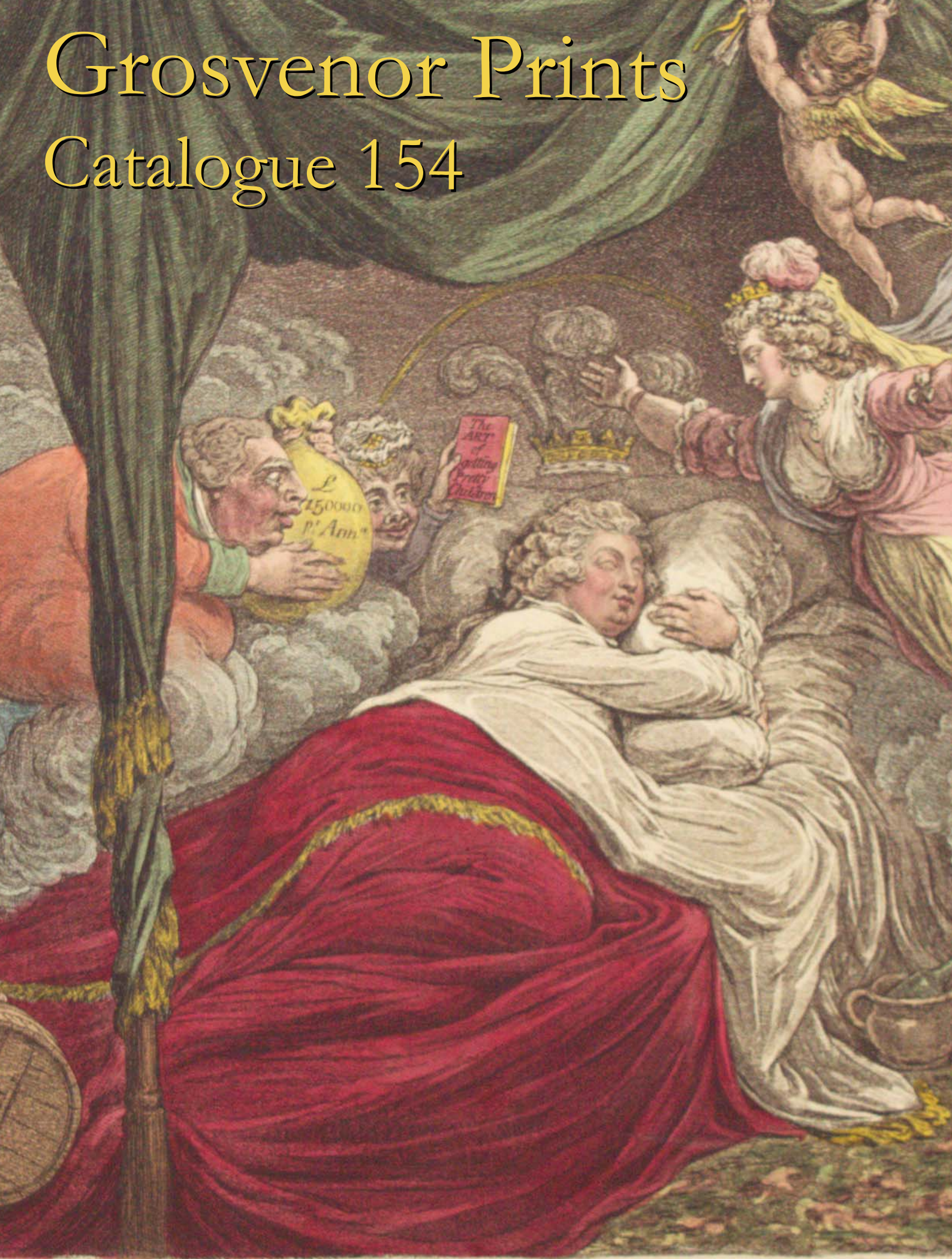


# Grosvenor Prints

## Catalogue 154



*The LOVER'S DREAM.*

*"A Thousand Virtues seem to lackey her, Driving far off each thing of Sin & Guilt."*



Grosvenor Prints  
19 Shelton Street  
Covent Garden  
London WC2H 9JN

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

## Catalogue 154



*Item 185*

*Cover: detail of Item 159*

*Back: detail of Item 115*

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

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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
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### 1. **London und Paris. Erster Jahrgang, No. II.**

Weimar im Verlage der Industrie Comptoirs, 1798.  
8to, original printed wrappers; pp. (i) + 113 - 216; with three folding etched caricatures, two with fine original hand colour, and a folding map with some hand colour. Covers worn, text spotted. £600

A German-text periodical containing reports on art, theatre, fashion and urban culture. This issue contains three satires, all close copies of James Gillray, and a map

The first is a reduced copy "Search-night; -or- state-watchmen, mistaking honest-men for conspirators" (BM Satires 9189), in which Pitt and Dundas seeks to arrest Fox and Sheridan, who escape up a ladder to a trap-door in the roof.

The is "The Tree of Liberty, - with, the Devil tempting John Bull" (BM Satires 9214). Charles James Fox is the serpent with an apple on a tree with the Cap of Liberty.

The last is 'The Explanation' (BM Satires 9219), with Tierney and Pitt duelling with pistols.

The map is 'A New Pocket Plan of the Cities of London & Westminster with the Borough of Southwark... 1798', after William Faden.

Stock: 69243

### 2. **London und Paris. Zwepter Jahrgang, No. III.**

Weimar im Verlage der Industrie Comptoirs, 1799.  
8to, original printed wrappers; pp. (i) + 189 - 278; with an three folding etched caricatures with fine original hand colour. Covers worn, text spotted, one plate loose and split in fold. £450

A German-text periodical containing reports on art, theatre, fashion and urban culture. This issue contains a music sheet, 'Les Cris de Paris', and three close copies of English satires, two of Irish interest.

The first plate (loose) is after James Gillray's 'Meeting of the Monied Interest' (BM Satires 9282), in which Fox and his supporters rant about income tax.

The second, also after Gillray, is 'Horrors of the Irish-Union' (BM Satires 9284), in which Britannia offers Pat the Irishman "Union of Security Trade & Liberty", while Fox whispers warnings to Pat.

The last is after Isaac Cruikshank's 'A New Irish Jaunting Carr. The Tandem - or Billy in his Sulky', with Pitt is a one-personal carriage (sulky) pulled by

JB (John Bull) and PB (Pat Bull, who are not cooperating with each other.

Stock: 69244

### 3. **London und Paris. Zwepter Jahrgang, No. II.**

Weimar im Verlage der Industrie Comptoirs, 1799.  
8to, original printed wrappers; pp. (i) + 97 - 188; with an etched music sheet and two folding etched caricatures with fine original hand colour. Covers worn, text spotted. £320

A German-text periodical containing reports on art, theatre, fashion and urban culture. This issue contains a music sheet, 'Les Cris de Paris', and two close copies of English satires.

The first is a reduced version of James Gillray's "Two Pair of Portraits" (see BM Satires 9270) which depicts John Horne Tooke painting portraits of Charles James Fox and William Pitt the younger, with finished portraits of their respective fathers on the floor. Tooke asks which pair should "hang in your cabinets" and which "two be hanged".

The second is Charles Williams' "The Stratagem Alias The French Bug-a-Bo or John Bull Turn'd Scrub" (BM Satires 9337), in which Pitt threatens John Bull with a fire-breathing hound to extract income tax. .

Stock: 69242

### 4. **[Ruined cottage]**

[Engraved by Cornelis Brouwer after Jacob Isaaksz van Ruisdael.] [London: Christian Josi, 1821.]

Crayon manner. Sheet 190 x 265mm (7½ x 10½"), on wove paper. Trimmed to printed border, as issued, mounted on album paper, top right corner torn. £130

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel.

Abbey 211.

Stock: 69201

### 5. **[Woodland road with travellers]**

[Engraved by Cornelis Brouwer after Herman van Swanevelt. [London: Christian Josi, 1821.]

Crayon manner. Sheet 160 x 225mm (6¼ x 9"), on wove paper. Trimmed to printed border, as issued, mounted on album paper £160

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel.

Abbey 211.

Stock: 69200

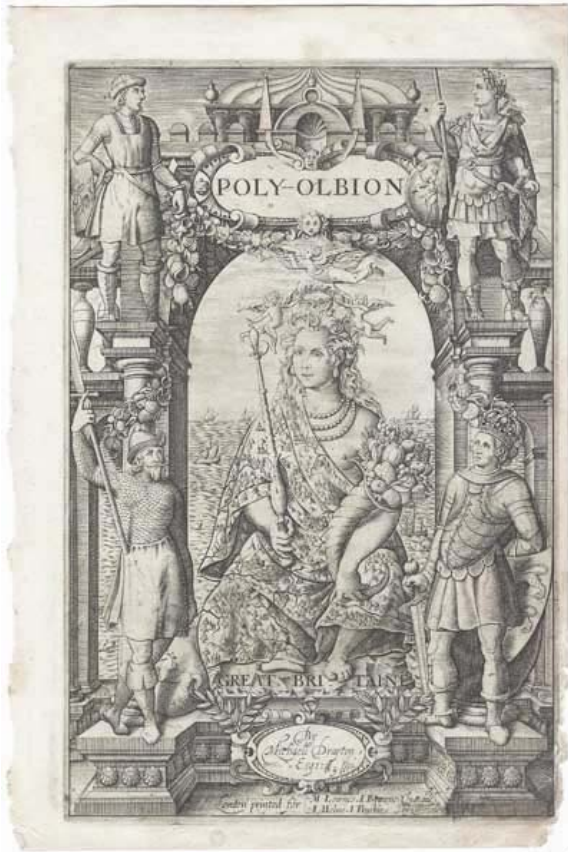
### 6. **L'Atlas Curieux ou Le Monde Dressé et Dedié ANosseigneurs les Engans de France. Par leur tres humble et tres Obeissant Serviteur N. de Fer Geographe de Monseigneur le Dauphin.**

N. Guerard inve.t fec.t. [Paris, c.1700.]

Coloured engraving, 225 x 335mm (8¾ x 13¼"), with large margins. On early 18th century watermarked paper. 7 wormholes in top margin and upper right of image. £280

The engraved title of Nicolas de Fer's 'Atlas Curieux', first published 1700, with a scene of a French harbour and dockyard.

Stock: 69185



7. **Poly-Olbion.**

Ingrave by W. Hole. London Printed for {M. Lownes, J. Browne, J. Helme, J Busbie} [n.d. c.1612.] Engraving, 250 x 160mm (9¾ x 6¼"), on 17th century watermarked paper. Narrow margin on right, lower right edge chipped in margins. £480

The engraved title of Michael Drayton's 'Poly-Olbion', with a female allegorical figure representing Great Britain, who is more of a pagan goddess than Britannia', within an arch with four soldiers. She holds a cornucopia and a sceptre, and her dress is representative of the fantastical maps that illustrate the book.

Drayton (1563-1631) was a poet who was a favourite of Elizabeth but was less to the taste of the more dour James I. In 1612 he published his longest poem, 'Poly-Olbion, or, A chorographicall description of all the tracts, rivers, mountaines, forests, and other parts... of Great Britaine', with maps of England and Wales that did not mark boundaries, but contained allegorical figures of towns, hills, rivers and forests. A second, enlarged edition was published in 1622.

Drayton was interred in Poets' Corner in Westminster Abbey.

Stock: 69182

8. **[A woman and her cocker spaniel.]**

LHB 1939 [pencil]

Photograph. 205 x 155mm (8 x 6"). £130

Stock: 69208

9. **Splendid Mechanical Museum of Moving Figures is now open. With an entire new and splendid collection of Groups, composed of upwards of 500 figures. Coriolanus on the Walls of Rome With the Volscian Army, composed upwards of 300 figures! [...]**

[n.d., c.1838.] Stuart, Printer, 15, Archer Street, Haymarket.

Scarce printed letterpress. Sheet 180 x 120mm (7 x 4¾"). Trimmed and backed onto album paper. £480

A broadside for the Splendid Mechanical Museum of Moving Figures at Great Windmill St, Haymarket which featured 500 figures with mechanical motions by Signor Gagliardi..

Stock: 69114

10. **[Set of 3 Letterpress.] [Master Bassle.] Mnemonical Conversazione. Master Bassle. [&] Under the special patronage of H.R.H The Duke of Sussex. Master Bassle of the Age of only Thirteen Years [..] [&] Master Bassle at Glasgow & Ireland.**

[n.d., c.1838.] Newcastle: printed by M.Benson, 2, Dean Street. [&] W.Turtle, Printer, 10, Essex Street, Strand.

Letterpress. Sheet 145 x 85mm (5¾ x 3¼") [&] Sheet 215 x 140mm (8½ x 5½") [&] Sheet 240 x 150mm (9½ x 6"). Trimmed and backed onto album paper. £480

A set of three letterpress ephemeral items for Master Bassle.

The broadside read 'Under the special patronage of H.R.H The Duke of Sussex. Master Bassle of the Age of only Thirteen Years, Who attracted considerable notice in Edinburgh, Glasgow, Belfast, and Dublin, purposes to display his wonderful Powers of Memory, and acquirements in The Mnemonic Art, (Surpassing every thing hitherto known, and which created great sensation at the late Philosophical Meeting of the British Association, a Newcastle upon Tyne,) in only one Conversazione, to take place at Two O'Clock, at Willis's Rooms, King-Street, St. James's.'

Stock: 69116

11. **Now Open! The Wondrous Pictures, By Ligozzi. Which cost above £20,000, more than 235 Years since, At least equal to the finest and most valuable Paintings in the world, are now to be seen, at the Ligozzi Gallery of Pictures, Maddox Street, Opposite St.George's Church, Between Regent & Bond Streets.**

[n.d., c.1850.] Walton & Mitchell, Printers, 24, Wardour St.

Printed letterpress. Sheet 195 x 115mm (7¾ x 4½"). Trimmed and backed onto album paper. £260

A broadside for an exhibition, 'The Wondrous Pictures, By Ligozzi at the Ligozzi Gallery of Pictures, Maddox Street, London.'

Stock: 69117

12. **Extraordinary Novelty!! Exhibition of the Eccaleobion, whereby Life in Countless Thousands of Animal Beings, From a Wren to an Eagle is Produced by Machinery!**

[n.d., c.1839.] H.Court, Printer, 14, Brooke Street, Holborn.

Printed letterpress. Sheet 215 x 145mm (8½ x 5¾").

Trimmed and backed onto album paper. £260

A broadside advertising a public exhibition of the egg hatching incubator which had been invented in 1839 by W. Bucknell.

Stock: 69115

13. **Lawrence Gallery, removed to No.112, St. Martin's Lane. The Third Exhibition, consisting of Claude and Poussin, Now Open, at Messrs. Woodburn's Gallery, No.112, St.Martin's Lane, Charing Cross.**

[n.d., c.1836.] C.Richards, Printer, 100, St.Martin's-lane, Charing-cross.

Printed letterpress. Sheet 215 x 145mm (8½ x 5¾").

Trimmed and backed onto album paper. £140

A broadside for the Third Exhibition of the Lawrence Gallery, featuring original drawings by the French masters Claude Lorrain and Nicolas Poussin.

Stock: 69118

14. **[Ticket.] Entree, A L'Acropole.**

[n.d., c.1836.]

Very rare letterpress. Sheet 135 x 100mm (5¼ x 4").

Trimmed with some folds and ink mss, as issued. £360

An entrance ticket for the Acropolis in Athens, featuring a little plan showing the Parthenon, Erechtheion, Propylaia (or Propylaea), Odeon of Herodes Atticus and Theatre of Dionysus (Bacchus) Eleuthereus .

Stock: 69192

15. **Paris. Merveilleuse. N.º 17. Capote de Perkale surmontée d'un fichu de Gaez, Robe de Perkale.**

Horace Vernet del. Gatine sculp. [n.d., c.1815.]

Fine etching with hand colour. 360 x 240mm (14¼ x 13½"). Small margins. £95

A plate from the book 'Incroyables et Merveilleuses', depicting the fashions of "les Incroyables" (men) and "les Merveilleuses" (the women). This plate shows a woman from behind, looking over her shoulder, giving her Barbie-esque proportions.

Stock: 69150

16. **[La Visite à l'accouchée.]**

A Bosse, In et fecit. [n.d., c.1633.]

Etching with engraving. Sheet 265 x 345mm (10½ x 13½"). Trimmed into printed border. Laid down at top. £420

"Visit to the New Mother". A group of women visit a new mother in bed.

The fifth plate of six in the series 'Le Mariage à la ville'. *Duplessis 1378, ii of ii.*

Stock: 69161



17. **Le retour du Baptesime fait par Abraham Bosse et se vendent à Paris chez luy en l'isle du Palais proche le pont neuf.**

[n.d., c.1633.]

Etching with engraving. Sheet 265 x 345mm (10½ x 13½"). Trimmed into printed border. Laid down at top. £420

"The return from the Baptism". A group of women visit a new mother in bed.

The fourth plate of six in the series 'Le Mariage à la ville'. *Duplessis 1377, i of ii.*

Stock: 69162

18. **Donner à manger à ceuz qui ont fain.**

ABosse inv. et fe. le Bond excud. avec Privilego [n.d., 1635].

Etching, proof, 17th century watermark. 250 x 330mm (9¾ x 13"), with large margins £550

A rich couple watch as their servant hands bread to a group of beggars.

A plate from the series 'Les Oeuvres de Miséricorde' ('Acts of Mercy'). *Duplessis 50. i*

Stock: 69164

19. **[The Banquet of the Rich Man]**

ABosse inv. et fe. le Blond excud. avec Privilego [n.d., c.1650].

Etching, proof, 17th century watermark. 260 x 330mm (10¼ x 13"), large margins £550

A rich man eats with his friends while a servant turns away a beggar behind. The first plate from 'La Parabole du mauvais Riche et de Lazare'. *Duplessis 40.*

Stock: 69163

20. **[Interior of a Dutch church]**

[engraved by Bernard Schreuder after Anthonie van Borssom.] [Cornelis Ploos van Amstel, c.1774.]

Etching and roulette with hand colour. Sheet 190 x 150mm (7½ x 6"). Trimmed to printed border as issued. £220

From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp VI. *Abbey 211.*

Stock: 69193

21. **[The Tomb of Grace Darling.]**  
 C.W. Nicholls 66. [engraved by John Godfrey.]  
 [London, Virtue & C.] [n.d., c.1866]  
 Steel engraving, proof before letters. Printed area 180 x 245mm (7 x 9¾"). Spotting in borders. £160  
 A sentimental scene of children laying wild flowers on the Monument to Grace Darling (1815-1842), in the churchyard of St Aidan's Church, Bamburgh, designed by Anthony Salvin.  
 Darling was 22 years old when she risked her life in an open boat to help the survivors of the wrecked SS Forfarshire on 7 September 1838. With her father, she rowed from the Farne Islands for over a mile through raging seas to reach them. She died of tuberculosis three years later, aged only 26.  
 Stock: 69065

22. **[A girl drinking from a glass taken from a pageboy's tray.]**  
 [Engraved by Cornelis Brouwer after Gerard Ter Borch II.] [Cornelis Ploos van Amstel, c.1779.]  
 Fine crayon manner, printed in reddish-brown. Sheet 350 x 245mm (13¾ x 9¾). Backing sheet watermarked 1819. Trimmed into image, as issued, mounted on album paper. £680  
 From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp VIII. *Abbey 211.*  
 Stock: 69205

23. **[Four Ages of Man] La Jeunesse 2 Age.**  
 Cor. Dusart inv: et fec. J. Gole exc. cum Privil: Amstelod: [n.d., c.1700.]  
 Very rare mezzotint. Sheet 250 x 175mm (9¾ x 7"). Trimmed within plate, laid on album paper. £160  
 A scene outside an inn, with a man getting a young girl drunk.  
 One of a series 'The Four Ages of Man' after Cornelis Dusart. *Ex: collection of The Hon. Christopher Lennox-Boyd.*  
 Stock: 69173

24. **[Le Goust.]**  
 C.D. [Cornelis Dusart] In. J. Gole fec. et Exc. cum Privil. Amstelodami. [n.d., c.1700]  
 Rare mezzotint, false proof before title. Sheet 255 x 180mm (10 x 7"). Trimmed within plate, ink spotting. Loss of top right. £240  
 A woman makes pancake on an outdoor griddle, giving one to a man with a wooden leg and a basket on his head. *Ex: collection of The Hon. Christopher Lennox-Boyd.*  
 Stock: 69172

25. **[Tavern Scene.] [From a Painting by D: Teniers, in the Collection of Sir James Lowther, Bar.t.]**  
 Teniers pinx.t. W.Baillie Sculp.t. Publish'd 23.d Dec.r 1771.  
 Mezzotint, proof before title. 445 x 340mm (17½ x 13¼"). Narrow lateral margins. £360  
 An untitled Dutch tavern scene, centred around a card game, after David Teniers II (1610-90).

It was engraved by Captain William Baillie (1723-1810), who 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.  
 Stock: 69028



26. **[The Tax Collector]**  
 JSteen 1672. [engraved by Bernard Schreuder] [Cornelis Ploos van Amstel, c.1777.]  
 Crayon manner. Sheet 190 x 130mm (7½ x 5¼"). Trimmed to printed border, as issued, mounted on album paper, slight staining. £160  
 After Jan Havickszoon Steen (c.1626-79)  
 From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp VI. *Abbey 211.*  
 Stock: 69195

27. **[Mercury and Argus]**  
 A v Velde. [Engraved by Cornelis Brouwer] [London: Christian Josi, 1821.]  
 Crayon manner. Sheet 160 x 245mm (6¼ x 9¾"), on wove paper. Trimmed to printed border, as issued, mounted on album sheet. £240  
 The shepherd Argus sleeps on a riverbank, Mercury sitting beside him.  
 From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel. *Abbey 211.*  
 Stock: 69199

28. **[A fiddler outside a cottage]**  
 [Engraved by Cornelis Ploos van Amstel after Adriaen van Ostade] [Cornelis Ploos van Amstel, c.1770.]  
 Etching with roulette. Sheet 325 x 275mm (12¾ x 10¾). Trimmed to image, as issued, edges chipped. Stained £280  
 An unusual printer's error with double-printing.

From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp IX, with pencil drawing verso. *Abbey 211.*

Stock: 69202

29. **[Interior of a peasant cottage]**

[Engraved by Cornelis Ploos van Amstel after Adriaen van Ostade] [London: Christian Josi, 1821.]

Etching and roulette, with hand colour. Sheet 230 x 215mm (9¼ x 8½") Trimmed to printed border, as issued, mounted on album sheet. £280

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211.*

Stock: 69197

30. **[Hog slaughterers]**

J. Saenredam [Engraved by Bernard Schreuder.]

[Cornelis Ploos van Amstel, c.1787.]

Crayon manner, faint 18th century watermark; Sheet 85 x 170mm (3½ x 6¾"). Trimmed to printed border, as issued, bottom left corner chipped. £110

Etched by Bernard Schreuder after Pieter Jansz.

Saenredam (1597-1665), rather than his father, Jan.

From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel Stamp IX. *Abbey 211.*

Stock: 69189

31. **[Three sleeping pigs.]**

P. Potter. [C. Josi.] [London: Christian Josi, 1821.]

Crayon manner. Sheet 85 x 170mm (3½ x 6¾").

Trimmed to printed border, as issued. Very slight crease. £130

Etched by Christian Josi after Paulus Potter (1625-54).

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211.*

Stock: 69188

32. **[A sleeping toper]**

[Engraved by Bernard Schreuder after Adriaen Brouwer.] [Cornelis Ploos van Amstel, c.1775.]

Crayon manner, 18th century watermark. Sheet 190 x 155mm (7½ x 6"). Trimmed to printed border, as issued, mounted on album paper. £110

Etched by Bernard Schreuder after Adriaen Brouwer (c.1605-38.)

From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp VI. *Abbey 211.*

Stock: 69190

33. **[Village scene with three villagers under a tree.]**

G. v. Eeckhout 1670. [Etched by Cornelis Ploos van Amstel.] [London: Christian Josi] [n.d. c.1821.]

Crayon manner. Sheet 135 x 185mm (5¼ x 7¼").

Trimmed to printed border as issued, mounted on album paper. £130

Etched by Cornelis Ploos van Amstel (1726-98) after Gerbrand van den Eeckhout (1621-74), a favourite pupil of Rembrandt.

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'.

On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *BM 1856,0712.123. Abbey 211.*

Stock: 69187



34. **[Delineations of Nautical Characters] N.º 1 Cabin-Boy. (&] N.º 2 Sailor. (&] N.º 4 Cook. (&] N.º 5 Midshipman. (&] N.º 6 Purser. (&] N.º 7 Lieutenant. (&] N.º 8 Captain. (&] N.º 9 Admiral. (&] N.º 10 Captain of Marines.**

Rowlandson delin. Merke sculp. London Pub Feb 15 1799 by R. Ackermann, 101 Strand.

9 (of 10) etchings with aquatint. Sheets 240 x 170mm (9½ x 6¾"). Trimmed to printed borders and around title; repaired tear top left of plate 6, nick top right of 7. £1500

full length portraits of the various ranks of the Royal Navy, of which only the purser is caricatured.

The missing plate is 'N.º 3 Carpenter'. *Not in BM.*

Stock: 69092

35. **[Seascape after Ludolf Bakhuizen]**

LBakhuizen. [Engraved by Cornelis Brouwer.]

[London: Christian Josi, 1821]

Crayon manner. Sheet 135 x 205mm (5¼ x 8").

Trimmed to printed border, as issued, laid on album paper. £180

Etched by Cornelis Brouwer after Ludolf Bakhuizen (1630-1708)

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'.

On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211.*

Stock: 69191

36. **Napoleon. Taken on the Parade.**

Engraved by Jas. Wallis (34 Fetter Lane) From a Draw.g by H. Dahting [Heinrich Dahling]. Publish'd May 2, 1808, by John Wallis, Jun.r at his Map & Print Warehouse, 188. Strand, London.

Scarce & fine hand coloured stipple with etching. 210 x 145mm (8¼ x 5¾"). Slight time staining in left margin. Slight crease top left. £240

A full-length portrait of Napoleon Bonaparte (1769-1821), arms folded, in military dress in a landscape, recorded by Heinrich Dähling during Napoleon's visit in Berlin in 1806. The Lustgarten in Berlin, the traditional military parade ground situated right next to the Berliner Stadtschloss (City Palace) and the Berlin Cathedral.

Stock: 69093

37. **[A donkey with two panniers.]**

P. v. Bloeman del. J. Cootwyck Fec. [London: Christian Josi] [n.d. c.1821.]

Crayon manner. Sheet 150 x 170mm (6 x 6¾"), 18th century watermark, mounted on album paper. Trimmed to printed border as issued, inscriptions weakly inked. £130

Engraved by Jurriaan Cootwijck (1724-98) after Pieter van Bloeman (1657-1720).

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211*.

Stock: 69186



38. **Samuel Morlandius. Ser.mi D.ni Protectoris...**

P. Lelly Pinxit. P. Lombart Sculpsit. [n.d., 1658.] Engraving. 250 x 175mm (9¾ x 7"). Laid on album paper at edges £950

A half-length portrait in oval of diplomat, spy, mathematician Samuel Morland (1625-95). It was used as the frontispiece of his 'The History of the Evangelical Churches of the Valleys of Piemont',

written after he was sent to Italy by Oliver Cromwell to protest about the massacres of Waldensians during the 'Piedmont Easter', detailing the atrocities.

Morland worked as a double agent in support of the Restoration, for which he was created a baronet in 1660. He then worked as an inventor, creating water pumps, adding machines, a machine for trigonometric calculations and an early megaphone. Early computer image. *Not in Wellcome*.

Stock: 69157

39. **[S]amuel Morlandius Eques Auratus, & Baronettus; nec no[m] Camerae Privatae Generosus.**

P. Lelly Pinxit. P. Lombart Sculpsit. [London: Moses Pitt, 1671.]

Engraving, 17th century watermark. Sheet 240 x 150mm (9½ x 6"). Trimmed into image. £390

A half-length portrait in oval of diplomat, spy, mathematician Samuel Morland (1625-95). It was used as the frontispiece of his 'Tuba stentoro-phonica: an instrument of excellent use, as well at sea, as at land; invented, and variously experimented in the year 1670', which described an early megaphone.

After working as a double agent in support of the Restoration, Morland was created a baronet and worked as an inventor, creating water pumps, adding machines and a machine for trigonometric calculations. Early computer interest. *Not in Wellcome*.

Stock: 69158

40. **Abrahamus Hondius Pictor.**

Ipsae pinx: I. Smith fecit: et ex: [n.d. c.1811.]

Mezzotint, 240 x 190mm (9½ x 7½"). Collector's ink stamp of Baron Adalbert von Lanna on verso. Small margins £220

Abraham Hondius (1625-1691), the Dutch Golden Age painter known for his depictions of animals and hunting scenes. He lived in Rotterdam until 1659 before moving to Amsterdam. In 1666 he then moved to London where he spent the rest of his life. *CS: 132 II of II. Lugt 2773*.

Stock: 69146

41. **[Self-portrait of Godfried Schalcken]**

J.H. [after Godfried Schalcken.] [London: Christian Josi, 1821.]

Fine crayon manner. Sheet 230 x 180mm (9 x 7"), on wove paper. Trimmed to printed border, as issued, mounted on album paper. £260

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211*.

Stock: 69203

42. **[Grant Allen]**

Wil R [William Rothenstein] 97. [Published by Grant Richards, 1898.]

Rare lithograph. Printed area 270 x 170mm (10½ x 6¾"). £95

A pencil-like sketch of Canadian science writer Charles Grant Blairfindie Allen (1848-99), who helped

promote Darwinism before turning to science fiction, writing 'The British Barbarians' (1898) about an alien visitor to England.

Allen was an influence on H.G. Wells, who quoted him in 'The Time Machine'.

Stock: 69159

43. **S.r Roger L'Estrange Esq. Ætatis Suæ 6[8] 1684.**

G. Kneller pinxit. M. V.dr Gucht Sculp. [n.d., c.1700.] Engraving. Sheet 155 x 95mm (6 x 3¾"). Trimmed into image. £75

Sir Roger L'Estrange (1616-1704), a Royalist pamphleteer, best known for 'An Account of the Growth of Knavery', which ruthlessly attacked the parliamentary opposition, placing them as "dissenting fanatics". During the Civil War he was sentenced to death as a spy, but after four years' imprisonment in Newgate he escaped to Holland. Pardoned by Cromwell in 1653 he returned to England, and, after a few years of living quietly, he started printed pamphlets calling for the return of Charles II. After the Restoration he turned from poacher to gamekeeper: as 'Surveyor of the Imprimery' he was tasked with the prevention of the publication of dissenting writings, with the right to search the premises of printers and booksellers on the mere suspicion. In the 1660s he returned to journalism; he wrote questioning the truthfulness of Titus Oates during the Popish Plot of 1678; and in 1681 he started the 'Observator', a paper written in the form of a dialogue between a Whig and a Tory (biased to Toryism), which lasted six years. Knighted by James II in 1685, he served as MP for Winchester 1685-89); however he lost all his offices with the Glorious Revolution of 1688 and, having been arrested for suspected plots, turned to more academic writing, including acclaimed translations of Æsop's Fables and the works of Flavius Josephus. *Sharp 492.*  
Stock: 69045

44. **[Alexander Pope.]**

[after William Hoare of Bath, P. Conde sculp.] [n.d., 1797.]

Stipple printed in brown ink. 180 x 120mm (7 x 4¾"). Trimmed within plate, laid on album paper. £70

Full-length portrait of poet and writer Alexander Pope (1688-1744), the frontispiece to Warburton's edition of 'The Works of Alexander Pope'.

Stock: 69210

45. **Reverendus Vir Henricus Sacheverell S.T.P. Collegij. Magdal: Socius Oxon: et Eccles:Sti Salvatoris Southwarkiae Cappellanus.**

T. Gibson Pinx: And:r Iohnston Fecit. Phillip Overton exc: [n.d., c.1710.]

Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins, central fold, on album paper at edges. £160

Henry Sacheverell (1674-1724), High Church clergyman and politician; in an oval frame, head turned towards the viewer, wearing academic gown, bands and light brown wig to the shoulders. Sacheverell came to fame when preacher at St Saviour's, Southwark. His

famous sermons on the church in danger from the neglect of the Whig ministry to keep guard over its interests were preached at Derby on 15 August 1709, and at St Paul's Cathedral on 5 November 1709.

They were immediately reprinted, the latter being dedicated to the lord mayor and the former to the author's kinsman, George Sacheverell, who was high sheriff of Derbyshire that year. Sacheverell's arguments on behalf of the church supplied the Tories with considerable support.

After Thomas Gibson (c.1680 - 1751). *CS 3, ii of ii.*

Stock: 69212



46. **[Thomas Brett] Effigies R. Thomæ Brett L.L.D. Cantiani et Ecclesiae Anglicanae Pr. Pientissimi: Nat 3.º Sep.r 1667. denat 5.º Mar.t 1743.**

CH. De Laffontaine pinx.t. J. M.cArdell fecit. [n.d., c.1750.]

Rare mezzotint. 325 x 225mm (12¾ x 8¾"), with large margins. Margins creased and spotted. Uncut. £190

A half-length portrait in oval of nonjuring bishop Thomas Brett (1667-1743). *CS 29. Sharp 330. Ex: collection of The Hon. Christopher Lennox-Boyd. G 132.*

Stock: 69058

47. **The R.t Rev.d Father in God, Tho.s Kenn D.D. Late Lord Bishop of Bath & Wells. Anno Ætat 73.**

[n.d. c.1730.]

Etching. 120 x 70mm (4¾ x 2¾"). Trimmed and laid on album paper. £60

A portrait of nonjuror Thomas Ken (1637-1711), bishop of Bath and Wells from 1684 until 1691, when he lost his see for refusing to take the oath to William III. *Sharpe 450 or 451.*

Stock: 69049

48. **William Lloyd Bishop of S.t Asaph.**

[n.d., c.1690.]

Mezzotint. Sheet 125 x 90mm (5 x 3½"). Trimmed into plate, mounted in album paper. £160

A half-length portrait in oval of William Lloyd (1627-1717) who, as Bishop of Asaph in Wales, was one of the seven bishops who refused to have the Declaration of Indulgence read in their dioceses, were charged with publishing a seditious libel and sent to the Tower of London by James II. After the Glorious Revolution he was created bishop of Lichfield and Coventry in 1692 and bishop of Worcester in 1699. *Not in CS or Sharp, no individual portrait of Lloyd listed in either*  
Stock: 69054

49. **[Nathaniel Spinkes] The Rev.d M.r Spinkes.**

J. Wollaston pinx. F. Vertue Sculp. [Printed for C. Rivington in S.t Pauls Church Yard.] [n.d., c.1731]. Engraving. Sheet 175 x 105mm (7 x 4¼"). Trimmed within plate, losing publication line, chip in left edge. Crease. £70

A half-length portrait of Nathaniel Spinkes (1653-1727), holding a copy of his own book, 'The Sick Man Visited', the fourth edition of which this is the frontispiece.

A nonjuror, he was made suffragan-bishop of Thetford in 1713. *Sharp 644. Alexander 629.*  
Stock: 69035

50. **[Nathaniel Spinkes] The Rev.d M.r Spinkes.**

J. Wollaston pinx. F. Vertue Sculp. Printed for C. Rivington in S.t Pauls Church Yard [n.d., c.1731]. Engraving. Sheet 185 x 105mm (7¼ x 4¼"). Trimmed within plate. £60

A half-length portrait of Nathaniel Spinkes (1653-1727), holding a copy of his own book, 'The Sick Man Visited', the fourth edition of which this is the frontispiece.

A nonjuror, he was made suffragan-bishop of Thetford in 1713. *Sharp 644. Alexander 629.*  
Stock: 69034

51. **[Man leading on a balustrade]**

F. Linck f. 1643. [engraved by Bernard Schreuder] [Cornelis Ploos van Amstel, c.1774.]

Crayon manner. Sheet 245 x 185mm (9¾ x 7¼"). Trimmed to printed border, as issued. £130

After Govert Flinck (1615-60).

From Ploos van Amstel's 'Ectypa'. On the reverse is the coat of arms of Ploos van Amstel, Stamp VI. *Abbey 211.*

Stock: 69194

52. **[A maid finding her mistress asleep.]**

[after Frans van Mieris?] [London: Christian Josi, 1821.]

Fine etching. Sheet 225 x 180mm (8¾ x 7"), on wove paper. Trimmed to printed border, as issued, mounted on album paper. £240

From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'.

On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211.*

Stock: 69204



53. **Ploos van Amstel.**

[n.d., c.1821.]

Etching with facsimile signature. Sheet 310 x 245mm (12¼ x 9¾"), on wove paper. Trimmed within plate, as issued, edges chipped with tears taped, stains. £120

A half-length portrait of Cornelis Ploos van Amstel (1726-98), on a scroll intertwined with oakleaves, musical instruments, a palette and a caduceus.

A collector of old master drawings, Ploos van Amstel had many copied and published in a series, 'Ectypa', with his family coat of arms on the back. The series was continued by Christian Josi's "Collection d'imitations de dessins", 1821.

On the reverse is the coat of arms of Ploos van Amstel, Jossi I Stamp. *Abbey 211.*

Stock: 69198

54. **The Illustrious Prince James Duke of Ormond.**

M V.d Gucht Scul. [n.d. c.1730]

Engraving. Sheet 155 x 195mm (6 x 7¾"). Trimmed into image, mounted in album paper. £60

Head and shoulders portrait of James Butler, 2nd Duke of Ormond (1665-1745), who fought for William III at the Battle of the Boyne but joined the 1715 rebellion against the Hanoverians and thereafter lived in exile.

*Not in Sharp.*

Stock: 69031

55. **Illustrissimus Princeps Jacobus Dux Ormondiae &c.**

G. Kneller pinx. [n.d. c.1720]

Engraving. Sheet 155 x 195mm (6 x 7¾"). Trimmed into image, mounted in album paper at edges. £60

Head and shoulders portrait of James Butler, 2nd Duke of Ormond (1665-1745), who fought for William III at the Battle of the Boyne but joined the 1715 rebellion against the Hanoverians and thereafter lived in exile.

*Sharp 568.*

Stock: 69030

56. **John Earl of Mar Lord Erskine Garioch & Alloa, Heritable Gouvernour, Constable & Captain of Stirling Castle, Principale Secretary of State for Scotland, one of Her Majesty's most Honorable Privy Council of Great Britain and Knight of the most Ancient and most Noble Order of yw Thistle &c.**

G. Kneller S.R. Imp. et Angl. Eques Aur. pinx. J. Smith fe. 1707.

Mezzotint. Sheet 445 x 310mm (18 x 12¼"). Trimmed within plate, edges chipped, paper browned, surface rubbing. Damaged. £180

A portrait of John Erskine (1675-1732), 23rd and 6th Earl of Mar and 1st Duke of Mar, aged 28, in wig and armour, within an oval frame with the other arms of his various titles.

Erskine was a significant figure in British politics under Queen Anne and had been a member of the Privy Council. He expressed his loyalty to George I, but still lost his offices, causing him to join the Jacobite cause.

In the 1715 revolt Erskine led the Scottish forces. Parliament issued a Writ of Attainder for treason against Mar in 1716. *CS 159, state iii of iii. Sharpe 529.*

Stock: 69060

57. **[James FitzJames, Duke of Berwick] Bataille d'Almanza.**

Sergent del. Morret Sculp.t. A Paris, chez Blin, Imprimeur en Taille-Douce, Place Maubert, N.º 17, vis-à-vis la Rue des 3 Portes A. P. D. R. [n.d., 1786-92].

Rare aquatint with fine printed colour, in engraved text. 245 x 165mm (9½ x 6½"), large margins. Split in bottom platemark taped. £130

A scene of the Duke of Berwick accepting the surrender of the Austrian-English-Dutch army after the Battle of Almansa, 25 April 1707, during the War of the Spanish Succession.

James FitzJames (1670-1734) was the illegitimate son of James II by Arabella Churchill, born and raised in France. In 1687 his father made him Duke of Berwick and

Governor of Portsmouth, although the Glorious Revolution prevented him taking up the post, joining his father in exile. After the Battle of the Boyne he joined the French army and showed similar abilities to his uncle, the Duke of Marlborough. His victory at Almansa was described by Frederick the Great as the most impressive battle of the century.

Berwick was decapitated by a cannonball at the Siege of Philippsburg in 1734.

From 'Portraits des grands hommes, femmes illustres et sujets mémorables de France', a series of colour prints published 1786-1792.

Stock: 69050



58. **[John Graham of Claverhouse] John Viscount of Dundee.**

[attributed to John Drapentier.] [n.d., c. 1690.]

Engraving. Sheet 235 x 155mm (9¼ x 6"). Trimmed into image, laid on album paper. £180

Half-length portrait in oval of John Graham (1648-89), 7th of Claverhouse, 1st Viscount Dundee, in wig and armour. He led the 1689 Jacobite rebellion but was killed at the Battle of Killiecrankie, a Jacobite victory.

*Sharp 393. Duplessis 1.*

Stock: 69056

59. **[Rye House Plot] Josiah Keeling, Who being Touch'd in Conscience, was ye first Man that came in & voluntarily Discover'd ye Late Hellish Conspiracy of ye Phanatiques against the Life of his Sacred Ma.tie And of his Royall Highness; Designed to have been executed at ye Rye House in Hertfordshire; in April, 1683.**

R. White ad Vivum Sculp. [n.d. c.1685].

Engraving. 255 x 165mm (10 x 6½"). Trimmed within plate, slightly affecting text and laid on album paper at edges. £160

A half-length portrait in oval of Josiah Vintner who revealed the 'Rye House Plot' of 1683, an attempt to assassinate Charles II of England and his brother James, Duke of York, as they passed by Rumbold's Rye House in Hertfordshire on the road from Newmarket to London.

Keeling was a witness for the prosecution of the conspirators and was rewarded with a post in the Victualling Office. After the Revolution he was dismissed and in 1691 he was gaoled for drinking to the health of James II. *Sharp 437.*

Stock: 69032

60. **Johannes Kettlewell obÿt 12° Apr. 1695. Æta 42.**

H. Tilson pinx. G. Vertue Sculp. [n.d., 1719.]  
Engraving. 255 x 160mm (10 x 6¼"), with large margins. £180

John Kettlewell (1653-95), clergyman, author and nonjuror, who lost his post as Vicar of Coles Hill in Warwickshire, after refusing to swear the oath of allegiance to William and Mary after the Glorious Revolution of 1688.

The frontispiece of his 'Works'. *Sharp 465. Alexander 288.*

Stock: 69044

61. **The true Effigies of the Rev.d M.r John Kettlewell obÿt 12.d April 1695. Ætat 42.**

H. Tilson pinx. M.Vdr Gucht Sculp. Printed for H. Banks & T. Woodward near ye Inner Temple Gate [n.d., 1718].

Engraving, frontis. 170 x 100mm (6¾ x 4"). Trimmed into plate, tipped onto album paper, stains. £80

John Kettlewell (1653-95), clergyman, author and nonjuror, who lost his post as Vicar of Coles Hill in Warwickshire, after refusing to swear the oath of allegiance to William and Mary after the Glorious Revolution of 1688. *Sharp 466. ii of ii.*

Stock: 69063

62. **Johannes Kettlewell obÿt 12° Apr. 1695. Æta 42.**

H. Tilson pinx. G. Vertue Sculp. [n.d., 1719.]  
Engraving. Sheet 250 x 150mm (9¾ x 6"). Trimmed within plate, glue stains in corners. £60

John Kettlewell (1653-95), clergyman, author and nonjuror, who lost his post as Vicar of Coles Hill in Warwickshire, after refusing to swear the oath of allegiance to William and Mary after the Glorious Revolution of 1688.

The frontispiece of his 'Works'. *Sharp 465. Alexander 288.*

Stock: 69043

63. **Charles Leslie A.M.**

[engraved by George White after A.S. Belle] [n.d., c.1720.]

Mezzotint. 330 x 235mm (13 x 9¼"). Thread margins. Slightly time stained. £230

A half-length portrait in oval of Charles Leslie (1650-1722), a Church of Ireland priest who became a leading Jacobite propagandist after the 1688 Glorious Revolution, despite being Protestant.

As a nonjuror he was deprived of his offices, after which he served as a link between the Jacobite court in exile and nonjurors. He wrote pamphlets, including one that accused William III of complicity in the 1672 death of Dutch Republican leader Johan de Witt and the Glencoe massacre. *Sharp 485. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69052



64. **Philip Lockhart Esq.r Second Son of S.r George Lockhart of Carnwarth, Late Lord president of the Sessions, in the Kingdom of Scotland, by Philadelphie, youngest daughter to Philip late Lord Wharton.**

Done from the Original Painting for Andrew Johnston Engraver in Round Court Strand [n.d., c.1715].

Rare mezzotint, 18th century watermark; 345 x 245mm (13½ x 9½"). Small margins. £280

A half-length portrait of Captain Philip Lockhart (c.1690-1715), in long wig and armour. On half pay from the army, he joined the Jacobite cause, commanding a troop at Preston. He was captured and shot as a deserter. *CS 2. Sharp 493. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69055

65. **S.r Edward Lutwyche Kn.t Serjeant at Law.**

T. Murray Pinx. R. White Sculp 1703. [n.d., 1704.]  
Engraving. Sheet 230 x 140mm (9 x 5½"). Trimmed within plate. £120

A half-length portrait in oval of Sir Edward Lutwyche (1634-1709), who was dismissed as a judge of Common Pleas and returned to the Bar. In April 1693 he refused the oaths and was fined 40s.

The frontispiece to his 'Un livre des entries', court reports of the period 1683-1704, including pleadings and the courts' resolutions of the issues. *Sharp 515.*

Stock: 69033

66. **Flora MacDonald (Clanranald)**

Drawn by J. Sutcliffe. J. Sutcliffe, Litho. Printer, Edin.r. Published by W.S. & J.K. Milne, 33, Hanover S.t, Edinburgh, 1846.

Rare tinted lithograph. Sheet 355 x 245mm (14 x 9¾"). Tear repaired at top centre, creased. £130

A fanciful portrait of Flora MacDonald (1722-90) waving goodbye to an unseen Prince Charles Edward Stuart.

Stock: 69047



67. **[Thomas Maxwell Esq.r Major General of the Army, and Commander of the Dragoons in Ireland. &c.]**

[J. Closterman pinx: J Smith fec: et excud:] [n.d., c.1692.]

Mezzotint, proof before letters. 340 x 250mm (13½ x 9¾"). Cut in two and rejoined. Narrow margins.

Damaged. £260

A three-quarter portrait of Major General Thomas Maxwell (d.1693), wearing a long wig, lace cravat, armour, fringed sash around his waist, holding a baton. A Scottish Catholic in the British army and second husband of Jane Bickerton, Duchess of Norfolk, Maxwell stayed loyal to James II after the Glorious Revolution of 1688. He went to Ireland, becoming a colonel in the Seventh Regiment of dragoons at Bangor and fighting at the Battle of the Boyne. In 1691 he commanded the garrison of Athlone during the siege, after which he was captured and sent to the Tower of London. Released in 1693, he entered French service and was killed at the Battle of Marsaglia the same year. *CS180, i of ii. Not in Sharp. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69067

68. **Robertus Nelson, Armiger. Ob. Jan. 16. 1714. Æt 58.**

G. Kneller Eques pinx. 1700. G. Vertue sculp 1715. Engraving. 170 x 105mm (6¾ x 4¼"). £70

A half-length portrait in oval of religious writer Robert Nelson (1656-1715), a nonjuror and inactive Jacobite, the frontispiece to his 'Address to Persons of Quality and Estate'.

In 1710 he rejoined the church and was appointed by the House of Commons to the commission to build fifty new churches in London. *Sharp 540.*

Stock: 69039

69. **Robertus Nelson, Armiger. Ob. Jan. 16. 1714. Æt 58.**

G. Kneller Eques pinx. 1700. M. V.dr Gucht Sculp. Printed for J. Downing in Bartholomew Close [n.d., c.1714].

Engraving. Sheet 150 x 185mm (6 x 7¼"). Trimmed within plate, publication line weakly inked. £70

A half-length portrait in oval of religious writer Robert Nelson (1656-1715), a nonjuror and inactive Jacobite. In 1710 he rejoined the church and was appointed by the House of Commons to the commission to build fifty new churches in London. *Sharp 541.*

Stock: 69038

70. **Robertus Nelson, Armiger. Ob. Jan. 16. 1714. Æt 58.**

G. Kneller p. HFletcher Sculp. [n.d., c.1715.]

Engraving. Sheet 135 x 85mm (5¼ x 3¼"), laid on album paper. Trimmed. £50

A half-length portrait in oval of religious writer Robert Nelson (1656-1715), a nonjuror and inactive Jacobite, the frontispiece to his 'Address to Persons of Quality and Estate'.

In 1710 he rejoined the church and was appointed by the House of Commons to the commission to build fifty new churches in London. *Sharp 539.*

Stock: 69046

71. **[William Sancroft] Reverendissimus in Christo Pater D. D. Gulielmus Sancroft Providentia Divina quondam Archiepiscopus Cantuariensis, Totius Anglice Primas &c. obiit 24 Nov.ris 1693. Ætat 77.**

W. Elder Sculp. [n.d., c.1693.]

Engraving. Sheet 170 x 95mm (6¾ x 3¾") Trimmed into image and mounted in album paper at edges. £60

Head and shoulders portrait in oval of non-juror William Sancroft (1677-1693), 79th Archbishop of Canterbury (1677-1690).

Despite being one of the Seven Bishops imprisoned in 1688 for seditious libel against James II, he also refused to swear allegiance to William and Mary, for which he lost his office. *Sharp 627.*

Stock: 69036

72. **S.r Bartholomew Shower.**

Jo.s Nutting Sculp. [London Printed for Dan. Browne and I. Walthoe.] [n.d. c.1708.]

Engraving. Sheet 225 x 140mm (8¾ x 5½"). Trimmed close to image, losing publication line. Laid onto album page at edges. £65

A half-length portrait in oval of lawyer Sir Bartholomew Shower (1658-1701), Recorder of London in 1688. A prominent high Tory, he defended many of the Jacobites accused of treason.

Frontispiece to 'The Reports of Sir Bartholomew Shower, Knt. of Cases Adjudg'd in the Court of King's-Bench, in the Reign of His Late Majesty King William III.' *Sharp 642.*

Stock: 69037

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

[T. Murray pinxit.] T. Murray pinxit. [engraved by George White.] [n.d., c.1751.]

Mezzotint. 350 x 245mm (13¾ x 9¾"), 18th century watermark. Trimmed to image on right. £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 7. Sharpe 331. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69053

74. **[James Francis Edward Stuart] JACOBUS III D G BRITANNIARUM IMPERATOR 1702. R.**

S. Thomassin Sculptor Regius 1702.

Engraving. 225 x 170mm (8¾ x 6¾"). Trimmed to image, mounted in album paper. £220

A medallion bust portrait of James Francis Edward Stuart (1688-1766), the 'Old Pretender', in armour and long wig. *Sharpe 123.*

Stock: 69042

75. **[Philip Duke of Wharton]**

Car. Jervis p. G. Vertue Sculp. [n.d., 1732].

Engraving, 170 x 105mm (6¾ x 4¼"), with margins. £60

Philip Wharton (1698-1731), 1st Duke of Wharton, Jacobite politician whose heavy debts led to him leaving the country and fighting for Spain at the Siege of Gibraltar in 1727, earning him a charge of treason in 1729.

The frontispiece to his 'Life'. 1732 *Sharpe 663.*

*Alexander 571*

Stock: 69048

76. **[The Seven Bishops' Counsel] The BPP.s Council.**

[n.d., c.1700.]

Mezzotint. Sheet 170 x 135mm (6¾ x 5¼"). Trimmed into image, tipped into album paper. £160

Seven medallion portraits of the lawyers who successfully defended 'The Seven Bishops' who refused to have the Declaration of Indulgence read in their dioceses and were charged with publishing a seditious libel and sent to the Tower of London by James II.

The seven are: Sir Robert Sawyer; Heneage Finch, 1st Earl of Aylesford; Sir Henry Pollexfen; Sir Creswell Levinz; John Somers, Baron Somers; Right Hon Sir Francis Pemberton; & Sir George Treby. *CS ENA Class 1 7.*

Stock: 69057



77. **His Excellency John, Duke of Marlborough, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill of Aumouth; Captain General of all Her Majesty's Forces; Master General of the Ordnance; One of ye Lords of her Majestys most Honourable Privy-Council, and Knight of the most Noble Order of the Garter. Her Majestys Ambassador Extraordinary, and Plenipotentiary to the States General of the United Provinces and General of the Confederate Armies.**

G. Kneller S.R Imp. & Angl: Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel-street Covent-Garden. [n.d. c.1703.]

Fine mezzotint. 345 x 240mm (13½ x 9½"), large margins. £340

Half-length portrait of John Churchill, 1st Duke of Marlborough (1650-1722), in an oval. Looking towards the viewer, wearing a long wig, a lace cravat and his armour.

The Duke of Marlborough was one of England's greatest generals, who led British and allied armies to important victories over Louis XIV of France. *CS 162.*

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

Stock: 69073

78. **His Grace John, Duke of Marlborough, Marquis of Blanford, Earl of Marlborough, Baron Churchill, of Sandridge and Baron Churchill of Aumouth; Captain General of all Her Majesty's Forces; Master General of the Ordnance; One of ye Lords of her Majestys most Honourable Privy-Council, and Knight of the most Noble Order of the Garter. Her Majestys Ambassador Extraordinary, and Plenipotentiary to the States General of the United Provinces and General of the Confederate Armies.**

G. Kneller S.R Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel-street Covent-Garden. [n.d. c.1705.]

Fine mezzotint, 18th century watermark. 345 x 240mm (13½ x 9½"). Narrow margins. £280

Half-length portrait of John Churchill, 1st Duke of Marlborough (1650-1722), in an oval. Looking towards the viewer, wearing a long wig, a lace cravat, a chain of the Order of the Garter and his armour.

The Duke of Marlborough was one of England's greatest generals, who led British and allied armies to important victories over Louis XIV of France. *CS 163, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69072



79. [George Louis of Hessen-Darmstadt] **Serenissimus Georgius, D.G. Hassiae Landgravius Princeps Hirsfeldiae [...] Anno Domini. MDCCIII.**

T. Murray pinx: J. Smith fec: et exc: [c.1703.] Fine mezzotint. 345 x 250mm (13½ x 9¾"), large margins. £320

A half-length portrait in oval of Prince George Louis of Hessen-Darmstadt (1669-1705), wearing armour and the medallion of the Order of the Golden Fleece.

A career soldier, he joined the Austrian army, serving under Prince Eugene of Savoy against the Turks in 1687. He then joined William of Orange in the Williamite War in Ireland, before returning to the Austrian army, in which he was promoted to major-general in 1692, aged only 23. After the Nine Years' War he became the Austrian viceroy in Catalonia, being replaced when Philip V became king of Spain, the spark that started the War of the Spanish Succession. It was his suggestion that, while passing through the Straits to Lisbon after a failed attack on

Barcelona with Admiral Rooke, the marines should be used to capture Gibraltar, leading to Britain's continued possession of the Rock. *CS 128. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69075

80. **Hugh Earl Percy. In his own Right Baron Percy, Lucy, Poinings, Fitz-Paine, Bryan and Latimer. Major General of his Majesty's Forces in Great Britain; and Lieu.t General now serving in America, 1777. Late Representation in Parliament for Westminster. This Plate, engraved from a Portrait presented by the Duke of Northumberland to the Magistrates of Westminster, & placed by Them in their Guild-Hall in Commemoration of his Lordship's Public Services, is to Sir John Fielding Kn.t Chairman, & to the Rest of the Magistrates, most respectfully dedicated, by their devoted humble Servant V. Green.**

V, Green excudit. Engraved by V. Green, Engraver to his Majesty, and to the Elector Palatine. Published by V. Green, Salisbury Street, Strand, Jan.y 1.st 1777.

Fine mezzotint, sheet 505 x 360mm (20 x 14").

Trimmed to plate. Light creasing. £320

Half-length portrait of Sir Hugh Percy (c.1714-86), 1st Duke of Northumberland, wearing uniform, right elbow leaning on a cannon and his hat under his left arm.

Born Hugh Smithson he took the name Percy when he married Lady Elizabeth Seymour, Baroness Percy. He was a patron of Canaletto, Robert Adam and Thomas Chippendale. His illegitimate son, James Smithson (1765-1829), made the founding bequest and provided the name for the Smithsonian Institution. *CS 100 II of II. W 64 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69111

81. **James Duke of Ormond. Born 19 Oct. 1610. Dec. 21 July 1688.**

P. Kneller pinxit. Gravé par S.F. Ravenet. [Published 20.th December 1739 According to Act of Parliament for Samuel Carte.]

Engraving. Sheet 335 x 170mm (13¼ x 6¾").

Trimmed, mounted in album paper at edges. £130

A head and shoulders portrait of James Butler, 1st Duke of Ormonde (1610-1688) wearing long wig and armour within an ornamental border.

An Anglo-Irish statesman and soldier, Butler commanded the Royalist forces against the Cromwellian conquest of Ireland and went into exile with Charles II. After the Restoration, Ormonde became a major figure in English and Irish politics, holding many high government offices.

Stock: 69064

82. **The Lord Churchill's two Daughters.**

G. Kneller Pinx. I. Smith Fecit. Sold by J. Smith at ye Lyon & Crown in Russell Street.

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

The First Duke of Marlborough's daughters Henrietta (1681-1733, the second Duchess of Marlborough) and Anne (1683-1716, later Lady Anne Spencer, ancestress of both Sir Winston Churchill and Diana, Princess of Wales). The plate was originally published by Beckett, but Challoner Smith notes 'Three known'. *CS 51 ii of iii. NPG D3671. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69142

83. **M.rs Elinor Copley.**

G. Kneller Eques pinx: J. Smith fec: et excud. [n.d., c.1694.]  
Mezzotint. 345 x 250mm (13½ x 9¾"). £260  
A half-length portrait in oval of Elinor Copley, daughter of Sir Godfrey Copley, 1st Baronet. *CS 56.*  
Stock: 69089

84. **[Isabella Bennet Fitzroy] The Dulchess of Grafton.**

W. Wissing Pinxit. J. Smith fecit. Cum Privelegio Regis. Sold by E. Cooper at ye 3. Pidgeons in Bedford Street.  
Mezzotint, 17th century watermark. Sheet 350 x 255mm (13¾ x 10"). Trimmed into image on three sides, into plate at bottom. Repairs left corner. £280  
Portrait of Isabella Bennet (c. 1668 - 1723), who married Henry Fitzroy (illegitimate son of Charles II by Barbara Villiers) aged four, becoming Duchess of Grafton in 1675. She also inherited her father's estate and title, becoming 2nd Countess of Arlington suo jure. *CS 119, state i of ii, Ex: Collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69071



85. **[Anabella Dives] The Lady Howard.**  
G: Kneller Eques pinx: I. Smith fec: & exc: [n.d., c.1693.]  
Fine mezzotint, 255 x 320mm (10 x 12½"). Small margins. Laid on album paper at edges. £320  
A full length portrait of Anabella Dives (c.1675-1728), reclining on the ground with one elbow leaning on a rock. Dives, a maid of honour to Princess Anne, became the fourth wife of Sir Robert Howard (1626-98) in 1693, aged 19 to his 63. She is known to have been a pupil of composer Henry Purcell. Howard was a playwright who was first to use the phrase 'We the People' in English. *Chaloner Smith:*

*135. Russell 135, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69149

86. **[Anabella Dives] The Lady Howard.**

G: Kneller Eques pinx: I. Smith fec: & exc: [n.d., c.1693.]  
Mezzotint, 255 x 320mm (10 x 12½"), with large margins. £260  
A full length portrait of Anabella Dives (c.1675-1728), reclining on the ground with one elbow leaning on a rock. Dives, a maid of honour to Princess Anne, became the fourth wife of Sir Robert Howard (1626-98) in 1693, aged 19 to his 63. She is known to have been a pupil of composer Henry Purcell. Howard was a playwright who was first to use the phrase 'We the People' in English. *Chaloner Smith: 135. Russell 135, i. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69148

87. **Edward Lord Hinchingsbrook.**

G. Kneller S.R. Imp: et Angl. Eques Aur. pinx: J. Smith fec: Sold by J. Smith at ye Lyon & Crown in Russel Street Covent Garden [n.d., c.1701].  
Mezzotint. 350 x 250 (13¾ x 9¾"), large margins. Old ink date in inscription area. £280  
A half-length portrait in oval of Edward, Montagu (1692-1722), Viscount Hinchingsbrooke, depicted aged 8.  
The eldest son of the Earl of Sandwich, he married at fourteen and commanded a troop in Sir Richard Temple's Regiment of Horse for the 1709 campaign in Flanders aged fifteen. Hinchingsbrooke was one of the infamous Mohocks and was arrested for assaulting a watchman in 1712. This did not stop him being elected MP for Huntingdon the following year, serving until 1722. In March 1722, a month before he died, he was named Lord Lieutenant of Huntingdonshire. His son John later became the fourth Earl of Sandwich. *CS: 130, i or ii; Russell iii or iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69088

88. **[Royalist Martyrs.]**

[n.d., c.1670.]  
Engraving. Sheet 180 x 230mm (7 x 9"). Trimmed to image, laid on album paper. £130  
Twelve medallion portraits of Royalists executed during the Civil War and Commonwealth, including the Earls of Stafford, Derby and Northampton, Archbishop Laud and George Lisle.  
Stock: 69041

89. **The Lord Buckhurst, & Lady Mary Sackvil his Sister.**

G: Kneller Eques pinx. I: Smith fec: et exc: [n.d. c.1695]  
Fine mezzotint, plate 415 x 250mm (15½ x 9¾"). Laid on album paper at edges. Small margins. £280  
Double portrait as children, full-length to front, with a tame young deer; Lord Lionel standing beside his sister, holding a garland of flowers and looking

towards her, while she sits on a wall with a small spaniel on her lap; parkland beyond.

Lionel Cranfield Sackville (1688-1765), born in Shropshire, succeeded his father Charles Sackville as 7th Earl of Dorset in 1706; a politician and Lord Lieutenant of Ireland who held several Crown appointments, he was created KG in 1714 and Duke of Dorset in 1720, and was also a member of the Kit-Cat Club.

Mary (1688-1705), daughter of Charles Sackville, Earl of Dorset, married Henry Somerset, 2nd Duke of Beaufort, in 1702 and died in childbirth. *CS27. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69140



**90. The Lord Buckhurst, & Lady Mary Sackvil his Sister.**

G: Kneller Eques pinx. I: Smith fec: et exc: [n.d. c.1695]

Mezzotint, sheet 330 x 245mm (13 x 9½"). Tipped into album sheet at edges. Trimmed to image. £240

Double portrait as children, full-length to front, with a tame young deer; Lord Lionel standing beside his sister, holding a garland of flowers and looking towards her, while she sits on a wall with a small spaniel on her lap; parkland beyond.

Lionel Cranfield Sackville (1688-1765), born in Shropshire, succeeded his father Charles Sackville as 7th Earl of Dorset in 1706; a politician and Lord Lieutenant of Ireland who held several Crown appointments, he was created KG in 1714 and Duke of Dorset in 1720, and was also a member of the Kit-Cat Club.

Mary (1688-1705), daughter of Charles Sackville, Earl of Dorset, married Henry Somerset, 2nd Duke of Beaufort, in 1702 and died in childbirth. *CS27. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69139

**91. Mr Joseph Martyn of London, Merchant. Obijt 9 Nov: 1718 Ætatis suæ. 75.**

M. Dahll pinx. 1705. J. Smith fec. 1719.  
Fine mezzotint, 18th century watermark. 345 x 250mm (13½ x 9¾"). Thread margins. £240  
Half-length portrait in oval of Joseph Martyn (1643-1718), merchant of London, who acted as agent for plantation owners. He was a member of the Muscovy Company, formed in 1555. *CS 167, ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69083

**92. [Mary II] S. Maria D.G. Ang. Sco. Fran. et Hib. Regina &c.**

G. Kneller Eques pinx. Sold by J. Smith at ye Lyon & Crown in Russe; Street Covent Garden [n.d. c.1695].  
Mezzotint. 195 x 145mm (7¾ x 5¾"). Trimmed within plate bottom right & upper left. Slight stain top left.

£160

A head and shoulders portrait in oval of Mary II (1662-94), daughter of James II, who gained the throne in the 1688 Revolution, becoming joint ruler with her husband William of Orange (William III) *CS: 170.*  
Stock: 69078

**93. In Obitum Serenissimæ Mariæ Reginae Angliæ &c.**

G: Kneller Eques pinx: [in image]. I: Smith fec: et exc: [n.d. c.1695]

Very rare mezzotint, plate 360 x 250mm (14 x 10"). Small margins. £390

Cupid mourning before Queen Mary's tomb, hands crossed over his breast, looking down left at a banderolle inscribed "Pastora is no more" beside the dais; wearing an empty quiver and cloak, with his broken bow and arrows on the ground nearby; the tomb adorned with swags and the Garter star, mountains beyond. *CS Undescribed. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69125

**94. Carolus I.mus D.G. Ang. Sco. Fra. et Hib. Rex.**

A. Van Dyke Eques Pinx. J. Smith fec. Sold by J Smith at ye Lyon & Crown in Russell Street Covent Garden [n.d., c.1720].

Mezzotint, 18th century watermark. 340 x 250mm (13½ x 9¾"). Narrow margins. £230

A half-length portrait in oval of Charles I (1600-49), with long hair, wide lace collar and chain & George. After Anthony van Dyck (1599 - 1641). *CS 42, ii of iii. Ex: Collection of the Hon. Christopher Lennox-Boyd*  
Stock: 69077

**95. [Prints from silver medallions with portraits of Charles I and Henrietta Maria]**

[Coins designed by Simon van der Passe.] [n.d., coins issued 1626-7]

Prints from two coins. Sheet 50 x 85mm (2 x 3¼"). Laid on album paper. £140  
Stock: 69206

96. **Jacobus I.mus D.G. Mag: Brit: Fra: et Hib. Rex.**

A Van Dyke Eques Pinx: ab Originali minuta fact: per Fra: Hilyard A.º D.i 1617. J. Smith fec etc ex. 1721, Mezzotint. 355 x 245mm (14 x 20¾"). Trimmed close to plate. £240

A half length portrait in oval of James I & VI (1566-1625), bare-headed, with ruff, ribbon and George. CS 139, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.  
Stock: 69085



97. **Serenissima Maria Beatrix D.G. Angliæ Scotiae Franciæ et Hiberniæ Regina & et.**

N. de Largillière Pinxit. I.Smith Fecit Cum Privilegio Regis. Sold By Alex Brown at ye blew ballcony in little Queen Street. [n.d. c.1686]

Very fine mezzotint, 17th century watermark; plate 350 x 252mm (13¾ x 10"). Narrow margins. £360

Oval portrait of Marie-Beatrix (1658-1718), Mary of Modena, daughter of Alfonso IV. In 1673 she became the second wife of James, Duke of York, later James II. She was mother of James Francis Edward, the 'Old Pretender'. CS171 i/ii. Ex: Collection of the Hon. Christopher Lennox-Boyd. Simon Turner 31 i of ii.  
Stock: 69209

98. **James Duke of Monmouth & bucluch Earle of Doncaster Dalkeith Scot of Tindale whitcheater & Ashdale Lord great Chamberlain of Scotland Lord Lieutenant of the East Rideing of Yorkshire governour of his Majestyes town & Citadel of Kingston upon hull Cheif Justice in Eyre of all his Ma.tys Forrests Chaces Parks and Warrens on the South Side of Trent Chancellor of the**

**University of Cambridge Mr. of the Horse to his Ma.ty one of the Lord of his Ma.tys most Hon.ble Privy Councill Knight of the most noble order of the Garter &c.**

P. Lely. Pinxit. A. Blooteling. Ex. [n.d. c.1685.] Engraving. Sheet 340 x 250mm (13½ x 9¾"). Trimmed to image, mounted in album paper at edges. £260  
Portrait of James Scott (1649-85), Duke of Monmouth, nearly three-quarter length, wearing wig, cravat, robes, chain and George, and holding plumed hat; pillar in background.

The eldest illegitimate son of Charles II and his mistress, Lucy Walter, Scott was executed after making an unsuccessful attempt to depose his uncle, James II, in the Monmouth Rebellion.

Stock: 69061

99. **James Duke of Monmouth & bucluch Earle of Doncaster Dalkeith Scot of Tindale whitcheater & Ashdale Lord great Chamberlain of Scotland Lord Lieutenant of the East Rideing of Yorkshire governour of his Majestyes town & Citadel of Kingston upon hull Cheif Justice in Eyre of all his Ma.tys Forrests Chaces Parks and Warrens on the South Side of Trent Chancellor of the University of Cambridge Mr. of the Horse to his Ma.ty one of the Lord of his Ma.tys most Hon.ble Privy Councill Knight of the most noble order of the Garter &c.**

P. Lely. Pinxit. A. Blooteling. Ex. [n.d. c.1685.] Engraving. Sheet 340 x 250mm (13½ x 9¾"). Trimmed to image, corners chipped, stains, laid on album paper at edges. £180

Portrait of James Scott (1649-85), Duke of Monmouth, nearly three-quarter length, wearing wig, cravat, robes, chain and George, and holding plumed hat; pillar in background.

The eldest illegitimate son of Charles II and his mistress, Lucy Walter, Scott was executed after making an unsuccessful attempt to depose his uncle, James II, in the Monmouth Rebellion.

Stock: 69062

100. **[Anti-Catholicism] An Emblem of our Protestant Martyr's.**

Printed for John Marshall at ye Bible in Gracechurch Street [n.d., c.1685].

Engraving. Sheet 150 x 90mm (6 x 3½"). Trimmed within plate, small tear on left, stains. £160

Nine medallion portraits of Protestants executed for anti-Catholic activity in the 1680s, including: James Scott, Duke of Monmouth; Archibald Campbell, 9th Earl of Argyll; Algernon Sidney; William, Lord Russell; and Arthur Capell, 1st Earl of Essex.

Stock: 69040

101. **[His Highness William Duke of Glocester & Mr Banj: Bathurst.]**

[T. Murray pinx. I:Smith fe: et ex:] [London, c.1700.] Fine mezzotint, proof before letters. 410 x 265mm (16 x 10½"). Thread margins. £360

A full-length portrait of William (1689-1700), Duke of Gloucester, wearing the robes of the Garter, with chain and George. To the left is his page Benjamin Bathurst (1692-1767).

William was the son of Anne and Frederick of Denmark, their only child to survive infancy but dying before she became queen. Bathurst served as an MP for 54 years but left no record of him ever speaking in the house. *CS: Smith 115, i of iii.*

Stock: 69070

**102. His Royal Highness William Duke of Gloucester.**

G. Kneller Eques pinx. J. Smith fec. [John Boydell, c.1780.]

Fine mezzotint. 185 x 135mm (7¼ x 5¼"), large margins. £260

A half-length portrait of William, Duke of Gloucester (1689-1700), as a boy, wearing neckcloth, coat, sash, and badge with star.

William was the son of Anne and Frederick of Denmark, their only child to survive infancy but dying before she became queen. *CS: Smith 114, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd*

Stock: 69080



**103. His Royal Highness William Duke of Gloucester.**

G. Kneller Eques pinx. 1699. J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel-street Covent-Garden.

Very fine mezzotint. 340 x 250mm (13½ x 9¾"). £260

A half-length portrait of William, Duke of Gloucester (1689-1700), as a boy, wearing neckcloth, coat, sash, and badge with star.

William was the son of Anne and Frederick of Denmark, their only child to survive infancy but dying before she became queen. *CS: Smith 113, i of v.*

Stock: 69082

**104. His Highness William Duke of Gloucester & Mr Banj: Bathurst.**

T. Murray pinx. I:Smith fe: et ex: [London, c.1700.]

Mezzotint. 410 x 265mm (16 x 10½"). Trimmed to plate on three sides, into plate at bottom, affecting inscriptions. £220

A full-length portrait of William (1689-1700), Duke of Gloucester, wearing the robes of the Garter, with chain and George. To the left is his page Benjamin Bathurst (1692-1767).

William was the son of Anne and Frederick of Denmark, their only child to survive infancy but dying before she became queen. Bathurst served as an MP for 54 years but left no record of him ever speaking in the house. *CS: Smith 115, ii of iii.*

Stock: 69069

**105. His Highness The Duke of Gloucester.**

G. Kneller ad vivum pinxit. J. Smith fecit & excudit [n.d. c.1691].

Mezzotint. 345 x 245mm (13½ x 9¾"). Trimmed to plate. £190

Portrait of Prince William, Duke of Gloucester (1689-1700) as a child, whole-length, sitting on a curtain embroidered with 'G' and a coronet, wearing feathers on head, and a robe; pointing at a small, white dog sitting on floor.

As the son of Princess Anne, William was viewed as the hope of a Protestant succession, but his death at the age of 11 (before his mother became queen), led to the Act of Settlement 1701, which settled the throne of England on Sophia, Electress of Hanover, granddaughter of James I, and her Protestant heirs. *CS: 111, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69086

**106. Alexandrina Victoria. The Young Queen of England.**

[n.d., c.1840.] Published by Lumsden & Son Glasgow. Rare etching. Sheet 215 x 120mm (8½ x 4¾").

Trimmed and edges backed onto album paper at sides. Slight time-staining. £130

A half-length portrait of the young Queen Victoria she wears the crown jewels and her coronation robes.

Stock: 69224

**107. [William Beauclerk, 9th Duke of St Albans, & Harriet Mellon] This is No Caricature.**

[by John Doyle.] Pub.d by Tho.s McLean, 26 Haymarket Oct.r 1st 1827.

Fine lithograph with hand colour. Printed area 210 x 130mm (8¼ x 5¼") Old ink mss. identification under print. Trimmed. £130

In 1827 William Beauclerk, 9th Duke of St Albans (1801-49), married Harriet Mellon (1777-1837), widow of the banker Thomas Coutts. An extremely wealthy former actress, she was 23 years older than her husband, giving ammunition to the satirists. After her death Harriett's money passed to Angela Burdett-Coutts. *BM Satires 15461.*

Stock: 69103

108. **[Henry Brougham] Buy a Broom?!!**  
 John Birch del- Query - fecit. [George Cruikshank.]  
 London Pubd May 13th 1825 by G. Humphrey, 24 St  
 James's St.  
 Hand-coloured etching. 300 x 215mm (11¾ x 8½"),  
 watermarked 'J Whatman Turkey Mill 1825', large  
 margins. Mint. £240  
 Lord Chancellor Henry Brougham, 1st Baron  
 Brougham and Vaux (1778-1868); wearing barrister's  
 wig and bands with the bodice, petticoat and spotted  
 conical cap street-seller of brooms, implying venality.  
 By George Cruikshank (1792-1878). *BM Satires*  
 14769.  
 Stock: 69100

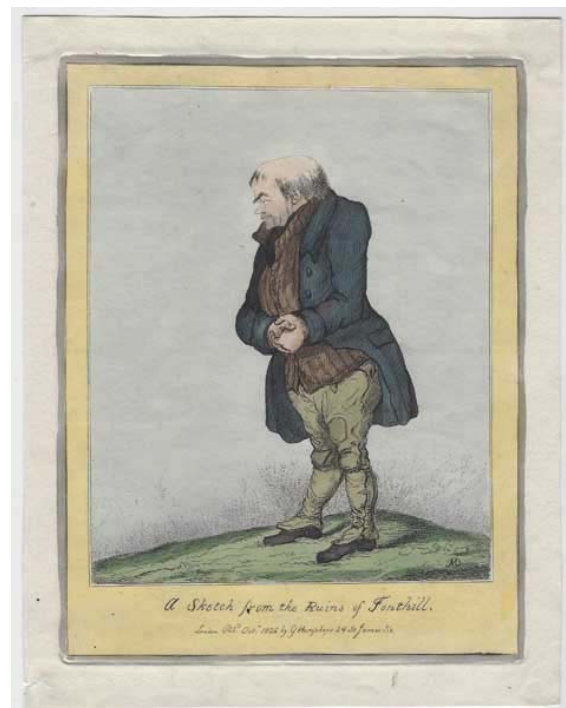
109. **[George William Campbell, 6th Duke of  
 Argyll.] A View of Argyll.**  
 [after Richard Dighton.] London Pub.d by S.W. Fores  
 41, Piccadilly, Jan.y 1.st 1823.  
 Coloured etching. 310 x 185mm (12¼ x 7¼"), paper  
 watermarked 'J Whatman 1820'. £160  
 A full length caricatured portrait in profile of Scottish  
 Whig politician and nobleman, George William  
 Campbell, 6th Duke of Argyll (1768-1839).  
 A close copy of Dighton's original. *BM Satires*  
 13351.A.  
 Stock: 69126

110. **[William George Spencer Cavendish, 6th  
 Duke of Devonshire.] Devonshire to Wit.**  
 [after Richard Dighton.] Pub.d Decem.r 2d, 1822 by S  
 W Fores 41 Piccadilly.  
 Coloured etching. 310 x 185mm (12¼ x 7¼"), with  
 large margins. On paper watermarked 'J Whatman  
 1822'. Mint. £160  
 A full length caricatured portrait in profile of peer,  
 courtier and Whig politician, William George Spencer  
 Cavendish (1790-1858), 6th Duke of Devonshire,  
 nicknamed 'The Bachelor Duke'.  
 The Cavendish banana is named after him.  
 A close copy of Dighton's original. *BM Satires*  
 14061.A.  
 Stock: 69127

111. **[George Cholmondeley?] A Portrait  
 dedicated to the Board of Green Cloth.**  
 Pub.d by J. Sidebotham, N.º 1 S.t James's Street, Mar.  
 1817.  
 Scarce coloured etching. 275 x 200mm (10¾ x 8"),  
 large margins. £260  
 A full length profile portrait of a man with white  
 curling hair, holding a walking cane and a  
 handkerchief.  
 It is probably George James Cholmondeley (1749-  
 1827), 1st Marquess of Cholmondeley who, as Lord  
 Steward of the Household in 1817, presided at the  
 Board of the Green Cloth, which audited the accounts  
 and arranged the travel of the Royal Household until it  
 was abolished in 2004. *Not in BM Satires. We have not  
 traced another example.*  
 Stock: 69226

112. **[James Graham, 3rd Duke of Montrose]  
 The Horse's Master!**  
 Pub.d by J. Sidebotham, N.º 1 S.t James's Street, 1817.  
 Rare coloured etching. 230 x 190mm (9 x 7½"), large  
 margins. £190  
 A full length profile portrait of a man with white  
 curling hair, standing on a rug, holding up a chair.  
 James Graham (1755-1836), 3rd Duke of Montrose,  
 was Master of the Horse twice, 1790-5 & 1807-21. *Not  
 in BM Satires, but 1991,0720.75, named as Graham in  
 pencil.*  
 Stock: 69227

113. **[John Fane, 10th Earl of Westmorland.]  
 A Privy Seal.**  
 [after Richard Dighton.] London Pub.d Jan.y 1.st 1823  
 by S.W. Fores 41, Piccadilly.  
 Coloured etching. 305 x 180mm (12 x 7"), with large  
 margins, paper watermarked 'J Whatman 1821'.  
 Creasing in corners. Mint. £160  
 A full length caricatured portrait in profile of Tory  
 politician, John Fane (1759-1841), 10th Earl of  
 Westmorland, in riding dress but carrying an umbrella.  
 A close copy of Dighton's 'A view of Westmoreland, or  
 an impression of the Privy Seal'. *BM Satires 14265A.*  
 Stock: 69124



114. **[John Farquhar] A Sketch from the  
 Ruins of Fonthill.**  
 MD [? unidentified monogram] London Pub.d Oct.r  
 1826 by G. Humphreys 24 St James's St.  
 Fine coloured etching. 205 x 160mm (8 x 6¼"). Loss in  
 margin bottom left. £260  
 A full-length caricature portrait of John Farquhar  
 (1751-1826), wearing rough, patched clothes.  
 A Scottish millionaire who had made his money from  
 gunpowder in India, Farquhar was rich enough to buy  
 Fonthill and its contents from William Thomas  
 Beckford, but had no regard for his appearance, with  
 the result he was often mistaken for a beggar, even by

his bankers, Hoare's. After his death, the Sotheby's sale of his library took five days. *Not in BM Satires but 1872,1012.4448.*

Stock: 69094



115. **[Mrs Fitzherbert & Mary Seymour] The Guardian-Angel. the hint taken from the Red.d M.r Peter's sublime Idea of "an Angel conducting the Soul of a Child to Heaven."**

J.S Gillray inv. & f.t. Pub.d April 22.d 1805. by H. Humphrey, S.t James's Street.

Etching with very fine hand colour. Sheet 370 x 260mm (14½ x 10¼"). Trimmed to plate, mounted in album paper at edges. £850

Mrs. Fitzherbert as a stout angel, carrying Mary (Minney) Seymour, daughter of Lord Hugh Seymour, from Brighton towards a burlesqued altar, surrounded with cherub's heads with the faces of politicians, including Sheridan, Norfolk, Fox, Burdett, and Derby. A satire on a legal struggle (not decided till 14 June 1806) between Mrs. Fitzherbert and the Seymour family for the guardianship of Mary (Minney) Seymour, daughter of Lord Hugh Seymour, who had died in 1801. It has been suggested that Mary, born in 1798, was the daughter of Mrs Fitzherbert and George IV. She was one of the two principal beneficiaries in Mrs Fitzherbert's will. *BM Satires 10389.*

Stock: 69239

116. **[Mrs Fitzherbert & Mary Seymour] The Guardian-Angel. The Designed is particularly indebted to M.r Peters for the Hint for this Subject.**

[after James Gillray]. [Williams] Pub.d May 10th 1805 by SW Fores N° 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Etching with fine hand colour. Sheet 360 x 250mm (14¼ x 9¾"), on paper watermarked 1802. Trimmed to plate, mounted in album paper at sides. £380

Mrs. Fitzherbert as a stout angel, carrying Mary (Minney) Seymour, daughter of Lord Hugh Seymour, from Brighton towards a burlesqued altar, surrounded with cherub's heads with the faces of politicians, including Sheridan, Norfolk, Fox, Burdett, and Derby. A satire on a legal struggle (not decided till 14 June 1806) between Mrs. Fitzherbert and the Seymour family for the guardianship of Mary (Minney) Seymour, daughter of Lord Hugh Seymour, who had died in 1801. It has been suggested that Mary, born in 1798, was the daughter of Mrs Fitzherbert and George IV. She was one of the two principal beneficiaries in Mrs Fitzherbert's will.

A copy of Gillray's etching. *See BM Satires 10389.*

Stock: 69240

117. **[Sir Isaac Lyon Goldsmid] Will You Let Me A Loan?**

Drawn Etch.d & Pub.d. by Richard Dighton as the Act directs Aug.t. 1824.

Very fine hand-coloured etching. 185 x 260mm (7¼ x 10½"). Narrow margins left and bottom. £260

full length portrait in profile facing right of Sir Isaac Lyon Goldsmid (1778-1859), 1st Baronet (1841), a financier and philanthropist whose work on the Jewish Disabilities Bill made him a leading figure in Jewish emancipation in Britain. *BM 14682.*

Stock: 69123

118. **The Late-Right Rev.d D.r Samuel Horsley, Lord Bishop of St Asaph.**

Drawn from Life & Pub.d by Dighton, Charing Cross Dec.r 1802. Coloured etching. 250 x 200mm (9¾ x 8").

Several tears in edges, one entering plate on right. £60

Caricature portrait of Samuel Horsley (1733-1806), bishop of Rochester from 1793 to 1802 when he became bishop of St Asaph.

First published in 1802 as 'A Trip from Rochester to St Asaph'. *BM Satires 11402.*

Stock: 69130

119. **[William Philip Molyneux, 2nd Earl of Sefton] A Family Portrait.**

[after Richard Dighton.] Pub.d Decr 1822 by S W Fores Piccadilly.

Coloured etching, 310 x 185mm (12¼ x 7¼"), with large margins. On paper watermarked 'J Whatman 1821'. Small repaired tear in margin. Slight cockling in corners where previously laid on album paper. Mint. £160

A full length caricatured portrait in profile of sportsman, gambler and peer, William Philip Molyneux (1772-1838), 2nd Earl of Sefton. A friend of the Prince Regent nicknamed 'Lord Dashalong', a founder of the Waterloo Cup and the 'Four-in-Hand Club'.

A close copy of Dighton's original. *BM Satires 13025.A.*

Stock: 69128



120. **[John Nash] A Toad Under the Harrow.**  
A. Sharpshooter [John Phillips] fec. London Pub. by G. Humphrey 24 St James's Street June 20 1829.

Rare & fine coloured etching. 245 x 350mm (9½ x 13¾"). Trimmed into plate at bottom. £390

The architect John Nash (1752-1835) sits miserably under a horse-drawn harrow, the spikes of which drag up papers, reading 'Suffolk Street Jobs', 'Brighton Job', 'Regent Street Job', 'Woods and Forrest Job', 'Marble Job', etc.

The favourite architect of the Prince Regent, Nash was attacked with charges of corruption, including fraudulent manipulation of Crown leases (under the Department of Woods and Forests) connected with the building of Suffolk Street, and importing marble for the Marble Arch at excessive cost. *BM Satires 15813*.  
Stock: 69131

121. **[Frederick Ponsonby, 3rd Earl of Bessborough] A Member for one of our Best Boroughs.**

Drawn and Etched by T. Jones. London Pub Huky 1826 by S.W. Fores, 41 Piccadilly.  
Coloured etching, 315 x 190mm (12½ x 7½"), large margins. Shallow printer's crease. Mint £180

A full length caricatured portrait in profile of Anglo-Irish peer and politician, Frederick Ponsonby (1758-1844), 3rd Earl of Bessborough.

In the style of (and possibly copied from) Richard Dighton. *NM Satires 15152*.  
Stock: 69129

122. **[John Scott, Earl of Eldon] The September Sittings. \_ A Demurrer. Tros Tyriusve mihi nullo discrimine agetur. Virgil.**

Pub.d by E. King, 25, Chancery Lane, Nov.r 3, 1825.  
Coloured etching, 295 x 225mm (11¾ x 8¾"), with large margins. Mint. £280

A full-length caricatured portrait of John Scott, 1st Earl of Eldon (1751-1838), out shooting, using the Purse of the Great Seal as his game bag. In it are a cock and goose, the traditional bag of the cockney sportsman, and a piglet. The Latin quotation, 'Trojan and Tyrian shall be treated by me impartially', refers to his duties as Lord Chancellor. Eldon was an ardent sportsman at Encombe, his country estate. *BM 14805*.  
Stock: 69097

123. **[John Scott, Earl of Eldon] The Lament of Lord Bags. Do I then dream in sooth? or can it be? Am I foreclos'd from mine own Chancerie? Oh senseless Woolpack! [...]**

[by John Doyle] London. Published by Tho.s Mc.Lean, 26, Haymarket, 1827.

Fine hand-coloured aquatint with etching. 345 x 255mm (13½ x 10"), with large margins, on paper watermarked '1825'. Small hole on bottom platemark

£230

John Scott, 1st Earl of Eldon, stands in deep dejection, hands thrust in his breeches pockets, head slightly tilted. He wears plain dark suit with knee-breeches and buckled shoes, legal bands, and small wig.

He resigned as Lord High Chancellor of Great Britain in 1827 when George Canning became Prime Minister, being deeply opposed to the new prime minister's more liberal principles. *BM Satires 15419*.

Stock: 69096

124. **[Earl of Eldon & Duke of Cumberland.] Old Bags and His New Friend.**

[John Doyle] Published by Edw.d McLean 14 St Martins Court, Leicester Sq.re [n.d., 1829].

Fine coloured lithograph. Sheet 360 x 260mm (14¼ x 10¼"). Narrow lateral margins. £140

full length caricature portraits of John Scott, Earl of Eldon (1751-1838), and Ernest Augustus, Duke of Cumberland (1771-1851), arm-in-arm, united by their opposition to Wellington's attempts at Catholic Emancipation. *BM Satires 15834*.

Stock: 69135

125. **A Barber's Shop.**

H. Bunbury Esq.r Del.t. C. Knight Sculp.t. Published April 21, 1803 by Jn.º Harris, N.º 3, Sweetings Alley, Cornhill, & 8, Old Broad Street, London.

Coloured stipple, sheet 390 x 490mm (15¼ x 19¼"). On 18th century watermarked paper. Trimmed within plate. £320

A busy interior, with hair being dressed, shaving and dogs sparring over a wig.

Stock: 69236

126. **A Fry.**

[Theodore Lane.] London Published by G. Humphrey 27 St. James's Street, Jan 30th 1822.

Very fine hand coloured etching. 225 x 300mm (9 x 11¾"). Trimmed into plate. Very small stain just below publication line. £260

A scene in an impecunious household, with a man being assaulted by his five children while his wife holds a frying pan over the hearth. From a series of four satires with a cooking theme.

Theodore Lane (1800-28) exhibited paintings at the Royal Academy from the age of 16 before becoming a satirist. He died at 28 falling through a skylight. *BM Satires 14453*.

Stock: 69101



**127. A Roast.**

[Theodore. Lane.] London Published by G. Humphrey 27 St. James's Street, Jan 30th 1822.

Very fine hand coloured etching. 305 x 230mm (12 x 9"). Trimmed within plate. £260

A scene in a parlour or music room. A shrew angrily shakes her fist at a young man in riding-dress, knocking over a chair onto a piano stool and disturbing the animals; parrots squawk, a cat hisses and a dog hides under the young man's chair. One of a set of four prints with punning culinary titles by Theodore Lane (1800-28). *BM Satires 14450*.

Stock: 69102

**128. I say, quel chemeng à la Pally Royal? / Voyez, Monsieur, prenez la troisième rue à main droite, et vous tomberez au Palais Royal.**

London, Pub.d March 14, 1817, by the Proprietor [George Humphrey?].

Coloured aquatint. 285 x 200mm (11¼ x 8"). Narrow margins. £70

A clueless Englishman being given directions to the Palais Royal by a hairdresser standing outside his shop which is labelled 'Toupet, Perruquier'.

This satire was first published by Hannah Humphrey in 1817 (two years after the death of James Gillray, her long-time partner and collaborator), at end of the Napoleonic era, which allowed the English to tour abroad for the first time in a decade. It is likely the 'Proprietor' is her nephew George Humphrey, who took over the business at her death in 1818. *Not in BM Satires, but see BM 1993,1107.19 for the original state.*

Stock: 69133

**129. An Evening Party.**

H.T.D.B. Esq.r del. - Etchd by G. Cruikshank. London - Pub\_d Feb.y 3.d 1826 by G Humphrey 24 St James's Street St James's-

Etching with very fine hand colour. 205 x 310mm (8 x 12¼"), with very large margins, on Whatman Turkey Mill paper. Tiny crease in plate mark on left. £320

The interior of a fashionable salon, with people mingling in conversation and a four playing cards. A gas chandelier hangs from the ceiling and a bust of Napoleon sits on a plinth. *BM Satires 15175*.

Stock: 69099

**130. A Part of Pleasure \_ Dedicated to the Funny Club.**

[Anchor monogram of Capt. Frederick Marryat] Etched by G. Cruik.k. Pub.d June 25th 1822 by G. Humphrey, 27 S.t James's Street London.

Very fine coloured etching. 255 x 375mm (10 x 14¾"), on paper watermarked 'J Whatman Turkey Mill'. Chips and staining in margins. £280

A boat overloaded with cockneys capsizes in the Thames. A 'funny' was a narrow clinker-built pleasure boat for a pair of sculls, without a mast as here. *BM Satire 14447*.

Stock: 69233

**131. Les Voisins en cérémonie. / Je vous présente mon hommage. Couvrez vous je vous prie.**

Ad Leid. Lith. de Villain. Chez Gihaut frères, éditeurs [n.d., c.1830].

Coloured lithograph. Printed area 250 x 200mm (9¾ x 8"). £50

Two neighbours meet at the outhouse. One, holding a chamberpot behind his back, says 'I offer you my respects'. The other says 'Please cover yourself'.

Stock: 69147

**132. Voila les Anglais!**

London, Pub.d March 14, 1817, by the Proprietor [George Humphrey?].

Very fine coloured aquatint. 285 x 200mm (11¼ x 8"). Narrow margins. £90

A young and handsome English couple walk arm-in-arm on a Paris street, their understated clothing attracting the attention of four ugly, over-dressed Parisiennes, who point and jeer.

This satire was first published by Hannah Humphrey in 1817 (two years after the death of James Gillray, her long-time partner and collaborator), at the end of the Napoleonic era, which allowed the English to tour abroad for the first time in a decade. It is likely the 'Proprietor' is her nephew George Humphrey, who took over the business at her death in 1818. *BM Satires 14891*.

Stock: 69134

**133. Mushroom Monstrosities.**

G. Cruikshank fec.t. London Pub.d Jan.y 24 1826 by G. Humphrey 24 St James's St James Street.

Fine hand-coloured etching. 130 x 160mm (5 x 6¼"). Mint £240

A satire on the fashion for wide-brimmed hats. *BM Satire 15185*.

Stock: 69095

134. **A Young Poodle, but not one of the Sagacious Breed!!**

H. Heath Fect. Pubd by S.W. Fores Aug.st 12 1827, Piccadilly London.

Very fine coloured etching. 350 x 240mm (13¾ x 9½"). Small margins. Very slight cockling in corners where previously laid on album paper. £320

A satirical portrait of a young dandy, smoking a cheroot, carrying a crop and with a monocle on a cord around his neck.

'Poodle' was a Georgian pejorative term for a foolish, effeminate young fop overly obsessed with the latest Parisian fashions. *Not in BM*

Stock: 69107

135. **Anticipated Effects of the Tailors "Strike" - or Gentlemens Fashions for - 1834.**

Designed, Etched and Published by George Cruikshank No. 23 Myddleton Terrace Pentonville May 22nd 1834. Sold by Charles Tilt Fleet Street.

Coloured etching. Sheet 260 x 345mm (10¼ x 13½"), paper watermarked 1833 or 1835. Trimmed within plate. £230

Gentlemen promenading before the statue of Achilles in Hyde Park, wearing either eccentric combinations or rags. One displays the card for his 'tailor', 'Levy Monmouth Street', a Jewish old clothes dealer.

From Cruikshank's "Scraps and Sketches". *Reid 5133.*

Stock: 69230

136. **[Maria II of Portugal] The Promenade or a Sketch for Windsor - plate 1st.**

[Monogram of William Heath - 'Paul Pry'] Esq.r Del et Sculp.t. Pub by T. McLean 26 Haymarket where political and other caricatures are published daily. [n.d. c.1829].

Etching with very fine hand colour. 255 x 370mm (10 x 14½"). Narrow margins and tipped into album sheet at sides. £320

George IV escorting the young Donna Maria of Portugal, who has to walk on tiptoe to reach his arm. Wellington bows low.

Maria II, de jure Queen of Portugal, regained her throne from her uncle Miguel in 1834.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole; however his monogram (a man holding an umbrella) was soon copied by other caricaturists (eg Sharpshooter), so Heath reverted to using his own name. *BM Satires: 15564.*

Stock: 69215

137. **Madame Very Restaurateur. Palais Royal Paris. La Belle Liminaudiere au Caffee de Mille Collone, Palais Royale Paris.**

Rowlandson Scul. J.N. [John Nixon] [London, Thomas Tegg, 1814]

Very fine coloured etching. 350 x 250mm (13¾ x 9¾"). On 18th century watermarked paper. Trimmed to plate at bottom, narrow margins elsewhere. Mint colour. £480



Two scenes of Parisian high life on one plate: above is Madame Very, the foremost restaurateur of the period; below is Madame Romain (fl.1814), who presided over the Café des Mille Colonne, renowned for its gilt columns and mirrors. Usually the two scenes are found separately.

John Nixon visited Paris in 1814 after the fall of Napoleon. *BM Satires 12409 & 12410.*

Stock: 69119

138. **[Simon Fraser] Lovat's Ghost on Pilgrimage. Disguis'd thro' Life, a Layman at ye Block...**

S. Ireland sculp.t [said to be after William Hogarth]. Publish'd according to Act of Parliament, June 15th 1747.

Mezzotint and etching, printed in brown. Sheet 215 x 320mm (8½ x 12½"). Trimmed, creasing as normal. £120

A satirical scene showing the headless ghost of Simon Fraser, Lord Lovat, carrying his own head around a crypt while wearing the dress of a Catholic priest. Lovat was executed in April 1747 because of his role in the 1745 Jacobite rising. *BM Satire 2847.*

Stock: 69026

139. **Hoodwinked Taylor. Behold a Taylor, who could not for his Life, / With all his skill contrive to please his Wife...**

Printed for Carington Bowles, at No.69 in St. Pauls Church Yard, London.

Scarce mezzotint with hand colour. 350 x 250mm (13¾ x 9¾"). Worm holes and other damage, narrow margins, laid on board. Ink collector's stamp in inscription area. Damaged. £290

A woman embraces her husband to ensure he does not see her lover leaving. *BM Satires 4512. Ex collection of Sir W. A. FRASER (1826-1898), Lugt 2830.*  
Stock: 69160

140. **I saw a Smith stand with his Hammer Thus, / The Whilst his Iron did on his Anvil cool, / With open Mouth Swallowing a Taylors' News \_\_\_ King John act IV scene IV.**

[Engraved by Richard Houston after Edward Penny.] London, Printed for Robert Sayer; Map & Printseller, N.º 53 Fleet Street, as the Act directs. 12 Oct. 1786. Coloured mezzotint. 355 x 250mm (14 x 9¾"), large margins. £320

A scene in blacksmith's workshop, reduced from 'The English Politicians', also engraved by Houston. The smith at his anvil raises his head to listen to a tailor's news. *CS 142. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3.*

Stock: 69175

141. **Rural Happiness, Health, Felicity & Contentment. 284.**

Printed for Carington Bowles, at his Map & Print Warehouse, N.º 69 in St Pauls Church Yard London. Published as the Act directs [29 May 1773]. Fine mezzotint, platemark 155 x 115mm (6 x 4½"). Date scratched off, tears in right edge, two entering plate. £320

An idealised family with three children and dog. *Ex: collection of the Late Hon. C. Lennox-Boyd. his state I of III.*

Stock: 69171

142. **[Catholic emancipation.] The Apparition. A Cabinet Picture from the Downing S.t Collection.**

HB [John Doyle]. Published by T. McLean 26 Haymarket March 1829. Coloured lithograph. Printed border 260 x 330mm (10¼ x 13"). Ink mss. in top margin, stain in centre. £140

The ghost of George Canning appears before Wellington and other members of the cabinet, causing them to recoil in shock.

Canning was a supporter of Catholic emancipation, which was only achieved after his death. *BM Satires 15834.*

Stock: 69165

143. **[Catholic Relief Act] John Bull in Perplexity or Ascendancy versus Union. \_ His progress they said depended on Ascendancy; and this, they told him was Ascendancy\_ and consequently the only thing that could do him good. Westminster Review No.19.**

[Monogram of Paul Pry, pseudonym of William Heath.] Esq.r. Pub. by T. McLean 26 Haymarket London [n.d., c.1828].

Etching with fine hand colour. Printed border 265 x 450mm (10½ x 17¾"). Trimmed to plate. Slight cockling. Crease in centre. £380

A very large satirical scene showing the various politicians involved with the debate regarding Catholic emancipation. On the far left, Wellington and Robert Peel stand on the outskirts of a group of figures including Brougham, with a broom in his pocket, Burdett, Scarlett and Eldon. On the right the Duke of Cumberland dances with the devil and in the distance a waggon labelled 'Common State Waggon John Bull & Co.' rushes towards the scene driven by George IV. *BM Satire 15658.*

Stock: 69141

144. **[Duke of Cumberland] The Prophecy.**

XXX. [John Doyle.] London, Published by T. McLean. 26, Haymarket April, 1829.

Coloured lithograph. Printed border 250 x 320mm (9¾ x 12½"). Stains. £70

Satire on the intrigues of the Duke of Cumberland with the ultra-Tories, hoping to become king. Cumberland, as Macbeth, addresses the three witches who hold wands: Eldon, Lord Redesdale and Lord Manners.

From Doyle's "Political Sketches". *BM Satires: 15742.*  
Stock: 69166



145. **The times - or a view of the old house in little Britain - with nobody going to Hannover.**

[Thomas Rowlandson] Pub:d Jan: 23. 1784 [the "8" perhaps written over a 7] by W. Humphrey N.º 227 Strand.

Hand-coloured etching, 230 x 325mm (9 x 13"). Trimmed within plate and tipped into album sheet.

£580

This political satire represents Britain and its constitution as a dilapidated old inn, "The Old Building," collapsing under mismanagement and corruption. On the left, the king (George III 1738-1820) appears to be leaving for Hanover while distressed subjects beg him to intervene. An all-seeing eye above urges him to "Turn out those Robbers and repair the House." The inn is occupied by members of the Fox-North Coalition, portrayed as robbers. The building's foundations, labelled "Public Credit" and "Funds," are under strain, while a fox representing Charles James Fox (1749-1806) sits outside as the self-styled "Protector." Lord North (1732-92) appears beside him, complacently declaring, "Give me my Ease And do as you Please." The crown itself stands nearby on a block marked "To be Sold," suggesting political corruption. Higher up, the constitutional supports of the building are being damaged. A beam labelled

“Prerogative of the Crown” is nearly chopped through by government lawyers, while the sign “Magna Charta” hangs torn and falling. The balcony, supported by the unstable “Coalition,” is crowded with revellers including Edmund Burke (1729-97) and other coalition supporters, depicted as theatrical and disorderly figures. The upper structure symbolises the burdens imposed on the nation. An attic marked with references to the American War and a roof made entirely of stones labelled “Tax” suggest that years of political failure and excessive taxation threaten the stability of the whole constitutional edifice. The overall image presents the Coalition government as reckless occupants whose actions are bringing Britain to ruin.

*BM Satires 6384.*

Stock: 69219

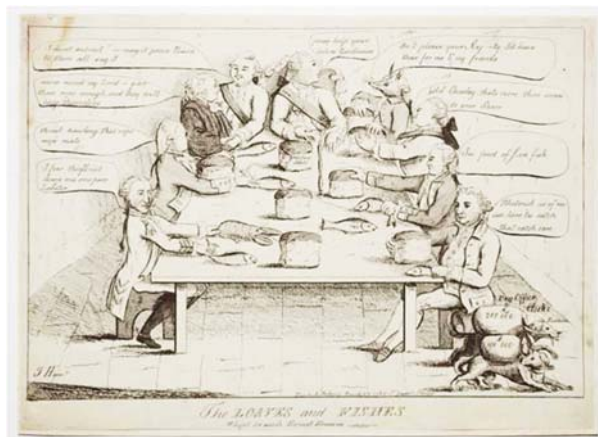
**146. The Funeral of Tory-Principle. Dutifully Dedicated to the Holy Alliance.**

[HB - John Doyle] London, Published by Tho.s McLean, 26 Haymarket, 1827.

Fine coloured aquatint. 280 x 370mm (11 x 17½"). Old ink mss identifications under the image. Small margins. £280

A procession of Tory grandees wearing cloaks, mourn the abandonment of their principles. From left to right; Eldon, Wellington, Bathurst, Peel, Melville, Westmorland, and Londonderry. After Lord Liverpool's stroke, George IV ordered Canning to form a Ministry, leading to the resignations of most of the Cabinet. *BM Satires 15381.*

Stock: 69098



**147. [Resignation of Shelburne.] The Loaves and Fishes. Whipt be such Honest Knaves. - shakes-**

J.H. inv.t. Pub by E. d'Achery March 14 1783 St James Street.

Scarce etching. Sheet 240 x 335mm (9½ x 13¼"). Trimmed within plate, mounted on album paper at corners. £690

George III (1738-1820) heads a table at which sit past and prospective ministers (including Shelburne (1737-1805), Fox (1749-1806), North (1732-92), Burke (1729-97) and Petty (1737-1805)) grasping at the loaves and fishes (and a lobster) on it. *BM Satires 6195, with extensive description. Yale mentions the printmaker as Edward Topham could possibly be by Gillray.*

Stock: 69229

**148. On The Stool Of Repentence.**

Published by G.S. Tregear, 123, Cheapside, May, 1832.

Rare lithograph, printed border 350 x 215mm (13¾ x 8½"). Abrasions in corners were previously laid down. Tipped into album paper at sides. 1 small hole in border on right. Time-staining. £280

A man sits on a stool wearing a dunce cap labelled, 'A Shocking Bad Boy,' he exclaims, 'Oh Lord,, Oh Lord,, I have been Played upon, Just as if I was a German Flute.'

Likely a satire on the May 1832 Crisis ("The Days Of May"), when the Whig Prime Minister Charles Grey, 2nd Earl Grey (1764-1845), resigned after his Reform Bill was blocked. King William IV asked the tory leader, Arthur Wellesley, 1st Duke of Wellington (1769-1852), to form a new government to pass a modified version of the bill, even though he was vehemently against the bill, however couldn't do so as no one would serve under him. He had to stand down in humiliation after just a few days allowing the Whigs to return and pass the reform. *Not in BM.*

Stock: 69222

**149. [The resignation of Frederick North] Changing Places;- alias; Fox stinking the Badger out of his Nest.**

[James Gillray] Pub.d March 22.d 1782 by W. Humphrey, N.º 227, Strand.

Etching. 250 x 365mm (9¾ x 14¼"), large margins. £360

North (1732-92), depicted as a badger with a compass for a head, is driven from his cave by a stream of 'eloquence' excreted by Charles James Fox (1749-1806). Fox stands on a money bag marked 'Faro' bag, referring to his love of gambling. *BM Satires 5964.*

Stock: 69232

**150. [Daniel O'Connell] Three Jovial Friends.** WP. [n.d., 1829.]

Rare coloured etching. Sheet 325 x 415mm (12¾ x 16¼"), large margins. Two long tears taped. £160

O'Connell, in wig and gown, capers delightfully between the Pope and the Devil, watched by Eldon (1805-54). *BM Satires 15695.*

Stock: 69235

**151. [Maria II of Portugal] A Political Riddle.**

HB [John Doyle]. London. Published by T. McLean, 26, Haymarket, June 6. 1829.

Fine coloured lithograph. Printed border 280 x 350mm (11 x 13¾"). Old ink mss. in borders. £70

Maria II, Queen of Portugal (1819-53), leans against George IV's (1762-1830) entreating to intervene after her throne was usurped by Dom Miguel (1802-66). Wellington (1769-1852) stands before him, sternly impassive, and Lord Aberdeen (1784-1860), the Foreign Minister, and Lord Beresford (1768-1854) stand behind a curtain, listening. *BM Satires 15795.*

Stock: 69167

152. **[John Scott, Earl of Eldon] Out-of-Court. Auspicium melioris ævi.**

H.H. [Henry Heath] fec.t. Pub.d April 21. 1827 by. S. W. Fores. 41. Piccadilly. London.

Fine coloured etching. 250 x 350mm (9¾ x 13¾"), with large margins. Tear in top left margin. £280

John Scott, 1st Earl of Eldon (1751-1838), is chased from the Royal precincts by Lady Conyngham (using the sceptre as a club), George Canning and Sir William Knighton. George IV watches from an upper window. Eldon compares his fate to that of Wolsey. *BM 15373*. Stock: 69110

153. **A Small Tea Party of Superannuated Politicians.**

H.B. [in image lower left] London, Published by T. McLean, 26, Haymarket. Aug.t 13, 1829.

Fine coloured lithograph. Printed border 270 x 330mm (10½ x 13"). Trimmed close to border at bottom, ink mss in top margin. £130

Satirical likenesses of elderly Tory stalwarts who opposed Catholic Relief: (l-r) Thomas Manners Sutton, 1st Baron Manners (1756-1842) (shown in by a servant); Sophia (d. 1836), sister of Nicholas Vansittart, 1st Baron Bexley (1766-1851) (who stands second from right); a servant attending John Freeman Mitford, 1st Baron Redesdale (1748-1830); John Scott, 1st Earl of Eldon (1751-1838); Bexley; and Henry Addington, 1st Viscount Sidmouth (1757-1844). Reedsdale and Sidmouth both gave their last speeches earlier in 1829.

Lithograph by John Doyle (1797-1868), cartoonist and painter who went by the pseudonym 'H.B.' Doyle began making political prints in 1827 and over a period of 22 years usually issued one a month during parliamentary seasons. While his prosperity enabled Doyle to move to a fashionable address overlooking Hyde Park which drew him into a circle of prestigious writers and artists including Wordsworth, Dickens and Coleridge, Doyle preserved his anonymity as 'H.B.' until 1843, when he revealed himself to Sir Robert Peel in a seventeen page letter justifying his motives and principles as a cartoonist. *BM Satires 15846*.

Stock: 69168

154. **[Richard Temple-Nugent-Brydges-Chandos-Grenville] The Fall of Icarus.**

J.s Gillray fec.t. Pub.d April 28 1807 by H. Humphrey 27. S.t James's Street.

Coloured etching. Framed, sight size 295 x 230mm (11½ x 9"). Trimmed close to title at bottom, losing four quatrains of verse. Unexamined out of frame. £950

Lord Temple, naked and fat, wings strapped to his arms, attempts to fly after his father but falls towards a 'Stake out of Public-Hedge!', as his wings of quills and sealing wax fall apart because of the heat of the sun with a head of George III. Behind is the Paymaster's house in Whitehall, with a black servant in livery handing up a package to a man in a cart inscribed 'Stationary Office'.

Temple had been Vice-President of the Board of Trade and Joint Paymaster-General but had lost these posts



with the fall of William Grenville's 'Ministry of All the Talents', when he was jokingly accused of having carried off large quantities of stationery.

In 1796, while competing to become MP for Buckingham Temple boasted that he had a large stake in the country: Tierney retorted that it was 'a stake' which it now appeared had been stolen from the public hedge', a barb that was remembered in this satire. *BM Satires 10721*.

Stock: 69091

155. **[Queen Caroline] Bergami's Little Darling. Who is She that Winneth the Heart of Man, That Subdueth Him to Love, and Reegineth in His Breast.**

[Theodore Lane.] London Published by G.Humphrey 27 St James's St Jany 25 1821.

Very fine coloured etching. Sheet 265 x 205mm (10½ x 8"). Trimmed within plate, laid on album paper. £140

An unkind caricature portrait of Caroline of Brunswick, standing before Brandenburgh House. wearing the feathered hat of the 'trial' and a fur-bordered pelisse. She lifts her skirts to bow to the viewer. The title references her supposed affair with her servant, Bartolomeo Pergami.

This satire was published in January 1821; she was denied entry to George IV's coronation in July and died a month later. *BM Satires 14112, an alternative state with the title 'John Bull's Little Darling'*. Stock: 69132

156. **[Princess Charlotte] The interview- or- Miss out of her teens.**

Pub.d March 1816 by Johnstons Cheapside.

Very fine hand coloured etching, sheet 240 x 330mm (9½ x 13¾"). Trimmed within plate and tipped into album sheet at sides. £290

Satire on the marriage introduction of Prince Leopold of Saxe-Coburg-Gotha (1790-1865) to Princess Charlotte Augusta of Wales (1796-1817). Charlotte, portrayed as a shy young woman holding a skipping rope, is urged forward by Queen Charlotte (1744-1818), who carries a large snuff-box labelled 'Strasbourg' and encourages her to be friendly. Meanwhile, the gout-ridden Prince Regent (1762-1830), leaning on crutches, pushes Leopold toward her and tells him not to be bashful. Leopold, dressed in an elaborate hussar uniform, nervously hides behind his plumed hat and jokes that although he has little money, he is of "true German" royal blood. Charlotte replies that she would have preferred an English husband, but that a German one is better than none. Both figures are depicted awkwardly, with lowered eyes and hesitant postures. The room's lavish décor reflects the exotic style of the Brighton Pavilion, featuring dragon motifs, Chinese ornaments, bells, and rich drapery. These decorative details, along with the exaggerated caricatures, reinforce the print's humorous treatment of the royal court and Charlotte's marriage prospects. Princess Charlotte and Prince Leopold married on May 2nd 1816 at Carlton House, however Charlotte died the following year in childbirth.

Stock: 69218

**157. [George III & The Prince Regent] The Reconciliation. And he arose and came to his Father, and his Father saw him, & had compassion, & ran, & fell on his Neck, & kissed him. - Read the Parable. Verse 16th to 24th.**

J. Gillray des & fec.t. London. Publishd Nov.r 20th 1804. by H. Humphrey 27, S.t James's Str. Etching with fine colour, sheet 250 x 355mm (9¾ x 14"). On paper with a Whatman watermarked. Trimmed within plate, mounted in album paper at sides. £680

George III (1738-1820) and a ragged Prince Regent (1762-1830) embrace, wated by the Queen (1744-1818), two princesses, Pitt (1759-1806) and Moira (1754-1826). *BM Satires 10283*

Stock: 69238

**158. [George III] The Esplanade. Medfio Tutissimus Ibis.**

[James Gillray] Pub.d June 1st 1797. by H. Humphrey N. 27 S.t James's Street.

Very fine coloured etching, Sheet 260 x 315mm (10¼ x 12¼"). Trimmed within plate on three sides, mounted in album paper at sides, old ink mss. in bottom of plate. £420

A gentle satire of George III (1738-1820) walking in Weymouth, greeted by two soldiers, Lord Cathcart (1755-1843) and General David Dundas (1735-1820). *BM Satires 9019.*

Stock: 69237



**159. [George, Prince of Wales] The Lover's Dream. "A Thousand Virtues seem to lackey her, Driving far off each thing of Sin & Guilt." Milton.**

J.s Gillray swa.n et fec.t Pub.d Jan.y 24.th 1795, by H. Humphrey No 37, New Bond Street.

Etching with very fine hand colour. Sheet 315 x 415mm (12½ x 16¼"). Trimmed into plate, laid on album paper at sides, folded on right. £680

The Prince of Wales (1762-1830) lies asleep, hugging his pillow, surrounded by visions including Princess Caroline (1768-1821) as a radiant beauty and George III (1738-1820) with a generous allowance.

A satire of the Prince's consent to marry on condition of the payment of his debts and an increased income.

*BM Satires 8610.*

Stock: 69241

**160. Princely amusements or the humors of the family.**

G. Cruikshank fec.t. Published March 1st 1812 by M Jones 5 Newgate Street.

Fine hand coloured etching, sheet 195 x 505mm (7¾ x 20"). Trimmed within plate and tipped into album paper at sides. Creases where folded. £280

Plate to the 'Scourge', iii. 173. Second state with 'Harford' removed from Lady Hertford's portrait. Satire on the Prince Regent and his brothers, the Dukes of Clarence, York, and Sussex, amusing themselves in a grand gallery while mocking their political and personal rivals. The Regent dances energetically, pointing at the departing Princess of Wales and remarking, "Off she goes." Around him are caricatured courtiers, musicians, and political figures, including Lady Hertford, who displays a "Political Barometer" showing the fluctuating fortunes of Lords Grenville and Wellesley. On the right, the Duke of Sussex stands by a piano, smoking a long pipe and trampling a print of Lady Augusta Murray, while the Dukes of Clarence and York play cards with Mrs. Jordan and Mrs. Carey. The card game alludes to contemporary scandals involving Mrs. Clarke and Colonel Wardle. The room is filled with symbolic portraits, paintings, and objects satirizing the royal family and government. Notable details include an upside-down portrait of Fox, a concealed picture, an empty frame representing the absent Princess of Wales, and a pole topped with a cock's head that mocks Wellesley-Pole. Throughout, the print uses exaggerated caricature and visual

symbolism to ridicule the Regent's circle, political manoeuvring, and family relationships. *BM Satires 11856A*.

Stock: 69213

161. **The Nursery. Delightful task, to rear the lender thought to teach the young Idea &c.**

[W. Heath?] Pub.d June 28 1826 by S.W. Fores.

Fine hand-coloured etching, 250 x 350mm (9¾ x 13¾"), with large margins. On paper watermarked 'J. Waterman Turkey Mill 1825.' Small hole in image.

£280

A scene in a gamekeeper's room in which George IV and a large woman (probably Elizabeth Conyngham, his last mistress) sit cuddling spaniel puppies. A man (Henry Conyngham?) walks through the door. Three hunting guns and a fox's mask are attached to the wall, where there is a caption: 'All true Marlborough, none of the Charles I', suggesting the red and white spaniels are Blenheims. *BM Satire 15140*.

Stock: 69109

162. **King George III [crossed out] Henry VIII.**

J.L.Marks fecit. [n.d. c.1820].

Very rare hand-coloured etching, sheet 140 x 100mm (5½ x 10"). Trimmed within plate and tipped into album paper at sides.

£180

Caricature on the Prince Regent (George IV 1762-1830), whose head is transformed into that of Henry VIII

Stock: 69220

163. **[Birth of George, Duke of Cambridge] A Scene in the New Farce called the Rivals, or a Visit to the Heir Presumptive.**

[Charles Williams.] London Pub,d 1819 by S W Fores 50 Piccadilly. Price 1s.

Hand coloured etching. Plate 235 x 350mm (9¼ x 13¾"). Narrow margins on three sides. Tipped into album paper at sides.

£290

Four of the sons of George III (the Dukes of Clarence, Cambridge, Kent and Cumberland) gather with their wives to examine the new heir to George IV's throne, George William Frederick Charles (1819-1904), son of Prince Adolphus, Duke of Cambridge, and Princess Augusta. For eight weeks he was second in line to the throne, after his uncle William, but was superseded by the birth of Victoria on the 24th May. *BM Satires 13227*. See [Ref: 61868] for one with slightly different colouring.

Stock: 69214

164. **Under A Petticoat Government.**

C.J. Grant. Published by G. Tregear 123, Cheapside, May 1832, where may be seen an immense Variety of Originals.

Lithograph, printed border 345 x 225mm (13 x 8¾").

Tipped into album paper at sides.

£280

Satire on the relationship between Queen Adelaide of Saxe-Coburg Meiningen and King William IV, with Adelaide depicted as a controlling "German Frow."

Queen, tight-laced, and frowning but not grossly caricatured, sits regally on a throne holding erect a broom in place of a sceptre and wearing a crown and medallion portrait around her neck. The King small and childlike is beside her, almost covered by her flounced skirt, his distressed face poking through a slit or pocket-hole. See *BM Satires 17083* for similar.

Stock: 69217

165. **Domestic Felicity. A scene Near Windsor.**

HB Jun.r Sketches. N.º 6. London Pub.d J.L. Marks, Long Lane Smithfield [n.d., c.1844].

Lithograph. Printed area 200 x 300mm (8 x 11¾").

Paper toning, scuff in left of inscription area and bottom margin.

£140

Victoria walks arm in arm with a mutton-chopped man, as Albert walks ahead pulling his two eldest children in a two-wheeled carriage, with the suggestion that his role is father to the queen's children, which he is not happy about.

Stock: 69231



166. **[William IV] The Players! Or Politicians amusing the Public by Subscription.**

[by Charles Williams.] Pub.d 1819 by T. Tegg 111 Cheapside London.

Rare coloured etching, sheet 275 x 390mm (11 x 15½"), on paper watermarked 'J. Whatman 1831'.

Trimmed to coloured border and tipped into album paper at sides.

£280

William IV as a puppet made to dance by a cord tied to Charles Grey's knee, on a board held fown by a heavy weight inscribed 'National Debt'. Around Grey are Henry Brougham, Daniel O'Connell, Francis Burdett and John Russell. On the left are Ernest, Duke of Cumberland, with his son Prince George and Princess Victoria, warning them about such politicians.

An uncommon anti-reform satire, equally uncommon for its benign depiction of the Duke of Cumberland, usually the most-hated man in England. *BM Satires 16692*.

Stock: 69216

167. **A Leaseholder.**

Tregear Invt C.J. Grant sculp. Pub. by G.Tregear Cheapside Sept 18th 1831.

Coloured etching. 245 x 350mm (9½ x 13¾"). Tears in margins taped, bottom right corner outside platemark missing, stains.

£160

A landlord confronts his leaseholder, who has allowed the house to fall apart. The leaseholder offers to leave if the landlord buys out his tenancy. *Not in BM Satires but 1998,1004.5.*

Stock: 69234



**168. A Fair-Lawn View - or the Portsmouth Journey. "He that is robb'd not wanting / "What is stolen, let him not know it, / "And he's not robb'd at all.**

[by Charles Williams.] Pub,d Jan.y 1823 by S.W. Fores 41 Piccadilly.

Coloured etching, 240 x 335mm (9½ x 13¼"), on 18th century watermarked paper. Collectors stamp of Minto Wilson. Trimmed into plate. £260

A scene at Fairlawn house at Acton Green: a man (probably James Capy, Lord Portsmouth's valet) recoils at seeing Lady Portsmouth asleep in the arms of another man, while Lord Portsmouth sleeps on the farther side of the large bed.

John Charles Wallop (1767-1853), 3rd Earl of Portsmouth, had an unsound mind from an early age. After the death of his first wife in 1813, John Hanson, his solicitor, quickly arranged the marriage of the earl and his own daughter, Mary Anne, intending to have the earl declared insane six months later. This failed (thanks to Lord Byron, who had given the bride away), so Mary Anne began an adulterous affair with William Alder, even having intercourse in the same bed with the Earl, fathering three children on her. Eventually it was discovered that the Earl was being badly mistreated by his new wife and her lover. He was adjudged to have been insane since 1809. In 1828 marriage was annulled, Mary Anne's children declared bastards and a judgment for the £40,000 cost of the trial was issued against her. She fled abroad. *BM Satires 14546. Collector's Mark Lugt L.1922a.*

Stock: 69228

**169. A Sketch Of The New Postage Envelopes. (With the latest improvements).**

Printed by W. Kohler 22 Denmark S.t Soho. London: Published by William Spooner, 377, Strand. [n.d. c.1840].

Lithograph, printed border 170 x 350mm (10¾ x 13¾"). Tipped into album sheet at sides. Light foxing. £160

This satirical print parodies the illustrated postal envelopes designed by William Mulready (1786 – 1863) for the newly reformed Post Office. At the

centre, Britannia (represented as Queen Victoria (1819-1901)) sits on a lion, dispatching letters across the world to eager recipients. The scene echoes Mulready's original design, showing people receiving and reading letters: a woman reads aloud to a seated man on the left, while an elderly couple on the right examine a letter as a child reaches for it. The main comic element is a mock version of the Penny Black stamp in the address panel. Instead of Queen Victoria's idealised profile, it features a supposedly "Positive Likeness" of a woman with her mouth open, poking fun at the official portrait and the new postal imagery. The print satirises both the Mulready envelope design and contemporary representations of the young queen.

Stock: 69221

**170. Thomas Booth, Esq.re Warlaby. From a Painting taken by desire of the Members of the Northallerton Market Club.**

Painted by Tho.s Ellerby, Esq.re. Engraved by C. Turner, A.R.A. London, Published June 18, 1833, by Mr. Turner, No. 50, Warren Street, Fitzroy Square.

Very rare mezzotint, plate 355 x 255mm (14¼ x 10"), with huge margins. Light foxing and creasing mostly localised to margins. £280

Slightly over half-length portrait of Thomas Booth (c. 1755–1835), seated slightly right in an armchair before a curtain, facing front; wearing an open dark coat over a lighter double-breasted waistcoat and white neckerchief; his right arm resting on the chair arm, a snuff-box in his left hand.

Booth was an iconic English stockbreeder who pioneered the improvement of Shorthorn cattle. Operating out of his estates at Killerby and Warlaby in North Yorkshire, he helped shape modern beef cattle breeding by focusing on meat-producing traits and strong constitutions. *W50. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69112

**171. Isaac Beckett.**

J. Smith fec. Sold by W. Beckett at the back side of the Royal Exchange.

Very scarce mezzotint. Sheet 235 x 185mm (9¼ x 7¼"). Trimmed just within plate. £260

A youthful portrait of the mezzotint publisher Isaac Beckett (c.1653-88), a memorial portrait by his pupil John Smith. *CS 17. Ex: collection of The Hon. Christopher Lennox-Boyd. See Anthony Griffiths' "The Print in Stuart Britain 1998", pg. 234.*

Stock: 69079

**172. M.r John Hippisley, Comedian. in the Character of Scapin. Drawn & Etched by John Hippisley Green from an original Picture in his Possession.**

Published June 30, 1801, at N.º 1, Wells Street, Oxford Street.

Scarce etching. 245 x 170mm (9¾ x 6¾"). Loss in margin lower right, glue stains in corners. £180

A half length portrait of John Hippisley (1696-1748), wearing a coat with slashed sleeve, counting on his

fingers, in Otway's adaptation of Molière 'The Cheats of Scapin'.

The etcher authored 'The Complete Aquatinter: being the whole process of etching and engraving in aquatinta'. He was probably the son of the actor's daughter Jane Green (1719-1791), also an actress.  
Stock: 69183

173. **Anthony Leigh or the Spanish Fryar.**

G. Kneller pinx: 1689 [in image on right] J. Smith fecit. Sold by J. Smith at ye Lyon & Crown in Russell-Street Covent-Garden.

Mezzotint. 415 x 245mm (16¼ x 9¾"). Narrow margins. £280

Portrait of comedian Anthony Leigh (d. 1692), in the role of the 'Spanish Friar' in Dryden's eponymous tragic-comedy. Leigh was popular with Charles II and the public, and played the friar in 1681-2 and Charles, Earl of Dorset, commissioned Kneller to paint Leigh's portrait to commemorate the performance. The play was later forbidden by James II. *CS 155, state ii of v.*  
*Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69068

174. **Mr. William Penkethman Sworn Comedian to ye Queen of Great Britain.**

R. Shmutz pinx. J. Smith fecit et ex. [n.d. c.1709.] Mezzotint, in pencil verso "Bt at Mr Dodds Sale Oct 1796". 350 x 250mm (13¾ x 9¾"). Narrow margins. £280

A half-length portrait of comic actor William Penkethman (c.1660-1725), holding a sheet with "Ridentibus arident Vultus", which paraphrases a quote from Horace's 'Art of Poetry', "Faces smile at those who laugh".  
Penkethman ('Pinky') was part of the United Company at Drury Lane before becoming a manager, opening theatres in Greenwich and Richmond. *CS: 199. Harvard Volume III. p.338: 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69087

175. **Mr. William Penkethman Sworn Comedian to ye Queen of Great Britain.**

R. Shmutz pinx. J. Smith fecit et ex. [n.d. c.1709.] Mezzotint. 350 x 250mm (13¾ x 9¾"). On 18th century watermarked paper. Small margins. Cockling in top corners where previously glued down. £260

A half-length portrait of comic actor William Penkethman (c.1660-1725), holding a sheet with "Ridentibus arident Vultus", which paraphrases a quote from Horace's 'Art of Poetry', "Faces smile at those who laugh".  
Penkethman ('Pinky') was part of the United Company at Drury Lane before becoming a manager, opening theatres in Greenwich and Richmond. *CS: 199 II of II. Harvard Volume III. p.338: 1. Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69144

176. **S.r John Falstaff and his Companions at Gad's Hill.**

J. Nicholls Delin. J. Basire sculp. [London: Printed for & Sold by J. Janeway, 1734.] Engraving. Sheet 185 x 190mm (7¼ x 7½"). Trimmed to printed border, affecting title, laid on album paper. £95

Falstaff plots with Prince Hal (the future Henry V) and Poin to rob wealthy pilgrims and traders passing through Gad's Hill.  
Despite being a fictional character, this scene (in which the men are all wearing contemporary dress), was published in Captain Charles Johnson's 'A General History of the Lives and Adventures of the Most Famous Highwaymen, Murderers, Street Robbers, etc.'.  
Stock: 69211



177. **Marie Taglioni [facsimile signature].**

J Kniehuber 853. Gedh. H. Heifferstein & Rosch Wien [n.d., c.1845]. Scarce coloured lithograph on chine collé, with printed backing sheet. Sheet 410 x 295mm (16 x 11¾"). Chine collé lose, several holes, trimmed on three sides, backing sheet spotted. Small wormholes. £380  
A three-quarter portrait in oval of ballet dancer Marie Taglioni (1804-84), wearing an off-the-shoulder gown, one hand raised to her chin.  
Stock: 69152

178. **Boy turn thy Laughter into Floods of Tears And Tune thy Instrument to mournful airs... E' Collectione Nath. Oldham Armig.**

Fran. Hals pinx. G.White fecit 1732. Sold by T. Jeffreys in the Strand and W.Herbert on London Bridge.  
Rare mezzotint, 375 x 260mm (14¾ x 10¼"). Narrow margins and laid on blue album paper. £480

A fine impression of this magnificent composition of a laughing boy playing the fiddle framed by an ivy-covered window. *CS: 59. Ex: Collection of the Hon. Christopher Lennox-Boyd.*  
Stock: 69207

179. [The lute players]

[Engraved by Bernard Schreuder after Karel van Mander.] [London: Christian Josi, 1821.]  
Crayon manner. Sheet 190 x 130mm (7½ x 5¼").  
Trimmed to printed border, as issued, mounted on album paper. £260  
After Karel van Mander (1548-1606).  
From Christian Josi's "Collection d'imitations de dessins", a continuation of Ploos van Amstel's 'Ectypa'  
On the reverse is the coat of arms of Ploos van Amstel, Josi II Stamp. *Abbey 211.*  
Stock: 69196



180. **Musical Illustrations; N.º 1. Penseroso. [&] No 2. Allegro.**

Designed & Etched by Theodore Lane. Published by C.S. Arnold, 21. Tavistock Street, Covent Garden. 1828.  
Extremely fine & scarce pair of coloured etchings.  
Each 295 x 425mm (11½ x 16¾"), with large margins.  
On paper watermarked 'J Whatman 1824.' Uncut. Very slight cockling to the paper. Few very small patches of staining. £850  
A pair of plates giving satirical meanings to musical terms. Plate 1 is set in Fleet Debtors' Prison, with a 33-point key, including Pomposo, Hornpipe, Falsetto & Lamentations; Plate 2 is in Vauxhall Gardens, with the bandstand, a 34-point key listing 'Fingering the Notes' for a pickpocket. *Not in BM*  
Stock: 69108

181. **Royal Beulah Spa, Norwood. Programme of Music, to be performed by the Celebrated Band of Herr Johann Strauss, on Friday, July 13th, 1838, At the Fete in Aid of the Distressed Polish Refugees. At Intervals, Between Two and Seven O'Clock.**

1838. Brewster, Printer, Hand Court, Dowgate Hill.  
Printed letterpress. Sheet 170 x 105mm (6¾ x 4").  
Trimmed and backed onto album paper. £260  
A programme for the performance on July 13, 1838, at the Royal Beulah Spa in Norwood which saw Johann Strauss I and his orchestra perform a spectacular "Grand Fete" to raise funds for Distressed Polish Refugees.  
Stock: 69113

182. **Récréations. Pl. 23. Société respectable.**

Henry Monnier. Lith. de Bernard. Publié par Giraldon-Bovinet, Passage Vivienne, N.º 26, à Paris [n.d., c.1826].  
Coloured etching. Sheet 205 x 285mm (8 x 11¼"), large margins. £160  
A caricatured scene of billiards players around a table.  
Stock: 69145

183. **The Country Club. Eamus quo Ducet Gula.**

H. Bunbury Esq.r Delin.t. W. Dickinson Excudit. Published April. 21. 1803 by Jn.º Harris, N.º 3 Sweetings Alley, Cornhill & 8 Old Broad Street London.  
Stipple. 395 x 505mm (15¾ x 20"). Tear entering plate on left, crease on left. Small margins. £260  
The interior of a country club with the members arriving for a supper. On the wall are the Club rules ("No Jokes in this society but practical ones, or forfeit 3d") and a world map. The Latin motto reads 'let us go where greed leads us'.  
First published in 1788 by Dickinson. *See BM Satire 7452 for the first issue.*  
Stock: 69122

184. **A Flemish Club. 407.**

David Teniers Pinx.t. C. Corbutt Fecit. London Printed for Rob.t Sayer Map & Printseller at No.53 in Fleet Street [n.d., c.1760].  
Mezzotint, fine impression, 250 x 350mm (9¾ x 13¾"), large margins. Creasing. £320  
A scene in a tavern in which men and women sit drinking, eating and smoking.  
The engraver was Richard Purcell, who often used the alias of 'Corbutt', generally with the prefix of 'Charles', but sometimes 'Philip' or initials, when pirating other plates. *Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69174



**185. Pedestrian Hobbyhorse. Mr. Johnson, Patentee, 75, Long Acre. [&] A Pilentum, Or Lady's Accelerator invented by Hancock & C.<sup>o</sup> S.t James's Street. is now exhibiting at 97. Pall Mall.**

Published at R. Ackermann's, N.<sup>o</sup> 101 Strand, Feb.y 1819 [but later]. [&] Pub by S. & J. Fuller, 34, Rathbone Place.

Two aquatints with very fine colour. 150 x 245mm (6 x 9¾") & sheet 205 x 235mm, both with letterpress underneath. 'Pilentum' slightly stained at bottom, trimmed into plate on three sides, laid on album paper together. £1200

Two plates: the first showing a man astride a two-wheeled 'velocipede'; the second a woman riding a tricycle through parkland.

Denis Johnson (c.1760-1833), a coach builder, copied the design of Baron von Drais's 'Draissienne', calling it a 'pedestrian curricule' or 'velocipede'. Unfortunately the public preferred 'hobbyhorse', after the children's toy or, worse still, 'dandyhorse', after the foppish men who often rode them.

According to the letterpress description of the Pilentum: "This elegant little vehicle is peculiarly adapted for the use of Ladies, as well as Gentlemen. It is impelled by the slightest touch of either the hands or feet, at a rate truly astonishing; and is so completely secured from upsetting, that the most timid person might use it with the greatest confidence".

The matching letterpress suggest that both prints were published in the same, slightly later, publication.

Stock: 69090

**186. [The crypt of St Paul's Cathedral] Templi Parochialis Stae Fidis...**

[W. Hollar delin et sculp 1657.] [n.d., c.1658.]

Etched plan, 17th century watermark. 195 x 295mm (7¾ x 11½"). Trimmed into image, Hollar's inscription lost. £130

A plan of 'St Faith's', the crypt of the Old St Paul's Cathedral, with a key listing the tombs.

A plan from William Dugdale's 'The History of St Pauls Cathedral in London'. *Pennington 1029, first state of two, with number 114 lower left.*

Stock: 69184

**187. [Caroline of Brunswick.] The Life Guards. Firing at the People during the Funeral Procession of her Majesty, by which Two Persons were Killed near Cumberland Gate, Aug.t 14, 1821.**

[n.d., c.1825.] Sold by J.Testi 10 Leather Lane.

Very rare etching. Sheet 165 x 115mm (6½ x 4½").

Trimmed and edges backed onto album paper at sides. Time-staining. £260

A print depicting the funeral of Caroline of Brunswick, estranged wife of King George IV and the violence that ensued. Caroline died weeks after being refused entry to her husband's coronation. Due to widespread hatred of the king, Caroline had become popular due to the knowledge that the king had treated her badly. When she died her funeral procession from Hammersmith turned into a riotous demo across London. It erupted into fighting, and two working men, carpenter Richard Honey and George Francis, a bricklayer, were shot dead by soldiers in Hyde Park.

Stock: 69223

**188. Looking Over the Dam.**

Phillip Brannan del. R. Carrick lith. Day & Son lith.rs to the Queen. London, Published June 9th 1851, by Ackermann & Co. 96 Strand, by Appointment to The Queen, H.R.H. Prince Albert and the Royal Family. Lithograph with tintstone, printed area 320 x 470mm (12½ x 18½"). £360

The Crystal Palace viewed from under the dam of the Serpentine in the year it was erected to house the Great Exhibition in Hyde Park in 1851. Following the success of the exhibition, the palace was moved and reconstructed in 1854 in a modified and enlarged form in the grounds of the Penge Place estate at Sydenham Hill, south London; this structure was later destroyed by a fire on 30 November 1936.

From a set of large lithographs commemorating the Great Exhibition.

Stock: 69138

**189. A Plan of the House & Gardens of the Right Honourable The Earl Temple at Stowe in Buckinghamshire.**

[London : Printed for J. and F. Rivington in St. Paul's Church-yard ; B. Seeley in Buckingham ; and T. Hodgkinson at the New Inn at Stowe. 1768.]

Engraved map, 18th century watermark, 375 x 275mm (14¾ x 10¾"). Trimmed, folded on album paper.

Transference. Small abrasion. £290

A map of the gardens of Stowe House with a 65-point key, published in 'Stowe: a Description of the Magnificent House and Gardens of the Right Honourable Richard Grenville Temple...'.  
Stock: 69151

**190. [Grave of Thomas Hearne] In Coemeterio Ecclesiae D. Petri in Oriente, Oxon: at latus Australe.**

[n.d., c.1754.]

Engraving, 125 x 245mm (5 x 9¾"). Narrow margins, mounted in album paper at edges. Creasing in album paper. £65

The grave slab of antiquarian Thomas Hearne (1678-1735), in the graveyard of St Peter-in-the-East, Oxford. Hearne was assistant keeper of the Bodleian Library, where he worked on cataloguing the books. As a nonjuror he refused to take the oaths of allegiance to King George I, and so in early 1716 he was deprived of his librarianship. He turned down many professional and academic positions, including the librarianship of the Bodleian and the Camden professorship of ancient history, rather than take the oaths. He did however remain in Oxford and spent his time editing the English chroniclers. *Sharpe 422.*

Stock: 69059

**191. [The Crypt of Kirkstall Abbey]. Original Drawing in the possession of John Soane Esqr. R.A. Professor of Architecture.**

Drawn Etched & Engraved by J.M.W. Turner Esqr. R.A.P.P. Published Feby. 11. 1812, by J.M.W. Turner, Queen Ann Street West.

Mezzotint and etching, printed in brown. 210 x 290mm (8¼ x 11½"). Printer's creases, surface rubbing and soiling in margins. Messy. £120

Cows shelter in the ruined crypt of Kirkstall Abbey, with a pool to the right. A Cistercian monastery founded c. 1152, Kirkstall was closed in 1539, during the Dissolution of the Monasteries under Henry VIII. The ruins now stand in a public park in Leeds.

*Rawlinson 39, first published state.*

Stock: 69081

**192. Dame Hellen Balfour, S.r George Hamilton of Binnie and Barton's Lady. Anno Dom: 1694.**

J.B. de Medine pinx. J. Smith fec: [n.d., c.1699.] [later] Rare & fine mezzotint, 17th century watermark 345 x 250mm (13½ x 9¾"). Narrow margins. £360

A half-length portrait in oval of Helen Balfour, wife of Sir George Hamilton (1643-1726) of Binne & Barton, a pair to a portrait of her husband also by John Baptist de Medine (c.1659-1710) *CS 124. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69084



**193. [Archibald Campbell, first Duke of Argyll] Archibaldus Comes Argatheliae Dominus Kintire Campbell et Lorne hereditarius Justitiarius Generalis S.D.N.R. Vice Cometus Argatheliae Insularum aliarumq Magnus Hereditarius Hospity Magister et Praefectrus Cohortis Peditum Regis.**

I.B. de Medina pinx. P. Vanderbanck sculp. [n.d. c.1690.]

Engraving, 445 x 310mm (17½ x 12¼"). Laid on board. £280

Portrait of Archibald Campbell (1658-1703), first Duke of Argyll, half length in an oval on a pedestal, wearing wig, cravat and armour; coats of arms along each side and below portrait.

Campbell's father had been attainted by James II for his part in Monmouth's Rebellion. After trying and failing to regain James's favour, Campbell went to The Hague and supported William and Mary's quest for the throne, by which he regained his estates. He became a privy councillor and William's chief advisor on Scottish affairs, for which he was made a duke in 1701.  
Stock: 69051

**194. William Marquess of Annandale, Earl of Hartfell, Viscount of Annan, Lord Johnstone of Lochwood Lochmaben, Moffatdale and Evendale... Lord Privy Seal for Scotland. One of His Maj.ties Most Hon.ble Privy counsel and Knight of the Most Noble & Most Ancient Order of the Thistle.**

G. Kneller S.R. Imp. et Angl. Eques Aur. pinx. J. Smith fec. 1703. Andr. Johnstone Ex. [after 1704]. Mezzotint portrait with ornate engraved border. Sheet 445 x 305mm (17½ x 12"). Trimmed within plate on three sides, folded on left. £260

A half-length portrait in oval of William Johnstone (1664-1721), 2nd Earl of Annandale and Hartfell and 1st Marquess of Annandale. He was appointed a Knight of the Thistle in 1704, when the extra line in the title was added. He opposed the Union in 1707. *CS 13, ii of ii.*

Stock: 69029

195. **Mid Wellwood House.**

Maclure Lith. Maclure, MacDonald & Macgregor Lith  
6 Leicester Sq. London [n.d., c.1845.]

Very rare tinted lithograph. Printed area 330 x 460mm  
(13 x 18"), with large margins. £280

A view across fields near Muirkirk, Ayrshire, with two  
locomotives, probably of the Glasgow, Paisley,  
Kilmarnock and Ayr Railway.

Stock: 69066

196. **[Pierre Bomier] Beaumier. Advocate du  
Roy ala Rochelle Persecuteur perpetual. 19**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d.,  
c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"). Some staining,  
laid on album paper at corners. Small margins. £90

A caricature portrait of Pierre Bomier (1617-1685),  
lawyer of Louis XIV at La Rochelle, known for his  
persecution of Huguenots.

From the series 'Les Héros de la Ligue ou La  
Procession monacale conduite par Louis XIV pour la  
conversion des protestants de son royaume', a book of  
satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of  
The Hon. Christopher Lennox-Boyd.*

Stock: 69181

197. **[Henri Guichard d'Hérápine] La Rapine.  
15.**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d.,  
c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"). Paper toned in  
title, laid on album paper at corners. £60

A caricature portrait of Henri Guichard d'Hérápine  
(c.1630-1705), nicknamed 'La Rapine' by the  
Huguenots. After the revocation of the Edict of Nantes  
(1685), the bishop of Valence turned the hospital of  
Valence into a prison for the Huguenots and put  
Guichard in charge of forcing them to convert to  
catholicism.

From the series 'Les Héros de la Ligue ou La  
Procession monacale conduite par Louis XIV pour la  
conversion des protestants de son royaume', a book of  
satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of  
The Hon. Christopher Lennox-Boyd.*

Stock: 69179

198. **L'Inquisiteur. 19.**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d.,  
c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"), large margins.  
Some surface soiling in corners, laid on album paper at  
corners £120

A caricature portrait of a monk with a knife tied to his  
chest with a sign 'Le Cainct Office'.

From the series 'Les Héros de la Ligue ou La  
Procession monacale conduite par Louis XIV pour la  
conversion des protestants de son royaume', a book of  
satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of  
The Hon. Christopher Lennox-Boyd.*

Stock: 69178



199. **[André Le Nôtre] André le Nostre,  
Che.er de L'Ordre S.t Michel Con.er du Roy  
Controlleur general Ancien des Bastimens de  
sa Majesté, Jardins, Arts & Manufactures de  
France.**

Carle Marat [Carlo Maratti]. J. Smith fecit. [n.d.,  
c.1700.]

Fine & rare mezzotint. 350 x 245mm (13¾ x 9¾"),  
very large margins. Slight creasing in centre. £380

A half-length portrait in oval of landscape architect  
André Le Nôtre (1617-1700), wearing long wig, lace  
cravat, ruffles, gown, and star hanging from neck.

The principal gardener of Louis XIV, he designed the  
gardens of the Palace of Versailles, as well as  
Chantilly, Fontainebleau, Saint-Cloud, Saint-Germain  
and Bicton Park Botanical Gardens in Devon. *CS 191.*

*Ex: collection of The Hon. Christopher Lennox-Boyd.*  
Stock: 69076

200. **[Francois-Michel Le Teller, Marquis de  
Louvois.] Louvois. Exeuteur des ordes de la  
S.te Ligue.**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d.,  
c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"). Some surface  
soiling, laid on album paper at corners. £90

A caricature portrait of French Secretary of State for  
War Francois-Michel Le Teller (1641-1691) as a fat  
friar.

From the series 'Les Héros de la Ligue ou La  
Procession monacale conduite par Louis XIV pour la  
conversion des protestants de son royaume', a book of  
satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of  
The Hon. Christopher Lennox-Boyd.*

Stock: 69176

201. **[Michel Le Teller] Mr Le Teller.  
Chancellor qui signa la revocation de l'Edit par  
l' complaisance. 11**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d.,  
c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"), large margins  
Some spotting in title, laid on album paper at corners.

£90

A caricature portrait of French Chancellor Michel Le  
Teller (1603-1685), who signed into law the

revocation of the Edict of Nantes, removing Protestant rights.

From the series 'Les Héros de la Ligue ou La Procession monacale conduite par Louis XIV pour la conversion des protestants de son royaume', a book of satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69180

202. **[Louis Maimbourg] Mainbourg. Jesuite défroqué.**

[Engraved by Jacob Gole after Cornelis Dusart.] [n.d., c.1691.]

Mezzotint. 140 x 100mm (5½ x 4"). Some surface soiling, laid on album paper. £60

A caricature portrait of French Jesuit and historian Louis Maimbourg (1610-86), who was expelled from the order by Pope Innocent XI for supporting Louis XIV in a dispute.

From the series 'Les Héros de la Ligue ou La Procession monacale conduite par Louis XIV pour la conversion des protestants de son royaume', a book of satirical portraits of the French anti-Huguenots.

This state has an added plate number. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69177

203. **[Three satires of the Brabant Revolution]**

[n.d., c.1789-90.]

Three etchings. Sheets 200 x 170mm (8 x 6¾"), 140 x 90mm (5½ x 3½") & 200 x 170mm (8 x 6¾"). Laid on one album sheet. £360

Three satires of the Brabant Revolution (1789-90), which led to the brief overthrow of Habsburg rule. Above is Hendrik van der Noot (1731-1827), President of the National Congress of the United States of Belgium, standing on a plinth. On the left a lion pours gold down the gullet of an eagle. On the right an eagle and lion shake hands. *See also [Ref: 16677].*

Stock: 69169

204. **[Cyrillic title: The Kitchen of the General Headquarters at the last moment of their stay in Moscow.]**

[n.d., c.1813.]

Coloured lithograph. Sheet 310 x 395mm (12¼ x 15½"). Laid on card. £60

A Russian lubok (folk print) depicting French soldiers cooking a cat and frogs on a spit. On the floor are mousetraps marked with 'N' for Napoleon.

Stock: 69143

205. **[Cyrillic title: The heroic firmness of an 80-year old elder.]**

[Ivan Vasil'evich Bugaevskii-Blagodarnyi] [1813.]

Coloured lithograph. Sheet 270 x 335mm (10½ x 13¼"). Laid on card. £60

A Russian lubok (folk print) depicting a peasant pretending to be deaf to protect his comrades from the invading French army. *Bodleian Curzon b.08(177).*

Stock: 69137

206. **[View of Stockholm, the Capital of Sweden.]**

[after Johan Frederik Martin.] [Published 1st. May, 1822, by R.H. Laurie, 53, Fleet Street, London.]

Coloured engraving. Sheet 240 x 410mm (9½ x 16"), paper watermarked 'J Whatman 1828'. Trimmed to image, losing all inscriptions, top right corner snipped, repaired, stains. £260

A view of Stockholm, with the harbour.

Stock: 69156

207. **[A View of Truxillo Bay and City on the Coast of Honduras.]**

T. Bowen sc. [London: Republished 4.th June 1796, by Robert Wilkinson, N.º 58 Cornhill.]

Coloured engraving. Sheet 230 x 360mm (9 x 14¼"). Trimmed, closing title and references, several small holes. £240

According to the References (not present) 'A' is Lookout Island; 'B' is 'The remains of a large city, taken and sacked by the Bukaneers'; and 'D' English and Dutch traders. *National Maritime Museum PAH2959.*

Stock: 69153



208. **[Fort St George on the Coromandel Coast. Belonging to the East India Company of England.]**

J. Van Ry[ne.] Publish'd according to Act of Parliament [Robert Wilkinson?, c.1795].

Coloured engraving with etching. Sheet 245 x 390mm (9¾ x 15½"), on wove paper. Trimmed, losing title and publication line, edges chipped, losing part of artist's name, holes and stains. £260

A view of Fort St George, the first English fortress in India, leading to the foundation of Madras (Chennai). *See NMM PAD1845 for earlier edition by Sayer.*

Stock: 69154

209. **[The City of Batavia in the Island of Java and Capital of all the Dutch Factories & Settlement in the East Indies.]**

[J. Van Ryne. delin.] [Robert Wilkinson?, c.1795].

Coloured engraving with etching. Sheet 250 x 350mm (9¾ x 13¾"). Trimmed into image on three sides, losing all inscriptions, top edge chipped. £260

An elevated view of the Dutch city of Batavia, now Jakarta. *See NMM PAH2743 for earlier edition by Sayer.*

Stock: 69155



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