



Grosvenor Prints

Catalogue 156



Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 156



Item 372: Madame Tussaud's

Cover: detail of Item 370

Back: detail of Item 1

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

Items under £300 are subject to VAT where applicable



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



1. **Roman Tessellated Floor discovered in 1793 at the Lea near Shrewsbury.**

Publish'd as the Act directs Marth 30th 1794 by J. Haynes, Castle Street Shrewsbury.
Scarce coloured etching. Sheet 425 x 350mm (16¾ x 13¾"). Trimmed within plate, laid on card. £230
A floor with a square geometric pattern at the 3rd century Lea Cross Roman villa, first discovered in 1793, rediscovered in 1956 and partially excavated in 1969.

Stock: 69521 - see back cover

2. **This Tessellated Pavement discover'd at Stunsfield near Woodstock in Oxfordshire A.mp D.ni MDCCXII [...] Now only remains this Shade, preserv'd first by the Care of Tho. Hearne M.A. of Oxford and lastly by G.Vertue Member of the Society if Antiquaries London.**

[G. Vertue] [n.d., c.1712.]
Coloured engraving, 18th century watermark. 265 x 460mm (10½ x 18"), large margins. Split in centre fold taped. £280

A large Roman mosaic featuring Bacchus holding a thyrsus and riding a panther. Discovered in 1712, it attracted many visitors, many of whom pilfered 'souvenirs', resulting in antiquarian John Yonge Akerman describing it as "totally destroyed" in 1858. *Alexander 843*

Stock: 69794



3. **The Morning, from a Capital Picture of Claud Lorraine, in which he introduces himself as Drawing this View of an Antique Temple, on the Banks of the Tiber.**

Engraved by W.m Wilson. [n.d., c.1780]
Engraving. 310 x 405mm (12¼ x 16"), large margins. £450

A landscape by Claude Lorraine in which he has included a self-portrait, sketching a ruined temple, with a boy using a parasol to keep the sun off the artist. Stock: 69775

4. **Engraved by Will.m Wilson from an Original Picture of Zuccarelli, in the Collection of W.m Herring Esq.r.**

Engraving, 18th century watermark; 310 x 405mm (12¼ x 16"). Narrow margins. £320

A landscape by Francesco Zuccarelli, with a woman asleep at a riverside by a bridge with two children about to tickle her face.

Stock: 69777

5. **Engraved by Will.m Wilson from a high finished Drawing of Mons.r Pillement.**

Engraving, 18th century watermark. 310 x 405mm (12¼ x 16"). Small margins. £320

A landscape by Jean Pillement with a wooden bridge, cows, goats and laden donkeys.

Stock: 69776

6. **Engraved by W.m Wilson after that Celebrated Picture of Claud Lorraine, painted in 1645, in the Collection of Tho.s Walker Esq.r.**

[n.d., c.1780]

Engraving. 310 x 400mm (12¼ x 15¾"). Narrow margins. £290

A landscape with a ruined castle and bridge, with herders with cows and goats, a woman playing a pipe. After Claude Lorraine (1604/5-82).

Stock: 69774

7. **Engraved by W.m Wilson after that admired Picture of Claud Lorraine, painted in 1669, in the Collection of His Grace the Duke of Kingston.**

[n.d., c.1780]

Engraving. 310 x 395mm (12¼ x 15½"). Trimmed within plate at sides. Few small wormholes in title. £290

A landscape with a ruined castle and bridge, with cowherds dancing.

After Claude Lorraine (1604/5-82).

Stock: 69773

8. **[Narcissus] Engraved by W.m Wilson from an Original Picture of Claud Lorraine painted in 1644, in the Collection of Peter Delme Esq.r in which is introduced the Story of Narcissus.**

[n.d., c.1780]

Engraving. 310 x 405mm (12¼ x 15¾"). Narrow margins. 3 very small wormholes in title. £290

An Italianate landscape with a ruined castle, with Narcissus admiring his own reflection in a pool.

After Claude Lorraine (1604/5-82).

Stock: 69772

9. **[Circe and the Companions of Ulysses.]**

[Briton Riviere.] F. Stacpoole ARA [signed in pencil]
In progress for the Proprietor F Stacpoole 14 Vale Place Hammersmith. [n.d. c.1885]

Mixed method engraving pre publication touched proof on india. Plate 525 x 850mm (20½ x 33½"), with large margins. Tears to large margins. Foxing. £480

A portrayal of the Homer's Odyssey where the witch Circe turns Odysseus/Ulysses' crew into pigs.

A young woman, her hair tied back, sits with her knees clasped, smiling down at a group of swine crowding

around her. Her staff rests on the ground beside her.
Ex: Collection of the Hon. Christopher Lennox-Boyd.
 Stock: **69649**



10. **[Ulysses and Argus.]**
 Briton Riviere 1873. F. Stacpoole ARA [signed in pencil] In progress for the Proprietors Tho.s Agnew & Sons, London, Liverpool & Manchester. [n.d. c.1885] Mixed method engraving pre publication proof on india. Plate 665 x 730mm (26¼ x 29"), with large margins. £420

A portrayal of the myth of Odysseus/Ulysses returning home to Ithaca, after twenty years at war and wandering, in disguise as poor beggar, his faithful companion being the only one to recognise him. A short-bearded man in a tattered tunic, with a ragged bag slung over his shoulder, stands on an overgrown parapet overlooking the sea. He gazes thoughtfully down at an old, thin dog stretched out in the sun, which lifts its head slightly in quiet recognition. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*
 Stock: **69648**

11. **[Geneviève Blanchot] Ton art, Santerre, est plus qu'humain, Ton pinceau fait briller le Beau de la Nature; Qui peut n'aimer point la Peinture. La voyant peinte de ta main.**

Santerre pinxit. Catherine Duchesne scul. A Paris chez Rochefort rue S.t Jacques au Palmier. [n.d. c. 1710] Fine mezzotint, 290 x 195mm (11½ x 7¾"). Ink collectors stamp of the Defer-Dumesnil collection on reverse. Thread margins on all but bottom. £360
 Three-quarter length seated portrait of Geneviève Blanchot as as Allegory of Painting. *L.739.*
 Stock: **69912**

12. **Europa. Sceptra per innumeros missa tueris avos. Ovid. 3 Pont.**

P. Schenck fe. Amstelod. cum Privil.
 Rare mezzotint, 250 x 185mm (9¾ x 7¼"). On 17th century watermarked paper. Narrow margins, small nick in right edge. £380
 A full-length portait of a woman in an elaborately-embroidered dress, seated on a tassled bench, holding scepters with crowns in her lap. In background a palace with hunting dog chasing a deer.
 Stock: **69840**

13. **Fire.**

F. Pollinger inc. Sculp. Public par Klauber & Zanna [Augsburg, c.1800].
 Scarce mezzotint. 275 x 220mm (10¾ x 8¾"). Slight foxing. £260
 Two women and a man taking tea outdoors, at a table near to a stove under a gazebo. From a set of the Four Elements.
 Stock: **69846**

14. **L'Europe au tombeau de Moreau, pleure un des zeles defenseurs de sa liberte. Europe at the tomb of Moreau lamenting the fate of one of her most zealous defenders.**

Drawn by F. Oberlin from a portrait taken just after his decease. Etch'd by I. Girtin. Aquatinted by I C Stadler. Pub.d Oct.r 25.th 1813 for the Proprietor by I. Girtin. Engraver &c. 330 Oxford Street, near Argyll Street. Very scarce and fine etching with aquatint colour, watermark Edmeades and Pine; sheet 330 x 230mm (13 x 9"). Trimmed to plate on all sides except bottom. £280

A grieving personification of Europe mourns French General Jean-Victor Moreau (1763-1813). Moreau was a French general who helped Napoleon Bonaparte rise to power, but later became his principal military and political rival, eventually being exiled to the United States.
 Stock: **69914**

15. **Feeling.**

Ostade del. J. Dean sc. [n.d., c.1824.]
 Mezzotint. 150 x 110mm (6 x 4¼"), on Whatman paper dated 1824. Margins creased on left. £90
 A man in Dutch dress starts to carve a wooden block with a knife.
 Stock: **69871**

16. **Queen's College. The Oxford Portfolio.**

G C 1817. Drawn Etch'd & Publish'd by G. Cooper. 1817.
 Rare etching, printed on sepia paper. 380 x 480mm (15 x 19"), with large margins. Chips and tears in edges of margins. £320
 A view of All Souls College from The High.
 Stock: **69638**

17. **Magdalen College. The Oxford Portfolio.**

GC 1817 [reversed] Drawn Etch'd & Publish'd by G. Cooper. 1817.
 Rare etching, printed on sepia paper. 385 x 475mm (15¼ x 18¾"), with large margins. Chips and tears in edges of margins. £380
 A view of Magdalen College from the bridge, with men angling.
 Stock: **69639**

18. **Queen's College. The Oxford Portfolio, Pl 5.**

G C 1817. Drawn Etch'd & Publish'd by G. Cooper. [n.d., c.1817.]

Rare etching, printed on sepia paper. 400 x 490mm (15¾ x 19¼"), with large margins. Chips and tears in edges of margins. £320

A view of Queen's College from The High.

Stock: 69636

19. **The Radcliffe Library The Oxford Portfolio. P10.**

GC 1817 Drawn Etch'd & Publish'd by G. Cooper. 1817.

Rare etching, printed on sepia paper. 390 x 480mm (15½ x 19"), with large margins. Chips and tears in edges of margins. £240

The interior of the rotunda of Radcliffe Library.

Stock: 69640

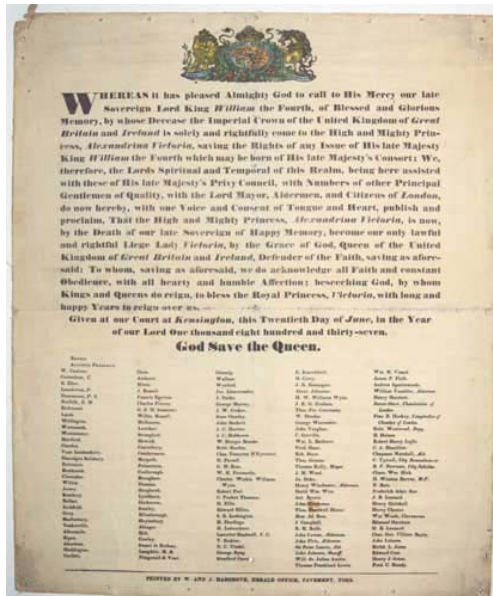
20. **[Wilkins Building, University College London]**

W. Monk [pencil] [n.d., c.1930.]

Etching, signed by the artist. 175 x 265mm (7 x 10½"), very large margins. £150

William Monk (1863-1937), architectural etcher best known for his "Calendorium Londonense".

Stock: 69516



21. **[Declaration of the accession of Queen Victoria]** Whereas it has pleased Almighty God to call to His Mercy our late Sovereign Lord King William the Fourth, of Blessed and Glorious Memory, by whose Decease the Imperial Crown of the United Kingdom of Great Britain and Ireland is solely and rightfully come to the High and Mighty Princess, Alexandrina Victoria [...] Given at our Court at Kensington, this Twentieth Day of June, in the Year of our Lord One thousand eight hundred and thirty-seven. God Save the Queen.

Printed by W. & J. Hargrove, Herald Office, Pavement, York [1837].

Letterpress with coloured woodcut emblem. Sheet 560 x 460mm (22 x 18"). Laid on canvas, nail holes, creasing. £450

Underneath are the names of Victoria's uncles, Ernest, Duke of Cumberland, and Augustus Frederick, Duke of Sussex, members of the Privy Council and other dignitaries.

Stock: 69520

22. **Dame en Falbala à la Promenade.**

I.Gole Fe: et Ex. cum Privil: Ord: Holl: et West-Frisiæ Amstelod. [n.d., c.1700.]

Fine mezzotint. 250 x 175mm (9¾ x 7"). Small margins. £360

A couple, dressed in high French fashion, take a walk. She wears a dress with a falbala (furbelow), with a train held by a black pageboy in a turban. A slavery item.

Stock: 69621

23. **[Françoise-Marie de Bourbon.]**

[Jacob Gole?] [n.d., c.1700.]

Fine mezzotint, proof before title 250 x 175mm (9¾ x 7"). Small margins. £350

A full-length portrait of a woman in an embroidered dress holding a fan and flower. It is an adapted reversed copy of a portrait of Françoise-Marie de Bourbon (1677-1749), illegitimate daughter of Louis XIV, as published by Henri Bonnart.

Stock: 69623

24. **[Untitled plate of a maid offering a needle and thread to a man in a silk gown.]**

J. Gole f. cum Privil. [n.d., c.1700.]

Mezzotint, 17th century watermark. 255 x 185mm (10 x 7¼"), large margins. Nicks in margins. Slightly time stained. £320

Full-length portraits of a man in a dressing gown, cravat and hat, and a maid with a sewing basket.

Stock: 69626

25. **Homme de qualité en habit garny d'agremens. Man van qualiteit, in vercierd gewaad.**

D.S.I.D. J.Gole fec. et Exc. cum Privil: Amstelodami.

[n.d., c.1700.]

Fine mezzotint. 250 x 175mm (9¾ x 7"), large margins. £320

A full-length portrait of a French nobleman dressed in fashionable attire of the era, including a plumed hat, a justacorps, breeches and cravat. Behind is an ornamental garden with arches.

Stock: 69624

26. **Dame de Qualité en Stenkerke et Falbala**

I.Gole Fe: et Ex. cum Privil: Ord: Holl: et West-Frisiæ Amstelod. [n.d., c.1700.]

Fine mezzotint. 250 x 175mm (9¾ x 7"). Narrow margins. Slight loss bottom right margin. £320

A woman dressed in high French fashion. She wears a dress with a falbala (furbelow) and a stenkerke (a cravat worn loosely with the ends tucked into a clasp).

Stock: 69622

27. **Deshabillé de Princesse. Princeselyk Gewaadt.**

D.S.I.D. J. Gole fec. et Exc. cum Privil: Amstelodami. [n.d., c.1700.]

Fine mezzotint. 250 x 180mm (9¾ x 7¼"). Small margins. £280

A full-length portrait of a wearing an elaborately-embroidered dress with a lace cap, pulling on a glove.

Stock: 69625



28. **Magdalena Sibylla, Duc. de Weissenfels.**

P. Schenck fec: cum privil: Amstelœd: [n.d., c.1700.]

Fine mezzotint, 265 x 170mm (10½ x 6¾"). On 17th century watermarked paper. Slight rust spot. Small margins. £420

A full-length seated portrait of Magdalena Sibylla of Saxe-Weissenfels (1648-1681), seated at a dressing table with a mirror and make up.

Stock: 69618

29. **[Anna Augusta, Countess of Hohenlohe] Augusta, Com. Hohenloh, &c.**

P. Schenck fec: cum privil: Amstelœd: [n.d., c.1700.]

Fine mezzotint, 255 x 175mm (10 x 7"), with large margins. On 17th century watermarked paper. £360

A full-length portrait of Anna Augusta, Countess of Hohenlohe (1675-c.1711-21), wearing an elaborately-embroidered dress with lace cuffs, holding gloves and fan.

Stock: 69617

30. **[Johann Adolf II, Duke of Saxe-Weissenfels] Adolphis, Joh. Adolphi, P.M. Fil. Duc. Saxon. de Weissenfels, &c.**

P. Schenck fec. et exc. Amst. cum privill: ord: Holl: et west-Fris. [n.d., c.1700.]

Fine mezzotint, 255 x 175mm (10 x 7"). On 17th century watermarked paper. Small margins. £320

A full-length portrait of a youthful Johann Adolf II (1685-1746), Duke of Saxe-Weissenfels, wearing a wig and an elaborately-embroidered coat with enormous cuffs.

Stock: 69615

31. **[John George IV, Elector of Saxony] Johann George Quartus, Dux Saxoniae, Hul. Cliv. Mont. Angar. & Westphal. S.R.I. Archimaresc. & Elect. &c.**

P. Schenck fec: cum privil: Amstelœd: [n.d., c.1700.]

Fine mezzotint, 250 x 180mm (9¾ x 7"), with large margins. On 17th century watermarked paper. Rust spot in middle of image. £240

A full-length portrait of John George IV (1668-94), Elector of Saxony from 1691 until his death, wearing embroidered coat, feathered hat and long wig.

Stock: 69616

32. **[Jesus and the Samaritan Woman at the Well] 119.**

Hañibal Carazz. Pinx. v.Prenner inc. [n.d., c.1730.]

Mezzotint. Sheet 165 x 225mm (6½ x 8¾"). Trimmed to printed border, mounted in album paper at edges. £140

The scene of Jesus breaking a social taboo by talking to a Samaritan woman.

Engraved by Joseph von Prenner after a painting by Annibal Carraci for the series 'Theatrum artis pictoriae', reproducing the Imperial art collection in the Stallburg gallery, Vienna.

Stock: 69857

33. **Moyse Sauvé des Eaux.**

Tho.s Stothard inv. Bonnefoy sculp. A Paris chex Tessari & Comp.e [n.d., c.1800].

Stipple. 450 x 545mm (17¾ x 21½"). Trimmed to plate at bottom, crack in top platemark, creasing. £320

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

Stock: 70012

34. **Moyse tire des eaux par la Fille de Pharo. Quel triste, quel heuraux spectacle! Moyse enfant fauvre des eaux: Dieu 'en tire par un miracle, Pour estre un instument de miracle nouveaux.**

[After Antoine Coypel] J. Gole fec : et exc cum Privilegio ordin: Holland: et West-Frisiae. [n.d. c.1700]

Fine and very rare mezzotint, 280 x 195mm (11 x 7¾"). Partially trimmed to plate on left. Pinhole in top. £190

A biblical scene of the Pharaoh's daughter discovering the infant Moses in the bulrushes, surrounded by her attendants. Ex: *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69913

35. **[The House of Commons in 1860]**

John Phillip [in pencil] Th Oldham Barlow [in pencil] [London, Published Jan. 17th. 1865; by Moore, McQueen & Company, Limited, 25 Berners Street, Oxford Street, and Thomas Agnew & Sons, Manchester and Liverpool.]

Very scarce signed proof before letters mezzotint on chine collé. Plate 680 x 830mm (26¾ x 32¾"), with large margins. With blindstamp of the Printsellers' Association (initials: OGB), limited edition 500 artist's proofs. £380

Portraits of various members of the House of Commons seated on the front benches around the table bearing the mace. Speaker Denison sits at the head, with Palmerston standing to the left and Gladstone seated behind him between Russell and Grey. Opposite sit Disraeli, Peel, and Walpole.

Stock: **69893**

36. [Alexander the Great] He's truly brave that overcomes himself.

C. le Brun pinx. P. v. Gunst sculps et excudit R et G Wetstein. D. Mortier excudunt. [n.d. c.1730]

Engraving printed from two separate plates, on two separate sheets joined together. Plate 685 x 925mm (27 x 36½), with large margins. Staining. Laid on archival paper. Crease. £480

Alexander the Great, accompanied by Hephaestion, meets Stateira, Sisymbria and the rest of Darius's family, gathered under a tent.

Stock: **69891**

37. [Phalaris being tortured in a brazen bull]

MBurg Calc. Uni. Ox. sculp. [Oxford, 1695 or 1718]. Engraving. Sheet 160 x 95mm (6¼ x 3¾"). Trimmed to printed border, laid on album paper at edges. £80

The Sicilian tyrant Phalaris (ruled c. 570 to c. 554) being roasted alive in a hollow bronze bull. Designed by Phalaris himself, the screams of the victim were amplified to sound like the bellows of a bull. The frontispiece to 'Phalaridos akragantinōn tyrannou epistolai' (first edition 1695, second 1718), said to be the letters of Phalaris, but written in the 2nd century AD.

Stock: **69768**

38. [Cottage Spinsters.]

R. Livesay Pinx.t. G. Dawe fecit. [Published April 5 1797 by R. Pollard, Printseller, Spa Fields, London.] Mezzotint, printed in colours. 540 x 450mm (21¼ x 17¾"). Trimmed at bottom, losing title, verse and publication line, repairs to margins. £260

Two young women sit outside a cottage, one spinning, the other darning a stocking. [SONO: Not a flower, not a flower sweet / On my black coffin let there be strewn / Not a friend, not a friend greet / My poor corps [sic] where my bones shall be thrown.

COTTAGE SPINSTERS A thousand thousand sighs to save / Lay me O! where / True lover never find my grave / To weep there. Shakespeare] *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69675**

39. The Discovery. La Decouverte.

F. Wheatley pinx. T. Simpson excudit. R. Stanier sculp. London. Pub.d Feb. 21 1788 by T. Simpson, S.t Pauls Church Yard, & R, Stanier N.º 15 Villers Street, Strand. [But later]

Stipple, J. Whatman 1820 watermarked paper. Sheet 540 x 410mm (21¼ x 16"). Trimmed within plate, tear taped, bit dusty. £220

A bible-reading mother angrily confronts her daughter after finding her love-letters.

Stock: **69681**

40. Genius and Industry. like two Artificial Gods Created with our needle both one flower...

R. Livessay Pinx.t. G. Dawe fecit. Published by R. Pollard, Printseller, Spa Fields, London. Apr. 15 1797. Rare mezzotint. 595 x 460mm (23¼ x 18"). Trimmed into plate at bottom, thread margins elsewhere. £360
Two young women sit at the base of a column, working on an embroidery spread across their laps. One holds a needle, while the other suggests how the design should be continued. Lettered below the image with the title, ten lines from 'A Midsummer Night's Dream.' *CS undescribed.*

Stock: **69676**



41. [The Harlequin Painter] Arlechin di Pittor posta all'ufficio, [...]

Gio. Dom. Ferretti pinxit. Georg Christoph Kilian sculp. et excudit Aug. Vind. [Augsburg, n.d., c.1760.] Fine & scarce mezzotint. 310 x 395mm (12¼ x 15½"), with large margins. Bit dusty. £680

Arlecchino painting the portrait of a woman, holding a paint brush and a very large pot. The result is caricatured, giving her a beard.

One of a famous series of 'Harlequinades' depicting characters from Commedia dell'Arte by Giovanni Domenico Ferretti (1692-1768). A version of this scene was engraved by Francesco Bartolozzi while he was still in Italy (BM 1891,0511.54).

Stock: **69848**

42. [The Mouse-Trap.]

G. Douw Pinx. N. Verkolje Fec.

Mezzotint, 18th century watermark. 255 x 215mm (10 x 8½"). Narrow margins, laid on album paper at edges. £360

A untitled candle-lit scene of a Dutch couple setting a mousetrap. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69986**

43. The Work House.

[after Humphry Repton.] London: Published Feb. y 1. st 1816 by J. Taylor.

Coloured aquatint. 240 x 300mm (9½ x 11¾"). £220

A idealised work house, designed by landscape gardener Humphry Repton to replace a "wretched building" in a Kentish parish (the name is redacted in

the text). The building is raised to prevent the damp conditions of the existing building, with a sun-lit terrace for the residents. Children either work a vegetable patch or are drilled by an army veteran. Produce is sold to passers-by.

Published in Repton's 'Fragments on the theory and practice of Landscape Gardening'.

Repton (1752-1818) was the last great English garden designer of the C18th, but the first to use the phrase 'landscape gardener'. Regarded as the successor to Capability Brown, he worked at Blaise Castle, Woburn Abbey, Stoneleigh Abbey & the central gardens in Russell Square, but lost out on the Prince Regent's Brighton Pavilion to John Nash (although he published his designs). *Abbey: Scenery 391*.

Stock: 69793

44. Tom Jones: The Philosopher Square, discover'd in Molly Seagrim's Garrett. Vide Book V. Chap. V.

Painted by J. Downman. Engraved by A.K. Clement. Published Mar 25th 1789 by John & Josiah Boydell N.º 90 Cheapside London.

Stipple, printed in colours and hand finished. Sheet 320 x 365mm (12½ x 14¼"). Trimmed within plate. £240 While Tom Jones is visiting the room of Molly Seagrim, a rug acting as a partition falls down. Behind it, Square is discovered hiding in a highly ridiculous and compromising posture, revealing that he is secretly having an affair with Molly while publicly condemning Tom's romantic adventures.

A scene from Henry Fielding's novel, 'The History of Tom Jones, a Foundling'.

Stock: 69633

45. [The shepherdess Amaryllis] Hoe speelt Clianders beelt int bryn van Amoril [...]

Jacobus de Later fec: et exc: [n.d., c.1700.]

Fine & rare mezzotint. Sheet 335 x 245mm (13¼ x 9¾"). Trimmed to image on three sides, into plate at bottom. £320

A scene from Virgil's Eclogues: the shepherdess Amaryllis sits under a tree with a wreath of flowers in her hand, a strap with a medallion portrait on her wrist, pining for the man who does not return her love.

Stock: 69859

46. Bonarum Artium Cultoribus. Auroram, in Xysto Viridary Rospigliosy supra Qurinalis olim Guido Rheni miris colorum luminibus expressam; nunc mea opera, ac labore, velineatam, et incisam: aque decet, ac expedit, ut praeclarissimo Coetui Vestro comendem. Honestum quippe e'st, celeberrimi Pictoris gloriam Vobis potissimum imitandam ampropoere. Vtile arbitror, adversus obtrectatorum uestrum mihi proesidium quorare. Nihil interim uereor, ne humanissime excipietis hanc Tabulam, ommuobis obsequio animi oblatam. E'st enim gratissima Musis Aurora, e'tquicsuid superest Noctis mei ad huc

proesefertobscuritatemingery: qua facile indies exuiposseconfido, simutuatiestri amoris et...

[after Guido Reni] [Jacob Frey] [n.d. c.1722]

Engraving, sheet 440 x 905mm (17½ x 35½").

Trimmed within plate losing text, staining, folds, holes in text, £250

Aurora as the personification of dawn, leading Apollo in his horse-drawn chariot across the sky. Apollo is accompanied by the Horae, goddesses of the seasons and hours. After a fresco known as "Aurora," as painted by Guido Reni in the Palazzo Pallavicini-Rospigliosi.

Stock: 69892



47. [The Early Ploughman or, The morning spread upon the mountains] Finished state [in pencil]

Samuel Palmer [in pencil] A.H.P. Private Press [in pencil in margin] [n.d. c.1860]

Etching, 180 x 250mm (7 x 10"), with large margins.

Paper slightly toned. £1250

A ploughman drives a team of four oxen towards the fields at sunrise. Birds take flight above a bridge, while a figure carrying a pot on their head stands beside a line of trees.

Annotated in graphite by Samuel's son 'finished state' and signed 'Samuel Palmer.'

A.H.P. Private Press refers to the personal printing press operated by A. H. Palmer (Alfred Herbert Palmer), the son of the celebrated 19th-century British landscape painter and etcher Samuel Palmer. *Lister 9 VI of VIII. Alexander 9 VI of VIII.*

Stock: 69916

48. Morning at Work. Sun Rise calls the dairy maid / And the Miller from his down / Straight the meal sacks are convey'd / To yon bustling market Town.

R. Pollard del. P. Dawe fecit. London: Publish'd Jan.y 10. 1791 by R. Pollard, Engraver in Spa Fields.

Mezzotint, 440 x 545mm (17¼ x 21½"). Narrow margins, scratches. £360

A milkmaid milks a cow in a field of sheep outside a cottage, a town and bridge is in the distance. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69836

49. **[A British fleet passing Belém Tower]**
Buttersworth sculp.t. [n.d., c.1815].
Scarce coloured aquatint. 400 x 500mm (15¾ x 19¾"),
with large margins. Spotting, laid on card. £480
An untitled plate of a British fleet in the Tagus,
leaving Lisbon, probably during the Peninsular War.
Stock: 69865



50. **[The Antelope & L'Atalante] To the R.t Hon.ble the Earl of Chesterfield, & the R.t Hon.ble Lord Walsingham, Postmasters General, This Plate representing the Gallant Action between his Majesty's Packet Antelope, & the French Privateer L'Atalante, Is by permission most respectfully dedicated by their Lordshipa most oblig'd & most obed.t humble Servant, Charles Rosenberg.**
Painted by Tho: Yates Lieut R.N. Engrav'd by Cha: Rosenberg. Publish'd as the Act directs, May 12. 1794, by Robert Wilkinson, N.º 58 Cornhill.
Scarce coloured aquatint. 270 x 400mm (10½ x 15¾").
Trimmed into plate at top, paper cockled, staining. £490

On December 1, 1793, the British packet ship Antelope was passing by Cuba on her way home to England from Jamaica, when she was engaged by two French schooners, one of which was L'Atalante (probably an old American privateer which passed into French hands at the end of the war for American independence). L'Atalante gave chase alone after the Antelope bore up for Jamaica, and caught up the following day. The Atalante grappled the Antelope and its crew tried to board the British ship, but was repulsed and, in the ensuing battle, the Antelope took possession of its opponent. *See Edgar Stanton Maclay, 'History of American Privateers', pp.189-90.*
Stock: 69864

51. **The Situation of His Majestys Ship Ambuscade, off the Island of Jersey, the 15th of November 1779. To the Inhabitants of the said Island This Plate is most humbly Dedicated by their obedient humble Servant W. Adlam Capt.n of Marines.**

Drawn by Capt. Adlam. Engraved by W. Dickinson London, Publish'd August 12th 1780.
Very scarce mezzotint. 445 x 550mm (17½ x 21½").
Trimmed to image on three sides, margins rebuilt, tears repaired. £450

HMS Ambuscade in treacherous conditions off the island of Jersey.
Launched in 1773, the ship was in service in the American Revolution and French Revolutionary Wars (including nearly five years as a French ship). She was broken up in 1810.
William Adlam (1750-1823) served in the American War of Independence as a Captain in the 40th Regiment (the 2nd Somersetshire) of Foot. He then served with Nelson at the battles of Copenhagen, Ushant and Nile, and was aboard the Victory at Trafalgar.
A keen artist, he drew and engraved a portrait of Voltaire in 1780 as well as naval scenes such as this.
Ex: collection of the late Hon. C. Lennox-Boyd.
Stock: 69789

52. **The Cambria Brig, Receiving on Board the Last Boat Load, from the Kent Indiaman on Fire...[Full description printed under title]**
Painted and Engraved by W.m Daniell R.A. [London, Published by W. Daniell, 14 Russell Place, Fitzroy Square, December 6th, 1826.]
Rare & scarce aquatint, 380 x 525mm (15 x 20¾").
Trimmed losing most of the publication line. £480
On the 28th February 1825, during a violent storm in the Bay of Biscay, a spirit cask that had come loose in the hold ruptured over a candle and exploded. After flooding the lower decks failed to extinguish the fire they managed to attract the Cambria, which took on board 554 of the passengers & crew, most soldiers and camp followers from the 31st Regiment, returning them to England. The Kent eventually exploded, but 14 men survived, to be picked up by another ship.
Stock: 69834

53. **H.M.S. Challenger.**
[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.
Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½"), with a sheet of text, large margins. Spotting in top margin. £260
A view of HMS Challenger (1858) amongst icebergs. A Pearl-class corvette, she carried the first global marine survey, the Challenger Expedition, 1873-6, captained by George Nares. The ill-fated space shuttle Challenger was named after her.
From 'The Royal Navy; in a series of illustrations, lithographed in colours'.
Stock: 69683

54. **H.M.S. Cruiser.**
[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.
Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½"), large margins, with a sheet of text. Spotting in top margin. £260
A view of HMS Cruiser (1852) in a Mediterranean port, probably Valletta, served in Malta.
A wooden screw sloop, she served on the China station, participating in the attack on the Taku Forts on the Hai River in 1858 and on the Taku Forts on the Hai River in 1858, during the second Opium War. Cruiser

was laid up in England in 1867, before being recommissioned for the Mediterranean station, before being converted to a training ship. 'The Lark' in 1872. From 'The Royal Navy; in a series of illustrations, lithographed in colours'.

Stock: 69684

55. Torpedo Boar, 2.nd Class, and H.M.S. Hecla.

[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.

Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½"), large margins, with a sheet of text. Spotting in top margin. £60

A view of a small, steam driven torpedo boat, with H.M.S. Hecla (1878) behind.

Hecla, which was designed to carry eight of the torpedo boats, was present at the Bombardment of Alexandria in 1882.

From 'The Royal Navy; in a series of illustrations, lithographed in colours'.

Stock: 69688

56. H.M.S. Inflexible.

[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.

Tinted lithograph. Sheet 270 x 210mm (10½ x 8¼"), large margins, with a sheet of text. Spotting. £60

A view of H.M.S. Inflexible (1876), an ironclad battleship carrying her main armament in centrally placed turrets, the first Royal Navy ship to be completely lit by electricity (resulting in the first fatal electrocution on a Royal Navy ship) and the first to have underwater torpedo tubes. She took part in the bombardment of Alexandria in 1882.

From 'The Royal Navy; in a series of illustrations, lithographed in colours'.

Stock: 69687

57. H.M. Gun Boat Medina.

[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.

Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½"), large margins, with a sheet of text. Spotting in top margin. £60

A view of Medina (1876), a gun boat designed for river service.

From 'The Royal Navy; in a series of illustrations, lithographed in colours'.

Stock: 69686

58. H.M.S. Orontes.

[after William Frederick Mitchell.] Published Dec. 1.st by Griffin & Co, Portsmouth.

Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½"), large margins, with a sheet of text. £70

A view of troopship HMS Orontes (1862).

Fitted with Watt engines, Orontes brought Quebec's last imperial garrison back to Britain in 1871. After he was killed in the Zulu Wars in 1879, the ship also returned the body of Louis-Napoléon, Prince Imperial, the only child of Napoleon III, to England. After the Second Afghan War in 1880, Orontes brought those

soldiers back from Bombay, including (fictionally) Arthur Conan Doyle's Dr. Watson (A Study in Scarlet). From 'The Royal Navy; in a series of illustrations, lithographed in colours'.

Stock: 69685



59. H.M.S. Phaeton, 50 Guns. Respectfully dedicated to Captain G. Elliot and the Officers of H.M.S. Phaeton by Lieut C.P. Coles, R.N.

Drawn by Lieu.t C.P. Coles, R.N. Drawn on Stone by T.G. Dutton. Day & Son, Lith.rs to the Queen. London, Published Jan.y 3.rd by Ackermann & C.º 96 Strand. — by appointment to Her Majesty H.R.H. Prince Albert and The Royal Family.

Tinted lithograph with fine hand colour. Sheet 470 x 595mm (18½ x 23½"). Repaired tears, abrasions in print area, creases and stains, backed with paper. £380
HMS Phaeton (1848) at anchor in a Mediterranean port, a cutter being rowed towards her.

Under Admiral Sir George Augustus Elliot (1813-1903), Phaeton took part in the 'Experimental Squadron' speed trials later in 1851, decisively beating ships of other designs, including HMS Arethusa (1849), HMS Leander (1848) and HMS Indefatigable (1848).

Stock: 69790

60. Siege of Badajos, June 1811.

W. Heath del.t. T. Sutherland aqua.t. London, Pub.d Feb.y 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint £160

A view of the siege of Badajoz, with the Allies under Wellington besieging the French army led by Armand Philippon.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69528

61. Battle of the Bidassoa _ Oct.r 9th 1813.

W. Heath del.t. D. Havell sculp.t. London, Pub. Nov.r 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Tear in bottom margin. £160

A view of the Battle of the Bisassoa (7th October), in which the Allied armies under Arthur Wellesley (later

the Duke of Wellington) crossed the lower-than-usual river into France to defeat the French under Marshal Soult.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69530

62. Death of Moreau, before Dresden, Aug.t 1813.

W. Heath del.t. T. Sutherland aqua.t. London, Pub. May 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint. £60

The death of Jean Victor Marie Moreau (1763-1813) at the Battle of Dresden. A French general and rival of Napoleon, Moreau had been banished from France and, in the hope of restoring the French Republic, was advising the Russians on how to defeat the French. From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69522



63. [Grijo] Battle of Grigo _ May 11th 1809.

W. Heath del.t. T. Sutherland sculp.t. London, Pub. Nov.r 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint. £160

A view of the Battle of Grijo, in which the Anglo-Portuguese Army under Lieutenant-General Sir Arthur Wellesley (later the Duke of Wellington) defeated the French under General Julien Mermet.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69529

64. [Battle of Leipzig] Blowing Up the Bridge at Elster.]

W. Heath Del. Aquatinted by Sutherland. London, Published Dec. 1.1814 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins. Mint. £60

Retreating from the Battle of Dresden on the 19th October 1813, the French set explosives on the bridge over the Elster to prevent the Allies following them. However a failure in the chain of command caused a corporal to set the charges off early, when French troops were still crossing the bridge. Many thousands drowned trying to cross the canal and over 30,000 were taken prisoner.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69523

65. Storming of Montevideo _ Feb.y 3rd 1807.

W. Heath del.t. T. Sutherland sculp.t. London, Pub. Sept.r 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint. £160

The attack on Montevideo by Brigadier-General Sir Samuel Auchmuty, after which the British held the city under September.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69532

66. Battle of Nivelle _ Nov.r 10th 1813.

W. Heath del.t. T. Sutherland sculp.t. London, Pub. Sept.r 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint. £160

A view of the Battle of Nivelle in France, in which the Anglo-Portuguese Army under Wellington defeated the French under Marshal Soult.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69531

67. [Pombal] Battle of Pombal _ March 12.th 1811.

W. Heath del.t. T. Sutherland sculp.t. London, Pub. May 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), very large margins, with a sheet of letterpress. Mint. £160

A scene of the Battle of Pombal (9-11 August 1808), fought when Sir Arthur Wellesley (later Duke of Wellington) caught up with the French army led by Marshal Ney, who was attempting to withdraw from Portugal.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69525

68. [Rolica] Battle of Roleia _ Aug.t 17.th 1808.

W. Heath del.t. T. Sutherland aqua.t. London, Pub. May 1.1815 by J.Jenkins, 48 Strand.

Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint. £160

A scene of the Battle of Roliça (17 August 1808), with British infantry in line formation, marching up a hill towards French guns. It was the first battle fought by the British in the Peninsular War, led by Sir Arthur Wellesley (later Duke of Wellington).

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69524

69. **Siege of S.t Sebastian _ July, 1813.**

W. Heath del.t. T. Sutherland aqua.t. London, Pub.
May 1.1815 by J.Jenkins, 48 Strand.
Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint.
£160

A view of the first siege of San Sebastian, with the Allies under Wellington besieging the French army led by Louis Emmanuel Rey. An attempt to storm the defences failed at great cost to the British, after which Wellington had to leave to fight the the Battle of the Pyrenees.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69526

70. **Storming of S.t Sebastian, Aug.t 31.st 1813.**

W. Heath del.t. T. Sutherland sculp.t. London, Pub.
Nov.r 1.1815 by J.Jenkins, 48 Strand.
Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with three sheets of letterpress. Mint.
£160

After fighting the the Battle of the Pyrenees, Wellington returned to San Sebastian to continue the siege of the French army led by Louis Emmanuel Rey. From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69527

71. **Battle of Toulouse _ April 10.th 1814.**

W. Heath del.t. T. Sutherland aqua.t. London, Pub.
March 1.1815 by J.Jenkins, 48 Strand.
Aquatint with fine hand colour. 210 x 300mm (8¼ x 11¾"), large margins, with a sheet of letterpress. Mint.
£160

A view of the Battle of Toulouse, fought four days after Napeolon's abdication.

From 'The Martial Achievements of Great Britain and her Allies from 1799 to 1815', by James Jenkins.

Stock: 69533

72. **Campement de Volontaires Anglais, visites par Pitt.**

Fr. Novelli Ven. defs. gravie par Ang. Zaffonato. [n.d. c.1794]

Scarce hand-coloured stipple, sheet 310 x 395mm (12¼ x 15½") Trimmed within plate. £280

William Pitt the Younger (1759-1806) visits the encampment of the British Volunteer Corps and interacts with the soliders.

The Volunteer Corps was a British military reserve force raised in 1794 during the War of the First Coalition, providing internal security and defence against the threat of French invasion. Most units were disbanded in 1814, while the cavalry continued as the Yeomanry Cavalry.

Angelo Zaffonato (fl.1780s-d.c.1835) was a stipple engraver that mostly worked for the Remondini in Bassano, mostly pirating English stipples.

Stock: 69949

73. **A Christmas Dinner on the Heights Before Sebastopol. Plate XXX.**

W. Simpson, del.t _ J.A.Vinter, lith. Day & Son, lith.rs to the Queen. Paris _Goupil & Cle. Déposé.
Leipzig _Otto Weigel. Colnagni's Authentic Series.
Published May 22nd. 1855, by Paul & Dominic Colnaghi & Co. 13 & 14, Pall Mall East. _Publishers to Her Majesty.

Lithograph. Sheet 295 x 380mm (11½ x 15"), large margins. £180

William Simpson's record of a dinner for officers of the Grenadier Guards at the Crimea, published in his "Seat of War in the East". From the left: Captain Sir Charles Russell, Baronet (winner of a VC); Captain Charles Turner; Captain Alexander Viscount Balgonie (died in the fighting); Captain Frederick Bathurst; Captain Edwyn Sherard Burnaby; Lieut-Colonel Charles Lindsay); Colonel Frederick William Hamilton; Lieut-Colonel Prince Edward of Saxe Weimar; Captain George Higginson (later Major General commanding the Brigade of Guards & centenarian); Lieut. Robert William Hamilton; Captain Henry William Verschoyle; and Captain Sir James Fergusson (later Governor of South Australia, New Zealand and Bombay), *Simpson's original watercolour is in the British Museum (1935,0306.4)*

Stock: 69534

74. **Afrikanische Giraffe. Canielopardalis Giraffa. La Giraffe africain femelle. 1/16. 122.**

[H.R. Schinz.] [C.J. Brodtmann.] [Brodtman, 1827.]
Lithograph. Sheet 300 x 235mm (11¾ x 9¼"). Foxed and surface dirt around edges of paper. £160
An African giraffe with handler. From "Naturgeschichte und Abbildungen der Menschen und der Säugethiere".

Stock: 69938



75. **[The upper Blue Nile] Der blaue Fluss unfein Bedús. (Dar Roséres.) The Blue River near Badoos.**

N. Orig. Skiz v. R. Hartmann, gez. v. Bellermann. Lith Anst. v. W. Loeillot in Berlin. [Berlin: G. Reimer, 1863.]

Rare tinted lithograph. Printed area 290 x 390mm (11½ x 15¼"). Damage in top margin. £360

A scene of the Blue Nile with three hippopotamuses. From "Reise in Nordost Africa", an account of an expedition through Egypt, Sudan and Nubia along the

Blue Nile in 1859-60 by Adalbert von Barnim (1841-60), accompanied by the physician Robert Hartmann. Adalbert, great-nephew of Prussian King Frederick William III, died on the expedition, aged only 19.
Stock: **69537**

76. [Pale-throated sloth.] Das Dreyzehige Faulthier (Ai). Bradypus Tridactylus. N. 29.

[Karl Joseph Brotman.] [Leipzig, n.d., 1816.]
Lithograph. Printed area 400 x 220mm (15¾ x 8¾").
£160

A sketch of a Pale-throated sloth, a variety of three-toed sloth from the Amazon, with a very human-like smile.

From 'Naturhistorische Bilder-Gallerie Aus Dem Thierreiche'.

Stock: **69643**

77. Der Tapir. Tapir Suillus. N. 50.

[Karl Joseph Brotman.] [Leipzig, n.d., 1816.]
Lithograph. Printed area 310 x 350mm (12¼ x 13¾").
£130

A sketch of a South American tapir (*Tapirus terrestris*), also commonly known as the lowland tapir, native to the rainforests and wetlands of South America.

From 'Naturhistorische Bilder-Gallerie Aus Dem Thierreiche'.

Stock: **69644**



78. View from My Own Cottage, in Essex.

[after Humphry Repton.] Published by J. Taylor, Feb 1. 1816.

Coloured aquatint with overlay. 240 x 300mm (9½ x 11¾").
£260

The view from Humphry Repton's cottage in Hare Street, now Main Road, Gidea Park, Romford. Published in Repton's 'Fragments on the theory and practice of Landscape Gardening', the plate has a hinged overlay: when the slip is down the view is of a

small garden with a fence, overlooking a butcher's shop display, a coaching inn and coaches, and an amputee beggar; lifting the slip reveals a garden extended out, with a hedge with raised lattice-work for climbing plants to block the undesirable aspects.

Repton (1752-1818) was the last great English landscape designer of the C18th, who coined the term 'landscape gardener'. Regarded as the successor to Capability Brown, he worked at Blaise Castle, Woburn Abbey, Stoneleigh Abbey & the central gardens in Russell Square, but lost out on the Prince Regent's Brighton Pavilion to John Nash (although he published his designs). *Abbey: Scenery 391.*

Stock: **69792**

79. Sir Francis Bourgeois.

J Northcote. Engraved by S Reynolds. Publish'd July 12 1794 by S W Reynolds No 6 Broad Street Soho. Fine mezzotint, scratched letter proof. 300 x 215mm (11¾ x 8½"), on thick paper, with large margins. Glue stains in margin.
£260

A half-length portrait of painter of Sir Peter Francis Lewis Bourgeois (1753-1811), with powdered hair and fur lined jacket. *From the Northcote family Albums*
Stock: **70006**

80. Bartholomeus Vander Helst.

[B. vander Helst pinxit. A. Blooteling fecit et excu.] [n.d., c.1680.]

Scarce mezzotint. Sheet 435 x 315mm (17 x 12½"). Trimmed to image, losing title, tears taped, paper cracking, pencil identification on bottom left edge. Very slight hole.
£260

A self-portrait of Dutch painter Bartholomeus van der Helst (1613-70), holding a palette and a miniature portrait of his wife, Constantia Reynst (1638-1694).
Stock: **69950**

81. Hugh Howard Esq.r.

MDahl Pinx.t 1723. J. Faber Fecit 1737. Sold by J. Faber at the Golden Head, Bloomsbury Square. Mezzotint, sheet 325 x 225mm (12¾ x 8¾"). On 18th century watermarked paper. Trimmed into plate at bottom, thread margins elsewhere.
£260

A half-length portrait in oval of Irish painter Hugh Howard (1675-1737).

In 1874 the British Museum acquired nearly 1500 prints from his collection. *CS 193, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69732**

82. John Lambert Esqr.

Se Ipse pinx. I. Smith fec: [n.d. c.1697]
Very rare mezzotint, sheet 280 x 200mm (11 x 8"). On 18th century watermarked paper. Trimmed to plate.
£260

Half length portrait of Parliamentary general and amateur artist, John Lambert (1639-c.1701) sitting in a chair, wearing wig, neckcloth, and coat, and holding a palette and a brush, and painting a picture. *CS 154. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **69819**

83. **[Hubert Le Sueur.]**

Ant, Vandyck Eques pinx. johan Van Somer fe. [n.d., c.1670.]

Scarce mezzotint. Sheet 220 x 170mm (8¾ x 6¾"). Trimmed to image. £360

A half-length portrait of French sculptor Hubert Le Sueur (c.1580-1658), hand resting on a sculpted head. His equestrian statue of Charles I, cast in 1633, still stands in Trafalgar Square.

Stock: 69985

84. **John Martin. (taken from the Life.)**

Derby pinx.t. Thomson sculp. London Published for the European Magazine. by Lupton Relfe, 13 Cornhill, Oct.r 1.st 1822.

Stipple, sheet 210 x 130mm (8¼ x 5"). Trimmed within plate and false margins added. £45

Half-length portrait of English Romantic painter, engraver, and illustrator, John Martin (1789-1854). Illustration to the European Magazine.

Stock: 69764



85. **Enoch Seeman Junior Pictor. Se ipse pinxit Aetat: 19.**

J. Faber fecit 1727. Sold by J. Faber at ye Green Door in the Great Piazza Covent Garden.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Small margins. £260

A three-quarter self-portrait of arist Enoch Seeman the younger (c.1689-1745), standing and sketching in a drawing book.

Born in Gdansk, Seeman came to London c.1704, becoming a court painter. His coronation portraits of George II and Caroline of Ansbach are in the Royal Collection at Windsor Castle. CS 321, ii of iii. 321 iv. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69580

86. **Sr. James Thornhill Kn.t of Thornhill in Dorset, Hist: Painter to his Maj: King George, & F.R.S. Anno D.ni 1732 Ætat.56.**

J. Highmore pinx.t I. Faber fecit 1732. Sold by I. Faber at ye Green Door in Craven Buildings Drury Lane.

Mezzotint. 350 x 248mm (13¾ x 9¾"). Trimmed to plate, laid on album paper. £240

Sir James Thornhill (1676-1734), the English painter of historical subjects, in the Italian Baroque tradition. He was one of the twelve original directors of Sir Godfrey Kneller's academy at Great Queen Street, London. In 1716 he succeeded Kneller as Governor there and held the post until 1720. Thornhill's major works included the eight scenes from the life of St Paul in the cupola of St. Paul's Cathedral and the Painted Hall at Greenwich Hospital. His daughter Jane married William Hogarth. CS: 345, ii of ii.

Stock: 69578

87. **Sr. James Thornhill Kn.t of Thornhill in Dorset, Hist: Painter to his Maj: King George, & F.R.S. Anno D.ni 1732 Ætat.56.**

J. Highmore pinx.t I. Faber fecit 1732. Sold by I. Faber at ye Green Door in Craven Buildings Drury Lane.

Mezzotint. 350 x 248mm (13¾ x 9¾"). Trimmed to plate, laid on album paper. £180

Sir James Thornhill (1676-1734), the English painter of historical subjects, in the Italian Baroque tradition. He was one of the twelve original directors of Sir Godfrey Kneller's academy at Great Queen Street, London. In 1716 he succeeded Kneller as Governor there and held the post until 1720. Thornhill's major works included the eight scenes from the life of St Paul in the cupola of St. Paul's Cathedral and the Painted Hall at Greenwich Hospital. His daughter Jane married William Hogarth. CS: 345, i of ii.

Stock: 69576

88. **Sr. James Thornhill Kn.t of Thornhill in Dorset, Hist: Painter to his Maj: King George, & F.R.S. Anno D.ni 1732 Ætat.56.**

J. Highmore pinx.t I. Faber fecit 1732. Sold by I. Faber at ye Golden head ye South side of Bloomsbury Square.

Mezzotint. 350 x 248mm (13¾ x 9¾"). Thread margins. £160

Sir James Thornhill (1676-1734), the English painter of historical subjects, in the Italian Baroque tradition. He was one of the twelve original directors of Sir Godfrey Kneller's academy at Great Queen Street, London. In 1716 he succeeded Kneller as Governor there and held the post until 1720. Thornhill's major works included the eight scenes from the life of St Paul in the cupola of St. Paul's Cathedral and the Painted Hall at Greenwich Hospital. His daughter Jane married William Hogarth. CS: 345, ii of ii.

Stock: 69577

89. **Bernhard Vaillant.**

J. Vaillant pinx. J.F. Leonart fec. [n.d., c.1700.]

Fine mezzotint. 140 x 110mm (5½ x 4¼"). Thread margins. £260

A half-length portrait of Dutch Holden-Age painter Bernard Vaillant (1632-98).

Stock: 69855

90. **[James McNeill Whistler] "a symphony".**

Spy [Sir Leslie Ward] Vincent Brooks Day & Son Lith. Vanity Fair Jan.y 12 1878.

Chromolithograph, sheet 385 x 265mm (15¼ x 10½"), large margins. Comes with 'Men of the Day' text sheet. £140

Satirical portrait of American artist, James McNeill Whistler (1834–1903), shown wearing his signature monocle and hat. The title "A Symphony" mocks Whistler's habit of giving his paintings musical titles like "Symphony in Grey and Green".

Stock: 69830

91. **Hamlet Winstanley Pictor, et Aque forti Chalcographus Londini.**

Se Ipse [i.e. Hamlet Winstanley] pinx. Faber fecit 1731.

Mezzotint, 18th century watermark; Sheet 345 x 250 (13½ x 9¾"). Trimmed to plate. Time stained. £140

A self-portrait of painter and engraver Hamlet Winstanley (1698-1756) at work at an easel. A pair with a portrait of his wife Catherine. CS 388.

Stock: 69722

92. **Robert Bloomfield, Author of the Farmer's Boy, &c. "Where noble Grafton spreads his rich domains; Round Euston's water'd vale & sloping plains, There his first thoughts to Nature's charms inclin'd, That stamps devotion on th'inquiring mind.' "And as revolving Seasons chang'd the scene, From heat to cold, tempestuous to serene: Though every change still varied his employ; Yet each new duty brought it's share of joy." Farmers Boy.**

Painted by P. Jn.o Rising. Engraved by Jn.o Young Engraver to H.R.H. the Prince of Wales. London, Oct. 1st. 1805, Published by R. Bloomfield, near the Shepherd & Shepherdess, City Road, & for him by the Engraver, No. 65 Upper Charlotte Street, Fitzroy Square, & Vernor & Hood, in the Poultry.

Rare mezzotint, 455 x 330mm (18 x 13"), with large margins. Light staining. £320

Portrait of author Robert Bloomfield (1766 - 1823), in a solid rectangular frame. Four lines of his verse to each side of title. Apprenticed at the age of eleven to a farmer, Bloomfield was too small and frail for field labour, and four years later he came to London to work for a shoemaker. The poem that made his reputation, *The Farmer's Boy*, was written in a garret in Bell Alley, Coleman Street. *Chaloner Smith 7 II of III.*

Stock: 69917

93. **M.r John Bunyan, Late Minister of the Gospel at Bedford, Author of the Pilgrim's Progress, Holy War, and other Celebrated Treatices. Done from an Original Painting in the Possession of Henry Stimpson, Gent.**

T. Sadler Pinx.t 1685. J.Spilsbury fecit. London Printed for Tho.s Kitchin at the Star Holborn Hill, Engraver to

His Royal Highness the Duke of York. Price 1.s 6.d [n.d., c.1760].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to image on 3 sides. Laid on album sheet at sides. £260

A half-length portrait of clergyman and author John Bunyan (1628-1688), in plain jacket with white china collar, holding a book.

Thomas Stadler's portrait is now in the National Portrait Gallery (NPG 1311). CS 2. ii of iii.

Stock: 69997

94. **Eliz. Carter. Nat: 15 Dec: 1717. Ob: 19 Feb: 1806.**

Thomas Lawrence del.t 1788. Caroline Watson Engraver to her Majesty, sculp.t. Published according to Act of Parliament April 4. 1808, by Mary Parr, No. 52, Pall Mall.

Rare stipple, 335 x 260mm (13 x 10¼"), with huge margins. Creased. £190

A half-length portrait in oval of Elizabeth Carter (1717-1806) in old age. A member of the Blue Stockings Society, she was a respected poet, classicist, writer, translator and linguist.

Stock: 69786



95. **Charles Dickens, Esq.r.**

Painted by W.P. Frith, R.A. Engraved by T. Oldham Barlow. [London, Published August 1st., 1862, by Thomas McLean, 26, Haymarket.]

Rare mixed-method mezzotint. Sheet 585 x 460mm (23 x 18"). Trimmed within plate, losing publication line at bottom, creasing and staining in margins. £360

A nearly full-length seated portrait of author Charles Dickens (1812-70) in his study, wearing a velvet jacket, left hand in his pocket.

Stock: 69788

96. **[Thomas Gray] Mr. Gray.**

Etch'd by W Doughty, from an Original Drawing. [n.d., c.1778.]

Etching. 155 x 100mm (6 x 4"). Small margins. £130

Thomas Gray (1716 - 1771), poet, classical scholar and letter writer. Wolfe is said to have remarked that he would rather have been the author of Gray's 'Elegy in a Country Churchyard' than take Quebec.

Stock: 69803

97. **[John Milton] Johannes Miltonus; circa annum ætatis xxv.m. Cedite Romani Scriptores, cedite Graii. Propert. Viro ornatissimo Cuthberto Constable de Burton Constable in Com. Ebor. Tabulam hanc merito votium DDD Francus Peck, A.M.**

J. Faber fecit

Mezzotint. 165 x 230mm (6½ x 9"), with large margins. £160

A head and shoulders portrait in oval of poet John Milton (1608-74), used as the frontispiece to Francis Peck's 'New Memoir of Milton'.

Peck asked the antiquarian George Vertue his opinion of the veracity of the painting he was intending to have engraved: Vertue described the attribution as spurious but was ignored. CS 243. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69705

98. **Mr Pope.**

G. Kneller Pinx. Sold by S. Sympson in Maiden Lane Cov.t Garden. [n.d., c.1732.]

Scarce & fine mezzotint. 200 x 150mm (8 x 5¾"). Ink ruling in margins, two worm holes in left margin.

£280

A portrait of author and poet Alexander Pope (1688-1744), seated half length, slightly to the left, resting on his left arm, which is on a book on the table in front of him. CS 84, ii of ii. Ex *collection of Christopher Lennox-Boyd*.

Stock: 69982



99. **Percy Bysshe Shelley.**

Edwin Beyerhaus Delt. M & N. Hanhart Imp. London; Published January 23rd 1867. By M & N. Hanhart 83, Charlotte St. Rathbone Pl.

Lithograph on chine collé, sheet 595 x 450mm (23½ x 17¾"). Very light foxing. £680

A very large & impressive head and shoulders portrait of poet Percy Bysshe Shelley (1792-1822).

Stock: 69887

100. **Henry Swinburne. Esq.**

[after Richard Cosway] Se vend à Augsburg chez J.E. Haid [n.d. c.1790.]

Scarce mezzotint. 200 x 140mm (8 x 5½"). Trimmed within plate, tipped onto album sheet. £260

A half-length portrait in oval of travel writer Henry Swinburne (1743-1803). He wrote 'Travels through Spain, 1775 and 1776' (1779) and 'Travels in the Two Sicilies 1777-1780' (1783 & 1785).

A detail of a portrait by Richard Cosway. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69928

101. **Matthew Tindall L.L.D. Aetat. 78 Heu Prisca Fides**

B. Dandridge Pinxt. 1733. I. Faber fecit. Sold by J. Faber at the Golden head ye South side of Bloomsbury Square [n.d., c.1740].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Small margins. £240

Portrait of Matthew Tindal (c.1657-1733), deist; standing to left wearing black coat and with curled grey hair, eyes to front, his right hand gesturing towards viewer. Tindal's works, highly influential at the dawn of the Enlightenment, caused great controversy and challenged the Christian consensus of his time.

After Bartholomew Dandridge (1691- c.1754). CS 347, i of ii. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69554

102. **Matthew Tindall L.L.D. Aetat. 78 Heu Prisca Fides**

B. Dandridge Pinxt. 1733. I. Faber fecit. Sold by J. Faber at the Golden head ye South side of Bloomsbury Square [n.d., c.1740].

Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. Small crease. Stains on right. £240

Portrait of Matthew Tindal (1653?-1733), deist; standing to left wearing black coat and with curled grey hair, eyes to front, his right hand gesturing towards viewer. Tindal's works, highly influential at the dawn of the Enlightenment, caused great controversy and challenged the Christian consensus of his time.

After Bartholomew Dandridge (1691- c.1754). CS 347, before i of ii. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69555

103. **[William Woolaston] M.r Wollaston.**

J. Faber fecit. [n.d., c.1745.]

Mezzotint. 205 x 150mm (8 x 6"). Small margins, mounted in album paper at edges £140

A portrait of philosophical writer William Woolaston (1659-1724) best known for his 'The Religion of Nature Delineated' 1722. CS 394. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69721

104. **[Nathan Meyer Rothschild] A View from the Royal Exchange.**

Drawn Etch.d. Pub.d. by R.d. Dighton Octr 1817.
London Pub.d. by Tho.s. M.c. Lean 26 Haymarket
1824.

Hand-coloured etching with very large margins. Plate:
180 x 260mm (7 x 10¼"). £260

A full length portrait of Nathan Meyer Rothschild
(1777-1836), very gently caricatured, holding a cheque
or bill in his left hand. *BM Satires 12906A*.

Stock: 69600

105. **[The Laughing Democritus.] En me voyant rire si fort / tu l'imagineras d'abord [...]**

Gravé par Bernart Picard et se vend a Paris rue S.t
jacques au Bustre de Monseigneur C.P.R. 1698. [But
later]

Rare mezzotint. Sheet 240 x 160mm (9½ x 5¼").

Trimmed, into image lower left. £280

A bust portrait of the Greek philosopher Democritus
(c.460-c.370 BC), laughing at the follies and vanities
of mankind. *Ex: collection of The Hon. Christopher
Lennox-Boyd.*

Stock: 69841



106. **Zenon Philosophe.**

Rinbrante [Rembrandt] pinxit. Bernard Picart sculp.
Picart excudit 1699.

Scarce mezzotint. 175 x 120mm (6¾ x 4¾"). Sheet of
ink mss tipped to back. £360

A bust portrait of a bearded man, head dropping and
eyes closed.

Zeno of Elea (c.430-490BC) was a pre-Socratic Greek
philosopher from what is now Southern Italy (Magna
Graecia). He defended monism, the belief that reality is
a single, unchanging whole, by trying to prove that
space, time, and motion are entirely impossible. He
created famous logic puzzles known as Zeno's
paradoxes (such as Achilles and the tortoise), which
argue that motion is just an illusion. *Charrington 137,
ii of ii. Ex: Collection of the Hon. Christopher Lennox-
Boyd.*

Stock: 69845

107. **[Reverendus admodum in Christo Pater ac Dom.s Dom.s Thomas Strickland Espiscopus Namurciensis Filus Honoratissimi Domini Thomae Strickland de Jizergh in Argo Westmoriensi Equitis Aurati. Pro Nobilissimo Domino Domino Vice Comite Bateman.]**

[J. Vanderbank Pinxit Cui et Sculpyurum hanc
Humillime D.D. Joannes Faber.] [n.d. c.1740]

Mezzotint, proof before letters, inscription area
uncleaned, 18th century watermark; 355 x 250mm (14
x 9¾"). Top left corner chipped. Small margins. £240
Portrait of the Roman Catholic Bishop of Namur and
diplomat Thomas Strickland (c.1682-1740), shown
half-length within an oval frame. He is turned to the
left while looking directly at the viewer, with long hair
and a cross suspended around his neck.

His unsuccessful attempts to promote reconciliation
between English Catholics and the government led
James Francis Edward Stuart, the Old Pretender, to
announce Strickland as an enemy of the Catholic faith.
In response Strickland called James a bigot.

Vanderbank's oil is in Sizergh Castle, Cumbria, a
National Trust property (Accession number 998463).
*CS 338 unlisted proof. Russell i of ii. Sharpe 650. Ex:
collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69561

108. **Reverendus admodum in Christo Pater ac Dom.s Dom.s Thomas Strickland Espiscopus Namurciensis Filus Honoratissimi Domini Thomae Strickland de Jizergh in Argo Westmoriensi Equitis Aurati. Pro Nobilissimo Domino Domino Vice Comite Bateman.**

J. Vanderbank Pinxit Cui et Sculpyurum hanc
Humillime D.D. Joannes Faber. [n.d. c.1740]

Mezzotint. 355 x 250mm (14 x 9¾"). Thread margins
with chips. £130

Portrait of the Roman Catholic Bishop of Namur and
diplomat Thomas Strickland (c.1682-1740), shown
half-length within an oval frame. He is turned to the
left while looking directly at the viewer, with long hair
and a cross suspended around his neck.

His unsuccessful attempts to promote reconciliation
between English Catholics and the government led
James Francis Edward Stuart, the Old Pretender, to
announce Strickland as an enemy of the Catholic faith.
In response Strickland called James a bigot.

Vanderbank's oil is in Sizergh Castle, Cumbria, a
National Trust property (Accession number 998463).
*CS 338. Russell ii of ii. Sharpe 650. Ex: collection of
The Hon. Christopher Lennox-Boyd.*

Stock: 69560

109. **The Reverend Alured Clarke D.D. Dean of Exeter &ct.**

Wills pinx: Printed & Sold by Will.m Haskoll Winton
[i.e. Winchester] Where Engraving of all kinds is
perform'd [n.d., c.1741].

Scarce mezzotint. Sheet 375 x 245mm (14¾ x 9¾").

Ink collectors stamp of Jean-François Gigoux on verso.
Trimmed to plate on three sides, old ink mss. in bottom
margin, mounted in album paper at edges. £260

A three-quarter seated portrait of Alured Clarke (1696-1742), appointed Dean of Exeter in 1741 but dying the following year. He co-founded the Devon and Exeter Hospital, laying the foundation stone in August 1741. *CS 18. Ex: collections of The Hon. Christopher Lennox-Boyd & painter Jean-François Gigoux (1806-94), Lugt 1164.*
Stock: 69971



110. The Rev.d M.r Rich.d De Courcy, Chaplain to the Right Hon.ble Lord Kinsale. 72.

J. Russell Pinx.t. J. Spilsbury Fecit. London: Publish'd as the Act directs July 1.st 1770. Printed for Carington Bowles, N.º 69 S.t Pauls Church Yard. Price 2s. Scarce & fine mezzotint, 330 x 230mm (13 x 9"), with large margins. On 18th century watermarked paper. Creasing and soiling in margins. £160
A bust portrait in oval of Richard de Courcy (1744-1803), in clerical robes, hair cut with a short fringe. Born in Ireland and educated at Trinity College Dublin, he came to England after theological disagreements with the Bishop of Dublin prevented him being ordained. After his ordination by the Bishop of Lichfield he became curate of Sawbury, Salop, in 1770 (the year of this portrait), then Vicar of St.Alkmond's, Shrewsbury, in 1774, a post he retained until his death in 1803. *CS 15. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69963

111. The Rev.d Walter Harte M.A. Anno Ætat. Suae 39. Formerly Fellow of Pembroke College, Oxford. Vicar of S.t Mary Magdalen's Church in Taunton; Probend of Wells and Bristol; but Deprived at the Revolution. Born Oct.r 28. 1650. Died Feb. 2. 1735.

Zelman pinx 1689. W. Hibbart sculps. 1767. Rare mezzotint. Sheet 165 x 120mm (6½ x 4¾"). Trimmed within plate, laid on album paper at edges. £140

Reverend Canon Walter Harte (1650-1735) was a clergyman and Prebendary of Bath and Wells and was a principal pillar of the Nonjuring schism cause. *Sharp 412.*
Stock: 69801

112. The Most Reverend Father in God D.r Thomas Herring by Divine Providence Archbishop of Canterbury; Primate and Metropolitan of all England. And one of His Majesty's most Hon.ble Privy Council, 1751. To the Right Hon.ble Philip Lord Harwicke, Lord High Chancellor of Great Britain, &c. This Plate is most humbly Dedicated by His Lordship's most Obed.t Serv.t John Faber.

Tho.s Hudson Pinx.t. J. Faber fecit. [n.d., c.1752.] Mezzotint. 505 x 350mm (19¾ x 13¾"), 18th century watermark Notches in right edge, creasing. £160
A portrait of Thomas Herring (1693-1757) probably painted soon after he become Archbishop of Canterbury in 1747. William Hogarth painted Herring while he was Archbishop of York. *CS 186. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69743

113. Johannes Hough Episcopus Vigorniensis Anno Aetatis 91:mo Consecrationis 51:mo.

Dyer pinx.t. J.Faber fecit. Published according to Act of Parliament, and Sold by Wm Sandby at ye Ship without Temple Barr [n.d. c.1742]. Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed into image on three sides, into plate at bottom, laid on album paper at edges. £160
A seated portrait of John Hough (1651 - 1743), who served as bishop of Oxford, Lichfield & Coventry and Worcester. Hough was also elected President at Magdalen College, Oxford, in 1687, but was prevented from taking his role by James II, who objected to his anti-Catholicism. After the Glorious Revolution he became president. *CS: 192. i of ii. Ex: Belton Collection & the Hon. C. Lennox-Boyd.*
Stock: 69731

114. The Most Revd. Father in God Dr. Matthew Hutton by Divine Providence Lord Arch. Bishop of York, Primate of England and Metropolitan, Lord High Almoner & one of His Majesty's most Hon:ble Privey Council. 1748.

T.Hudson Pinx. J. Faber fecit. Price 2 Shill: Sold by J.Faber, at the Golden Head, in Bloomsbury Square. [n.d. c.1750] Mezzotint, 18th century watermark; 355 x 255mm (14 x 10"), large margins. Old ink mss. in lower margin. £160

A three-quarter seated portrait of Matthew Hutton (1693-1758), as Archbishop of York, before becoming Archbishop of Canterbury in 1757. *CS: 199. i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69719

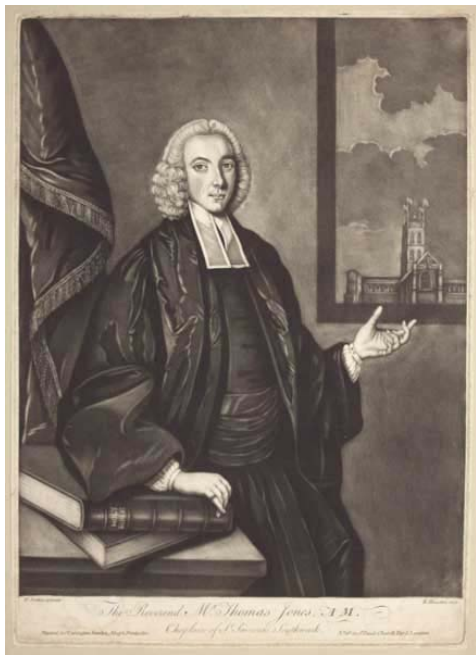
115. Benjamin Ibbot D:D: Rector of Shadwell. Prebend of Westminster. Treasurer of Wells. Preacher Assistant at S.t James's & Chaplain to King George 1.st. Died 5th April 1725 Ætat 45.

[n.d., c.1760.]

Mezzotint. Sheet 155 x 110mm (6 x 4¼"). Trimmed within plate, laid on album paper at edges. £75

A half-length portrait in oval of Benjamin Ibbot (1680-1725), made D.D. in 1717 by Royal mandate. CS ENA 92.

Stock: 69805



116. The Reverend M.r Thomas Jones, A.M. Chaplain of S.t Saviours Southwark.

M. Jenkin pinxit. R. Houston fecit. Printed for Carington Bowles, N.º 69 S.t Pauls Church Yard [n.d., c.1770].

Fine mezzotint. 350 x 250mm (13¾ x 9¾"). £180

A three-quarter portrait in of Thomas Jones (c.1729-62), wearing dark suit, bands and white wig, one hand resting on the bible, the other gesturing at a view of St Saviours through a window.

His monument in Southwark Cathedral notes he died aged only 33. CS 66. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 69965

117. The Rev.d M.r Thomas Newcomb Rector of Stopham, Chaplain to His Grace the Duke of Richmond, and Formely CCC. Oxon.

H. Hawkins pinx. J. Faber fecit 1723.

Rare mezzotint. Sheet 265 x 190mm (10½ x 7½").

Trimmed into plate right and bottom, laid on album paper at corners. £120

A half-length portrait of clergyman and teacher Thomas Newcomb (1682-1765) in an oval frame, published as the frontispiece to his 'Poem on the Last Judgement'.

Newcomb was chaplain to Charles Lennox, 1st Duke of Richmond, at Goodwood and rector of Stopham and

Barlavington, both also in Sussex. CS 256. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69700

118. The Right Rev.d Father in God Zachary Pearce D.D. & Lord Bishop of Rochester.

T.Hudson Pinx.t. 1754. J. Faber Fecit. Printed for Carington Bowles, N.º 69 in St.Pauls Church Yard, London. [n.d., c.1770.] Price 2 Shill.gs.

Fine mezzotint, 18th century watermark. 345 x 245mm (13½ x 9¾"), large margins. £280

A three quarter seated portrait of Zarchary Pearce (1690-1774), Bishop of Rochester from 1756.

The plate was first published when he was Bishop of Bangor. CS: 278, *unlisted later state*. Russell ii of ii.

Stock: 69591

119. The Right Rev.d Father in God Zachary Pearce D.D. & Lord Bishop of Bangor.

T.Hudson Pinx.t. 1754. J. Faber Fecit. Price 2 Shill.gs.

Mezzotint, 345 x 245mm (13½ x 9¾"). On 18th century watermarked paper. Mounted in album paper at edges. Time stained. £180

A three quarter seated portrait of Zarchary Pearce (1690-1774), Bishop of Bangor from 1748 to 1756, when he became Bishop of Rochester. CS: 278, *only state*. Russell i of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 69592

120. Francis Peck M.A.

J. Highmore pinx.t 1735. J. Faber fecit. [n.d., c.1740.]

Mezzotint, 260 x 185mm (14¼ x 7¼"), with large margins. On 18th century watermarked paper. Creased. Loss in bottom right margin. £160

A half-length portrait of priest and antiquary Francis Peck (1692-1743), known for his 'Desiderata Curiosa', a two-volume miscellany published 1732-5. CS 279, *i of ii*. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69589

121. Francis Peck M.A.

J. Highmore pinx.t 1735. J. Faber fecit. [n.d., c.1740.]

Mezzotint. 220 x 155mm (8¾ x 6¼"). Left margin notched. £160

A half-length portrait of priest and antiquary Francis Peck (1692-1743), known for his 'Desiderata Curiosa', a two-volume miscellany published 1732-5. CS 279, *ii of ii*, *plate cut down*. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 69590

122. Henricus Sacheverell S.T.P.

T. Gibson Pinx: P. Schenk Fec et Exc Amst: C. Pr. 1710.

Fine mezzotint. 290 x 210mm (11½ x 8¼"), large margins. £260

Henry Sacheverell (1674-1724), High Church clergyman and politician; in an oval frame, head turned towards the viewer, wearing academic gown, bands and light wig to the shoulders. After Thomas Gibson

(c.1680 - 1751). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69852

123. Henricus Sacheverell S.T.P.

T. Gibson pinx: P. Schenk fec et Exc Amst: C. Pr. 1710.

Mezzotint. 285 x 210mm (11¼ x 8¼"). Hinged at top. Trimmed to image on three sides, into plate at bottom.
£180

Henry Sacheverell (1674-1724), High Church clergyman and politician; in an oval frame, head turned towards the viewer, wearing academic gown, bands and light wig to the shoulders. After Thomas Gibson (c.1680 - 1751). *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69853



124. [Thomas Lord Bishop of Rochester & Thomas Spratt A.M. Archdeacon of Rochester.]

[M. Dahll pinx. J. Smith fec. et ex. 1712.]

A very unusual counterproof of a mezzotint, scarce. Sheet 305 x 370mm (12 x 14½"). On 18th century watermarked paper. Trimmed close to image, small nick taped.
£390

A counterproof of the double portrait of Thomas Spratt (1635-1713), Bishop of Rochester, pointing to his son, also Thomas Spratt, Archdeacon of Rochester (1679-1720).

In 1692 an attempt was made to frame the bishop as a Jacobite, the so-called 'flowerpot plot', with his signature (and Marlborough's) forged on a document detailing a plot against William III, hidden under a flowerpot in Bromley Palace. He and the Duke were arrested for high treason but soon released.

A counterproof was made by laying a still-wet impression on a clean sheet of paper and running both through a press. The resulting image would be the same orientation as the plate, making it easier to correct any imperfections. CS 243. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69542

125. Georgius Stanhope Sacrae Theologiae Professor Reg: Majestati a Sacris, Decanus Cantuariensis.

J. Ellis pinx. 1717. K. Faber fecit 1729.

Mezzotint. 360 x 255mm (14¼ x 10"), very large margins.
£160

A three-quarter portrait of George Stanhope (1660-1728), Dean of Canterbury and chaplain to William & Mary, Anne and George I (losing his role after a year). CS: 336, i of iii.

Stock: 69579

126. John Tillotson, D.D. Lord Archbishop of Canterbury.

Faber fecit [after Sir Godfrey Kneller]. London. Publish'd as the Act directs 1 Decem. 1780 by R. Wilkinson at No. 58 in Cornhill.

Fine mezzotint. 355 x 255mm (14 x 10"), large margins.
£140

John Tillotson (1630-94), Archbishop of Canterbury from 1691 until his death. CS 346, iii of iii.

Stock: 69575

127. The Revd. Thomas Twining A.M.

J.J. Halls pinx.t C. Turner sculp.t London. Pubd. Jan.y 11.th 1805. by C. Turner. N.o50, Warren Street, Fitzroy Square.

Mezzotint, 355 x 235mm (14 x 9¼"), with very large margins. Ink collectors stamps of Sir Thomas Lawrence and Moses Haughton on publication area. Foxing.
£160

Portrait of Thomas Twining (1735-1804), half-length, standing in three-quarter profile to the right, wearing a dark coat fastened at the fourth button from the top, over a dark waistcoat.

The son of Daniel Twining, the London tea merchant and son of the founder, Thomas Twining was originally intended for a commercial career but was sent to university owing to his strong interest in study. He later became a clergyman, serving as incumbent of All Saints, Fordham, and vicar of White Notley, before becoming rector of St Mary-at-the-Walls, Colchester. A noted classical scholar, he is best known for his annotated translation of Aristotle's Poetics (1789). *Lugt 2446 & 1874. W. 577 i of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd, Sir Thomas Lawrence & Moses Haughton.*

Stock: 69809

128. Daniel Waterland D.D. Master of Magd. Coll. Camb. & Chaplain in Ordinary to his Majesty.

R. Philips pinx.t. J. Faber fecit. Sold by R. Manby over against the Old Bailey on Ludgate Hill [n.d., c.1741]. Mezzotint. Sheet 325 x 225mm (12¾ x 8¾"). Trimmed close to image on three sides, into plate at bottom.
£130

A half-length portrait in oval of theologian (1683-1740), chaplain in ordinary to George I. CS 376, only state. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69728

129. The Right Reverend Father in God Edward Willes, D.D. Consecrated Bishop of St David's Jan.y 2d. 1742 and translated to the See of Bath and Wells Dec.r 12.th 1743.

Thos Hudson pinx.t. J. Faber fecit 1750.
Fine mezzotint. 355 x 250mm (14 x 9¾"), with large margins. £160

A three-quarter portrait of Bishop Edward Willes (1693-1773), wearing clerical vestments with large white sleeves, bands and wig, after the painting now in the collection of the Bishop's Palace, Wells. While at Oriel College, Willes learned cryptography: in 1722 he deciphered the correspondence between Francis Atterbury, Bishop of Rochester, and Jacobite exiles abroad, leading to Atterbury's banishment. CS 384. Ex: *Collection of the Hon. C. Lennox-Boyd*. Stock: 69727

130. **George Benson D.D.**
[engraved by James McArdell.] [n.d., c.1764.]
Rare mezzotint, 18th century watermark; 210 x 165mm (8¼ x 6½"), with large margins. Slight creasing. Repaired tears top right. £140
Head and shoulders portrait of Presbyterian theologian George Benson (1699-1762), wearing clerical robes and wig. According to Goodwin, this was the frontispiece to Benson's 'Life of Christ'. CS 17, *only state*. Stock: 69655



131. **The Rev.d John Cennick. To the Rev.d M.r La Trobe, this Plate, Engraved after an Original Picture, is humbly Dedicated by His much Oblidged humble Servant W.m Hinton.**
A L Barandt pinx.t. P. Dawe fecit. London Printed & Published 21 Dec. 1785 by W. Hinton N.º 5 Sweetings Alley Royal Exchange.
Rare mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins, ink library stamp on reverse. £320
A half-length portrait of Moravian evangelist John Cennick (1718-55), gesturing at an open Bible. After meeting George Whitefield, John Wesley and Charles Wesley, he joined the Methodists. His son-in-law was Johannes Swertner, who published some prospects of London. CS 1, *ia of ii (iii)*. Ex: *collection of The Hon. Christopher Lennox-Boyd*. Stock: 69666

132. **The Rev.d John Cennick. To the Rev.d M.r La Trobe, this Plate, Engraved after an Original Picture, is humbly Dedicated by His much Oblidged humble Servant W.m Hinton.**
A L Barandt pinx.t. P. Dawe fecit. London Printed & Published 21 Dec. 1785 by W. Hinton N.º 5 Sweetings Alley Royal Exchange.
Fine & rare mezzotint, inscription in scratched letters. 350 x 250mm (13¾ x 9¾"). Narrow margins. £320
A half-length portrait of Moravian evangelist John Cennick (1718-55), gesturing at an open Bible. After meeting George Whitefield, John Wesley and Charles Wesley, he joined the Methodists. His son-in-law was Johannes Swertner, who published some prospects of London. CS 1, *ia of ii (iii)*. Ex: *collection of The Hon. Christopher Lennox-Boyd*. Stock: 69667

133. **The Reverend John Guyse D.D.**
R. van Bleeck pinx.t 1733. J. Faber fecit 1734. Sold by John Oswald at the Rose & Crown in the Poltrey near Stocks Market.
Fine mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"). Ink stamp of 'The Allan Library' on the reverse. £180
A three-quarter length portrait of independent minister John Guyse (1680-1761), using his finger as a bookmark. CS 170, *i of ii*. Ex: *collection of The Hon. Christopher Lennox-Boyd*. Stock: 69739

134. **The Reverend M.r Edward Hitchin, B.D.**
Carington Bowles excudit. Printed for Carington Bowles, at his Map & Print Warehouse, N.º 69 S.t Pauls Church Yard. Published as the Act directs, 20 April, 1774.
Fine mezzotint, 350 x 250mm (13¾ x 9¾"), with margins. On 18th century watermarked paper. £260
A half-length portrait in oval of Independent minister Edward Hitchin (1726-74), wearing dark suit, bands, white bell-bottomed wig, with a shelf of books, including the Bible, half-covered by a curtain in the background. Hitchin led the congregation at White's Row, Spitalfields. CS ENA III, 84. Ex: *collection of The Hon. Christopher Lennox-Boyd*. Stock: 69964

135. **[Thomas Maxfield & family] Pro Deo, Pro Rege, et Pro Patria.**
P. Dawe fecit. [n.d. c.1780].
Scarce mezzotint. Sheet 300 x 325mm (11¾ x 12¼"). Trimmed to plate mark. £480
A tromp l'oeil depicting framed medallion portraits of Wesleyan preacher Thomas Maxfield (1724-84), his wife, Elizabeth Branford, and thirteen children, all with their year of birth, with an empty frame bottom right. Maxfield was converted in 1739 by George Whitefield and acted as a sub-pastor to Wesley but broke away from the Methodists in 1763 over his sympathy for the views of the visionary George Bell. Russel: 6. CS *undescribed*. Stock: 69647

136. **[Samuel Slater] The Effigies of D.r Slattor.**

[n.d., c.1680.]

Mezzotint. Sheet 150 x 115mm (5 x 4½"). Trimmed to plate, top left corner chipped. £260

A portrait of Samuel Slater (1629?-1704), Presbyterian clergyman, deprived of his congregation in Suffolk when the Act of Uniformity was passed in 1662. He later succeeded Stephen Charnock as pastor of the church at Crosby Square, Bishopgate Street in London, where he ministered faithfully until his death. *Ex: collection of The Hon. Christopher Lennox-Boyd. Not in CS. Russell ENA II, 95a, identified as possibly William Slater. See NPG D31170 for an engraving of Samuel Slater by Robert White.*

Stock: 69993

137. **[John Wesley] Charles Wesley M.H.**

Jn.º Williams Pinx.t. J. Faber fecit. Printed for & Sold by Rob.t Sayer, Printseller near Serjeants Inn, Fleet Street [n.d., c.1800.]

Mezzotint. 355 x 255mm (14 x 10"), on wove paper. Trimmed to plate at bottom, tears taped. £140

A three-quarter portrait of the Methodist John Wesley (1703–91), his hands together resting on an upright book.

A late state, with the name altered but not the face. *CS 378, state iv of iv, 'Modern'. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69723



138. **Achylles. Ecce meum clypeum, mens hic est nescia vinci, Fortis, Amans recti, propositique tenax.**

M. Fr. Reifstein pinx. 1756. M. Schnell fecit. in Chalc. Gottlieb Heiissii fec. et exc. A. Vindel.

Rare mezzotint. Sheet 420 x 315mm (16½ x 12¼").

Trimmed into image on three sides, into plate ay bottom, laid on 18th century album paper. £360

A young man wearing a fur jacket and hat.

Stock: 69968

139. **[Portrait of a boy] N 21.**

Gab.l Smith fec. [London: John Bowles, Carington Bowles and Robert Sayer, 1765.]

Crayon-manner etching, printed in sanguine. Sheet 225 x 150mm (9 x 6"). Trimmed within plate. £65

A bust portrait of a boy in profile, short hair on cheeks, long hair tied at the back with a bow, wearing a vest over shirt.

Originally two portraits on one plate, published in "The School of Art; or, most compleat drawing-book extant: consisting of an extensive series of well chosen examples, selected from the designs of those eminent masters Watteau, Boucher, Bouchardon, Le Brun, Eisen, &c. &c.".

Stock: 69797

140. **Les Caresses Reciproques. De Gegenliche.**

J. Jac. Haid exc. a.v. [n.d., c.1760].

Fine mezzotint, 315 x 195mm (12½ x 7¾"), with large margins. On 18th century watermarked paper. £230

A young couple embrace.

Stock: 69909

141. **La Pretesse Compatissante. Dédiee a Mr. Le Comte Malines Chevalier de l'Ordre Supreme de l'Annonciade Grand Chambellan de S.M. le Roi de Sardaigne, et Lieutenant Général de Cavalerie. Par son très humble et très Obéissant Serviteur Porporati.**

Peint par Gibelin. par Porporati Graveur du Roi. Se vend a Paris chès Basan et Poignant [n.d. c.1780].

Scarce mezzotint. 380 x 280mm (15 x 11"). Trimmed to image. Rubbed. £280

'The compassionate priestess'. She sits holding a dagger, looking down at two doves sat in her lap; a burning fire to right and an urn with flowers to the left.

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

Stock: 69856

142. **[Les Curieuses.]**

Peint par Jean Bapt. Santerre. Gravé par Bernard Picart et se vend a Paris chez Estienne Picard le romain au Buste de Monseigneur avec privil du Roy 1699.

Fine mezzotint, 195 x 240mm (7¾ x 9½"), with large margins. On 17th century watermarked paper. £450

An untitled half-length portrait of two women, one of whom seems to be pushing the other away.

Santerre's painting of 1704 is now in the "Musée des Beaux-Arts", Orleans.

Stock: 69844

143. **Humphrey Donaldson Esq.r 1804.**

M.A. Shee R.A. pinx.t S.W. Reynolds sculp.t. [n.d. c.1804]

Rare mezzotint, 350 x 230mm (13¾ x 9") Light foxing in large margins. £160

Half-length portrait, directed to the left and facing the viewer, set before a curtain. The sitter wears a dark coat with a light neckerchief.

After Irish painter and writer, Sir Martin Archer Shee (1769–1850).

The oil painting is in the collection of the Museum of Fine Arts, Boston, however is attributed to Sir William Beechey (1753–1839). W 74. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69748

144. [Untitled portrait of a man with a ruff and a hat.]

[Engraved by Jan Stolker after Rembrandt.] [n.d., c.1750.]

Scarce mezzotint. 200 x 150mm (8 x 6"), with large margins. £320

Stock: 69977

145. [Portrait of J. Heermans or Pieter Harmans.]

[after Bartholomeus van der Helst?] [n.d., c.1680.] Mezzotint, proof before letters, 275 x 205mm (10¾ x 8"). On 17th century watermarked paper. Small margins. £320

A half-length portrait of a Dutchman in a dark jacket with a wide white collar, left hand outstretched.

The Rijksmuseum has a reversed version engraved by Bernard Vaillant, with the attributions above.

Rijksmuseum RP-P-1887-A-11959. See Hollstein Dutch 19.

Stock: 69978

146. Et studio mores convenieter eunt. Ovid.

Johannes Kutezky pinx. P.3**. Bernard. Vogel juxta Originale sculpsit & excudit Noribergæ 1736. Cum privilegio Sac. Cæs. Majest.

Fine & rare mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. £320

A half-length portrait of an unidentified man wearing a ruff collar, right hand gesturing.

It is theorised that this is a portrait of Regensburg preacher Johann Wilhelm Seyboth (1678-1732).

Stock: 70008

147. Miss Jannete Mardenfeld ad Anspach. From the Collection of the Baron of Reischack ad Augsburg.

Nauman pinx. J. Elias Haid fecit 1783. Augsburg by J.J. Haid and Son.

Mezzotint. 365 x 245mm (14¼ x 9¾"), very large margins. Creasing top left margin. £290

A woman sits by an incense burner, staring into the flames. Behind Cupid puts a finger to his lips. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69937

148. [Portrait of an old man]

Gemahlt von Riocetta [Luca Giordano]. Gesg. von J. Clerch 1787.

Mezzotint, scratched letter proof before title, 390 x 265mm (15¼ x 10¾"). On 18th century watermarked paper. Tear in bottom margin. Small margins. £260

A bearded man with a rosary, engraved by Jakob Friedrich (1684-1751) after Luca Giordano (1634–1705). *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69932

149. 't Orgineeel Schildery is in de Collectie van Heer Ketelaar.

Rembrandt pinx. P. Louw fec. te Amsterdam by P. Fouquet Junior [n.d. c. 1760].

Rare mezzotint. 315 x 215mm (12¼ x 8¼"). Narrow margins, unidentified ink stamp on reverse. £280

Head and shoulders portrait of a bearded man wearing a turban, a reverse copy of a painting by Rembrandt dated 1635. After being in the collection of probably Huijbert Ketelaar (1711-73), it became part of the Vane collection at Raby Castle, Darlington, before being sold again in 1922. It was donated to the Rijksmuseum in 1940 (SK-A-3340). *Charrington 101 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69837



150. [The Standard Bearer.] [De Origineeel Schildery is in de Collectie van den Heer J.M Quinkhard.]

[Rembrandt pinxt. P. Lauw [Louw] fec.] [te Amsterdam by P. Fouquet Junior] [n.d., c.1760.]

Fine mezzotint, proof before letters. 400 x 295mm (15¾ x 11½"). Thread margins. £650

A three quarter portrait of a man in a feathered cap, a flag over his shoulder, after Rembrandt's 1636 painting (collection of Elle de Rothschild, Paris). *Charrington 103, i/ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69839

151. [The Standard Bearer.] De Origineeel Schildery is in de Collectie van den Heer J.M Quinkhard.

Rembrandt pinxt. P. Lauw [Louw] fec. te Amsterdam by P. Fouquet Junior [n.d., c.1760.]

Fine mezzotint, 18th century watermark. 400 x 295mm (15¾ x 11½"). Unidentified Collector's ink stamp x 2 on reverse. Small margins. £280

A three quarter portrait of a man in a feathered cap, a flag over his shoulder, after Rembrandt's 1636 painting (collection of Elle de Rothschild, Paris). *Charington 103, ii/ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69838**

152. M.elle sa Soeur.

Se vend à Augsburg chez J.J. Haid, et fils.
Mezzotint. 410 x 300mm (16 x 11¾"), with large margins. Slight crease, some spotting. £260
A head and shoulders portrait of a young woman in a low-cut dress, with a small ruff and a ribboned hat. The title would suggest that the sitter is the artist's sister, but there is no attribution. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69951**

153. [Untitled portrait of a woman.]

Johannes Kutezky pinx. Pars 6.*****. Joannes Christophor. Vogel juxta Originale sculpsit & excudit Noribergæ 1738. Cum privilegio Sac. Cæs. Majest.
Fine & rare mezzotint. 350 x 255mm (14 x 10"), with large margins. £320
A half-length portrait of an unidentified woman seated at a table with tongs resting on it, holding a basket with two dead birds.
Stock: **70010**

154. Thomas Henchman Esq.r.

Painted by Ja. Northcote R.A. Engraved by S.W. Reynolds. London, Published 1803, by the Engraver, 47, Poland Street.
Mezzotint. 370 x 270mm (14½ x 10½"), large margins. £260
A half-length portrait of East India Company merchant Thomas Henchman (c.1748-1804), author of 'Observations on the Report of the Directors of the East India Company, Respecting the Trade between India and Europe'. A company ship for local trade in the East Indies was named after him in 1802.
Stock: **69969**

155. [Richard Twining Esq.r.]

[Painted by I.J. Halls. Engraved by C. Turner.]
[London: Pubd. Jany. 1. 1812, by Messrs. Colnaghi & Co. Printsellers, 23, Cockspur Street, Charing Cross.]
Mezzotint proof before letters, 355 x 250mm (14 x 10"), with very large margins £120
Richard Twining (1749 - 1824), Director of the East India Company and head of the old tea business in the Strand; seated in an armchair in front of a curtain, he wears a dark double-breasted coat fastened by two buttons, white waistcoat with high collar, and neckerchief.
After John James Halls (1776 - 1853). *Whitman 576 before first state. W. 576 i of iii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69811**



156. John Rennie.

Chantrey R.A. Sc.t. Reynolds Eng.r. [n.d. c. 1820]
Mezzotint, 19th century watermark. 505 x 355mm (20 x 14"), large margins. Two small holes in background, £380

An engraving of Sir Francis Chantrey's bust of civil engineer John Rennie (1761-1821), set in an arched alcove, now in the National Portrait Gallery. Rennie is most famous for his Waterloo Bridge (1811-7). Chantrey (1781-1841) was the leading portrait sculptor in Regency England, His subjects included George III (now in the Guildhall), George IV (equestrian statue in Trafalgar Square) and George Washington (Massachusetts State House). *Whitman: 245.*
Stock: **69745**

157. Alex:r Van Haecken Pictor.

T. Hudson Pinx.t J. Faber Fecit. 1748.
Mezzotint, 18th century watermark. 320 x 225mm (12¾ x 8¾"). Trimmed into plate at bottom, thread margins elsewhere. £260
A half-length portrait in oval of painter and mezzotinter Alexander van Haecken (1701-57), holding a palette. *CS 360, ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69563**

158. Alex:r Van Haecken Pictor.

T. Hudson Pinx.t J. Faber Fecit. 1748.
Mezzotint. 320 x 225mm (12¾ x 8¾"). Trimmed to plate, laid on album paper at edges. £220
A half-length portrait in oval of painter and mezzotinter Alexander van Haecken (1701-57), holding a palette. *CS 360, ii of ii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69564**

159. **[Captain William Penny]**

Stephen Pearce [in pencil] [engraved by James Scott]
[n.d. c.1853]

Scarce mixed method mezzotint on chine collé. Proof before letters. Sheet 535 x 420mm (21 x 16½"). With blindstamp of the Printsellers' Association (initials: QAV), limited to 50 Artist's Proof & 50 Proof before letters. Trimmed within plate. £650

Three-quarter-length portrait of Scottish naval captain, William Penny (1809-92) standing to the left and looking away to the right. His left hand rests on his hip, holding a fur hat, while his right hand rests on a Union Jack inscribed "God aiding [...] do our duty". He wears furs, with ice floes, ships, a sledge, and a pack of dogs visible in the background.

As an Arctic explorer, Penny led the first maritime search for the ships of Sir John Franklin. In 1840, he also established the first whaling station in the Cumberland Sound area, on Kekerten Island.

Stock: 69888



160. **Eng and Chang, The Celebrated Siamese Youths.**

Published as the Act directs. Jany. 28. 1830.

Stipple, sheet 200 x 125mm (7¾ x 5"). Crease £130

Eng and Chang Bunker (1811-1874), conjoined Siamese twins, shown here with chess and badminton equipment. When the boys were 17, they joined the Scottish merchant Robert Hunter, who managed a tour in which they displayed themselves, and were examined by doctors across the United States and Europe. In 1832 they realised that their new manager, Captain Coffin, was taking most of their profits, and made a separate arrangement with the circus owner Phineas T Barnum, with whom they toured until 1839. Stock: 69812

161. **Anna Macallame.**

Pub.d Aug.t 11 1803, by R.S. Kirby, 11 London House Yard.

Engraving. 165 x 115mm (6½ x 4½"). £70

A portrait of Anna Macallame (born 1615), a bearded woman of Orkney presented to Charles II in 1662.

A copy of a contemporary engraving. See Wellcome Library 881i.

Stock: 69767

162. **John Hatsell Esq.r.**

Ja.s Northcote Esq.r R.A. pinx.t. Cha.s Picart sculp.t.

Published Jan.y 15, 1806 by Cha.s Picart, No 33, Clipstone Street, Fitzroy Square.

Stipple. 695 x 465mm (27½ x 18¼"). Small margins.

£320

A full-length portrait of clerk of the House of Commons John Hatsell (1733-1820), leaning on a table laden with books. *From the Northcote family Albums*

Stock: 70014

163. **[William Sheldon Esq.r.]**

[Painted by M.A. Shee Esqr. R.A. Engraved by C. Turner.] [London, Pub.d Jan.y 10. 1817, by C. Turner, 50, Warren St. Fitzroy Square.]

Mezzotint proof before letters. 350 x 255mm (13¾ x 10"), with very large margins in original mount. Taped into mount on left side. £240

Portrait of English barrister and Bencher of Gray's Inn, William Sheldon (1744-1830), half-length, standing against a cloudy sky and facing slightly to the right. He wears military uniform with a sash, black neckerchief, and white frill, with his right arm bent at the elbow and left arm outstretched. *Whitman 522. Ex: collection of The Hon. Christopher Lennox-Boyd. From the C Turner Sale.*

Stock: 69828

164. **[Philip Yorke] The Right Honble Philip Lord Harwicke Lord High Chancellor of Great Britain.**

Sold by Faber at the Golden Head in Bloomsbury Square [n.d. c.1737]

Mezzotint, 18th century watermark. 395 x 285mm (15½ x 11¼"). Narrow margins, old ink mss price, 2 repaired tears. £260

A half length portrait in oval of Lord High Chancellor Philip Yorke (1690-1764), 1st Earl of Hardwicke, in his chancellor's robes and long wig. *CS 177, i of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69734

165. **[William Leybourn] Effigies Gulielmi Leybourn Ano AEtatis 48. Anº Salutis 1674.**

R: White delin. et sculp.

Engraving. 170 x 125mm (6¾ x 5"). Narrow margin upper left. £140

A half-length portrait in oval of mathematician and land surveyor William Leybourn (1626-1716), the frontispiece to his 'The Compleat Surveyor'. *Wellcome: 1760-4*

Stock: 69804

166. **[S.r William Petty Kn.t] [Fellow of the Royall Society. Obit 16. Dec.r 1687. Anno Aetat: 63.]**

[I Closterman pinx.] [I. Smith fec: et ex:] [n.d. c.1696]

Mezzotint proof before letters, sheet 345 x 255mm (13¼ x 10). Trimmed to plate. Ink mss in publication

& title area. Glue stains in title. Staining. Abrasions at top. £360

Half length portrait of Sir William Petty (1623-1687), wearing long wig, lace cravat, and gown and set within an oval.

Petty was a famous political economist & philosopher, a founding member of the Royal Society and mapmaker. He also studied medicine at Oxford University and by 1651 he had become an anatomy instructor at Brasenose College. In 1652 he went to Ireland with Cromwell's army, where he made a fortune surveying the land to be confiscated and distributed amongst the victors. This work became known as the 'Down Survey', which he published in 1685 as 'Hiberniae Delineatio.' CS 201 I of II. Welcome 2292. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69822

167. The Hon.ble William Blakeney Esq.r Lieutenant General of His Majesty's Forces, Colonel of His Majesty's Iniskillin Regim.t of Foot & Lieutenant Governor of Minorca.

G. Chalmers Pinx.t Minorca 1755. J.s M.cArdell fecit. Publish'd according to Act of Parliam.t 1756, by G Hawkins at Miltons head in Fleet street, London. Rare mezzotint, 325 x 225mm (12¾ x 9"). Small margins. £360

Half-length portrait of William Blakeney, Baron Blakeney (1672-1761), turned to face front, wearing uniform and short wig and holding a baton in his right hand. Lord Blakeney was an army officer and politician, born Limerick; lieutenant-general in 1747, and lieutenant-governor of Minorca; created KB and an Irish peer in 1756. MP for Kilmallock, 1725-57. Goodwin 50.II. CS 21.II. Ex: collection of the Hon. C. Lennox-Boyd.

Stock: 69654

168. William Blakeney Esq.r Lieutenant General of His Majesty's Forces, Commander in Chief of Fort S.t Philip, against the French, Lieutenant Governor of the Island of Minorca; Colonel of His Majesty's Iniskilling (or 27th) Reg.t of Foot.

[after Thomas Hudson.] [n.d., c.1756]. Engraving. Sheet 165 x 105mm (6½ x 4¼"). Trimmed, laid on album paper at edges. £50

Half-length portrait of William Blakeney, Baron Blakeney (1672-1761), adapted from a portrait by Thomas Hudson, with the siege of Fort St Philip behind.

Blakeney was lieutenant-governor when the Seven Years' War broke out but, as the governor has never even visited, was in charge when the French captured the island. He held out in Fort St Philip, Britain's most expensive fortification ever built, for 70 days before surrendering.

Stock: 69778



169. Johannes Baro de Churchill, Dux et Comes de Marlborough, Magnae Britanniae Reginae à Consiliis Secretioribus. Sacri Romani Imperii Princeps, Zc. Sic Fulges. reddita tuta, parem...

Ad:vander Werf Eques pinxit. P.van Gunst sculpsit. R.Lieers excudit. [n.d., c.1710.]

Scarce & fine large engraving, sheet 620 x 465mm (24½ x 18¼"), with very large margins at sides.

Trimmed to plate top & bottom. Edges nicked. Tear into image at top. £580

John Churchill, 1st Duke of Marlborough (1650 - 1722), soldier and statesman. Three quarter portrait in armour, holding truncheon.

Stock: 69943

170. [Sir Herbert Benjamin Edwardes.]

Painted by Henry Moseley. J.H.Lynch Lith. Day & Son, Lithrs. to the Queen. London Published April 17th. 1850 by Henry Squire & Comp. (Late Colnaghi & Puckle) Printsellers & Publishers to Her Majesty & the Royal Family 23 Cockspur Street.

Rare lithograph on chine colle. Sheet 575 x 475mm (22¾ x 18¾"). Some surface dirt. £280

Three-quarter length portrait of Sir Herbert Benjamin Edwardes, DCL, KCSI, KCB (1819-1868), dressed as an Indian nobleman.

Edwardes was a British administrator, soldier, and statesman who served in the Punjab region of British India. He is best known as the "Hero of Multan" for his pivotal role in the British victory during the Second Anglo-Sikh War. The oil painting by Henry Moseley is in the National Portrait Gallery, London.

Stock: 69824

171. [Charles Erskine] Lieut. Col.I Erskine. 92.d Regiment of Foot.

Painted by M.r Raeburn. Engraved by G. Dawe.

[Private plate, c.1805.]

Rare mezzotint. 505 x 350mm (20 x 13¾"), with large margins. Creasing. £260

A half-length portrait of Charles Erskine of Cardross (1768-1801), second-in-command of the 92nd Foot (Gordon Highlanders) from 1798 to 1801, when he died of wounds received at the Battle of Alexandria, 13 March.

Russell suggests that Raeburn's painting is a posthumous enlargement of a miniature by another artist. *Not in CS; Russell 3a. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69677

172. **[Godart van Reede Ginkel] Godart á Rhede, Bar. de Ginkel (in Geldriâ) [...]**

G. Kneller Eques pinx: J. Smith fec: et exc: [n.d, c.1700.]

Mezzotint, early 18th century watermark; 245 x 180mm (9¾ x 7"). Trimmed to plate. Slight crease on right. £280

A three-quarter portrait of Godart van Reede Ginkel (1630-1703), wearing armour and a long curly wig. Behind is a battle scene, with troops crossing a bridge to attack a fortress, possibly Namur.

This Dutch general was created 1st Earl of Athlone for his part in William of Orange's pacification of Ireland after the Glorious Revolution. *CS 15, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69851

173. **[Arnold Joost van Keppel] Arnold Joost; Grave van Albermarle, Markgr. van Bury [...]**

[after Godfrey Kneller] t'Amsteldam, By Pet: Schenk op de Beurs-Sluys met Privilegie 1703.

Mezzotint, 18th century watermark. 275 x 175mm (10 x 7"). Trimmed into plate top right, thread margins elsewhere, mounted in album paper at edges. £280

A half-length portrait of Arnold Joost van Keppel (1670-1718), in wig, velvet jacket with star and sash. The right hand man (and rumoured lover) of William of Orange, he came to England with William for the Glorious Revolution. The king made Keppel the Earl of Albemarle in 1697 and gave him command of the First Life Guards in 1699. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69850

174. **[Arnold Joost van Keppel] Arnold Joost; Grave van Albermarle, Markgr. van Burj [...]**

[after Godfrey Kneller] t'Amsteldam, By Pieter Schenck op de Beurs-Sluys met Privilegie 1702.

Mezzotint, 17th century watermark. 265 x 175mm (10½ x 7"). Narrow margins, crease above the title area. £240

A half-length portrait of Arnold Joost van Keppel (1670-1718), in wig and armour, within an oval frame, a detail of John Smith's mezzotint.

The right hand man (and rumoured lover) of William of Orange, he came to England with William for the Glorious Revolution. The king made Keppel the Earl of Albemarle in 1697 and gave him command of the First Life Guards in 1699. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69849

175. **[The Hon.ble Brigadier Michael Richards Surveyor General of the Ordnance to his Majesty King George the 1.st.]**

[G. Kneller Bar.t Pinx.t 1719. J. Faber Fecit 1735.]

Scarce mezzotint, proof before letters, 18th century watermark. 350 x 245mm (13¾ x 9½"). Trimmed to image on three sides, repaired tears, creases, name in old ink. £160

A half-length portrait in oval of Irish military engineer Michael Richards (1673-1721), in white wig and armour.

He was commissioned in 1692 (although he may have seen earlier service in the Williamite War in Ireland) and served in Flanders in the Nine Years War. He accompanied an expedition to Newfoundland in 1697. He played a role in rebuilding the town of St. John's which had been destroyed in a French attack. A protégé of the Duke of Marlborough, he was appointed as Chief Engineer of Great Britain in 1711 and Surveyor-General of the Ordnance in 1714. He oversaw the building of the Woolwich Royal Brass Foundry (1716-7), possibly designing it himself. *CS 303, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69582



176. **[Charles Vane] Lieut.t Hen.l The Hon.ble Charles William Stewart, K.B. Knight of the Imperial Military Order of S.t George of the 4.th Class; Knight of the Grand Russian Orders of the Black and Red Eagle; Knight Grand Cross of the Royal Swedish Military Order of the Sword, and Knight Commander of the Royal Portuguese Military Order of the Tower and Sword, &c. &c. &c.**

Painted by Tho.s Lawrence Esq.r R.A. Principle Painter in Ordinary to His Majesty. Engraved by Hen.y Meyer, G.t Russell S.t Bloomsbury. London, Pub.d for the Proprietor, March 21, 1814.

Fine mezzotint. 500 x 350mm (19¾ x 13¾"), with very large margins. Near Mint. £480

A three-quarter portrait of Charles William Stewart (1778–1854) in hussar uniform, sheathed sword resting on his shoulder. He is wearing the Army Gold Medal (awarded in 1810 for the Battle of Talavera) and the Star and Ribbon of the Order of the Bath (1813). The oil is now in the National Portrait Gallery (6171) On his marriage to an heiress, Stewart added 'Vane' to his surname. He became 3rd Marquess of Londonderry after the suicide of his half-brother, Lord Castlereagh. O'D 8612. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69867

177. [Charles Vane]]Lieut.t Hen.l The Hon.ble Charles William Stewart, K.B. Knight of the Imperial Military Order of S.t George of the 4.th Class; Knight of the Grand Russian Orders of the Black and Red Eagle; Knight Grand Cross of the Royal Swedish Military Order of the Sword, and Knight Commander of the Royal Portuguese Military Order of the Tower and Sword, &c. &c. &c.]

Painted by Tho.s Lawrence Esq.r R.A. Principle Painter in Ordinary to His Majesty. Engraved by Hen.y Meyer, G.t Russell S.t Bloomsbury. [London, Pub.d for the Proprietor, March 21, 1814.]
Mezzotint, proof before title and publication line. 500 x 350mm (19¾ x 13¾"). £320

A three-quarter portrait of Charles William Stewart (1778–1854) in hussar uniform, sheathed sword resting on his shoulder. He is wearing the Army Gold Medal (awarded in 1810 for the Battle of Talavera) and the Star and Ribbon of the Order of the Bath (1813). The oil is now in the National Portrait Gallery (6171) On his marriage to an heiress, Stewart added 'Vane' to his surname. He became 3rd Marquess of Londonderry after the suicide of his half-brother, Lord Castlereagh. O'D 8612. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69870

178. [Charles Vane]]Lieut.t Hen.l The Hon.ble Charles William Stewart, K.B. Knight of the Imperial Military Order of S.t George of the 4.th Class; Knight of the Grand Russian Orders of the Black and Red Eagle; Knight Grand Cross of the Royal Swedish Military Order of the Sword, and Knight Commander of the Royal Portuguese Military Order of the Tower and Sword, &c. &c. &c.]

[Painted by Tho.s Lawrence Esq.r R.A. Principle Painter in Ordinary to His Majesty. Engraved by Hen.y Meyer, G.t Russell S.t Bloomsbury.] [London, Pub.d for the Proprietor, March 21, 1814.]
Mezzotint, proof before letters, 19th century watermark; 500 x 350mm (19¾ x 13¾"). Narrow bottom margin, tear taped. £280

A three-quarter portrait of Charles William Stewart (1778–1854) in hussar uniform, sheathed sword resting on his shoulder. He is wearing the Army Gold Medal he was awarded in 1810 for the Battle of Talavera.

On this early proof there is no lettering on the gold medal and no Star and Ribbon of the Order of the Bath, both in the published state. The oil, commissioned in 1812 and now in the National Portrait Gallery (6171), has the Star and Ribbon of the Order of the Bath as overpainting.

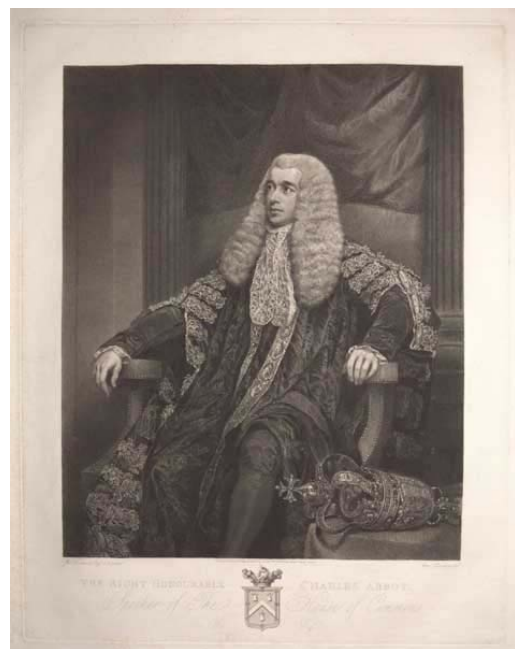
On his marriage to an heiress, Stewart added 'Vane' to his surname. He became 3rd Marquess of Londonderry after the suicide of his half-brother, Lord Castlereagh. O'D 8612.
Stock: 69869

179. The Ho.ble and learned Knight S.r Walter Raleigh. Tam Marti, Quam Mercurio

Ro: Vaughan Scu. [n.d. c.1650]
Engraving. 95 x 60mm (3¾ x 2¼"). Trimmed within plate, laid on album paper at edges. £180
Portrait of Walter Raleigh (1552–1618), half length, wearing ruff, holding baton, and hand over a globe inscribed 'Guiana'; bookshelf at upper right, arms at upper left. Wellcome: 2426-2.
Stock: 69780

180. [Thomas Hobbes]

[n.d., c.1800.]
Engraving. 150 x 100mm (6 x 4"), on wove paper. Old ink mss name in plate. £50
Thomas Hobbes (1588 - 1679), social philosopher. Wellcome 1408 - not in.
Stock: 69769



181. The Right Honourable Charles Abbot, Speaker of the House of Commons &c. &c. &c. Ja.s Northcote sq.r R.A. pinx.t. Cha.s Picart sculp.t. London Published May 10 1807 by C. Picart, No. 29, Norton Street. Fitzroy Square.
Stipple. 565 x 440mm (22¼ x 17¼"), large margins. £240

A three-quarter seated portrait of Charles Abbott (1757–1829) in long wig and ornate robes, the Royal Mace lying on a table. From the Northcote family Albums
Stock: 70015

182. **Sir Francis Burdett Bar.t.**

James Northcote R.A. pinx.t. William Sharp sculp.t.
Engraved from a Picture painted during his
imprisonment in the Tower and Published by W.m
Sharp, 27 London Street, Fitzroy Square, Feb. 14,
1811.

Etching with engraving. 475 x 350mm (18¾ x 13¾"),
large margins. £240

A half-length portrait of Sir Francis Burdett (1770 -
1844), his right hand on a book, the Magna Charta.
In 1810 Burdett was briefly imprisoned in the Tower of
London on a charge of libelling the House of
Commons.

After James Northcote (1746-1831). *From the
Northcote family Albums.*

Stock: 70016

183. **[Henry Carey, 2nd Duke of Monmouth]
Hen: Do: Cary Baro de Leppington Comes
Monmouthensis, et Hon:mi Ord: Balniae
Eques.**

Guil: Faithorne fe: [n.d. c.1656.]

Engraving. 222 x 152mm (8¾ x 6"). Narrow margins.
£140

Henry Carey, 2nd Earl of Monmouth (1595-1661) was
an English nobleman and translator. He served four
terms as a Member of Parliament, representing
Camelford, Beverley, Tregony and St Mawes between
1621 and 1626. *NPG: D29090. Fagan: p.49; ii/ii.*

Stock: 69802

184. **[Henry Carey, 2nd Duke of Monmouth]
Henricus Dom. Cary Baro. do Leppington
Com. de. Monmouth.**

[London: W.G. for John Sims, 1671.]

Engraving. 140 x 90mm (5½ x 3½"). Trimmed close to
image. Laid on album sheet at edges £65

A bust of Henry Carey (1595-1661), 2nd Earl of
Monmouth, in a landscape, politician and translator. It
was published as the frontispiece to his translation of
Jean François Senault's 'The Use of Passions'.

Stock: 69785

185. **Thomas Slingsby Duncombe Esq.r M.P.
Thomas Duncombe. [facsimile signature]**

J. W. Childe pinx.t. G. Stodart Sculp.t. [n.d. c.1842]

Rare engraving, sheet 500 x 365mm (19¾ x 14½").
Trimmed. Small tears outside the image repaired with
acid-free tape. Loss in margin top left. £360

Full-length portrait of radical politician and MP for
Hertford and Finsbury, Thomas Slingsby Duncombe
(1796-1861).

The print commemorates his presentation of the second
National Petition to the House of Commons in 1842.
He is shown resting his hand on the petition, a rare
Chartist symbol in the series. Through the window is a
view of the statue of King George I from the spire of St
George's, Bloomsbury.

Stock: 69934



186. **The R.t Hon.ble John Lord Hervey Lord
Privy Seal & one of the Lords Justices &
Guardians of the Kingdom Eldest Son to John
Earl of Bristol, 1741.**

Vanloo pinx.t. J Faber fecit. price 2s. Sold by Faber at
the Golden Head in Bloomsbury Square [n.d. c.1750]
Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed
into image on three sides and into plate at bottom, laid
on album paper. £180

Three-quarter length seated portrait of English courtier
and political writer John Hervey (1696-1743), 2nd
Baron Hervey of Ickworth. He has a chancery burse
propped on right leg and holds the tassels between his
hands. He wears a coat lined with fur and a shoulder-
length wig.

An acolyte of Robert Walpole, his political career
ended with his fall in 1742. *CS 188, i of ii. Ex:
collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69733

187. **John Martin.**

Painted by A.W. Deves, Esq.r. Engraved by C. Turner,
A.R.A. London, Published July 1, 1833, for the
Proprietor, by Mr. Turner, 50, Warren Street, Fitzroy
Square.

Mezzotint on india, 355 x 255mm (14 x 10") with large
margins. Slight foxing and paper toning. £260

Half-length portrait, standing in a landscape, turned to
the right and facing the viewer. He wears an open dark
coat over a buttoned, light-striped waistcoat, with a
white neckerchief and frill. He wears a glove on his left
hand and holds a hat. Trees and a house appear in the
background to the right.

Most likely British Whig politician, John Martin
(1805-80). Martin was first elected Whig MP for
Tewkesbury at the 1832 general election but lost the
seat at the next general election in 1835. His father
John (1774-1832), was also a Whig MP for the seat
from 1812 to 1832. *Whitman 357 ii of ii. Ex:
collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69825

188. **[John Martin.]**

[Painted by A.W. Deves, Esq.r. Engraved by C. Turner, A.R.A.] [London, Published July 1, 1833, for the Proprietor, by Mr. Turner, 50, Warren Street, Fitzroy Square.]

Mezzotint on india, touched proof before all letters.

355 x 255mm (14 x 10") with large margins. Paper toned. Staining in margins. £260

Half-length portrait, standing in a landscape, turned to the right and facing the viewer. He wears an open dark coat over a buttoned, light-striped waistcoat, with a white neckerchief and frill. He wears a glove on his left hand and holds a hat. Trees and a house appear in the background to the right.

Most likely British Whig politician, John Martin (1805–80). Martin was first elected Whig MP for Tewkesbury at the 1832 general election but lost the seat at the next general election in 1835. His father John (1774–1832), was also a Whig MP for the seat from 1812 to 1832. *Whitman 357 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69826

189. **[John Martin.]**

[Painted by A.W. Deves, Esq.r. Engraved by C. Turner, A.R.A.] [London, Published July 1, 1833, for the Proprietor, by Mr. Turner, 50, Warren Street, Fitzroy Square.]

Mezzotint on india, proof before all letters. 355 x 255mm (14 x 10") with large margins. £260

Half-length portrait, standing in a landscape, turned to the right and facing the viewer. He wears an open dark coat over a buttoned, light-striped waistcoat, with a white neckerchief and frill. He wears a glove on his left hand and holds a hat. Trees and a house appear in the background to the right.

Most likely British Whig politician, John Martin (1805–80). Martin was first elected Whig MP for Tewkesbury at the 1832 general election but lost the seat at the next general election in 1835. His father John (1774–1832), was also a Whig MP for the seat from 1812 to 1832. *Whitman 357 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69827

190. **The Right Hon.ble George Earl of Macclesfield, President of the Royal Society. Done from an Original Picture in the Possession of the Royal Society.**

Tho. Hudson Pinx.t 1753. J. Faber Fecit 1754.

Mezzotint with hand colour. 355 x 250mm (14 x 9¾"). Small margins. £240

A three-quarter seated portrait of George Parker (c.1697-1764), in ceremonial robes, holding a scroll. A politician and amateur astronomer, who built his own observatory at his Oxfordshire seat, Shirburn Castle. *CS 228. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69710



191. **[Mary Parker] M.rs Mary Lane, afterwards Countess of Macclesfield. Died the 4 of June 1753, Aged 53 Years.**

G. Kneller Pinx.t 1716. J. Faber Fecit 1753.

Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. £240

A three-quarter seated portrait of Mary Lane, aged about 16, seated in a landscape. She married George Parker (c.1697-1764) in 1722, who became 2nd Earl of Macclesfield a decade later. *CS 229. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69711

192. **S.r W.m Parsons.**

Paul [Samuel de Wilde?] fecit. Pub.d 29 May 1777, by W. Humphrey, Gerrard Street, Soho.

Mezzotint. Sheet 245 x 195mm (9½ x 7¾"). Trimmed to image on three sides, into plate at bottom, mounted in album paper at sides. £160

A half-length portrait in oval of William Parsons (c.1570-1650), in armour.

A Surveyor General of Ireland and joint Lord Justice of Ireland, Parson's has been accused of inflaming the Irish rebellion of 1641 by his "land-hunting", acquiring the lands of Irish clans by dubious legal means.

Chaloner Smith suggests that 'J.S. Paul' could be Samuel de Wilde, based on an entry in the Sutherland catalogue. *CS: J.S. Paul, 6.*

Stock: 69998

193. **[Thomas Pelham-Holles] The most Noble Prince Thomas Holles Duke of Newcastle, Marquis and Earl of Clare Viscount Haughton, Baron Pelham of Laughton Lord Chamberlain of His Maj.ties Houshold, Lord Lieutenant the County's of Middlesex: & Nottingham, Custos Rotulorum of the Same County's Lo:d Warden of the forrest of Sherwood one of the Lords of His Maj.ties most Hon.ble Privy Council and Knight of the most Noble order of the Garter.**

G. Kneller S.R.I.: et Mag: Brit: Baronet pinx. Faber Junior fecit. Sold by J. Smith at ye Lyon & Crown in Russell Street Covent-Garden (n.d., c.1730).

Mezzotint, fine impression. 355 x 255mm (14 x 10"), with large margins. Ink collector's stamp in margin (Lugt 2831). Slight cut left of staff. £280

A half-length portrait in oval of Thomas Pelham-Holles (1693-1768), 1st Duke of Newcastle-under-Lyne, wearing ceremonial robes and cloak, chain, lace stock and a long white wig, holding a staff. He served as Prime Minister 1757-62, during the Seven Years' War. CS 255, ii of iii. Russell iv of v. Ex: Collection of Sir W. A. Fraser (1826-1898), of The Hon. Christopher Lennox-Boyd.

Stock: 69698



194. [Thomas Pelham-Holles] The most Noble Prince Thomas Holles Duke of Newcastle, Marquis and Earl of Clare Viscount Haughton, Baron Pelham of Laughton Lord Chamberlain of His Majesty's Household, Lord Lieutenant the County's of Middlesex: & Nottingham, Custos Rotulorum of the Same County's Lord Warden of the forrest of Sherwood one of the Lords of His Majesty's most Hon.ble Privy Council and Knight of the most Noble order of the Garter.

G. Kneller S.R.I.: et Mag: Brit: Baronet pinx. Faber Junior fecit. Sold by Faber Jun.r at the 2 Golden Balls near the Savoy on the Strand.

Mezzotint, 18th century watermark. 355 x 255mm (14 x 10"). Thread margins, slight stain in right side of title. £240

A half-length portrait in oval of Thomas Pelham-Holles (1693-1768), 1st Duke of Newcastle-under-Lyne, wearing ceremonial robes and cloak, chain, lace stock and a long white wig, holding a staff. He served as Prime Minister 1757-62, during the Seven Years' War. CS 255, unlisted state between i and ii of iii. Russell iii of v. Ex: Collection of The Hon. Christopher Lennox-Boyd.

Stock: 69697

195. [John Perceval] The Right Honourable John Lord Viscount Perceval, Member of Parliament for the City and Liberty of Westminster.

F. Hayman pinx.t. J. Faber fecit. Price 2s. Sold by JFaber, at y Golden Head Bloomsbury Square [n.d., c.1741].

Mezzotint, 355 x 255mm (14 x 10"). On 18th century watermarked paper. Signs of hairs on printing plate. Small margins. £260

A three-quarter portrait of John Perceval (1711-70), 2nd Earl of Egmont, standing before a large house. He served as MP for Westminster 1741-7, before representing Weobley (1747-54) and Bridgwater (1754-62). He was Postmaster-General for 1762-3 and First Lord of the Admiralty 1763-6. CS 283, i of iii. Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 69587

196. [John Perceval] The Right Honourable John Lord Viscount Perceval, Member of Parliament for the City and Liberty of Westminster.

F. Hayman pinx.t. J. Faber fecit. Price 2s. Sold by JFaber, at y Golden Head Bloomsbury Square [n.d., c.1741].

Mezzotint, 355 x 255mm (14 x 10"). On 18th century watermarked paper. Trimmed to plate, mounted in album paper at edges. £260

A three-quarter portrait of John Perceval (1711-70), 2nd Earl of Egmont, standing before a large house. He served as MP for Westminster 1741-7, before representing Weobley (1747-54) and Bridgwater (1754-62). He was Postmaster-General for 1762-3 and First Lord of the Admiralty 1763-6. CS 283, ii of iii. Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 69588

197. S.,R John Philips Bar.t.

Tho. Hudson Pinx.t. J: Faber fecit. 1748.

Mezzotint. Sheet 350 x 250mm (13¾ x 10). Trimmed to plate, spots, laid on album paper at edges. £130

Three-quarter-length portrait of Welsh politician John Philips (c.1701-64), 6th Baronet. He was MP for Carmarthen (1741-7), Petersfield (1754-61) and Pembrokeshire (1761-4). In 1763 he became a privy counsellor. CS 287. Ex Collection of Hon C. Lennox-Boyd.

Stock: 69585

198. John Rudge Esq.r.

J. Whood pinx.t. 1730. J. Faber Fecit 1740. Sold by Faber at the Golden Head in Bloomsbury Square.

Mezzotint. 360 x 250mm (14¼ x 9¾"), with large margins. Old ink mss. in margin. £180

A portrait of merchant and financier John Rudge (1669-1740) who served as MP for Evesham and as a Governor of the Bank of England 1713-15. CS 310. ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69556

199. Edward Southwell Esq.r.

G. Kneller S.R. Imp. et Angl. Eques Aur: pinx: J. Smith fec. et ex. [n.d., c.1709.]
 Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to image. £240
 A half-length portrait of Edward Southwell (1671-1730), who served as MP for Rye, Tregony and Preston, and Principal Secretary of State (Ireland). In 1712 he commissioned Sir John Vanbrugh to build Kings Weston House. CS: 239, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 69547

200. **Edward Southwell Esq.r.**
 G. Kneller S.R. Imp. et Angl. Eques Aur: pinx: J. Smith fec. et ex. [n.d., c.1709.]
 Mezzotint. 350 x 250mm (13¾ x 9¾"). £240
 A half-length portrait of Edward Southwell (1671-1730), who served as MP for Rye, Tregony and Preston, and Principal Secretary of State (Ireland). In 1712 he commissioned Sir John Vanbrugh to build Kings Weston House. CS: 239, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 69546

201. **S.r Robert Southwell, K.t. Ob. 11. September 1702.. Anno Ætat. Suæ. 67.**
 G. Kneller Eques pinx: J. Smith fec. et ex. [n.d., c.1704.]
 Mezzotint. 345 x 250mm (13½ x 9¾"). Laid on album paper at edges. £240
 A half-length portrait in oval of Robert Southwell (1635-1702), Secretary of State for Ireland and President of the Royal Society from 1690. CS: 239, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 69548

202. **The Right Hon.ble William L.d Harrington, His Maj.tys Principal Secretary of State & one of his Maj.tys. most Hon.ble Privy Council &c.**
 J. Fayram pinx.t. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane [n.d., c.1740].
 Fine mezzotint. 350 x 250mm (13¾ x 9¾"). Mounted on album paper. £280
 Three-quarter length portrait of William Stanhope, 1st Earl of Harrington (c.1683-1756). He wears a shoulder-length wig, lace cravat and a coat with large cuffs, heavily embroidered with large swirls of foliage, right hand tucked inside, left hand on the corner of a table against which he leans, view from a window in the background to right. CS 181, 'Three known'. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 69736

203. **The Right Hon.ble William L.d Harrington, His Maj.tys Principal Secretary of State & one of his Maj.tys. most Hon.ble Privy Council &c.**
 J. Fayram pinx.t. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane [n.d., c.1740].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to plate, mounted in album paper at corners. £280
 Three-quarter length portrait of William Stanhope, 1st Earl of Harrington (c.1683-1756). He wears a shoulder-length wig, lace cravat and a coat with large cuffs, heavily embroidered with large swirls of foliage, right hand tucked inside, left hand on the corner of a table against which he leans, view from a window in the background to right. CS 181, 'Three known'. Ex: Belton Collection & the Hon. C. Lennox-Boyd.
 Stock: 69737



204. **[The Right Hon.ble William L.d Harrington, His Maj.tys Principal Secretary of State & one of his Maj.tys. most Hon.ble Privy Council &c.]**
 [J. Fayram pinx.t. J. Faber fecit.] [Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane.] [n.d., c.1740]
 Mezzotint, masked proof. 350 x 250mm (13¾ x 9¾"), large margins. Old ink mss name in inscription area. £280
 Three-quarter length portrait of William Stanhope, 1st Earl of Harrington (c.1683-1756). He wears a shoulder-length wig, lace cravat and a coat with large cuffs, heavily embroidered with large swirls of foliage, right hand tucked inside, left hand on the corner of a table against which he leans, view from a window in the background to right. CS 181, 'Three known'. Ex: collection of The Hon. Christopher Lennox-Boyd.
 Stock: 69735

205. **Christopher Walters Stockdale Esq.r.**
 G. Kneller Eques pinx: J. Smith fec: & excud: [n.d., c.1690.]
 Fine mezzotint, 335 x 250mm (13¼ x 9¾"). On 18th century watermarked paper. Small margins. £260
 A half-length portrait in oval of Christopher Walters Stockdale (c.1665-1713), Whig politician and

landowner in Yorkshire who served as Member of Parliament for Knaresborough from 1693 until his death in 1713. *CS 245 ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69540



206. The Right Honourable S.r Robert Walpole, Knight of the most Noble Order of the Garter; First Lord Commissioner of His Majesties Treasury, Chancellor and Under Treasurer of the Exchequer, one of His Majesties most Hon.ble Privy Council and one of the Lords of the Regency. Anno 1741.

Vanloo Pinx.t. J. Faber Fecit. Price 5.s Sold by Faber at ye Golden Head in Bloomsbury Square [c.1741].

Mezzotint. Sheet 500 x 350mm (19¾ x 13¾").

Trimmed close to image on three sides, into plate at bottom, creasing, laid on album paper at edges. £360
A full-length portrait Robert Walpole (1676-1745), standing, wearing the sash and star of the Order of the Garter, propping the Chancellor's purse on a table. The painting was by Jean Baptiste van Loo.

Walpole is regarded as the first Prime Minister. *CS 372, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69729

207. The Right Honourable S.r Robert Walpole, Knight of the most Noble Order of the Garter; First Lord Commissioner of His Majesties Treasury, Chancellor and Under Treasurer of the Exchequer, one of His Majesties most Hon.ble Privy Council and one of the Lords of the Regency. Anno 1741.

Vanloo Pinx.t. J. Faber Fecit. Price 5.s Sold by Faber at ye Golden Head in Bloomsbury Square [c.1741].

Mezzotint. Sheet 500 x 350mm (19¾ x 13¾").

Trimmed into image, laid on album paper at edges.

£320

A full-length portrait Robert Walpole (1676-1745), standing, wearing the sash and star of the Order of the Garter, propping the Chancellor's purse on a table. The painting was by Jean Baptiste van Loo.

Walpole is regarded as the first Prime Minister. *Ex: Collection Hon. Christopher Lennox-Boyd & Belton*

Stock: 69730

208. [Bulstrode Whitelocke] Bulstrodeus Whitelock Eques Aurat: Windsorij Proconstabularius. Scaccharij Commiss: dudum magni Sigilli Custos nuper SAueciam Legatus extraordinari.

R. Gaywood fecit. P Stent excud [c.1660 but later].

Etching. 170 x 120mm (6¾ x 4¾"). Trimmed into plate on right. Large margins on 3 sides. £50

A half-length portrait in oval of lawyer & Parliamentary politician Bulstrode Whitelocke (1605-75). The member for Great Marlow in the Long Parliament, ambassador-extraordinary to Queen Kristina of sweden in 1653-4).

Stock: 69779

209. Salvator Mundi.

R.t Browne Pinx.t. J. Faber Fecit. Sold by J. Faber, at the Golden head y.e South Side of Bloomsbury Square. [n.d., c.1750.]

Mezzotint. Sheet: 350 x 250mm (13¾ x 9¾").

Trimmed to image at top, into plate elsewhere. Time stained. £160

A portrait of a young Christ, shown holding a cross with his foot resting on an orb. *Ex: Collection The Hon Christopher Lennox-Boyd.*

Stock: 69720

210. S.ta Catharina.

G. Kneller Eques pinx. I:Smith fe L et ex: [n.d. c. 1697]

Mezzotint, sheet 325 x 235mm (12¾ x 9¼"). On 17th century watermarked paper. Trimmed to plate. £260

Full length portrait of Letitia Cross (1682-1737) as St Catherine of Alexandria, depicted as a young woman, crouching on a plinth beside a broken wheel. She holds a palm frond in her left hand and looks towards the upper right. She wears a plain dress and wrap, with pearls adorning her curled, partly upswept hair.

Cross was a British soprano and actress. She appeared at the Drury Lane Theatre and was the mistress of Peter the Great while he visited England. *CS 71 I of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69818

211. [Isabella Bennet] The Duchess of Grafton.

[after Godfrey Kneller] Schenk fecit et exc: Amstelod: cum Privilegio. [n.d. c.1700]

Fine & rare mezzotint, 240 x 180mm (9½ x 7"), with large margins. Tear repaired with acid free tape. Light staining and light foxing. £180

A head and shoulders portrait in oval of Isabella Bennet (c.1669-73), wife of Henry FitzRoy, Duke of Grafton, the son of Charles II by his most famous mistress, Barbara Villiers. She was one of the Hampton Court Beauties painted by Sir Godfrey Kneller for Mary II. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69898**



212. [Lady Dorothy Brownlow] Madam Dorothy Mason.

W. Wissing pinxit. I Smith fecit. E. Cooper exc. Cum Privilegio Regis. [n.d. c.1687]
Mezzotint, 340 x 250mm (13¾ x 9¾"). A very scarce early impression. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on album sheet. Tipped into album sheet. £320

Three-quarter length seated portrait of Dorothy Brownlow (née Mason) (1664-1700) her hair in curls and wearing an earring, she is shown in a low-cut dress trimmed with pearls, one hand holding flowers in her lap and the other plucking a blossom from a plant at left; in the background are a fluted pillar to the right and a mansion to the left.

Portrait of Dorothy before her marriage to Sir William Brownlow, 4th Baronet (1665-1701) in July 1688. She was the daughter and heir of Sir Richard Mason (1633-85), a politician and courtier to Charles II who owned estates at Bishop's Castle, Salop and Sutton Surrey. Wissing's (1656-87) oil painting of Lady Brownlow which hangs at Belton House in Lincolnshire. *CS 179 I of III. Ex: Collection of the Hon. Christopher Lennox-Boyd*

Stock: **69753**

213. Her Grace the Dutchess of Ormond &c.

G. Kneller S.R. Imp: et Angl Eques Aur: pinx: J. Smith fec. Sold by J. Smith at the Lyon and Crown in Russell street Covent Garden. [n.d., c.1702.]

Fine mezzotint 420 x 265mm (16½ x 10½"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on album sheet. Tipped into album sheet at edges. £360

A full-length portrait of Mary Somerset (1665-1733), daughter of the Duke of Beaufort and second wife of James Butler, 2nd Duke of Ormonde. A black page boy arranges her train.

The duke was attainted in 1715 after being accused of supporting the Jacobite Rebellion and fleeing to France *CS 195 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69752**

214. [William Cavendish] The Earle of Devonshire.

[after Godfrey Kneller] Schenk fecit et exc: Amstelodami Cum Privil: [n.d. c.1700]

Scarce & fine mezzotint, 245 x 180mm (9¾ x 7"), with large margins. Light staining. £320

Half-length oval portrait of William Cavendish (1641-1707), fourth Earl and first duke of Devonshire, wearing armour and a curly wig.

Stock: **69901**

215. 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, 355 x 255mm (14 x 10"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on reverse.

Small margins. £280

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: **69750**

216. Madam D'Avenant.

G. Kneller pinxit. I. Smith fecit et excudit. [n.d. 1689.]

Fine mezzotint, 340 x 250mm (13½ x 10"), with large margins. 'E.M.H.' ink stamp of collector Mrs. E.M.

Hamilton on reverse. Very slight crease. £280

Full length portrait of Frances D'Avenant, seated in an idyllic garden holding a loose bunch of flowers in her lap. *CS 76 I of II. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: **69751**

217. [Anne Egerton] The Right Hon.ble the Countess of Jersey. E Collectione Gulielmi Powlett Gen.

G. Kneller Bar.t pinx.t. J. Faber fecit 1740. Sold by Faber at the Golden Head, in Bloomsbury Square.

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

£180

A three-quarter portrait of Anne Egerton (c.1705-62), daughter of the 1st Duke of Bridgwater, painted before her marriage to Wriothesley Russell, 3rd Duke of Bedford, in 1725. A year after Bedford's death in 1732 she married William Villiers, 3rd Earl of Jersey. *CS 204, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69715**

218. **[Anne Egerton] The Right Hon.ble the Countess of Jersey. E Collectione Gulielmi Powlett Gen.**

G. Kneller Bar.t pinx.t. J. Faber fecit 1740. Printed for T. Bowles in S.t Pauls Church Yard, & John Bowles & Son, at the Black Horse in Cornhil [n.d., c.1755]. Mezzotint. 355 x 255mm (14 x 10"), large margins.

£180

A three-quarter portrait of Anne Egerton (c.1705-62), daughter of the 1st Duke of Bridgewater, painted before her marriage to Wriothesley Russell, 3rd Duke of Bedford, in 1725. A year after Bedford's death in 1732 she married William Villiers, 3rd Earl of Jersey. CS 204, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69716



219. **M:r William Fittock Mayor of S.t Maws in Cornwall A:º 1741. being the 4.th time in that Office, & never betray'd his Trust, but refus'd Extraordinary Bribes.**

N. Tucker pinx.t. [n.d., c.1741.]

Scarce mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins, tipped onto album sheet at corners. Small tear in title area.

£360

A three-quarter portrait of William Fittock (1667-1754), mayor of St Mawes, standing before a coastal view.

Stock: 70000

220. **[Elizabeth Countess of Kildare.]**

Wissing [in pencil] Dunkarton [in pencil]. [London Published by S. Woodburn 1814]

Proof before letters mezzotint on india, 290 x 205mm (11½ x 8"), with large margins.

£130

From the series, 'Woodburn's Portraits of 100 Illustrious Characters.'

Portrait of Elizabeth Fitzgerald, née Jones (1665-1758), Countess of Kildare, bust-length, wearing a gown with a low V-shaped neckline trimmed with a tasselled fringe, and a large hat adorned with flowers pinning up the brim on the right side; looking towards the viewer.

Ex: Collection of the Hon. Christopher Lennox-Boyd.

Stock: 69808

221. **[Charles Fitzroy] His Grace the Duke of Grafton.**

Vanlo pinx.t 1739. J. Faber Fecit 1740. Prince 2.s, & Sold by JFaber at the Golden Head Bloomsbury Square.

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

£140

A three-quarter portrait of Charles FitzRoy (1683-1757), grandson of Charles II and Barbara Villiers, wearing the order of the Garter, a long wig and cloak, falling to the ground.

It was originally full-length but was cut down with a shortened title. A new full-length plate was engraved, with a pillar and curtain top left. CS 164 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69742

222. **[Charles Fitzroy] His Grace the Duke of Grafton.**

G. Kneller Bar.t. Pinx.t. J. Faber Fecit 1731.

Mezzotint, hinged on left to 18th century Album sheet. 350 x 250mm (13¾ x 9¾"). Thread margins.

£130

A half-length portrait of Charles FitzRoy (1683-1757), 2nd Duke of Grafton, grandson of Charles II and Barbara Villiers, wearing cap and open jacket with badge.

Painted for the series of Kit-Kat Club members. CS 208, plate 4. Ex: Oettingen-Wallerstein collection & The Hon. Christopher Lennox-Boyd.

Stock: 69744

223. **[Isabella Fitzroy] The Dutchess of Grafton.**

G. Kneller Eques pinx: I Smith fec : et exc: [n.d. c.1692]

Mezzotint, sheet 335 x 245mm (13¾ x 9¾"). Trimmed within plate. Laid on 18th century album paper. Two tiny ink spots.

£260

Three-quarter length seated portrait of Isabella Bennet (c. 1668-1723), who married Henry Fitzroy (illegitimate son of Charles II by Barbara Villiers), becoming Duchess of Grafton in 1675. She also inherited her father's estate and title, becoming 2nd Countess of Arlington suo jure. CS 119 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd & Lady Lucas of Credwell.

Stock: 69823

224. **Her Grace the Dutchess of Manchester.**

G.Kneller pinx. J.Faber Fecit. [n.d., c.1723.] Printed & Sold by Rob.t Sayer Near St. Dunstons Church in Fleetstreet, & John King at the Globe in the Poultry.

Fine mezzotint, 18th century watermark; 455 x 305mm (18 x 12"), with large margins.

£420

Portrait of Doddington Greville (1671-1720). She was a daughter of Robert Greville, 4th Baron Brooke of Beauchamps Court and Anne (née Doddington) Greville (who married Thomas Hoby after the death of Lord Brooke in 1676).

From the series of thirteen plates 'Beauties at Hampton Court'. CS 28 ii of ii. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69656



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

Ga. Hamilton Pinx.t.. Ja.s M.cArdell Fecit. Publish'd according to Act of Parliament 1753.

Rare mezzotint first state. Sheet 505 x 355mm (20 x 14"). Trimmed to plate. Laid down. £480

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

Stock: 69657

226. **[Catherine Manners] The Countess of Rutland.**

G. Kneller pinx. J. Smith fe: et exc: [n.d., c.1690.]

Very fine mezzotint, 18th century watermark, 340 x 250mm (13½ x 9¾"), 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on reverse. Small margins £380

A three-quarter portrait of Catherine Manners (1657-1733), seated in landscape, wearing low dress adorned with jewels. The daughter of the 3rd Viscount Campden, she married John Manners, first Duke of Rutland.

Russell believed this to be an altered plate, originally depicting Mary II. CS 218, ii of ii. Russell 218, iii of iii. Ex: *collection of The Hon. Christopher Lennox-Boyd*. See [Ref: 68683]

Stock: 69754

227. **The most Noble Prince John Duke of Montagu, Marquis of Monthermer, Earl of Montagu, Viscount Monthermer & Baron Montagu of Boughton, Master of the Wardrobe Captain of ye first Troop of His Majesty's Life Guards, Lord Lieutenant of the Counties of Northampton & Warwick & Knight of ye Most Noble Order of the Garter.**

M. Dahl pinx. J. Faber junior fecit. Sold by J. Faber at a Picture shop over against Essex Street Strand [n.d., c.1710].

Mezzotint, 345 x 245mm (13½ x 9½"). Trimmed to plate, laid on album paper. £360

A three-quarter portrait of John Montagu (1690-1749), 2nd Duke of Montague, in armour and long white wig, before a battle scene under a fort. Unusually, his arms in the inscription area are mezzotinted.

He was a member of the acclaimed Kit Kat Club, a founding governor of the Foundling Hospital and fifth Grand Master of the Premier Grand Lodge of Freemasonry. CS 245, i of iii, "One known". Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69702

228. **The most Noble Prince John Duke of Montagu, Marquis of Monthermer, Earl of Montagu, Viscount Monthermer & Baron Montagu of Boughton, Master of the Wardrobe Captain of ye first Troop of His Majesty's Life Guards, Lord Lieutenant of the Counties of Northampton & Warwick & Knight of ye Most Noble Order of the Garter.**

M. Dahl pinx. J. Faber junior fecit. Printed for and Sold by Thos. Bowles Print and Map Seller next the Chapter House in St. Pauls Church Yard London [n.d., c.1740].

Fine mezzotint, in pencil verso "From Collection of Earl of Mount Edgecombe". 350 x 250mm (13¾ x 9¾"), very large margins. £320

Half-length portrait of John Montagu (1690-1749), 2nd Duke of Montagu, in armour, battle scene behind.

He was a member of the acclaimed Kit Kat Club, a founding governor of the Foundling Hospital and fifth Grand Master of the Premier Grand Lodge of Freemasonry. CS: 245, state iii of iii. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69703

229. **[Mary Churchill] Her Grace the Duchess of Montagu.**

G. Kneller Bar.t pinx.t. J. Faber fecit 1740. Sold by JFaber at the Golden Head in Bloomsbury Square.

Fine mezzotint, 325 x 225mm (12¾ x 9"), with large margins. On 18th century watermarked paper. Slight staining, old ink mss. in lower margin. £260

Half-length portrait in oval of Mary Churchill (1689-1751), daughter of John, Duke of Marlborough, who married John Montague, 2nd Duke of Montagu, in 1705. CS: 246, ii of iii. Ex: *collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69704

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

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

Very fine mezzotint, 325 x 220mm (12¾ x 8¾"), with good margins. On 18th century watermarked paper.

£320

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

Murray eventually settled down, marrying first Sir Richard Atkins, 6th Baronet, then actor David Ross.

CS 134. Goodwin 184. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69651

231. Richard Nash Esq.r.

T. Hudson pinxt. 1740. J. Faber fecit. Sold by Faber at the Golden Head in Bloomsbury Square.

Fine mezzotint. Sheet 305 x 220mm (12 x 8¾").

Trimmed into image on three sides, into plate at bottom, affecting title, laid on album paper.

£180

The celebrated 'Beau' Nash (1674-1761), a Welsh dandy who became Master of Ceremonies at Bath in 1705 and reigned as absolute monarch of the fashionable world there until his death. CS:253, *iiii of.iii.* Ex: Collection of the Hon. Christopher Lennox-Boyd.

Stock: 69701

232. Her Grace the Dutchess of Bolton. &c.

G.Kneller S.R.Imp et Angl Eques Aur Pinx. I.Smith fec. [n.d., c.1700.] Sold by I.Smith at ye Lyon & Crowb in Russel Street Covnet Garden.

Fine mezzotint, 18th century watermark; 415 x 265mm (16¼ x 10½"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on reverse. Small margins reinforced. Tiny abrasion on collar of dress.

£360

Portrait of Henrietta Paulet, Duchess of Bolton (c. 162 - 1730), the third wife of Charles Paulet, 2nd Duke of Bolton.

She was one of several aristocratic female signatories who petitioned the king for the creation of a Foundling Hospital in the late 1720s, but she did not live long enough to see its creation. She spent part of her life in Dublin, and the city's Henrietta Street is reputedly named after her. CS19 II of III. Ex: collection of The Hon. Christopher Lennox-Boyd

Stock: 69749

233. [Katherine Pelham, Countess of Lincoln]

[after William Hoare] in Chalc. Gottlieb Heiissii sc. et exc. A.V. [n.d., c.1755.]

Mezzotint, proof before title. 420 x 320mm (19½ x 12½"), with large margins. Creasing. Foxing.

£320

A profile portrait of Katherine Pelham (1727-1760) wearing a flat straw hat and lace cap.

A reversed copy of Richard Purcell's mezzotint of William Hoare of Bath's portrait.

Stock: 69946

234. The R.t Honble John Perceval (y.e 9.th of that Name) Earl of Egmont, Visc.t Perceval of Kanturk, Baron Perceval of Burton, Bar.n Perceval & Bar.t. Born July 12.th 1683, now living 1744.

J. Faber fecit.

Mezzotint. 150 x 110mm (6 x 4"). Thread margins.

Laid on album sheet at edges.

£140

A portrait of Anglo-Irish politician. John Perceval, 1st Earl of Egmont, (1683 - 1748).

Perceval was a close associate of James Oglethorpe, with whom formed an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. CS: 400. pg. 452

Stock: 69800



235. Teresia Constantia Phillips.

[Engraved by John Faber the younger after Joseph Highmore. [n.d., 1748.]

Fine mezzotint, proof before title. 350 x 255mm (13¾ x 10"), with large margins.

£360

Three-quarter portrait of Teresia Constantia Phillips (or Con, c.1700-65), courtesan and bigamist who married at least five times and published a scandalous three-volume autobiography in 1748-9, when this portrait was published. She died in Jamaica. CS 285, *this early state not listed. Russell i of ii.* Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69586

236. [Endymion Porter.]

[after Claude Warin] Publish'd Dec.r 1802, by W. Richardson, York House, N.º 31 Strand.

Mezzotint. Sheet 130 x 115mm (5 x 4½") Trimmed to image on three sides, into plate at bottom, laid on

album paper at sides, creasing.

£130

A profile portrait in oval of Endymion Porter (1587-1649) English diplomat and Royalist.
A reissue of an earlier plate. *NPG D27261. See Russell 129.*
Stock: 69990



237. **[Jane Skeffington] Belle Jeanneton.**
[after William Wissing] J. Gole F. Met Privilegie. [n.d. c.1680]
Very fine mezzotint, 260 x 190mm (10¼ x 7½"). On 17th century watermarked paper. Green ink stamp 'D.r Pokorny' on verso. Thread margins. £260
Portrait of Jane Skeffington as a young girl, depicted full-length and seated, with pearls in her hair and an earring. She wears a loose dress and a robe fastened with a clasp, while a lamb lies at her feet. A pillar and curtain frame the scene, with a rose bush, trees, and a building in the background.
Jane was the wife of Sir Hans Hamilton (1673-1729/30) of Hamilton's Bawn, the second and last baronet of Monella and daughter of Clotworthy Skeffington, 3rd Viscount Massereene (1661-1714). There is a mezzotint in reverse engraved by John Smith. *Ex: Collection of the Hon. Christopher Lennox-Boyd. See CS 231 for portrait engraved by John Smith. Ink stamp not in Lugt database.*
Stock: 69904

238. **[Charles Townshend.]**
G. Kneller S.R. Imp et Angle. Eques Aur. pinx. I. Smith. fec. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. [n.d., c.1705.]
Mezzotint proof before title. Sheet 345 x 250mm (13½ x 9¾"). Trimmed to plate and laid on album paper. Slight cockling. £180
Charles Townshend, 3rd Viscount Townshend (1700-1764) as a boy, with a parrot perched on his hand. CS 255.
Stock: 69833

239. **[Ethelreda Townshend.] The R.t Hon:ble Ethelreda Viscountess Townshend only Daughter to Edward Harrison of Balls, in ye County of Hertford Esq:r**
Vanloo pinx.t. J. Faber fecit 1742.
Mezzotint, 18th century watermark. 325 x 230mm (12¾ x 9"), large margins. Old ink number in lower margin. £360
A half-length portrait of socialite Audrey Etheldreda Townshend (née Harrison, 1708-88), said to have inspired the seductress 'Lady Bellaston' in Henry Fielding's "Tom Jones". CS 353. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69574

240. **[Ethelreda Townshend.] M:rs Townshend.**
Vanloo pinx.t. J. Faber fecit. [Sold by Faber at the Golden Head in Bloomsbury Square.] [n.d., c.1723].
Scarce mezzotint, 18th century watermark, Sheet 315 x 225mm (12½ x 8¾"). Trimmed into plate at bottom losing publication line. £320
A half-length portrait of socialite Audrey Etheldreda Townshend (née Harrison, 1708-88), said to have inspired the seductress 'Lady Bellaston' in Henry Fielding's "Tom Jones". CS 352, ii of ii. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69573

241. **[Ethelreda Townshend.]**
Vanloo pinx.t. J. Faber fecit. [Sold by Faber at the Golden Head in Bloomsbury Square.] [n.d., c.1723].
Scarce mezzotint. Sheet 305 x 225mm (12 x 8¾"). Trimmed into plate losing publication line, chipped on left edge, creasing. £240
A half-length portrait of socialite Audrey Etheldreda Townshend (née Harrison, 1708-88), said to have inspired the seductress 'Lady Bellaston' in Henry Fielding's "Tom Jones". CS 352, i of ii, "two known". *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69566

242. **[Barbara Villiers] The Duchess of Cleaveland.**
[after Godfrey Kneller] Schenk fecit et exc: Cum Privil. [n.d. c.1700]
Fine mezzotint, sheet 245 x 185mm (9¾ x 7¼"). On 18th century watermarked paper. Trimmed to plate. £160
Half-length oval portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II.
Stock: 69900

243. **[Barbara Villiers] The Duchess of Cleaveland.**
[after Godfrey Kneller] Schenk fecit et exc: Cum Privil. [n.d. c.1700]
Fine mezzotint, sheet 245 x 185mm (9¾ x 7¼"). On 18th century watermarked paper. Trimmed to plate. £140

Half-length oval portrait of Barbara Palmer (née Villiers), Duchess of Cleveland (1640-1709), Mistress of Charles II.
Stock: 69899



244. [Mrs Voss and her daughter Catherine Voss]

G. Kneller Eques pinxit. J. Smith fecit & excudit. Fine mezzotint. Sheet 340 x 255mm (13½ x 10"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on album paper. Small margins. Laid on album paper. £360

An untitled portrait of Mrs Voss, proprietress of a coffee-house in St. James's Market and Kneller's mistress, as a shepherdess, with their daughter Catherine ("Agnes") Voss (1685/90-1714). CS 260. Stock: 69755

245. [Mrs Voss and her daughter Catherine Voss]

G. Kneller Eques pinxit. J. Smith fecit & excudit. Mezzotint. Sheet 345 x 250mm (13½ x 9¾"). Trimmed to image on three sides, into plate at bottom, laid on album paper. £240

An untitled portrait of Mrs Voss, proprietress of a coffee-house in St. James's Market and Kneller's mistress, as a shepherdess, with their daughter Catherine ("Agnes") Voss (1685/90-1714). CS 260. ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69551

246. [Mrs Voss and her daughter Catherine Voss]

G. Kneller Eques pinxit. J. Smith fecit & excudit. Mezzotint. 345 x 255mm (13½ x 10"). Narrow margins, nicks in edges. Time stained. £180

An untitled portrait of Mrs Voss, proprietress of a coffee-house in St. James's Market and Kneller's mistress, as a shepherdess, with their daughter Catherine ("Agnes") Voss (1685/90-1714). CS 260. ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69549

247. [Mrs Voss and her daughter Catherine Voss]

G. Kneller Eques pinxit. J. Smith fecit & excudit. Mezzotint, 18th century watermark. Sheet 345 x 250mm (13½ x 9¾"). Trimmed within plate. £180
An untitled portrait of Mrs Voss, proprietress of a coffee-house in St. James's Market and Kneller's mistress, as a shepherdess, with their daughter Catherine ("Agnes") Voss (1685/90-1714). CS 260. ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69550

248. [Lady Elizabeth Willmot]. Om sulk een Herderin, so vriendlyk, teer, en schoon [...]

[after William Wissing] Petr: Schenck, sculptor, cum Privil Amst: [n.d., c.1700.] Scarce mezzotint, 250 x 185mm (9¾ x 7¼"), with large margins. On early 18th century watermarked paper. Small tears in margins, creased at top. £380
A near full-length portrait of Lady Elizabeth Wilmot (1674-1757), second daughter of the infamous second earl of Rochester, seated dressed as a shepherdess, feeding a sheep. She married Edward Montagu, 3rd earl of Sandwich; after his death in 1729 resided in Paris where she died in 1757. Stock: 69843

249. [Margaret Yorke, Lady Hardwicke].

G. Kneller Eques pinxit 1713. J. Faber fecit 1741. Price 2.s. Sold by JFaber at the Golden Head Bllomsbury Square. Mezzotint, 18th century watermark; 350 x 250mm (13¾ x 9¾"). Thread margins. £180
A three-quarter length portrait Margaret Cocks (c. 1695-1761), painted by Godfrey Kneller six years before she married Philip Yorke, 1st Earl of Hardwicke. She sits with two lambs, holding a garland. CS 179, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69738

250. Charles Newby Esqr:

Charles Philips Pinxit. John Faber fecit 1744. Fine mezzotint. 355 x 250mm (14¼ x 9¾"), with large margins. £260
Charles Newby (d.1750), sportsman of Hooton Roberts, Yorkshire, wearing black coat from which hangs a chain, and holding a whip. After Charles Philips (1708 - 1747), portrait painter and court artist to the Prince of Wales. CS 254 only state. Russell ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 69699



251. **[The bookseller Christopher Brown] [To the free and easy Counsellors under the Cauliflower, this portrait of Mr. Brown their worthy Secretary, is respectfully dedicated by their very humble Servant, Johannes Eckstein.]**

Painted and Engraved by Johannes Eckstein. [n.d., c.1790.]

Rare mezzotint. 340 x 250mm (13¼ x 9¾"). Trimmed to plate at sides, losing dedication at bottom. £280

Half-length portrait of the bookseller Christopher Brown (d.1807), wearing a dark coat with high collar, white cravat and a short brown wig.

Brown worked for Longmans. The 'Counsellors under the Cauliflower' were a society that met in a room at the 'Three Pigeons' in Butcher Hall Lane, which had a cauliflower painted on the ceiling. *CS 1, the only print listed.*

Stock: 69873

252. **Josephus Champion S.M.**

[n.d., c.1760.]

Mezzotint. 235 x 155mm (9¼ x 6"). Small margins.

£260

A half-length portrait in oval of writing master Joseph Champion (1709-62), with a border containing an open book and a plaque labelled 'Vive la Plume' with calligraphic swirls.

This plate was also published with a separately-printed engraved border. *CS ENA III 40. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69979

253. **Josephus Champion S.M.**

[n.d., c.1760.]

Fine mezzotint, 235 x 155mm (9¼ x 6"), with separately printed engraved border, total. 275 x 205mm (10¾ x 8"), large margins. On 18th century watermarked paper. £260

A half-length portrait in oval of writing master Joseph Champion (1709-62), with a border containing an open book and a plaque labelled 'Vive la Plume' with calligraphic swirls.

This plate was also published without the border. *CS ENA III 40. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69980

254. **John Twining Esq.r.**

J.J. Halls pinx.t C. Turner sculp.t London. Pub.d Jan.y 1. 1805. by C. Turner. N.o50, Warren Street, Fitzroy Square.

Mezzotint, 355 x 255mm (14 x 10"), with very large margins. £160

Portrait of John Twining (1760-1827), half-length, seated slightly to the left in an armchair before a curtain, facing the viewer. He wears a dark double-breasted coat and light neckerchief, with his right arm resting by his side and left elbow on the chair arm, his hand partly visible.

Likely the second son of Daniel Twining and his second wife Mary Little (1726-1804), who eventually took over the company from her, alongside his brother Richard (1749-1824). *Whitman 575. W. 575 ii of ii.*

Ex: Collection of the Hon. Christopher Lennox-Boyd.

Stock: 69810

255. **[Anne, Princess Royal] Haere Koninglyke Hoogheit Anna, Princesse van Orange &c.**

P. Van Dyk pinx. J. Faber Fecit Londini, 1735.

Mezzotint. 250 x 245mm (19¾ x 9¾"). Thread margins, creased. £260

Anne, Princess of Orange (1709-1759), Princess Royal, daughter of King George II; wife of William Henry Friso (1711-51), Prince of Orange. *CS 266, only state.*

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

Stock: 69694

256. **[Anne, Princess Royal] Son Altesse Royale Anne Princesse d'Orange.**

Ph: Mercier Pictor & Bibliothecarius Principis Pinxit. J Faber dfecit 1734. Sold by J. Faber at ye Golden headm ye South side of Bloomsbury Square.

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

Small paper crack in top edge of image.. £240

Anne, Princess of Orange (1709-1759), Princess Royal, daughter of King George II; wife of William Henry Friso (1711-51), Prince of Orange. *CS 264. Ex:*

Collection of The Hon. C. Lennox-Boyd.

Stock: 69696

257. **[Anne, Princess Royal] Son Altesse Royale Anne Princesse d'Orange.**

Ph: Mercier pinx.t 1734. J. Faber fecit. [Printed for Thos. Bowles in St Pauls Church-yard, and John Bowles & Son, at the Black Horse in Cornhil.]

Mezzotint. 310 x 220mm (12¼ x 8½"), large margins on 3 sides. Trimmed into plate at bottom, losing publication line. £230

Anne, Princess of Orange (1709-1759), Princess Royal, daughter of King George II; wife of William Henry

Friso (1711-51), Prince of Orange. CS 265, *state uncertain*. Ex: *Collection of The Hon. C. Lennox-Boyd*. Stock: 69695



258. Their Royall Highness's Frederick Prince of Wales & Princess Ann.

Printed and Sold by John Bowles Printseller at Mercers hall in Cheapside & Tho. Bowles Printseller in S.t Pauls Church Yard.

Fine mezzotint. 350 x 250mm (13¾ x 9¾"), with very large margins. Creasing. £380

A double portrait of the two eldest children of George II: Frederick Louis (1707-51), Prince of Wales, and his sister Ann (1709-59), who later became Princess of Orange. She passes a laurel wreath to her brother. CS ENA II 74. Ex: *Collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69976

259. S.A.R. George Auguste Frédéric, Printe Régent d'Angleterre. His R.H. George August Frédéric, Prince Régent of England.

Painted by West. Engraved by Schmit. Déposé à la Direction des Estampes à Paris chez Potrelle Editeur, rue St. Honoré, No. 142 [n.d., c.1820].

Mezzotint. 445 x 320mm (17½ x 12½"). Trimmed to plate on right, large margins on 3 sides. £260

A half-length portrait of George IV during his Regency (1811-20), in ceremonial robes, after a portrait by Benjamin West.

Stock: 69630

260. [Princess Mary of Great Britain] Her Highness Princess Maria Consort to Frederick Prince of Hesse.

Art.r Pond aad Vivum pinx.t. J. Faber fecit. Sold by JFaber at the Golden Head in Bloomsbury Square [n.d., c.1740].

Mezzotint. 330 x 230mm (13 x 9"), with large margins. Creasing in margins, edges chipped. £230

A half-length portrait of Mary of Great Britain (1723-72), second-youngest daughter of George II. The portrait was presumably painted in 1740, after her proxy marriage to Frederick of Hesse-Kassel, but before her departure from England. CS 236, ii of ii. Ex: *Collection of The Hon. Christopher Lennox-Boyd*. Stock: 69707

261. Sophia Dorothea, Borussorum Regina, Georgii, Magnae Britanniae Regis, Unica Filia &c. &c.

F.W. Weideman Pinx. Berolini 1714. J. Smtih Fec. Londini 1715. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden. -

Mezzotint, 18th century watermark; 350 x 255mm (13¾ x 10") Trimmed to plate. £180

Sophia Dorothea, Queen of Prussia (1685-1757), Daughter of George I, King of England. In 1706 she married her cousin, Frederick William I of Prussia, and became Queen of Prussia. CS 207: i of ii. Ex: *Collection of The Hon. C. Lennox-Boyd*.

Stock: 69756

262. The most Illustrious Princess Sophia Electrice Dowager of Brunswick, Successor to ye Crown of England &c. after her Majesty Queen Ann & Her Royal Issue.

Done by I. Smith from an Original painting lately brought from Hanover. & Sold by him at ye Lyon & Corwn in Russell Street Covent Garden. [after Friedrich Wilhelm Weidemann.] [n.d. c.1706.] Very fine mezzotint, 345 x 250mm (13½ x 9¾"), with large margins. On 18th century watermarked paper. £260

Princess Sophia, Electress of Hanover (1630-1714); Mother of George I and Granddaughter of James I and youngest child of Elizabeth of Bohemia, Sophia was brought up at Leiden before moving to her mother's court at The Hague in 1641. Raised in an environment conducive to learning, she was schooled in mathematics, law, theology, history and six languages. Her prolific correspondence, written in both French and German, provides a detailed account of court life. In 1658 she married Ernest Augustus, Elector of Hanover, and she eventually became the mother of seven children. As the nearest Protestant claimant to the British throne after Queen Anne, her eldest son became George I. CS 237: ii of iii. Ex: *Collection of The Hon. C. Lennox-Boyd*.

Stock: 69759

263. His Royal Highness William Duke of Cumberland.

[after John Wootton & Thomas Hudson.] Sold by T. Jefferys at the Corner of S.t Martins Charing Cross, and W. Herbert at the Golden Globe on London Bridge [n.d., c.1750.]

Mezzotint. Sheet 360 x 250mm (14¼ x 9¾"). Trimmed into plate, laid on album paper at sides. £260

An equestrian portrait of William Augustus, Duke of Cumberland, holding his sword outstretched, with a view of the battle of Dettingen in the background.

The painting, done for Frederick, Prince of Wales, by John Wootton (1682?-1764) and Thomas Hudson (1701-79) in 1744, is in the Royal Collection. This print appears to be a copy of John Faber the younger's mezzotint. *CS ENA II 29. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 69987

264. His Royal Highness William Duke of Cumberland.

[after John Wootton & Thomas Hudson.] Sold by T. Jefferys at the Corner of S.t Martins Charing Cross, and W. Herbert at the Golden Globe on London Bridge [n.d., c.1750.]

Mezzotint. Sheet 360 x 255mm (14¼ x 10"). Trimmed into plate at bottom, narrow margins elsewhere, laid on album paper at sides. £260

An equestrian portrait of William Augustus, Duke of Cumberland, holding his sword outstretched, with a view of the battle of Dettingen in the background. The painting, done for Frederick, Prince of Wales, by John Wootton (1682?-1764) and Thomas Hudson (1701-79) in 1744, is in the Royal Collection. This print appears to be a copy of John Faber the younger's mezzotint. *CS ENA II 29. Ex: Collection of The Hon. C. Lennox-Boyd & Album of C. Ibetson.*

Stock: 69988

265. [Mary II] Maria D.G. Mag. Brit. Franc. et. Hib. Regina. &c.

[after Peter Lely] A. Blooteling fecit et ex. Cum Privilegio Ordinum Hollandiae et West-Frisiae [n.d. c.1690].

Mezzotint. 350 x 255mm (13¾ x 10"), with margins. Mount burn around image. Damage in left margin. £230

A bust portrait of Mary II (1662-94), originally depicting her as Princess of Orange. *CS m.a.iv.*
Stock: 69930

266. [Mary II] Decet timeri, at plus diligi. Maria D.G. Angliae, Scotiae, Franciae, st Hiberniae Regina &c.

Petrus Schenck Fe: et exc: Amstelodami Cum Privil. [n.d. c.1690]

Rare mezzotint, 185 x 135mm (7¼ x 5¼"), with margins. On 17th century watermarked paper. Staining. £230

Bust portrait of Mary II, Queen of England (1662-94) wearing regalia, holding a sceptre and a crown behind her.

The six lines of Dutch text translates as a poem giving a Dutch perspective on the Glorious Revolution celebrating Mary II while casting a critical eye on previous Catholic monarchs named Mary (Mary I and Mary Queen of Scots). *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69911



267. Wilhelmus III. D.G. Angliae Scot: Fran: et Hiberniae Rex etc. Gravé et Présenté a sa Maiesté par son tres-humbl tres-Obeisant t tres-fidèle serviteur Jaque Gole. [&] Maria D.G. Angliae, Scot: Fran: e Hib. Reg:

[&] Jacobus Gole Sculp. a Amsterdam avec Privilege des Estats de Hollande et West-Frise. [&] Nicolaus Visscher in Lucem edidit cum Privil: Ordin General Belgi Faederati [n.d., c.1690].

Pair of mezzotints. Sheets 435 x 315mm (17 x 12½"). William: trimmed to plate on right, to plate elsewhere. Mary: trimmed to image on three sides, into plate at bottom. Both laid on card. £480

A full length seated portrait of William III and a three-quarter portrait of Mary II, both in ceremonial robes, with crowns, orbs and sceptres. *Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69947

268. Wilhelmus III. D.G. Angliae, Scotiae, Franciae, et Hibernae Rex & xc. Vestito commodo.

Jacobus de Later fec: Ex Formis Nicolai Visscher cum Privil. [n.d., c.1690]

Mezzotint. 340 x 260mm (13¼ x 10¼"). Narrow margins £320

Rare portrait of William III in embroidered jacket with lace cravat and cuffs, with a wide-brimmed hat. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69939

269. Wilhelmus. III. D.G. Mag. Brit. Franc. et. Hib. Rex. &c.

[Petrus Schenck fecit et Exc Amstelodami Cum Privil Ordin: Hollan: et West frisiae] [n.d. c.1690]

Mezzotint, 17th century watermark,. 295 x 250mm (11½ x 9¾"). Trimmed at bottom, losing verse and publication line, thread margins elsewhere. £240

A head and shoulders portrait in oval of William III (1650-1702), wearing a crown and George, holding a sceptre. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69920

270. Gulielmus III D.G. Angliae Scotiae Franciae et Hiberniae Rex.

[by Jacob Gole] [n.d. c.1690.]

Mezzotint, sheet 280 x 180mm (11 x 7"). On 17th century watermarked paper. Trimmed to printed border

on three sides, losing text and publication line at bottom. £180
A half-length portrait of William III (1650-1702) in an oval with borders of martial trophies. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69931

271. Gulielmus III D.G. Ang. Sco. Fran. et Hib. Rex &c.

G: Kneller Eques pinx: Sold by J. Smith at the Lyon & Crown in Russel street Covent Garden. [n.d. c.1695]
Mezzotint. 200 x 145mm (8 x 5¾"). Trimmed into plate, laid on album paper at sides. creasing in corners. £160

A half-length portrait in oval of William III (1650-1702), wearing long wig, armour and a cloak with a cameo brooch and jewel. *CS: 273, ii of iii.*
Stock: 69991



272. Lady Jane Grey. Proclaimed Queen of England 1553. Beheaded in the Tower 1554.5.

Painted by J. Graham. Engraved by G. Dawe. [n.d., c.1795.]
Fine & scarce ccoloured mezzotint. Sheet 410 x 255mm (16 x 10"). Trimmed within plate, chips in top edge, creased. £320

A fanciful portrait of Lady Jane Grey in the Tower of London writing the names of Wycliffe and Luther on a wall.

John Graham (1755-1817) produced a series of paintings of tragic heroines on the eve of their execution, the others being Anne Boleyn and Mary, Queen of Scots. *Not in CS or BM. NPG D11096. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69668

273. [Philippa of Hainault]. Prapósito & Scholaribus Coll. Reg. Oxon: hanc Reginae Philippae Effigiem.

T. Murray pinx. è Cenotaph in Monast: Westmon: D.D. J. Faber. Sold by J Faber at ye Golden head ye South side of Bloomsbury Square [n.d., c.1723],
Mezzotint. 415 x 260mm (16¼ x 10¼"), large margins. Rust mark in title, margins slightly soiled. £280

A full length portrait of Philippa of Hainault (c.1310-69), Queen consort of Edward III and mother of Edward, the Black Prince, pointing towards a view of Queen's College, Oxford, which was founded by her chaplain Robert de Eglesfield in her honour. *CS 284. Ex Collection of Hon Christopher Lennox-Boyd.*
Stock: 69584

274. Richard III, Edward IV. &c. From the Plantagenet Tapestry, the Property of the late Charles Yarnold, Esq.r.

Printed by [N. Chater & C^o, 33 Fleet Street] [n.d., c.1825.]

Lithograph. Sheet 220 x 125mm (8¾ x 5"). Printer's signature weakly inked. £45

Portraits of the Duke of Gloucester (later Richard III) and the Earl of March (Edward IV), a detail from a tapestry that contained 23 full-sized portraits of members of the houses of York and Lancaster. The tapestry was part of the estate sale of Charles Yarnold (d.1825), which also contained 15th century tapestries of the siege of Troy that had hung in the Painted Chamber of Westminster Palace. This tapestry was one of several bought by a Mr. Teschemacher, all of which have disappeared.

Stock: 69770

275. Anne by the Grace of God Queen of England Scotland, France & Ireland &c.

[after Faithorne.] [n.d., c.1710.]

Mezzotint. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed into image on three sides, into plate at bottom, losing publication line(?), laid on album paper. £180

A half-length portrait in oval of Queen Anne, in robes with George.

A copy of the mezzotint by William Faithorne (CS 2.)
Stock: 69996

276. Anna D.G. Angliæ, Scotiæ, Franciæ et Hibern_ Regina.

G.Kneller S.R.I. et Angl. Eq. aur. pin. E.C. Heiss excudit aug. Vind. [n.d., c.1710].

Mezzotint. 320 x 220mm (12½ x 8¾"), large margins. £160

Bust portrait of Queen Anne (1665-1714) within an oval. Engraved by Elias-Christoph Heiss (1660-1731).

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

Stock: 69927

277. Katharine Queen of Great Britain France & Ireland.

W. Wissing Pinxit J. Smith sc. E. Cooper ex: [n.d. c.1684]

Very fine mezzotint, 380 x 250mm (15 x 9¾"). Thread margins. Laid on 18th century album paper. £360

Catherine of Braganza (1638-1705), queen of England, Scotland and Ireland, and consort of Charles II. Born in Portugal, a marriage to Charles II was agreed in 1661 (Catherine's marriage dowry included Tangier and Bombay). While committed to her husband, Catherine was unsuccessful at court owing to her lack of beauty and sophistication. Her childlessness was the cause of great misery while Charles' many mistresses were the

bane of her life. After Charles' death she remained in England until 1692, when she returned to Portugal. Mezzotint after William Wissing (1656-87), the preeminent portraitist in England between the death of Lely and rise of Kneller. *CS 36 I of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69817**



278. Katharine Queen of Great Brittain France & Ireland.

W. Wissing Pinxit J. Smith sc. E. Cooper ex: [n.d. c.1684]

Very fine mezzotint, 17th century watermark, 380 x 250mm (15 x 9¾"), large margins. Ink mss in bottom margin. Repaired tears to bottom margin at edges. Pinholes in top margin. £360

Catherine of Braganza (1638-1705), queen of England, Scotland and Ireland, and consort of Charles II. Born in Portugal, a marriage to Charles II was agreed in 1661 (Catherine's marriage dowry included Tangier and Bombay). While committed to her husband, Catherine was unsuccessful at court owing to her lack of beauty and sophistication. Her childlessness was the cause of great misery while Charles' many mistresses were the bane of her life. After Charles' death she remained in England until 1692, when she returned to Portugal. Mezzotint after William Wissing (1656-87), the preeminent portraitist in England between the death of Lely and rise of Kneller. *CS 36 I of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **69816**

279. [Catherine of Braganza] Catharina D.G. Magnae Britan. Franc. et Hiberniae Regina Filia Ioannis IV.R R. Portug etc.

P. Lely pinxit. A. Blooteling fecit et ex. 1680.

Mezzotint, 18th century watermark. 345 x 255mm (13½ x 10"). Small margins. £280

A portrait in an oval of Catherine of Braganza (1638-1705), wife of Charles II. A detail from a seated portrait by Sir Peter Lely. *CS: d, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69929**

280. Charles the Second King of England Scotland Frace and Ireland Defander of the Faith.

[P. Lely] pinx. Har Hind. Quiter fec [Nijmegen, n.d., c.1679.]

Rare mezzotint, inscription area uncleaned. Sheet 310 x 210mm (12¼ x 8¼"), on blue 17th century watermarked paper. Trimmed into image on three sides, into plate at bottom, affecting inscriptions, creases, stains and marks. Small hole near eye. £230
Three-quarter portrait of Charles II, seated on a throne with his crown on table behind.

The same portrait was issued with a Latin title (see Stock 64754). *Ex: Collection of The Hon. Christopher Lennox-Boyd. O'D 69a.*
Stock: **69919**

281. Carolus II.dus D:G: Ang: Sco: Fra: et Hib: Rex Fidei Defensor. &c.

G. Kneller pinx. J. Smith fec. et ex. [London, n.d., c.1685.]

Mezzotint. 195 x 150mm (7¾ x 6"). Thread margins, laid on album paper at sides, with creasing in corners. £160

A half-length portrait in oval of King Charles II (1630 - 1685); in an oval, wearing wig, lace cravat, robes, sash, chain and George. *CS: 48.*
Stock: **69992**

282. [George Prince of Denmark]

[Engraved by Jacob Gole after William Wissing.] [n.d., c.1700.]

Scarce & fine mezzotint, proof before letters. 245 x 180mm (9½ x 7"), with large margins. Foxing £380
A head and shoulders portrait in oval of George, Prince of Denmark (1653-1708), consort of Queen Anne, wearing armour wig and lace cravat *BM 1848,0911.348. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69942**

283. [George Prince of Denmark] Georgius, Princeps Daniae, Dux Cumbriae, Archithalassus Angliae.

Christoph Weigel excudit [n.d., c.1700.]

Mezzotint. 340 x 225mm (13¼ x 8¾"). £180
A head and shoulders portrait in oval of George, Prince of Denmark (1653-1708), consort of Queen Anne, wearing wig, lace cravat and George. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **69921**

284. Jacobus I. D.G. Mag. Brit. Fra. & Hib. Rex.

A. Van Dyke Eques Pinx. ab originali minuta per Fra. Hilyard A.º D.i 1617. Printed & sold by Tho:s Bowles next the Chapter house in S.t Pauls Church Yard, London [n.d., c.1740].

Mezzotint. 350 x 250mm (13¾ x 9¾"). Thread margins. £180

A three-quarter portrait James I, wearing a dark velvet suit, a ruff and George on a broad ribbon around his

neck. *CS 201. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69717

285. Jacobus I. D.G. Mag. Brit. Fra. & Hib. Rex.

A. Van Dyke Eques Pinx. ab originali minuta per Fra. Hilyard A.^o D.i 1617. Printed & sold by Tho:s Bowles next the Chapter house in S.t Pauls Church Yard, London [n.d., c.1740].

Mezzotint. Sheet 345 x 240mm (13½ x 9½"). Trimmed into image on three sides, into plate at bottom, creased.

£140

A three-quarter portrait James I, wearing a dark velvet suit, a ruff and George on a broad ribbon around his neck. *CS 201. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69718

286. Jacobus II Fugitivus Rex Britanniae &c.

[After Nicolas de Largillierre.] P. Schenck fecit et Exc. Amstelodamo cum Privile. [n.d., c.1690.]

Mezzotint, 185 x 140mm (7¼ x 5½"), with large margins. Collector's mark stamp verso.

£160

A rare portrait of James II, published after he had fled Britain after the Glorious Revolution of 1688. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69926

287. James 2 by the Grace of God King of England, Scotland, France and Ireland etc: Defendor of the Faith.

P. Schenk f. [after Kneller] ex formis Nicholai Visscher cum Privil: Ordin: General: Belgii Foedarati [n.d., c.1700].

Fine & rare mezzotint, 195 x 135mm (7½ x 5¼"), with large margins. 'The Allan Library,' purple ink stamp on verso. Light foxing.

£160

Head and shoulders portrait in oval of James II (1633-1701). *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69897

288. James Duke of Monmouth.

P.Schenk fecit et Exc cum Privil. Ord: Hol: et Wes: Fris: [n.d., c.1690.]

Rare mezzotint. 240 x 180mm (9½ x 7"). Trimmed to plate, mounted in album paper at edges.

£280

A half-length portrait in oval of James Scott (1649 - 1685), 1st Duke of Monmouth and of Buccleuch, in dark wig and cloak. The illegitimate son of Charles II, he was executed after the Monmouth Rebellion. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69935

289. James Duke of Monmouth.

P.Schenk fecit et ex. [n.d., c.1690.]

Mezzotint, 330 x 245mm (13 x 9½"). On 17th century watermarked paper. Creasing. Very small margins.

£230

A half-length portrait in oval of James Scott (1649-85), 1st Duke of Monmouth and of Buccleuch, in dark wig, armour and lace cravat. The illegitimate son of Charles

II, Scott was executed after the Monmouth Rebellion.

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

Stock: 69933



290. Princess Elizabeth, confined by her Sister Queen Mary in Woodstock Palace [pencil].

Painted by J. Graham. Engraved by G. Dawe [pencil]. Published as ye act directs 4 June 1796 by R. Pollard, Braynes Row Spa Fields [pencil].

Rare & fine mezzotint, proof before letters. 555 x 395mm (21¾ x 15½"). Small margins.

£390

Elizabeth seated before a window, writing on the wall in charcoal.

John Graham (1755-1817) produced a series of paintings of tragic heroines on the eve of their execution: Mary, Queen of Scots, Anne Boleyn and Lady Jane Grey. This plate was adapted from the painting of Grey. *Not in CS, Russel or BM. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69670

291. [Henry VII.] Cor Regis Inscrutabile.

John Paynee sculpsit. [London: W. Stansby for Matthew Lownes and William Barret, 1662.]

Engraving. 160 x 110mm (6¼ x 4¼")., large margins.

£80

A portrait of Henry VII (1457-1509), holding an orb and sceptre, published as the frontispiece to Francis Bacon's 'Historie of the raigne of King Henry the seventh'.

Stock: 69766

292. [Caricatures drawn in a theatre?]

J. Mortimer del.t. C.R. Ryley fecit. Publish'd as the Act directs, by C.R. Ryley March 1.st 1780.

Etching. 280 x 205mm (11 x 8"). Trimmed into plate top and bottom, with loss of image at top.

£85

A series of caricature portraits of men in three groups, seemingly actors in costume and an audience.

One of three plates by Charles Ruben Ryley after John Hamilton Mortimer. According to the BM the first plate is inscribed "The heads in this and the following plates, were drawn by Mr Mortimer, on a Chimney piece; from Ideas suggested by the natural veins in the marble". *BM Satires* 5780.

Stock: 69796

293. Parish Characters in Ten Plates by Paul Pry Esq.r---Pl 7. One of the Select Vestry!!!

[Paul Pry emblem] Esq. [by Sharpshooter?] Pub June 12 1829 by T McLean 26 Haymarket sold Publisher of P. Prys Caricatures none are original without T McLeans name.

Hand-coloured etching, sheet 340 x 240mm (13½ x 9½"). Trimmed within plate. £260

A grotesque Lady Conyngham, wearing a (red) jacket with fur collar and a front panel of heavily frogged and braided with gold lace, with the Garter star and the Order of the Golden Fleece (i.e. the King's coat and Orders). Reference to the Select Vestry, who reputedly feathered their nests at public expense.

One of a set of 'Parish Characters', all with an imitation of William Heath's signature and seemingly ante-dated to conceal piracy. *BM Satires*: 15789.

Stock: 69878

294. A Common Sergeant late One of the Queen's Own.

Published by E. King, Chancery Lane, June, 1825.

Coloured etching. 300 x 225mm (11¾ x 8¾"), on paper watermarked 'J Whatman Turkey Mill 1825.' Stains in left edge. £160

A caricature of Thomas Denman (1779-1854) as a soldier but but wearing barrister's wig and bands holding a brief vertically, like a musket.

After acting as one of the counsel for Queen Caroline during her trial, Denman was appointed Common Serjeant of London by the corporation of London.

Stock: 69603

295. [William Mainwaring] The popular candidate surrounded by his friends.

[Charles Williams] Pub.d July 27.th 1802 by S W Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Hand-coloured etching, 19th century watermark; 250 x 350mm (9¾ x 13¾"). Small margins. Light staining in corners where previously glued down. £290

William Mainwaring (1735-1821) leans from the window of a carriage surrounded by constables wielding long staves, while a mob throws stones and cats at the roof, where prison governor Aris (fl. 1802) sits. Mainwaring holds a knotted scourge and shackles labelled 'Bread and Water too good fare for Vagrants and Evidences', shouting, 'Take them up! send them to the Bastile Flog them! starve them out'. Aris echoes his cruelty, saying, 'bring some of those Middlesex Electors to me & I'll warrant You I'll tame them', while the mob protests: 'No Bastile, no tortures, no Cruelty and no starvation'.

This satire refers to Mainwaring's unpopularity during the 1802 elections, when his opponents claimed that he

required an unusually large guard of peace officers to protect him from public insult. *BM Satires* 9882.

Stock: 69973

296. The French Artist.

[Anchor monogram of Captain Frederick Marryat] G. Cruikshank sculp.t. Pub.d Jan.y 10 1819 by G. Humphrey 27 S.t James's Street London.

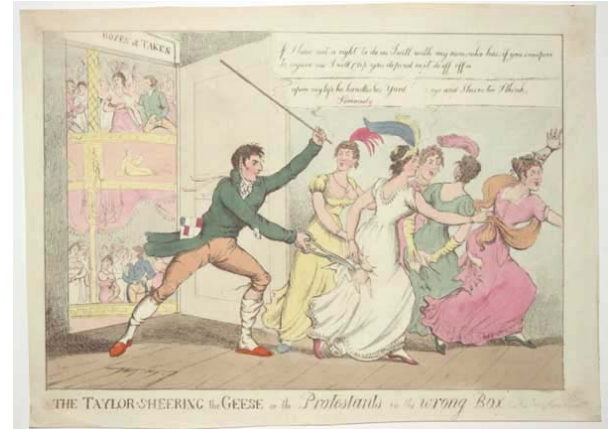
Fine & rare coloured etching. 220 x 280mm (8¾ x 11"), watermarked 'Turkey Mill J Whatman 1818'.

Small margins. Very slight stain.

£360

A ragged artist sits at an easel in a garret, painting a scene Danaë receiving the shower of gold. An emaciated dog snarls at the arm of a debt collector forcing papers through the door. *BM Satires* 13436.

Stock: 69598



297. The Taylor, sheering the geese or the Protestants in the wrong box.

[William Heath] Pub Feb 8.th 1811 by Fores 50 Picadilli

Hand-coloured etching, 18th century watermark; sheet 260 x 350mm (10¼ x 14"). Trimmed within plate.

£360

A tailor uses his shears and yardstick to chase five terrified ladies from an open theatre door, above which hangs a notice reading 'Boxes all Taken'. Dressed in evening clothes with feathers or flowers in their hair, the women flee as the tailor cuts the backs of their dresses, exposing their bare posteriors. He wears the characteristic ungartered stockings and slippers of a tailor, with a card of patterns projecting from his pocket, while his own clothing is worn and neglected. Through the doorway, the crowded theatre boxes are visible in the background.

The tailor represents William Taylor (fl.1791), the discredited manager of the King's Theatre (Opera) in the Haymarket. The satire reflects contemporary efforts to establish an English opera house or replace Italian opera, following growing dissatisfaction with Taylor's management.

Stock: 69972

298. Collegiate Sketches or Alma Mater Illustrated.

JF [John Forster]. A Ducotès lithog.y 10 S.t Martin's Lane. Published by W. Mason, Cambridge, W.H. Mason, Brighton, and R. Ackermnnn, London.

Oblong folio, 280 x 380mm (11 x 15"), disbound; lithographic title and five numbered plates, all with original hand colour. Stitch marks on left edge; all sheets chipped and stained. Very damaged. £650

A collection of 19 satires of university life using academic and collegiate expressions.

Rare, 'apparently unrecorded' according to Abbey, who lists the title and these five plates plus another seven from another publication. Plates I, II, III mathematics; IV Menagerie and V Cant terms etc.

According to Corpus Christi College's 'Shorthand Stories', the artist was an alumni, John Forster (<https://corpus-christi-college.shorthandstories.com/the-bedders>). Abbey 83. Stock: 69658 - see inside back cover

299. **Les Modes Anglaises a Paris. Le Supreme Bon Ton, No. 22.**

AG [monogram of Adrien Godefroy]. A Paris, chez Martinet, Libraire, Rue du Coq. [n.d., c.1814.]

Hand coloured etching. 210 x 295mm (8¼ x 11½").

Narrow margins.

£180

A young officer (right) walks, right to left, with a lady on each arm. He wears cocked hat and top-boots; his sword-belt is worn over his coat, and he supports his heavy sabre in his left hand. One lady uses a tall parasol as a walking-stick, and is plainly dressed, wearing an odd straw bonnet, a frill encircling her neck and shoulders. The other has a more elaborate and longer gown, with a festooned flounce. Her hat is a small fluted plateau with ribbon or lace tied under the chin. Walking towards them (from left) are a civilian with a lady whose small bonnet is covered with a long lace scarf falling well below the waist. She wears a tunic dress, the edge vandyked, over a plain skirt. Her companion wears long gaiters. The centre figure is a very tall young man who drifts along (right to left) with his arms folded behind him. He wears trousers strapped under his boots. Both civilians wear the usual flowerpot hat, and coat with long tails. In the background is a lake.

From a series of 30 plates satirizing fashions observed in Paris by Aaron Martinet (1762 - 1841). *BM Satires* 12358.

Stock: 69631

300. **A bundle of straw. "My Spouse is Remarkable Tasty in his Dress, & he likes to see me So.**

O'Keeffe Inv.t et Sculp. July 12 Pub.d by S. W. Fores N.o 50 Piccadilly 1795.

Rare etching, 18th century watermark; 350 x 250mm (13¾ x 10"). Small margins. £360

A stout, flamboyantly dressed woman walks to the left, looking to the right, her elaborate costume adorned throughout with straw trimmings and ornaments. Her straw hat is decorated with flowers and feathers, with a sheaf of corn forming the crown. Plaited straw accessories include her girdle, chatelaine, and hair-tie, while a large spray of straw flowers adorns her bodice and shoes. Ears of corn decorate her dress, complemented by a straw ring and large earring.

The print reflects the growth of England's straw-plait industry in the late eighteenth century, encouraged by the war cutting off foreign supplies. The industry was also supported by charitable women. *Bm Satires* 8756. Stock: 69967



301. **Fishing for flats or a drag from the stock exchange.**

[Charles Williams] Pub.d July 25, 1806 by S. W. Fores N° 50 Piccadilly.

Hand-coloured etching 245 x 345mm (9¾ x 13½"), with margins. Some light staining outside of the image.

£360

Fox and his fellow ministers haul a dragnet from the "Pool of Speculation", using the promise of "Peace within a Fortnight" as bait to catch stockbrokers and speculators. Petty, Sheridan, and Howick assist, while the distant "Land of Promise" appears on the horizon. The scene satirises speculation surrounding hopes for a rapid peace.

Fox was accused of spreading rumours that peace with France was imminent in order to drive up the price of government stocks, particularly Omnium. Peace negotiations had been ongoing since March but ultimately collapsed in October, leaving investors who had speculated on a quick settlement disappointed.

Stock: 69959

302. **[Louis XVIII] France, (the Great Nation) driven by the North into the South!!!**

G. Cruikshank fecit. London Pubd Feby 18th 1823 by J Fairburn Broadway Ludgate Hill.

Coloured etching, 240 x 345mm (9½ x 13½"). Staining at bottom not showing on front. £240

Louis XVIII, on roller skates but wedged into a baby's stroller, is pushed towards the Pyrennes by the Tsar Alexander I and Emperor Francis II, using the butts of muskets.

Pressured by Russia and Austria to abide by terms of the Holy Alliance to restore absolutism, Louis XVIII sent a French army into Spain in 1823 to restore Bourbon king Ferdinand VII to the throne of Spain. *BM Satires* 14503.

Stock: 69601

303. The Mask of Comus. As now being performed at the Theatre Royal, Madrid, with amazing success.

H.B. Printed at 70. St. Martin's Lane. Published Nov.r 19.th 1847 by Thos. Mc. Lean, 26 Haymarket. Hand coloured lithograph, sheet 290 x 360mm (11½ x 14¼"). Trimmed to coloured border. Light damage to bottom. £180

King Louis Philippe, depicted as Comus, offers wine to the reluctant Queen Isabella II of Spain, who sits on a throne beneath a tree marked "Liberty". Behind her cowers Francis, titular King of Spain, while Palmerston and Henry Bulwer look on. General Narváez appears in military uniform wearing a lion mask, surrounded by musicians, animals, and animal-headed figures representing members of the Spanish royal circle. Stock: 69882

304. Britannia the political egotist and the old woman of Botley.

[Isaac Cruikshank] Pub by S W Fores N.o 50 Piccadilly London.

Hand-coloured etching, 19th century watermark, sheet 250 x 365mm (10 x 14½"). Trimmed to plate in places. Light staining and cockling in corners where previously glued to backing sheet. £280

Britannia, seated on a two-step dais, reprimands William Cobbett (1763-1835), who stands defiantly before her with his arms akimbo. Dressed as a prosperous farmer, he faces her with a truculent expression. An old countrywoman stands behind him, clasping her hands. Britannia, wearing a feathered helmet and holding her shield, displays a scroll quoting Cobbett's defence of his treatment of his employees from the Political Register. She exclaims, "Really Sir—this defence Out does all your former out doings!!!", to which Cobbett angrily replies, "D-----n your Eyes you Brandy faced B—h I dont care a farthing for you". A note refers to the same language being used in the Gillet's edition of the Winchester Trial. The countrywoman remarks sarcastically, "Bless him, how like a Gentleman he swears!", adding that if a worse man replaced him, "it must be the Devil himself".

The satire refers to William Cobbett's defence of himself in the Political Register of 29 July 1809, following a court case at Winchester. Cobbett had been sued by the mother and brother of a farm servant, Jesse Burgess, after they were illegally detained for helping him escape. They were awarded damages of £3 6s. 8d. Cobbett devoted much of his newspaper to defending himself against accusations of oppressing the poor, claiming that his employees admired him for his "frankness and sincerity". The old woman in the print represents Burgess's mother. *BM Satires 11352*. Stock: 69974

305. Barney the Cooper or the Head of the Guy's performing his Last Operation.

[William Heath] Pub by T McLean 26 Haymarket where political and other Caricatures are daily Pub_

Fine & scarce hand coloured etching, 260 x 370mm (10¼ x 14½"), with large margins. Small tear in top margin just entering the plate mark. £420

English surgeon, Bransby Blake Cooper (1792-1853) confronts a grotesque, animated lancet, slashing at its purse with a knife labelled "My Uncles" as coins spill into his top hat. A pen labelled "Gall" and a birch rod dipped in "Pickle" threaten him, while blood-stained medical students from Guy's advance behind him through a sea of blood and severed limbs. The scene combines financial satire with grotesque imagery of medical practice.

The satire relates to Bransby Cooper and the rivalry surrounding Guy's and St Thomas's medical schools. Despite criticism following his trial, Cooper's pupils presented him with a glowing testimonial. The dispute was linked to his uncle, Sir Astley Paston Cooper (1768-184), who had helped separate the two schools and secure teaching positions for Bransby Cooper and his relative Aston Key. The depiction of medical students as "performers" also alludes to Astley's Royal Amphitheatre. *BM Satires 15572*. Stock: 69962



306. Physical Aid,-or-Britannia recover'd from a trance;-also, the patriotic courage of Sherry Andrew: & a peep thro' the Fog.

[James Gillray.] Pubd. March 14th 1803, by H. Humphrey, 27 St James's Street.

Hand coloured etching, 265 x 365mm (10½ x 14½"). Thread margins. Very light foxing and staining. £980
Britannia, terrified, faint, and dishevelled sits on the ground supported by Addington (Prime Minister, succeeding Pitt, in 1801) and Hawkesbury, and defended by Sheridan, a Silenus-like and ragged Harlequin. The scene is a parody of William Shakespeare's 'Hamlet'.

The figures are arranged on the coast towards which are advancing many rowing boats filled with little French soldiers. Napoleon stands with drawn sword in the foremost boat, a tiny figure with a large head and no body, to show that he is Nobody. The distant French coast (right) is covered with troops marching towards the shore. In the foreground lies a long torn scroll, headed 'Treaty of Peace'.

After James Gillray (1756 - 1815). *BM Satires: 9972*. Stock: 69954

307. **The oven on fire - or Boneys last Batch entirely spoiled!!!**

I CK. Pub.d Aug 24 1806 [in ink] by S W Fores 50 Piccadilly. [c.1808]
 Fine hand-coloured etching, sheet 230 x 330mm (9 x 13"). Trimmed within plate. Two small stains left and right. £280
 Napoleon, depicted as a gingerbread baker, falls to his knees in despair as flames erupt from an oven labelled "Spain Portugal", representing the united resistance of Spanish and Portuguese forces. Joseph Bonaparte, still wearing his crown, is caught in the blaze, while Talleyrand looks on from beside a "State Prison" containing the Spanish royal family. The scene satirises Napoleon's failure to control the growing patriotic uprising in the Iberian Peninsula. *BM Satires 11017*.
 Stock: 69957



308. **Leap Frog.**

Drawn by Raymond Esq. [crossed out] Etc.d by Roberts. Pub.d by T. Tegg, 111 Cheapside, Jan.ry 1. [date erased]. [n.d. c.1807]
 Rare hand coloured etching, 260 x 355mm (10¼ x 14"). Trimmed to plate top and bottom. £380
 The small, nimble Napoleon plays leap-frog over the larger figures of Holland, Spain, and Hanover, finally declaring that his next leap will take him over John Bull. The Dutchman and Spaniard complain of their treatment, while Hanover questions why he submitted. John Bull, however, faces Napoleon with a clenched fist, refusing to let him pass.
 Does not seem to be the reissue by Tegg in 1807, as lacking serial number '285', instead with a 'O' at the top. *BM Satires 10023*.
 Stock: 69879

309. **Du haut en bas ... ou les causes et les effets.**

[Charles Elie] [n.d. c.1814]
 Etching with hand colour, sheet 250 x 330mm (10 x 13"). Foxing. Trimmed to plate at top small margins elsewhere. £260
 Napoleon balances precariously on breaking stilts as he strides from Madrid to Moscow. His sceptre and orb fall as he loses his balance, while Fontainebleau lies between the two cities in the background.
 Napoleon's fall from power is attributed to his Spanish policy and the Moscow campaign and he was at Fontainebleau from 30th March to 20th April.

Charles Elie was a French printer and publisher. Although his name does not appear on the prints, Charles Elie is identified through the Bibliographie de la France, which records "Elie" and his address in the rue de Savoie as publisher of several etched caricatures between 1815 and 1819. As the prints are evidently by the same hand, he is believed to have been their designer, etcher, and publisher. He is also documented at the same address as an auctioneer from 1816 to 1822, while the Paris Almanach of 1817 names him Elie Chailly and records him as a painter-artist in 1811. *Bm Satires 12241*.
 Stock: 69883

310. **[Sir Francis Burdett] Peter and Paul expell'd from Paradise. The World was all before them where to choose [/] Their place of rest and Parson T_e [Tooke], their guide.**

[Charles Williams.] Pub.d Dec.r 1806 by S.W. Fores N.o 50 Piccadilly.
 Hand-coloured etching, 18th century watermark; sheet 235 x 335mm (9¼ x 13¾"). Trimmed to printed border. £260
 A political satire commenting on Sir Francis Burdett and James Paull's defeats at the 1806 election. William Mellish and Richard Sheridan, who won the seat of Middlesex and Westminster, brandish flaming swords from under an arch labelled 'Gate of St Stephens' while the defeated Burdett and Paull hurry away from them, an unconcerned John Horne Tooke, their mentor walks before them reading 'Diversions of Purley' towards his home in Wimbledon. *BM Satire 10622*.
 Stock: 69813

311. **[George Canning] Ignis Fatuus or A Will-o the Wisp. A Sketch for a Public Exhibition.**

H. Heath Fect. Pubd May 15 1827 by S W Fores Piccadilly London.
 Coloured etching, 245 x 355mm (9¾ x 14"). £260
 A naked Canning, emaciated like the horse he is riding, holds out a torch to lead eight men, including the dukes of Clarence and Devonshire and Lord Landsdown, into a bog. A sun, obscured by clouds, has the head of George IV.
 Because of Tory splits, Canning had to invite Whig politicians to form his short lived government, *BM Satires 15393*.
 Stock: 69602

312. **The City Giants taking Vengeance on the M-st -l Tools for the Loss of their Dinner!!!**

[?Sharpshooter] Pub by J. Fairburn, Broadway Ludgate Hill, No 17 1830.
 Very rare hand-coloured etching, sheet 240 x 345mm (9½ x 13½"). Trimmed to coloured border. Cockled. Stained. £320
 The effigies of the two giants in Guildhall, Gog and Magog, have come to life to use their weapons with terrific force against Alderman Claudius Hunter and Mayor John Key in retaliation against a letter written by Key. Hunter, with a horse's head, sits a white horse which is on its hindlegs in a begging position; he

throws up his arms. Close beside him is an ass in the Mayor's gown with a key tied to its tail; it sits on its haunches, about to fall backwards, braying. Magog (left), raising his murderous spiked ball; Gog, his spiked club in both hands. *BM Satires: 16330*.
Stock: 69874



313. The Devonshire, or Most Approved Method of Securing Votes.

[Thomas Rowlandson] Pubd. April 12th. 1784 by W. Humphrey No 227 Strand.
Hand coloured etching, sheet 245 x 345mm (9¾ x 13¾"). Trimmed within plate. Light staining. £280
A satire on the canvassing of the Duchess of Devonshire for Fox at the Westminster Election. The Duchess of Devonshire kisses a fat butcher, embracing him as a plump, provocatively dressed woman approaches with the cry, "Huzza – Fox for Ever". Behind them, a man in jack-boots advances, waving his hat and cheering. *BM Satires 6520*.
Stock: 69881

314. Four Weighty Authorities on Reform.

CJ Grant Del & Scul. Pub by Humphries St James's St March 31st 1831.
Hand-coloured etching. Sheet 260 x 355mm (10¼ x 14"). Slight staining and cockling. Trimmed to coloured border. £290
Four orators inscribed Whig, Tory, Liberal and Radical offer their opinions on reform. Grey stands with hands held out; Wellington brings down his clenched left fist towards his open right hand. The Liberal, with lank hair, his fingers interlaced and thumbs together, may be John Lee Lee, M.P. Wells. Cobbett, wearing top-boots, brandishes his gridiron and clenches his left fist. *BM Satires: 16618*.
Stock: 69876

315. A relative position in 1830 versus 1792; or, policy to a letter.

Pub.d 1830 by S. Gans, Southampton Street, Strand.
Very rare hand-coloured etching, sheet 225 x 335mm (9 x 13¼"). Trimmed to printed border. Cockled, staining and surface dirt. £320
A narrow stretch of water separates France from England as British "Absentees" flee France, carrying their stock, while others swim ashore declaring, "There's no place like home." Across the Channel, France burns as Charles X tears his hair, his crown

fallen, while an ominous guillotine marked "1792" hangs above him.

In England, William IV sits atop John Bull, burdened by a millstone of "Debt, Taxes, Corruption", and observes the turmoil through a telescope. At the water's edge, Polignac appeals to Wellington for assistance, but Wellington refuses, declaring that he is "not master here now."

The caricature suggests that William IV prevents Wellington from assisting the Bourbons in their reactionary policies. A popular myth portrayed Wellington as either complicit in, or sympathetic to, Polignac's coup d'état, with his attitude towards the July Revolution widely misinterpreted and used for political advantage. *Bm Satires 16218*.

Stock: 69884

316. The Last Stake. Designed by Stuart.

Murray Delin.t. Junto fec.t. Publish'd according of act Dec.r 6. 1779. for J. Almon in Piccadilly London.
Very rare etching, sheet 260 x 335mm (10¼ x 13¼"). Mostly trimmed within plate. Damaged. Foxing. £280
A satire on the state of the country that year. The names of the artists indicate that the creator believed this to be the fault of John Stuart, 3rd Earl of Bute (1713-92) (Stuart), carried on by William Murray, 1st Earl of Mansfield (1705-93) (Murray) and executed by the Junto (Whigs).

A bull representing John Bull is being lured on the other side of a creek that is marked "Rubicon - Flu -". Frederick North, 2nd Earl of Guilford (1732-92) sits on his back, heavily fat and dozing off, ; at his back is a large square pack, inscribed "Taxes". The bull is restrained by a rope that is looped around a post bearing the inscription "The Last Stake," with a Scotsman in Highland attire intended for Bute and Mansfield in judge's robes and a wig holding the end of the rope. A pole and a club are being used by two other members of "the Junto" to prod the bull. Spain and France are using spears and swords to assault the bull. Spain wears a cut doublet, ruff, and cloak, while France dons a coat, hat, and bag-wig in French fashion. Behind them George III, who is idly observing the conflict with his hands in his pockets as they stand in front of an inn entrance gets a chamber pot emptied on his head by a woman's arm out the window. The signboard with the crown above the door is falling off and is only hanging by one hook. On the nearer side of the "Rubicon" a Dutchman stands facing the wall of a building, urinating on a paper inscribed "British Memorial". *BM Satires 5571*.
Stock: 69956

317. [Lord Eldon] Paul Pry's peep into Chancery. An overwhelming Suit.

[Charles Williams.] Pubd June, 1816 by S.W. Fores Piccadilly.
Coloured etching. 250 x 350mm (13¾ x 9¾"). Slight staining at bottom. £280
Eldon sits at a large table covered with bundles of documents tied with red tape, visited by Paul Pry (as played by actor John Liston).
A satire on Eldon's clinging to the Chancellorship, as well as the delays and abuses in the Court of Chancery,

his great wealth and patronage, and the domestic parsimony of himself and his wife. *BM 15139, with extensive description.*

Stock: 69627

318. **[William Pitt the Younger] Talk of an Ostrich! an Ostrich is nothing to him; Johnny Bull will swallow any thing!!**

Pub.d Decem.r 13 1795 by S W Fores N° 50 Piccadilly the corner of Sockville St, NB folios of Caracatures lent out for the Evening.

Rare hand coloured etching, sheet 465 x 350mm (18¼ x 13¾"). Taped into mount at top. Trimmed within plate on left and glued to album sheet. Repaired tear bottom left in title. £420

William Pitt the Younger (1759 -1806) uses the butt of a musket to ram a document inscribed 'Conven[tion]' down John Bull's throat. A satire on the Seditious Meetings and Treasonable Practices Bills (1775). *BM 8703.*

Stock: 69960

319. **Rebellion in the School of Reform.**

Pub by J. Fairburn, Broadway Ludgate hill, Mar 21, 1831.

Rare hand coloured etching. Sheet 250 x 385mm (9 x 15"). Trimmed to border at bottom. Slight damage.

£260

Satire on the intensity of the parliamentary debates surrounding the UK Reform Act of 1832, comparing them as a chaotic classroom brawl. *Not in BM*

Stock: 69886

320. **The Russel Purge.**

CJG[rant] Pub March 1831 by S. Gans, Southampton Street, Strand.

Scarce hand-coloured etching, sheet 255 x 380mm (10 x 15"). Trimmed within plate. Cockled. Surface dirt.

£290

John Russell (1792–1878) mixes a large concoction labelled "Reforming Dose", surrounded by politicians seated on latrines, representing the Reform Bill and its disenfranchisement of sixty "rotten" boroughs. He presents the mixture as a universal remedy for political corruption and defective constitutions. The politicians are identified by the names of their constituencies, while boxes labelled with other boroughs lie scattered across the floor.

Stock: 69885

321. **The Revolt of the Cantabs. McLean's Monthly Sheet of Caricatures, N.º 52.**

[Robert Seymour.] [April 1st 1834]

Coloured lithograph. Sheet 250 x 365mm (9¾ x 14¼"). £160

The Duke of Wellington, wearing the robes of the Chancellor of the University of Oxford over his uniform, prepares to throw a bomb marked 'Atheism' at the scholars who are signing a petition, lined up as if at an army camp under the banner of 'Dissent'.

Stock: 69646

322. **[German title] [...] Imm Punch. (London Charivari) The Meeting of the Smugglers.**

HcK. Druch v. J.G. Fritzsche in Leipzig [n.d., c.1846].

Druch v. J.G. Fritzsche in Leipzig [n.d., c.1846].

Scarce lithograph. Printed area 240 x 310mm (9½ x 12¼"). £320

A group of Jesuits in a cellar discuss the lifting of the ban on their organisation.

The title acknowledges that it is adapted from a Punch cartoon of 1846, 'The Meeting of the Smugglers', in which the smugglers realise that Prime Minister Robert Peel's Free Trade policies would put them out of business.

Stock: 69628



323. **[George, Prince of Wales] A Sketch for a Vice-Roy!! The Royal Jersey [Jasey]!!**

[Isaac Cruikshank]. London Published by SW Fores

50, Piccadilly, February 22, 1797. - NB Folios of Caracatures lent out for the Evening.

Very fine hand coloured etching, 375 x 270mm (14¾ x 10¾"). Small margins. Plate mark hard to discern on right. Print before Cruikshank's initials? £490

The Prince of Wales wearing a 'Jasey', a bob-wig, through which can be seen insects on the back of his neck. Under his arm a rolled document: 'Thoughts on a Restricted Regency'.

The prince started to wear a wig when riding, to keep his head warm. The title alludes to his affair with Frances Villiers, Lady Jersey. *BM Satires 8988.*

Stock: 69955

324. **All a Gog at Guildhall or the Civic Giants Displaying their Solid Attachments.**

[by Charles Jameson Grant.] Dean & Munday Lithographers Threadneedle St. London Pub.d by G. Tregear 123, Cheapside 1830.

Very rare hand-coloured lithograph. Sheet 250 x 325mm (10 x 12¾"). Trimmed to coloured border.

£360

The two giant guardians of the City of London, Gog and Magog (more correctly Gogmagog and Corineus),

greet the new monarch, William IV and his wife, Queen Adelaide. The satire points out how dependent the Royal family were on the wealth of the City. *Not in BM Satire.*

Stock: 69880

325. Packing Up!!! "Had sly Ulysses at the Sack ____ Of Troy, brought thee his pedler's back ____ Vide Cleaveland _

W. Heath. Pub July 1st 1830 by T McLean 26 Haymarket.

Hand-coloured etching. Sheet: 230 x 330mm (9 x 13"). Cut to border, faded. £180

In a room filled with bales, chests, and plunder the Conyngham family prepare to depart. Lord Conyngham, in shirt-sleeves but elegant, tugs at the cord of an enormous bundle. Lady Conyngham struggles with the lock of a treasure-chest. Her daughter carries on her shoulder the skeleton of George IV famous giraffe which had died in 1829. A cupboard topped with the Royal Arms displays bare shelves; plate is heaped on the floor. Following George IV's death the Conynghams left Windsor immediately having been bequeathed the king's plate and jewels.

BM Satires: 16143.

Stock: 69877

326. [William IV] The new Master of the Crown Inn discharging Betty the head Chambermaid.

H. Heath fecit. Published 1830, by S.W. Fores, Picadilly.

Hand-coloured etching. 235 x 330mm (9¼ x 13"). Trimmed to coloured border. Light crease left corner, slightly faded. £240

Satire on Lady Conyngham's departure from Windsor following the death of George IV and William IV's accession to the throne. William ushers Conyngham away- she (and her husband) carry a huge amount of money and valuables (she was believed to have plundered Windsor following George's death). *BM Satires: 16178.*

Stock: 69875

327. [Masquerades and Operas.]

W.m Hogarth Invt: et Sculp.t. [n.d., c.1724.]

Etching with engraving. 130 x 175mm (5 x 6¾").

Small margins. £240

A composite street scene, satirising the "bad taste of the town".

On the left a devil and a fool usher masqueraders into the Opera House in the Haymarket which has a banner advertising an opera and a sign for "Dr. Faux's [Isaac Fawkes] Dexterity of Hand". The impressario John James Heidegger leans from an upper window. On the right a crowd flocks to see the pantomime "Dr Faustus".

In the centre, a woman pushes a wheelbarrow of paper, including volumes of Congreve, Dryden, Otway, Shakespeare and Addison and a sheet lettered "Ben John[son], crying "Waste paper for shops".

This is an example of the second state of the plate, with Jonson's name on the wheelbarrow; this example was

printed without the separate title plate which carries all of Paulson's later states. *Paulson 44 [34]. BM Satires 1742.*

Stock: 69605



328. [Rake's Progress 1] He Comes to the Possession of his Fathers Estate.

[adapted from William Hogarth.] [n.d., c.1740.]

Etching. Sheet 340 x 395mm (13½ x 15½"). Trimmed into plate on three sides, tears, laid on card. £260

Tom Rakewell pays off the girl he has impregnated.

A pirated copy of plate 1 of Hogarth's "Rake's Progress", greatly altered. *Not in BM but see 1878,0914.1 for a similar composition published before Hogarth's own set.*

Stock: 69607

329. [Rake's Progress 2] His Expensive Levee.

[adapted from William Hogarth.] [n.d., c.1740.]

Etching. Sheet 340 x 390mm (13½ x 15¼"). Trimmed into plate on three sides, tears, laid on card. £280

Tom Rakewell plays host in a room with paintings of dissipation, with musicians and a fencing master, with a jockey entering carrying a trophy bowl.

A pirated copy of plate 2 of Hogarth's "Rake's Progress", greatly altered. *Not in BM but see 1878,0914.2 for a similar composition.*

Stock: 69609

330. [Rake's Progress 3] He Revels with Common Whores at a Tavern in Drury Lane.

[adapted from William Hogarth.] [n.d., c.1740.]

Etching. Sheet 340 x 390mm (13½ x 15¼"). Trimmed into plate on three sides, tears, laid on card. £280

A room at the Rose Tavern, Drury Lane. Tom, clearly intoxicated, sprawls in a chair surrounded by prostitutes; one young woman embraces him while stealing his watch, while another spits a stream of gin across the table. To the right, a harpist stands beside a door through which a man enters, accompanied by a pregnant ballad singer holding a sheet inscribed 'Black Joke'. The walls are decorated with a print of the Seven Wonders of the World and framed portraits of characters from The Beggar's Opera, Roman emperors, the murderess Sarah Malcolm, and Henry Sacheverell.

A pirated copy of plate 3 of Hogarth's "Rake's Progress", greatly altered. *Not in BM but see 1878,0914.3 for a similar composition.*
 Stock: 69608

331. [Rake's Progress 5] To Repair His Fortune He Marries a Rich Old Woman.

[adapted from William Hogarth.] [n.d., c.1740.]
 Etching. Sheet 340 x 390mm (13½ x 15¼"). Trimmed into plate on three sides, tears, laid on card. £240
 In a dilapidated church of St. Marylebone Tom marries a wealthy old woman as Sarah Young is prevented from entering.
 A pirated copy of plate 5 of Hogarth's "Rake's Progress", greatly altered. *Not in BM but see 1878,0914.5 for a similar composition.*
 Stock: 69610

332. [Rake's Progress 6] Resorts to a Gaming Table and is Ruined by Sharps.

[adapted from William Hogarth.] [n.d., c.1740.]
 Etching. Sheet 340 x 395mm (13½ x 15½"). Trimmed into plate top and bottom, tears, laid on card. £260
 Tom Rakewell falls to his knees, having lost his wife's fortune in a gambling house.
 A pirated copy of plate 6 of Hogarth's "Rake's Progress", greatly altered. *Not in BM but see 1878,0914.6 for a similar composition.*
 Stock: 69606

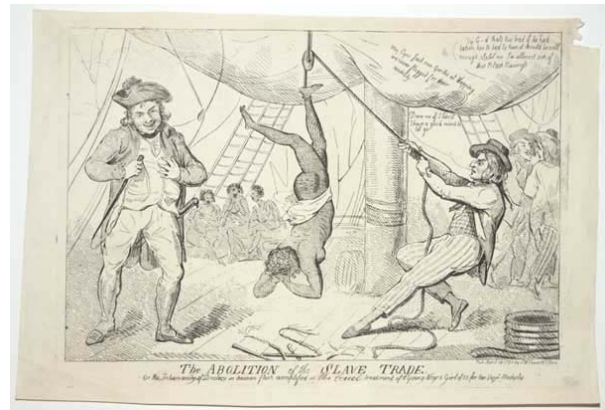
333. [Rake's Progress 7] Confined in Prison He Reflects on His Ill Conduct and Misfortunes.

[adapted from William Hogarth.] [n.d., c.1740.]
 Etching. Sheet 340 x 390mm (13½ x 15¼"). Trimmed into plate on three sides, tears, laid on card. £260
 Tom Rakewell languishes in Fleet Prison.
 A pirated copy of plate 7 of Hogarth's "Rake's Progress", greatly altered. *Not in BM.*
 Stock: 69611

334. Traveller & Boy. Boy. Sir You'll Burn Your Spurs! Trav.r My Boots you mean, Boy. No Sir they're burn't already.

Publish'd by T. Pratten 46. Cloth Fair. [n.d., c.1780]
 Rare engraving. Sheet: 250 x 190mm (10 x 7½"). Trimmed to plate on all but right side. Left over paper stuck on right. Very small pin prick. £190
 Interior scene with a traveller and a boy standing in the centre. A young woman washes dishes to their right and to their left an old man sits in a corner smoking a pipe. Behind them a man with a mask-like face watches them whilst drinking.
 Published by Thomas Prattent at 46 Cloth Fair, West Smithfield, London. *See Alexander page 716. See [Ref: 33124] for one with hand colouring.*
 Stock: 69925

335. The Abolition of the Slave Trade. Or the Inhumanity of Dealers in human flesh exemplified in the Cruel [in ink] treatment of a Young Negro Girl of 15 for her Virjen Modesty



[Isaac Cruikshank] Pub April 10 1792 by SW Fores N.o3 Picca.

Very rare & fine etching, 250 x 350mm (9¾ x 13¾"), with large margins. On 18th century watermarked paper. Damage in top right margin just going into the plate. £680

On the deck of a slave ship, a young girl is suspended by one ankle from a rope as a sailor hauls on it, expressing reluctance at the cruelty of the punishment. Other sailors look on with disgust, while Captain Kimber stands nearby holding a whip. Three enslaved people sit in the background, and two scourges lie on the deck.

The scene relates to allegations of extreme cruelty by Captain Kimber, publicised by William Wilberforce in Parliament in 1792. Kimber was subsequently tried for the murder of an enslaved girl but acquitted after key witnesses were accused of perjury. Wilberforce nevertheless remained convinced of his substantial guilt. *BM Satires 8079.*

Stock: 69958

336. Jacobus Bradley, S.T.P. Regalis Societatis Socius, / Astronomus Regius et apud Oxonienses / Astronomiae Professor Savilianus.

Thom.s Hudson pinx.t. J. Faber Fecit Sold by Faber at the Golden Head in Bloomsbury Square.
 Mezzotint with large margins, rare; platemark 330 x 225mm (13 x 8¾"). Repaired tear top left. £390
 Bust portrait of James Bradley (bap. 1692- d.1762), once described by Sir Isaac Newton as the best astronomer in Europe. Bradley was Savilian professor of astronomy at the University of Oxford (from 1721) and astronomer royal (from 1742). Although he published little, Bradley's discoveries of aberration and nutation marked important astronomical advances.
 Engraved from a portrait by Thomas Hudson in the collection of the Royal Society. *Ex: collection of the Hon. C. Lennox-Boyd. CS Faber 41 (only state). Wellcome Library no. 1341i.*
 Stock: 69652

337. M.r Sam.l Crompton. The Inventor of the Spinning Machine called the Mule. From the original Picture in the possession of John Kennedy Esq.r Manchester.

Painted by Allingham. Engraved by S.W. Reynolds. Engraver to the King. Published by Agnew & Zanetti Repository of Arts Manchester March 1828.

Fine mezzotint, 355 x 255mm (14 x 10"), with large margins. Uncut. £290

Portrait of inventor and pioneer of the spinning industry, Samuel Crompton (1753-1827), half-length, seated in an armchair and turned slightly to one side, his gaze directed away. His right elbow rests on the arm of the chair, with his hand raised to his temple. He created the spinning mule in 1779. *Whitman 65 II of II.*

Stock: 69924

338. Joseph Barth. Docteur en Medecine, Proffesseur d'Anatomie &c. Conseiller et Chirurgion Oculiste de S.M.I.R. Ap.

Peint par H.F. Füger. Gravé a Viemme par N. Rhein. 1788. Se trouve à l'Academie Imp. des beaux Arts, à St. Anne chez Mr le Professeur Jacobé, au première Etage.

Fine mezzotint. 380 x 265mm (15 x 10½"), large margins. Evidence of a hair on the printing plate, foxing bottom left. £390

A bust portrait in oval of Maltese-born ophthalmologist Joseph Barth (1746-1818), oculist to Emperor Joseph II at Vienna. He is regarded as the first professor of ophthalmology, at the University of Vienna. *Wellcome: 186 not in.*

Stock: 69983



339. William Briggs M.D. Physician in Ordinary to King William y.e 3.d. Fellow of the College of Physicians, and of the Royal Society, &c.

R. White delin 1697. I. Faber fecit 1738. Sold by P. Overton in Fleet Street.

Scarce & rare mezzotint, 350 x 250mm (13¾ x 9¾"), large margins on 3 sides. Trimmed close to plate at bottom. Creasing top left. £420

Three-quarter seated portrait of English physician and oculist, William Biggs (1642-1704), he was doctor to King William III, holding a copy of his book "Ophthalmographia". *Not in Wellcome. Ex: collection of the Hon. C. Lennox-Boyd.*

Stock: 69653

340. [Pierre Dionis] Petrus Dionis Chirurgus. Serenissimæ Delphinæ Primarius.

Jean Gaspart Morf fe. Graveur de Zurick 1694.

[Geneva: Cramer & Perachon, 1696.]

Engraving. Sheet 155 x 90mm (6 x 3½"). Trimmed to printed border, laid on album paper. £65

A half-length portrait in oval of Pierre Dionis (1643-1718), first surgeon to Madame la Dauphine, the frontispiece to his "Anatomia Corporis Humani". A huge success, this book was translated into several languages, including Tartar. *Wellcome 820-3.*

Stock: 69765

341. Dr John Fothergill.

Pub.d April 23 1781 by E. Hodges N 92 Cornhill.

Mezzotint. Sheet 125 x 95mm (5 x 3¾"). Trimmed, laid on album paper. £160

A half-length portrait of Quaker Dr John Fothergill FRS (1712-80), one hand inside his jacket. Fothergill was a physician, plant collector and philanthropist based in London. A great friend of Benjamin Franklin, he helped to advance the interests of the Pennsylvania Hospital in England. In 1762 he sent anatomical drawings and anatomical casts of a pregnant woman to the hospital, which were greatly admired by medical students and the public, in addition to donating the first book to the hospital library. Franklin said of him: 'I can hardly concieve that a better man ever existed'. *CS 65 Ex: Collection of The Hon. Christopher Lennox-Boyd. Not in Wellcome 1016.*

Stock: 69981

342. [To His Most Gracious Majesty William the Fourth this print of Sir Henry Halford Bar.t...]

[Painted by Sir Thomas Lawrence. Engraved by C. Turner, A.R.A. Engraver in Ordinary to His Majesty.]

[London, Published June 24, 1830, by C. Turner, 50, Warren Street, Fitzroy Square, & Messrs. Colnaghi, Son & Co. Pall Mall East.]

Mezzotint, proof before letters. 505 x 355mm (20 x 14"), with very large margins, in original mount Taped into mount on left. Light foxing. £260

Portrait of Sir Henry Halford, 1st Baronet (1766-1844), three-quarter length, seated in an armchair turned to the right and facing the viewer. He holds papers on a table with his left hand and wears dark clothing with a light neckerchief, a star, a ring on his right little finger, and a seal on his fob. An ornate cloak rests on the chair, with a curtain above and a landscape in the background.

Halford, born Henry Vaughan, was a prominent physician and president of the Royal College of Physicians for 24 years. He served as physician to King George III and subsequently to George IV, William IV, and Queen Victoria, as well as other members of the royal family. *Whitman 243. Ex: collection of The Hon. Christopher Lennox-Boyd. From the C Turner Sale.*

Stock: 69829

343. [Sir Edmund King] Emd: King Esq. Aur: MD. Augustiss: Regis Car. II Med:ord:

**Coll: Medic: Lond: & Societ: Regal: Socius,
Qui præsenti animo (Op Divina) eundem
Sereniss: Regem Car: II a morte Subitaniâ
Dexteri mē eripuit. Feb: 2. Anno Domini 1684.**

P Lely Eques Pinxit. R Williams Fec. Sold by E:
Cooper at the 3 pidgeons in Bedford Street.
Mezzotint. Sheet 365 x 245mm (14½ x 9½"). Trimmed
to image, laid on album paper at sides. £240

A three-quarter seated portrait of surgeon and
physician Sir Edmund King (c. 1629-1709), wearing a
long wig, lace cravat, scarf, and robe, one hand resting
on a book on a table.

King was a physician to Charles II. *CS 31 II of II.*

Wellcome 1594-1

Stock: 69999

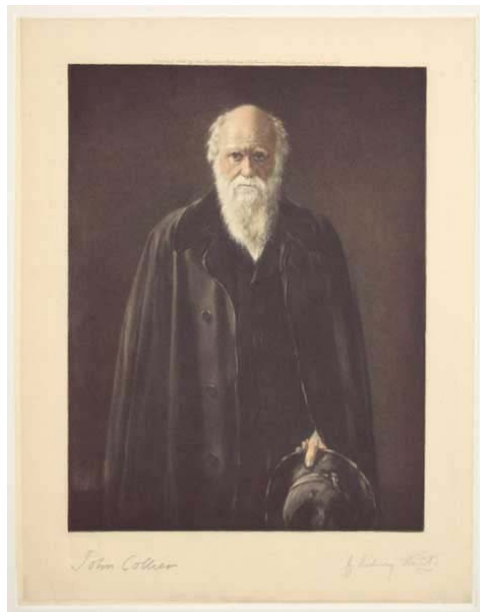
**344. Gall, Dedie a Son Excellence le Comte
Pozzo di Boigo. Ambassadeur de Rusie.**

C Carloni. Lith: de C: Motte. Paris 1826. Depose a la
Bibliotheque Royale. Parson tres humble Serviteur.
Carlo Carloni.

Very scarce lithograph, sheet 445 x 325mm (17½ x
12¾"), large margins. £580

Half-length portrait of German neuroanatomist and
physiologist, Franz Joseph Gall (1758-1828), whose
belief that mental functions are localized in discrete
parts of the brain started the pseudoscience of
phrenology. He holds a phrenological head in his
hands. *Not in Welcome.*

Stock: 69915



345. [Charles Darwin.]

John Collier. G. Sidney Hunt. [signed in pencil by the
artist and engraver.] Published 1922 by The Museum
Galleries, 26 Museum Street, London, W.C. Copyright.
Mezzotint, printed in colours, on chine collé. Plate: 235
x 305mm (9¼ x 12") with very large margins. Fine Art
Guild blindstamp. £390

A portrait of Charles Darwin (1809-82), British
geologist and naturalist whose revolutionary theories
on natural selection and evolution were published in
'On the Origin of Species' and are now the basis for the
study of natural history.

Stock: 69961

346. Timber Carters.

Painted by Wolstenholme. Engraved by Reeve.

Published by Reeve, 151 Grafton S.t Fitzroy Sq.r Aug.t
10, 1801.

Rare aquatint, printed in colour and hand-finished. 365
x 450mm (14¼ x 17¾"). Repaired tears, creasing, laid
on restorer's paper. £240

Two men use horses to carry away logs.

Stock: 69690

**347. Magnifico smokentissimo custardissimo
astrologissimo cunningmanissimo rabbinissimo
viro Iacko Adams de Clarkenwell Greeno hanc
lovelissiman sui picturam.**

Hobbdeboody pinxit et scratchabat. London. Pub. as
the Act directs May 30, 1792 by J. Caulfield.

Engraving. 175 x 110mm (7 x 4¼"), large margins. £50

A caricature portrait of Jack Adams, known as "the
cunning man of Clerkenwell Green", an astrologer, at a
table drawing a horoscope for Joan, Queen of Sluts, a
tobacco pipe tucked into his belt. In the lower right
corner, a man asks "Is she a princess": this is John
Carleton who married the Mary Carleton, a serial
marital fraudster known as "the German princess," in
1663. *See BM Satires 1019 for the original printing.*

Stock: 69782

348. Gravel Carters.

Painted by Wolstenholme. Engraved by Reeve.

Published by Reeve, 151 Grafton S.t Fitzroy Sq.r Aug.t
10, 1801.

Rare aquatint, printed in colour and hand-finished. 365
x 450mm (14¼ x 17¾"). Repaired tears, bottom margin
rebuilt, laid on restorer's paper. £240

Men stop for lunch beside their horses.

Stock: 69691

**349. M.rs Gibbs in the Character of Grace
Gaylove. [Wags at Windsor]**

Adam Buck del. Engraved by Roberts & Stadler.

London, Published by William Holland, N.º 50, Oxford
Street, Nov.r 20. 1800.

Scarce aquatint, printed in colours and hand-finished.

Sheet 325 x 235mm (12¾ x 9¼"). Trimmed within
plate, paper toned and stained, mounted on 18th
century album paper. £180

A full-length portrait of Maria Gibbs (c.1770-1850) as
Grace Gaylove in the musical farce 'The Review; or,
The Wags of Windsor' by George Colman the
Younger.

Stock: 69747

**350. [John Liston] M.r Liston, in the
Characters of: Baillie Nicol Jarvis, in Rob Roy
[...] Grojan, in Quite Correct [...] Lubin Log, in
Love, Law & Physic [...] Dominic Sampson in
Guy Mannering [...] Maw-Worm in The
Hypocrite [...] Paul Pry.**

London, Published by Tho.s M.cLean, 26 Hay market
1826.

Coloured engraving. 230 x 245mm (9 x 9¾"). Slight
stain bottom left. £140

Six slightly caricatured portraits of the comic actor John Liston (1776-1846) in some of his most famous roles.

Stock: 69632

351. [James Quin] M.r Quin.

Thomas Hudson Pinx.t. John Faber fecit 1744. Price 1.s 6d. Sold by J. Faber at the Golden Head in Bloomsbury Square.

Mezzotint. 330 x 225mm (13 x 8¾") with large margins. £260

A half-length portrait of actor James Quin (1693-1766), wearing a dark coat, white cravat and long wig. The grandson of Mark Quin, Lord Mayor of Dublin, Quin appeared at Covent Garden and Drury Lane, often in Shakespearean roles. He was a rival of Garrick, who tried to lure him from Covent Garden, giving Quin enough leverage to become the highest paid actor in London. His tomb in Bath Abbey has an epitaph written by Garrick. *CS 301. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69583

352. [Thomas Walker] M.r Walker in the Character of Capt.n MacHeath.

J. Ellys Pinx. J. Faber Fecit. Printed for John Bowles, at N.º 13 in Cornhill.

Mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), with large margins. £260

A half-length portrait in oval of Thomas Walker (1698-1744), the first actor to play Captain Macheath in the John Gay's 'Beggars Opera'.

Walker stands centre stage in William Hogarth's painting of the climax to the play. *CS 370, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69559

353. [Thomas Walker] M.r Walker in the Character of Capt.n MacHeath.

J. Ellys Pinx. J. Faber Fecit 1728.

Mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), with large margins. Margins chipped and stained. £260

A half-length portrait in oval of Thomas Walker (1698-1744), the first actor to play Captain Macheath in the John Gay's 'Beggars Opera'.

Walker stands centre stage in William Hogarth's painting of the climax to the play.

Rare: CS writes of this first state 'Four known'. *CS 370, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69558

354. [Thomas Walker] M.r Walker in the Character of Capt.n MacHeath.

J. Ellys Pinx. J. Faber Fecit 1728.

Mezzotint, 355 x 250mm (14 x 9¾"). On 18th century watermarked paper. Thread margins, mounted in album paper at edges, ink collector's stamp on reverse. £260

A half-length portrait in oval of Thomas Walker (1698-1744), the first actor to play Captain Macheath in the John Gay's 'Beggars Opera'.

Walker stands centre stage in William Hogarth's painting of the climax to the play.

Rare: CS writes of this first state 'Four known'. *CS 370, i of ii. Ex: collections of Alfred Morrison & The Hon. Christopher Lennox-Boyd.*

Stock: 69557



355. Robert Wilks Esq.

J. Ellys pinx.t. 1732. J. Faber fecit. Sold by T. Bowles in S.t Pauls Ch. yard & J. Bowles at Mercers Hall Cheapside. Sold by J. Faber at the Green Door in Craven Buildings Drury Lane [n.d., c.1735.]

Fine mezzotint, 355 x 255mm (14 x 10"), with margins. On 18th century watermarked paper. Evidence of plate damage near glove. Collector's stamp of Reverend J. Burleigh James (1811-1891) on reverse. £320

A three-quarter portrait of actor and theatre manager Robert Wilks (c.1665-1732), in brocade coat and white wig, holding a glove.

Wilks' longest association was with the Drury Lane, where he was a joint manager with Thomas Doggett (later replaced by Barton Booth) and Colley Cibber. In 1729 their theatre received a valuable patent permitting them to present new plays. Wilks stayed at Drury Lane from 1711 until his death in 1732. *CS 383 ii/ii. Lugt 1425. Ex: Collection of the Hon. C. Lennox-Boyd.* Stock: 69725

356. Robert Wilks Esq.

J. Ellys pinx.t. 1732. J. Faber fecit. Sold by T. Bowles in S.t Pauls Ch. yard & J. Bowles at Mercers Hall Cheapside. Sold by J. Faber at the Green Door in Craven Buildings Drury Lane [n.d., c.1735.]

Fine mezzotint. 355 x 255mm (14 x 10"). Narrow margins. £280

A three-quarter portrait of actor and theatre manager Robert Wilks (c.1665-1732), in brocade coat and white wig, holding a glove.

Wilks' longest association was with the Drury Lane, where he was a joint manager with Thomas Doggett (later replaced by Barton Booth) and Colley Cibber. In 1729 their theatre received a valuable patent permitting them to present new plays. Wilks stayed at Drury Lane

from 1711 until his death in 1732. *CS 383 ii/ii. Ex: Collection of the Hon. C. Lennox-Boyd.*
 Stock: **69724**

357. Robert Wilks Esq.

J. Ellys pinx.t. 1732. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings Drury Lane. Mezzotint. 355 x 255mm (14 x 10"). Trimmed to platemark. £260

A three-quarter portrait of actor and theatre manager Robert Wilks (c.1665-1732), in brocade coat and white wig, holding a glove.

Wilks' longest association was with the Drury Lane, where he was a joint manager with Thomas Doggett (later replaced by Barton Booth) and Colley Cibber. In 1729 their theatre received a valuable patent permitting them to present new plays. Wilks stayed at Drury Lane from 1711 until his death in 1732. *CS 383 i/ii. Ex:*

Belton Collection & the Hon. C. Lennox-Boyd.

Stock: **69726**

358. [William Cartwright] Thus thy left hand the Mighty Stagyrte...

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

Etching. Sheet 150 x 95mm (6 x 3¾"). Trimmed to image, laid on album paper. £65

A half-length portrait of dramatist & poet William Cartwright (1611-43), elbow on a Greek book. In 1642 he was appointed to the council of war at Oxford, but died of camp fever (typhus) aged 32.

Stock: **69783**



359. The Celebrated Pas de Quatre Composed by Jules Perrot. As danced at Her Majesty's Theatre, July 12th 1845, By the Four Eminent Danseuses, Carlotta Grisi Marie Taglioni, Lucile Grahn & Fanny Cerrito. Drawn from the Life by Alfred Ed. Chalon Esqr. R.A. Proof.

A.E. Chalon R.A. T.H. Maguire. M. & N. Hanhart. Lithographic Printers. London Published September 8 1845 by J. Mitchell, Publisher to her Majesty 33, Old

Bond St. A Paris Chez Goupil et Vibert, Boulyd. Montmatre.

Proof tinted lithograph on chine collé with fine hand colour, on printed backing sheet. Total 615 x 470mm (24¼ x 18½"). Backing sheet toned, small crack in left edge. £950

One of the finest ballet prints, depicting the four greatest ballerinas of the age in a ballet divertissement choreographed by Jules Perrot to music by Cesare Pugni. Each ballerina had an individual variation choreographed specifically for them, performed in succession between an opening and finale danced by all the ballerinas together. To assuage the quartet's rivalry, the ballerinas appeared on stage in order of age, youngest to oldest.

This performance, the third of only four danced by the original ballerinas, was attended by Queen Victoria and Prince Albert. *In the Victoria and Albert Museum.*

Beaumont & Sitwell: 8. Binney: 62.

Stock: **69519**

360. [Set of six portraits of Marie Taglioni in different roles.] Flore. Plate 1. [&] La Tirolienne. Plate 2. [&] La Napolitane. Plate 3. [&] La Bayadere. Plate 4. [&] La Naide. Plate 5. [&] Marie Taglioni [facsimile signature] [Plate 6.]

A.E.C. [Alfred Edward Chalon.] R.J.L. [Richard James Lane.] [Published by J. Dickinson, New Bond Street, Sep.r 1831. Printed by C. Hullmandel.]

Six lithographs on chine collé. Sheets 250 x 165 (13¾ x 6½"). Trimmed, losing publication lines at bottom; plate 1 rubbed and stained, rest bit messy. £390

Marie Taglioni posing in six six roles.

Stock: **69689**

361. [Christopher Simpson.] Christophori Simpson Effigies.

[William Faithorne.] [1667.]

Engraving. Sheet 135 x 9mm (5¼ x 3½"). Trimmed, edges chipped, laid on album paper at edges. £80

Portrait of Christopher Simpson (1602-69), English composer and musician, particularly the viola da gamba.

Frontispiece to his 'Compendium of practical musick' (London, 1667).

Stock: **69781**

362. The King and Miller of Mansfield.

F. Hayman Pinx. N. Parr sculp. from the Original Painting in Vaux-hall gardens. Printed for Tho. Bowles in S.t Pauls Church Yard & John Bowles at the Black Horse in Cornhill [engraved 1743 but later].

Etching with engraving. 300 x 360mm (11¾ x 14¼"), large margins. Tears in margins, creasing. £190

While hunting in Sherwood Forest, Henry II becomes lost and, hiding his identity, stays with a miller, who he knights for his generosity.

A scene from 'The King and the Miller of Mansfield', a highly popular 1737 ballad opera by Robert Dodsley, as painted by Francis Hayman to decorate one of twelve supper boxes at Vauxhall Gardens.

Stock: **69612**

363. **The Cobbler's Wife. Sung by M.r Mathews, at the Theatre Royal Drury Lane; in the Grand Operatical Romance "The Forty Thieves."**

Publish'd Nov.r 12, 1806, by Laurie & Whittle, 53, Fleet Street, London.

Hand coloured etching, 230 x 285mm (9 x 11¼")

Small margins. Light paper toning and surface dirt.

£180

A cobbler brandishes a strap as his diminutive wife, dressed in Turkish trousers and a jewelled turban, flees behind him. To the left is his workshop, with a bench and tools, while a large quasi-oriental building with a minaret and dome stands in the background. The accompanying verses recount how the cobbler beat his tiny wife, who fled between his legs, declaring that she had gone 'for ever'.

As performed by Charles Mathews (1776–1835) which premiered on April 8, 1806, at the Theatre Royal, Drury Lane in London. *BM Satires* 447.

Stock: 69815

364. **The Rev.d M:r Tobias Langdon Priest Vicar of the Cathedral Church of S.t Peter in Exon a Celebrated Master of Musick. Done from a Drawing in Ciaro Oscura of M.r Nath: Tucker by Faber.**

[n.d., c.1720.]

Mezzotint. 350 x 245mm (13¾ x 9¾"). Thread margins, creasing.

£240

Half length portrait of Tobias Langdon (1683-1712), Vicar choral of Exeter Cathedral, wearing a dark wig and gown. He was paid £20 a year to teach choristers. *CS 215. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69714

365. **The Three Little Pigs. Comic Song, written and Composed by Alfred Scott Gatty.**

Alfred Concanen del. Concanen, Lith. Stannard & Son, 7, Poland S.t W. London: Robert Cocks & C.º New Burlington S.t Regent S.t W. [n.d., c.1870.]

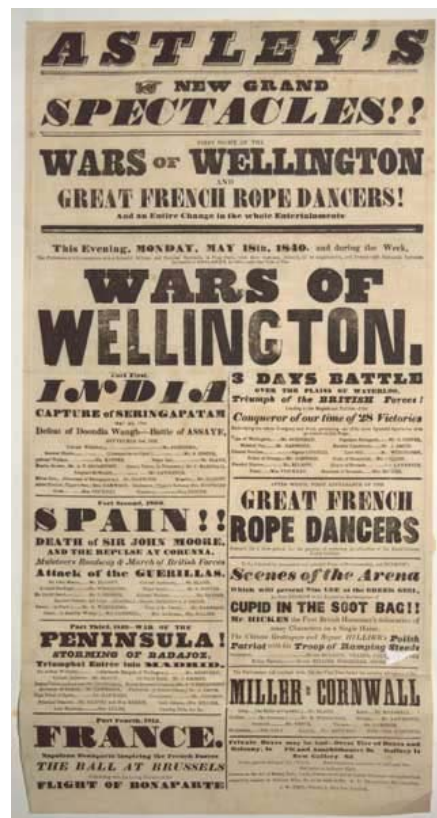
Music booklet. Folio, 360 x 265mm (14¼ x 10½"), tinted lithographic cover, 7 pages of music & 1pp ads, publisher's blindstamp throughout. Split in fold of cover, ownership inscription of 'Stephen Herbert Gatty' on front cover.

£95

A comic song about a sow trying to teach her piglets to 'umph' like an adult, rather than 'wee'.

Alfred Scott-Gatty (1847-1918) was an officer of arms at the College of Arms and an amateur yet popular composer. His younger brother, Stephen Herbert Gatty (1849-1922, owner of this music book, was a barrister who served as Chief Justice of Gibraltar from 1895 to 1905, and was the father-in-law of Siegfried Sassoon.

Stock: 69660



366. **Astley's New Grand Spectacles!! First Night of the Wars of Wellington and Great French Rope Dancers! And an Entire Change in the whole Entertainments. This Evening, Monday, May 18th, 1840, and during the Week...**

Rare letterpress play bill. Sheet 485 x 250mm (19 x 9¾"). Hole with loss of text, mounted in album paper.

£490

The playbill for a show at Astley's Amphitheatre in Westminster Bridge Road.

The 'Wars of Wellington' is divided into four parts: Seringapatam, Corunna, Badajos and Waterloo.

Stock: 69798

367. **[Josephine Giradelli] Signora Girardelli.**

[n.d., c.1825.]

Stipple. Sheet 215 x 120mm (8½ x 4¾"). Trimmed.£60

A half-length-portrait of Italian circus performer Josephine Giradelli (c.1785-1830), who became known as "the incombustible lady" and "queen of the fire Eaters" when she performed in London. She held hot objects against her skin and swallowed molten lead, and never revealed her tricks.

Stock: 69806

368. **Jacob Hall, the famous Rope Dancer. From a rare Print in the collection of John S.t Aubin.**

[after Jacob van Oost.] [Pub.d Feb.y 18. 1792, by W. Richardson Castle Street Leicester Fields.]

Stipple and etching. Sheet 155 x 105mm (6 x 4¼").

Trimmed close to printed border, losing publication line at bottom.

£70

A half-length portrait of tightrope walker and acrobat Jacob Hall (fl. 1662-81), who first performed at

Bartholomew Fair in Smithfield. In 1668, Samuel Pepys described Hall's 'dancing of the ropes' as 'a thing worth seeing and mightily fallowed'.

This portrait of a richly dressed man after Jacob Van Oost was adopted as a representation of Hall in early editions of Antoine Hamilton's 'Mémoires de la vie du comte de Grammont'.

Stock: **69835**

369. **The Indian Jugglers.**

Publish'd by R Ackermann 101 Strand 13 Sepr 1813.

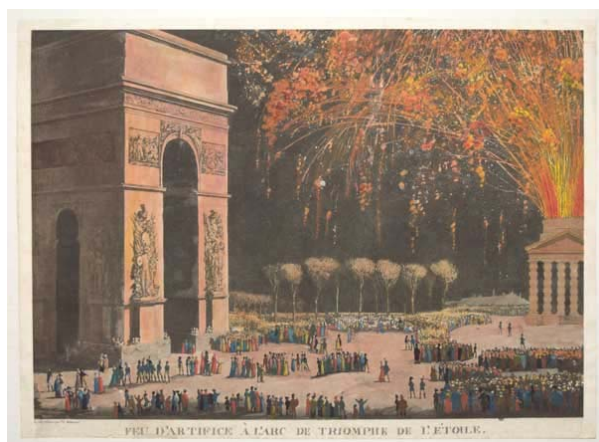
Scarce coloured etching. 225 x 290mm (8¾ x 11½").

Trimmed within plate. Staining. £360

Three Indian acrobats performing on a raised dais, one playing cymbals, one swallowing a sword and one balancing a top on his nose whilst spinning hoops on his toes.

Comic vignettes of Chinese grotesques playing tricks fill the bottom corners. *BM: J,4.317. See BM 12134.*

Stock: **69599**



370. **Feu d'Artifice à L'Arc de Triomphe de L'Étoile.**

[De]ssiné et Gravé par P.L. Debucourt. [n.d., c.1810.]

Coloured engraving. Sheet 270 x 365mm (10¾ x 14¼"). Trimmed into image on three sides, into plate at bottom, losing publication lines, three long tears repaired, margin replaced on three sides. £450

The fireworks celebrating the marriage of Napoleon Bonaparte to Marie Louise of Austria, June 1810. The display was created by Claude Ruggieri (who claimed the use of green fire for the first time during the show), and was watched by 4,000 people.

Stock: **69515**

371. **Abriss des Kaysserlichen Feuerwercks Schlosses: und Barraquen, worinen das Friend und: freudenmahl gehalten worden, vor Nurnberg auss ct. Joh: Schussplats A.º 1650.**

[after Michael Herr.] [Nuremberg: heirs of Matthaus Merian, c.1650.]

Etching. 265 x 380mm (10¼ x 15"), Narrow margins. Time stained, crease as normal in centre. £360

A fireworks display celebrating the end of the Thirty Years War, June 4th 1650, launched from a specially-constructed wooden fortress.

From Merian's 'Theatrum Europaeum'.

Stock: **69514**

372. **[Madame Tussauds] Winter Fashions for 1842 & 43, by B. Read & C.º 12, Hart St.**

Bloomsbury Square, London, and Broad Way New York, America.

[London: Benjamin Read, 1842.]

Scarce coloured aquatint. Sheet 480 x 645mm (19 x 25½"). Tears taped. £650

A view of an exhibition of the actual velvet and ermine coronation robes of George IV in Madam Tussauds, with the onlookers shown in the latest fashions.

Benjamin Read was a tailor who published prints advertising his new fashions twice each year.

Stock: **69662** - see inside front cover

373. **Children Fishing. [&] Children Gathering Black-Berries.**

Paintd by G. Moreland. Engraved by P. Dawe. London, Published Dec.r 20;th 1788, by W: Dickinson Engraver, Bond Street.

Pair of mezzotints, printed in colours and hand finished. 505 x 355mm (19¾ x 14") & 505 x 350mm (19¾ x 13¾"). 'Black-Berries' trimmed to plate at bottom; both with splits in platemarks repaired. Small margins. £680

Two scenes depicting five young children in a rustic setting. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69642**

374. **Children Fishing. [&] Children Gathering Black-Berries.**

Paintd by G. Moreland. Engraved by P. Dawe. London, Published Dec.r 20;th 1788, by W: Dickinson Engraver, Bond Street.

Pair of mezzotints. 505 x 355mm (19¾ x 14") & 505 x 350mm (19¾ x 13¾"). Small margins.. £460

Fine examples of two scenes depicting five young children in a rustic setting. *Ex: collections of Oettingen-Wallerstein & The Hon. Christopher Lennox-Boyd.*

Stock: **69641**

375. **Albert Smith [facsimile signature].**

Bagniet 1844. [facsimile signature in plate]. Drawn From Life On Stone By Bagniet. M & N. Hanhart, Lithographic Printers. Published By Leader & Cock, 63, New Bond St, Corner Of Brook St. London.

Lithograph on india laid paper. Sheet 425 x 300mm. (16¾ x 11¾") Trimmed. Light foxing. £260

Albert Richard Smith (1816-60), author and lecturer. On 12 August 1851 he made an ascent of Mont Blanc, and on 15 March 1852 produced at the Egyptian Hall in Piccadilly an entertainment descriptive of the ascent and of Anglo-continental life, popular exhibition of the kind ever known. From that time until 6 July 1858 he continued at the Egyptian Hall his career of success as a public entertainer, giving various new sketches of character and illustrations by William Beverley, but always keeping Mont Blanc as the central point of attraction. On 24 Aug. 1854 he gave his performance before the queen and the prince consort at Osborne House. This shows Smith at Chamonix.

Stock: **69922**

376. **[William Cavendish, Duke Newcastle] Le Chateau De Bothel (dans la province de Northumberland) qui fut à Mons.r le Baron d'Ogle, et est apresent é Monseigneur le Marquis.**

Abr. a Diepenbeke delin. A. Lommelin sculp.

[Antwerp, c.1657.]

Engraving. 380 x 510mm (15 x 20"). Mounted in album paper at edges. Central crease as normal. £260
A view of deer hunting with hounds in the grounds of Bothal Castle on the River Wansbeck, but essentially an equestrian portrait of William Cavendish (1593-1676), 1st Duke of Newcastle, in armour, baton in hand, horse rearing on a plinth, surrounded by cherubs and military trophies.

After the Royalist defeat in the Civil War, Cavendish settled in Antwerp, where his treatise on horsemanship, 'La Methode et Invention nouvelle de Dresser les Chevaux', including this plate, was published by Jacob van Meurs c.1657.

The first English edition, 'A General System of Horsemanship in All Its Branches', was not published until 1743.

Stock: **69682**

377. **London: The Law Courts [pencil]**

W.B. Wyllie. 1934. [pencil].

Etching. 300 x 180mm (11¾ x 7"). £160

The Gothic revival Royal Courts of Justice, designed by George Edmund Street.

We have been unable to trace the etcher or any link to William Wyllie.

Stock: **69512**

378. **Ludgate Hill London [pencil].**

Cyril Fleming [pencil]. [n.d., c.1930.]

Etching, signed by the artist. 200 x 150mm (8 x 6"), large margins. £130

A view of St Paul's from Ludgate Hill, still with the viaduct described in 'Old & New London' as "Of all the eyesores of modern London, surely the most hideous". It was demolished in 1990.

Stock: **69513**

379. **[The Royal Courts of Justice]**

Richard Smythe [pencil signature]. [n.d., c.1930.]

Etching, signed by the artist. 210 x 315mm (8¼ x 12½"), publisher's blindstamps, large margins. Faint mount burn. £260

A view of the Strand and the front of the Royal Courts of Justice.

Richard Smythe (né Smith, 1863-1934).

Stock: **69861**

380. **[Serjeant's Inn, Fleet St.]**

Sydney R. Jones [signed in plate and in pencil.] [n.d., c.1926.]

Drypoint etching. 275 x 170mm (10¾ x 6¾"). Time stained. £160

A view of the buildings of Serjeant's Inn though an archway, all destroyed in bombing raids in 1941. Sydney Robert Jones (1881 - 1961) was a notable watercolourist and etcher, particularly of architectural

views; he also wrote several books on the English countryside.

Stock: **69517**



381. **London.**

[after Wenceslaus Hollar] Hamel & Ferguson, Litho.

85 Queen St. Melbourne. G.J. Browne in fac-simile ab Picto originale refecit, Melbournense, Australia, A.D. 1879.

Scarce lithograph on five sheets conjoined, total 485 x 2250mm, laid on linen. With two sheets of introductory text. Paper toned, paper cracks, wormholes. Text sheets ragged. £2500

An unusual Australian edition of Hollar's famous pre-Fire prospect of London, originally published by Danckerts in Amsterdam in 1647. It shows the City from the tower of St. Mary Overy in Southwark, with the Norman St. Paul's in the centre, London Bridge with buildings across it, and the Globe and Bear Garden in Southwark.

The two theatres have had their names transposed, the mistake made probably because both had been closed by the Puritan Parliament of 1642. The title is above the panorama in a decorative cartouche, with Mercury and cherubs representing the continents, a nod to London's commercial interests abroad.

Hollar started work on the original in London, but completed it in Antwerp: he had to flee England because his Royalist sympathies put him at risk during the Civil War, although he was able to return in 1652. This edition has the original dedication to Henrietta Maria, queen of Charles I, within a cartouche depicting Britannia, which was omitted from printings after the Civil War.

Hamel & Ferguson were in business between 1864-89. Other than their imprint, the only detail they have added is the geometric border around the view. See *Howgego p.8 for the original, 'the most accurate of the pre-Fire panoramas of London'.*

Stock: **69771**

382. **The Blackheath Preservation Trust 1938-1983.**

Valerie Warren [pencil signature] Artist's Proof [pencil]

10 soft ground etchings on one sheet, buildings identified in pencil. Limited edition 40. Total printed area 460 x 620mm (18 x 24½"). Tear in margin, reaching 'Artist's Proof'. £260

The exteriors of ten at-risk Blackheath buildings, bought by the BPT, restored and sold: 'Spencer Place: 1845'; 'No 19 Shooters Hill: 1840'; '6 West Grove: 1760'; 'Eastnor House: 1750'; 'The Cedars. Westcombe Park Road: 1866'; 'Montague House late C17'; 'Blackheath Railway Station: 1848'; 'Nos 47-49 Maze Hill c.1720'; 'Martin House: 1845'; 'Vanburgh Castle: 1719'; & 'Blackheath Concert Hall: 1895'.

The BPT was wound up in 2016.

Stock: **69511**



383. Part of Greenwich Hospital from the Ravensbourne.

Drawn from Nature & on Stone by J.D. Harding.
Printed by C. Hullmandel. London, Pub. by Rodwell
and Martin, New Bond St. June 1. 1832.

Scarce lithograph. Printed area 250 x 305mm (9¾ x 12"). Creased in centre. £320

A view of Greenwich Hospital from a stream in woodland, with cows grazing. Ravensbourne University is a public university on the Greenwich Peninsula in London.

Painter James Duffield Harding (1798-1863) was an important figure in the development of tinted lithography in England.

Stock: 69629

384. Hogarth House [pencil].

T.R. Way 98. [London, 1898.]

Lithograph. Printed area 175 x 145mm (6¾ x 5¾"). £65

The exterior of Hogarth's House, Chiswick. This lithograph later appeared in 'Reliques of old London suburbs north of the Thames, drawn in lithography by T.R. Way, with an introduction and descriptions by H.B. Wheatley F.S.A.', with a plate number lower right.

Thomas Robert Way (1861 - 1913) encouraged his friend James McNeill Whistler to take up lithography and published a memoir of Whistler and a catalogue, "Mr. Whistler's Lithographs". He also worked with Frank Brangwyn..

Stock: 69593

385. [Cliveden] Cliefden.

J. Farington R.A. del.t. J.C, Stadler sculp.t. Pub.d June 1, 1793 by J. & J. Boydell, Shakespeare Gallery Pall Mall, & N.º 90, Cheapside.

Fine coloured aquatint. Printed area 210 x 320mm (8¼ x 12½"). Rust spot in middle. £230

A distant view of the second house at Cliveden, allowing the inclusion of the Thames on the left. The building burned down in 1849; the third house is currently a five-star hotel.

From the 'History of the River Thames', 1794, a two-volume publication including 76 aquatints after Joseph Farington (1747-1821). *Abbey*: 432.

Stock: 69645

386. The Cross, Chester. An original etching by C.H. Clark. Signed impression. Restricted edition of 150 proofs. Plate destroyed.

Chas H. Clark [pencil]. [n.d., c.1920.]

Drypoint etching, signed by the artist. 230 x 150mm (9 x 6"), publisher's blind stamp. In original mount with printed title label, as above. Mint. £85

A view of 1 Bridge Street, a Grade II* listed building, on Chester Cross.

Charles H. Clark (b.1890) is best known for his etchings of various schools.

Stock: 69518

387. [Chapman & André's map of Essex] Plate XXIII.

Published as the Act directs Oct. 1. 1777, by John Chapman and Peter André [but Chalk Meggy and Chalk, 1833].

Rare engraved map. 470 x 595mm (18½ x 23½"), with large margins. On paper watermarked 1832. £220

One sheet of the important large-scale map of Essex, originally published 1777 but this example from the third edition. It is centred on Canvey Island, extending to Fobbing in the west, clockwise to Pitsey, Thundersley and the tiny village of 'South End'.

Stock: 69791

388. View on the River Stour, near Dedham. Engraved from the original Picture, In the Possession of M.rs W. Carpenter to whom this Print is respectfully dedicated by her obliged Servants, E. & W. Finden.

Painted by John Constable, Esq. R.A. Engraved by W.R. Smith. Printed by McQueen. London, Published March 2.nd 1840, by the Proprietors, N.os 18 & 19, Southampton Place, Euston Square. Sold also by F.G. Moon, Threadneedle Street, & Ackermann & Co. Strand.

Etching and engraving on chine collé. 355 x 510mm (14 x 20"), with large margins. £160

Men working barges on a river with a church town in the background.

From Finden's 'Gallery of British Art'.

Stock: 69538

389. St Marys Church The Oxford Portfolio, N.º 1.

Drawn & Etched by G. Cooper. Publish'd by G Cooper 1817..

Rare etching, printed on sepia paper. 380 x 480mm (15 x 19"), with large margins. Chips and tears in edges of margins. £180

The exterior of The University Church of St Mary the Virgin, on Oxford's High Street.

Stock: 69637

390. To Sir J Morton Peto Bar.t of Somerleyton Hall, Suffolk, This View of The New Town of Lowestoft Is by permission respectfully dedicated by the Publishers.



J. Reid Del. F. Jones, Lith. Day & Son Lith.rs to the Queen. Published by Colman and Stacy, Booksellers Lowerstoft. [n.d. c.1850]
 Fine & rare lithograph with hand colour, sheet 465 x 1075mm (18¼ x 42¼"). £580

A view in Lowestoft harbour.

Morton Peto (1809-89) was a railway entrepreneur and developer closely associated with the growth of Lowestoft, where his railway and harbour projects helped expand trade and transport. His legacy survives in the town through Peto Way.

Stock: 69894

391. Fonthill Abbey The Pavilion (now used as a Dormitory for the Visitors) And The Lake, In The Old Park.

W. Finley Del.. Stednab Whitwell Architect Dir. J. Cleghorn Litho. Printed By Boosey & Co. N.o 8 of R. Ackerman's Repository of Arts, & c. Pub. Aug 1. 1823. Lithograph with added hand colour. Sheet 150 x 240mm (6 x 9½"). Foxing. Nicks to edges repaired with acid free tape. £65

A view on the grounds of Fonthill Abbey, capturing the landscape and temporary accommodations used during the public influx and auction of the estate.

Stock: 69832

392. A Caledonian Beauty.

C.W. sculp.t. London pub by SW Fores 41 Piccadilly March. 20. 1828.

Etching with hand colouring, sheet 330 x 240mm (13 x 9½"). Left corner missing. Trimmed. Some abrasions. Nicks to edges. £130

A Scottish beauty walks along a sandy track through a mountainous landscape of fir trees and a distant strath, in a manner similar to the French girl. She wears a low-cut dress with long gloves, a feathered Scots cap, and a tartan kilt over a short-waisted corsage trimmed with tartan ribbons. A fringed fur sporran hangs from the waist, while she lifts the kilt gracefully to reveal her bare legs, tartan socks, and flat shoes. She carries a sunshade on a hinged stick. A thistle appears in the foreground. *BM Satires 14632*.

Stock: 69814

393. The Hon.ble Alexander Abercromby, One of the Senators of the College of Justice, and one of the Lords Commissioners of Judiciary for Scotland. From a picture in the Possession of Lord Craig to whom this Plate, is respectfully dedicated by his Lordship's Most Ob.t Serv.t Alexander Lawrie.

Engraved by G. Dawe [after Sir Henry Raeburn]. Published Oct.r 22. 1800 by Alex.r Lawrie, Bookseller, Edinburg.

Mezzotint. 510 x 355mm (20 x 14"), large margins.

Tears taped.

£260

Alexander Abercromby (1745-1795), Lord Abercromby, younger brother of lieutenant-general Sir Ralph Abercromby.

The original portrait seems to date from 1792, when Abercromby was made one of the Lords

Commissioners of Justiciary; this mezzotint was not published until five years after his death. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69673

394. William Anstruther of Anstruther one of their Majesties most Honourable Privy Council & Exchequer, And one of the Senators of the Colledge of Justice in the Kingdome of Scotland.

I.B de Medina Pinx. I. Smith fe: [n.d. c.1694]

Very rare mezzotint printed in red, sheet 280 x 200mm (11 x 8"). Trimmed to plate on right, thread margins elsewhere. Top right small loss. £260

Portrait of Sir William Anstruther, Lord Anstruther (d. 1711), almost half-length, turned to the left within an oval frame, his head facing slightly towards the viewer. He wears a long curled wig, cloak, and lace cravat.

Anstruther was a Scottish judge and politician from an ancient Scottish family. He represented Fife in the Scottish Parliament and, following the Revolution of 1688, became a Lord of Session and Privy Councillor. He was created a Baronet of Nova Scotia in 1694 and later appointed a Lord of Justiciary. A strong supporter of the Union, he also published *Essays, Moral and Divine* (1701). *CS 14 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd*.

Stock: 69821

395. William Anstruther of Anstruther one of their Majesties most Honourable Privy Council & Exchequer, And one of the Senators of the Colledge of Justice in the Kingdome of Scotland.

I.B de Medina Pinx. I. Smith fe: [n.d. c.1694]

Mezzotint, 280 x 200mm (11 x 8"). Small margins.

£220

Portrait of Sir William Anstruther, Lord Anstruther (d. 1711), almost half-length, turned to the left within an oval frame, his head facing slightly towards the viewer. He wears a long curled wig, cloak, and lace cravat.

Anstruther was a Scottish judge and politician from an ancient Scottish family. He represented Fife in the Scottish Parliament and, following the Revolution of 1688, became a Lord of Session and Privy Councillor. He was created a Baronet of Nova Scotia in 1694 and later appointed a Lord of Justiciary. A strong supporter of the Union, he also published *Essays, Moral and Divine* (1701). *CS 14 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd*.

Stock: 69820

396. **The Hon.ble William Craig, One of the Senators of the College of Justice, and one of the Lords Commissioners of Justiciary for Scotland, From an Original Painting by M.r Skirving.**

Engraved by G. Dawe. Published May 30. 1801 by Alex.r Laurie, Bookseller, Edinburg.
Fine mezzotint. 505 x 355mm (20 x 14"), with large margins. £290
Half-length portrait of judge and essayist William Craig (1745-1813). *Not in CS; Russell 2e, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69674



397. **William Farquharson, Esq.r of Monaltrie, R.W. Master of the Lodge of S.t Nathalan of Tullich in Mar. Aberdeenshire. Published for the benefir of the Lodge.**
Painted by John Watson Gordon. Engraved by S.W. Reynolds. (Engraver to the King) & by J.P. Quilley. [n.d., c.1825.]
Fine & rare mezzotint. 505 x 355mm (19¾ x 14").
Repaired tears in bottom margin. Very slight vertical crease. £280

A seated portrait of Master Mason William Farquharson (d.1828), dressed in a tartan suit, holding a Glengarry cap and wearing his masonic jewel.
Whitman 88. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69787

398. **[James Ochoncar Forbes.]**
Jas Northcote R.A. Pinxt. S: W Reynolds Sculpt. Pub. March 30th. 1795 by S:W: Reynolds N 6 Broad Street Soho.
Fine & scarce mezzotint, scratched letter proof. 355 x 254mm (14 x 10"), with large margins. £280

A bust portrait of James Ochoncar Forbes, 17th Lord Forbes (1765-1843), in uniform with a tartan cloak. Joining the Coldstream Guards as an ensign in 1781, he fought throughout the Napoleonic Wars, ending his career as a general. He also served as High Commissioner to the General Assembly of Scotland. He commissioned the building of the present Castle Forbes in 1815. *Whitman 91, state ii. From the Northcote family Albums*
Stock: 70004

399. **[James Gregory] James Gregory, M.D. Dedicated by permission tot he Earl of Moira by his most ob.t Serv.t David Hatton.**
H. Raeburn pinx.t Dawe sculp.t. Published Aug.st 1 1805 by D. Hatton, 56 Princes Street, Edinburgh.
Mezzotint. 505 x 350mm (19¾ x 13¾"). Trimmed to plate at bottom. Small margins on 3 sides. £160
A three-quarter seated portrait of Dr James Gregory (1753-1811), professor of medicine at Edinburgh. *Not in CS 6; Russell 5a. Wellcome 1213-1. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69672

400. **The Right Hon.ble Charles Hope, His Majesty's Advocate for Scotland, &c. &c.**
H. Raeburn pinx.t. G. Dawe sculp.t. Published by P Garof, Printseller, Edinburgh Oct.r 10, 1804.
Mezzotint. 510 x 350mm (20 x 13¾"). Trimmed to plate at bottom, large margins on 3 sides. £260
A three-quarter seated portrait of judge Charles Hope (1763-1851), Lord Granton, painted shortly after he was appointed lord advocate in 1801. *CS 6; Russell 6, i of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69671

401. **His Grace John Duke of Roxburghe &c. Principall Secretary of State to her Majesty Queen Anne in 1704...**
J. Richardson pinx.t 1723. J. Faber fecit 1741.
Mezzotint. 355 x 255mm (14 x 10"). Narrow margins, mounted in album paper at edges. £260
A three-quarter length portrait of John Ker, 1st Duke of Roxburghe (1680-1741), who served as Secretary of State for Scotland and helped bring about the union with England. *CS 309. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69581

402. **George Viscount Tarbat L.d MacLeod & Castlehaven Heretable Shirreff of Cromarty. Ætatis 60 Annon 1692.**
J. Smith fecit. [n.d., c.1692.]
Fine & rare mezzotint and engraving. 195 x 145mm (7¾ x 5¾"), large margins. £230
A half-length portrait in oval of George Mackenzie (1630-1714), 1st Earl of Cromartie, Lord Justice General of Scotland and the king's chief minister in Scotland. *CS 251, state ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69539

403. The Right Hon.ble Robert Macqueen. of Braxfield, Lord Justice Clerk of Scotland.

Painted by M.r Raeburn. Engraved by G. Dawe.
Publish'd Nov. 12. 1801 by Alex.r Laurie, Bookseller, Edinburg.

Fine mezzotint. 510 x 355mm (20 x 14"). Laid on board on margins, spotting at bottom right margin, proof written in old ink in bottom margin. £260

A half-length seated portrait of Scottish judge Robert McQueen (1722-99), Lord Braxfield. *Russell 2a, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of iii.*

Stock: 69679

404. [The Right Hon.ble Robert Macqueen. of Braxfield, Lord Justice Clerk of Scotland.]

[Painted by M.r Raeburn. Engraved by G. Dawe.]
[Publish'd Nov. 12. 1801 by Alex.r Laurie, Bookseller, Edinburg.]

Mezzotint, proof before letters. Sheet 470 x 350mm (18½ x 13¾"). Trimmed to image on three sides, into plate at bottom, laid on album paper. £130

A half-length seated portrait of Scottish judge Robert McQueen (1722-99), Lord Braxfield. *Russell 2a, unlisted state before i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state i of iii.*

Stock: 69680

405. [Mary, Queen of Scots, on the morning she suffered Death in Fotheringhay Castle]

[Painted by J. Graham. Engraved by G. Dawe.]
[Published May 12, 1796 by R. Pollard, Spa Fields London.]

Fine & rare mezzotint, proof before letters. 555 x 395mm (21¾ x 15½"). Small margins. £320

Mary, Queen of Scots, seated, reading a prayer book, a weeping servant behind.

John Graham (1755-1817) produced a series of paintings of tragic heroines on the eve of their execution, the others being Anne Boleyn and Lady Jane Grey *Not in CS or BM. See Metropolitan Museum of Art 58.549.122 for lettered state. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69669

406. Maria Stuart Regina Scotiae. Done from the Original Painting of C. Janet [François Clouet] in the Royal Palace of S.t James's. 31.

J. Faber fecit. Printed for Tho: Bowles next to the Chapter House in St. Pauls Church-yard, London [n.d., c.1740].

Mezzotint. 350 x 245mm (13¾ x 9¾"). Stained, laid on album paper. £260

Three-quarter length portrait of Mary, Queen of Scots, wearing a dark dress with a white ruff and cuffs, a rosary pinned at the waist.

After François Clouet (c. 1515-72), who inherited the nickname "Janet" from his father, Jean Clouet. Originally published by Thomas Bowles. *CS 235, only state. Russell i of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69709

407. Maria Stuart Regina Scotiae. 31.

Done from the Original Painting of C. Janet [François Clouet] in the Royal Palace of S.t James's. J. Faber fecit. Printed for Carington Bowles next to the Chapter House in St. Pauls Church-yard, London [n.d., c.1800]. Mezzotint. 350 x 245mm (13¾ x 9¾"), on wove paper. Thread margin at bottom, creased. £260

Three-quarter length portrait of Mary, Queen of Scots, wearing a dark dress with a white ruff and cuffs, a rosary pinned at the waist.

After François Clouet (c. 1515-72), who inherited the nickname "Janet" from his father, Jean Clouet.

Originally published by Thomas Bowles. *CS 235, this state not listed. Russell, ii of ii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69708

408. Maria Scorum Regina. Drawn from the Original Painting of Frederick Zuccharo in the Collection of the Right Hon.ble the Earl of Burlington. 30.

Printed for Carington Bowles, N.º 69 in St. Pauls Church Yard, London [n.d., c.1750].

Mezzotint, 18th century watermark. 310 x 220mm (12¼ x 8¾"). Laid on album paper at edges. Small margins. £260

Three-quarter length portrait of Mary, Queen of Scots, wearing a richly embroidered dress with a high collar, with a cross and beads around her neck, holding two roses. *CS ENA II 69, iii of iii. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69975



409. Allan Ramsay.

[after William Aikman.] [n.d. c.1740].

Mezzotint, rare unfinished proof before letters, but after retouching to remove boils on nose and left eye.

160 x 120mm (6¼ x 4¾"). Thread margins. £360

A bust portrait of poet Allan Ramsay (1684-1758), wearing a soft close cap, hair tied at the nape, shirt collar open. *CS: ENA II 87.*

Stock: 69970

410. D.r John Robison, Pr. of Nat. Phil. Edinburgh.

From Tassie. Mackenzie sc. [n.d., c.1800.]

Stipple. 160 x 115mm (6¼ x 4½"), large margins. £60
Profile portrait in oval of Scottish physicist and mathematician John Robison (1739-1805).

Although Robison worked with James Watt on an early steam car, he did not contribute to the successful Watt steam engine of 1776. He did invent the siren and was a member of the Board of Longitude, testing John Harrison's marine chronometer on a voyage to Jamaica. Later in life he became a conspiracy theorist, publishing "Proofs of a Conspiracy against all the Religions and Governments of Europe, carried on in the secret meetings of Freemasons, Illuminati and Reading Societies".

Stock: 69784



411. [Master Murray] The Young Highlander attempting to Draw a Sword from a Pile of Arms.

Painted by J. Graham. Engraved by P. Dawe London, Published May 20.th 1786 by W. Dickinson, Engraver & Printseller N.º 158 Bond Street.

Scarce mezzotint. 505 x 355mm (20 x 14"). Trimmed into image on three sides, into plate at bottom, laid on card. £480

A young boy in highland dress, identified by Chaloner Smith as 'Master Murray'. *CS 8, 'One known'. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69678

412. [Duncan Gray. Maggie coost her head ful high, Looked asklent and unco sheigh, gart poor Duncan stand abeigh; / Burn's Poems.]

Wilie Pinx. G. Maile Sculp.t. A Paris chez Arrowsmith [n.d., c.1825].

Fine mezzotint, proof before title on chine collé. 395 x 295mm (15½ x 11½"), very large margins. Publisher's ink stamp lower right. £260

Maggie sit in a cottage interior, beside a trinket box, her parents behind her, spurning her suiter Duncan Gray to one side. Another man peers though a door.

An illustration of a poem "Duncan Gray" written by Robert Burns, 1792. *Ex: Collection of the Hon.*

Christopher Lennox-Boyd.

Stock: 70003

413. [The Highland Drovers.]

[after Edwin Landseer] [n.d. c.1850]

Proof before letters mixed method engraving with hand colouring on chine collé. Plate 650 x 910mm (25 x 35¾"), with very large margins. Foxing, stains, tears in margins. £360

A family gathers outside a small cottage, including an old man smoking a pipe and a man in Highland dress holding a baby. At the centre, a drover sits talking with a young woman, while cows, sheep, and a horse rest nearby. In the distance, animals are driven along a road towards the mountains.

Stock: 69890

414. The Rev.d John Blachford D.D. Chancellor of S.t Patrick's and Minister of S.t Werburgh's Dublin. Died 25th of October 1748 Aged 64.

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

Mezzotint. 325 x 230mm (12¾ x 9"), with large margins. Creases bottom left. £280

A half-length portrait in oval of the Rev Dr John Blachford (1684-1748), who benefited from the friendship of Dean Jonathan Swift. According to family tradition, Swift was staying with the family and chanced upon Blachford's wife Elinor reading aloud to her children. Swift derisively remarked, "Is it a woman pretending to teach?"; "Yes, Sir", Mrs Blachford replied, "'tis a very foolish book lately published called 'Gulliver's Travels'".

The Blachfords were the grandparents of poet Mary Tighe (1772-1810) *CS 20. Goodwn 134. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69872

415. M.r Richard Steele.

J. Richardson pinx. 1712. J. Smith fec. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1712.]

Mezzotint, 345 x 250mm (13½ x 9¾"). On 18th century watermarked paper. Thread margins, ink collector's stamp on reverse. £280

A half-length portrait in oval of Sir Richard Steele (1672-1729); dramatist, essayist and Whig politician; noted for his periodical essays in *The Tatler* 1709-11, *The Spectator* 1711-12 and various political papers. He was also a prominent member of the Kit-cat Club.

CS:244: ii of iii. Ex: collection of Alfred Morrison & The Hon. C. Lennox-Boyd
Stock: 69545

416. **M.r Richard Steele.**

J. Richardson pinx. 1712. J. Smith fec. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1712.]
Mezzotint, 345 x 250mm (13½ x 9¾"), with large margins. On 18th century watermarked paper. Glue stains in corners. £280
A half-length portrait in oval of Sir Richard Steele (1672-1729); dramatist, essayist and Whig politician; noted for his periodical essays in *The Tatler* 1709-11, *The Spectator* 1711-12 and various political papers. He was also a prominent member of the Kit-cat Club. Ex: *Collection of The Hon. C. Lennox-Boyd. CS:244: ii of iii.*
Stock: 69544

417. **M.r Richard Steele.**

J. Richardson pinx. 1712. J. Smith fec. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1712.]
Mezzotint, 345 x 250mm (13½ x 9¾"). On 18th century watermarked paper. Small margins. £280
A half-length portrait in oval of Sir Richard Steele (1672-1729); dramatist, essayist and Whig politician; noted for his periodical essays in *The Tatler* 1709-11, *The Spectator* 1711-12 and various political papers. He was also a prominent member of the Kit-cat Club. Ex: *Collection of The Hon. C. Lennox-Boyd. CS:244: ii of iii.*
Stock: 69543

418. **Glen Malour C.° Wicklow.**

Published by J. Fisher April 1793 [but 1795].
Aquatint, printed in sepia. 205 x 290mm (8 x 11½").
Bit messy. £160
A view of Glenmalure, a glacial valley in County Wicklow, with a cottage and mountain goats.
Plate 27 of 60 in 'Scenery of Ireland Illustrated in a Series of Prints of Select Views, Castles and Abbies, Drawn & Engraved in Aquatinta by Jonathan Fisher'.
Abbey 452.
Stock: 69966

419. **Josephus Gabriel Füger. Senior
Ministerii Heilbronnensis.**

H.F. Füger filius ad vivum pinxit. F. Wrenck inc. Vindobonæ 1791. [Vienna 1791.]
Mezzotint. 505 x 345mm (20 x 13½"). Trimmed into plate at bottom, thread margins elsewhere. Damaged bottom right corner. £180
A three quarter seated portrait of Pietist clergyman, Joseph Gabriel Füger (1715-93), the highest-ranking clergyman in Heilbronn, painted by his son Heinrich Friedrich Füger. Ex: *collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69635

420. **[Johann I Joseph of Liechtenstein] [Jean de Liechtenstein. General Lieutenant au Service de S. M. J. & R. Comandeur de l'ordre Militaire de Marie Therese.]**

[J. Pichler sculp.] [a Vienne chez Artaria et Comp.] [n.d., c.1790.]
Fine mezzotint, proof before letters. 380 x 275mm (15 x 10¾"), with large margins. £360
A half-length portrait of Johann I Joseph of Liechtenstein (1760-1836), wearing the Knight's Cross of the Military Order of Maria Theresa, which he was awarded during the Austro-Turkish War (1788-1791).
Stock: 70002

421. **[Maria Luisa of Spain]**

[n.d., c.1792.]
Mezzotint, proof before letters. Sheet 350 x 270mm (13¾ x 10¾"). Trimmed to image, laid on album paper at sides. £320
A half-length portrait in oval of Holy Roman Empress Maria Luisa of Spain (1745-92), wearing a medallion portrait of her husband Emperor Leopold II. The medallion portrait suggests that the portrait was painted after Leopold's death in 1792 and her own, three months later.
Stock: 70001



422. **Böhmische [Könige] [on spine]**

[engraved by Anton Birckhart.] [Prague, n.d., 1735.]
Album, 255 x 160 (10 x 6¼"), original marbled boards with title label on spine, 56 engravings. Title label with loss, occasional spotting of plates. £1300
An album of 56 portraits of Bohemian rulers, from the legendary Czech (c.644) to Charles II (1685-1740, who was also Holy Roman Emperor Charles VI.)
The plates were engraved for the second edition of Bohuslav Balbin's 'Historia de ducibus, ac regibus Bohemiæ', first published 1687. *With the bookplate of the Mary Evens Picture library on the front pastedown.*
Stock: 69604

423. **[William IV of Orange] Zyne Doorluchtig Hoogheit Willem Carel Hendril Friso Prince van Orange en Nassau &c.**
P. Van Dyk pinx. J. Faber fecit Londini. 1735.
Fine mezzotint. 355 x 255mm (14 x 10"). Trimmed into plate at bottom, narrow margins elsewhere, small glue smear centre, laid on album paper at edges. £260
William IV, Prince of Orange-Nassau (1711-1751), the first hereditary Stadtholder of the Netherlands, husband of the Anne, Princess Royal, daughter of George II. After a portrait by Philip van Dijk (1680-1753), who painted William several times. *CS Faber 270 i of ii.*
Ex: collection of the Hon. C. Lennox-Boyd.
Stock: 69693

424. **His Serene Highness Will.m Charles Henry Friso Prince of Orange & of Nassau &c. Stadholder, Admiral, & Captain General of the United Provinces.**
Peint par P. V. Dyk. Printed for T. Bowles in St Pauls Church Yard, & J. Bowles at ye Black Horse in Cornhill [n.d., c.1750.]
Fine mezzotint. 355 x 255mm (14 x 10"). Narrow margins on three sides, old ink mss. in bottom margin. £240

William IV, Prince of Orange-Nassau (1711-1751), the first hereditary Stadtholder of the Netherlands, husband of the Anne, Princess Royal, daughter of George II. After a portrait by Philip van Dijk (1680-1753), who painted William several times. This print was first published with verses in Dutch below, and the text subsequently replaced with one in English. *CS 270 ii/ii, but suggesting it could be a different plate.* *Ex: collection of the Hon. C. Lennox-Boyd.*
Stock: 69692



425. **[Jan Pieterszoon Zomer] T' is Somer, dien gy ziet hier afgebeeld naar 't leven...**
A. van Blommen Pinxt. Eximiae Pictor Societat. Kal. Ian. MDCCXVII. Iconem D.D.D. Arn. v. Halen. [1717]
Fine & scarce mezzotint. Sheet 230 x 170mm (9 x 6¾"). Trimmed to plate, mounted in album paper at borders. £480

A half-length seated portrait of Dutch print dealer & collector Jan Pietersz Zomer (1641-1724). His print collection numbered over 30,000, including many Rembrandt etchings.
Stock: 69984

426. **Pierre Bayle Professeur en Philosophie et en Histoire mort à Rotterdam le 28 Decembre 1706. Baelius hic ille est cujus dum scripta vigeant Lis erit, oblectent, erudiant ne magis.**
Cath. du Chesne. fecit. Se vend à Paris chez Gautrot, sur le quay de la Megisserie, à la Ville de Rome [n.d., c.1710].
Mezzotint, 18th century watermark; 240 x 170mm (9½ x 6¾"), large margins. Slight soiling. £260
A half-length portrait of French Huguenot philosopher Pierre Bayle (1647-1706). The English translation of his 'Historical and Critical Dictionary' was selected by Thomas Jefferson to be one of the first 100 texts in the Library of Congress.
The original oil, attributed to Louis Ferdinand Elle the Younger, is in the Palace of Versailles.
Stock: 69907

427. **[François Louis, Prince of Conti] Francis. Ludovicus Bortbonius, Prin. Conty, et Roch. &c. natus A.D. 1664.**
P. Schenck fec. et exc. Amstelæd. cum privill: ord: Holl: et west-F. [n.d., c.1700.]
Fine mezzotint, 255 x 175mm (10 x 7"). On 17th century watermarked paper. Small margins. £320
A full-length portrait of François Louis de Bourbon (1664-1709), wearing a wig and an elaborately-embroidered coat with enormous cuffs.
Stock: 69613

428. **Le Comte D'estrades, Mareschal de France, hey des Ordres du Roy, Viceroy del Amerique, Gouu; des villes et Citadelle de Dun Kerque Maestricht, Duche de Limbourg et Places en dependatntes premier Ambassadeur Extraord:re et Pleniport:re pour les Traittes de paix.**
H.H. Quiter [erased] & excud. Noviomagi [n.d., 1679].
Rare mezzotint, 340 x 255mm (13¼ x 10"). On 17th century watermarked paper. Narrow margins, slight horizontal creasing in centre. Stains at top not showing on front. £390
A half-length portrait in oval of French diplomat and marshal Godefroi, Comte d'Estrades (1607-86), wearing armour and insignia of the Order of the Saint-Esprit.
His negotiations included the Treaty of Breda (1667) and Nijmegen (1678).
Stock: 69847

429. **Cardinal de Fleury. Prime Minister of State to the French King & Great Almoner to the Queen.**
Hyacinthus Rigaud pinx.t Paris. Sold by Hen. Overton at the White Horse without Newgate, London, 1740.

Mezzotint. 3550 x 250mm (14 x 9¾"). Thread margins.
£160

A half-length portrait in oval of Cardinal André-Hercule de Fleury (1653-1743), chief minister of Louis XV. *Not in CS; Russell ENA 37a. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69918

430. Son Altesse Royale François Etienne Duc de Lorraine, &c..

J. Richardson pinx.t. J. Faber fecit. Sold by J. Faber at the Green Door in Craven Buildings, Drury Lane. Scarce mezzotint. 355 x 255mm (14 x 10"). Laid on album paper at corners. Small margins. £230

A half-length portrait in oval of Francis Stephen of Lorraine (1705-65), wearing jacker and Order of the Golden Fleece.

He became Holy Roman Emperor Francis I in 1745 when he married his second cousin Maria Theresa, founding the House of Habsburg-Lorraine. *CS 222. Ex: collections of Belton & The Hon. Christopher Lennox-Boyd.*

Stock: 69713

431. Francis Stephen Emperor of Germany, Duke of Lorraine, & Grand Duke of Tuscany. Elected Emperor 13.th Sep.r 1745.

J. Richardson pinx.t. A.º 1731. J. Faber fecit 1745. Price 2.s. Sold by T. Bowles in S.t Paul's Church Yard, J. Bowles in Cornhill, and J. Faber in Bloomsbury Square.

Scarce & fine mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate, laid on album paper at edges. £230
A half-length portrait in oval of Francis Stephen of Lorraine (1705-65), wearing armour, ermine and the Order of the Golden Fleece, painted in 1731, when he was initiated into the Grand Lodge of England.

He became Holy Roman Emperor Francis I when he married his second cousin Maria Theresa, founding the House of Habsburg-Lorraine. *CS 223. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69712

432. Pierre de La Roche [Mousquetaire du Roy]

T. Tournière pinxit. I. Sarabat Fecit. [n.d., c.1703.] Scarce mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed into plate, losing second line of title, creased. £290

A portrait of painter Robert Tournières (1667–1752) holding a palette, wearing a long curly wig and a doublet, pointing towards his friend and patron, Pierre de la Roche (fl. 1703), a musketeer in the cavalry guard of Louis XIV.

Stock: 69989

433. Louis IX Dauphin.

Ros. pinx. Gaut. Dag. [Jacques-Fabien Gautier d'Agoty] Sculp. [n.d., c.1770.]

Mezzotint, 18th century watermark. 255 x 210mm (14 x 8¼"), large margins. £160

Half-length portrait of Louis, Dauphin of France (1729-65), son of Louis XV. He died before his father

so never took the throne. However he fathered three kings: Louis XVI, Louis XVIII and Charles X.
Stock: 69908

434. Louis XIII Roy de France et de Navarre.

J.Gole F. met Privilegie. [n.d., c.1700.]

Mezzotint, 250 x 185mm (10 x 7¼"). Small margins
£160

Louis XIV (1638 - 1715), popularly known as the Sun King (French: le Roi Soleil), was King of France and of Navarre from 1643 to his death in 1715. Lasting seventy-two years, three months and eighteen days, his reign is the longest documented of any European monarch to date.

Published in Amsterdam by Jacob Gole (c.1660 - 1724), inscriptions in Dutch and French to oval frame. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 69896

435. Ludovicus XVI. D.G. Franciæ et Navarræ Rex. nat. d. 23. AUG. 1754.

Ad exemplar Paris. J.S. Negges Sc. [n.d., c.1775].

Rare mezzotint. 350 x 225mm (13¾ x 8¾"). Trimmed into plate at bottom, narrow margins elsewhere, tipped onto card at top margin. £320

A half-length portrait of Louis XVI (1754-93) in wig, frilled tie, sash and jacket.

Stock: 69862



436. Maria Theresia Franciæ Regina.

J.van Somer fec. Amsterdami. [n.d. c.1680]

Scarce & fine mezzotint, 430 x 305mm (17 x 12"), with large margins. Light foxing. £460

Portrait of Maria Theresa of Austria, Queen of France (1638-83), bust-length, with curled and jewelled hair, looking to one side, within a partial oval frame with fleur-de-lys in the corners.

Pair to a mezzotint by Van Somer of Louis XIV (Hollstein 148). *Hollstein 153.*

Stock: 69940



437. **[Anne Marie Martinozzi, Princess of Conti] Madame la Pricesse de Contÿ, Douairiere.**

Schenck fec. et exc. Amstelœd. cum privilegio. [n.d., c.1700.]

Fine mezzotint, 255 x 185mm (10 x 7¼"). On 17th century watermarked paper. Narrow margins. £360
A full-length portrait of Anne Marie Martinozzi (1637-72), Princess of Conti, wearing rustic dress and sandals, scattering flowers.

Stock: 69614

438. **[Philippe de Vendôme.] Sternutans.**

P. Schenck fec: cum privil: Amstelœd: [n.d., c.1700.]

Fine mezzotint. 250 x 180mm (9¾ x 7"). Small margins. £360

A full-length portrait of Philippe de Vendôme (1655-1727), wearing a justacorps coat with large cuffs, a cravat, and a feathered hat. He is about to take a pinch of snuff (the title translates as 'one who sneezes').

Stock: 69619

439. **Amor errat. ut Ipse.**

P. Schenck fec: cum privil: Amstelœd: [n.d., c.1700.]

Mezzotint. 245 x 175mm (9¾ x 7"). Vertical repaired tear in entre. Small margins. £220

A full-length portrait of a woman wearing an ornately-embroidered riding outfit, with a feathered hat and crop.

Stock: 69620

440. **G.L. von Blücher. Königl: Preuss: General=Feld=Marschall.**

Geamalt im Hauptquartier zu Hoechst im Decem.b 1813, und Geschabt von P.J. Lützenkirchen von Cöln. Mezzotint, 345 x 270mm (13½ x 10½"), with large margins. Foxing and creasing in margins. £280

A three quarter portrait of Prussian Field Marshal Gebhard Leberecht von Blücher (1742-1819), taken at his headquarters after his important victory at the Battle of Liepzig.

Stock: 69860

441. **His Royal Highness Ernest Augustus D. of York &c Brother to his Majesty K. George. Born Sept.br 17.th 1674.**

J. King Ex. [n.d., c.1725.]

Mezzotint. 200 x 145mm (8 x 5¾"), large margins.

£260

A half-length portrait in oval of Ernest Augustus, Duke of York (1674-1728), bust length in an oval, wearing wig, neckcloth, badge, robes and chain with Order of the Garter.

A soldier, he rarely visited England, acting as defacto regent in Hanover and becoming Prince-Bishop of Osnabrück in 1715. CS ENA III 124. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69994

442. **[Valentine Schuster] Valentinus Sutorius, antehae Ecclesiastes Poloniensis in Hungaria.**

Petrus Schenk ad vivum Römheldi fec: et exc:

Amstelaedamensi 1704.

Rare mezzotint, 18th century watermark. 270 x 185mm (10½ x 7¼"), large margins. £130

A half-length portrait in oval of Lutheran minister Valentinus Sutorius (1633-1708) of Römhild, Thuringia.

Stock: 69854

443. **Carl August von Struensee. König. Preussischer wirkleih Geheimer Staates Kreigs und dirigirender Minister...**

Gareis gemahlt nach dem Leiben 1801 Von Sintzenich gestochen Chur Pfalz Baierischer Hof-Kupfer-stecher dermalen zu Berlin 1801.

Fine mezzotint. 280 x 190mm (11 z 7½"), with large margins. £320

A half-length portrait of Prussian Minister of Finance Carl August von Struensee (1735-1804).

His younger brother, Johann Friedrich Struensee, was executed for usurping power from the mentally-ill Danish king Christian VII. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 70007

444. **Wilhelmus Fridericus Marcheto Brandenburgicus etc. etc.**

Johannes Kutezky pinx. Pars 1. N.3. Bernard. Vogel juxta Originale sculpsit & excudit Noribergæ 1735.

Cum privilegio Sac. Cæs. Majest.

Fine & rare mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. Foxing £320

A half-length portrait of Wilhelm Fridrich (1686-1723), Margrave of Brandenburg-Ansbach. His sister Caroline married George II of England.

Stock: 70009

445. **[Carl Geuder von Heroldsberg and his son] Omnis in Ascanio chari stat cura parentis. Virgil.**

Ioannes Kupezky pinx. Val. Dan. Priesler juxta Originale sculpsit. [Nürnberg, 1745.]
Fine & rare mezzotint. 345 x 250mm (13½ x 9¾").
Trimmed to plate. £360
A portrait of custodian of the imperial regalia Carl Geuder von Heroldsberg (1670-1744) in hunting dress, wearing the Brandenburg cross of the 'Ordre de la Generosité', with his gun in the crook of his arm. His son holds a dead woodcock and partridge.
From 'Ioannis Kupezky, incomparabilis artificis, Imagines et picturae...', a collection of engravings of the artist's work.
Stock: 69858



446. **[Heligoland] Helgoland.**

[n.d., c.1880.]
Scarce coloured lithograph. Sheet 460 x 595mm (18 x 23½"). Trimmed close to image, creased, tears taped.
£390

A bird's-eye view of the North Sea island Heligoland from the south, showing Unterland and the stairs up to Oberland, with decorative vignette borders.
Stock: 69659

447. **[Giovanni II Cornaro] Joannes Cornelius Dux Ven:m: Cre:s XXII Maij MDCCIX.**

Gio Agostino Cassana pinx. Johannes Smith fecit Londini 1712.
Mezzotint with engraving. 410 x 295mm (16 x 11½").
Trimmed to plate. Tear on right centre £360
A half-length portrait in oval of Giovanni II Cornaro (1647-1722), in his robes as Doge of Venice, a post he held from 1709 until his death. CS 60, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69553

448. **[Giovanni II Cornaro] Joannes Cornelius Dux Ven:m: Cre:s XXII Maij MDCCIX.**

Gio Agostino Cassana pinx. Johannes Smith fecit Londini 1712.
Mezzotint with engraving. 410 x 295mm (16 x 11½").
Narrow margins, edges chipped, stain & tear in right. Loss top right. £240
A half-length portrait in oval of Giovanni II Cornaro (1647-1722), in his robes as Doge of Venice, a post he

held from 1709 until his death. CS 60, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69552

449. **G Garibaldi. [facsimilie signature].**

Painted by Ossani. Engraved by T. L. Atkinson.
London, Published by Henry Graves & Comp.y. Octr. 1st 1860, Printseller to the Queen__ 6 Pall Mall.
Very fine, mezzotint proof, 415 x 440mm (16¼ x 13½"). Small margins. Staining at bottom. Repaired tear. £320
Bust portrait of Giuseppe Garibaldi (1807-82), Italian soldier who played a central role in unification of Italy. Prinsellers's Association Stamp. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 69650

450. **Thaddeus Kosciuszko. Engraved by William Sharp from a Model in Wax done from the life by C. Andras.**

[After Thomas Stothard] Published as the Act directs, 1st Feb.y 1800, for C Andras, at M.r Alderman Boydell's, Cheapside, & Mess.rs Colnaghi, Sale & C.o Cockspur Street.
Rare engraving, sheet 375 x 425mm (14¾ x 16¾").
Trimmed to plate. Light creasing. £380
Andrzej Tadeusz Bonawentura Kościuszko (1746 - 1817) Polish general, and leader against the Russians in 1792 and of the uprising of 1794. Imprisoned in St Petersburg; released 1796 and henceforth in exile. He reclines on a chaise longue, looking ahead, wearing a dark coat and boots, with a table set with a book and quill to left. A view beyond at right.
After Thomas Stothard (1755 - 1834). Baker 1875: 57. See also [Ref: 42156].
Stock: 69923

451. **View of the Port of Lisbon.**

Painted by Vernet. Engraved by J.C. Stadler. Pub. March 1. 1808, by Boydell & C.° N: 90, Cheapside, London.
Rare aquatint, printed in blue and brown and hand-finished. 480 x 620mm (19 x 24½"), large margins.
Laid on board, spotting, colour faded. £720
A rare view of Lisbon from the Tagus, published early in the Peninsular War.
Stock: 69866

452. **Frederick William King of Prussia.**

F.W. Weideman pinx. Sold by I. Smith at ye Lyon & Crown in Russell Street. [n.d. c.1715.]
Mezzotint, 200 x 145mm (8 x 5¾"). Collector's ink stamps of Alfred Morrison and John Young on verso.
Small margins. £160
A half-length portrait of Frederick William I of Prussia (1688-1740), wearing wig, armour, ermine cloak, and sash. Lugt 151. CS: 207 I of II. Ex: Collection of The Hon. C. Lennox-Boyd. See [Ref: 69757] for matching portrait of his wife.
Stock: 69758

453. Sophia Dorothea Queen of Prussia and only Daughter to King George.

F.W. Weideman pinx. Sold by I. Smith at ye Lyon & Crown in Russell Street. [n.d. c.1715.]
Mezzotint, 200 x 145mm (8 x 5¾"). Trimmed to plate
£260

A half-length portrait of Sophie Dorothea Queen in Prussia (1687-1757) daughter of George I of Great Britain and wife of Frederick William I of Prussia. CS: 205 I of II. Lugt 151 & 1560. Ex: Collection of The Hon. C. Lennox-Boyd. See [Ref: 69758] for matching portrait of her husband.
Stock: 69757

454. [Jean Armand de Lestocq] Hermanus de Lestocq. S.R.J. Comes Augustae Russorum Imperatricis Consiliari. actualis intimus, Primarius Medicus, et Supremus Cancellariae ac inclytae facultatis Medicae Director.

G.C. Grooth Pinxit. J. Stenglin Sculps. [n.d., c.1750.]
Rare mezzotint. 510 x 345mm (20 x 13½"). Trimmed to plate, tears, laid on album paper. £360

A three quarter portrait of Count Jean Armand de Lestocq (1692-1767), in an elaborately-embroidered coat and undercoat. A French physician, Lestocq travelled to St Petersburg, becoming a court physician. He helped Peter the Great's daughter Elizaveta Petrovna seize power in a coup in 1741, then took money from the French to influence policy. Accused of plotting against Elizaveta, Lestocq was arrested, tortured and sentenced to death, although that was commuted to internal exile. After her death, Lestocq's estates were returned to him.
Stock: 70011



455. Petrus Alexeewitz Magnus Dominus Tzar et Magnus Dux Moscoviae.

Iussu Britannicae Majestatis Godefridus Kneller Eques ad vivum Pinxit. 1697. I. Smith Fecit & excudit. [n.d. c.1698]
Mezzotint, 405 x 280mm (16 x 11"), with large margins. On 18th century watermarked paper. £420

Portrait of Peter I, Tsar of Russia (1672-1725), half-length within an oval frame ornamented with branches. He has a thin moustache and wears armour beneath an ermine robe fastened with two large jewels and a string of pearls. The base supporting the oval frame is adorned with a crown, orb, sword, and sceptre. CS 217 IV of IV. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 69763

456. Petrus Alexeewitz Magnus Dominus Tzar et Magnus Dux Moscoviae.

Iussu Britannicae Majestatis Godefridus Kneller Eques ad vivum Pinxit. 1697. I. Smith Fecit & excudit. [n.d. c.1698]

Mezzotint, 405 x 280mm (16 x 11"). Thread margins. Laid on 18th century album paper on left side. £390
Portrait of Peter I, Tsar of Russia (1672-1725), half-length within an oval frame ornamented with branches. He has a thin moustache and wears armour beneath an ermine robe fastened with two large jewels and a string of pearls. The base supporting the oval frame is adorned with a crown, orb, sword, and sceptre. CS 217 III of IV. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 69762

457. Petrus Alexeewitz Magnus Dominus Tzar et Magnus Dux Moscoviae.

Iussu Britannicae Majestatis Godefridus Kneller Eques ad vivum Pinxit. 1697. I. Smith Fecit & excudit. [n.d. c.1698]

Mezzotint, 405 x 280mm (16 x 11"). On 18th century watermarked paper. Thread margins. £390
Portrait of Peter I, Tsar of Russia (1672-1725), half-length within an oval frame ornamented with branches. He has a thin moustache and wears armour beneath an ermine robe fastened with two large jewels and a string of pearls. The base supporting the oval frame is adorned with a crown, orb, sword, and sceptre. CS 217 III of IV. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 69761

458. Petrus Alexeewitz Magnus Dominus Tzar et Magnus Dux Moscoviae.

Iussu Britannicae Majestatis Godefridus Kneller Eques ad vivum Pinxit. 1697. I. Smith Fecit & excudit. [n.d. c.1698]

Mezzotint, 18th century watermark, sheet 405 x 280mm (16 x 11"). Cut to plate. Crease, one stain lower right. £260
Portrait of Peter I, Tsar of Russia (1672-1725), half-length within an oval frame ornamented with branches. He has a thin moustache and wears armour beneath an ermine robe fastened with two large jewels and a string of pearls. The base supporting the oval frame is adorned with a crown, orb, sword, and sceptre. CS 217 III of IV. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 69760

459. Her Royal Highness Princess Ann of Denmark.

[after Godfrey Kneller] P. Schenk Fecit et Excudit: Cum Privilegio Ordinis Hollandiae et Westfrisiae. [n.d. c.1688]

Very fine mezzotint, 250 x 185mm (10 x 7¼"). Small margins. £260

Three quarter length seated portrait of Queen Anne as Princess Anne of Denmark (1665-1714). See [Ref: 69902] for matching portrait of her husband.

Stock: 69903

460. His Royal Highness Prince George of Denmark.

[after Godfrey Kneller] P. Schenk fec: et Exc: Cum Privil: Ord: Hollan: et West Frisae. [n.d. c.1688]

Mezzotint, 250 x 185mm (10 x 7¼"). Thread margins. Damage to three corners of the print £90

Three quarter length portrait of George, Prince of Denmark (1653-1708).

He was the second son of Frederick III of Denmark. Married the future Queen Anne in 1683. When Anne became Queen (1702) he was appointed Lord High Admiral and General of all English forces.

They seemingly changed the face on the plate to produce a portrait of John Sheffield 1st Duke of Buckingham and Normanby. Ex: Collection of the Hon. Christopher Lennox-Boyd. See BM 1935,0413.110 & Layard 1927 & CS 187. See [Ref: 69903] for matching portrait of Queen Anne.

Stock: 69902

461. Peña Botada del Puerto de Tarragona al mar en presencia de sus Majestades Católicas à 12 de Noviembre 1802... Sinking of a rock in the Port of Tarragona, in presence of T.C.M. on the 12.th of N.ber 1802.

Legier del. Beaujean aqua forte. Dequevauviller sculp. [n.d., 1806.] [But later]

Engraving with etching. 380 x 480mm (15 x 19"). Bottom right and inscriptions weakly inked. £180

A scene of the sinking of a massive stone, decorated with an image of Neptune, at the beginning of the building of the Levante breakwater of the Port of Tarragona. The ceremony was watched by King Charles IV, Queen Maria Luisa, and Prime Minister Manuel Godoy.

From 'Voyage pittoresque et historique de l'Espagne par Alexandre de Laborde'.

Stock: 69634

462. [Charles II of Spain] CaroLVs Del gratIa hIspanIæ reX potentIssIMVS.

Joã vander Bruggen f[**] [n.d., c.1680.]

Mezzotint, 17th century watermark. Sheet 310 x 235mm (12¼ x 9¼"). Trimmed into plate. £320

A three-quarter portrait of Charles II of Spain (1661-1700), in armour, in a tent before a battle scene. His death, childless, led to the War of the Spanish Succession.

The artist has been circumspect in his depiction of the king, removing the 'Habsburg jaw'.

Stock: 69910

463. Carolus III Hispaniarum et Indiarum Rex Catholicus &c. Natus Oct. 1 1685. Proclamatus Rex Hispaniae Sep.t 1 1703.

G Kneller S.R. Imp. et Angl. Eques Aur Pinx. I. Smith fec. Sold by I. Smith at y.e Lyon & Crown in Russel street Covent Garden. [n.d. c.1710].

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

Half-length portrait of Charles VI, Holy Roman Emperor (1685-1740) wearing long wig, neckcloth, ermine cloak fastened by jewelled brooch, armour, chain and order of the Golden Fleece; set within an oval. CS 241 ii of ii. Ex collection of the Hon. C. Lennox-Boyd.

Stock: 69541



464. [Donna Isabel Clara Eugenia]

Rubens Pinx.t. Haid fecit 1767. J. Boydell exc.t.

Fine mezzotint, very rare scratched letter proof before title, 395 x 285mm (15½ x 11¼"), with very large margins. On 18th century watermarked paper. £290

A portrait of Donna Isabel Clara Eugenia (1566-1633), in an ornamental garden, resting an elbow on an urn with a rose bush and a parrot.

The daughter of Philip II of Spain, Isabella was sovereign of the Habsburg Netherlands.

The published state was signed 'Miller fecit', actually John Sebastian Muller, who seems to have reworked Johann Elias Haid's plate for Boydell. CS Muller 2, only quoting Nagler supposition that Haid was the original engraver. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 69936

465. [Don Carlos José Gutierrez de los Rios]

[Drawn by Henry Grevedon. Engraved by Charles Turner.] [London, Published Decr. 6 1815, by C. Turner, 50, Warren Street, Fitzroy Square.]

Very rare proof before letters mezzotint, sheet 520 x 395mm (20½ x 15½") Trimmed within plate. Tears to edges repaired with acid free tape. £240

Three-quarter-length portrait of the Spanish diplomat Don Carlos José Gutiérrez de los Ríos (1179-1822), standing outdoors in military uniform. He wears the

Order of the Golden Fleece, medals, a sash, and a sword, with a military hat supported by his left arm and a glove in his hand. A second glove lies on the grassy bank to the left. *Whitman 242.*

Stock: 69889

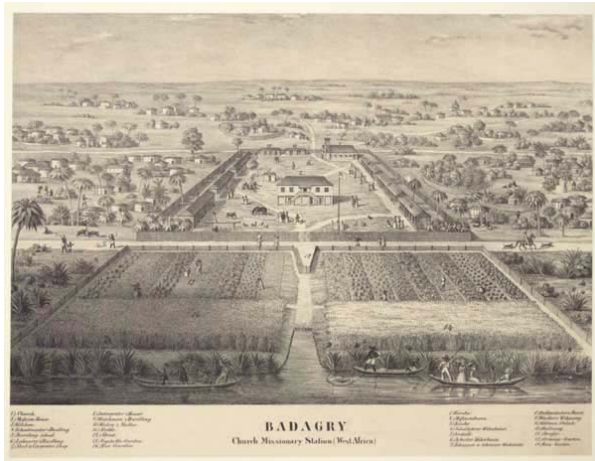
466. Joh. Caspar Hirzel, M.D. Geb. 3 Sept 1751 Starb 10 Juli 1817.

J.M. Usteri del. Jakob Lips sculp. 1817.

Engraving. 150 x 130mm (6 x 5"). Foxing. £90

A monument with a portrait of Johannes (or Hans) Caspar Hirzel (1751-1817), a Zurich doctor and an official of the Helvetic Republic (1798-1803), who worked to alleviate the suffering of the Swiss under French occupation. *Wellcome 1405*

Stock: 69799



467. Badagry. Church Missionary Station (West Africa).

[n.d. c.1845]

Very rare lithograph, sheet 240 x 320mm (9½ x 12½").

Trimmed and laid on backing sheet. £320

A missionary settlement with cultivated fields, palm trees and small boats along a river. A numbered key below the title.

Stock: 69948

468. Rhone Groot Drakenstein Cape. [in pencil]

André Naudé [in pencil] [actually Hilda Pemberton]

[Louis Woolf] [n.d. c.1930]

Etching, 150 x 200mm (6 x 8"), with margins. Mount burn. £80

A historic Cape Dutch homestead on the Rhone estate in the Groot Drakenstein valley of the western Cape, South Africa.

The original copper plates for these Cape views were etched by the British artist Hilda Pemberton (1880-1956) during her time in South Africa. The signature André Naudé was actually a commercial pseudonym used by Cape Town Art dealer Louis Woolf. During the early 1930's Woolf reissued prints from Pemberton's plates under his Afrikaans sounding name to make them more marketable to local buyers.

Stock: 69831

469. Pan-Ti envoyé par l' Empereur pour installer Amour-Sana et commandant 150 mille hommes des Troupes de l'Empire, surprend, à la faveur d'un brouillard, Ta-Oua-Tsi, rival d' Amour-Sana, et fait prisonnières mille familles sans perdre un seul des siens. Année 1755.

F.Joannes Damascenus a Sma.Conseptione Augustinus Exalceatus et Missionarius Apostols. Sacr.

Congregati.is. Delineavit et fecit. Helman, Sculp 1784.

AParis chez l'Auteur Graveur de Mgr. le Duc de Chartres, vis-à-vis l'Hotel de Noailles, Rue St. Honoré, Et chez Mr. Ponce Graveur de Mgr. Comte d'Artois, Rue Ste. Hyacinthe, Maison de Mr. Debure à côté du Fourneur.

Engraving, 18th century watermark, 270 x 430mm (10¾ x 17"), with very large margins. Light foxing and small tears in margins. £420

From a set of seven etchings from the series 'Suite des seize estampes représentant les Conquêtes de l' Empereur de la Chine'. Illustrating the conquests of the Qianlong Emperor (1711-99) of the Qing dynasty of China in Xinjiang Province, sometimes referred to as Chinese Turkestan or East Turkestan.

Plate II: The Battle of Khurungui; Chinese troops led by Qing general Zhaohui and his lieutenants, seen watching from a rise to left, attack Amursana's supporters who, after their defeat at Khorgos, went to mount Mount Khurungui (north of the river Ili).

Amursana was the eastern Mongol leader who had subdued his rival Dawaci with the military support of the Emperor Qianlong, but turned against the latter in a bid for power. The enemy encampment is attacked from all sides, most men and animals fleeing, some men firing at the Chinese.

The set in the BM of which these plates form part consists of 24 prints in an album. Sixteen of the prints are reduced copies of the prints in the original set 'Conquêtes de l'Empereur de la Chine' which were engraved under the direction of Cochin. Isidor Stanislas Helman (1743 - 1806) engraved and published these reduced versions from 1783 to 1785, and they were published in 1785 in four livraisons of four plates each by Helman and Nicolas Ponce (1746 - 1831). Soon afterwards, in 1786, Helman added four further prints to the set (including the seventh plate here, Plate XVII), representing two additional subjects, one of an agricultural ceremony led by the Emperor and another (in three plates) of a procession by the Emperor in Peking. These were also published by Helman and Ponce. In 1788, Helman added a further four prints to the set, bringing the total number of engravings to 24, all of which are included in the BM album.

The scenes were painted by Jesuit missionaries in China, Jean Denis Attiret (1702 - 1768), who worked with Giuseppe Castiglione (1688 - 1766), probably another of the artists, at the Court of Peking; also Ignatius Sichelbart (1708 - 1780).

Stock: 69945

470. L'Empereur recoit les hommages des Peuples vaincus des différentes Hordes des Heleuths, des Pourouths, des Faugouths, des

Tourgouths et des Mahométans de la petite Buckarie. Année 1760.

Helman, Sculp 1784. A Paris chez l'Auteur, De l'Academie des Arts de Lille en Flandre, Rue S.t Honore vis-a-vis l'Hotel de Noaille, N.o 315, Et chez M.r Ponce, Graveur de M.gr Comte d'Artois Rue S.te Hyacinthe, Maison de M.r Debure, a cote du Fourreau. Engraving, 270 x 430mm (10¾ x 17"), with very large margins. On 18th century watermarked paper. Repaired tear in left margin. £420

From a set of seven etchings from the series 'Suite des seize estampes représentant les Conquêtes de l'Empereur de la Chine'. Illustrating the conquests of the Qianlong Emperor (1711-99) of the Qing dynasty of China in Xinjiang Province, sometimes referred to as Chinese Turkestan or East Turkestan.

Plate XVI: victory banquet at the Imperial Palace for the officers and soldiers who had distinguished themselves during the campaigns in East Turkestan. In the foreground to right the Emperor is borne in a litter in a procession moving towards the Ziguangge, a building in the gardens of the Palace. In the middle ground, a large yurt and behind it, servants preparing food; to left, a large group of defeated rebels, shown kneeling to the left, who attended the event; to right, court officials, some kneeling. In the distance to right, Marble Bridge and the Baita (White Pagoda).

The set in the BM of which these plates form part consists of 24 prints in an album. Sixteen of the prints are reduced copies of the prints in the original set 'Conquêtes de l'Empereur de la Chine' which were engraved under the direction of Cochin. Isidor Stanislas Helman (1743 - 1806) engraved and published these reduced versions from 1783 to 1785, and they were published in 1785 in four livraisons of four plates each by Helman and Nicolas Ponce (1746 - 1831). Soon afterwards, in 1786, Helman added four further prints to the set (including the seventh plate here, Plate XVII), representing two additional subjects, one of an agricultural ceremony led by the Emperor and another (in three plates) of a procession by the Emperor in Peking. These were also published by Helman and Ponce. In 1788, Helman added a further four prints to the set, bringing the total number of engravings to 24, all of which are included in the BM album.

The scenes were painted by Jesuit missionaries in China, Jean Denis Attiret (1702 - 1768), who worked with Giuseppe Castiglione (1688 - 1766), probably another of the artists, at the Court of Peking; also Ignatius Sichelbart (1708 - 1780).

Stock: 69944

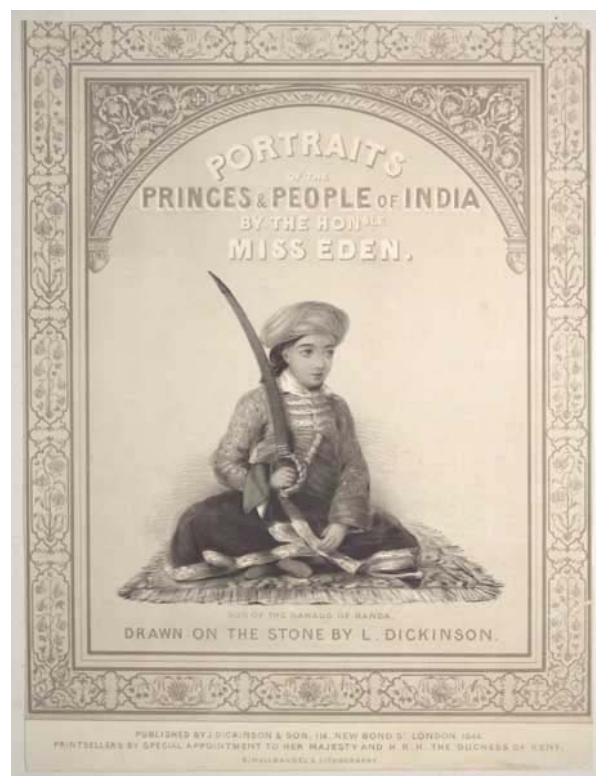
471. Mirza Abu Taleb Khan.

Painted by J. Northcote R.A. Engraved by W. Bond. Published May 1st 1810 by Major Stewart, Hertford. Stipple with etching. 220 x 140mm (8¾ x 5½"), with large margins. £140

A three-quarter portrait of Mirza Abu Taleb Khan (1752-1806), born in India of a Persian father, a tax-collector for the East India Company. In 1799 he travelled to England, where he was known as the 'Persian Prince'. He wrote an account of his travels in Farsi, 'Masir Talib fi Bilad Afranji', published c.1805;

this portrait was the frontispiece to the first English edition, 'Travels of Mirza Abu Taleb Khan in Asia, Africa and Europe'.

Stock: 69906



472. [Ali Bahadur II.] Son of the Nawaub of Banda. Portraits of the Princes and Peoples of India by the Hon.ble Miss Eden.

Drawn on Stone by L. Dickinson. Published by J. Dickinson & Son, 114, New Bond S.t London 1844.

Rare tinted lithograph. Sheet 380 x 290mm (15 x 11¼"). Trimmed to printed borders, tear taped. £360
The title page of Emily Eden's 'Portraits of the Princes & Peoples of India', containing a seated portrait of Ali Bahadur II (1832-73), who became the ruler of Banda but was deposed by the British after he joined the Indian Rebellion of 1857.

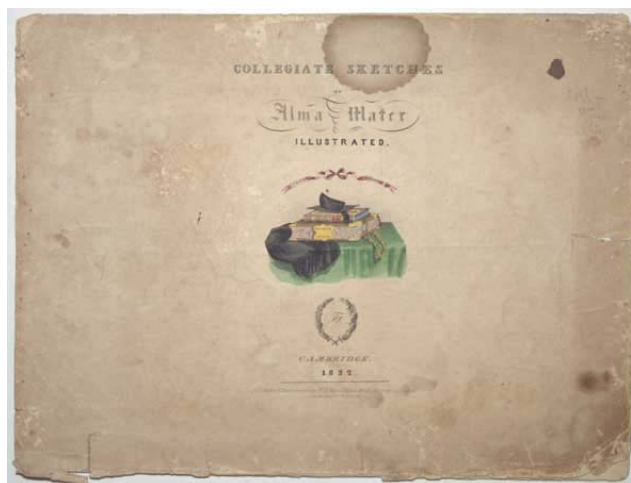
The Hon. Emily Eden, the seventh daughter of William Eden, first baron Auckland, accompanied her brother, George, Lord Auckland (1784-1849) to India, where he served as Governor-General from 1835-1842. A highly gifted amateur artist and writer, Eden recorded her observations of life in India during this period in the form of letters and an extensive collection of sketches. On her return to England in 1842, Eden arranged to have her images printed privately as a portfolio of 24 lithographs.

Stock: 69746

473. [A cavalry skirmish between Persians and Mongols.]

[n.d., c.1840.]

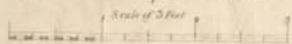
Fine French tinted lithograph. 210 x 270mm (8¼ x 10½"). Trimmed into image, notch bottom right. £70
Stock: 69795



Item 298



ROMAN
Tessellated Floor discovered in 1793 at the Lea near Shrewsbury



Published by the Rev. Directors, March 30th 1794, by Haynes, Esq. Street Shrewsbury.