane Myddleton (1645-92, neé Needham), one of the 'Windsor Beauties'. In 1660 she married Charles Myddelton of Ruabon (1635-91) *Goodwin: 124, state iv of iv. CS: 129, state after ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 5 of 5.*

Stock: **68459**

185. M.r William Noble of Bampton in Westmoreland, and of Pall Mall, London. The Friend of Man.

Adam Buck del.t. Orme Jun.r sculp.t. Published as the Act directs Jan.y 1796.

Stipple engraving. 210 x 125mm (8¼ x 5"). £95

A half-length portrait, set within an oval of banker and philanthropist William Noble (fl. c. 1796). Frontis to a 'Fortnight Ramble to the Lakes'. See also Ref: 46845 .
Stock: 68339

186. **[Theophilia Palmer.]**

Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith. Publish'd June 11th 1777 by W.m Humphrey Gerrard Street & J.R. Smith N.º 10 Batemans Buildings Soho Square London.

Mezzotint, 380 x 275mm (15 x 10¾"), with large margins. On 18th century watermarked paper. Repaired tear left centre margin. £380

An untitled half-length portrait of Theophilia Palmer 1757-1848), niece of the artist. Her daughter by Robert Lovell Gwatkinm, Theophilia Gwatkin, was Reynolds' 'Strawberry Girl'. *CS 128, ii of iii. Hamilton pg 125, ii of iii. Frankau 266, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iv, 'false 2nd state... line added to left eyelid'. See [Ref: 66380] & [Ref: 61380] for Theophilia Gwatkin.*

Stock: 68019

187. **[Theophilia Palmer.]**

Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith. Published June 24th 1778, by John Boydell, Engraver in Cheapside.

Mezzotint. 380 x 275mm (15 x 10¾"), with very large margins. £360

An untitled half-length portrait of Theophilia Palmer 1757-1848), niece of the artist. Her daughter by Robert Lovell Gwatkinm, Theophilia Gwatkin, was Reynolds' 'Strawberry Girl'. *CS 128, iii of iii. Hamilton pg 125, iii of iii. Frankau 266, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68022] for scratched letter proof. See [Ref: 66380] & [Ref: 61380] for Theophilia Gwatkin.*

Stock: 68021

188. **The Hon.ble M.rs Parker.**

Painted by Sir Joshua Reynolds. Engrav'd by Thomas Watson. Publish'd Oct.r 25.th 1773 for S. Hooper N.o 25 Ludgate Street, W: Shropshire N.o 158 & T.Watson N.o New Bond Street.

Mezzotint, 615 x 380mm (24¼ x 15"). Ink collector's stamp 'E.M.H.' on reverse. Thread margins. Laid on card. Light creasing. £280

Full-length portrait of Theresa Parker (née Robinson) (1745–75). She stands facing forward, her head turned in profile to the right, leaning her right elbow on a pedestal topped with a large urn while her left hand rests on her right arm. Her hair is styled high and curled, and she wears a robe draped over her dress. A wooded landscape forms the background, with a stream visible to the right.

Parker was an English noblewoman, art patron, and the second wife of John Parker, 1st Baron Boringdon (c.1734-88). She purchased paintings by Joshua Reynolds and Angelica Kauffman and supervised the interior design during the golden age of Saltram House. *CS 28 II of II. Hamilton: pg 125 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd and Mrs. E. M. Hamilton.*

Stock: 68485



189. **Lady Catherine Powlet _ daughter of his Grace the Duke of Bolton.**

Painted by S.r Joshua Reynolds. Engraved by J.R. Smith. Publishd Feb.y 28 1778 by J.R. Smith Nº 10 Batemans Buildings Soho Square & W.m Humphrey Nº 70 S.t Martin's Lane London.

Mezzotint, scratched letter proof, 18th century watermark. 505 x 355mm 19¾ x 14"). Small margins. £420

A portrait of Lady Catherine Powlet (1766-1807), seated on the ground, one hand on a dog's head. The daughter of the sixth and last Duke of Bolton, she married William Henry Vane, 3rd Earl of Darlington and Duke of Cleveland, in 1787 *DCS 139, i of iii; Russell 139, ii of iv; Frankau 282, ii of iv; Hamilton 127, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68072

190. **Charles Rogers Esq.r. F.R.S. and S.A.I.**
Sir Joshua Reynolds Pinx.t 1777. W.m Wynne Ryland Sculp.t 1778.

Mezzotint and stipple, printed in sepia. 335 x 235mm (13¼ x 8¾"), very large margins. Repaired hole in unprinted area of plate £190

Charles Rogers (1711-1784), a customs official and art collector. Rogers commissioned this portrait and used the mezzotint as the frontispiece to his work 'A Collection of Prints in Imitation of Drawings'. He had reservations about the portrait, writing to Horace Walpole that he thought it made him look too young; Walpole responded that 'posterity will not know at what age the Likeness was taken'. *Hamilton p 61.*

Stock: 67952

191. **Charles Rogers Esq.r. F.R.S. and S.A.I.**
Sir Joshua Reynolds Pinx.t 1777. W.m Wynne Ryland Sculp.t 1778.

Mezzotint and stipple, printed in brown. Sheet 280 x 185mm (11 x 7¼"). Trimmed within plate. £160

Charles Rogers (1711-1784), a customs official and art collector. Rogers commissioned this portrait and used the mezzotint as the frontispiece to his work 'A Collection of Prints in Imitation of Drawings'. He had reservations about the portrait, writing to Horace Walpole that he thought it made him look too young; Walpole responded that 'posterity will not know at what age the Likeness was taken'. *Hamilton p 61. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67966

192. **[Emily St Clare] Hilaria. From the Original Picture, in the Possession of Sir J.F> Leicester Bart.t &c.&c.**

Painted by H. Thomson Esq.r. R.A. Engraved by W.m Say/ London, Published May 20, 1806 by the Engraver, 92 Norton Street, Marylebone.

Fine & rare mezzotint, title in open letters. Sheet 300 x 250mm (11¾ x 9¾"). Trimmed, losing part of title.

£420

A full-length portrait of Emily St Clare (fl 1800-10) in a landscaped garden, pointing at a barn owl in a tree above an ornamental pedestal. In the title are four lines of verse

The BM's example of this print is titled 'Portrait of a Lady', also in open letters, with the same inscriptions, but only two lines of verse.

Emily was the mistress of John Fleming Leicester, 1st Baron de Tabley, before his marriage to Georgiana Maria Cottin in 1810; he commissioned several portraits of her, including at least three that were published. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68213



193. **[George Duke of Buckingham with his Brother Francis, 1636. To his Grace Charles Duke of Grafton, &c. This Plate is humbly Inscrib'd by his Graces most Oblig'd Servant James M..'Ardell.]**

[Done by Ja.s M'Ardell from a Capital Picture of Van Dyck in the Royal Pallace at Kensington, 1752.]

Fine mezzotint, proof before letters, 500 x 355mm (19¾ x 14"). On 18th century watermarked paper.

Narrow margins.

£480

Double portrait of George Villiers, second duke of Buckingham (1628-87), left, and his brother Lord Francis Villiers (1629-48) right. Buckingham went on to a career of varying fortunes as a politician, including being appointed to the Order of the Garter and being imprisoned in the Tower of London; Francis was killed during the Civil War, during a minor engagement near Kingston upon Thames.

Engraved after the 1635 painting by Van Dyck in the Royal Collection. *CS: 34, ii of iii; Goodwin 22, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68314

194. **George Duke of Buckingham with his Brother Francis, 1636. To his Grace Charles Duke of Grafton, &c. This Plate is humbly Inscrib'd by his Graces most Oblig'd Servant James M..'Ardell.**

Done by Ja.s M'Ardell from a Capital Picture of Van Dyck in the Royal Pallace at Kensington, 1752.

Fine mezzotint. 500 x 355mm (19¾ x 14") Trimmed to plate, mounted on album paper at corners, some creasing in corners.

£460

Double portrait of George Villiers, second duke of Buckingham (1628-87), left, and his brother Lord Francis Villiers (1629-48) right. Buckingham went on to a career of varying fortunes as a politician, including being appointed to the Order of the Garter and being imprisoned in the Tower of London; Francis was killed during the Civil War, during a minor engagement near Kingston upon Thames.

Engraved after the 1635 painting by Van Dyck in the Royal Collection. *CS: 34, iii of iii; Goodwin 22, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd and Lady Lucas of Credwell.*

Stock: 68370

195. **George Duke of Buckingham with his Brother Francis, 1636. To his Grace Charles Duke of Grafton, &c. This Plate is humbly Inscrib'd by his Graces most Oblig'd Servant James M..'Ardell.**

Done by Ja.s M'Ardell from a Capital Picture of Van Dyck in the Royal Pallace at Kensington, 1752. [But later]

Mezzotint. 500 x 355mm (19¾ x 14") Thread margins.

£360

Double portrait of George Villiers, second duke of Buckingham (1628-87), left, and his brother Lord Francis Villiers (1629-48) right. Buckingham went on to a career of varying fortunes as a politician, including being appointed to the Order of the Garter and being imprisoned in the Tower of London; Francis was killed during the Civil War, during a minor engagement near Kingston upon Thames.

Engraved after the 1635 painting by Van Dyck in the Royal Collection. *CS: 34, iii of iii; Goodwin 22, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68371

196. **David Wells Esq. F.S.A.**

Pub. by J.Nichols & Co March 1, 1815.

Etching. Sheet 195 x 215mm (7¾ x 8½"). Crease and trimmed within plate. £260

A lightly caricatured portrait of David Wells, a fellow of the Society of Antiquaries, playing a piano or harpsichord.

Published by another fellow of SAL, John Nichols (1745–1826), an English printer, author and antiquary. He is remembered as an influential editor of the *Gentleman's Magazine* for nearly 40 years.

Stock: 68250

197. **[Master Wynn in the character of St John.]**

Sir Joshua Reynolds Pinxit. John Dean Fecit. Publish'd November the 1st 1776 by In. Walker No.13 Parliament Street.

Rare mezzotint, 18th century watermark, scratched letter proof, inscription area uncleaned. 330 x 400mm (13 x 15¾"), very large margins. 2 stains verso. Slight loss above lamb's head. £420

Portrait of Sir Watkin Williams Wynn (1772-1840) depicted as John the Baptist as a child with a lamb beside him, holding a cup to a waterfall. *CS 23, i of ii; Hamilton p.74, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67991

198. **Shooting.**

Sartorius pinx.t Reynolds sculp.t London, Published July 4. 1801. for S.W. Reynolds by John Jeffryes, Clapham Road.

Fine & rare mezzotint. 460 x 555mm (18 x 21¾"). Trimmed to plate left and bottom, repaired tears in margin. £520

A man sits on a shaggy horse holding a gun, with his pointer and English setter. Another man stands by a gate. *Whitman 446. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 68217

199. **Nancy Dawson.**

James Watson fecit. London, Printed for John Bowles, at N.,° 13 ~ Cornhill.

Very rare mezzotint. 150 x 115mm (6 x 4½"), with large margins. Crease. £160

A half-length portrait of Nancy Dawson, stage name of Ann Newton (1730-67), an actress and dancer at Sadler's Wells, the Covent Garden Theatre and Drury Lane. She found fame in 1759 during a performance of the *Beggar's Opera*: the man who danced the hornpipe among the thieves fell ill and she replaced him, to the audience's delight. A song called 'The Ballad of Nancy Dawson', attributed to George Alexander Stevens, contains the lines, 'Her easy mien, her shape so neat, / She foots, she trips, she looks so sweet; / Her every motion's so complete, I die for Nancy Dawson'. *CS: 45., state ii.*

Stock: 68402



200. **Charlotte Queen of Great Britain.**

Done & Publish'd as the Act directs, Nov.r 25.th 1761 by J.s M.cArdell.

Mezzotint, 505 x 360mm (19¾ x 14¼"), uncut with large margins. On 18th century watermarked paper. Slight mount burn, tear in right margin taped. £590

A profile portrait of Queen Charlotte, published as a pair to one of her husband, George III, after Jeremiah Meyer. *CS 41, ii of iii. Goodwin 84, ii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68462

201. **Charlotte Queen of Great Britain.**

J. M:cArdell del:t & fec:t. Publish'd as the Act directs, & Sold by J. M:cArdell in Covent Garden, J. Bowles & Son, at the Black Horse in Cornhill, & R. Sayer in Fleet Street, Feb, 10th. 1762.

Fine mezzotint, 18th century watermark; 505 x 360mm (19¾ x 14¼"). Trimmed into plate at bottom. Small margins on 3 sides. £450

A profile portrait of Queen Charlotte, published as a pair to one of her husband, George III. after Jeremiah Meyer. *CS 41, iii of iii. Goodwin 84, iv of iv.*

Stock: 68317

202. **Charlotte Queen of Great Britain.**

Done & Publish'd as the Act directs, Nov.r 25.th 1761, by J.s McArdell.

Mezzotint. 505 x 360mm (19¾ x 14¼"). Trimmed to plate, some staining backed with paper. Bit messy. £280

A profile portrait of Queen Charlotte, published as a pair to one of her husband, George III, after Jeremiah Meyer. *CS 41, ii of iii. Goodwin 84, iii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68372

203. His Royal Highness Frederick Prince of Wales, &c.

J. Davison pinx. 1730. J. Faber fecit. 3. Printed for Tho.s Bowles in St Pauls Church Yard & Jn.o Bowles in Cornhil [n.d., c.1740].
Mezzotint. 350 x 250mm (13¾ x 9¾"). £260
Three-quarter portrait of Frederick (1707-51), heir apparent of George II, standing in robes and ermine cape, wearing a chain of state. *CS 144, unlisted state after ii of ii; Russell iv of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68491

204. [A Prince of the Blood Royal. In the Coronation Dress and Robes of Estate, attended by his Trainbearer. 19th. July 1821.]

[J. Stephanoff, pinxit. Reynolds, Engraver to His Majesty, Sculp.t] [London, Published as the Act directs Jan.y 1824 by Sir George Nayler, Garter.]
Working proof mezzotint before letters, sheet 505 x 355mm (20 x 14"). Slightly trimmed losing plate mark in some areas. Paper toned. Nicks to edges. £140
Frederick Augustus, Duke of York in the coronation dress and robes of estate, attended by his trainbearer, Lieutenant Henry Frederick Cookes.
From Sir G. Nayler's "The Coronation of His Most Sacred Majesty King George the Fourth, solemnized in the Collegiate Church of Saint Peter Westminster upon the Nineteenth Day of July MDCCCXXI." *See Abbey Scenery: 260.28. Collage: p7511732. Whitman 1903 311. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 68385

205. Georgius II.dus D.G. Mag: Brit: Fran: et Hib: Rex F.D. Brun: et Lunen: Dux S.R.J. Arch: Thesau: et Princeps Elector &c. &c. &c. Inauguratus II die Octobris 1727.

J. Faber ad vivam fecit. Sold by by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1735.]
Mezzotint. 330 x 220mm (13 x 8¾"). Thread margins, laid on album paper. £230
A half length portrait in oval of of George II (1683-1760) wearing a shoulder-length white wig and plain jacket with the badge of the garter. *CS 156, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68493

206. Georgius II.dus D.G. Mag: Brit: Fran: et Hib: Rex F.D. Brun: et Lunen: Dux S.R.J. Arch: Thesau: et Princeps Elector &c. Inauguratus II die Octobris 1727.

Done from Sr. Godfrey Kneller's Painting in the South Sea House. Faber jun.r fecit. [Printed for & Sold by Tho. Bowles next the Chapter House in St Pauls Church Yard and Iohn Bowles at Mercers Hall in Cheapside] [n.d. c.1730.]
Mezzotint. Sheet 345 x 250mm (13½ x 9¾"). Trimmed into plate at bottom, losing publication line, thread margins elsewhere, folded, partially laid on album sheet. £180
Three-quarter length portrait of George II (1683-1760) right hand on hip, wearing richly embroidered robes,

an ermine cape, lace cravat, chain of the George, belt and long white wig.

The portrait was painted while he was Prince of Wales, accounting for the feathered hat on the table. *CS 155, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68492

207. [George III] His Royal Highness George Prince of Wales, &c.

D. Luders Pinx.t 1754. J.s M.cArdell fecit. Sold by J.s M.cArdell at the Golden Head in Covent Garden.
Mezzotint, 325 x 225mm (12¾ x 8¾"), with large margins. Worm hole entering plate on right. £180
A half-length portrait in oval of George III, originally published in 1751, when he replaced his deceased father, Frederick, as Prince of Wales. *CS: 84, unlisted later state. Goodwin: 21. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 68419



208. In Memory of our late Glorious Deliverer King William III This Plate (of the City and Castle of Namur, taken 1695) is most Humbly Dedicated to the Superior, Wardens, and the Rest of the Members of the Loyal and Friendly Society. of the Blue and Orange. By a Member and their most Obligated Humble Servant John Faber. Done from the Original Painting once King William's now in the Hands of the Bishop of Kildare. ~ 1743.

John Wyck Pinx.t. J.Faber fecit, 1743.
Fine & rare mezzotint, 350 x 500mm (13¾ x 19¾"), with large margins. Slight crease in centre. Repaired tears in margins. £650
William III on horseback at the battle of Namur (present day Belgium) in 1695 during the Nine Years' War.
Engraved after a painting by Dutch artist Jan Wyck (1645-1702) now in the National Gallery of Ireland. *CS 387, ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 68283



209. **[Coronation of Charles II, 1661.]**

[Wenceslaus Hollar, 1662.] [John Ogilby]
Etching. Sheet 360 x 465mm (14¼ x 18¼"). Trimmed to image, central fold as normal, repairs to damage in central fold. £450

The coronation of Charles II at Westminster Abbey on 23 April 1661. Published in 'The entertainment of His most excellent Majestie Charles II...' (1662) by John Ogilby. Ogilby had obtained exclusive publishing rights for the coronation procession days before it took place, rushing out a simple and unillustrated text in time for the event, and over the next year worked on this sumptuous account with engravings by leading engravers including (as here) Wenceslaus Hollar, (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. *P 575*
Stock: **68296**

210. **To Her Most Gracious Majesty the Queen, This Plate of Their Royal Highnesses The Prince Arthur, The Prince Leopold, & The Princess Louise Is Most respectfully dedicated by Her Majesty's devoted Subjects and Servants, Paul & Dominic Colnaghi & C.º.**

F. Winterhalter, Pinx.t. G. Zobel, Sculp.t. London:
Published Sept.r 16.th 1857, by P. & D. Colnaghi & C.º, 13 & 14 Pall Mall East. _ Publishers to Her Majesty.

Scarce mixed method mezzotint. 550 x 405mm (21¾ x 16"), large margins Repaired tears in margins. £360
A group portrait of three of Queen Victoria's four youngest children, under a tree: Prince Arthur (1850-1942), Leopold (1853-84) & Louise (1848-1939). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68210**

211. **[Princess Beatrice, aged 6½.]**

Painted by Lauchert. Engraved by George Zobel.
London, Published Sept.r 1.st 1864, by P. & D. Colnaghi Scott & C.º 13 & 13, Pall Mall, East.
Mezzotint on chine collé, with Printsellers' Association blindstamp. 500 x 380mm (19¾ x 15"). Tear entering platemark on backing sheet outside plate. £260
A full-length portrait of Princess Beatrice (1857-1944), the youngest child of Victoria and Albert, standing on

the terrace of the Rosenau, the palace in Saxe-Coburg where her father was born. She holds a miniature portrait of him. It was painted by Richard Lauchert in 1863 for Victoria, two years after Albert's death. Despite her marriage to Prince Henry of Battenberg, Beatrice remained at her mother's side, acting as her secretary until Victoria died. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68202**

212. **[William Henry Cavendish Cavendish-Bentinck & Elizabeth Billington] The Bulstrode Siren. "Blest as th'immortal Gods is he / The youth who fondly sists by thee, / And sees and hears thee all the while / Softly Sing and sweetly smile.**

J. Gillray inv. & f.t. Pub.d April 14.th 1803 by H. Humphrey, 27 St.James's Street.~
Fine coloured engraving. 355 x 255mm (14 x 10"). Narrow margins. £490
Caricature of the Duke of Portland and Elizabeth Billington (1768-1818), a famed opera singer who appeared at Covent Garden & Drury Lane Theatre, as well as Naples, Florence, Milan & Venice. William Henry Cavendish Cavendish-Bentinck, 3rd Duke of Portland (1738-1809), after whom the Portland Vase was named, paid her to sing for him at his estate at Bulstode. *BM Satires 10168.*
Stock: **68224**

213. **[Rev. Henry Etough.] Such Tophet was-so grind the bawling Fiend...**

[Michael Tyson.] [n.d., c.1780.]
Engraving. Sheet 210 x 125mm (8¼ x 5"). Trimmed. £260

Portrait of Rev. Henry Etough (1688 - 1757), Rector of Therfield from 1734 until his death in 1757, and he was interred there. He was awarded the degree of Master of Arts by mandamus in 1717 at Pembroke Hall, Cambridge.

Following the death of Robert Watkins, Etough was appointed Rector of Colmworth in 1736.
Stock: **68260**

214. **[William Pitt the younger] Billy Pierrot and His Puppet.**

[Charles Williams.] Pub.d Aug.t 4.th 1804 by S W Fores N.o 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Fine coloured etching, 350 x 250mm (14 x 9¾"). On 18th century watermarked paper. Small margins. Small hole in carriage on right. £280

A satire on the Middlesex by-election of 1804. William Pitt the Younger (1759-1806), dressed as Pierrot, holds a puppet of Tory politician, George Boulton Mainwaring (1773-1822). Pulling a string which moves its arms and legs he says, "Here he is Gentlemen, a Chip of the Old Block One of my own Manufactory. Here you go up up up, And then you go down down downee." On the ground lies a paper, 'and a begging we will go will go will go and a begging we will go.' In the background a procession of four coaches drive past a large signpost, 'To Brentford'.

They are inscribed 'Compelled by the Contractors', the occupants say "it's all against the grain". 'Comanded by the Treasury'. 'Under the Influence of the Excise'; they say, "We are obliged to go against the grain." 'Threatened by the Magistrates'; they say, "I am obliged to go against my Conscience or lose my Licence". *BM Satires* 10263. See [Ref: 63707] for one with slightly different colouring.
Stock: 68513

215. **A certain famous Old Fornicating Foreign M-n-t-r, redeeming his Servant who was stop'd by a Pawn Broker in offering a Silver Virgin Mary to Pawn by his Order, to Purchase Diamond Buckles for his Dulcinea.**

[n.d. c.1770]

Engraving, 185 x 110mm (7¼ x 4¼"), with large margins. 3 wormholes in right of image. £65

Satirical scene depicting Count Haslang inside a pawnbroker's shop: a statue of the Virgin Mary lies pawned on the counter at his order, so that his servant might buy diamond buckles for Haslang's mistress, who stands behind him to the left. On the right, the servant is seized by two constables on suspicion of theft.

Count Joseph Franz Xaver Graf von Haslang (fl.1773) was an envoy from Bavaria to England and often a subject of ridicule for his amours and impecuniousness.

BM Satires 4834.

Stock: 68397

216. **[Voltaire.] Le Heros de Ferney au theatre de Chatelaine. Ne pretens pas à trop, tu ne scaurais qu'ecrire. Tes Vers forcent mes pleurs, mais tes gestes me font rire.**

[Thomas Orde fecit.] O. ft 1772. Pub. by W.Richardson 31 York House Strand 1797.

Engraving. Sheet 215 x 135mm (8½ x 5¼"). On paper watermarked 1797. Trimmed and creased. £290

Caricature of, French Enlightenment writer, philosopher, satirist, and historian Voltaire (François-Marie Arouet 1694-1778). In profile to the left, striding with much vigour and with theatrical gestures, right arm bent, fingers touching his waistcoat, left arm thrown out; he wears a plumed helmet, and a sword, and is lean and wrinkled. *BM* 51701.

Stock: 68253

217. **A Barbers-Shop in Assize Time. _ from a Picture painted by H.W. Bunbury Esq.r.**

The Last Work of the Late James Gillray _ 582 Now first Published May 15th 1818 By G. Humphrey nephew and successor ro the late M.rs Humphrey _ 27 S.t James's Street [but H.G. Bohn, 1852].

Coloured etching. Framed, sight size 425 x 585mm (16¾ x 23¼"). Unexamined out of frame. £180

A satirical scene of the interior of a country barber's shop, with men being shaved and wigs on stands. Gillray seems to have worked on this plate during lucid moments in his madness, but it might have been completed by Cruikshank. *BM Satires* 11779.

Stock: 68221



218. **Beauty and Beast.**

H.Bunbury Esq.r Delin.t. London, Publish'd June 1st 1790 by W. Dickinson Engraver, Bond Street.

Fine & scarce stipple, printed in brown, 360 x 265mm (14¼ x 10½"), with very large margins. On 18th century watermarked paper. Platemark cracked at bottom, restored £130

An obese monk smiles at an unimpressed young girl with a basket over her shoulder.

Stock: 67950

219. **The Frosty Morning.**

Imp. Lith de F Noel. Published by Giraldon-Bouvinet, Passage Vivienne No.26. [n.d. c.1830.]

Rare hand-coloured lithograph, sheet 335 x 265mm (13¼ x 10½") Repaired tear and slight crease. Some scuffing to the image. £130

A man sitting at a dressing table applying shaving foam, wearing a fur-lined gown and nightcap.

Stock: 68393

220. **Hat-Boxes. Opera Reminiscences. to be continued. Pl 2.**

William Heath. Pub July 14 1829 by T. McLean Haymarket Sole Publisher of Mr Heaths sketches.

Coloured etching. Sheet 255 x 365mm (10 x 14¼"). Tear taped at top near "Opera", trimmed to plate. £290

Two opera boxes are filled by single women with enormous hats with ostrich feathers. *Not in BM Satires.*

Stock: 68225

221. **Boney at Brussels.**

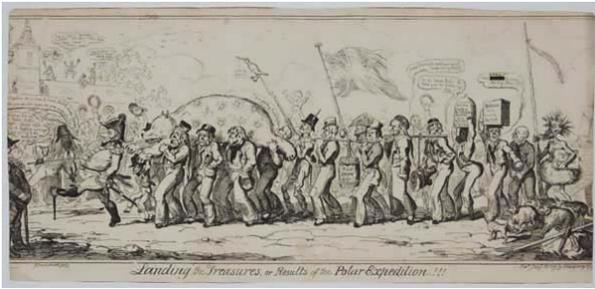
I Cks. Pub.d by S W Fores N° 50 Piccadilly London Augt 14 1803.

Coloured etching, 235 x 350mm (9¼ x 13¾"). On paper watermarked 'J Ruse 1802'. Faded. £260

Belgian dignitaries make obeissance to Napoleon Bonaparte, with plates of offerings of words on their heads. He sits on a throne, using large forks to spear their offerings and bring them to his mouth. On each side stands a Mameluke with crossed arms holding cocked pistol and drawn sabre.

A satire on the bombastic addresses given to Napoleon during his tour of the Channel ports in June 1803. *BM Satires* 10066.

Stock: 68510



222. [John Ross] Landing the Treasures, or Results of the Polar Expedition!!!

G. Cruikshank fec.t [after Frederick Marryat]. Pub.d Jan.y 18 1819 by G Humphrey 27 St James's Street London.

Etching. Sheet 125 x 460mm (5 x 18"). Trimmed c. 10mm into image on left and c.50mm on right, split to fold taped, holes in corners of folds. £690

A satire on the return of Sir John Ross's expedition in search of North-West Passage, arriving at Whitehall Stairs in November 1818. Ross, wearing uniform and a large false nose, goose-steps at the head of a line of sailors who have all lost noses to frostbite. They carry artifacts from the expedition: a polar bear skin, a barrel of 'Red Snow', a bird on the end of a bayonet ('Larus Sabini', a newly discovered species), and other specimens 'for the British Museum'. Behind is the Greenlandic Inuit interpreter and artist Hans Zakæus, with spiky hair and a fur band around his waist.

Among the onlookers are Joseph Banks (on a wall in the distance) and Billy Waters, the famous one-legged black busker. *BM Satires 13194, with extensive description.*

Stock: 68507

223. A Sailor sitting for his Miniature.

Woodward delin. Etch'd by Roberts. London Pub.d by P. Roberts 28 Middle Row, Holborn. Pub Jan.y xxxx T Tegg 111 Cheapside. [engraved c.1807 but later] Coloured etching. 270 x 340mm (10½ x 13¼"), on paper watermarked 'J Whatman 1824'. Coloured faded, time-staining, small top margin. £280

The artist (a self-portrait of Woodward, wearing a floral dressing gown/artists smock, sits at a writing desk painting a miniature of the sailor that sits on a stool opposite arms akimbo. He says: "Come my Hearty - mind what you are at - make good use of your Eyes - you know the terms on which I set sail - ten golden quids if you come to Anchor in ten minutes - but a minute beyond time, and you have but five you know, so heave a head do you hear - and lay in plenty of the true-blue about the jacket, - and Harkee Young-one - don't forget the beauty spot on the lar-board side of my Cheek - Poll calls it her hearts delight, - well this same painting is a fine knack to be sure - but I am rather puzzled about one thing - If you can get my hulk, head, and stern into that there little bit of ivory - d-----n me, but I think you would be able to tow a seventy-four through one of the cock boat Arches of London Bridge." *BM Satires 10894. See [Ref: 61900] for one with different colouring.*

Stock: 68511

224. Cabinet In's and Out's. N.º 4. Tears of Repentance.

[Charles Williams.] Pub,d May 2.d 1827, by J.Fairburn, Broadway Ludgate Hill.

Coloured etching. 245 x 350mm (9¾ x 13¾"). Cut top left taped. £260

A satire of the Tories who refused to serve in the cabinet under new Prime Minister George Canning, shown crying into a bucket marked 'Tory Lachrymatory, including Wellington (on a seat 'Army'), Dundas ('Law'), Peel ('Home'), Bathurst (Colonies') and Melville (Admiralty). John Bull threatens to thrash them. *Not in BM Satires, but see BM 1985,0119.400.*

Stock: 68512

225. The City Junto or the Min_st_l Aldermen of Gotham in Consultation.

[Oxford Magazine, 1772.]

Etching. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate, laid on album paper £160

Six caricatured men in furred aldermen's gowns sit around a punch-bowl, one holding a paper inscribed "A Treatise on good Eating and drinking". According to the BM 'The presiding alderman appears to be [Thomas] Harley'. *BM Satires 4966.*

Stock: 67942

226. [A prostitute in a pleasure garden.]

[n.d., c.1770.]

Scarce stipple. Oval sheet, 175 x 140mm (6¾ x 5½"). Trimmed to printed border. £260

A young prostitute seated on a rock, in a garden with a lamp on the wall behind. She gazes towards the viewer, arms folded, one breast exposed, wearing a plumed hat and shawl over dress.

We have been unable to trace an example of this state with inscriptions, but in 1787 Robert Sayer published 'Frail Kitty', updated with the woman with a more modern hairstyle and a wider brimmed hat with ostrich feathers (BM 1905,0513.1).

Stock: 67943

227. Capt.n Conquest and his Baggage Waggon.

S. H. Grimm del.t. J. Goldar sculp. London, Printed for Rob.t Sayer, N.o 53 Fleet Street & J. Smith N.o 35 Cheapside, as the Act directs 15 June 1772.

Engraving. 200 x 140mm (8 x 5½"), with very large margins. Uncut. £140

In this satire on fashion and unequal marriage, a squat, elaborately dressed woman stands with a tall man dressed in military fashion. The title of the print suggests the man has successfully pursued this marriage for the sake of the woman's wealth.

Stock: 68280

228. The Dull Husband.

Rowlandson 1789.

Etching. Sheet 170 x 215mm (6¾ x 8½"). Trimmed to printed border. £180

An interior scene in which an attractive, well-dressed woman plays the harp, an open music book and a lute

lie on the floor and her husband sits, asleep in the chair next to her. *BM Satires* 9677.
Stock: 67915

229. Five Wives at a Time or an Irishman taken in!! 24

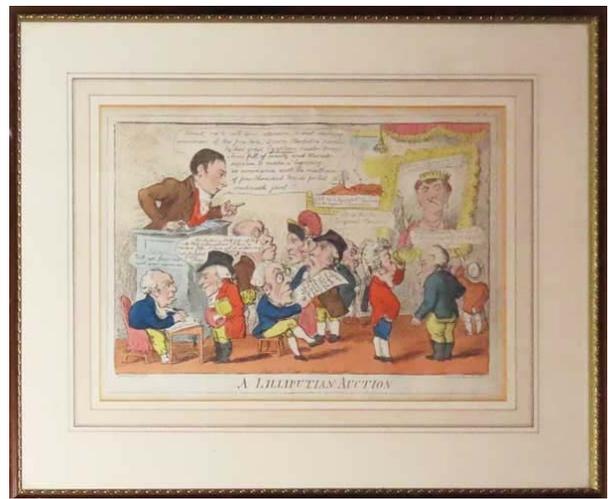
Woodward del.t. London, Pub.d Aug.t 6th 1807 by Thomas Tegg 111 Cheapside.
Coloured etching, 245 x 345mm (9¾ x 13¾").
Trimmed on 3 sides. Light mountburn. £260
Five women are gathered around a card table, three playing cards, one drinking and one in tears while reading a book 'Excessive Sensibility'. The Irishman explains why he married them: "out of so many I was in hopes to have met with a Good One—but by St Patrick. I have been taken in—!!". See *BM Satires* 11978 for this etching dating 1811.
Stock: 68222

230. The Union Club Masquerade.

[Charles Williams.] Pubd June 7.th 1802 by SWFores 50 Piccadilly. Folios of Caracatures lent out for the Evening.
Fine coloured etching, 18th century watermark. 280 x 380mm (11 x 15"). Trimmed into plate top and bottom, small tears taped. £320
A burlesque of the magnificent masquerade given by the Union Club in honour of the Peace of Amiens, centred on the Prince of Wales dress as Henry VIII, Mrs Fitzherbert as Anne Boleyn and William Pitt the younger as 'Fame, with two trumpets. On the left is the Duke of Norfolk, believed to be a crypto-Catholic who had conformed in order to sit in Parliament, as a fat monk with rosary and scourge hanging from his girdle. *BM Satire* 9871, with extensive description. See [Ref: 54438] for one with different colouring.
Stock: 68514

231. O' The Roast Beef of Old England &c. 'Twas at the gate of Calais, Hogarth tells, / Where sad despair and famine always dwells; / A meager Frenchman, Madam Grandsire's cook, / As home he steer'd his carcass that way took [...]

Painted by W. Hogarth [Published by Robert Sayer, c.1750]
Scarce engraving with letterpress, sheet 490 x 310mm (19¼ x 12¼"). Fold through centre; old repaired tears. £280
Engraving of William Hogarth's 1748 painting 'O the Roast Beef of Old England' (London, Tate Britain), which Hogarth had himself published as a print. This copy, published by Robert Sayer, has the text of Theodosius Forrest's cantata 'The Roast Beef of Old England' printed beneath the famous image. Forrest, like his father Ebenezer, was a friend of the artist, and the Hogarth scholar Ronald Paulson regards his text as a 'commentary with some authority' on Hogarth's anti-French satire. *BM Satires* 3053; *Paulson* 180 (copy).
Stock: 68306



232. A Lilliputian Auction.

Woodward del. Cruikshank st. Pub.d by T. Tegg 111 Cheapside London [c.1804].
Coloured etching. Framed, sight size 25 x 345mm (9¾ x 13½"). Unexamined out of frame. £360
Satire on ignorant collectors. In an auction, two pictures are on display, a landscape ('Lot 32 a Beautiful Claude in the highest preservation') and a portrait, which the auctioneer is opening the bidding for ('Lot 20- Cleopatra an undoubted Corregio'). A prospective buyer examines the latter through a looking glass while his advisor assures him of its authenticity ('I saw it myself in Egypt'). On the far left a man pays a deposit for the Chinese figure he holds under his arm, while a bespectacled man in the centre reads a sales catalogue offering a piece of Noah's Ark, Alexander the Great's knee buckle, and Julius Caesar's wig. *Not in BM Satires, but BM* 1990,1109.28.
Stock: 68223

233. No Rest in the Grave: _ Or the Second Appearance of Miss Bailey's Ghost. Being a True & Tragical Parody, on the favorite Song called "Nobody coming to marry me." Sung with unbounded applause by M.r R. Jones, at the Theatre Royal, Dublin. _ Written by Mr Kertland.

Publish'd June 16, 1806 by Laurie & Whittle. 53. Fleet Street, London.
Coloured etching. Sheet 220 x 245mm (8¾ x 9½").
Trimmed within plate. £260
A woman sits on a grave in a country churchyard, wearing a shroud, with a pair of breeches and a one pound note. She describes how her 'deluder' had given her a pound note to pay for the funeral and his breeches to wear in her coffin. However the pound is a forgery and she is turned out of her grave, but at least she still has the breeches to wear. *BM Satires* 10677.
Stock: 68509

234. The Quality Ladder.

[Isaac Cruikshank.] [Pub. April 20, 1793, by S.W. Fores, No. 3 Piccadilly where may be seen a correct model of the guillotine 6 feet high, the head and hand of Count Strewensee & the completest collection of caracatures in Europe, to which has been recently

added several hundred old & new subjects, admittance one shilling.]

Scarce & rare coloured etching. 495 x 280mm (19½ x 11). Trimmed into plate, losing inscriptions, paper toned, repair top centre, tears taped. Central crease where folded. £580

Women of different ranks race up an iron spiral staircase to reach a coronet. A mistress tumbles to the bottom. *See Lewis Walpole Library 793.04.20.01++*. Stock: 68517

235. Royal Amusement or Nature will Prevail!! 130.

Woodward del. IC.k [Isaac Cruikshank] sc.p. London Published 1. [blank] by Tho.S Tegg Cheapside Price one Shilling [n.d., 1807].

Coloured etching. 245 x 340mm (9¾ x 13½"). £260

A couple sit by a table in a kitchen remarking on a newspaper, discussing what the countryman would do if he were king. *BM Satires 10903*.

Stock: 68515



236. Wealth and Respectability.

Ambery del.t. Vain Right Sculp. Pub.d March 12th 1805 by S.W. Fores No 50 Piccadilly.

Coloured etching. 345 x 245mm (13½ x 9½"), on watermarked Whatman paper. £590

A ragged old peasant woman collecting firewood is confronted by a devil serving as a gamekeeper. She begs in vain to be allowed to take the wood to her daughter's poor children.

The artist and engraver's names are probably pseudonyms. *Not in BM*.

Stock: 68506

237. Velluti in Speculum_or_ The Chorus Singers Triumphant. Before..... and After.

Pub.d July 1826 by J. Fairburn Broadway Ludgate Hill. Coloured etching. Sheet 115 x 150mm (4½ x 5½").

Trimmed and laid on album paper. £350

Two scenes satirising a scandal on the London stage. On the left a man makes promises a bonus to the chorus; on the right the women of the chorus complain to a magistrate.

Giovanni Battista Velluti (1781-1861), the last great castrato singer, visited London in 1825 and took over management of The King's Theatre the following year. In a hurry to stage a production he promised the chorus an extra guinea if they performed well, ensuring they worked hard in preparation. However the production was not a success, probably because Velluti was the first castrato to perform in London for quarter of a century and the London audience did not understand his performance. Earning less money than he hoped, he only paid the guinea to the male choristers, infuriating the women, who successfully sued in the Middlesex County Court. The dispute continued with letters in the newspapers, but Velluti's career as theatre manager was over. *Not in BM Satire*.

Stock: 68226

238. Peter Collinson, F.R.S. S.A.

Acad.Rec.Berol: et SVEC. Soc: Eta. LXXV.

[n.d., c.1780.]

Engraving. Sheet 215 x 120mm (8½ x 4¾"). Trimmed. £90

Portrait of Peter Collinson (1694 - 1768), English gardener, botanist, and horticulturist.

A Fellow of the Royal Society and a passionate gardener, Collinson played a key role in facilitating the international exchange of scientific knowledge in Georgian London.

Stock: 68214

239. [An orrery clock] Sphere Mouvant, Suivant le véritable Système du Monde, Exécutée sur les Dessins et Calculs de M.r Castel, Secretaire du Roy, et approuvée de M.rs de l'Académie Royale des Sciences de Paris, Suivant leur Certificat, du 5 Aoust 1766. La hauteur de toute cette Sphère est de 7 pieds et demi.

Salerni Sculp. [n.d., 1767.]

Scarce engraving. 530 x 300mm (20½ x 11¾").

Repaired tear in inscription area. £580

An illustration of an orrery clock made in 1763, published in a pamphlet 'Description de la Nouvelle Sphere Mouvant de M.r Castel'.

After the clock was sold by Castel's widow in 1773, it passed through the hands of several owners including Baron Mayer Amschel de Rothschild (1818-1874). In 2021 it was sold at Christies, much altered, for £475,000.

Stock: 68318



240. The Mathematician. Done from an Original Picture, painted by Rembrandt. By James M.c Ardell.

Sold by E. Fisher, at the Golden head in Leicester Square, and Ryland & Bryer, at the King's Arms in Cornhill, London.

Fine & rare mezzotint, 470 x 355mm (18½ x 14") with margins. Slight mount burn. £680

A teacher leaning on the table holding a pair of compasses, demonstrates a problem to the student who leans on his chin. By the table are two globes.

Goodwin: 213. Charington 107, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68375**

241. Fra. Douce, M.D. Aetat 75.

William Keable Pinx.t. Ja.s M.cArdell Fecit. [n.d. c.1752.]

Scarce & rare mezzotint. 505 x 345mm (20 x 13½"), large margins. Damage to margins repaired. £480

An equestrian portrait of Dr Francis Douce (1676-1760), a very eccentric physician. The same year this portrait was painted he hired architect John Blake of Winchester to design his tomb, inspired by the ancient pyramids of Egypt. The 15-foot tall monument, believed to be the first funerary pyramid in Great Britain. It sits, aligned along meridian lines, in the churchyard of St. Andrews in Nether Wallop, Hampshire, a Grade II listed historical site.

Douce was the grand-uncle of the well-known antiquary of the same name. *Goodwin: 25. CS: 57.*

Wellcome: 843-2. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: **68316**

242. William Hawes M.D.

Eng.d by Ridley from a miniature in the possession of Dr Lettsom. Published by J.Sewell, Cornhill July 1, 1802.

Stipple engraving. 160 x 110mm (6¼ x 4¼"). Trimmed close to plate on left side. £70

Portrait of William Hawes (1736 - 1808), English physician and philanthropist, best known as a founder of the Royal Humane Society.

He was instrumental in promoting the practice of resuscitation and was actively engaged in efforts to alleviate poverty in East London.

Stock: **68215**

243. Dr. William Hunter. From a Model in the Possession of Mr. Pingo of the Tower.

Millar del.t. W:Angus sculp. Published May 1, 1783, by I.Fielding, Pater-noster Row, I.Sewell, Cornhill & I.Debrett, Piccadilly.

Engraving. 175 x 110mm (7 x 4¼"). Small margins £90

Portrait of Dr William Hunter (1718 - 1783), Scottish anatomist and physician.

Stock: **68201**

244. Dr. Isaac Schomberg. From an Original Picture Painted by Hudson in the Possession of S. Edwards Esq.r.

Engraved by W.P.Sherlock. Published by J.Sewell, cornhill, August 1st 1799.

Stipple engraving. 180 x 110mm (7 x 4¼"). Small margins. £70

Portrait of Dr. Isaac Schomberg (1714 -1780), German physician.

Stock: **68203**

245. [Charles Blakes] Mr. Blakes, in the Character of Mons:r le Medecine.

[Drawn and engraved by James McArdell.] Publish'd according to Act of Parliament & Sold at the Golden Head in Covent Garden [n.d., c.1747].

Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Small margins. £360

A full-length portrait of actor Charles Blakes (d.1763), on a plain stage in character 'Monsieur le Médecin' in the farce 'The Anatomist', wearing dark wig and a muff on his left arm, holding a cane to his mouth. Only in Robert Sayer's reissue was MacArdell's name added. Edward Ravenscroft's farce 'The Anatomist or the Sham Doctor' was first performed in 1696; it was revived in 1743 and remained popular into the 19th century. Blakes was originally a peruke-maker; his speciality was playing French fops. *Chaloner Smith 22, ii of iii; Goodwin 167. Harvard p.120. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 4.*

Stock: **68444**

246. [Charles Blakes] Mr. Blakes, in the Character of Mons:r le Medecine.

J. M.cArdell delin. et fecit. London, Printed for Rob.t Sayer, Map & Printseller, at N.º 53 in Fleet Street [n.d., c.1760].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins. £320

A full-length portrait of actor Charles Blakes (d.1763), on stage in character 'Monsieur le Médecin' in the farce 'The Anatomist', wearing dark wig and a muff on his left arm, holding a cane to his mouth. Behind a corpse rises from a coffin.

Edward Ravenscroft's farce 'The Anatomist or the Sham Doctor' was first performed in 1696; it was revived in 1743 and remained popular into the 19th century. Blakes was originally a peruke-maker; his speciality was playing French fops. *Chaloner Smith 22, iii of iii; Goodwin 167. Harvard p.120. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 4 of 4.* Stock: 68442



247. [Charles Blakes] Mr. Blakes, in the Character of Mons:r le Médecine.

J. M.cArdell delin. et fecit. London, Printed for Rob.t Sayer, Map & Printseller, at N.º 53 in Fleet Street [n.d., c.1760].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins, paper toned, slight damage, lower right corner, laid on album paper at edges £240

A full-length portrait of actor Charles Blakes (d.1763), on stage in character 'Monsieur le Médecin' in the farce 'The Anatomist', wearing dark wig and a muff on his left arm, holding a cane to his mouth. Behind a corpse rises from a coffin.

Edward Ravenscroft's farce 'The Anatomist or the Sham Doctor' was first performed in 1696; it was revived in 1743 and remained popular into the 19th century. Blakes was originally a peruke-maker; his speciality was playing French fops. *Chaloner Smith 22, iii of iii; Goodwin 167. Harvard p.120. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 4 of 4.* Stock: 68443

248. Mr Garrick in Hamlet. Act 1 Scene 4.

B. Wilson Pinx.t. J. McArdell Fecit. Publish'd by B. Wilson according to Act of Parliament Novem.r 1754. Mezzotint, 455 x 330mm (18 x 13"). On 18th century watermarked paper. Trimmed to plate, scrapes and stains. £260

David Garrick (1717-1779), English actor and theatrical manage, in the role of Hamlet, at the moment

when Hamlet is confronted by the ghost of his dead father, the king of Denmark, who was murdered by his brother Claudius.

Engraved after a portrait by Benjamin Wilson (1721 - 1788), portrait painter and scientist, etcher, occasional mezzotinter and collector of Rembrandt who was appointed Hogarth's successor as Serjeant-Painter to the King. *Lennox-Boyd. 'Theatre: The Age of Garrick' 22, iii/iv. CS 78. Goodwin 34. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 43747] for one with margins.*

Stock: 68374

249. David Garrick Esq.r. Done from the Original Picture Painted at Paris 1751.

Loitard Pinx.t. J.M.Ardell Fecit. Sold ny J.M. Ardell at the Golden Head in Covent Garden - Price 2 - Mezzotint, sheet 330 x 245mm (13 x 9½"). On 18th century watermarked paper. Trimmed to plate at bottom. Creasing. £180

Portrait of the actor David Garrick (1717-1779), shown standing half-length in three-quarter profile facing right, within a rectangular frame. His gaze is directed forward, with his right hand raised. State before retouching and alteration of the address. *CS 76 I of II. Goodwin 18. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68405

250. M.r Kean as Lear. in King Lear.

[Attributed to Isaac Robert Cruikshank.] [n.d. c.1823] Hand-coloured stipple, 215 x 130mm (8½ x 5).

Trimmed and laid on album paper. £60

Full length portrait of actor, Edmund Kean (1787-1833), wearing fur-trimmed robe pointing with a staff in his right hand and gesticulating with his left.

The National Portrait Gallery have attributed this print to Isaac Robert Cruikshank. *NPG D21266.*

Stock: 68395

251. M.r Kean, in the character of Lucius Junius Brutus. Proof.

Painted & Engraved by S.J. Stump: & Pub.d by him Dec.r 2, 1819. N.º7 Cork Street Bond Street London. Stipple on india paper, 275 x 210mm (10¾ x 8¼").

Thread margins. £60

Bust-length portrait, within an oval frame, of Edmund Kean (1787-1833), actor, in Howard Payne's 'Brutus'. The English theatre's supreme example of the charismatic actor, he was enshrined as the rebellious spirit of Romanticism when Alexandre Dumas wrote a play about him, 'Kean' (later reworked by Jean-Paul Sartre) three years after his death.

Stock: 68394

252. [Frances Kemble.]

[Engraved by John Jones after Sir Joshua Reynolds.] [engraved c.1785, but a later impression.]

Mezzotint. 380 x 280mm (15 x 11"). £180

An unlettered half-length portrait of actress Frances Kemble (1759-1822), wearing a white dress with white double frill, before a plain background. Underneath is a panel surmounted with flowers including roses.

The younger sister of Sarah Siddons, Kemble married a Shakespeare scholar, Francis Twiss. From 1807 she ran a girls' school in Bath. *CS 45. Russell 45, ii of iii; Hamilton p.113, ii of ii. Ex: collection of the late Hon. C. Lennox-Boyd.*
Stock: 68325

253. Costume de Laporte role D'Hector, dans Hector ou le Valet de Carreau. Th. du Vaudeville. Parodie d'Hector Trage.e.

Carle del. [n.d. c.1809]
Hand-coloured engraving, 170 x 105mm (6¾ x 4¼").
Trimmed within plate and tipped into album sheet. £60
French actor Jacques Francois Laporte (1775-1841) as the titular role in, 'Hector, or the Jack of Diamonds', a five-act parody-vaudeville of Luce de Lancival's tragedy, 'Hector', by Marc-Antoine Désaugiers, Rougemont and Gentil, February 25, 1809. Allegedly all the other principal characters were dressed like the figures on playing cards and the extras wore the low cards painted on their tunics. Card games interest.
Stock: 68391

254. M.r Garrick in the Character of King Lear. Done from ye Original Picture in the Collection of Henry Hoare Esq.r.

B. Wilson Pinx.t. J.s Mc.Ardell fecit. Publish'd accordg. to Act of Parliament, 1761. & Sold at the Golden Head in Cov.t. G.
Mezzotint. 410 x 515mm (16 x 20½"). Trimmed into plate, a few tears, some scuffing and creasing, laid on card. Bit messy. £180
A portrait of David Garrick (1716-79) as King Lear, madly raging at the storm, supported by Kent. To the left is the Fool, possibly played by Astley Bransby (d. 1789). *CS 79, ii of ii. Goodwin 85, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68450

255. [6 Kronheim & Co dancers.] La Espanala. La Graciosa. Pera Mena. La Cachucha. Esmerelda. Pepita.

[Kronheim & Co, c.1860.]
Sheet of six uncut Baxter prints. Sheet 320 x 325mm (12½ x 12¾"). Staining at edges. £160
'La Cachucha' is Fanny Elssler, who performed this Spanish dance as part of her ballet 'Le Diable Boiteux'. 'La Esmeralda' is a ballet in three acts based on 'Notre-Dame de Paris' by Victor Hugo. 'Pepita' is Romany-Spanish dancer Pepita de Oliva, grandmother of Vita Sackville-West. 'La Espanala' depicts a dancer in Spanish costume en pointe. 'La Graciosa' is a dancer of the Canary Islands. Pera Mena is Spanish dancer Dona Manuela Perea.
Stock: 68503

256. [8 Kronheim & Co dancers.]

[Kronheim & Co, c.1860.]
Sheet of eight uncut prints. Sheet 350 x 430mm (13¾ x 17"). Staining and holes at edges. £130
Eight untitled portraits of women in ballet outfits.
Stock: 68505

257. [8 Kronheim & Co dancers.]

[Kronheim & Co, c.1860.]
Sheet of eight uncut prints. Sheet 350 x 430mm (13¾ x 17"). Staining and holes at edges. £130
Eight untitled portraits of women in ballet outfits.
Stock: 68504



258. [Mr. Leviez.]

[J.E. Eccard Pinx.t. J. Mc.Ardell Fecit.] [London, n.d., 1763.]

Mezzotint, proof before letters, inscription area uncleaned. 330 x 228mm (13 x 9"). Trimmed to plate at bottom. Hinged on left border to backing sheet.

£450

A portrait of Charles Leviez (died c.1778), after Johann Aegidius (John Giles) Eckhardt.

A French dancing-master who also dealt in prints and drawings, Leviez was living in London in 1759, but sold his stock at auction in March 1761. By 1766 he had established himself in Paris as a 'marchand des estampes' or printseller, publishing a large compilation of Pillement in 1767. He sold up again in 1773, auctioning all his plates in Paris 29/30 July 1773. *CS: 117, i of iii. Goodwin: 101, i of iii. Ex: collections of The Hon. Christopher Lennox-Boyd and John Challoner Smith. (verso)*

Stock: 68378

259. [Mr. Leviez.]

[J.E. Eccard Pinx.t. J. Mc.Ardell Fecit.] [London, n.d., 1763.]

Mezzotint, proof before letters, 330 x 228mm (13 x 9"). Trimmed to plate at bottom, inscription area uncleaned. £380

A portrait of Charles Leviez (died c.1778), after Johann Aegidius (John Giles) Eckhardt.

A French dancing-master who also dealt in prints and drawings, Leviez was living in London in 1759, but sold his stock at auction in March 1761. By 1766 he

had established himself in Paris as a 'marchand des estampes' or printseller, publishing a large compilation of Pillement in 1767. He sold up again in 1773, auctioning all his plates in Paris 29/30 July 1773. CS: 117, i of iii. Goodwin: 101, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68377



260. **[Marie Taglioni as La Sylphide.] 3.**
A.E. Chalon R.A. Edward Morton. M. & N. Hanhart, Lith Imp. London. Published September 8, 1845 by J.Mitchell, Publisher to Her Majesty 33, Old Bond Street. A Paris, chez Goupil et Vibert, Boulev.t Montmatre.
Proof lithograph on chine collé, with printed backing board. Printed area 460 x 295mm (18 x 11½"). Paper toned. £780
One of a set of six portraits of Marie Taglioni in 'La Sylphide', her most famous role.
'The Syphide is seen standing on the left pointe with the right foot close behind it, but slightly off the ground'. *Beaumont & Sitwell: The Romantic Ballet, 13.*
Stock: 68502

261. **[John Camillus Hone] The Piping Boy.**
Painted by Mr. Hone. Engrav'd by Capt.n Baillie 1771. Mezzotint. 335 x 230mm (13¼ x 9"). Laid on album paper at edges. Small margins. £280
Mezzotint after Nathaniel Hone's 1769 portrait of his son John Camillus Hone (now in the National Gallery of Ireland), engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. CS 3, only state. Russell iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 60438].
Stock: 68480

262. **Flautin. Avec sa Guitarre touchée. Plus en maistre qu'en escolier; Il semble qu'il tienne cachée. Une fluste dans son gosier**
Bonnart f. Chez N. Bonnart, rue S.t Jacques, a LAigle avec privil. [n.d. c.1680]
Fine engraving, 260 x 185mm (10¼ x 7¼"), with very large margins. £380
Full-length portrait of a man in costume, wearing a mask and holding a guitar.
Engraved by Nicholas Bonnart (c.1637–1718), an engraver and publisher. He was the son of Henri Bonnart (1610–1682) and the brother of Henri Bonnart (1642–1711), Nicolas Bonnart, and Jean-Baptiste Bonnart. His engraving activity was mainly concentrated around c.1664–1670. After his death, his publishing business was continued by his widow and his son, Nicolas II, until 1727.
Stock: 68404

263. **[Un Ballo in Maschera.]**
J. Brandard. [n.d., c.1859.]
Tinted lithograph. Framed, sight size 285 x 205mm (11¼ x 8"). Mounted over image, unexamined out of frame. £150
A scene from Giuseppe Verdi's three-act opera, "A Masked Ball", first performed 1859.
Stock: 68495

264. **[Fra Diavolo.]**
J. Brandard. [n.d., c.1857.]
Tinted lithograph. Framed, sight size 275 x 210mm (10¾ x 8¼"). Mounted over image, unexamined out of frame. £140
A scene from the three-act comic opera 'Fra Diavolo' by Daniel Auber (1782-1871), with the main character, an Italian bandit, captured by French occupation soldiers.
It was first performed in London at the Lyceum Theatre in 1857, with Italo Gardoni in the title role and soprano Angiolina Bosio as Zerline; their names are written on the mount.
Stock: 68494

265. **[Les Huguenots] [Grisi and Mario as Valentine and Raoul.]**
[n.d., c.1850.]
Lithograph. Framed, sight size 280 x 210mm (11 x 8¼") Mounted over image, unexamined out of frame. £130
A scene from Giacomo Meyerbeer's grand opera "Les Huguenots". Guilia Grisi, as the Catholic Valentine, professes her love for Protestant Raoul, as French soldiers start their massacre, preferring death to loving her love.
Stock: 68498

266. **[Lucia di Lammermoor.]**
J. Brandard. [n.d., c.1855.]
Tinted lithograph. Framed, sight size 275 x 215mm (10¾ x 8½"). Mounted over inscriptions. Unexamined out of frame. £120

A scene from Gaetano Donizetti's opera 'Lucia di Lammermoor'. Edgardo arrives during the marriage of Lucia to Arturo.

Stock: 68256

267. **[Norma] [Quadrille of Charles D'Albert]**
[John Brandard.] [n.d., c.1855.]

Tinted lithograph. Framed, sight size 275 x 210mm (10¾ x 8¼") Mounted over image, unexamined out of frame. £240

A music cover illustrating the finale of Vincenzo Bellini's opera Norma, with Guilia Grisi, in the title role, with Dominique Conti as her Roman lover Pollione and Luigi Lablache (1794–1858) as Norma's father Oroveso, chief of the druids (not Karl Formes and Tamerlik as on the mount). She begs her father to spare her children, before leaping onto a pyre with Pollione.

Stock: 68499

268. **[Marietta Alboni as Arsace in Semiramide.]**

J. Brandard. [n.d., c.1850.]

Chromolithograph with gold highlights. Framed, titled on mount, sight size 265 x 195mm (10½ x 7¾") Mounted over image, unexamined out of frame. £220

A three quarter portrait of Italian contralto Maria Anna Marzia (Marietta) Alboni (1826-94) in armour, as the knight Arsace, Commander of the Assyrian army, in Gioachino Rossini's opera.

Stock: 68258

269. **[M.ile Marietta Alboni as Maffio Orsini in Lucrezia Borgia (Donizetti).**

J. Brandard. M. & N. Hanhart, Lith [n.d., c.1850].

Chromolithograph with gold highlights. Framed, titled on mount, sight size 285 x 220mm (11½ x 8¾") Unexamined out of frame. £190

A full-length portrait of Italian contralto Maria Anna Marzia (Marietta) Alboni (1826-94) playing a man.

Stock: 68257

270. **[John Beard] M.r Beard.**

Tho.s Hudson pinx.t. Ja.s M.cArdell fecit. Published according to Act of Parliament by Ja.s M.cArdell, in Henrietta Street, Covent Garden.

Mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"). Small margins. £360

A half-length portrait of tenor John Beard (c.1716-91), wearing an embroidered jacket. He created roles in the operas of Thomas Arne and George Frideric Handel and was one of the quartet that premiered Arne's "God save great George our King", which evolved into the National Anthem. In 1743 Beard became a member of the Sublime Society of Beefsteaks, alongside William Hogarth. *Goodwin 194; CS 14, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68440



271. **John Beard Esq.r . From a Picture in his possession, at Hampton.**

Publish'd as the Act directs, 17 Dec.r 1787.

Fine mezzotint. 300 x 225mm (12 x 8¾"), with large margins. Uncut. £320

A half-length seated portrait of tenor John Beard (c.1716-91), wearing wig and plain jacket. He created roles in the operas of Thomas Arne and George Frideric Handel and was one of the quartet that premiered Arne's "God save great George our King", which evolved into the National Anthem. In 1743 Beard became a member of the Sublime Society of Beefsteaks, alongside William Hogarth. *CS ENA III, 22, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.*

Stock: 68441

272. **[John Beard] M.r Beard.**

Tho.s Hudson pinx.t. Ja.s M.cArdell fecit. Published according to Act of Parliament by Ja.s M.cArdell, in Henrietta Street, Covent Garden.

Mezzotint, 355 x 250mm (14 x 9¾"), on 18th century watermarked paper. Thread margin at bottom. Small margins. £240

A half-length portrait of tenor John Beard (c.1716-91), wearing an embroidered jacket. He created roles in the operas of Thomas Arne and George Frideric Handel and was one of the quartet that premiered Arne's "God save great George our King", which evolved into the National Anthem. In 1743 Beard became a member of the Sublime Society of Beefsteaks, alongside William Hogarth. *Goodwin 194; CS 14, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68439

273. **[Signor Lenari Bellini. in the character of Figaro in Mozarts Opera Le Nozzi di Figaro. Si vuol ballare. Signro Contino.]**

[A.E. Chalon, R.A. Weld Taylor L.t.] London, Published Feb.y 1.st 1838, by J. Mitchell Library, 33 old Bond Street. _á Paris chez Rittner & Goupil Boulevard Montmatre.

Coloured lithograph. Framed, sight size 370 x 290mm (14½ x 11½"). Unexamined out of frame, mounted over inscriptions? £280

A full-length portrait of Italian basso Lenari Bellini, who starred as Figaro at the Lyceum Theatre in 1837. Stock: 68233

274. [Antonio Giuglini. Rodolpho "Quando le Sere al Placido". Luisa Miller (Verdi).

J. Brandard. [n.d., c.1860.]

Tinted lithograph. Framed, titled on mount, sight size 265 x 195mm (10½ x 7¾") Mounted over image, unexamined out of frame. £190

A full-length portrait of Italian tenor Antonio Giuglini (1825-1865), as Rodolfo in the first UK performance of Verdi's 'Luisa Miller'.

Stock: 68259

275. Giulia Grisi. L.Lablache. Elvira. "Odi, O Ciel, qual suon si desta?" [/] Sir Georgio. " _Ascoltiam." [/] I Puritani. Atto 1. Sc.4.

A.E.Chalon R.A. R.J.Lane A.R.A. London, Published Jan.y 1.st 1836 by J. Mitchell Library, 33 Old Bond S.t. _á Paris, chez Rittner & Goupil, Boulevard Montmartre. Printed by Graf & Soret.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Paper toned, unexamined out of frame. £280

Full length portraits of Italian singers Guilia Grisi (1811-1869) and Luigi Lablache (1797-1858) in the roles of Elvira and Sir Georgio in Vincenz Bellini's opera I Puritani, from Alfred Edward Chalon's "Recollections of Italian Opera 1835".

Grisi and Lablache were two of the four international singers who, along with Antonio Tamburini and Giovanni Rubini, were known as one of the "Puritani Quartet". The group acquired the name on account of the large quantity of performances the quartet performed together including a private performance for Crown Princess Victoria on her 15th birthday. *Harvard Vol III: P. 4-20.*

Stock: 68230

276. Giulia Grisi. Anna "....Cessa [/] A questa iniqua accusa [/] Mia dignitá riprendo, ed altamente [/] Di Smenton seduttur te _ Sire io grido" [/] Anna Bolena. Atta 2. Sc.6.

A.E.Chalon R.A. R.J.Lane. A.R.A. London, Published Jan.y 1.st 1836 by J.Mitchell, Library 33, Old Bond Street. _a Paris, chez Rittner & Goupil Boulevard Montmatre. Printed by Graf & Sons.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Unexamined out of frame. £280

A full length portrait of Italian opera singer Giulia Grisi (1811-1869) in the role of Anna Boleyn, from A.E.Chalon's 'Recollections of Italian Opera 1836'.

Donizetti's opera 'Anna Bolena' was one of four operas he wrote based on Tudor England. *Harvard Vol II: P. 4-16.*

Stock: 68228



277. Giulia Grisi. Desdemona. "Nè più ripeta l'aura [/] Dé misi lamenti it suin." [/] Otello. Atto.3.Sc.1

A.E. Chalon R.A. R.J. Lane A.R.A. London, Published Jan.y 1.st 1836 by J.Mitchell, Library 33, Old Bond Street. _ a Paris, chez Rittner & Goupil, Boulevard Montmatre.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Paper toned, unexamined out of frame. £280

A portrait of the famous Italian opera singer Giulia Grisi (1811-1869) in the role of Desdemona from Rossini's opera Otello, playing the harp and singing. Grisi was one of the leading sopranos of the 19th Century and performed all over the world. From A. E. Chalon's 'Recollections of the Italian Opera 1835'. Stock: 68229

278. [Giulia Grisi.] Mad.me Graisi as Semiramide.

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

Chromolithograph with gold highlights. Framed, sight size 270 x 195mm (10½ x 7¾"). Mounted around title, unexamined out of frame. £260

A three-quarter portrait of the famous Italian soprano Giulia Grisi (1811-1869) in Rossini's opera.

Stock: 68245

279. [Giulia Grisi and Mario] [Scene from Lucrezia Borga.]

[J Brandard del et lith.] [n.d., c.1845.]

Chromolithograph with gold highlights. Framed, sight size 260 x 200m (10¼ x 8"). Unexamined out of frame, mounted over titles. £140

Full-length double portrait of Italian singers, soprano Giulia Grisi (1811-1869) & tenor Giovanni Matteo De Candia (1810-83, known as 'Mario') in Donizetti's opera 'Lucrezia Borgia.'

Stock: 68254

280. L. Lablache. Faliero "A terra! A terra! Abominata insegna. [/] D'Infamia: io ti calpesto." [/] Marino Faliero. Atto 3. Sc:9.

A.E. Chalon R.A. R.J. Lane A.R.A. London, Published Jan.y 1.st 1836, by. J.Mitchell, Library, 33, Old Bond Street. _á Paris, chez Rittner & Goupil, Boulevard Montmatre.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Paper toned, unexamined out of frame.

£240

Full-length portrait of the Italian dramatic Bass opera singer Luigi Lablache (1797-1858) in the title role of Marin Faliero, Doge of Venice, from Gaetano Donizetti's opera Marino Faliero inspired by Lord Byron's 1820 drama of the same name.

Published in Alfred Edward Chalon's "Recollections of Italian Opera 1835". *Harvard Vol. III; P. 4-16.*

Stock: 68231

281. **Jenny Lind. Sonnambula.**

A. De Valentini. T.F. Maguire. [London, Published October 14th 1847, by J. Mitchell, Publisher to Her Majesty 34 Old Bond St.]

Coloured lithograph. Framed, sight size 420 x 250mm (13½ x 9¾"). Unexamined out of frame, print loose, spotting, mount burn, tears. £320

A full-length portrait of Swedish soprano Jenny Lind (1820-87), in Vincenzo Bellini's 'La sonnambula'.

Stock: 68237

282. **Juvenile Operas. Jenny Lind as Maria. in La Figlia del Reggimento.**

J. Brandard. Ent. Sta. Hall. Pr. 2/~.

Coloured lithograph. Framed, sight size 235 x 165mm (9¼ x 6½") Unexamined out of frame. £160

A full-length portrait of Swedish soprano Jenny Lind (1820-87), in Gaetano Donizetti's 'Daughter of the Regiment'. Probably a music cover.

Stock: 68247

283. **[Jenny Lind] [The Celebrated Military Air, Ciascun lo dice, Sung by Mad.lle Jenny Lind. in the Opera La Figlia del Reggimento, Arranged for the Piano Forte by Albert Keller.]**

[Ent. Sta. Hall. Pr. 2/6. London. Leoni Lee & Coxhead, Music Sellers to Her Majesty Queen Victoria, 48, Albermarle St.] [n.d., c.1847.]

Coloured lithograph. Framed, sight size 235 x 200mm (9¼ x 8"). Unexamined out of frame, mounted over inscriptions, likely trimmed. £140

A full-length portrait of Swedish soprano Jenny Lind (1820-87), in Gaetano Donizetti's 'Daughter of the Regiment', with Gardoni and Larlache as soldiers. A music cover.

Stock: 68242

284. **[Catone Lonati]**

[A.E. Chalon, R.A. R.J. Lane A.R.A.] [London, Published Feb,y 1837, by J. Mitchell, Library 33, Old Bond St. deposé a Paris, chez Rittner & Goupil, Boulevard Montmartre]

Lithograph. Framed, sight size 305 x 220mm (12 x 8¾"). Unexamined out of frame. £140

A full-length portrait of Italian tenor Catone Lonati as Nemorino in Gaetano Donizetti's opera, "L'Elisir d'Amore".

Stock: 68238



285. **Signor Mario, As Arturo in 'I Puritani'.**

[John Brandard.] [n.d., c.1850.]

Chromolithograph. Framed, sight size 265 x 195mm (10½ x 7¾"). Mounted over image and around title, unexamined out of frame. £260

A half-length portrait of tenor Giovanni Matteo de Candia (1810-83), as Lord Arturo Talbo in Vincenzo Bellini's 1835 opera.

Stock: 68501

286. **[Mario ad Gennaro in 'Lucretia Borgia'.]**

[John Brandard] [n.d., c.1845.]

Coloured lithograph. Framed, sight size 270 x 210mm (10¾ x 8¼"). Mounted over inscriptions? Unexamined out of frame. £140

A full-length portrait of Giovanni Matteo de Candia (1810-83), known professionally as Mario.

His first performance in London was in 'Lucretia Borgia' in 1839, alongside Giulia Grisi, who he lived with from 1841.

Stock: 68496

287. **Madame Persiani in the character of Lucia in Donizetti's Opera, Lucia di Lammermoor.**

[A.E. Chalon, R.A. del.t. Edward Morton Lith.]

[London, Published July 9th 1839, by J. Mitchell, Royal Library, 33, Old Bond St. _ a Paris, chez Rittner & Goupil Boulevard Montmartre.]

Coloured lithograph. Framed, window mounted around title, sight size 440 x 285mm (14½ x 11½").

Unexamined out of frame, mounted over inscriptions? Paper toned. £260

A full-length portrait of Italian soprano Fanny Tacchinardi Persiani (1812-67), as Lucia di Lammermoor, a role written for her by Donizetti.

Stock: 68235



288. **[Harriot Powell as 'Leonora'] Say, little foolish fluttering thing [...]**

S.r Joshua Reynolds pinx.t. Rich.d Houston fecit. Rob.t Sayer Excudit. London Printed as the Act directs, for Rob.t Sayer, Printseller, N.º 53 Fleet Street [n.d., 1771].

Mezzotint, 500 x 350mm (19 x 13¾"), with large margins. On 18th century watermarked paper. Slight creasing. Short tears in margins. £360

A half-length portrait of Harriet Powell (or Lamb, died 1779), in the character of Leonora, in Dibden's opera 'The Padlock', with a goldfinch perched on her hand. The daughter of an apothecary, Powell was described by Sir James Balfour Paul as 'a fashionable beauty of the town'. However Horace Bleackley was more explicit: 'The graceful Harriet Powell, equally frail and famous, whose winsome face was portrayed in many a mezzotint, had spent her early youth as an inmate of Mrs Hayes's disreputable establishment in King's Place, but now at last she had become faithful to one man, and was keeping house with Lord Seaforth, the creator of a famous regiment'. She became the second wife of Kenneth Mackenzie, 1st Earl of Seaforth, although the marriage was secret. *Hamilton p.126, ii of ii. CS 99, undated state after(?) ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68043

289. **Emma Romer [facsimile signature]. Amina_ "While my heart its joy revealing / Beats Oh! beats with grateful feeling. / La Sonnambula. Proof.**

Drawn & Lithographed by J. Deffett Francis. London, Published Jan.y 20.th 1838 by Welch & Gwynne Printsellers & Publishers (from Colnaghi's Cockspur S.t) 24, St James's St.

Rare coloured lithograph. Framed, window mounted around title, sight size 430 x 275mm (17 x 11").

Unexamined out of frame. £360

A full-length portrait of English soprano Emma Romer (1814-68), in Vincenzo Bellini's 'La sonnambula'. The image is the same hexagonal shape as the mount.

After her marriage to George Almond in 1835 she continued to sing, but in 1852 Mrs Almond took over management of the Surrey Theatre for three seasons.

Stock: 68236

290. **Gio: B: Rubini. Arturo " _e son beato, [/] Mè celeste il giubilar!" [/] I Puritani Atto.1.Sc.5.**

A.E. Chalon R.A. R.J. Lane A.R.A. London, Published Jan.y 1.st 1836, by J.Mitchell, 33, Old Bond Street. _á Paris chez Rittner & Goupil Boulevard Montmatre. Printed by Graf & Soret.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Paper watermarked 'J Whatman' £280

Full length portrait of Giovanni Battista Rubini (1794-1854), a dramatic tenor, depicted in the role of Arturo from Vincenzo Bellini, a role he occupied when the opera first premiered on 24th January 1835. Rubini was one of four international singers who, along with Guilia Grisi, Antonio Tamburini and Luigi Lablache, was known as one of the "Puritani Quartet". The group acquired the name on account of the large quantity of performances the group performed together which included a private performance for Crown Princess Victoria on her 15th birthday.

From Alfred Edward Chalon's "Recollections of Italian Opera 1835". *Harvard Vol III, P. 449-7.*

Stock: 68232

291. **[Catherine Schindlerin.] The Schindlerin.**

Painted by S.,r Joshua Reynolds. Engraved by J.R. Smith. Published Jan.y 20.th 1777, by John Boydell Engraver in Cheapside London.

Mezzotint, 385 x 280mm (15¼ x 11"). On 18th century watermarked paper. Narrow margins. £280

A half-length portrait in oval of the German singer Catherine Schindlerin. A pupil of Venanzio Rauzzini, she first appeared in London in 1775. *D'Oench 88; Hamilton p. 130, iii of iii, Frankau 306, iii of iii; CS 147, iii of iii.*

Stock: 67971

292. **Madame Sontag as Rosina "Barber of Seville".**

JBrandard. [n.d., c.1845.]

Chromolithograph with gold highlights. Framed, sight size 265 x 205m (10½ x 8"). Unexamined out of frame, mounted over inscriptions. £160

A full-length portrait of German soprano Henriette Sontag (1806-44), in Mozart's opera. A music cover.

Stock: 68249

293. **[Mad.e Sontag's celebrated Linda Song.]**

JBrandard. [London; T. Boosey & Co 28, Holles St.] [n.d., c.1843].

Coloured lithograph. Framed, sight size 235 x 200m (9¼ x 8"). Unexamined out of frame, mounted over inscriptions.

£160

A full-length portrait of German soprano Henriette Sontag (1806-44), in Gaetano Donizetti's operatic melodramma 'Linda di Chamoni', premiered in London in 1843. A music cover.

Stock: 68243

294. [Enrico Tamberlik.]

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

Coloured lithograph. Framed, sight size 270 x 210mm (10½ x 8¼"). Unexamined out of frame. £180

A full-length portrait of the Italian tenor Enrico Tamberlik (1820-89) as Manrico in Giuseppe Verdi's opera 'Il trovatore', holding a lute.

Stock: 68246

295. Tamberlik as Peter the Great. [Valse Hollandaise from Jullien's Grand Opera Pietro il Grande.]

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

Coloured lithograph. Framed, sight size 270 x 210mm (10½ x 8¼"). Unexamined out of frame. Mounted over text, likely trimmed. £140

A full-length portrait of the Italian tenor Enrico Tamberlik (1820-89) in a fur-trimmed robe.

Stock: 68248



296. A. Tamburini. Riccardo. "Io ardo e il mio ardore [I] E amore, é furor!" [I] I Puritani Atto 1. Sc.3.

A.E. Chalon R.A. N.J. Lane A.R.A. London, Published Jan.y 1.st 1836 by J.Mitchell, 33 Old Bond Street á Paris chez Rittner and Goupil, Boulevard Montmatre. Printed by Graf & Soret.

Coloured lithograph. Framed, sight size 380 x 265mm (15 x 10½"). Slight mount burn, unexamined out of frame. £280

Full length portrait of the Italian dramatic Baritone opera singer Antonio Tamburini (1800-1876) in the role of Riccardo in Vincenzo Bellini's opera "I Puritani", from Alfred Edward Chalon's "Recollections of Italian Opera 1835".

Tamburini was one of four international singers who, along with Guilia Grisi, Giovanni Battista Rubini and Luigi Lablache, was known as one of the "Puritani

Quartet". The group acquired the name on account of the large quantity of performances the group performed together which included a private performance for Crown Princess Victoria on her 15th birthday. *Harvard Vol IV: P.130-10.*

Stock: 68227

297. Mad.me Jetty Treffz as Arline.

J. Brandard Delt et Lith. M. & H. Hanhard Lith Printers. [n.d., c.1850.]

Chromolithograph. Framed, sight size 335 x 235mm (13¼ x 9¼ x 8¼"), mounted around title. Some spotting, unexamined out of frame. £240

A full-length portrait of Austrian mezzo-soprano tenor Henrietta "Jetty" Treffz (1818-78) as Arline in 'The Bohemian Girl', by Irish composer Michael William Balfe.

Stock: 68500

298. Mad.me Viardot-Garcia. Théâtre Italien.

Vignerons 1840. Lith. de Thierry frères. Chez Gihaut f.s. Boul.t des Italiens, 5 [n.d., c.1830].

Coloured lithograph. Framed, sight size 410 x 280mm (16 x 11") Unexamined out of frame. £280

A full-length portrait of French soprano Pauline Viardot (1821-1910).

Stock: 68244

299. Mad.me Viardot Garcia. Mad.lle Alboni. Caso equal giammai scommetto. Act. 1. Sc. 9. Scene from "Les Huguenots".

J. Brandard Del et Lith. M. & N. Hanhart, Chromo Lith [n.d., c.1850].

Chromolithograph. Framed, sight size 310 x 235mm (12 x 9¼") Unexamined out of frame. £190

A full-length double portrait of French soprano Pauline Viardot (1821-1910) as Valentine, and Italian contralto Maria Anna Marzia (Marietta) Alboni (1826-94) as the male page Urbain, in Giacomo Meyerbeer's grand opera.

Stock: 68255

300. Madame Pauline Viardot-Garcia, in "Les Huguenots".

J. Brandard. [n.d., c.1850.]

Coloured lithograph with gilt highlights. Framed, sight size 270 x 190mm (10¾ x 7½") Unexamined out of frame. £180

A three-quarter portrait of French soprano Pauline Viardot (1821-1910) in Giacomo Meyerbeer's grand opera "Les Huguenots".

Stock: 68497

301. [Peasant at a window, with pipe and tankard.] From a Painting by A. Van Ostade, in the Possession of W.m Baillie.

Engraved by W. Baillie. March the 17. 1774. [but later]

Very fine mezzotint. 290 x 240mm (11½ x 9½").

Narrow margins.

£140

One of several prints after Dutch painter Adriaen van Ostade (1610-85) engraved by Captain William Baillie (1723-1810).

Baillie retired from the army in 1761 and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 61628].*
 Stock: 68467

302. Soldiers Quarreling at Dice. From the Original Picture of the same Size, Painted by Valentini, in the Collection of S.r James Lowther, Bar.t.

Engraved by Capt.n Baillie. J. Boydell excudit, Mar. 1. 1769. [But later]

Etching, 295 x 390mm (11½ x 15¼"). £180

An argument amongst five soldiers playing dice, engraved by Captain William Baillie (1723-1810) after Valentin de Boulogne (1591-1632).

Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 38187].*

Stock: 68481

303. The Reading Girl.

Painted by Sir Joshua Reynolds. Engaved by J.W. Huffam. [n.d., c.1843.] [But later]

Coloured mezzotint. 310 x 240mm (12¼ x 9½"). £160

A girl in a head scarf reading a book. A church spire can be seen through the window.

Stock: 67961

304. W. de St Croix [facimile signature].

to be had only of Mr Dawe 13, High Street Windsor [n.d., c.1840].

Scarce mezzotint. 280 x 220mm (11 x 8¾"), with large margins. £320

Half-length portrait of William de St Croix (1819-1877), a clergyman who played cricket from 1839 to 1842 for Cambridge University Cricket Club and Cambridge Town Club, making 15 known appearances in first-class matches. He organised the restoration of the 'Long Man of Wilmington' hill figure, 1873-4, giving it its modern outline. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 67923

305. Life on the Water. The Grand Rowing Match for Mr Kean's Prize Wherry. Red House, Battersea.

[Knight & Lacey London, 1827.]

Engraving with very fine colour. Sheet 185 x 120mm (7¼ x 4¾"). Trimmed and edges backed onto album paper. Tear across bottom right corner, repaired with tape. £160

A satirical print depicting distressed men rowing frantically in a match, with the Red House, Battersea in the background..

Stock: 68420



306. This Print representing M.r John Goldham, field Adjutant of the London Volunteer Cavalry, executing the six Divisions of the Austrian Broad Sword Exercise at speed, with a Sabre in each hand, and with the utmost effect and precision, Is Dedicated to Lieut. Col.l Anderton, and the other Officers & Members of the Regiment, by their most obedient and very humble Serv.t Dean Wolstenholme.

Painted by D. Wolsteholme. Engraved by S.W. Reynolds. Published Feb.y 1, 1806 by Mess.rs Colnaghi & C.º Cockspur Street, London.

Scarce mezzotint. Sheet 445 x 555mm (17½ x 21¾"). Trimmed to plate, small tear, backed with paper. £490

A rider standing in his stirrups holding two sabres. The print was described by the Sporting Magazine in January 1806: "The subject of this beautiful Engraving is Mr. John Goldham, Field-Adjutant of the London Cavalry, going through the six divisions of the Austrian Broad-sword Exercise with a sabre in each hand, when riding at the rate of thirty miles an hour; which he performed for a bet of 200 guineas, before several military characters of the first eminence; and, to the great astonishment of the beholders, he made the cuts with admirable effect and precision, and won the bet with great ease. As a proof of his superior horsemanship, he went through one of the divisions while going over a five-barred gate, to the wonder and terror of all present. It is here but justice to notice, that, at the request of several noblemen and military officers who were present, a large painting has been taken by Dean Wolstenholme, who has succeeded in the manner of action and likeness of both man and horse so happily, that the best judges pronounce it - a picture of great merit". *Not in Whitman. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68208

307. This Print representing M.r John Goldham, field Adjutant of the London Volunteer Cavalry, executing the six Divisions of the Austrian Broad Sword Exercise at speed, with a Sab re in each hand, and with the utmost effect and precision, Is Dedicated to Lieut. Col.l Anderton, and the other Officers &

Members of the Regiment, by their most obedient and very humble Serv.t Dean Wolstenholme.

Painted by D. Wolsteholme. Engraved by S.W. Reynolds. Published Feb.y 1, 1806 by Mess.rs Colnaghi & C.° Cockspur Street, London. Scarce coloured mezzotint. Sheet 445 x 555mm (17½ x 21¾"), with large margins. Tears in image and margins repaired. £480

A rider standing in his stirrups holding two sabres. The print was described by the Sporting Magazine in January 1806: "The subject of this beautiful Engraving is Mr. John Goldham, Field-Adjutant of the London Cavalry, going through the six divisions of the Austrian Broad-sword Exercise with a sabre in each hand, when riding at the rate of thirty miles an hour; which he performed for a bet of 200 guineas, before several military characters of the first eminence; and, to the great astonishment of the beholders, he made the cuts with admirable effect and precision, and won the bet with great ease. As a proof of his superior horsemanship, he went through one of the divisions while going over a five-barred gate, to the wonder and terror of all present. It is here but justice to notice, that, at the request of several noblemen and military officers who were present, a large painting has been taken by Dean Wolstenholme, who has succeeded in the manner of action and likeness of both man and horse so happily, that the best judges pronounce it - a picture of great merit". *Not in Whitman.*

Stock: 68209



308. [Newmarket] A View of the Round Course or Plate Course with divers jockeys and Horses in different Actions and Postures going to start for the Kings Plate at New Market.

Tillimans Pinx. J.s Sympson and J.n Lord [ex]. [n.d., c.1730.] Rare engraving, 450 x 310mm (17¾ x 12¼"), with very large margins. On 18th century watermarked paper. Creasing. Repaired tear bottom centre. £340 The artist, Peter Tillemans (1684-1734), was born in Antwerp and moved to England in 1708. He specialised in sporting and landscape paintings. *Not in Siltzer.*

Stock: 68297

309. One of the advantage of a Low Carriage.
B. [Compass monogram of Brownlow North] Esq.r del. P.F.L.B. fec.t [James Gillray]. London. Publish'd June 1st 1801 by H. Humphrey, No 27 St James's Street.

Coloured etching. Sheet 240 x 340mm (9½ x 13½"). Trimmed to image on three sides, into plate at bottom. £230

An earl's coach makes an emergency stop to avoid a fat country woman who has fallen into the road, having been chased by a dog. The footman flies over the roof of the coach as the passenger calls his name, to which he replies 'Coming Ma'm'. *BM Satires 9767.*

Stock: 68516

310. [Edmund Beckett-Denison] Edmund Denison, Esq. Chairman of the Great Northern Railway.

Painted by H.W. Pickersgill, Esq.re R.A. Engraved by S.W. Reynolds. Published April 4.th 1848 by Paul & Dominic Colnaghi & C.° 13 & 14 Pall Mall East, Publishers to Her Majesty.

Mezzotint. Sheet 505 x 380mm (20 x 15"). Trimmed to plate, repaired tear through title, creasing. £260

A three quarter portrait of Edmund Beckett-Denison (1787-1874), Chairman of the Great Northern Railway, with a copy of the Act of Parliament approving the railway. Because of opposition, the cost of getting the bill passed by Parliament was £600,000, the most expensive in British railway history *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68200

311. Fores's Contrasts. Pl. 2: The Guard of 1852; The Guard of 1832.

Painted by H. Alken. Engraved by J. Harris. Published May 26th 1852 by Mess.rs Fores, 41, Piccadilly, London.

A large coloured aquatint, 410 x 600mm (16 x 23½"). Some staining. £190

A pair of scenes illustrating the impact of the advent of the railways. Henry Alken had died in 1851, the year before publication.

Stock: 68299

312. The Court of Claims, in the Painted Chamber of the Palace at Westminster. 1821.

J. Stephanoff del.t S.W. Reynolds, Engraver to the King, Sculp.t London, Published as the Act directs Jan.y 1824, by Sir George Naylor, Garter.

Hand-coloured mezzotint, sheet 415 x 500mm (16¼ x 19½"). Foxing. Trimmed to plate. £320

Interior of a painted chamber with many figures gathered, officials around a table in the far section of the room behind a barrier, a section of which a figure standing at left raises.

From Sir G. Naylor's "The Coronation of His Most Sacred Majesty King George the Fourth, solemnized in the Collegiate Church of Saint Peter Westminster upon the Nineteenth Day of July MDCCCXXI." *See Abbey Scenery: 260.3. Whitman 449. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68386

313. **[Osler's Crystal Fountain]**

F. Bedford Del Et Lith. W. Digby Wyatt Dirext. [n.d. c.1851] [London: published by Day and Son, lithographers to the Queen, [1851-1853]] Chromolithograph, sheet 405 x 255mm (15¾ x 10"). Trimmed around image. £80
Plate 23 from, 'Plate 40 from M. Digby Wyatt, The industrial arts of the nineteenth century: a series of illustrations of the choicest specimens produced by every nation at the Great Exhibition of the Works of Industry, 1851; dedicated, by permission, to his Royal Highness the Prince Albert (London: published by Day and Son, lithographers to the Queen, [1851-1853])'. An image of the Crystal Fountain, designed by Abraham Follett Osler (1808–1903), standing in the heart of the Transept at the Great exhibition. It was said to be 27 feet tall and needed four tons of glass to construct it.
Stock: 68488

314. **On the North side of London.**

WHollar delin et sculp 1665 [but later]
Etching, sheet 95 x 130mm (3¾ x 5"). Trimmed. £260
View of London from Islington made shortly before the Great Fire of London, with the old St Paul's cathedral in the distance and three men practicing archery in the foreground.
Etching by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England. Hollar's technical skill has ensured that his prints have always been keenly collected, and comprehensive collections of his work are at institutions in London, Berlin and Prague. Hollar's life was changed when he met Thomas Howard, second earl of Arundel, at Cologne in 1636: for eight months he travelled in Arundel's retinue at travelled with him to London, taking lodgings at Arundel House and marrying a servant of the countess of Arundel. This is one of a group of small views from north London sometimes thought to have been issued as a set.
Pennington 918 ii/ii.
Stock: 68301

315. **[Tothill Fields]**

[Abraham Aubry after Wenceslaus Hollar, c.1644]
Etching, sheet 90 x 165mm (3½ x 6½"). Trimmed to image and glued to backing sheet. £90
View across Tothill Fields towards Westminster Abbey (marked 'S. Peter in westminster'), with Parliament buildings to the right and the old St. Paul's Cathedral (destroyed by the 1666 fire) in background.
Copy by Abraham Aubry of an etching by Wenceslaus Hollar (1607-77), whose etching was originally issued as part of a set of four English views (the other three were of central London and Windsor).
Born in Bohemia, Hollar spent around 32 of his 52 years as a professional artist working in England. An outstanding draughtsman and topographical etcher, Hollar's work was enormously varied and has done much to inform the way that 17th century London is visualised. *Pennington 913 (copy)*
Stock: 68291



316. **[Vauxhall Bridge] This Plate exhibiting a Picturesque Elevation of the Iron Bridge Erected over the Thames at Vauxhall, under the Direction of James Walker, Engineer, & compleated A.D. 1816, Is respectfully Dedicated to the Vauxhall Bridge Company, by their very Obedient & humble Servant, Sam.l Cossart.**

Sam.l Cossart del. J.s Basire, sculp. Published as the Act directs, Nov.r 1, 1816.
Engraving. 295 x 620mm (11¾ x 24½"). Trimmed and edges backed onto album paper at edges. Fold down right side. £280
The first Vauxhall Bridge, opened as a toll bridge in 1816, replaced 1906. A scale bar is drawn on a raft of timber lower right. *See [Ref: 56685] for one with colour.*
Stock: 68446

317. **Palatium Archiepiscopi Cantuariensis propæ Londinium, vulgo Lambeth House.**

W. Hollar fecit 1647.
Etching. Sheet 145 x 320mm (5¾ x 12½"). Trimmed to printed border, losing numeral lower right, worm holes filled. Slight creasing. £280
A view of Lambeth Palace from the Thames, with Archbishop Laud and his retinue about to board his barge. *Pennington 1039, state ii of iii.*
Stock: 68286

318. **Sala Regalis cum Curia West-monasterÿ, vulgo Westminster haall.**

W. Hollar fecit, 1647.
Etching. Sheet 145 x 325mm (5¾ x 12¾"). Trimmed to printed border, repaired worm hole in sky. £320
A view of the square to the north of Westminster Hall, with groups of people and coaches on the left and a fountain on the right. *Pennington 1040, state iii of iv, with scratch across 'Westminster' partially erased but plate not yet trimmed.*
Stock: 68284

319. **Palatium Regis proprè Londinium, vulgo White-hall.**

[Etched by Wenceslaus Hollar c.1647.]
Etching. 17th century watermark ? Sheet 145 x 320mm (5¾ x 12½"). Trimmed to printed border, losing numeral lower right, tear in bottom left corner repaired with acid free tape. Slight crease. £180
A view of Whitehall from the Thames, showing the Privy Stairs. The new Banqueting House rises above. *Pennington 1039, state ii of iii.*
Stock: 68285

320. **The Hammersmith Ghost. 4**

Pub.d by R.S. Kirby, London Houe Yard & I. Scott, 447 Strand, Feb. 1 1804.

Engraving, sheet 220 x 140mm (8½ x 5½"). Trimmed to plate at bottom. £140

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

Stock: 67925



321. **[Battersea.] [Set of three views.]**

Engraved by C.Tomkins. Published June 1st 1784 by H.W.Billington N°438 Strand London.

Scarce set of engravings. Sheets 210 x 145mm (8¼ x 5¾"). On 18th century watermarked paper. Trimmed into plate and edges backed onto album paper. £460

Set of three topographical oval views of Battersea and the Thames.

A view from the bank overlooking the river, a man and woman in the left foreground and a sail boat in the right foreground.

A view of the bank, in the foreground a man and dog watch two men carrying a boat, the river in the background.

A view of the bank, in the foreground a man with a wheelbarrow and a man and woman fishing in the river, in the background sail boats drift along the river. Stock: 68433

322. **Datchet Bridge upon the River Thames.**

Wm. Oram delin. London Re-published Jan.y 1.1801, by Rob.t Wilkinson, No.58, Cornhill.

Engraving with very fine colour. Sheet 365 x 235mm (14¼ x 9¼"). Trimmed and edges of plate tipped into on album paper. £260

A view of the wooden bridge over the Thames, drawn by painter and architect William Oram (d.1777), first published in 1745.

Stock: 68416

323. **Eaton.**

J.Farington R.A.del.t. J.C.Stadler, Sculp.t. Pub. June 1.1793, by J & J.Boydell, Shakespeare Gallery Pall Mall, & N°90, Cheapside London.

Engraving with fine colour. Sheet 320 x 215mm (12½ x 8½"). Trimmed and edges of plate laid on album paper at edges. £240

A view of Eton, the River Thames in the foreground, with houses lining the bank.

On the opposite side of the river, three cows graze in a field, beyond which Eton College rises in the background. Several boats are visible on the water, including a large barge positioned to the right.

Stock: 68417

324. **An Iron Work at Downton, Herefordshire.**

Drawn by T. Hearne. Etch'd by B.T. Pouncy. London, Published June 2, 1798 by W. Lowry, 57 Titchfield Street, for W. Alexander, 48 Newman Street.

Engraving. Sheet: 255 x 320mm (10 x 12½"). Trimmed to platemark. £120

A view of an iron works in Herefordshire, the works are set amongst a wooded landscape.

Stock: 68271

325. **Dover.**

W. Hollar fecit 1642.

Etching. Sheet 60 x 130mm (2¼ x 5¼"). Trimmed to image, some damage, laid on album paper. £60

Dover Castle, with two men standing beside a tall, eroded monolith in foreground. One of a set of 'English views' by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England after meeting Thomas Howard, second earl of Arundel, in Cologne in 1636. *Pennington 929.*

Stock: 68281

326. **Tunbridge Wells humbly Dedicated to Thomas Pellet M.D.**

T. Badslade Delin. I Kip Sculp. [London: D. Midwinter, 1719.]

Engraving, very fine impression, 18th century watermark. 350 x 430mm (13¾ x 17"), with very large margins. Central crease as normal as issued. £260

A detailed bird's-eye view engraved by Johannes Kip after Thomas Badeslade for John Harris's 'History of

Kent in Five Parts'. The houses are named in the image, with the wells in the centre of the plate. The title is on a scroll at the top of the plate, along with Pellet's armorial.

Thomas Pellet was elected a fellow of the Royal College of Physicians in 1716 and served as President 1735-9. William Hogarth painted his portrait about that time, which is now in the Tate Gallery.

Stock: 68282

327. [A decorated urn on a plinth] Vase in the Garden at Petworth.

A L [monogram of Amelia Long on stone.] [British, n.d., c.1837.]

Rare lithograph, 295 x 205mm (11½ x 8"). Original card mount watermarked 1837, with ink ruled border. Some light foxing. £260

An attractive and detailed study of garden furniture at Petworth House, Sussex. Amelia Long (née Hume), Lady Farnborough (1772-1837). In 1793 she married Charles Long, created Baron Farnborough in 1826. An amateur etcher and a vigorous patron of the arts, she assisted the watercolourist Thomas Girtin (1775-1802) to make his one visit to Paris in 1801. Lady Farnborough was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. Her watercolours also show the influence of her contemporary John Varley.

Stock: 68302



328. In Sussex [in pencil] 2/50

Marjorie Firth [signed in pencil] 1935 [in pencil]

Very rare modern wood engraving in original mount, 145 x 225mm (5¾ x 8¾). Limited edition of 50. Slight mountburn. £280

A view of Lancing College in Sussex.

Margaret 'Marjorie' Firth (1898-1991) was a British painter and printmaker. She studied at the Bradford School of Art under Fred Stead and Harry Butler. She has exhibited with the English Wood Engraving Society, Redfern Gallery, Royal Academy, Society of Women Artists and the New English Art Club. The Hunterian, Manchester Art Gallery hold examples of her work, as well as the British Museum.

Stock: 68392

329. Fountain's Abbey, from the South East; Situate two Miles West of Rippon in Yorkshire.

Tho. Smith Pinx. F. Vivares sculp. Publish'd 1769 by J. Boydell Engraver in Cheapside No 90, H. Parker in Cornhill No 82, & J. Bowles No 13. in Cornhill.

Coloured engraving. Sheet 380 x 530mm (15 x 20¾"). Trimmed into image on three sides, into inscription area at bottom, laid on board. £260

Fountains Abbey, the largest and best preserved Cistercian houses in England. Founded in 1132 it lasted for over 400 years, until Henry VIII ordered the Dissolution of the Monasteries in 1539. It is now part of the Studley Royal Park, a UNESCO World Heritage Site. This view was published the year after William Aislaby (1700-81) bought the Fountains estate for £16,000 and added it to the Studley estate that he had inherited, expanding his father's water garden around the abbey.

Stock: 68275

330. S.t Brelades Bay, Jersey.

Drawn by Le Capelain _ L. Haghe lith. Day & Son, lith.rs to the Queen [Jersey: Philip Falle, 1847.]

Tinted lithograph. Sheet 410 x 580mm (16¼ x 23"). Repaired tears in margins & title area £230

John Le Capelain (1812-48) commemorated the 1846 visit of Queen Victoria and Prince Albert with 'The Queen's Visit to Jersey', which was presented to her as an official souvenir by the States of Jersey. This led the Queen to commission Le Capelain to paint the Isle of Wight, but on the island he developed tuberculosis, dying on Jersey in 1848.

Stock: 68320

331. Departure of the Royal Squadron, September 4.th 1846.

Drawn by Le Capelain _ T. Picken lith. Day & Son, lith.rs to the Queen [Jersey: Philip Falle, 1847.]

Tinted lithograph. Sheet 415 x 565mm (16¼ x 22¼"). £230

The 'Victoria and Albert' on the right, as the fleet leaves Jersey at 7.45am.

John Le Capelain (1812-48) commemorated the 1846 visit of Queen Victoria and Prince Albert with 'The Queen's Visit to Jersey', which was presented to her as an official souvenir by the States of Jersey. This led the Queen to commission Le Capelain to paint the Isle of Wight, but on the island he developed tuberculosis, dying on Jersey in 1848.

Stock: 68321

332. The Arrival of the Royal Squadron, Jersey, Sep.r 3.rd 1846.

Drawn by Le Capelain _ L. Haghe lith. Day & Son, lith.rs to the Queen [Jersey: Philip Falle, 1847.]

Tinted lithograph. Sheet 405 x 550mm (16 x 21¾"). Repaired tear in top margin. £230

A view of the bay of St Aubin and St Helier at sunset, with Elizabeth Castle.

John Le Capelain (1812-48) commemorated the 1846 visit of Queen Victoria and Prince Albert with 'The Queen's Visit to Jersey', which was presented to her as an official souvenir by the States of Jersey. This led the Queen to commission Le Capelain to paint the Isle of Wight, but on the island he developed tuberculosis, dying on Jersey in 1848.

Stock: 68319

333. **Adam Fergusson LLD & FRS.**

Sir Jos.a Reynolds pinx.t. Ridley Sculp. Published by Vernor & Hood, Poultry, Aug.t 1st 1799. Stipple engraving. 165 x 110mm (6½ x 4¼"). £70
Portrait of Adam Fergusson (1723 - 1816), Scottish philosopher and historian of the Scottish Enlightenment.

Fergusson was sympathetic to traditional societies, such as the Highlands, for producing courage and loyalty. He criticized commercial society as making men weak, dishonourable, and unconcerned for their community. Fergusson has been called "the father of modern sociology" for his contributions to the early development of the discipline.

Stock: 68239

334. **The R.t Hon.ble William Grant Esq.r His Majesty's Advocate for Scotland.**

A. Ramsay Pinx.t 1751. J. M.cArdell Fecit. Sold by J. M.cArdell at the Golden Head in Covent Garden. Price 2s.

Mezzotint. 325 x 225mm (12¾ x 8¾"). Thread margins, mounted on album paper at corners. £160
A half-length portrait in oval of William Grant (c.1700-64), Lord Prestongrange, in his judge's robes. The painting is in the collection of the National Galleries of Scotland (Accession number PG 1509).
CS:92. *Goodwin: 139. Ex: Collections of The Hon. C. Lennox-Boyd & Mrs. E.M. Hamilton.*
Stock: 68418



335. **M:rs Flora Macdonald.**

A. Ramsay pinx.t. Ja.s M.cArdell fecit. [n.d. c.1765.] Very fine and scarce mezzotint sheet 325 x 230mm (12¾ x 9"). Trimmed within plate losing publication line. Laid on album paper at edges. £490
Flora Macdonald (1722 - 1790), Scottish Jacobite heroine who helped Charles Edward Stuart, the Young Pretender, claimant to the British throne, to escape from Scotland after his defeat in the Jacobite rebellion

of 1745-46. She was wife of Allan Macdonald of Kingsburgh.

In oval frame, the sitter with flower garland in her left hand, eyes to front, wearing tartan shawl and flowers in her hair, and at her breast.

After Allan Ramsay (1713 - 1784). *CS 124. Goodwin 133. Sharp: 517. W: 190. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68383

336. **[The Right Hon.ble Charles William, Henry Earl of Dalkeith. Eldest son of His Grace Henry, Duke of Buccleugh.]**

Painted by Sir Joshua Reynolds. Engraved by V Green. Engraver to his Majesty and the Elector Palatine. [Published Jan 1 1778 by W Shropshire No 158 New Bond Street.]

Mezzotint, proof before title. Sheet 490 x 355mm (19¼ x 14"). On 18th century watermarked paper. Trimmed at bottom, losing publication line. £280
Portrait of Charles William Henry Montagu-Scott (1772-1819), fourth Duke of Buccleugh and sixth Duke of Queensberry, K.T., as a young boy, stroking an owl. Educated at Eton and Christ Church, Oxford, he served as MP for Marlborough, Ludgershall and Mitchell before entering the House of Lords as Baron Scott of Tyndale in 1807. A member of Marylebone Cricket Club, he made four known appearances in first-class cricket matches in 1797. *CS: 33, state i of ii; Whitman 68, ii of iii. Hamilton p.20 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68028

337. **William Strahan Esq.r. From a painting in the Possession of John Spottigwoode Esq.r.**

Chamberlayne pinx.t. Leney sculp.t. [n.d., c.1780.] Stipple engraving. Sheet 140 x 85mm (5½ x 8¼"). Trimmed into plate. £80
Portrait of William Strahan Esq.r. (1715 - 85), Scottish printer and publisher, as well as a politician who served in the House of Commons from 1774 to 1784. He was also a correspondent and later a close friend of Benjamin Franklin.
Stock: 68204

338. **The Death of a Stag in Glen Tilt. With Portraits of His Grave John, Fourth Duke of Athol, of the Hon.ble George Murray, and the celebrated Foresters, John Crerer, Macomtyre, and Charles Crerer.**

Painted by Edwin Landseer. Engraved by George Zobel. Printed by T. Brooker. London: William Tegg, August 1862.

Fine mixed method mezzotint. 445 x 505mm (17½ x 19¾"). Near Mint. £480
John Murray (1755-1830), 4th Duke of Atholl, stands holding a gun, looking down on two of his ghillies and a dead stag. His nephew, George Murray (1814-1864, who became 6th Duke after John's son died childless) pulls at his arms to point out another herd of deer. To the right the Duke's gamekeeper, John Crerar (1749-1840) uses a telescope to follow the deer.
Stock: 68211

339. **The Rev.d John Blachford D.D.
Chancellor of S.t Patrick's and Minister of S.t
Werburgh's Dublin. Died 25th of October 1748
Aged 64.**

Ja.s M.cArdell fecit. [n.d., c.1750.]

Mezzotint, 325 x 230mm (12¾ x 9"), with large margins. On 18th century watermarked paper. Creases bottom left. £190

A half-length portrait in oval of the Rev Dr John Blachford (1684-1748), who benefited from the friendship of Dean Jonathan Swift. According to family tradition, Swift was staying with the family and chanced upon Blachford's wife Elinor reading aloud to her children. Swift derisively remarked, "Is it a woman pretending to teach?"; "Yes, Sir", Mrs Blachford replied, "'tis a very foolish book lately published called 'Gulliver's Travels'".

The Blachfords were the grandparents of poet Mary Tighe (1772-1810) *CS 20. Goodwn 134. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68363



340. **[Edward Maurice, Bishop of Ossory]
[Rura mihi, et rigui placeant in Vallibus
Amnes; Flumina amem, Sylvasq; inglorius!]**

[Tho.s Hudson Pinx.t. J. M.cArdell Fecit.] [n.d., c.1755.]

Mezzotint, proof before letters, 18th century watermark. Sheet 350 x 250mm (13¾ x 9¾").

Trimmed to plate, printer's creases, creasing top right. £250

A three-quarter portrait of Anglican bishop Edward Maurice, Bishop of Ossory from 1755 until his death in 1756. He was educated at Trinity College, Dublin, after which he was Rector of Armagh. *CS 126, state i of ii.*

Goodwin 150. Ex: collections of John Chaloner Smith, J. Gulson, James Norman, D. Lewis & The Hon.

Christopher Lennox-Boyd.

Stock: 68426

341. **[Edward Maurice, Bishop of Ossory]
Rura mihi, et rigui placeant in Vallibus
Amnes; Flumina amem, Sylvasq; inglorius!**

Tho.s Hudson Pinx.t. J. M.cArdell Fecit. [n.d., c.1755.] Mezzotint. 350 x 250mm (13¾ x 9¾"). Old ink mss in inscription area and top margin, mounted in album paper at edges. Small margins. £250

A three-quarter portrait of Anglican bishop Edward Maurice, Bishop of Ossory from 1755 until his death in 1756. He was educated at Trinity College, Dublin, after which he was Rector of Armagh. *CS 126, state ii of ii.*

Goodwin 150. Ex: collections of John Channloner Smith, J. Gulson, James Norman, D. Lewis & The Hon. Christopher Lennox-Boyd.

Stock: 68427

342. **Maximilian Emperor of Germany &c.
&c. Drest For A Tournament. He was
Installed Knight of the Garter in the Reign of
Henry The Seventh, Obit 1519.**

Engraved by Charles Turner from an extreme rare print by Hans Burgkmair the Elder. London:Pubd. 1814, by S.Woodburn, 112, St. Martin's Lane.

Mezzotint, 365 x 265mm (14¼ x 10¼"), with very large margins. Light foxing, mostly localised to margins. £260

Maximilian I, Holy Roman Emperor (1459 - 1519), on horseback, in full armour.

From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816. *Whitman: 474 II of III. Ex: Collection of the Hon. Christopher Lennox-Boyd. See [Ref: 68169] for proof etching before mezzotinting & [Ref: 68487] for mezzotint proof before letters.*

Stock: 68486

343. **[Maximilian Emperor of Germany &c.
&c.] [Drest For A Tournament. He was
Installed Knight of the Garter in the Reign of
Henry The Seventh, Obit 1519.]**

[Engraved by Charles Turner from an extreme rare print by Hans Burgkmair the Elder.] [London:Pubd. 1814, by S.Woodburn, 112, St. Martin's Lane.]

Mezzotint, proof before letters, 365 x 265mm (14¼ x 10¼"), with very large margins. Light vertical creasing. Bit messy. £70

Maximilian I, Holy Roman Emperor (1459 - 1519), on horseback, in full armour.

From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816. *Whitman: 474 II of III. Ex: Collection of the Hon. Christopher Lennox-Boyd. See [Ref: 68169] for proof etching before mezzotinting & [Ref: 68486] for lettered state.*

Stock: 68487



344. [Netherlands] Cor.s De Witt. Saevo Furor Ore Trucidat. Natus Ano. 1623. Mortuus Ano. 1672.

W. Baillie Sc. June 17.th 1774.

Mezzotint, 225 x 180mm (9 x 7"), with very large margins £180

Portrait of Cornelis de Witt, bust in an oval frame directed to left, looking towards the viewer, with shoulder-length curling hair, moustache and a stiff, embroidered collar, swathed in a dark cloak.

Cornelis de Witt (1623-1672) was a prominent Dutch politician during the Stadtholderless Period of 1650-1672. He represented the States General in the field and in 1667 he accompanied the fleet that attacked the English naval base at Chatham. In the summer of 1672 he came under suspicion of conspiring against Prince William III, but despite the lack of evidence and the absence of a confession under torture, he was condemned to exile for life. On the day of his release from prison, an angry mob dragged him outside, with his brother, and killed them.

Captain William Baillie (1723-1810) was a well-known amateur engraver and etcher from Ireland. He fought at the Battle of Culloden and served in various campaigns on the continent. retiring early to hold an appointment of Commissioner of Stamps. He executed over one hundred plates, 113 of which are contained in Boydell's collective edition of 1792; the most admired are those made from Rembrandt's etchings. Nearly all of Baillie's prints were collected, mostly in the collection of the Earl of Bute, and issued by Boydell in 1792 and re-issued in 1803. *CS: 2 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68407

345. Cor.s De Witt. Saevo Furor Ore Trucidat. Natus Ano. 1623. Mortuus Ano. 1672.

W. Baillie Sc. June 17.th 1774 [after Caspar Netscher].
Mezzotint, 230 x 180mm (9 x 7"), with large margins.

£160

A fine, dark impression of this oval portrait of Cornelis de Witt (1623-72), with shoulder-length curling hair,

moustache and a stiff, embroidered collar, swathed in a dark cloak.

A prominent Dutch politician during the Stadtholderless Period of 1650-1672, he represented the States General in the field and in 1667 accompanied the fleet that attacked the English naval base at Chatham. In the summer of 1672 he came under suspicion of conspiring against Prince William III; despite the lack of evidence and the absence of a confession under torture, he was condemned to exile for life. On the day of his release from prison, an angry mob dragged him outside to be killed with his brother. Captain William Baillie (1723-1810) was a well-known amateur engraver and etcher from Ireland. He fought at the Battle of Culloden and served in various campaigns on the continent. retiring early to hold an appointment of Commissioner of Stamps. Over 200 of Baillie's prints were republished by Boydell in a collected edition of 1792, re-issued in 1803. *CS: 2, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 24561].*
Stock: 68471

346. William Prince of Orange Father of King William the Third. From a Painting by Terburg in the Collection of Sir Joshua Van Neck Bar.t.

Engrav'd by Capt.n Baillie. Publish'd Sep.r 20, 1771 [but John Boydell, c.1800].

Etching with drypoint. 280 x 250mm (11 x 9¾"), on wove paper, large margins. Paper toned and foxing.

£160

Etching after the Dutch Golden Age painter, Gerard ter Borch (1617-81), it was painted around 1672 when the Prince visited Deventer, Netherlands. The portrait shows the Prince as a young man, depicted in riding gear and was engraved by Captain William Baillie (1723-1810).

Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

A collection of Baillie's prints was issued by Boydell in 1792 and 1803; this example has a gilt fore-edge, indicating it had been bound. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68469

347. View of the Road by Saorgio to the Passage of the Col de Tende.

Drawn by Mary Countess Harcourt, Engraved by J. Hibbert, jun. Bath.

Aquatint, printed in sepia. 365 x 475mm (14½ x 18¾").
Trimmed close to plate mark top and bottom. Small loss entering platemark in top left corner. £420

View of a town on cliffs, seen from below, a winding road and river at left in the foreground. 1809-33.

Department of Alpes-Maritimes region of Provence-Alpes-Cote d'Azur, while Col de Tende is a high mountain pass in the Alps, on the border of France and Italy.

Mary, Countess Harcourt (1749 - 1833) Wife of William Harcourt, 3rd Earl Harcourt, and amateur painter.
Stock: 68307

348. **View of the Road by Saorgio to the Passage of the Col de Tende.**

Drawn by Mary Countess Harcourt, Engraved by J. Hibbert, jun. Bath.

Fine & rare aquatint, printed in sepia. 365 x 480mm (14 x 19"), with very large margins. Laid on board. Edges of board chipped, print not affected. £380

View of a town on cliffs, seen from below, a winding road and river at left in the foreground. 1809-33. Department of Alpes-Maritimes region of Provence-Alpes-Cote d'Azur, while Col de Tende is a high mountain pass in the Alps, on the border of France and Italy.

Mary, Countess Harcourt (1749 - 1833) Wife of William Harcourt, 3rd Earl Harcourt, and amateur painter.

Stock: 68308

349. **Louis Jules Barbon Mazarini Mancini. Duc de Nivernois, Donjouis, Pair de France, [...]**

A. Ramsay pinx.t. J. M.cArdell fecit. [n.d., c.1764.] Mezzotint, 225 x 330mm (9 x 13"). On 18th century watermarked paper. Bottom corners torn and repaired. Small margins. £190

A half-length portrait of Louis Jules Barbon Mazarini Mancini (1716-1798), 4th Duke of Nevers, who served as French Ambassador in Rome, Berlin and London where he negotiated the Treaty of Paris, ending the Seven Years's War. He stayed in France after the Revolution which led to the loss of his money and his imprisonment. *CS 140 i of ii; Goodwin 108 ii of iii. Ex: collections of The Hon. Christopher Lennox-Boyd & Mrs. E.M. Hamilton.*

Stock: 68355

350. **M.e Guido Patin doctor medicus parisiensis medicus et professor Regius.**

Ant. Masson ad vivum ping. et scul. 1670 [but later]. Engraving. Sheet 220 x 170mm (8¾ x 6¾"). Trimmed to image on three sides, into plate at bottom, laid on card. £320

A head and shoulders portrait of Guido (or Guy) Patin (1601-72), a French medical doctor and man of letters. *Wellcome: 2248-5*

Stock: 67854

351. **His most Serene Highness Charles Hereditary Prince of Brunswick & Lunenburg. Done from the Original in the Possession of Gen.,l Conway**

J.G. Ziesenis pinx.t Hanover. J. Mc.Ardell fecit. Publish'd by J.M.cArdell according to Act of Parliament Jan.y 20.th 1764, and Sold at the Corner of Henrietta Street, Covent Garden.

Mezzotint. 515 x 360mm (20¼ x 14¼"). Thread margins with nicks in edges, mounted on album paper. £420



Charles II, Duke of Brunswick-Luneberg (1735-1806), nephew of Friedrich II of Prussia. In 1764 he married Augusta, daughter of Frederick, Prince of Wales, and in 1780 succeeded his father as Duke of Brunswick. His 'Brunswick manifesto' threatening France and ordering the restoring of monarchy (25 July 1792), led to the fall of the Tuileries and the imprisonment of the royal family. Later that year Charles led the Austro-Prussian army against the French revolutionaries but lost at Valmy. He died in battle at Auerstedt in 1806. Engraved after the portrait by Johann Georg Ziesenis (1716-1776), Danish painter who became court artist to George II in Hannover in 1760. *CS 32, ii of ii. Goodwin 111, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68373

352. **[Athens] View of the Temple of Jupiter Olympia.**

Lith by C. de Brochtorff. Malta 1837 from a Sketch by D. White R.N.

Rare & scarce lithograph. Sheet 210 x 265mm (8¼ x 10¾"). Creasing. £260

A view of the ruins of a temple, with the Parthenon behind.

By German-Danish artist Charles Frederick de Brocktorff (c. 1775/1785 - 1850).

Stock: 67857

353. **The Sepulchre of Cecilia Metella Crasi; upon the Appian Way, Two Miles from Rome. The Walls are 25 Feet thick, Sounding a Trumpet within it the Echo returns it 8 times.**

Buisiri del. T. Smith pin: F. Vivares sc. Publish'd 25 July 1746.

Fine engraving with etching. 550 x 400mm (21¾ x 15¾"), with large margins. Tears in the margins. Slight staining. £330

A view of the mausoleum of Cecilia Metella daughter of Quintus Caecilius Metellus Creticus, whose father served under Julius Ceasar, built in the 1st Century BC and located on one of the southern roads into Rome.

The scene shows the ruins of the rotunda and walls, several figures examine the fragments of ancient architecture which line the route.

Stock: 68304



354. Veduta della Basilica di S.Paolo fuor delle Mura, eretta da Costantino Magno.

Piranesi F. [Paris, c.1800.]

Etching. 410 x 625mm (16 x 24½"), with very large margins. Laid on backing sheet. £360

The façade of the Papal Basilica of Saint Paul Outside the Walls, founded by Constantine I over the burial place of St. Paul. The building was destroyed by fire in 1823 (an event documented by Luigi Rossini in four views of the aftermath), and a replica rebuilt. *Hind: 6, state iv of vi, first Paris edition.*

Stock: 68382

355. Alphen near Leyden. From a Drawing of Van Goyen, in the Collect.n of the Earl of Bute, WBaillie f.

Soft ground etching. Sheet 260 x 325mm (10¼ x 12¾"). Trimmed within plate, some soiling. £130

A view of Alphen aan den Rijn from the river, after Jan van Goyen (1596-1656).

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. Baillie also acted as the Earl of Bute's art agent. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68465

356. From a Drawing of Molyn, in the Collection of the Earl of Bute.

WBaillie sculp.t. Publish'd Feb.y 2.d 1773.

Soft ground etching with mezzotint tone, 18th century watermark. Sheet 220 x 325mm (8¾ x 12¾").

Trimmed within plate, creasing. £130

A rustic scene with wagons, after Pieter de Molijn (1595-1661),

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. Baillie also acted as the Earl of Bute's art agent. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68466

357. The Cathedral Church of Antwerp.

[by Wenceslaus Hollar.] [London, c.1717.]

Etching. Sheet 465 x 330mm (18¼ x 13"). Trimmed to image, losing Hollar's signature, laid on old paper.

Damaged. Staining on right. £160

Originally etched by Hollar in 1649 and published in Antwerp, when the unrest of the English Civil War caused him to stay in the city, this print had a Latin title under the view. Pennington states that this fifth state was first published by Henry Overton c.1717.

Pennington 824.

Stock: 68305

358. Vue du Mont Blanc et la vallée de Chamouny.

Zurich chez R. Dikenman, peintre, Neustadt N° 148

[n.d., c.1820].

Aquatint. 175 x 245mm (7 x 9¾"), very large margins.

£260

A view of a hamlet with Mont Blanc towering behind.

Stock: 67929

359. Divers Prospects in and about Tangier Exactly delineated by W: Hollar his May.ties designer, Ao1669, and by him afterwards to satisfie the curious, etchd in Copper.

And are to be Sold by John Overton at the White Horse without Newgate, London 1673.

Etching, sheet 135 x 220mm (5¼ x 8½"). Very slight repaired damage on left. Trimmed. £260

Title plate to a series of views in Tangier (modern Morocco) by Wenceslaus Hollar (1607-77). Tangier came into English possession as part of Catherine of Braganza's dowry when she married Charles II in 1662, although attempts to develop it strategically and commercially were unsuccessful. In 1688 Hollar, in his capacity of 'Scenographus Regus', went there as part of a mission sent to deal with problems with hostile natives. Hollar made some sketches of the fortifications, published in 1673. The fortifications shown were demolished in 1684 when the English government abandoned Tangier. Some of Hollar's drawings of Tangier are in the British Museum.

Pennington 1187 i/ii

Stock: 68290

360. Prospect of ye Inner part of Tangier with the upper Castle from South-East.

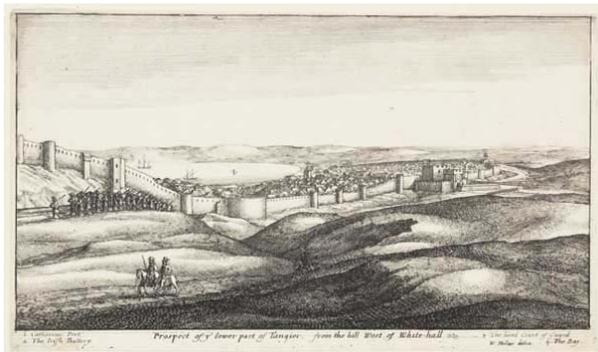
W. Hollar delineavit et scul. [Published by John Overton, 1673] [But later]

Etching, sheet 125 x 220mm (5 x 8½"). Trimmed.

£190

One of series of views in Tangier (modern Morocco) by Wenceslaus Hollar (1607-77). Tangier came into English possession as part of Catherine of Braganza's dowry when she married Charles II in 1662, although attempts to develop it strategically and commercially were unsuccessful. In 1688 Hollar, in his capacity of 'Scenographus Regus', went there as part of a mission sent to deal with problems with hostile natives. Hollar made some sketches of the fortifications, published in 1673. The fortifications shown were demolished in 1684 when the English government abandoned

Tangier. Some of Hollar's drawings of Tangier are in the British Museum. *Pennington 1192 ii/ii*.
Stock: 68288



361. Prospect of ye lower part of Tangier from the hill West of White-hall.

W. Hollar delin. [Published by John Overton, 1673.]
Etching, sheet 125 x 215mm (5 x 8½"). On 17th century watermarked paper. Collector's stamp of G.A. Cardew, 'G.A.C.' Trimmed to platemark. £360
One of series of views in Tangier (modern Morocco) by Wenceslaus Hollar (1607-77). Tangier came into English possession as part of Catherine of Braganza's dowry when she married Charles II in 1662, although attempts to develop it strategically and commercially

were unsuccessful. In 1688 Hollar, in his capacity of 'Scenographus Regus', went there as part of a mission sent to deal with problems with hostile natives. Hollar made some sketches of the fortifications, published in 1673. The fortifications shown were demolished in 1684 when the English government abandoned Tangier. Some of Hollar's drawings of Tangier are in the British Museum. *Pennington 1190 i/ii. Lugt: L.1134.*

Stock: 68287

362. The Canoe.

C.B.E. del. T. Picken lith. Day & Haghe Lith.rs to the Queen. [London: Francis & John Rivington, 1848.]
Rare lithograph. Sheet 95 x 140mm (3¼ x 5½").

Trimmed close to image £140

An indigenous Canadian canoe.

An illustration from 'Songs of the Wilderness: Being a Collection of Poems, Written in some Different Parts of the Territory of the Hudson's Bay Company, and in the Wilds of Canada, on the Route to that Territory, in the Spring and Summer of 1844', by George Jehoshaphat Mountain, Bishop of Montreal, romantic poet. All profits from the book went to the newly-founded Bishop's College in Lennoxville, Quebec, later to become Bishop's University. *Not in Abbey.*
Stock: 67849



The Original Picture by ST PETER PAUL RUBENS in the Collection of James Gordon Esq. of ARLVILLE in KENT
By whom this PRESENT is kindly exhibited. His most Obedient and Devoted Servant. William ...



Item 75

