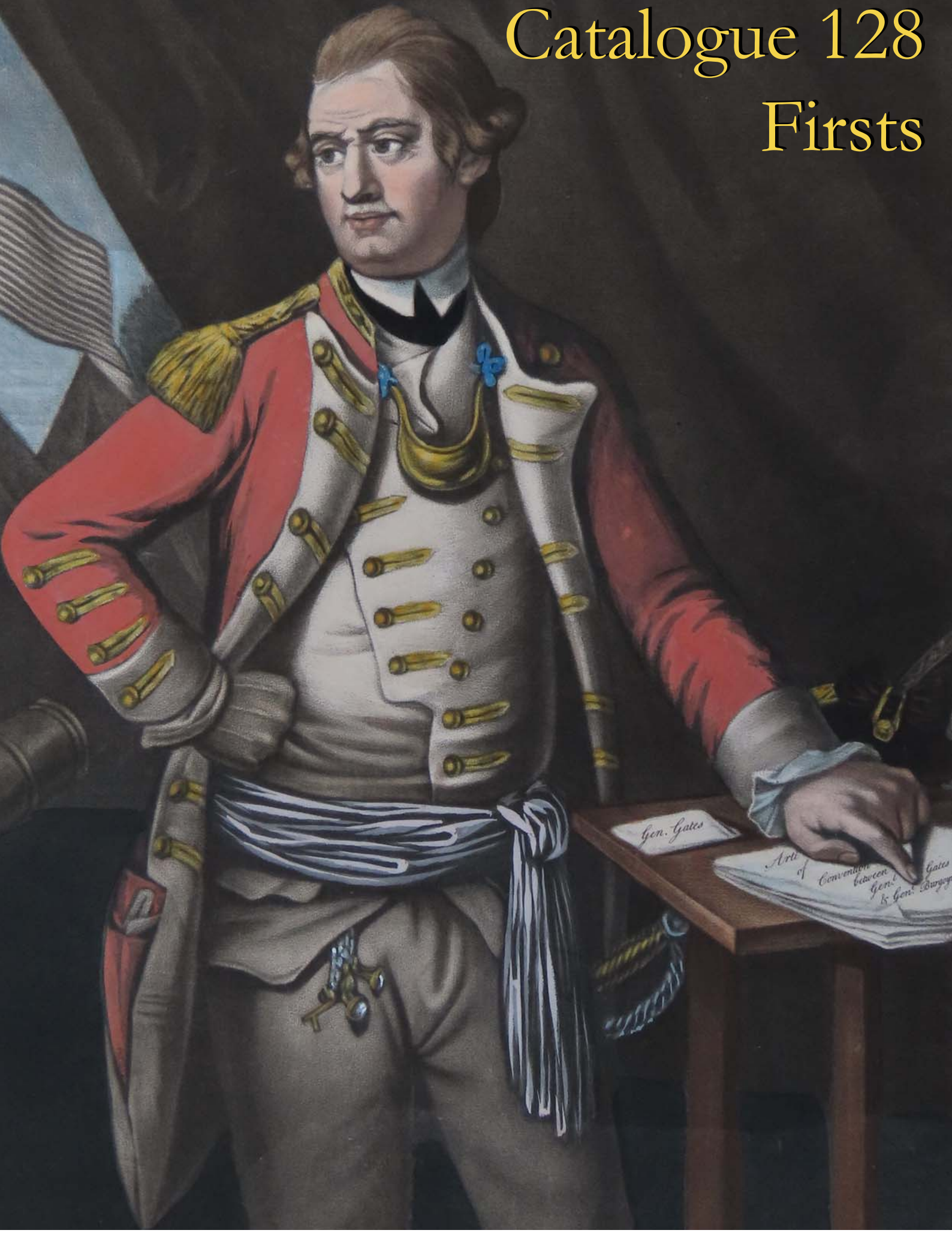


Grosvenor Prints

Catalogue 128

Firsts

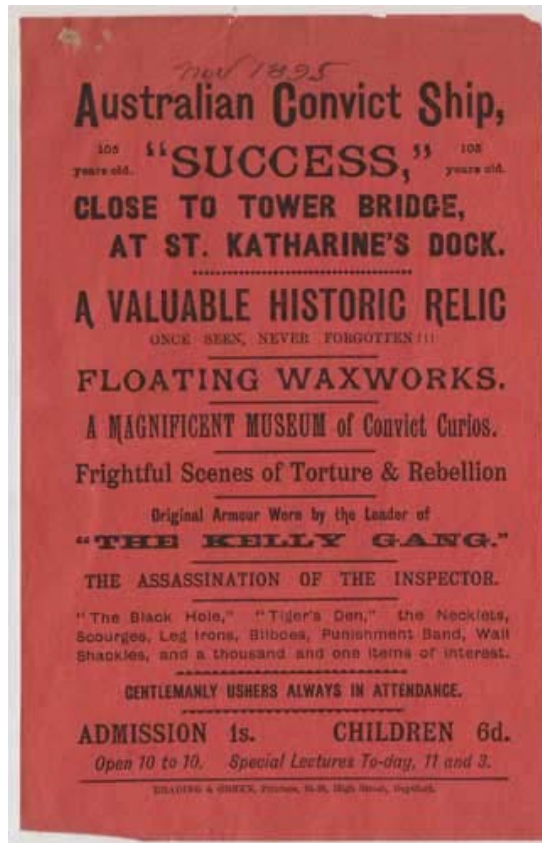




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Catalogue 128 ABA FIRSTS 2023



Item 39

Cover: Detail of Item 360

Back: Detail of Item 164

Items under £300 are subject to VAT where applicable

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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE
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1. **Tableau de Londres [title on spine]. Description Géographique, Topographique, Pittoresque, Industrielle et Commerciale. de L'Angleterre, de L'Écosse et de L'Irlande... Par Crutwell, Traduite de l'anglais, sur la 4e édition; ... Tome Quatrième.**

A Paris, Chez Hyacinthe Langlois, Libraire pour la Géographie, l'Histoire, les Belles-Lettres, quai des Augustins, no 67, près le Pont Neuf. M.DCCC.IV. [1804.]

8vo, original full calf gilt, maroon morocco title label, speckled edges, marbled endpapers; title + 385, folding engraved map frontis. Spine with rubbed patch, small fold split in margin of map. £360

A French tourist's guide to London, probably prepared for publication during the thaw in Anglo-French relations after the Treaty of Amiens of 1802. The text consists of information necessary for the tourist: an extensive key for the map; lists of carriage fares within London (including a specific table of fares from various point to the Opera House, Drury Lane Theatre, Covent Garden Theatre and Ranelagh Gardens); how to get coaches to the villages surrounding London (including Barnes, Clapham, Hammersmith, Hampstead, Kingston & Richmond) and ferry prices. Stock: 44005



2. **Recueil d'Estampes gravées par Adam Bartsch d'après les Dessains Originaux de différens maîtres qui se trouvent à la Bibliotheque Imp: et Roy: de Vienne.**

1794. à Vienne chez chez T. Moll et Comp.

Folio, contemporary half calf with marbled boards, red morocco gilt label on front board; engr. title, 4pp. (list of plates); 43 plates (of 45) on 40 sheets. Missing plates never bound. Binding scuffed. £1600

A fine collection of facsimile prints after old master drawings by (Johann) Adam Bartsch (1757-1821). Grouped together there are six by Parmigianino, twelve by Guercino (two sets numbered 1-6), six by Albrecht Durer, seven (of nine) by Raymond Lafage and twelve by Rembrandt.

Stock: 60668

3. **Designs by Mather Brown.**

Drawn by Mather Brown & Published by Vincent Zanetti, No 5 Wrights Court, Market Street, Manchester. Nov.r 1. 1816, Where may be had a Book of other Designs by the same Artist. Prince 7/6. 4to (235 x 200mm (9¼ x 8), limp boards; stipple frontis. and eight plates, all in original hand colour. Disbound, frontispiece slightly soiled. £850

A very scarce reissue of Mather Brown's drawing book, with two plates still with his publication line. The frontispiece and two plates feature cherubs, three are portraits of young girls and three are sketches of tree trunks. One of the trees is signed 'Mary Ann Rumball'; Brown painted her portrait in London in 1808.

Stock: 60676

4. **English Landscape Scenery; An Advanced Drawing Book. Twenty-Four Sketches from Nature. By George Childs.**

London: David Bogue, 86, Fleet Street, late Tilt & Bogue [n.d., c.1845].

Oblong 4to (195 x 285mm, 7¾ x 11¼), green cloth gilt; letterpress title and 24 lithographic plates, as called for. Hinges strained, one plate loose and battered, spotting throughout. £360

A book of rustic scenery, mostly in Kent and the South-East, but also Wales, drawn and lithographed by George Childs (1800-75).

Stock: 60684



5. **[Illustrations to 'The professional life of Mr. Dibdin written by himself']**

[Painted by Mr Devis. Engraved by Mr Smith.]

[London: Dibdin, 1803.]

Small 8vo (150 x 120mm, 6 x 4¾"), paper covers; 58 (of 60) circular aquatint and etchings with hand colour. Extra-illustrated with maps of Bedfordshire & Buckinghamshire on paste-downs. Paper tone, wear to covers. £1300

A bound volume of the illustrations to Charles Dibdin's 'The professional life of Mr. Dibdin written by himself; together with the words of six hundred songs, selected from his works, and sixty small prints taken from the subjects of the songs'. *British Museum 1873,0308.154-214*.

Stock: 60682

6. **[Homer Travestie.] A Burlesque Translation of Homer. In Two Volumes. The Fourth Edition Improved.**

[by Thomas Bridges, plates after George Moutard Woodward.] London: Printed for G.G. and J. Robinson, Paternoster-Row. 1797.

8vo (215 x 140mm, 8½ x 5½"), half calf with contemporary marbled boards; vol 1: pp. (vi)+360; Vol 2: pp. 432; complete with two engr. titles, 24 engraved plates. Spines rebaked, inner hinges taped; spotting throughout. Bookplates of E.F. Bolton on front paste-downs. £490

The fourth edition of a work written by Thomas Bridges under the pseudonym 'Caustic Barebones', first published 1762. This edition was the first with plates after Woodward, which are said to have been engraved by Francis Grose. *Lowndes, The Bibliographers Manual of English Literature, volume II, p. 1101: "Best edition, with humorous plates. A work full of humour... which often transgresses the bounds of decency"*.

Stock: 60711



7. **[Title on front board] Illustrated Regulations. Standard Uniforms and Patterns of the Army, Navy, Militia Volunteers, Civil Servic, Court Dress, &c.**

Published by William Jones & Comp.y 236, Regent S.t London [n.d., c.1886.]

Scarce folio, blue buckram gilt; chromolithographic frontispiece and 74 numbered sheets including 29 full-page plates. Some spotting throughout, frontispiece with repaired tears. £1250

A military tailor's pattern book with fine colour plates.

Stock: 60720

8. **[Album of newspaper satires relating to the Congress of Berlin, 1878.]**

[1878.]

Folio scrap album, original green half morocco gilt, with Buchram boards, silk endpapers; 33 sheets on 30 card pages. Some spotting. £380

An album of satires of the Congress of Berlin in 1878, in which the European powers and the Ottoman Empire met to reorganise the states in the Balkan Peninsula after the Russo-Turkish War of 1877-78. Although the satires are in German and French, the compiler seems to have been British, as the gilt title on the front board is in English.

Several of the plates caricature Benjamin D'Israeli and the British acquisition of Cyprus: one shows the Prime Minister drunk on Cypriot wine.

Stock: 60719

9. **The Whole Proceedings On the King's Commission of the Peace, Oyer and Terminer, and Goal Delivery for the City of London, and also, The Goal Delivery for the County of Middlesex, Held at Justice-Hall, in the Old Bailey, On Wednesday, the 9th of January, 1805, and following Days, Being the Second Session in the Mayoralty of the Right Honourable Peter Perchard, Lord Mayor of the City of London. Taken in Short-Hand by Ramsey and Blanchard. [& Third Session, 20th February, & Fourth Session, 24th April]**

London: printed and Published, By Authority of the Corporation of the City of London, by W. Wilson, St. Peter's-Hill, Little Knight-Rider-Street, Doctors' Commons. 1805.

Quarto (260 x 195mm, 10¼ x 7¾"), original boards; pp. 72-140, 157-310, incomplete, edges uncut. Ex-libris label on front pastedown; spine taped. £680

Transcripts of criminal cases, including that of Samuel Nunn (case 211) who was sentenced to be transported for seven years for stealing 3 shillings worth of indigo; and William Field (case 254) sentenced to death for counterfeiting sixpences. Important reference for transportation to Australia.

Stock: 60683

10. **482. This Plate of Quarterings is placed to the Family of Lord Lovel, and Holland, by Order of her Ladyship. This Plate of the Quarterings belonging to the Right Honourable Martha Baroness of Chedworth, Engraved at her Ladyships Expense and Given as an Addition to this Work is most Humbly Inscribed by her Ladyships most Humble and Obedient Servant Joseph Edmondson Mowbury Herald.**

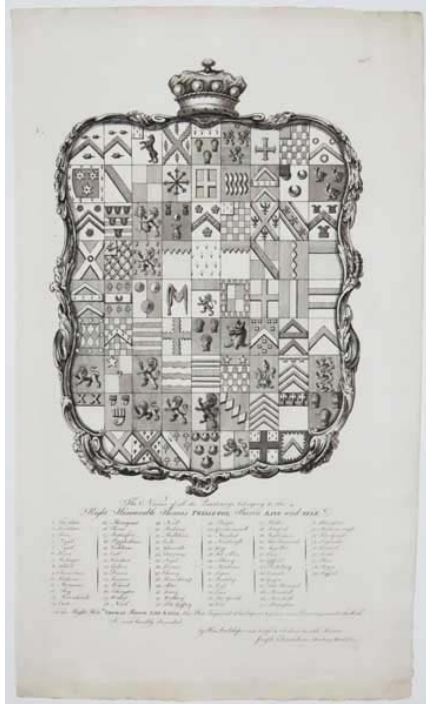
[n.d. c.1764]

Engraving, 420 x 230mm (16½ x 9), with large margins. Small tears and creases in margins. Holes in margins where previously bound. £160

Martha Parker-a-Morley-Long married John Thynne Howe, 2nd Baron Chedworth (1714–62) on 23 September 1751.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60647



11. **48. The Names of all the Quarterings belonging to the Right Honourable Thomas Twisleton, Baron Saye and Sele. To the Right Hon.ble Thomas Baron Saye & Sele, this Plate, Engraved at his expence & given as an Encouragement to this Work is most humbly Inscribed, by His Lordship's most dutiful & Obedient humble Servant, Joseph Edmondson, Mowbray Herald Extra.**

[n.d. c.1764]

Engraving, 420 x 230mm (16½ x 9), with large margins. Small tears and nicks in margins, creases.

£160

Major General Thomas Twisleton, 13th Baron Saye and Sele (1735-1788) was a British Army officer and peer.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60648

12. **47. The Names of the Quarterings. To the Right Honourable John Griffin Griffin, Lord Howard de Walden; this Plate of His Arms Quarterings & Crests, Engraved at his expence & given as an Addition to this Work, is most Humbly Inscribed, By his Lordship's most Humble & Obedient Servant, Joseph Edmondson Mowbray Herald Extra.**

[n.d. c.1764]

Engraving, 18th century watermark; 420 x 230mm (16½ x 9), with large margins. Central crease. Nicks and tears on margins.

£160

Field Marshal John Griffin Griffin, 4th Baron Howard de Walden (1719-1797) was a British nobleman and soldier.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60644

13. **306. To the Right Honourable William Pleydell-Bouverie, Commonly called Viscount Folkestone Eldest Son of Jacob, Earl of Radnor, by the Hon.ble Ann Duncombe, Daughter & Coheir of Anthony Lord Feversham. This Plate of his Arms & Quarterings, given as an Encouragement of this Work, is inscribed by his Lordships most Humble & Obedient Servant. Joseph Edmondson, Mowbray Herald.**

[n.d. c.1764]

Engraving, 420 x 230mm (16½ x 9), with very large margins. Printer's crease. Tear in left margin that touches the plate.

£160

Martha Parker-a-Morley-Long married John Thynne Howe, 2nd Baron Chedworth (1714–62) on 23 September 1751.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60650

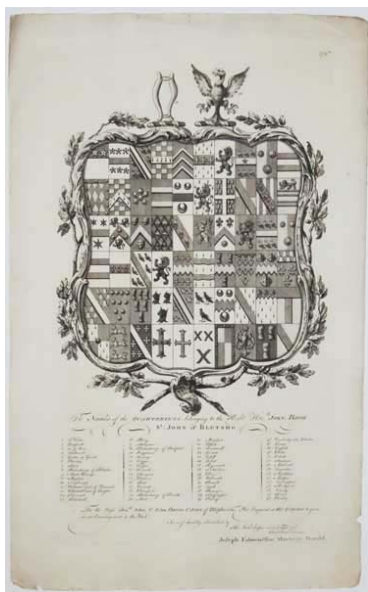
14. **318. The name of all the Quarterings belonging to the Right Honourable Anthony Browne Viscount Montague. To the Right Honourable Anthony Browne Viscount Montague this Plate engraved at his expense and given as an Addition to this Work Is most Gratefully Inscribed by his Lordships most**

Dutiful Humble and Obedient Servant Joseph Edmondson Mowbray Herald.

[n.d. c.1764]

Engraving, 18th century watermark, 420 x 230mm (16½ x 9), with large margins. Small tears in margins. Holes in margins where previously bound. £160
Anthony Joseph Browne, 7th Viscount Montagu (1728 – 9 April 1787) was an English peer and landowner. Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60639



15. 372. The Names of all the Quaterings, belonging to the Right Hon.ble John, Baron S:t John of Bletsho. To the Right Hon.ble John, S:t John. Baron S.t John, of Bletsho, This Plate Engraved at His Expence, & given as an Encouragement to this Work. Is most humbly Incribed by His Lordships most dutiful and Obed.t Hum.ble Servant Joseph Edmondson, Mowbray Herald.

[n.d. c.1764]

Engraving, 420 x 235mm (16½ x 9¼), with very large margins. Small tears and nicks in margins, creases. Holes in margins where previously bound. £160
John St John, 2nd Baron St John of Bletso (died 1596) was an English peer.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60652

16. The Right Honourable Nathaniel Booth Baron Delamer and Baronet. 395.

[n.d. c. 1764]

Hand coloured engraving, 420 x 230mm (16½ x 9), with large margins. £140

The coat of arms of Nathaniel Booth, 4th Baron Delamer (9 June 1709 – 9 January 1770). The escutcheon shows three boar heads and is supported by two rampant boars, above a crown and a Passant (lion), a banner slightly draping below the compartment the reads 'Quod. Ero. Spero.' (What I hope to accomplish , I shall accomplish.)

Stock: 60636

17. 36. To the Right Honourable Charlotte Viscountess Townshend in her own right Baroness Ferrers of Chartley, This Plate of her Quarterings & c. Engraved at her expence, & given as an Addition to this work, Is most humbly inscribed by her Ladyships most dutifull & obedient Serv.t Jos. Edmondson Mowbray Herald.

[n.d. c.1764]

Rare engraving, 18th century watermark, sheet 425 x 510 (16¾ x 20"). Trimmed within plate. Creased where folded in the middle as normal. £260

A large Quartering surrounded by: a portrait of Robert Devereaux (1565-1601), Earl of Essex, William Lord Ferrers of Chartley (1412-50), from a window in the Chapel of Castle Bromwich, Sir William Compton (c. 1482–1528) from a Portrait in the Chapel of Balioll College Oxford, William the Conqueror (c.1028 –87) giving the Charter of Tamworth Castle to Robert de Marmion and a View of Tamworth Castle.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60631

18. 250. The name of all the Quaterings belonging to the Right Honour.ble Francis Greville, Earl Brooke and Earl of Warwick. To the Right Honour.ble Francis Greville, Earl Brooke and Earl of Warwick this Plate Engraved at his Lordships expense and given as an Encouragement to this Work Is most humbly Incribed by his Lordships most dutiful Obed.t Humble Serv.tt Joseph Edmondson Mowbray Herald.

[n.d. c.1764]

Engraving, 420 x 230mm (16½ x 9), with large margins. Small tears and creases in margins. £160

Francis Greville, 1st Earl of Warwick (10 October 1719 – 8 July 1773), known as Lord Brooke from 1727 to 1746 and Earl Brooke from 1746, was a British nobleman.

Joseph Edmondson (died 1786), was an English herald and genealogist whose principal work is the *Baronagium Genealogicum* ("or the Pedigrees of the English Peers, Deduced from the Earliest Times: Originally Compiled by Sir William Segar, and Continued to the Present Time"), 5 volumes, published in London, 1764. Many of the large quartered coats were presentation plates, contributed by the peers at their own expense.

Stock: 60646

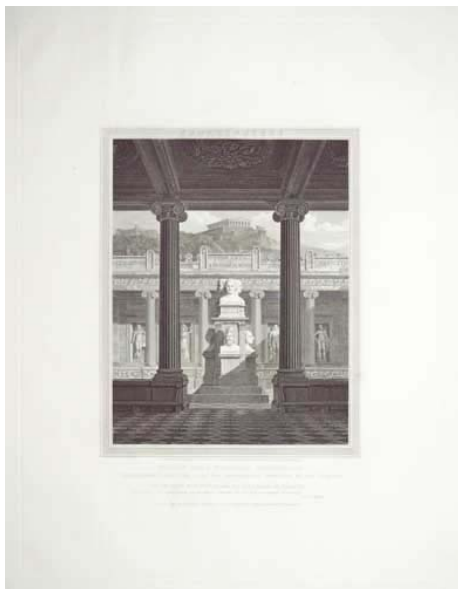
19. **The Innocent. Beaute Innocente. 17.**

[Alex.r Cozens inv. Fra.s Bartolozzi Sculp.] [Publish'd April 10. 1777, by Alex.r Cozens, Leicester Street, Leicester Fields, London.]

Very rare, 1st state, engraving 470 x 325mm (18½ x 12¾") very large margins. Publication line so rubbed practically illegible. Slight mount stain. Crease upper and lower left corners. Right margin trimmed going into plate mark. £160

A plate from the book 'Principles of Beauty, Relative to the Human Head,' By Alexander Cozens, 'London: Printed by James Dixwell, No. 148, in St. Martin's Lane, near Charing Cross. M. DCC. LXXVIII'. *De Vesme: 2056*

Stock: 60609



20. **Design for a National Institution, Appropriated to the Fine Arts, the Sciences, and Literature of the Kingdom. To the Right Rev.d John Fisher, D.D Lord Bishop of Salisbury, As Chaplain to the Royal Academy and an admirer of the Fine Arts, this Plate is respectfully inscribed by John Britton.**

Design'd by Joseph Gandy Esq. Architect & A.R.A - the Busts and Figures Drawn by T. Baxter - Engraved by John Le Keux. London, Published Feb 1. 1812 by Longman & Co. Paternoster Row, J. Taylor High Holborn J. Britton, Tavistock Place & W. Bond, Newman St.

Engraving, 19th century watermark, 420 x 320mm (16½ x 12½"), with very large margins. Creased on left. £160

A view of a neo-classical building from a shadowy colonnade with sculptures in niches against the wall and a pillar in the centre surmounted by a bust of Joshua Reynolds, with others including Flaxman and Inigo Jones; the acropolis in the background above. Frontispiece to 'The Fine Arts of the English School' (ed. John Britton, London 1812).

Stock: 60613

21. **A New Book of Ornaments Consisting of Compartment Decorations of Theaters, Ceilings, Chimney Pieces, Doors, Windows and other Beautiful Forms Usefull to Painters, Carvers, Engravers, &c. Invented by Angelo Rosis Florentine. Engrav'd by Ant. Visentini Venitian.**

Publish'd Nov. 1st 1753 by ye Proprietor F. Vivares at the Golden Head, in Newport Street, near Licester Fields London.

Scarce engraving. Sheet 370 x 255mm (14½ x 10"). Trimmed close to printed border, repaired tear at top. £320

The titlepage and first plate of a book on ornamental designs by Angiolo Rosis (or Angelo, 1670-1742), with the title engraved within a roccoco design featuring an artist's palette, pen, set square, and pair of compasses. The plates were engraved from drawings found after Rosis's death, by Antonio Visentini (1688-1772) and first published by Francesco Zuccarelli in 1747.

Stock: 60215

22. **Painting**

Printed for Carington Bowles, in St. Pauls Church Yard, London.

Etching, 18th century watermark. Sheet 250 x 350mm (9¾ x 13¾"). Trimmed into image, notch in bottom edge. £220

Elegently-dressed people relax in a pleasure garden with classical ruins and statues. One woman sits at an easel painting the portrait of another.

One plate of seven depicting the 'Seven Liberal Arts'. Stock: 60416

23. **Poetry.**

Printed for Carington Bowles, in St. Pauls Church Yard, London.

Etching. Sheet 250 x 350mm (9¾ x 13¾"). Trimmed into image. £260

Elegently-dressed people relax in a pleasure garden with classical ruins and a monument to William Shakespeare. One man is writing in a notebook.

One plate of seven depicting the 'Seven Liberal Arts'. Stock: 60415

24. **Luna. Tu Dea tu Praesens nostro Succurre labori Astrorum decus et nemorum Latonia custos. Aeneid lib. 9/**

Raphael Urbinos pinxit. Carlo Lasinio inc. Apud Nicolatum [n.d., c.1780].

Engraving. 335 x 510mm (13¼ x 20"). Several repaired tears. Damaged. £180

Luna in a chariot pulled by four horses. From 'I Sette Pianeti dipinti da Raffaele d'Urbino nella Sala Borgia del Vaticano', after designs by Raphael in the Sala dei Pontefici.

Stock: 60385



25. **Sol. Interea magnum Sol circumvolvitur annos Terrarumque suis flammis opera omnia lustrat. Aeneid lib. 4.**

Raphael Urbinos pinxit. Carlo Lasinio inc. Si vendono da Nicola d'Antoni in Via del Corso No.35. [n.d., c.1780.]

Engraving. 335 x 510mm (13¼ x 20"). Repairs top margin, publication line weak, creases lower title.

£280

Helios (or Apollo) in a chariot drawn by four horses. From 'I Sette Pianeti dipinti da Raffaele d'Urbino nella Sala Borgia del Vaticano', after designs by Raphael in the Sala dei Pontefici.

Stock: 60383

26. **I Sette Pianeti dipinti da Raffaele d'Urbino nella Sala Borgia del Vaticano.**

Carlo Lasinio inc. Si vendono da Nicola d'Antoni in Via del Corso No.35. [n.d., c.1780.]

Engraving. 340 x 500mm (13½ x 19¾"). Repaired tears. Damaged. £140

Two female allegorical figures, one with globe and a pair of compasses, the other with a magnetic compass, pay homage to a portrait of Gallileo, held up by cherubs. The title sheet from a series of allegorical plates of the planets, after Raphael's murals in the Vatican.

Stock: 60384

27. **[Britannia receiving homage from allegorical figures of the Four Continents.]**

C. Mosley scu[lp.] [n.d., c.1751-74]

Engraving. Sheet 350 x 225mm (13¾ x 8¾"). Trimmed within plate with slight loss of engraved text. Repaired tear in left margin. £220

The frontispiece to Malachi Postlethwayt's 'The Universal Dictionary of Trade and Commerce', used in four editions, 1751, 1755, 1766 & 1774.

Stock: 60532

28. **Britannia Mourning for Amelia.**

London Publish'd Jan.y 1, 1811, at R. Ackermann's Repository of Arts 101, Strand.

Rare stipple, sheet 200 x 265mm (8 x 10½"). Trimmed to plate, some spots. £160

Britannia kneeling at small funerary monument over a portrait of Princess Amelia (1783-1810), the youngest of George III and Queen Charlotte's fifteen children who died of tuberculosis at a young age. *O'Donoghue 10.*

Stock: 60417

29. **England.**

R. Corbould del. J. Chapman sc. [London, Published as the Act directs, Dec.r 1 1810.]

Stipple. Sheet 260 x 200mm (10¼ x 8"). Trimmed into plate, losing publication line. £130

Britannia stands with a shield, spear and plumed helmet, holding a palm, looking to the left at children representing the four continents. Further left is a sea-shore with a ship and fortress flying the French flag behind. A lion is at her feet to the right, growling at three figures with staffs and a blazing torch.

Stock: 60408

30. **Europe.**

London. Pub.d by C.T. Stampa & C.o, 25 Kirby Str.t, Hatton Garden, Dec.r. 1. 1804. [But later]

Coloured mezzotint, watermark 1824, 350 x 255mm (13¾ x 10"), with large margins. Small nicks in margins. £230

An allegorical figure of Europe shown full-length standing slightly to the left. Her right hand holds a pair of compasses as she plots on a globe. She is surrounded by objects; to her left a cornucopia, book, scroll, map of Europe. Right; a pallete, sheet music, a caduceus rod and books. In the background a man ploughs a field.

Stock: 60702

31. **Keep Within Compass And You Shall be Sure, To Avoid Many Troubles Which Others Endure. By honest and industrious means, You'll live a life of ease, Then Let th[e] Compass be your guide, And go chere e'er you please.**

[After Robert Dighton] Printed & Sold by Carington Bowles, N.o 69 S.t Paul's Church Yard, London.

Published as the Act directs, 9 Nov. 1786.

Framed scarce hand coloured engraving. Image 240 x 160mm (9½ x 6¼"), frame 400 x 340mm (15¾ x 13½"). Unexamined out of frame. Some abrasions, damage and losses. £320

Representation of a virtuous man and standing underneath the arc of an extended pair of compasses with 'Fear God' on the cross bar, with signs of wealth at his feet.

The Compass, along with the Square, is one of the great symbols of freemasonry, a pair of compasses featuring on the shield of The Worshipful Company of Masons. Being architect's tools, they symbolize God as the architect of the universe, among other things. This print is often paired with one of a woman; there were

many versions of these prints produced in the late 18th century, as true English 'popular' prints they obviously served many families as an aid to the moral education of the young. *See: Ref 60540 for larger version of woman.*

Stock: 60539



32. **Keep Within Compass And You Shall be Sure, To Avoid Many Troubles Which Others Endure. Instead of Cards my Fair-one look, (I beg you'll take it kind) Into some learned Author's Book, And cultivate your mind. To drown dull thoughts which now surround...** [After Robert Dighton] Printed & Sold by Carington Bowles, N.o 69 S.t Paul's Church Yard, London.] Published as the Act directs, 16 Aug. 1785. Scarce & fine coloured mezzotint 350 x 250mm (14 x 10"). Time stained. Colours still bright. Small margins. Representation of a virtuous woman and standing underneath the arc of an extended pair of compasses with 'Fear God' on the cross bar, with signs of wealth at his feet.

The Compass, along with the Square, is one of the great symbols of freemasonry, a pair of compasses featuring on the shield of The Worshipful Company of Masons. Being architect's tools, they symbolize God as the architect of the universe, among other things. This print is often paired with one of a man; there were many versions of these prints produced in the late 18th century, as true English 'popular' prints they obviously served many families as an aid to the moral education of the young. *BM Satires 6907. See Ref: 60539 for smaller version of man.*

Stock: 60540

33. **To Sir John Shelley Bar.t This Print of his Celebrated Pointer (Sancho), Is with permission humbly dedicated by his most obedient & very humble Serv.t. C.Turner.**

Painted by Benj.n Marshall. Engraved by C. Turner. London, Published March 20, 1808 by C.Random D.B. at his Sporting Gallery, No 65 Pall Mall, where a variety of Sporting Subjects are ready for Publication. Fine colour-printed stipple. Plate: 355 x 505mm (14 x 20"), with large margins. On paper watermarked 'J. Whatman 1831'. Framed in original maple frame. Repaired tear in top left margin. £480

A portrait of the pointer Sancho, owned by Sir John Shelley (1771-1849), an amateur cricket player and breeder of thoroughbred horses.

Stock: 60591

34. **Going to School. [&] After School.**

Maria Spilsbury Pinx.t. Edwd. Orme Excute. Chas. Turner Sculp. [Published & Sold, Feby. 1802. by Edwd. Orme, Printseller to the King & Royal Family, No. 59 the corner of Brook Street, in Bond Street, London.]

Pair of mezzotints with etching, sheets 390 x 450mm (15¼ x 17¾). Trimmed losing publication lines. Some surface dirt. £360

Two scenes of country life. Two young women standing in the doorway of a cottage; one is handing over an apple to a boy, on his way to school with a girl, drying her tears; to left, a young girl feeding a hen, cock and chicks. Two women sit under a veranda while the the two school age children read. The other child picks grapes of a vine.

Stock: 60623

35. **New Buildings, Sidney Sussex.**

Gertrude Hayes [pencil signature]. Published by W.H. Beynon & Co Cheltenham. [n.d., c.1900.]

Etching, signed by the artist. 185 x 225mm (7¼ x 8¾"). Slight creasing lower area. £120

A view of Cloister Court by Gertrude Ellen Hayes (1872-1956), who married Alfred Kedington. Both were art tutors at Rugby School.

Stock: 60352

£1100

36. **[Cambridge] S.t John's Library.**

W. Westall del.t. D. Havell sculp.t. London, Pub.d Sept.r 1, 1815, at 101 Strand, for R. Ackermann's History of Cambridge.

Aquatint with fine hand colour. 250 x 300mm (9¾ x 11¾"). £230

The Old Library, built in 1624 from funds mostly donated by John Williams, Bishop of Lincoln, regarded as one of the earliest examples of English neo-Gothic architecture. *Abbey Scenery 79.*

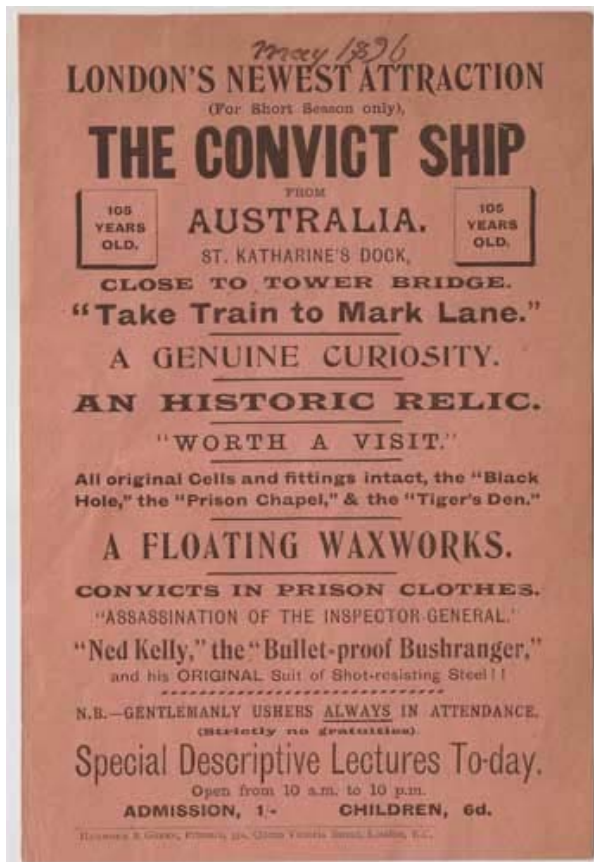
Stock: 60237

37. **[Cambridge] Library of Trinity College.**

A. Pugin del.t. D. Havell sculp.t. London Pub.d Dec.r 1 1814, at 101 Strand for R. Ackermann's History of Cambridge.

Aquatint with very fine hand colour. 255 x 230mm (10 x 11¾"). £230

A view of the interior of the Wren Library of Trinity College, Cambridge. The limewood carvings at the end of each stack are the work of Grinling Gibbons. From Rudolph Ackermann's 'History of Cambridge'. *Abbey Scenery 79: 61.*
Stock: 60238



38. **London's Newest Attraction (For Short Season only), The Convict Ship from Australia. 105 years old. St. Katherine's Dock, Close to Tower Bridge. "Take Train to Mark Lane." A Genuine Curiosity. An Historic Relic. "Worth A Visit." All original Cells and fittings intact, the "Black Hole," "Prison Chapel," & the "Tiger's Den." A Floating Waxworks. Convicts In Prison Clothes. "Assassination Of The Inspector General." "Ned Kelly," the "Bullet = proof Bushranger," and his Original Suit of Shot-resisting Steel!...**

May 1896. Hammond & Green, Printers, 35A, Queen Victoria Street, London, E.C.
Letterpress handbill, sheet 190 x 125mm (7½ x 5").
Small crease on bottom left corner. £500

Advertisement for the display of an "Australian convict" ship turned into a floating exhibition at St. Katharine's Dock in London. Although not explicitly mentioned this was probably the Success.

In 1890, Success was purchased by a group of entrepreneurs to be refitted as a museum ship to travel the world advertising the perceived horrors of the convict era. Although never a convict ship, Success was billed as one, her earlier history being amalgamated with those other ships of the same name including Success, which had been used in the original European settlement of Western Australia. She did the

voyages with emigrants on board. She was incorrectly promoted as the oldest ship afloat, ahead of the 1797 USS Constitution; when she was actually built in 1840. Edward Kelly (1854–1880) was an Australian bushranger, outlaw, gang leader and convicted police-murderer. One of the last bushrangers, he is known for wearing a suit of bulletproof armour during his final shootout with the police. *See Ref: 60542. See Rutherford B. Hayes Presidential Library & Museum Harry van Stack Collection.*
Stock: 60545

39. **Australian Convict Ship, "Success," Close to Tower Bridge, at St. Katharine's Dock. 105 years old. A valuable Historic Relic Once Seen, Never Forgotten!!! Floating Waxworks. A Magnificent Museum of Convict Curios. Frightful Scenes of Torture & Rebellion. Original Armour Worn by the Leader of "The Kelly Gang." The Assassination Of The Inspector. "The Black Hole," "Tiger's Den," the Necklets, Scourges, leg Irons, Bilboes, Punishment Band, Wall Shackles, and a thousand and one Items of interest.**

May 1895. Brading & Green, Printers, 24-26, High Street, Deptford.

Letterpress handbill, sheet 190 x 125mm (7½ x 5").
Small crease and nicks on top edge, surface dirt. £500
Advertisement for the display of an "Australian convict ship" turned into a floating exhibition at St. Katharine's Dock in London.

In 1890, Success was purchased by a group of entrepreneurs to be refitted as a museum ship to travel the world advertising the perceived horrors of the convict era. Although never a convict ship, Success was billed as one, her earlier history being amalgamated with those other ships of the same name including Success, which had been used in the original European settlement of Western Australia. She did three voyages with emigrants on board. She was incorrectly promoted as the oldest ship afloat, ahead of the 1797 USS Constitution; when she was actually built in 1840.

Edward Kelly (1854–1880) was an Australian bushranger, outlaw, gang leader and convicted police-murderer. One of the last bushrangers, he is known for wearing a suit of bulletproof armour during his final shootout with the police. *See Ref: 60545*
Stock: 60542

40. **Just landed from America, And to be seen for a few Days, in an elegant Room, at Mr. Wm. Chowler's, the Black Dog, Feasegate, York, A beautiful American Elk.**

[n.d. c.1750.]

Rare letterpress handbill, sheet 180 x 140mm (7 x 5½"). Vertical middle crease, nicks and creases on margins, some small holes. £490

Advertisement for the display of an American Elk in York, including a detailed description of the animal.
Stock: 60538

41. **[Wine Merchant] From Windebank's Coffee Pot. 10, London Terrace, Hackney Road. [...] Choice Old British Wines, 1s. per Bottle, Warrented Three Years Old.**

[n.d., c.1840.]

Letterpress. Sheet 285 x 225mm (11¼ x 8¾"). Some spotting, old pencil mss. on reverse. £160

A letterpress advertisement for a wine merchant.

Stock: 60554

42. **Lost: A Planet! This is to give Notice, that the Planet, caller "Mercury," has Absconded. He went out last night and has not been seen since. It is supposed he has gone to meet the "Comet," or that the rascal is busy Star-Gazing. In either case, any Astronomer who may meet him in his walks, is requeste to give information to the Managers of the City of London Theatre [...] Signed Alexander Starlight, Astronomer. Long Live the Zodiac!**

Printed by J W Peel's Steam Machine, 74 New Cut, Lambeth. [n.d., c.1840.]

Letterpress playbill. Sheet 165 x 250mm (6 x 9¾").

Laid on blue album paper. Remains of text from duplicate bill at top. £230

A 'teaser' advert for a play or show at The City of London Theatre, 35-6 Bishopsgate Street.

Stock: 60537

43. **[Jenny Lind]**

[n.d., c.1860.]

Very decorative lithograph with hand colour, trimmed and inserted in a printed album sheet with an ornate embossed metal border. Lithograph coated in varnish as issued. £160

A portrait of Swedish opera singer Jenny Lind (1820–87).

Stock: 60550

44. **The Absent-Minded Beggar by Rudyard Kipling. This Souvenir is presented by Mrs. Langtry on the occasion of the 100th Performance of the "Degenerates" at the Garrick Theatre. For permission to use Mr. Kipling's poem Mrs. Langtry has made to the "Daily Mail" a contribution of £100 for the Benefit of the wives and children of the Reservists fighting in South Africa.**

Copyright in England and the United States by the Daily Mail Publishing Co., 1899.

Etched songsheet printed on silk. Sheet 290 x 590mm (11½ x 23½"), printed on both sides, folded twice. £130

A souvenir songsheet with the lyrics of 'The Absent-Minded Beggar' in a reproduction of Kipling's handwriting, a portrait of Kipling on the cover and "a gentleman in khaki" by R. Caton Woodville, both photogravures printed in sanguine.

The 'Soldiers' Families Fund' (the first charitable effort for a war) was created to raised money for the dependents of soldiers fighting in the Boer Wars. London's Daily Mail championed the fund, and paid



Kipling £250 for the lyrics (which he donated to the cause), which were set to music by Arthur Sullivan (of Gilbert & Sullivan fame) for a fee of £100, also donated.

It was not Kipling's favourite work: in his autobiography he wrote that it 'lacked poetry' and became 'wedded... to a tune guaranteed to pull teeth out of barrel-organs'. This did not stop it being a huge success, giving the fund the nickname, 'the Absent-Minded Beggar Relief Corps', and helping it raise £340,000 by the time it was wound up in 1903. Not only was it published worldwide (the New York Journal paid \$25 for the privilege), it was recited by actresses including Lily Langtree and Lady Maud Beerbohm Tree.

Organising the fund was a coup for the Daily Mail, which had been founded only in 1896. This campaign capitalised on the jingoistic mood of the British public and the paper's circulation soared to over a million issues a day by 1902, the highest in the world. *See also reference 39692.*

Stock: 60547

45. **Melchisedec Bristle. Written by J.G. Maxwell.**

Publish'd 1.st Sep.t 1798, by Laurie & Whittle, 53 Fleet Street, London.

Etched music sheet with hand colours, sheet 355 x 255mm (14 x 10"). Trimmed to plate. £260

A songsheet for 'Melchisedec Bristle' written by J.G. Maxwell. A man standing on a chair holding forth to five others in the interior of a barber's shop. Jewish interest.

Stock: 60508

46. **Paganini's Dream. Fantasia for the Piano Forte,**

47. **in which is introduced The Dance of the Witches under the Walnut Tree of Benevento [...] Inscribed to Signor Pacini by the author of L'Ecole de Paganini.**

48. **Price 3s/-**

London. Published for the Author & Sold by Z.T. Purday 45 High Holborn and all Music Sellers in Town and Country. [n.d. c.1830].

Lithographic music cover. Sheet 330 x 230mm (13 x 9"). Paper toned and slightly soiled. £230

A music song-sheet cover, with a vignette of Niccolò Paganini seated under a tree surrounded by devils and witches.

Stock: 60555

49. **Polichinelle (or The Royal Punchinello Quadrilles, Performed by Command at Her Most Gracious Majesty's State Banquet.) Quadrille pour le Forte Paino, par Musard.**
 London Published only by R. Cocks & Co, 20 Princes St, Hanover Sq.e Music Sellers by Authority to Her Most Gracious Majesty Queen Victoria I... [n.d., c.1845.]
 Music sheet, 8pp. (disbound), with lithographic title, 4pp. engraved music, 1pp. letterpress ads. Publisher's blindstamp on each sheet. Slight soiling to covers; 'Keith Prowse' collection blind stamp on cover £230
 Stock: 60549

50. **[Treaty of Breda] Vreede-Handelingh tot Breda, Gesloten op den XXXI Iuly, inde Kamer van Conferentie, door de Gevolmachtighden van hare Koninckl: May.stn van Groot-Brittannien, Vranckryck, Deenmarcken, en hare Hooghm: de H.rn Staten Generael op den 24 Augusti 1667.**
 R. de Hooghe f. et. inv. [Nicolaes Visscher excudit.] [n.d. c.1667.]
 Etching. Sheet 250 x 310mm (9¾ x 12¼"). Trimmed around the image, two worm holes. £320
 The interior of a conference chamber at Breda Castle, with delegates negotiating the Treaty of Breda in an attempt to end the Second Anglo-Dutch War (1665-7). The treaty confirmed Britain's ownership of New York. This is the central scene only, lacking eight further panels relating to the gathering. See: Muller 2284. Hollstein 77. Landwehr p.56 See Ref: 55139 for complete image.
 Stock: 60229

51. **The Cinque Ports' Ball. To His Grace the Duke of Wellington, at Dover, Sept.r 5.th 1839.**
 On stone from a Drawing on the Spot by W.m Burgess. Printed at A. Ducote's Lithographic Establishment, No 70, St Martin's Lane, London. Pub.d Oct.r 25th 1839 by Thomas Rigden, Dover; and in London by Ackermann & C.o 96, Strand, and Charles Tilt, 86, Fleet Street.
 Lithograph with fine hand colour. 385 x 505mm (15¼ x 19¾"). Dusty in margins. £360
 A view of the interior of the Wellington Pavilion, erected on the Priory Meadow (now St Martin's Terrace), during the Wellington Festival Ball in August 1839. The Duke can be seen in conversation. One of a set of three prints by William Burgess, with a view of the exterior of the pavilion and an interior during the Wellington Dinner, held a week before the ball.
 Stock: 60227

52. **The Cinque Ports' Banquet. To His Grace the Duke of Wellington, at Dover, August 30.th 1839.**
 On stone from a Drawing on the Spot by W.m Burgess. Printed at A. Ducote's Lithographic Establishment, No 70, St Martin's Lane, London. Pub.d Sept.r 25th 1839 by Thomas Rigden, Dover; and in London by

Ackermann & C.o 96, Strand, and Charles Tilt, 86, Fleet Street.
 Lithograph with fine hand colour. 385 x 505mm (15¼ x 19¾"). Nick in left edge, slight staining in unprinted area on right. £360
 A view of the interior of the Wellington Pavilion, erected on the Priory meadow (now St Martin's Terrace), during the Wellington Festival Banquet in August 1839. The Duke can be seen on the top table. One of a set of three prints by William Burgess, with a view of the exterior of the pavilion and an interior during the Wellington Ball, held a week after the dinner.
 Stock: 60226



53. **[The Grand Jubilee Celebrations in London's Parks.] View of the Bridge and Pagoda, from the Canal, St James's Park. [&] The Chinese Pagoda and Bridge in St James's Park (previous to the Fire.) [&] The Grand Pavillion in Green Park. [&] The View in Hyde Park, with the Fleet at Anchor, on the Serpentine River. [&] The Jubilee Naval Action on the Serpentine in Commemoration of the Battle of the Nile. [&] The Action between the British & American Frigates on the Serpentine, Hyde Park, 1st August, 1814.**
 Published Aug.t 12 [& 24th], 1814, by Tho. Palsar, Surry Side, West.r Bridge.
 Six etchings (of 8) with fine hand colour. Each c. 245 x 345mm (9¾ x 13½"), with large margins. Laid on contemporary album card £1200
 On 1st August 1814 a series of events celebrating both the end of the Napoleonic Wars and the centenary of Hanoverian rule in England. In St James's Park a Chinese bridge with a pagoda was built over the lake; in Green Park a revolving Temple of Concord was constructed by Sir William Congreve (of rocket fame); and in Hyde Park naval battles with miniature frigates were fought (the 'Nile' and 'Trafalgar' against the French and a third against the Americans, a reminder that Britain was still fighting the War of 1812). The

battles were successful events: however the pagoda in St James's Park was set alight by fireworks, killing one and injuring another; and the balloon ascent, by James Sadler (1753-1828, the first English balloonist) did not go as planned and he had to make an emergency landing.

Stock: 60196

54. [La malade d'Antiochus.]

Peint par Lairesse. Dessiné par Desenne. Gravé par Baquoy. [n.d. c.1816.]

Proof before title & publication line, engraving, 335 x 485mm (13¼ x 19"), with very large margins. Repaired tears to margins. Some surface dirt. £180

Seleucus giving up his wife for his son: classic interior with prince Antiochus I Soter lying ill on a canopied bed at right, his father Seleucus I pointing in despair at the crown and sceptre on a table at centre, his father's wife Stratonice standing by, the doctor Eristratos seen standing behind.

Antiochus I Soter (c. 324/3 – 261 BC) was struck down by a mysterious illness. Erasistratus (c. 304 – c. 250 BC), Greek anatomist and royal physician under Seleucus I Nicator of Syria, realised that the illness of Antiochus was lovesickness for his stepmother Stratonice (c. 320 BC - 254 BC), by observing that Antiochus's pulse rate rises when ever he sees her. Seleucus I Nicator (c. 358 – 281 BC) gave up his young wife to save his son and in 294 BC Antiochus married his stepmother.

Stock: 60618

55. Virgil writing his Epitaph. From an Original Picture in the Collection of George Bowls Esq.r to whom This Plate is Inscribed by his most obliged Humble Serv.t Tho.s Macklin.

Angelica Kauffman pinxt. Burke sculp.t London, Published Jan.y 20.th 1794 by Tho.s Macklin, Poets Gallery Fleet Street.

Stipple, 430 x 510mm (17 x 20") with large margins. Laid on archival paper. Repaired tears, nicks and creases. £260

Virgil writing his own epitaph, after becoming ill on a trip to Greece. He died in Brindisi before he could return home.

Stock: 60399

56. The Tenth of August 1793.

J. Zoffany Esq.r Pinx.t R.A. R. Earlom Sculp.t. Published as the Act directs Jan.y 1795 by J.Zoffany, N.o 7, Bennet Street, S.t James's.

Mezzotint, sheet 570 x 680mm (22½ x 26¾"). Trimmed to plate, folding crease in the middle. Tears and creases. Damaged image of this rare and large mezzotint. £650

A scene depicting the events of the insurrection of August 10, 1792 (not 1793, as the title) during the French Revolution, when armed revolutionaries in Paris, increasingly in conflict with the French monarchy, stormed the Tuileries Palace. In particular, mob of male and female sans-culottes, several carrying heads on pikes, help themselves to bottles of wine

outside the King's wine cellar at the Tuileries Palace.

Wessely 96. Bindman 46.

Stock: 60699



57. [A fish market.]

Snyders pinxit. Rich.d Earlom Sculpsit. John Boydell excudit 1782. Publish'd June 1.st 1782 by John Boydell Engraver in Cheapside London.

Mezzotint, proof before title, 18th century watermark, 415 x 580mm (16¼ x 22¾") with large margins. Repaired margins, uncleaned. Platemark splits repaired. £580

A Dutch market scene, with a man shaking fish into a large basket and another chopping fish. A long table with a variety of sea animals.

One of a set of four markets engraved by Earlom after Frans Snyders and Jan Boeckhorst. The original painting is now in the Hermitage Museum, having been bought by Catherine II.

Stock: 60698

58. The Larder. In the Common Parlour at Houghton.

Martin de Vos Pinxit. Joseph Farington Delin.t. Rich.d Earlom Sculpsit. Published Nov.r 1st 1775 by John Boydell, Engraver, in Cheapside. London.

Mezzotint, 18th century watermark. 455 x 570mm (18 x 22½"), with large margins. £480

A smiling man holds up a rabbit, standing before a display of game and other foods, with a cat on clawing a string of small birds and a dog surprised by another cat under the table. Among the foods are a deer, boar, lobster, pumpkins, artichokes and asparagus. The scene was drawn by Joseph Farington after the painting by Maarten de Vos and published in Boydell's series of engravings of the Walpole Collection. The painting, the enormous 'Cook at the Table with Game' (1.7 x 2.4 metres), was sold to Catherine the Great in 1779 and now hangs in the General Staff Building of the Hermitage.

Stock: 60686

59. A Fruit Market. In the Gallery at Houghton.

Snyders & Long John Pixerunt. Joseph Farington delin.t. Richard Earlom Sculpsit. Published March 25th 1775 by John Boydell Engraver in Cheapside London.

Fine mezzotint. 420 x 575mm (16½ x 22½"), large margins. £580

A Dutch market scene, with a woman examining a peach. A table laden with fruits is being ravaged by a monkey.

One of a set of four markets engraved by Earlom after Frans Snyders and Jan Boeckhorst. The original painting is now in the Hermitage Museum, having been bought by Catherine II.

Stock: 60687



60. **[Parish Orphans.]**

[A. Le Nain. W. Baillie.] [British, n.d., c.1771.]
Mezzotint, proof before letters. 355 x 255mm (14 x 10"), with large margins. Crease on right. £320

Two orphans, a boy sitting on a wall eating a piece of bread, a girl standing in front of it looking towards the viewer, holding a roll; her right hand is tucked under her apron.

After Antoine Le Nain (French, c.1600 - 1648).

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

Stock: 60701

61. **[The Antiquary.] S.t Ruth's Priory.**

Printed in Oil Colours by G. Baxter, the Inventor and Patentee. XI Northampton Square. Licenses Granted to work the process. [n.d., c.1850.]

Baxter print, trimmed and laid on printed card with the red stamp, as issued. Sheet 220 x 145mm (8¾ x 5¾"). Some spotting on backing card. £60

A location in Sir Walter Scott's 'The Antiquary', the third of the Waverley novels and his own favourite. St Ruth's Priory is believed to have a buried treasure. It is said this is based on Arbroath Abbey in Scotland.

Eleven blocks were used for this print.

Stock: 60654

62. **In lance Vatis abstulit caesum caput.**

Buchanan Bayt.

Pet: Schenck fec et exc. Amstelod: cum Privil. [n.d. c.1700]

Rare mezzotint, 18th century watermark, sheet 250 x 185mm (10 x 7¼"). Trimmed to plate. £140

A scene from George Buchanan's (1506 -82) tragedy 'The Baptist' (Baptistes). Title translates from latin as 'He removed the severed head on a tray.'

A person in oriental dress, including turban, holds the the head of John the Baptist on a tray.

Stock: 60427

63. **The Deserted Village. From D.r Goldsmith. Sunk are thy bowers in shapeless ruin all, And the long grass o'etops the mould'ring wall...**

Published 20 March 1797, by John Fairburn 146 Mi ories London.

Coloured mezzotint, 250 x 350mm (9¾ x 13¾"), with large top and bottom margins. Thread margins left and right. £280

A family lead a donkey and a dog away from ruins in the background. They stop at a sign post 'To Auburn', an old man points in that direction.

Illustration of the poem 'The Deserted Village' (published in 1770) by Oliver Goldsmith (1728 - 1774). It is a work of social commentary, and condemns rural depopulation and the pursuit of excessive wealth.

Stock: 60703

64. **[Robinson Crusoe] Robinson Débarqué, Ce travail m'occupa le rest de Jour. & la nuit etant venue, je ne savois, que faire de ma personne, ni quel lieu choisir pour reposer, car de n'osois dormir a terre, craignant que les Bêtes, feroces vinsent me dévorer.**

Tonnay [Nicolas Antoine Taunay] pinx.t. Alix sculp. A Paris chez Ostervald l'ainé, Rue Pelletier, No 3 [n.d., c.1820].

Stipple and etching, pt. printed in colour. 270 x 270mm (9 x 10½"). Narrow margins. £260

Having arrived on the island, Crusoe sits in a makeshift tent, scared to sleep because he is scared that wild beasts would attack him. The wrecked ship sits on rocks behind.

With the 'OL' blindstamp of Jean Frédéric Ostervald (1773-1850)

Stock: 60355

65. **[Robinson Crusoe] Le Garçon Charpentier de Robinson. Ça, ça, disois, je en moi même, faisons le seulement et quand une fois il sera achevé. nous trouverons dans notre Imaginative le moyen de la mouvoir et de le mettre à flot.**

Tonnay [Nicolas Antoine Taunay] pinx.t. Alix sculp. A Paris chez Ostervald l'ainé, Rue Pelletier, No 3 [n.d., c.1820].

Stipple and etching, pt. printed in colour. 270 x 270mm (9 x 10½"). Narrow margins, a few repairs. £260

Robinson Crusoe sits on a boat he is hollowing out, with a dog holding a small hatchet in its mouth. A parrot is sitting on the sun shade.

With the 'OL' blindstamp of Jean Frédéric Ostervald (1773-1850)

Stock: 60354



66. **[Robinson Crusoe] Robinson, L'Espagnol, Vendredy et son Pere. II (Vendredy) me fit passer la Baye & ensuite il alla aider nos nouveaux Compagnons a sortir du Canot, ou ils etoient: mais ni l'un, ni l'autre n'etoient on état de marcher.**

Tonnay [Nicolas Antoine Taunay] pinx.t. Alix sculp. A Paris chez Ostervald l'ainé, Rue Pelletier, No 3 [n.d., c.1820].

Scarce stipple and etching, pt. printed in colour. 270 x 270mm (9 x 10½"), publisher's blindstamp in inscription area. Narrow margins. Slight creasing in sky area. £260

When cannibals land on Robinson Crusoe's island to feast, Crusoe and Friday kill them, rescuing two prisoners who are a Spaniard and Friday's father.

With the 'OL' blindstamp of Jean Frédéric Ostervald (1773-1850)

Stock: 60353

67. **Hersilia in oram Deam.**

B. Lens fe: E Cooper ex: [n.d., c.1760.]

Mezzotint. 145 x 175mm (5¾ x 6¾"). £230

A scene from Ovid's Metamorphoses: Hersilia, the wife of Romulus, is taken to the Heavens to be deified as Hora Quirini (Quirinus being the deified Romulus).

Stock: 60434

68. **[Wooded landscape with country cart and figures] 9.**

Designed & Engraved by Thos. Gainsborough. Pubd. as the Act directs Augt. 1797, by J.&J.Boydell No.90 Cheapside, & at the Shakespeare Gallery Pall Mall.

[Published by Iain Bain at the John Boydell Press, Newnham, Baldock, Hertfordshire. December 1971] Framed soft-ground etching. Frame size 600 x 715mm (23¾ x 28½"), very large margins. Unexamined outside of frame. £230

Landscape with a figure standing in a stationary horse-drawn cart in the centre next to a rocky bank with trees behind, two figures sitting on the left, sheep and a small pool in the foreground.

From the limited edition of seventy-five numbered sets of the 1971 reprints from Gainsborough's (1727-1788) original copper plates. Each impression was printed by Philip McQueen, who represents the fifth generation of his family in the trade. The edition was printed on specially watermarked 'Penshurst' paper made by J.Barcham Green Ltd, at Hayle Mill, Maidstone. These were published by Iain Bain at the John Boydell Press, and the copper-plates then entered the Tate Gallery's collection. *From the Collection of Iain Bain.*

Stock: 60661

69. **[Wooded landscape with herdsman and cows] 10.**

Designed & Engraved by Thos. Gainsborough. Pubd. as the Act directs Augt. 1797, by J.&J.Boydell No.90 Cheapside, & at the Shakespeare Gallery Pall Mall.

[Published by Iain Bain at the John Boydell Press, Newnham, Baldock, Hertfordshire. December 1971] Framed soft-ground etching. Frame size 600 x 715mm (23¾ x 28½"), very large margins. Unexamined outside of frame. £230

Landscape with four cows amongst trees, figure seen beyond at right.

From the limited edition of seventy-five numbered sets of the 1971 reprints from Gainsborough's (1727-1788) original copper plates. Each impression was printed by Philip McQueen, who represents the fifth generation of his family in the trade. The edition was printed on specially watermarked 'Penshurst' paper made by J.Barcham Green Ltd, at Hayle Mill, Maidstone. These were published by Iain Bain at the John Boydell Press, and the copper-plates then entered the Tate Gallery's collection. *From Collection of Iain Bain.*

Stock: 60662

70. **[The Watering Place] 6.**

Designed & Engraved by Thos. Gainsborough. Pubd. as the Act directs Augt. 1797, by J.&J.Boydell No.90 Cheapside, & at the Shakespeare Gallery Pall Mall.

[Published by Iain Bain at the John Boydell Press, Newnham, Baldock, Hertfordshire. December 1971] Framed soft-ground etching. Frame size 600 x 715mm (23¾ x 28½") very large margins. Unexamined outside of frame. £230

Wooded landscape with figures and cows at a watering place. From the limited edition of seventy-five numbered sets of the 1971 reprints from Gainsborough's (1727-1788) original copper plates. Each impression was printed by Philip McQueen, who represents the fifth generation of his family in the trade. The edition was printed on specially watermarked 'Penshurst' paper made by J.Barcham Green Ltd, at Hayle Mill, Maidstone. These were published by Iain Bain at the John Boydell Press, and the copper-plates then entered the Tate Gallery's collection. *From the Collection of Iain Bain.*

Stock: 60660

71. **[Rural landscape with castle.]**

P. Sandby R.A. del. F. Jukes fec.t. London Pub.d May 1 1788 by F Jukes Howland Street.

Etching and aquatint, 255 x 290mm (10 x 11½"). Some small creases. Repaired tears and small margins. £120
Rural landscape with a castle on the right which has a square gate-tower, seen across a bridge over a river which falls steeply on the right. A woman in the foreground speaks to a man who sits at the roadside on a rock, with a basket and stick.

Stock: 60616

72. **86. A Whimsical Representation of England and Wales. Being the same shape as the Map.**

Published 12.th May 1794 by Laurie & Whittle, 53 Fleet Street.

Very rare hand coloured etching, 220 x 185mm (8¾ x 7¼"), with large margins. Printers crease. Tear on left just touching the plate mark taped. One very small wormhole on right middle. £450

The large version of this allegorical map showing England and Wales as an old hag riding a sea monster. One hand holding a trident the other supporting a small bird.

Stock: 60693

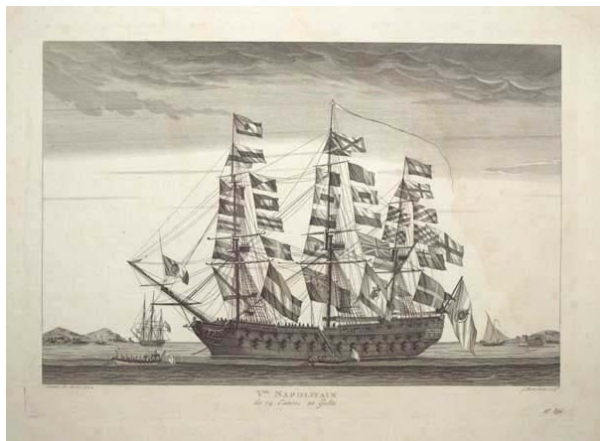
73. **Freg.te Anglaise, de 40 Canons. Courant au plus Prés.**

Verico sculp.t. [n.d., c.1794.]

Fine & rare engraving. 330 x 470mm (14½ x 18½"), with large margins. Uncut. £690

A three-masted Royal Navy frigate under sail.

Stock: 60512



74. **V.au Napolitain de 74. Canons en Galla. No 590.**

Emeric in. & del 1794. G. Maria Merlo sculp.t. [n.d., c.1794.]

Fine & rare engraving. 330 x 470mm (14½ x 18½"), with large margins. Stain on right. Uncut. £850

A fine naval engraving showing a Neapolitan warship at anchor, with the rigging filled with national flags including the British Union flag.

Stock: 60514

75. **Vaisseau Anglais sw 100. Canons portant pavillon de Vice-Admiral.**

Emeric [Emeric?] in. et del 1794. Verico sculp.t. [n.d., c.1794.]

Fine & rare engraving, 18th century watermark. 330 x 470mm (14½ x 18½"), with large margins. Stain on right. Uncut. £690

A Royal Navy warship with a Vice-Admiral's pennant.
Stock: 60513

76. **H.M.S Union P.L CCCCXCV.**

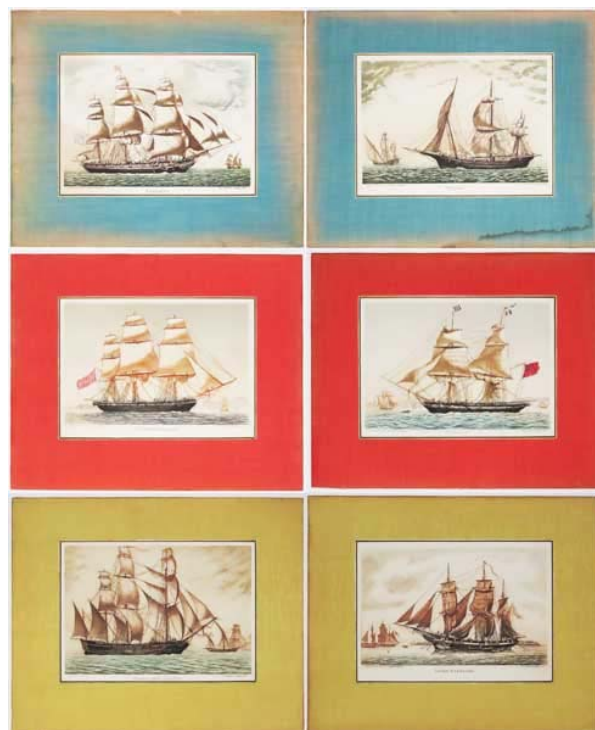
Richard Speare Esq.r Inv.o. Bailey Sculp. Published 31.st October 1817. by Joyce Gold. Naval Chronicle Office, 103, Shoe Lane, London.

Lithograph, sheet 145 x 230mm (5¾ x 9"). Trimmed close to title at bottom. Nicks to bottom edge. £140

A view of HMS Union (1811).

She was s a 98-gun second-rate ship of the line of the Royal Navy, launched on 16 November 1811 at Plymouth. However was broken up in 1833.

Stock: 60578



77. **[Set of 12 from Karabia tou Agonos]**

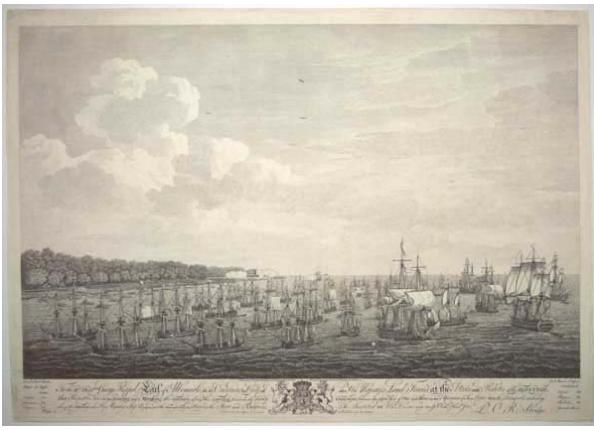
A. Roux ewoinoe 1810, A. E. Kpiefns avleypaye. Avu. Kogebivas exapafe 1938.

12 etchings printed in colour, 205 x 300mm (8 x 11½"), with large margins. With 10 accompanying text leaves. Taped into mount. £1800

Etchings after Antoine Roux (1765–1835) by Lykourgos Kogevinas (1887–1940).

From the series 'Karabia tou Agonos' (Ships of the Race) published in 1938 by Fokas G. Dimitris. Limited edition of 180 copies. A scarce suite of plates depicting ships from the Greek Revolution of 1821.

Stock: 60712



78. **[Siege of Havana.] To the R.t Hon.ble George Keppel, Earl of Albermarle, &c. &c. Commander in Chief, of all His Majesty's Land Forces, at the Attacks and Reduction, of the Havannah, This Perspective View of the Landing and Marching the Troops along the Shore, towards the Fort Cojimar, between the Hours of One and Three, in the Afternoon of June 7.th 1762: With the Transports anchoring along the Shore, also His Majesty's Ship Dragon, and the Granada Bomb, attacking the Fort and Batteries, Is Inscribed by His Devoted and most Obed.t Serv. P., O.,R., Sbridge. Drawn on the Spot, Design'd & Published as y.e Act directs.**

Dom.k Serres Pinxit. Ja.s Mason Sculpsit. London, Printed for Rob.t Wilkinson in Cornhill, Rob.t Sayer in Fleet Stree, and Carington Bowles in St Paul's Church Yard [n.d., c.1785].

Fine engraving, 18th century watermark. 455 x 655mm (18 x 25¾"). Narrow margins. £950

One plate from a set of twelve painted by Serres, celebrating the British victory in the Battle of Havana, first published 1762. During the Seven Years' War, with Britain fighting both France and Spain, a large fleet was sent to Cuba under the command of the Earl of Albermarle with Admirals Pocock and Kepple. They succeeded in capturing Havana, an important Spanish naval base. In the Treaty of Paris (1763), which ended the war, Havana was returned to Spain in exchange for Florida. *See Ref: 28713*

Stock: 60490

79. **Capture of L'Immortalité, Oct.r. 20.th. 1798.**

Painted by T. Whitcombe. Engraved by T. Sutherland. Published November 1, 1816, at 48, Strand for J.Jenkins's Naval Achievements.

Coloured aquatint. 215 x 300mm (8½ x 11¾"). Slightly faded. £130

A naval scene showing the capture of the French ship L'Immortalité by the frigate HMS Fisgard (itself a captured French ship, Résistance, renamed after Fishguard) under the command of Captain T. B. Martin. L'Immortalité had been part of the French fleet sent to Ireland in support of Wolfe Tone's rebellion. After the Battle of Tory Island on 12th October, L'Immortalité had nearly reached Brest when it was captured.

From 'The Naval Achievements of Great Britain from the Year 1793-1817' by James Jenkins. *Parker: 139.*
Stock: 60363

80. **[Raid on the Medway.] Afbeelding van de stad en revier van Rochester, Chatham [...].** [After William Schellinks.][Engraved by Romeyn de Hooghe.] [n.d c.1667.]

Engraving, sheet 185 x 500mm (7¼ x 19¾"). Trimmed within plate, vertical creases. £420

A prospect of the River Medway during the raid by the Dutch in June 1667, during the Second Anglo-Dutch War. *Landwehr: 155.*

Stock: 60610

81. **Boarding the American.**

W. Bromley del. W.H. Worthington sculp. Published by R. Bowyer, 80, Pall Mall, London, March 1. 1808. Etching and engraving, sheet 260 x 210mm (10¼ x 8¼"). Trimmed to plate, small creases at edges. £140
Lord Nelson standing in a rowing boat with a crew of six men on a rough sea, holding the shoulder of a man as he grasps a rope from above, preparing to board the ship

Illustration from an edition of Churchill's 'Life of Nelson'.

Stock: 60604

82. **[A ship hauled for caulking.]**

R. Zeeman fe. Ar. Tooker Excud. Londini [n.d., c.1675.]

Etching. 195 x 300mm (7¾ x 11¾"). Narrow margins, creases, very small hole filled. £180

From the series 'Naval Harbours with Shipbuilding', etched by Reinier Nooms (1623-67), Dutch painter and printmaker who signed his prints 'Zeeman' ('Seaman'). Nooms travelled widely as a sailor on Dutch merchant vessels in his early life, and his works include views of Tunis, Tripoli and Algiers as well as many European ports. He produced some 170 etchings of seascapes include architecturally accurate renderings of Amsterdam.

Arthur Tooker was a leading print publisher in Restoration London. His issue of 'Naval Harbours with Shipbuilding' was dedicated to Samuel Pepys, then Secretary to the Admiralty, but he is not mentioned in the Diaries.

Stock: 60395

83. **The Greenland Whale Fishery.**

Rob. Dodd delin.t Fran. Ambrosi sculp.t. [n.d. c.1795.] Very scarce & fine engraving. 260 x 375mm (10¼ x 14¾") very large margins. £520

A fleet of whalers in the Arctic, with a longboat landing hunters on the ice.

The identity of the two ships flying British flags is unknown, but it is almost certain they were London-based vessels operating out of the Thames from where the largest British whaling fleet was based until well into the nineteenth century. *See Ref: 35656*

Stock: 60511

84. **Kalabaliken I Bender.**

Lith. af Joh. Cardon. effer H. Morners icke stufade malning. [n.d. c.1800]

Rare lithograph, sheet 355 x 495mm (14 x 18½"), very large margins. Repaired tears in margins. £260

A Swedish print of the Skirmish at Bender (1 February 1713), with Charles XII of Sweden (1682 – 1718) in the middle of the action.

After the defeat of the Swedish at the Battle of Poltava in 1709, Charles was far away from Sweden and he needed somewhere to go. The Ottoman Empire had disliked Russia since time immemorial so Charles XII received the hospitality of Sultan Ahmed III and fled to the town of Bender in the modern country of Moldova. Charles XII of Sweden overstayed his welcome by a few years; so the Ottoman forces, forced him out and after some fighting Charles XII and his fighters were captured. After some time as a prisoner, Charles XII and his soldiers were released when news about the Swedish victory in the Battle of Gadebusch reached the Ottomans.

Stock: **60620**



85. **The Battle of Waterloo June 18.th 1815. [&] Key to the Battle of Waterloo, By Lieut. Read. Dedicated with permission to Lieu.t General the Most Noble Henry William Paget, Marquis of Anglesey & Earl of Uxbridge GCB KMT & KJG. By Lieut. R.P. Reeve.**

Drawn & Etch'd by W. Heath. Aquatinted by R. Reeve. London, Published June 4th. 1816 for the Proprietor by R. Reeve No. 15 Rathbone Place. [&] Printed by J. Barfield, 91, Wardour Street Soho.

Wonderful hand-coloured etching and aquatint, image watermarked J. Whatman 1815, 450 x 600mm (17¾ x 23¾), with large margins. Key etching with letterpress, sheet 480 x 615mm (19 x 24¼"), on '1814' watermarked paper. Etching and aquatint taped into

mount. Slight mount burn, otherwise near Mint. Key slightly creased. £650

Battle scene with British infantry closing on French cavalry on both flanks, injured soldiers lying in the foreground, a localised explosion in the centre; cannon shot trailing fire crosses the sky above sheets of flame on the horizon. With accompanying key in fine condition.

Stock: **60541**

86. **[Thirty-Third Regiment.] Plate 22.**

Geo. Walker Del. Engraved by R. & D. Havell.

Publish'd by Robinson & Son, Leeds, Jan.y 1. 1814.

Aquatint with hand colour. Sheet 260 x 365mm (10¼ x 14½"). Trimmed within plate. £160

A sergeant of the 33rd (or the 1st West Yorkshire West Riding) Regiment of Foot recruiting outside a pub called 'The Lord Wellington'.

In 1793 the future Duke of Wellington, purchased a commission in the 33rd as a Major; later the regiment fought with him in the Fourth Anglo-Mysore War including Seringapatam, then at Waterloo, a year after this print was published. In 1853 the regiment was renamed the 33rd (The Duke of Wellington's) Regiment.

From George Walker's 'The costume of Yorkshire' published in 1814, containing forty-one coloured aquatint plates based upon the author's original drawings of social and economic scenes in Yorkshire. *Abbey Life* 432.

Stock: **60653**



87. **The Narrow Leaved Kalmia.**

Reinagle A.R. pinx.t. Caldwell sculp.t. London.

Published June 1. 1804 by Dr. Thornton.

Aquatint and stipple, printed in colours and hand-finished. Framed, mounted within plate, window 520 x 400mm (20½ x 15¾"). Unexamined out of frame.

£850

An illustration of the *Kalmia angustifolia*, a native of eastern North America known now as narrow-leaved laurel, dwarf laurel and lambkill (because of an andromedotoxin poisonous to grazing animals). It was

published in Dr Robert John Thornton's 'Temple of Flora' 1799-1807, considered by many to be the greatest English colour-plate flower book, and the first series of flower prints to show the plant within a habitat, in this case with ships in the background.

Dunthorne: p.251, only state.

Stock: 60146

88. **Crockery.**

G. Spratt del. Printed by G.E. Madeley, Wellington St. [Pub.d by C. Tilt, Fleet Street][n.d., c.1830].

Hand-coloured lithograph. Sheet: 270 x 215mm (10¾ x 8½"). Trimmed, vertical crease. £140

An assemblage portrait showing a woman made up of pottery, including plates, jugs, bowls, sauce boats and jugs. In the background are smoking kiln chimneys.

George Spratt, an English artist, and George E.

Madeley, an English engraver and printmaker, produced a series of lithographed satirical designs of tradesmen composed of the objects of their profession.

In the Science Museum Group Collection.

Stock: 60528



89. **The Itinerant Apothecary.**

[G.Spratt del. Printed by G.E.Madeley, 3 Wellington Stt. Strand.] [Published by C.Tilt, Fleet Street.] [n.d., c.1830.]

Scarce coloured lithograph. Sheet 255 x 180mm (10 x 7"). Precisely trimmed around the character and glued to album sheet. £130

George Spratt was a man-midwife known for these 'personification' prints - a figure is made up of the tools of their trade or the objects they are normally associated with. Here, an apothecary has a thigh and a hat made from a pestle and mortar, a measuring cylinder as a lower leg, bottles of treatments for arms and boxes of pills for feet. A pill cutter also forms part of his coat. An apothecary was a medical professional who formulates and dispenses materia medica to physicians, surgeons and patients — a role now served by a pharmacist (or dispensing chemist).

Spratt collaborated on a number of these drawings with the lithographer G E Madeley. *In the Science Museum Group Collection.*

Stock: 60527

90. **[Word puzzles] Ses Caucaus de la Portière.**

[n.d., c.1850.]

Eight wood engravings on one sheet, each block and title c. 55 x 40mm (2¼ x 1½"). Some creasing. £120

Eight images of people standing in doorways, holding a poster with a message made up of letters and images. Being in French makes the puzzles more difficult!

Stock: 60252

91. **[Word puzzles] Ses Caucaus de la Portière.**

[n.d., c.1850.]

Eight wood engravings on one sheet, each block and title c. 55 x 40mm (2¼ x 1½"). Some creasing. £130

Eight images of people standing in doorways, holding a poster with a message made up of letters and images. Being in French makes the puzzles more difficult!

Stock: 60253

92. **Richard Payne Knight, Esq. F.R.S. & S.A. From an Original Picture by T. Lawrence, Esq. R.A.**

Drawn by W. Evans. Engraved by E. Scriven.

Published May 30th 1811, by T.Cadell & W.Davies, Strand, London.

Stipple, J. Whatman 1808 watermark. 375 x 320mm (14¾ x 12½"). Trimmed into plate at sides, creased, ingrained pencil over plate lower right. £130

Richard Payne Knight (1751-1824), classical scholar, connoisseur, archaeologist and numismatist, best known for his 'A Discourse on the Worship of Priapus' (1786), a study of ancient phallic cults.. He served as a MP for Leominster (1780-4) and for Ludlow (1784-1806).

Stock: 60373

93. **Red.d Samuel Lee M.A. Professor of Arabic.**

J. Gooch del.t Cambridge 1821. J. Thompson sculp.

Published by Henry Fisher, Caxton, London, Nov. 1, 1821.

Stipple. 230 x 140mm (9 x 5½"). £80

Samuel Lee (1783-1852), Orientalist scholar, professor of Arabic at Cambridge then Hebrew. He also helped create the first dictionary of 'te Reo', the Māori language.

Stock: 60402

94. **J.J.Rousseau. L'Original appartient a M.r le C.te Louis de Giardin.**

[After François Gérard] Y.in Melliaze [[?]]Lithograph signature] Imp. Lith de Delpesch. Latour pinx.t [n.d c.1825]

Fine lithograph, sheet 510 x 335mm (20 x 13¼") very large margins. £280

Portrait of Jean Jacques Rousseau (1712-78), half-length, turned to left, looking to the viewer, wearing a fur-trimmed coat and a fur hat.

The print is actually after Baron François Pascal Simon Gérard's (1770-1837) black and white chalk drawing which was after Maurice Quentin de La Tour's (1704-88) painting which is claimed to be the only one that

Rousseau admitted as a likeness. *Original black and white chalk drawing in National Gallery of Victoria, Melbourne.*

Stock: 60608

95. **[Jan Wyck] Optimi Ingeny Viro Joanni Wootton, Joannis Wyck insignis Praeliorum Pictoris quondam Discipulp hanc Magistri Effiēm 29. Octobris 1652 Natus est Obyt 1700. D.D.D. Faber.**

G: Kneller pinx: 1685. J. Faber fecit 1730.

Mezzotint. 355 x 250mm (14 x 9¾"). £260

Half-length portrait of painter Jan Wyck (1645-1702), born in Haarlem but probably living in London from the age of twelve. He received patronage from the Dukes of Ormond and Monmouth, as well as William III. Among his military subjects were several paintings of the Battle of the Boyne. He died in Mortlake. CS 397.

Stock: 60716

96. **[...] Hans Christian Andersen [facsimile signature]. Portrait Gallery of Hogg's Instructor.**

F. Croll. [Edinburgh, 1851.]

Stipple engraving with facsimile text. Sheet 245 x 165mm (9¾ x 6½"). £65

Bust portrait of Hans Christian Andersen (1805 - 1875), Danish author, fairy tale writer and poet, noted for his children's stories.

Stock: 53311

97. **Lord Byron.**

A. Isola dip. C. Bruni lit. Torino in de Festa. [Genova: L. Pellas, 1830.]

Scarce lithograph. Sheet 190 x 117mm (7½ x 4½"). £140

Frontispiece portrait from 'Poemi di Lord G. Byron Tradotti dall'originale inglese da Pietro Isola'.

Stock: 60401

98. **Euripides. Engraved from an Ancient Bust found at Athens, in the possession of Ralph Carr, Esq.r. Private Plate.**

Harriet Cheney, delineavit. Philip Audinet, sculpsit. [n.d. c.1800.]

Engraving, 250 x 200mm (9¾ x 8") with small margins. Small creases and surface dirt. £180

A bust after a sculpture of Ancient Greek tragedian Euripides (c480- 406BC).

Stock: 60605

99. **Sir Philip Sydney.**

[after Antonio Moro.] [n.d., c.1820.]

Ink and watercolour. Sheet 135 x 90mm (5¼ x 3½), very fine mounted within embossed border. £380

Sir Philip Sidney (1554-1586), the English poet, courtier and soldier, who is remembered as one of the most prominent figures of the Elizabethan Age. Probably after an 18th century portrait in the National Portrait Gallery (NPG 2096), copied from a painting by Antonio Moro (or Antonis Mor, c. 1517-77)

Stock: 60486



100. **The Rev:d Doctor Jonathan Swift Dean of St: Patricks.**

C. Jarvis [Charles Jervas] Principal Painter to his Ma.tie Pinxit. P. Fourdrinier Sculp. [n.d., c.1730] Etching with engraving. 355 x 265mm (14 x 10½"), large margins Slight damage in title area "Doctor Swift". £360

Jonathan Swift (1667 - 1745), seated in an armchair, holding a quill. After the second portrait of Swift painted in oils by Charles Jervas c.1718, now in the National Portrait Gallery (NPG 278).

Stock: 60519

101. **Voltaire.**

J. Pass sc. [After Maurice Quentin de La Tour.] Engraved for the Encyclopaedia Londinensis, 1828. Stipple, pt printed in colours, 175 x 125mm (7 x 5"). Small margins. £130

Oval half-length portrait of French philosopher, François Marie Arouet de Voltaire (1694-1778).

Stock: 60397

102. **View of the Justitia Hulk, with the Convicts at Work, near Woolwich. New Newgate Calendar or Malefactor's Register.**

Dodd delin. Page sc. Engraving, 190 x 120mm (7½ x 4¾"), with large margins. Right margin stained. £280

A view of the Justitia Hulk in the Thames which was used to house convicts. Prisoners were often kept in hulks while they awaited deportation; often to Australia. Australian transportation image.

Stock: 60594

103. **The Convicts taking Water near Black Friars Bridge, in order for their being conveyed to Woolwich.**

Dodd delin. Pollard sculp. Engraving, 190 x 120mm (7½ x 4¾"), with very large margins. £280

A view of the convicts being loaded onto the hulks in the Thames. Prisoners were often kept in hulks while they awaited deportation; often to Australia.

Australian transportation image.

Stock: 60595

104. **[Sarah Amherst and her older brother Jeffrey.]**

Painted at Palermo by Robert Fagan Esq.r His Majesty's Consul General for Sicily and Malta. Engraved by Rob.t Dunkarton, 452, Strand. [n.d., c.1810.]

Scarce mezzotint with engraved border. 320 x 345mm (12½ x 13½"). Tear touching plate at top, printers crease. £450

Two of the children of William Amherst, 1st Earl Amherst, with a dog: the eldest son Jeffrey (1802-26) and Sarah Elizabeth (1801-76). Jeffrey died suddenly in Barrackpore, while his father was leading the Anglo-Burmese War (1824-6); Sarah also travelled to India with her parents, being a painter and botanical illustrator, known under her married name of Hay-Williams.

This portrait was painted while Amherst was ambassador-extraordinary to the court of the Two Sicilies, 1809-11. Challoner Smith suggests this plate was never published. CS: 3.

Stock: 60210

105. **A friend in need is a friend indeed. Proof.**

W.R. Bigg, A.R.A. pinx. T. Gaugain fecit. Published July 1, 1817, by Tho. Palser, Surrey side, Westm.r Bridge.

Stipple, open lettered proof, 380 x 410mm (15 x 16¼"). Trimmed to plate on three sides. Ink stains in margins. Very small margins. £360

A little boy reaching across a round table to feed a robin on the window-sill with a crumb of cake, with a bat and shuttlecock on the table next to the plate.

Stock: 60391

106. **[John Camillus Hone] The Piping Boy.**

Painted by Mr. Hone. Engrav'd by Capt.n Baillie 1771. Mezzotint. 335 x 230mm (13¼ x 9"). £360

Mezzotint after Nathaniel Hone's 1769 portrait of his son John Camillus Hone (now in the National Gallery of Ireland), engraved by Captain William Baillie (1723-1810). Baillie retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Stock: 60438

107. **[Amante Inconstante.]**

[L.B. Coclers Pinx.][A.L. Claessens sculps.] [n.d. c.1800.]

Etching and stipple, scarce proof before letters, sheet 355 x 280mm (14 x 11"). Trimmed to plate, small repaired tear and creases at edges. £180

A young woman - most likely Aletta, the artist's daughter - standing in a doorway, holding a candle and

looking at a young man, probably the painter Pieter Janson.

Stock: 60411

108. **Master Douglas.**

J. Hazlitt pinx.t. E. Harding sculp. Pub.d June 6, 1794, by E. Harding, Pall Mall.

Stipple, sheet 175 x 115mm (7 x 4½"). Trimmed to plate and laid on album paper. £130

Full length portrait of 'Master' Douglas, standing in a landscape and holding a hat in his left hand.

Stock: 60419

109. **Die Kleine Minnette.**

Gemalt von F.G. Weitsch. Geschabt von J.J. Freidhof. Berlin, bei J.J. Freidhof 1801.

Rare & scarce mezzotint. 460 x 340mm (18 x 13½"), with large margins. Some foxing in margins. £520

A curly-haired child leans on a window sill, holding a pear, watched by a scowling cat. The window is draped by a vine with grapes.

Stock: 60491



110. **[Heads. Representing the Various Passions of the Soul] Drawn by that Great Master Mons.r Le Brun]**

[n.d., c.1763.]

18 (of 20) plates, each c. 185 x 140mm (7¼ x 5½") vry large margins. Stitch holes in left margins. £680

A collection of sketched portraits of heads, highlighting expressions: Attention; Admiration; Admiration with Astonishment; Veneration; Rapture; Desire; Joy with Tranquility; Laughter; Acute Pain; Simple Bodily Pain; Sadness; Weeping; Compassion; Terror or Fright; Anger; Hatred or Jealousy; Dispair; Horreur; and Scorn.

This series was first published by Henry Parker in his 'Compleat Drawing Master' in 1763.

Stock: 60580

111. **Pleasures of Memory.**

Painted by Sir Thomas Lawrence. Engraved by Samuel Cousins. March 1, 1844 Published By J.C Grundy, Machester; R. H. Grundy, Liverpool; The Anaglyphic Company, Berners Street, London, & Goupil & Vibert, Paris.

Mezzotint with engraving, 460 x 350mm (18 x 13¾"), with very large margins. Repaired tear in top left margin. Very light creasing including one very small crease in her face. £240

Portrait in an oval frame of a woman looking at a picture book. She studies the book resting her hand on her head. The book is raised on a cushion.

An illustration to poem 'The Pleasures of Memory', (1792) by Samuel Rogers (1763–1855).

Stock: 60697



112. **Sanguinea. An fortuna ridens, an sint mihi tempora acerba, / Semper ero constans, semper ero immobilis.**

Gabriel Spizel inv. et excud. a.v. [n.d., c.1750]. Scarce mezzotint, printed in greenish blue. 335 x 260mm (13¼ x 10¼") very large margins. Crease, tears in edges of margin. Stain bottom right margin. £390
A smiling woman holds up scales marked 'Lucky' and 'Unlucky' in her right hand, her left hand on a pack of cards. The Latin text translates as 'Whether fortune laughs, whether times are bitter for me, I will always be steadfast, I will always be immovable'.

One of a set of four Temperaments by Spizel (or Spitzel, 1698-1760).

Stock: 60488

113. **Vauxhall Gardens. Rather Gay. (Collection of Heads by W.D. No 100.)**

WD [William Drummond]. London: Pub.d Aug.t 25th 1834 by Tho.s McLean, 26, Haymarket. Printed by Lemercier & Kohler, 52 Maymarket.

Rare lithograph with fine hand-colouring. Sheet 345 x 230mm (13½ x 9"). £160

Two young women in outdoor clothing, looking over their shoulders at the viewer.

One of a series of characters, some real and some fictional, by William Drummond (1800-1849, fl.).

Stock: 60556

114. **Columbus.**

Cipriani pinx.t. J. Godby sculp. [Published either by Edward Orme in 1815 or William Darton, c.1820.]

Stipple with engraving. Sheet 380 x 305mm (15 x 12"). Trimmed within plate, losing publication line. £180

A full length portrait of Christopher Columbus, standing with one hand on a globe, the other holding a telescope.

According to the BM (1880,0110.131) the original Cipriani portrait was of Galileo. *See also reference 60531.*

Stock: 60368

115. **Columbus.**

Cipriani pinx.t. J. Godby sculp. London: William Darton & Son, 58 Holborn Hill.]

Hand-coloured stipple with engraving. Sheet 415 x 270mm (16¼ x 10¾"). Trimmed within plate on three sides, pinholes in unprinted area of plate. £180

A full length portrait, standing with one hand on a globe, the other holding a telescope.

According to the BM (1880,0110.131) the original Cipriani portrait was of Galileo. The plate was also published by Edward Orme in 1815. *See Ref: 60368.*

Stock: 60531

116. **Franciscus Draeck Nobilissimus Eques Angliæ Ætat Svæ XLIII. Hic est qui toto terrarum Orbe, duorum annor Spatio, et, mensium io circumducto Angliam patriam revisit, 1577 Dere.**

[after Jean Rabel.] [n.d., c.1600.]

Scarce engraving. Sheet 90 x 65mm (3½ x 2½").

Trimmed within plate top and right, very slight crease. £260

A half length contemporary portrait of Sir Francis Drake in armour, with a shield decorated with a scene of a sea battle.

Stock: 60507

117. **[Mr. Medhurst, in conversation with Choo-Tih-Lang, attended by a Malay Boy.]**

[Printed in Oil Colours by G. Baxter (Patentee) 3. Charter-House Square.] Published by John Snow, 26, Paternoster Row, London [n.d., c.1845].

Baxter print. Sheet 130 x 105mm (5 x 4¼"). Trimmed to image as normal. £140

Portrait of Walter Henry Medhurst (1796-1857), a Congregationalist missionary to China, seated with his assistant and translator, Zhu Delang.

Medhurst helped translate the Bible into Chinese.

Stock: 60482

118. **Sir Anthony Shirley, Ambassador from the Shah of Persia. From a miniature by P. Oliver formerly in the Strawberry Hill Collection, now in the possession of William Blamire Esq.re.**

G.P. Harding F.S.A. del. Joseph Brown sculp. [n.d. c.1840.]

Stipple on steel. 260 x 210mm (10¼ x 8¼"), Trimmed to plate, surface crack in unprinted area. £130

A head and shoulders portrait of Sir Anthony Shirley (or Sherley, 1565-c.1636), an English adventurer and opportunist, in Persian dress. He had become the Shah Abbas the Great's representative in Europe in 1598, visiting Moscow, Prague and Rome in his behalf, but ran up huge debts and alienated his Persian associates. He abandoned the embassy and from 1601-4 he was living in Venice, working as a spy for Spain and Scotland, for which he was ejected from the city. Subsequently he entered the services of the Holy Roman Emperor then the king of Spain, but always offending his paymasters and running up debts. He died in obscurity c.1636.

Stock: 60375

119. **[Adelaide, or the Shepherdess of the Alps.]**

[After Giovanni Battista Cipriani.][Engraved by Francesco Bartolozzi.] [n.d. c.1780.]

Rare etching with stipple, proof before letters, 18th century watermark; sheet 395 x 305mm (15½ x 12"). Thread margins. Nicks and creases at edges. £280

Adelaide, a shepherdess, seated in profile to right, feeding grass to five sheep on the right. Illustrates 'Adelaide, or the Shepherdess of the Alps' by Jean François Marmontel (1723 - 1799). *De V: 1411 i of iii. See Marmontel "Moral Tales".*

Stock: 60405

120. **Captain Lemuel Gulliver of Redriff. Aetat. Suae. LVIII. Compositum jus, fasque animi, sanctosque recessus Mentis, e incoctum generoso pectus honesto.**

Sturter Sheppard.Sc. [London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet-street. M, DCC, XXVI.]

Engraving, frontis. 150 x 95mm (6 x 3¾"). Trimmed within plate. £160

Frontispiece opposite title page of "Travels into Several Remote Nations of the World, in Four Parts. By Lemuel Gulliver, First Surgeon, and then a Captain of Several Ships. Vol. I." (known most commonly known as 'Gulliver's Travels'), the novel by the Irish writer and clergyman Jonathan Swift.

Gulliver hailed from Rotherhithe (then Redriff) in London, then an area dominated by the docks through which much of Britain's international trade passed.

Stock: 60651



121. **[James Norris] William Norris: Confined in this Manner in Bethlem Hospital.**

Sketch'd from the Life May 2, 1814, & Etch'd by G. Arnauld A.R.A. [Published c.1814.]

Extremely scarce etching. 340 x 235mm (13½ x 9¼"). Trimmed into plate top and bottom, some surface soiling. £320

In 1814 the newspapers ran a story on an American seaman held in Bethlem Royal Hospital, where he had been rivetted into a metal harness and chained to a metal pole embedded in his cell's wall, and held in isolation for a decade. James Norris (mistakenly called William by the press) had been committed for lunacy and, after violent incidents, was permanently restrained.

After the coverage he became a cause célèbre: six Members of Parliament visited him and found him lucid, resulting in his release. However he died shortly after, either from pneumonia or tuberculosis. The incident led to calls for reform of the asylum system.

Stock: 60718

122. **Charles S. Stratton known as General Tom Thumb, the American in Miniature. [Facimile signature.] Born Jan.y 11th 1832. He is smaller than any infant that ever walked alone, is 25 inches in height and weights only 15 Pounds!**

Baugniet 1844. Baugniet lith. Day & Haghe Lith.rs to the Queen.

Scarce lithograph. Sheet 365 x 280mm (14½ x 11"). Creasing in text at bottom. Trimmed £260

A portrait of Charles Sherwood Stratton (1838-83), aged 14. Known as General Tom Thumb, he was a dwarf who achieved great fame under circus pioneer P.T. Barnum. His routines included impersonating characters such as Cupid and Napoleon Bonaparte, as well as singing, dancing and comical banter.

Stock: 60364

123. **[John Singleton Copley.] The R.t Hon.ble Lord Lyndhurst.**

A.E. Chalon R.A. R.J. Lane A.R.A. London. Published March 30th 1836, by John Mitchell, Library, 33, Old Bond Street.

Lithograph, proof. Sheet 430 x 275mm (17 x 10¾").
Trimmed to image. £180

A full-length portrait of John Singleton Copley (1772-1863), 1st Baron Lyndhurst, in his baronial gown. He was born in Boston, Massachusetts, the son of the American painter of the same name.

Stock: 60372



124. **S.r John Fielding, K.t.**

Hone pinx.t. M.c Ardell fecit. Sold by C. Marsh at Charing Cross and R. Wither in Cornhill.

Rare mezzotint, sheet 395 x 290mm (15½ x 11½").
Trimmed and glued to album paper. Some surface dirt, creasing and some light foxing at edges. £260

Three quarter seated portrait of Sir John Fielding (1721-1780), English magistrate and social reformer. He rests his left hand on the 'Holy Bible' and 'Statutes at Large Magna Charta' and his right holds a rolled document labelled 'Plan of' on his knee. He wears a dark coat with narrow embroidered trim along edge and cuffs, over an embroidered waistcoat and a narrow dark band just above his closed eyes.

Despite being blinded in a navy accident aged 19, Fielding set up his own business and, in his spare time, studied law. He worked very closely with his half-brother Henry Fielding (a chief magistrate as well as a novelist), creating the first professional police force, the Bow Street Runners. Known as the "Blind Beak", he could allegedly recognise three thousand criminals by the sounds of their voices. *CS: 65, ii of iii. Whitman 187 ii of iii.*

Stock: 60426

125. **Capt.n Anderson. Commanding Irregular Cavalry, Shah Shujah's Force.**

[after Vincent Eyre.] [London, John Murray, 1843.]
Lithograph. Printed area 175 x 105mm (7 x 4¼"). £130
William Anderson (1803-58) in Afghan dress.

Promoted to captain in 1838, he served as Commandant of Shah Shuja's 2nd Cavalry during the 1st Afghan War (1838-42) and was taken prisoner during the retreat from Kabul in January 1842, and released on 22 September. Promoted to major in May 1853, Anderson later served as second-in-command of the Jodhpur Legion, a unit that mutinied in 1857, before eventually retiring with the rank of Lieutenant-Colonel.

A portrait from Vincent Eyre's 'Portraits of the Cabul Prisoners', from an original drawing made during Eyre's captivity in Afghanistan after the Retreat from Kabul during the 1st Afghan War (1838-1842).

Stock: 60407

126. **[Lord French F.M.]**

Nap. [n.d. c.1910.]

Signed gouache, sheet 320 x 170mm (12½ x 6¾").
Small holes on four corners. £280

Military caricature of Field Marshal John French, 1st Earl of Ypre (1852-1925) by Nap, signed recto and titled verso.

Stock: 60680

127. **[Earl Roberts F.M.]**

Nap. [n.d. c.1910.]

Signed gouache, sheet 365 x 180mm (14½ x 7").
Creased top left, tear on top edge. £280

Military caricature of Field Marshal Frederick Sleigh Roberts, 1st Earl Roberts (1832-1914) by Nap, signed recto and titled verso.

Stock: 60681

128. **Tschaikowky [pencil]**

Sotéro Cosme. [n.d., 1933.]

Scarce woodcut, titled and signed in pencil. Printed area 250 x 165mm (9¾ x 6½") large margins. £360

A portrait of Pyotr Ilyich Tchaikovsky (1840-93), probably based on the photograph by Émile Reutlinger c.1888.

Sotero Cosme (1905-78) was a French/Brazilian painter, cartoonist and musician.

Stock: 60504

129. **S.r Francis Drake.**

J. Houbraken Sculp Amst. [Amsterdam, c.1730.]

Engraving. 365 x 230mm (14 x 9"), with large margins.
Crease. £220

Sir Francis Drake (1540 - 1596), admiral and circumnavigator, in an ornamental oval, a cartouche below showing a sea battle. Armour, canon and a globe below the portrait.

Early Dutch impression.

Stock: 60374

130. **Commodore Griffith. From an Original Miniature in the Possession of Cap.t Walter Booth.**

Harding sc. Pub'd Aug. 1, 1800, by Edw. Harding 98 Pall Mall.

Engraving. 160 x 105mm (6½ x 4¼"). Small margins. £65

Welsh naval officer who fought in the Seven Years' War and the American War of Independence, including the battles of St Lucia (1778), Grenada and Martinique (both 1779), killed in action at the later. His commander, Rear-Admiral Hyde Parker, noted 'The service cannot lose a better man or a better officer'. Stock: 60679



131. **Olivarius Cromwell Exercituum Angliae Reipublicae Dux Generalis. Locumtenens et Cubernator Hiberniae Oxonensis Academiae Chancellarius.**

F. Mazot excudit [n.d., c.1650].

Scarce engraving, 17th century watermark; 560 x 420mm (22 x 16½"). Narrow margins, some creasing and surface scuffing. £1850

A magnificent equestrian portrait of Oliver Cromwell, before a prospect of London. The city is based on the Visscher view of 1616, with the Norman St Paul's Cathedral and the heads of criminals displayed on the gatehouse of London Bridge.

This state lacks eight lines of verse. See *BM 1880,1113.1135*.

Stock: 60685

132. **Joseph Sturge. This Print is dedicated to the Most Noble the Marquis of Sligo. as a tribute of respect for the Justice and humanity he displayed in liberating his Slaves.**

Drawn on Stone by H. Millichamp, from a Picture in the Possession of W. Boulton, Esq.r. M. & N.

Hanhart, Lith. Printers, 64, Charlotte St, Rathbone Pl. London, Published by H. Millicamp, 14, Church St Lisson Grove [n.d. c.1840].

Rare lithograph, printed on chine collé. Printed area 370 x 265mm (14½ x 10½") very large margins. Slight crease above head to left. £380

Joseph Sturge (1793-1859), Quaker and founder of the British and Foreign Anti-Slavery Society, now Anti-Slavery International. He spent his life engaged in Radical political actions supporting pacifism, working class rights, and the universal emancipation of slaves. In Jamaica, Joseph Sturge helped to found Free Villages with the Baptists, one of which was named Sturge Town in his memory.

The dedication is to Howe Browne (1788-1845), 2nd Marquess of Sligo. Although he campaigned for abolition he inherited two slave-holding plantations from his grandmother. When he was appointed Governor and Vice-Admiral of Jamaica in 1834, only a year after the Slavery Abolition Act of 1833, his attempts to transition to a free society put him at odds with the Jamaican Assembly, who forced him to resign the governorship. See Ref: 9348.

Stock: 60515

133. **The Late Mrs Stamp, Wife of the Rev.d J. Stamp, P.M. Nine Years a Preacher in the Primitive Methodist Connexion. / She preached to All. & cried in death. / "Behold, behold the Lamb!" / at Sheerness, Kent, May 4th 1839 _ Aged 27 Years. / Dedicated to Female Preachers.**

W. Clerk, lith, 202 High Holborn. Published by J. Pasco, 12 Paternoster Row.

Scarce lithograph. Printed area 250 x 155mm (9¾ x 6"). £320

Portrait of Mrs Stamp, seated and reading a book.

Born in a Quaker family, she married the Reverend John Stamp (c.1808-1847), becoming a female itinerant preacher for the Primitive Methodists on the Louth circuit. The pair had much success in conversions, but John's was not a wise financial administrator and his early advocacy of teetotalism made him unpopular with the connexion. He also shocked his congregation by conducting the funeral service of his wife and daughter in 1839. In 1841 he was ejected from the Primitive Methodist ministry and, taking umbrage, he moved to Hull to set up a rival independent society that quickly failed.

Stock: 60535

134. **John Wesley, M.A. Fellow of Lincoln College, Oxford. Chaplain to the Right Hon.ble the Countess Dowager of Buchan, Aged 67. Done from an Original Picture in the Possession of Tho.s Wooldridge Esq.r of East Florida.**

N. Hone pinx.t. Jn.o Greenwood fecit. London: Printed for Rob.t Sayer. Map & Printseller. No 53 in Fleet Street. Published as the Act directs, 20th Dec.r 1770. Mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), large margins. Some restoration in margins, some surface scuffing and creasing. £390

Three-quarter portrait of John Wesley preaching in a landscape. Wesley (1703-1791), an early leader in the Methodist movement, was parish priest in Savannah, Georgia, from 1735 to 1738. *CS: 5, iii of iii*.

Stock: 60365

135. **The Reverend Mr. George Whitefield. A.M. Chaplain to the Countess of Huntingdon.**
 N. Hone pinx.t. Carington Bowles Excudt. J. Greenwood Fecit. London Published as the Act directs July 1st, 1769. Printed for Carington Bowles, No.69. St. Paul's Church Yard.
 Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins, small hole in face repaired. £220
 George Whitefield (1714-70), Anglican evangelist, one of the founders of Methodism. *CS:7 only recorded state. See also references 13602, 13603, 13607, 13611 & 60366.*
 Stock: 60367

136. **The Reverend Mr. George Whitefield. A.M. Chaplain to the Countess of Huntingdon.**
 N. Hone pinx.t. Carington Bowles Excudt. J. Greenwood Fecit. London Published as the Act directs July 1st, 1769. Printed for Carington Bowles, No.69. St. Paul's Church Yard.
 Mezzotint, 18th century watermark; 350 x 250mm (13¾ x 9¾"), large margins, repairs top right. Margins restored, pinholes, slight scuffing on image.. £260
 George Whitefield (1714-70), Anglican evangelist, one of the founders of Methodism. *CS:7 only recorded state. See also references 13602, 13603, 13607, 13611 & 60367.*
 Stock: 60366



137. **Arthur Wentworth of Bulmer, near Castle Howard, Yorkshire. Aged 75. Earth Stopper to Charles late Earl of Carlisle; to Hen. Brewster Darley Esq.r & now to W.m Tuffnell Joliffe & Mann Horsfield Esq.rs.**
 N. Drake Pinx.t. Val. Green sculp.t. Publish'd According to Act of Parliament 1st August 1767.
 Fine Mezzotint. 280 x 360mm (11 x 14¼"). Laid on card. Small margins. £380
 A blocker of fox holes, astride a black pony, carrying lantern and tools, accompanied by two terriers. A fox watches him from a hillock. *CS 137. Whitman 1 only state.*
 Stock: 60443

138. **[The late W.T. Evan. J. Loates colours.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 330 x 170mm (13 x 6¾"). £280
 A horse racing caricature of jockey William Thomas Evans (1913-68) wearing the colours of jockey John Loates (1846-68) by Nap, signed recto and titled verso.
 Stock: 60677

139. **[W. Griggs.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 320 x 160mm (12½ x 6¼"). Small holes on four corners. £280
 A horse racing caricature of a jockey (either William or Walter Griggs) by Nap, signed recto and titled verso.
 Stock: 60673

140. **[Stubbs.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 330 x 170mm (13 x 6¾"). Some creases, Small holes on four corners. Slightly foxed. £280
 A horse racing caricature of a jockey by Nap, signed recto and titled verso. Most likely William Arthur Stubbs (1891-1952) an amateur before the war, he turned professional in January 1918 and his first paid ride was a winner.
 Stock: 60669

141. **[F. Wootton in Mr R. Wootton Colours.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 320 x 170mm (12½ x 6¾"). Trimmed, slightly foxed. £280
 A horse racing caricature of jockey Frank Wotton (1893-1986) by Nap, signed recto and titled verso.
 Stock: 60671

142. **[Mr Bart Lievier in his own colours.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 320 x 170mm (12½ x 6¾"). Slightly foxed. £280
 A horse racing caricature of a jockey by Nap, signed recto and titled verso.
 Stock: 60672

143. **[K. Cannon.]**
 Nap. [n.d. c.1910.]
 Signed gouache, sheet 320 x 160mm (12½ x 6¼"). £280
 A horse racing caricature of jockey Kempton Cannon (1879-1951) by Nap, signed recto and titled verso.
 Stock: 60678

144. **David Garrick Esq.r.**
 A. Pond Pinxit. M.cArdell Fecit. [n.d. c.1750.]
 Fine mezzotint, 18th century watermark. 330 x 225mm (13 x 9") with large margins. £360
 Half-length portrait of David Garrick (1717-1779), the English actor, playwright, theatre manager and producer who influenced nearly all aspects of theatrical practice. He was a friend and one-time pupil of Dr Samuel Johnson. *Goodwin 185.II. CS 77.II.*
 Stock: 60331

145. **[Laura Honey] Mrs Honey (as Psyche).**
Lithographed, Printed & Pub.d by G.E. Madeley, 3, Wellington S.t, Strand [n.d., c.1835].
Coloured lithograph on chine collé, with printed backing paper. Sheet 260 x 210mm (10¼ x 8¼").
Edges soiled, crease. Bit messy. £70
Laura Honey (1816-43) as Psyché in the burlesque Cupid, performed at the Theatre Royal, Adelphi, in 1832.
Stock: 60659

146. **[Harriette Deborah Lacy] Miss Taylor as Nell Gwynne.**
Lithographed, Printed & Pub.d by G.E. Madeley, 3, Wellington S.t, Strand [n.d., c.1830].
Coloured lithograph on chine collé, with printed backing paper. Sheet 260 x 210mm (10¼ x 8¼").
Edges soiled. Bit messy £95
Harriette Deborah Lacy (1807-74), the daughter of a London tradesman named Taylor, as Nell Gwynne in Jerrold's play of that name, singing the once well-known song, 'Buy my Oranges'. She retired from the stage in 1848.
Stock: 60658

147. **Miss Taglioni.**
=h= Grevedon. Printed and Pub.d at London the 15th of April 1831 by C. Motte 23 Leicester-Square.
Imprimé et Publié à Paris par C. Motte, rue S.t Honoré No. 290.
Fine coloured lithograph. Printed area 370 x 280mm (14½ x 11"), with publisher's blind stamp, very large margins. £420
Head and shoulders portrait of Marie Taglioni (1804-84), Italian/Swedish ballerina of the Romantic ballet era.
Stock: 60510

148. **W. Manson [facsimile signature].**
[Painted by H.W. Phillips. Engraved by W.J. Edwards.] [n.d. c.1840].
Stipple engraving. Trimmed in oval, sheet 335 x 250mm (13¼ x 9¾"). £160
William Manson, London auctioneer who worked with George Henry Christie from 1831 until his death in 1852.
Stock: 60406

149. **Snip!**
From Nature and on Stone by John Corbet Anderson. Printed by Stannard and Dixon. London; Published by John Corbet Anderson 15.th May. 1855.
Lithograph, sheet 380 x 280mm (15 x 11"). £320
A very fine image showing a man sitting cross-legged on a table sewing a piece of fabric. On the table sits an iron and patterns hang behind him.
By lithographer John Corbett Anderson (fl. 1850-1853) known for his series 'Sketches at Lords'.
Stock: 60603

150. **[William Williamson?]**
Rob.t Grave Sc. [n.d., c.1800.]
Rare stipple. Sheet 265 x 200mm (10½ x 8"). Trimmed within plate, stained by blue mss. £90
Pencil mss. suggests this is bookseller William Williamson, 1796.
Stock: 60394



151. **Edward the Martyr, stabbed by the Order of Elfrida at Corfe Castle.**
Chevalier Cazali Pinxit & Sculptit. Published 1773 by John Boydell Engraver in Cheapside London.
Etching. Sheet 450 x 325mm (17¾ x 12¾"). Trimmed to plate, repaired tears, creasing. £260
Edward (c. 962- 97), King of the English, on horseback, accepting the hospitality of his stepmother Elfrida (Ælfthryth) as one of her men reaches up to stab him in the back. Her son became King Æthelred, the Unready.
Stock: 60518

152. **Jacobus I.mus D.G. Mag: Brit: Fra: et Hib. Rex.**
A Van Dyke Eques Pinx: ab Originali minuta fact: per Fra: Hilyard A.o D.i 1617. J. Smith fec etc ex. 1721 [but later]
Mezzotint. 355 x 245mm (14 x 20¾)", very large margins. Bit grey. £180
An oval portrait of James I of England and VI of Scotland (1566-1625), bare-headed, with ruff, ribbon and George.
Stock: 60371

153. **James the First, King of Great Britain.**
Engraved by Charles Turner from an extreme rare print by Delaram. London: Published by S. Woodburn, 112 S.t Martin's Lane.
Fine mezzotint. Proof. Sheet 330 x 250 mm (13 x 10"). Trimmed within plate. £160

An equestrian portrait of James I of England and VI of Scotland, the City of London depicted behind him. Following the death of his aunt Queen Elizabeth I, James became the first king of Great Britain and Ireland uniting the three kingdoms. From Woodburn's series of mezzotint portraits after early engravings titled 'Portraits of Royal Personages'. *Whitman: 468*.
Stock: 60602

154. **[A monkey smoking and reading The Times] How Tedious.**

[n.d., c.1850.]

Lithograph with fine hand colour. Sheet 140 x 110mm (5½ x 4¼"). Trimmed into image, 'How Tedious' written in ink as a title. £130

A monkey wearing a fez and smoking jacket, sits in a window smoking an ornate opium pipe and reading the Times.

Stock: 60404

155. **[A monkey and violin] De Beriot.**

[n.d., c.1850.]

Lithograph with fine hand colour. Sheet 140 x 110mm (5½ x 4¼"). Trimmed into image, 'De Beriot' written in ink as a title. £130

A monkey wearing a hat sits with his feet on the keyboard of a piano, playing a violin. One hand is on the bow, the other under the violin, not on the strings. Satire on Belgian violinist and composer, Charles Auguste de Bériot (1802–70).

Stock: 60403



156. **Spirited Subjects No5. Screw as I am, I could pretty soon draw your Cork, old Belly-wengence!**

[London: W Spooner, n.d. c.1835.]

Scarce lithograph with fine hand-colour. Sheet 265 x 225mm (10½ x 9"). Trimmed, losing publication line. £260

A corkscrew with human face and legs squares up to a similar bottle labelled 'Gooseberry'.

From a series of humorous anthropomorphic prints relating to alcohol by William Spooner. *See Ref: 52355*
Stock: 60625

157. **[Francois Auguste Biard] Si Biard est peint en ours c'est pour la belle page...**

[n.d., c.1840.]

Rare lithograph. Sheet 375 x 255mm (14¾ x 10").. Slight ink show-through. £360

A caricature of French painter Francois-Auguste Biard (1799-1882), dressed in a polar bear skin in order to sketch the animals in the Arctic.

In 1839 he joined Joseph Paul Gaimard's scientific expedition to Spitsbergen and Lapland, after which he painted several scenes of polar bears.

Stock: 60509

158. **[Henry Brougham] Present and Past. What I am. What I was.**

H. Heath del.t. [n.d., c.1836.]

Fine coloured lithograph. Sheet 260 x 220mm (10¼ x 8¾"). Laid on album paper, with cockling caused by glue in corners. £140

Pair of caricatures on one sheet of Henry Brougham, 1st Baron Brougham and Vaux, contrasting his clothing out of office to his Lord Chancellor's robes.

When Lord Melbourne became Prime Minister again in April 1835 his dislike of Brougham caused him not to reappoint him as Lord Chancellor.

Stock: 60592

159. **[Christiaan de Wet] De Wet, Br Horse 5 yr. By, Darling - Not Caught Yet.**

Nap. [n.d. c.1900.]

Watercolour and gouache, sheet 290 x 360mm (11½ x 14"). Creases and small tears. £280

A caricature of a Boer general Christiaan de Wet (1854-1922), one of their best guerrilla leaders.

Stock: 60715

160. **[Peter Gilpin.] Spearmint Ch. H. 6yr old by Wide Experience _ Clarehaven.**

Nap. [n.d. c.1900.]

Watercolour and gouache, sheet 290 x 350mm (11½ x 13¾"). Teras, nicks and creases on edges. £280

A caricature of a British racehorse trainer Peter Gilpin (1858-1928) as a horse.

Stock: 60709

161. **[Andrew J. Joyner] One of the Best Ch. H. 5yr. By Practical _ U.S.A.**

Nap. [n.d. c.1900.]

Watercolour and gouache, sheet 290 x 360mm (11½ x 14"). Creases and small tears. £280

A caricature of an American racehorse trainer Andrew J. Joyner (1861-1943) as a horse.

Stock: 60710

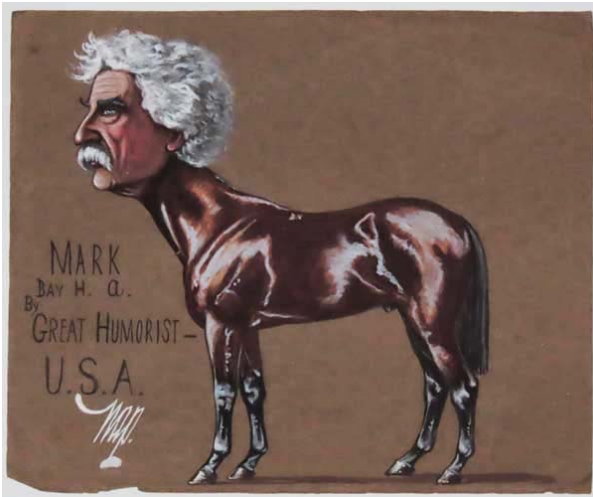
162. **[John Roberts Jr.] John Bay. H. 6. Yr old by Worlds Champion _ the Green Cloth.**

Nap. [n.d. c.1900.]

Watercolour and gouache, sheet 285 x 345mm (11¼ x 13½"). Some creases and tears on edges. £320

A caricature of English billiards player John Roberts Jr. (1847-1919) as a horse.

Stock: 60708



163. **[Mark Twain.] Mark Bay H. A. By Great Humorist _ U.S.A.**

Nap. [n.d. c.1900.]

Watercolour and gouache, sheet 285 x 345mm (11¼ x 13½"). Tears and creases. £650

A caricature of American writer and humorist Mark Twain (1835-1910) as a horse.

Stock: 60707

164. **[Duke of Wellington] Portrait of a Noble Duke. "I should think this head possest some talent for Military affairs." Phrenological Lecture.**

[William Heath.] Published by Tho.s M.cLean, 26 Haymarket 1829.

Hand-coloured etching. Framed, sight size 350 x 250mm (13¾ x 9¾"). Unexamined out of frame, trimmed close to printed border. £480

One of Heath's best satires showing a profile portrait of Wellington (1769-1852), in which his features are made up of military emblems: his recognisable roman nose is made up of part of tent, the barrel of a canon represents his eyes, his ear a drum and his hair a laurel wreath. His famous victories Vittoria, Salamanca and Waterloo are written upon his forehead. A commentary on an attack by Inglis, whilst Wellington was Prime Minister, in which he stated that whilst Wellington was a proven military leader he was not so able when it came to commanding opinion. *BM Satire 15691*.

Stock: 60641

165. **[Duke of Wellington] And If I Have Got a Pension Have I Not a Right to It?**

William Heath. Pub Nov 20 1829 by T McLean 26 Haymarket sole Publisher of W. Heaths Etchings. Coloured etching. Framed, sight size 370 x 260mm (14½ x 10¼") Unexamined out of frame. £260

The Duke of Wellington caricatured as a Chelsea Pensioner, older than his years. *BM Satires 15912*.

Stock: 60640

166. **[Duke of Wellington] The Mute-Ability of Affairs!!!_ "His honor Is nothing but mutation, ay, and that From one bad thing to worse._ Vide Shakespeare. Undertaker in Chief & Cabinet maker to His M__y.**

[Monogram of Paul Pry, pseudonym of William Heath] Esqr Del et Scul. Pub by T. McLean 26 Haymarket. [c. January 1828]

Hand-coloured etching. Framed, sight size 370 x 260mm (14½ x 10¼"). Unexamined out of frame, slight spotting. £220

Wellington, dressed in black as a mute at a funeral. The title and Shakespeare quotation allude to the Duke's agreement to form an administration ('Cabinet maker') despite making an earlier speech suggesting he would not do so. *BM Satires: 15501*.

Stock: 60637

167. **[Duke of Wellington] Take Up Your Bed and Walk!!! During the Duke's Temporary sojourn at Walmer Castle he invariable reposes on the Camp bedstead which form'd his Grace's couch throught the Peninsular Campaigns - the highly prized article of furniture being regularly convey'd from Downing Street to Walmer Castle when ever the Duke, visits the latter place_ vide Morning Herald_**

William Heath. Pub Oct 1st 1829 by T. McLean 26 Haymarket Sole publisher of WH Etchings.

Hand-coloured etching . Framed, sight size 355 x 245mm (14 x 9½"). Unexamined out of frame, trimmed close to printed border. £260

Wellington carrying 'the camp bedstead which form'd his Grace's couch throught [sic] the Peninsular Campaigns' and which he supposedly had brought to his favourite country residence of Walmer Castle in Kent when he spent time there. *BM Satires: 15867*.

Stock: 60634



168. **[Duke of Wellington] The Prime Lobster.**

[Monogram of Paul Pry, pseudonym of William Heath] Esqr Del. Pub by McLean 26 Haymarket [n.d., c.1828].

Etching with fine hand colour. Framed, sight size 375 x 260mm (14¾ x 10¼"). Unexamined out of frame.

£520

The Duke of Wellington caricatured as a giant lobster, upright on its tail, his face under the head, wearing the Chancellor of the Exchequer's gown. On the ground are his bicorn hat and sword and a song (from Arne's 'Artaxerxes') headed 'The Soldier Tired of Wars'. In January 1828 Wellington resigned as Commander-in-Chief and became prime minister. *BM Satires: 15500.*

Stock: 60633

169. **[Duke of Wellington]. Punishment Drill.** William Heath. Pub May 15 1830 by T. McLean 26 Haymarket - sole Publisher of W Heath Etchings. Coloured etching. Framed, sight size 370 x 260mm (14½ x 10¼"). Fine colour, slight mark on title. Unexamined out of frame, trimmed to plate. £260

The Duke of Wellington caricatured as a private of the Grenadiers, with large bearskin, wades through mud carrying a heavy pack (with items labelled 'Corn Bill', 'Treasury' and 'Currency'), a musket ('Emancipation') and a seemingly empty pouch ('Budget'). The Duke's government was beset by problems, including a Tory revolt. *BM Satires 16117.*

Stock: 60630

170. **[Duke of Wellington] A Draught of the Old Well _ Ah help, in this extremest need, _ If water-gods are deities indeed _ vide Dryden. Cheltenham - see the conquering Hero comes!!!**

[Paul Pry] Esq. It is a very moving sight. Pub by T McLean 26 Haymarket where Political & other caricatures are daily Pub. [n.d., 1828.]

Etching with hand colour. Framed, sight size 350 x 240mm (13¾ x 9½"). Unexamined out of frame; trimmed to printed border. £230
Caricature produced at the time of Wellington's visit to Cheltenham for his health, after which he returned feeling much better. Very thin, he walks in discomfort holding a bunch of papers docketed Lord High Adm[iral]. His complexion is mud-coloured (as in some other prints of this date) to show his ill-health.

BM Satires: 15548.

Stock: 60629

171. **[The Duke of Wellington] The Sign Manual!!! Here is the hand and seal of the Duke: you know the character I doubt not, and the signet. Vide Measure For Measure.**

W. Heath. Pub. May 1830 by T. Mclean 26 Haymarket. Coloured etching. Framed, sight size 235 x 345mm (9¼ x 13½"). Unexamined out of frame; trimmed to border. £230

The Duke of Wellington, signs a document as Prime Minister, saying 'Sign for you now - Sign for my self by-and by'.

During the last year of George IV's reign the 'Sign Manual Bill' was passed, allowing the royal signature to be added to warrants using a stamp. Heath is referring to gossip that Wellington wanted the crown for himself. *BM:16122.*

Stock: 60627

172. **[Duke of Wellington] Going to Downing Street - a sketch - On some great charge employed He seem'd, or fixt in cogitation deep. Vide Milton.**

[Monogram of Paul Pry, pseudonym of William Heath] Esqr Del. Pub by T McLean 26 Haymarket where Political & other Caricatures are daily Pub [n.d., c.1828].

Etching with hand colour. Framed, sight size 350 x 240mm (13¾ x 9½"). Unexamined out of frame. £320
The Duke of Wellington rides along, peering short-sightedly at papers in his hand. The lines come from 'Paradise Lost'. *BM Satires: 15567.*

Stock: 60635



173. **[Set of eight scenes] The Baliff's Hunt. Going Out in the Morning. [&] Plate 2. In Full Scent. [&] Plate 3. Breaking Cover. [&] Plate 4. The Pursuit. [&] Plate 5. At Fault. [&] Plate 6. The Second Escape. [&] Plate 7. Double and Squat. [&] Plate 8. The Seizure.**

Woodward Del. Rowlandson Scul. [n.d., c.1809.]
Eight coloured etchings. Each sheet 90 x 145mm (3½ x 5¾"). Trimmed and laid on album paper in a strip, concertinaed into a leather pouch with facsimile of Rowlandson's signature. £700

A work of bailiffs chasing a debtor through the streets satirised as a fox hunt.

Stock: 60674

174. **The Ballad Singers.**

Mercer Del: Sears Sculp. Published by T. Smyth & Sold by A. Parey Burlington Arcade. [n.d. c.1820]
Very rare coloured aquatint, 220 x 220mm (8¾ x 8¾"), with large margins. Repaired tear on right just touching the image. Very light foxing. £280

A poor family in rags sing to raise money. The man a veteran with pegleg plays the violin, his uniform patched up. The boy wears no shoes and a coat too big for him; he holds out a hat to collect the money. The woman wears a ragged dress and a patched cloak with a baby beneath; she carries a basket with paper falling out of it.

Stock: 60694

175. **A Merry Christmas & A Happy New Year in London. [&] The Same to you _ Sir, _ & Many of E'm._**

M.E. Esq.r [M. Egerton] del. G.Hunt, sc. London, Published by Thos. M.c.Lean, 26 Haymarket, 1827.

Pair of hand-coloured aquatints with etching. 335 x 230mm (13¼ x 9¼"), with good margins. 'A Merry Christmas..' on paper watermarked 'J Whatman Turkey Mill 1824'. The Same To You_Sir,_ & Many Of 'Em paper slightly toned. £850

A pair of English satirical prints: a man and women, both carrying umbrellas, fighting their way through a blizzard on the streets of London. *Hickman p.60. BM: 14999.*

Stock: 60696



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

J.s Gillray ad vivam fec.t. London Publish'd Nov.r 16th 1807. by H Humphrey 27 St James's Street. Coloured etching. 405 x 315mm (16 x 12½"). Trimmed to plate on three sides, top left corner restored, tears taped. Damaged. £550

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

A satire on the many paintings that appeared on the market after the death of Morland in 1804, most painted with less care later in his career and many believed to be fakes. *BM Satires 10791.*

Stock: 60626

177. The Double Disaster or New Cure for Love. E3

Rowlandson Del et Sculp.t. London Pub.d by T. Tegg N. 111 Cheapside July 10. 1807.

Coloured etching. Sheet 220 x 295mm (8¾ x 11¾"). Trimmed within plate at bottom, tear repaired on left border, paper toned. £380

A young man hiding in a brewing copper is forced out when an old maid lights the fire, and is drenched by a water pump as he emerges. To the left a woman leaves the beer tap open, causing her jug to overflow. *BM Satires 10932.*

Stock: 60505

178. The Exciseman Outwitted. A Countryman was stopped by a Revenue Officer at Burllesdon...

Printed and Sold by R. Harrild, 20 Great Eastcheap [n.d., c.1810].

Fine & scarce coloured etching, set in letterpress. Sheet 260 x 210mm (10¼ x 8¼"), watermarked Whatman.

£320

An exciseman seizes two casks of spirits and carries them three miles to Titchfield before the countryman produces his permit and thanks the exciseman for moving them for him. *See NLS Crawford.EB.3283 for an example with the tale in verse.*

Stock: 60546

179. The Graces! _ The Graces! _ The Graces! Chesterfield.

London: Pub: May 7, 1801. at R. Ackermann's 101 Strand.

Coloured etching. 205 x 155mm (8 x 6"). Trimmed into plate at top. Small margins. £290

Three unattractive women smiling at the viewer. *BM: Not in.*

Stock: 60558

180. [Jolting Preventatives.]

Woodward del. Cruikshank sculp. London Published by Allen & Co, 15 Paternoster Row, March 4, 1797.

Coloured etching. Sheet 180 x 240mm (7 x 9½"). Trimmed, losing title at top. £260

Four scenes of the inside of a coach, each with two people and their different ways of holding onto the safety straps, expressing from attraction to distain. A pair to 'Symptoms of Jolting'. *BM Satires 9134.*

Stock: 60579

181. Vauxhall Gardens. A Hint to the Ladies.

WD [William Drummond]. London: Published by Tho.s McLean, 26, Haymarket, August 15, 1833. Maguire & Co, lith, 9 Brydges Street, Covent Garden. Lithograph with fine hand-colouring. Sheet 340 x 245mm (13½ x 9¾") Some cockling of paper at corners.

Two young women sitting on a park bench, one looking over her shoulder at the viewer. The 'hint' is that their skirts were raised by the bench so that they were showing their calves.

One of a series of characters, some real and some fictional, by William Drummond (1800-1849, fl.).

Stock: 60585

182. **Comic Sketches - No. 6. The Last Stage.**
William Heath. Pub April 19 1834 by G.S. Tregear 23
Cheapside London.

Coloured etching with fine colour. Sheet 245 x 340mm
(8¾ x 13½"). Trimmed to printed border. £260

Two customers are served drink from a pretty barmaid
at the window of a coaching inn. A man with a bugle
approaches to inform them 'The Guard'd here Sir'.

Stock: 60524

183. **[The London Sparks.]**

[Drawn by C. Perring.] [Pub.d by Geo. Hunt corner of
York St.t Covent Garden] [n.d., c.1827.]

Aquatint with etching and hand colour. Sheet 285 x
230mm (11¼ x 9"). Trimmed to image, laid on album
paper. £260

Two caricatured man dressed in the height of fashion
in Regent Street. The shorter man stands on tiptoe to
allow the much tall man to light a cigar from his.

First published by George Hunt, it was reissued by
Sigismund Gans in 1830.] *Hickman 77, not illustrated.*

Stock: 60583

184. **Musée Grotesque, No. 24. Richesse et
Misère ou Rien qu'un.**

[by Godisart de Cari.] A Paris chez Martinet libraire
Rue de Coq no.15 [n.d., 1818].

Coloured etching. 215 x 260mm (8½ x 10¼"). Tear in
right margin taped. £350

A thin miser stands before his desk laden with bags of
money while he and his cat starve. On wall behind a
picture of "les Israelites adorant le veau d'or" (golden
calf)!

Jewish interest.

Stock: 60506



185. **A New Years Gift.**

E.W. London, Published by Tho.s M.,cLean, 26
Haymarket, 1827.

Scarce coloured aquatint. Sheet 305 x 250mm (12 x
9¾"), on paper watermarked 'J Whatman Turkey Mill
1835'. Trimmed within plate, some staining. £450

A dandy wearing a top hat walking in a windy, wintry
street, smoking a cigar, is hit in the face by a snowball.
According to the BM (2015,7043.3): 'The artist 'E.W.'
is unidentified, but is of higher quality than either
'M.Egerton' or Theodore Lane'.

Stock: 60441



186. **Petit Waux-Hall.**

Dessiné et Gravé par P.A.Wille Fils 1780. à Paris ches
l'Auteur, rue de la Comrdie Française Cour du
Commerce F.S.G.

Scarce and fine etching. 395 x 535mm (15½ x 21").

Small margins.

£990

A pretty young woman, dressed in the height of fashion
and carrying a fan, strolls in a pleasure garden with her
chaperone, ogled by much older men, one using a
looking glass. *See Ref: 6618. See BM 1866.1114.776*

Stock: 60489

187. **Pursuing the Common Enemy.**

Dean & Munday Lithographers Threadneedle St.

London Pub.d by: O. Hodgson 10. Cloth Fair. [n.d.
c.1829.]

Scarce coloured lithograph. Sheet 210 x 320mm (8¼ x
12½). Several tears taped. £160

A disparate crowd, including the Pope, an archbishop,
a Turk, a Jewish clothes pedlar and a Quaker, pursue a
man. The archbishop using his crozier to trip him,
causing his shoe to fall off, revealing a hoof, and the
man's tail coils itself around the crozier. A barrister sits
on the ground by a flame, with a slab on which is
written 'Cancery Suit'. Jewish interest. *Not in BM
Satires.*

Stock: 60590

188. **Selections from Seymour No. 10. "Och
thin Paddy, what's the botheration, if you
carry me, don't I carry the wiskey, sure and
that's fair, and aqual.**

[after Robert Seymour.] Published at 137 Fleet Street,
London, May 1836.

Lithograph with fine hand colour. Printed area 225 x
150mm (8¾ x 6"). £230

An Irishman has rolled up his trousers and walks
through water bare-footed, carrying a one-legged man
on his shoulders. That man carries a barrel of whiskey,
adding to the first man's burden.

Robert Seymour (1798-1836), an early illustrator for Charles Dickens, committed suicide by shooting himself in April, 1836. Several printers and print dealers issued 'Selections from Seymour' to help his family.

Stock: 60593



189. **The Show-Man.**

Woodward del. Cruikshank sculp. London Published by S.W. Fores, N 50, Piccadilly, Sepr 1798. Folios of Caricatures Lent.

Scarce coloured etching, watermark 1797. 380 x 260mm (15 x 10¼"). Small margins. £750

A French showman stands with his viewing box on a wooden stand. On top is a squirrel in a treadmill, with three bells. The showman holds strings that emerge from the box. A yokel stoops to look inside the box.

Rare: not listed on the British Museum website.

Stock: 60498

190. **Slippery Weather. Early one Morning Sue & Ciss, / Went out to fetch some water, / Moses forsooth must have a Kiss, But Mark what followed after. / In Struggling much poor Moses fell, / Hard fate to go a wenching, / And very hard Old Claths to sell / And get so nice a drenching.**

Published 20th March 1795, by Laurie & Whittle, 58 Fleet Street, London.

Coloured etching. 200 x 250mm (8 x 9¾"), with margins. Framed. Paper lightly toned, unexamined out of frame. £190

A Jewish clothes merchant has fallen to the ground, with water from a stand-pipe spraying into his face, as passers-by, including the two girls, laugh. Jewish interest. *BM Satires 8592.*

Stock: 60667

191. **The State of the Nation.**

Publié le 4. 9bre 1778.

Scarce & rare etching. Sheet 240 x 340mm (9½ x 13½"). Trimmed to plate, some creasing. £890

14 caricatures in compartments in two rows depicting men and women sitting in a latrine, with expressions of alarm, discomfort, or resignation. The British Museum conserves three versions of it. This plate seems to be different from all subjects described and is in reverse to this published by Humphrey in London.

The British Museum example (BM Satires 5479) has ink mss. labels naming the figures as government and society figures. According to Vinck, this caricature is directed against English people who are indisposed in the reason of the lost war of America.

Stock: 60495

192. **Tregear's Flights of Humour No 22. (A Song.) Come Where the Aspens Quiver;;**

Published by G.S. Tregear 123 Cheapside London [n.d., c.1830].

Lithograph with fine hand colour. Sheet 300 x 230mm (11¾ x 9"). Laid on album paper. Printer's stone damaged on tree. £230

A ragged ruffian lurks behind a tree, bludgeon in hand. Mushrooms grow at the base of the tree.

The song 'Come Where the Aspens Quiver,' was originally composed for voice and guitar by English musician George Alexander Lee (1802–51), and dedicated to the popular singer and actress Harriet Waylett (1798–1851), who would later become his wife. Many of his songs have Irish subject matter such as "Kate Kearney", "Maid of Kildare", "Old Irish Gentleman", and "Rose of Killarney", linking back to his time in Dublin the late 1820s.

Stock: 60530

193. **Tregear's Flights of Humour No 58. Going to Mass. It's Botheration Lucky that I put on my Sunday Shoes or by Saint Patrick I Should have got my fate wet.**

London Pub.d by GS Tregear 123 Cheapside [n.d., c.1830].

Lithograph with fine hand colour. Sheet 315 x 235mm (12½ x 9¼"). £280

A ragged Irishman with clay pipe in hand, corked bottle protruding from his broken-topped hat and mismatched and ruined shoes.

Stock: 60525

194. **The March of Bonnetism.**

[By William Heath.] Pub by T. McLean, 26 Haymarket where Published and other Caricatures are daily Pub.

Hand-coloured etching, watermark J. Whatman, Turkey Mill; 305 x 420mm (12 x 16½") with small margins. Creases and tears on margins. £280

A satire on the extreme fashion of 19th century, showing the manufacture and exhibition of an enormous and flamboyant hat. The ridiculous creation is too heavy to actually wear, and requires rigging to support it. The hat is shown hanging by its ropes, with a notice saying 'The suspension ties are out of order. It is requested that no lady will rashly venture under this

hat.' In the final scene, the notice has been ignored and the ropes have snapped, crushing the ladies below.
Stock: 60499

195. **The Blue Devils _ !!**

G. Cruikshank fec.t. Pub.d by G. Humphrey 27 St. James's St. London _ Jan.y 10th. 1823 _
Coloured etching, J. Whatman Turkey Mill watermark
Sheet 200 x 240mm (8 x 9½"). Trimmed to printed border. £320
A melancholy man in night-cap and slippers stares at his account sheet in an otherwise empty grate, supporting his head on his hand. He is tormented by blue demons: one offers him a noose, another a razor.
BM Satires 14598, with extensive description.
Stock: 60564



196. **The Bubblers Medley, or a Sketch of the Times Being Europes Memorial for the Year 1720. 22.**

Printed for Carington Bowles, No.69 in St. Pauls Church Yard, London. [n.d. c.1823.]
Scarce etching and engraving, 18th century watermark; 330 x 250mm (13 x 9¾"), with large margins. Creased & folded. Tear entering plate on left. Slightly time stained. Old repair on right. £780
Satire on the South Sea Bubble of 1720. A reissue from a plate dated 1721.
Trompe l'oeil-style print commemorating the crash while also commenting on the duplicity of the paper trade. The anonymous print maker creates an illusion of randomly piled documents, hinting playfully at the risks of marketplace deception. Items including a Jack of hearts playing card, a copy of the London Gazette, Jonathan Swift's satirical poem The Bubble, a view of sea vessels, and Antoine Humblot's famous print of rue Quinquempoix appear as if casually assembled on a desk. At lower right, a trade card featuring, appropriately, a bubble-blowing putto, bears the address of the prominent print seller, Carington Bowles

(1724–1793). *BM 1610. See Rutherford B. Hayes Presidential Library & Museum Harry van Stack Collection.*
Stock: 60543

197. **Portrait of a Guerilla Chief.**

WH [William Heath] Del et Sculp. Pub May 8 1823 by G Humphrey 24 St James's St & 74 New Bond St.
Hand coloured etching. Sheet 260 x 205mm (10¼ x 8"). Trimmed to printed border. £240
Caricature of a Spanish guerrilla, dressed like a peasant mountaineer rather than of a soldier, standing on a ledge, cocking his musket as he sees regular troops below.
In 1820 Spain, a revolt led to a Republican government, but by 1823 the country had descended into civil war. This figure is presumably a Republican, fighting against the Monarchist 'Army of the Faith' (subject of a companion print, BM 14522). In the end order was restored when the European powers agreed that Louis XVIII could lead a French Army of 100,000 into Spain. *BM Satires: 14523.*
Stock: 60587

198. **The Head Ache.**

[Anchor monogram of Captain Frederick Marryat] G. Cruikshank fec.t. Pub.d Feb.y 23th. 1818 by G. Humphrey 27 St. James's St.
Coloured etching, J. Whatman Turkey Mill watermark. Sheet 295 x 240mm (7¾ x 9½"). Trimmed to printed border. Crease right corner. £240
A bald man sits in an armchair by the fire, his eyes rolling up into his head, as six imps torment him by bawling in one ear and trumpeting in the other, and attacking his skull with a red-hot poker, drill, corkscrew and hammer. *BM Satires 13439.*
Stock: 60572

199. **The Deep-One's Rib. 359.**

Printed for & Sold by Bowles & Carver, No 69 St Pauls Church Yard.
Mezzotint. 150 x 115mm (6 x 4½"). Narrow margins. £220
An oval portrait of a woman with ostrich feathers in her hat, looking knowingly at the viewer.
Probably a pair to 'A Deep One', after Robert Dighton (numbered 356).
Stock: 60435

200. **A Journeyman Parson going on Duty.**

[after Robert Dighton.] Printed for & Sold by Carington Bowles, No.69 St. Paul's Church Yard, London. Published as the Act directs, 9 Nov.r 1785.
[But later]
Mezzotint, watermark 1832. 350 x 255mm (13¾ x 10"). Several tears. £280
A parson says farewell to his family outside a thatched cottage near a milestone indicating that they are 70 miles from London. A paper in his jacket reads 'Charity Sermon'. His small son holds a copy of 'The Youth's Instructor'.
Stock: 60439

201. **[1814 Armistice] Peace and Plenty. 324.**
Rowlandson fecit. Pub.d May 8th 1814 by Thos Tegg
No 111 Cheapside
Framed, hand coloured etching, sight size 350 x
250mm (13¾ x 10"). Frame size 400 x 300mm (15¾ x
11¾"). Unexamined out of frame. Paper slightly toned.
£350

Satire on the peace following an armistice signed on 23
April 1814 between Charles, Count of Artois, and the
allies. Napoleon had abdicated as Emperor on 6 April,
as a result of negotiations at Fontainebleau.

A coastal fortification scene: a sentry stands beside a
cannon, but in the foreground three soldiers amuse
themselves with a buxom laughing woman; one even
grabs her breast; one is a drummer-boy, his drum slung
from his back. Another soldier sleeps, his head on a
drum; cannonballs lie beside him, and on the left is a
mortar and balls. Behind, two men flirt with another
woman whose profile is on the extreme left Above
them flies the Royal Standard, however this design was
changed in 1801 with the fleur-de-lis quartering
abandoned. *BM Satires 12259.*

Stock: 60722

202. **Military Duties Plate 3.rd. Eyes Right.**
[William Heath.] [Pub.d May 8 1824 by S.W.Fores 41
Picadilly.]

Coloured etching. Sheet 230 x 165mm (9 x 6½").
Trimmed, very small hole top right. £190
A soldier stands at attention beside an officer outside a
rustic inn or cottage. As the officer inspects a paper,
the soldier eyes a girl in an open window. *BM Satires
14731.*

Stock: 60586

203. **Rêve de Pitt.**
[by L.D. Lelue.] A Paris chez Martinet. rue de Coq, S.
Honoré [n.d., 1805].
Aquatint with hand colour. Sheet 260 x 320mm (10¼ x
12½"). Trimmed into plate on three sides. £240
William Pitt the Younger lies asleep in a bed on
rockers, his arms outstretched towards a Punch and
Judy booth in a cloud, cheering on the puppet of the
Austrian emperor Francis, which clubs a prostrate
Napoleon puppet which hangs over the side of the
booth. Two men rock the bed. *BM Satires 10520.*
Stock: 60713

204. **The Old Commodore. Illustrations of
Dibdin.**
Designed & drawn on Stone by Ja.s & Geo. Foggo.
London: Published by Engelmann, Graf, Coindet &
Co. 14 Newman St. Aug: 1830. Printed by Engelmann,
Graf, Coindet & Co.
Lithograph, sheet 285 x 210mm (11¼ x 8¼"). Crease
above title. £160
An old commodore seated in an armchair at a fireplace,
with a bandaged gouty foot resting on a footstool,
grabbing a walking stick with his right hand. He is
watched by a younger man, standing behind the
armchair. Sword and scroll lying on the floor in
foreground.
Illustration to a Charles Dibdin's song.
Stock: 60607

205. **Liberté de La Presse chex les Anglais.**
[n.d., c.1800.]
Fine & scarce coloured etching. 230 x 270mm (9 x
10½") very large margins. £490
A wonderful image of a press gang rounding up
civilians on a quayside. The French title is a pun, 'The
Freedom of the Press according to the English'.
Stock: 60497

206. **[P]aul Jones shooting a Sailor who had
attempted to strike his Colours in an
Engagement. From the Original Picture by
John Collet, in the possession of Carington
Bowles.**

[After John Collet.] Printed for & Sold by Carington
Bowles, at his Map & Print Warehouse, N.o 69 in S.t
Pauls Church Yard, London. Published as the Act
directs, 2.d Dec.r 1779.
Hand-coloured mezzotint, sheet 355 x 250mm (14 x
9¾"). Trimmed to plate, restored nicks. Remade
bottom left corner. £990
John Paul Jones (1747-92), American naval captain
during the American Revolution, fires a pistol point-
blank at a sailo who stands under the striped American
flag. Other sailors stand round, two wounded men lie
on the deck. *BM Satires 5566.*
Stock: 60688



207. **The Yankey Torpedo.**
E-s. Del-ft. [By & After Wm. Elmes] Price One
Shilling Coloured. by Thos Tegg 111 Cheapside
London. [n.d 1813]
Framed, hand coloured etching, sight size 250 x
350mm (10 x 13¾"). Frame size 300 x 400mm (11¾ x
15¾"). Unexamined outside of frame. Paper slightly
toned. Trimmed within plate. Small tear in title going
into image. £800
A sea monster (left) launches flames and missiles at a
corner of the deck (on the right), which is a
representation of a British ship with the taffrail with
the inscription "British Oak." A sailor is standing on it,
clasping his right hand to his behind while holding his
'British Steel'-inscribed sabre in his left hand, which he
uses to balance himself as the point of the weapon rests
on the deck. He scowls with hatred as he peers over his
shoulder at the beast. 'True Blue Dreadnought' is
written in huge letters on a broad blue ribbon that is
tied around his round cap. The creature, or torpedo, has
a barrel-like appearance, gaping fanged jaws, a gigantic

eye, and nostrils that shoot flame, smoke, and lightning. A demon clutching the American flag and pointing towards a standing, gripping skeleton known as Death are perched on its back. On its back, a devil holds the American flag while directing attention to Death, a skeleton that is standing in the flames shooting from the torpedo's jaws while clenching its fists in a combative stance. "Grapple him Citizen," the demon says to the skeleton, "and I'll play one of my Infernal capers under his Bottom." To the sailor, the skeleton adds, "I'll tip you a Yankey Torpedo." "Blow up my hull indeed-you may kiss my tafferal-Mr. Yankey doodle-"Shiver me-I'll tip you a taste of the Shannon and send you down to old Davy," the sailor said. Snakes emerge from the torpedo's jaws amid the flames, and weapons fired at the ship include a cannon, a pistol, a powder barrel, etc., all of which release fire, as well as a crowbar, a chain-shot, a spear, a cross-bones, shears, a hammer and pincers. Satire on the use of torpedoes and other explosive machinery in the defence of New York against the British blockading fleet in the summer of 1813. Robert Fulton (1765–1815) was an American engineer and inventor credited with inventing some of the world's earliest naval torpedoes. Named after a fish emitting an electric ray. *BM I2090*
Stock: 60723



208. **A Russian Dandy a scene at Aix la Chapelle. Tis said that the Head of the Forces allied, Not having a Coat to his Back, A generous Monarch the needful supplied, And when thus equip'd they sat down side by side, To drink their Champaign & their Sack, Now doubtless this Hero of wonderful note, Had the Monarch allowed him to choose, Would have barter'd his honor to sit in his Coat, For the Pleasure to stand in his Shoes.**

Pub Dec 8th 1818 by S W Fores 50 Piccadilli & Oxford Street.

Hand coloured etching, 340 x 240mm (13¼ x 9½"), with large margins. Laid on paper. Mount burn. Time staining. Small crease in top margin. Taped tear bottom margin. £420

Scarce and good satire image showing the Congress of Aix-la-Chapelle, held in the autumn of 1818. It (incorrectly) suggests that the Tsar imposes his policy on Wellington, who attended the Conference as Commander-in-Chief of the allied forces, Castlereagh being the British plenipotentiary.

Arthur Wellesley, 1st Duke of Wellington (1769-1852) stands left wearing a uniform and cocked hat with field-marshal's plume. He faces talking to Alexander I, Tsar of Russia (1777-1825). They both wear giant boots that reach the hips, and being wrinkled at the ankles suggest the trousers of the dandies.

Wellington: "One may be allowed a Variety of Mistresses; but I have such a Variety of Masters, I shall not know which to serve first!!!" Alexander: "I think you will be a little Straiten'd in it." One of the Russians: "Our Master has put him in a strait coat now; it will be well if he does not get a Strait Waistcoat by & by." *BM Satires 13010*.

Stock: 60704

209. **Burking Poor Old Mrs Constitution. Aged 141. Hark! the Doctor Knoxcks - she is almost done - and ready for you - vide Old Play. [above image.]**

[Monogram of William Heath - 'Paul Pry', a man holding an umbrella.] Pub April 1829 by T McLean 26 Haymarket London.

Hand coloured etching, 265 x 365mm (10¼ x 14¼"), with large margins. Mount stain. £280

Sir Robert Peel (1788 - 1850) and Arthur Wellesley, 1st Duke of Wellington (1769 - 1852), as notorious body-snatchers William Burke and William Hare, murder an old woman (the pair's final victim Marjory Campbell Docherty). Peel, seated on a heap of straw, grips her between his legs, while he covers her mouth and nose; she struggles violently, her spectacles fall off. Wellington, wearing a soldier's jacket and peaked cap, holds her down, straddling across her, and raising a warning forefinger. To right the door opens, revealing a sinister-looking priest wearing a Jesuit's biretta, holding up a cross. The Burke and Hare murders (also known as the West Port murders) were serial murders perpetrated in Edinburgh, Scotland, from November 1827 to 31 October 1828. The killings were attributed to Irish immigrants Burke and Hare, who sold the corpses of their 17 victims to provide Doctors with material for dissection. From their infamous method of killing their victims has come the word "burking", meaning to purposefully smother and compress the chest of a victim.

The clear message is that the Constitution as established by the Revolution of 1688 is destroyed by Catholic Emancipation.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign

his plates with his full name. He published regularly with Thomas McLean. See *BM Satires: 15707a*.
Stock: 60705

210. **Northumberland Races 1826. County Plate.**

[Drawn and etched by Joseph Crawhall?] [n.d., c.1824.]

Etching. 210 x 400mm (8¼ x 15¾"), paper watermarked 'W 1826', very large margins. £240

Political satire, with the Northumberland candidates dressed as jockeys arriving at the finish line. The BM has another from the same series (Satires 15133, attributed in pencil mss. to Joseph Crawhall), which shows Thomas Wentworth Beaumont winning easily, although Beaumont actually lost his Northumberland seat in 1826 to Henry Thomas Liddell. Perhaps this is an undated version, showing the correct result: it certainly is taking the same viewpoint, with Ravensworth Castle in the background and some members of the audience are in both..

Stock: 60409

211. **A Patriotic Toast.**

A. Sharpshooter Fect. Pub. Feb 25, by S. Gans, 15 Southampton St. Strand.

Hand-coloured etching, 255 x 370mm (10 x 14½"), with large margins. On paper watermarked '1829'.

Slightly cockled paper. Slightly time stained. £260

Wellington, Peel, Lyndhurst, and Scarlett toast as they display indifference to the distress agricultural and industrial workers alluded to in the King's Speech of 1830. *BM Satire: 16044*.

Stock: 60706

212. **John Bull ou Le Peuple Anglais apprenant de l'Enchanteur Merlin Comment Finira la Guerre.**

Le Cour inv. & Sculp.t an XI. [1803]

Rare aquatint and etching. 240 x 280mm (9½ x 11") large margins. Tears taped, some creasing. Collector's ink stamp, "J.M.R. Vienne" Collections Francaise and pasted label on reverse. £360

"John Bull or The English People Learning from the Enchanter Merlin How the War Will End".

A satire of the end of the Peace of Amiens in 1803. It is set in Merlin's cave, with the magician showing John Bull a gallows with Pitt hanging from it. Thunderbolts emitted by a laurel wreath representing the French Republic break George III's throne, causing him to fall to the floor.

Stock: 60502

213. **[William Pitt the Younger] Disciples catching the Mantle: _ the Spirit of Darkness overshadowing the Priests of Baal.**

J.s Gillray inv.t & fec.t. Publish'd June 25th 1808 by H. Humphrey, S.t James's Street.

Coloured etching. 400 x 340mm (15¾ x 13½"). Several tears repaired. Damaged including tear going into the centre of image. £490

The apotheosis of William Pitt the younger, with the Prime Minister being carried to 'Immortality' in a fiery



chariot. Underneath, on 'The Rock of Ages', is his cabinet (including Canning, Eldon and Portland) basking in his light, reaching up at Pitt's discarded mantle. To the right, on 'Broadbottom Dunghill', are the Opposition, cowering under Fox's 'Republican-Mantle', which has been set on fire by a thunderbolt. Between the two, in the background, is Napoleon Bonaparte on horseback before the French army, being bombarded by the Royal Navy.

One of Gillray's larger satires. *BM Satire 10992, with extensive description*.

Stock: 60645

214. **[John Stuart, 3rd Earl of Bute] The Cat's Paw.**

[n.d., c.1766.]

Etching. 250 x 355mm (9¾ x 14"). Small margins.

£380

A satire on William Pitt's return to office in 1766: The Earl of Bute, depicted as a monkey, uses the paw of the Earl of Chatham (a cat) to extract chestnuts from a fire, with Chatham urinating in fear. Their respective supporters stand under paintings 'A View of Chatham' and 'A View of the Isle of Bute'.

John Stuart, 3rd Earl of Bute (1713 - 1792), was a Scottish nobleman who served as Prime Minister under George III, and was arguably the last important favourite in British politics. Bute was initially a favourite of the king, but George turned against him after being criticised for an official speech which the press recognised as Bute's own work. This print satirises Bute's political relationship with William Pitt, 1st Earl of Chatham (1708 - 1778). *BM Satires: 4148*.

Stock: 60483

215. **Take Care of Your Pockets_A Hint for the Orthodox. "Take heed, have open eyes; for thieves do foot abroad. Shakespeare "Render unto Seizer those things which are Seizers.**

[Paul Pry] Esq. Pub June 2d.1829 by T.McLean 26 Haymarket sole Publisher of Paul Pry Caricatures.

Hand-coloured etching, 240 x 340mm (9½ x 13½").

Trimmed to border.

£240

Satire on the Ministries' alleged interference with the property and doctrine of the Church, which was alleged during a press campaign against the Ministry. Here Peel and Wellington are ragged street urchins trying to pick the pocket of an old parson. *BM Satires: 15791*.
Stock: 60544

216. Recruiting Party. Now's Your Time My Lads- Whigs & Tories - Christians, Jews & Turks- no distinction made.

[Monogram of Paul Pry, pseudonym of William Heath] Esq.r. Pub June 20 1829 by T McLean 26 Haymarket sole publisher of P-Pry Caricatures - none are original with T McLeans Name.

Framed etching with hand colour. Frame 260 x 365mm (10¼ x 14¼"). Unexamined outside of frame. Publication line slightly obscured by frame. Time stained. £180

Wellington, dressed in his military uniform, salutes George IV. Beside Wellington stands James Scarlett, into whose hand Wellington places a coin marked 'Attorn[ey]'. George IV's mistress Lady Conyngham drums as Robert Peel plays the flute. Wellington found it difficult to gather ministers once elected, so this satire suggests that he was bribing Scarlett, who had resigned from the post of Attorney-General when Wellington came to power in 1828, to return.

This a pirated copy of William Heath's satire, even copying his Paul Pry monogram, probably by John Phillips. Jewish interest. *BM Satire 15812*.
Stock: 60663

217. [Duke of Wellington & William Huskisson] Drumming Out. Or Making an Example of a Mutineer.

[Monogram of Paul Pry, pseudonym of William Heath] inv del. Pub. by T. McLean 26 Haymarket [n.d., 1828]. Hand-coloured etching. Framed. Plate: 260 x 380mm (10¼ x 15") Unexamined out of frame, slightly faded. £220

The Duke of Wellington, in uniform with drum, kicks William Huskisson on the behind, watched by a rank of soldiers from different regiments.

Huskisson (1770-1830) had voted against the disfranchisement of East Retford (a rotten borough) contrary to a cabinet decision and was ejected from the government, alongside Lords Palmerston and Melbourne.

In 1830 Huskinson attended the opening of the Liverpool and Manchester Railway. Leaving his carriage to greet Wellington, hoping to repair their relationship, he realised he was on the tracks in front of the oncoming 'Rocket', George Stephenson's pioneering locomotive. He attempted to climb back into the Duke's carriage, but the door swung open, leaving him dangling. He was hit by the Rocket, mangling one of his legs, dying several hours later, becoming the world's first widely reported railway passenger casualty. *BM Satire 15531*.
Stock: 60638

218. Wot are you sowing the Grass Seed for, Mum, it will Grow without that. / Why I promised by late Dear husband that I would not het Married again untill the Grass Grew & I want it to be quick.

Printed by Lefevre & Koller 52 Newman Str. Lithograph with hand colour. Sheet 200 x 150mm (8 x 6"). Trimmed and laid on album paper. £160
An unpretty woman in widow's weeds sprinkles grass seeds on her husband's grave.
Stock: 60523



219. The Jealous Maids. His Lordship loves the Amorous Game; / His gadding Lady does the same; / The Maids as their Mistress do, / The Footman apes his Master too.

John Collett pinx.t. Rob.t Lawrie fecit. Printed for Rob.t Sayer, No. 53 in Fleet Street, London. Scarce mezzotint. 255 x 335mm (10 x 13¼"), large margins. Paper lightly toned. £380
A footman flirts with one maid while another looks on, sewing. A pair to 'The Rival Milleners'. *BM: 2010.7081.1181*
Stock: 60442

220. Little Cupid's a Mischievous Boy.

W. Heath. London Published by Tho.s McLean, 26 Haymarket, July 2.,nd 1829. Coloured etching. 200 x 255mm (8 x 10"). Framed. Some spotting, unexamined out of frame. £260
Cupid, sitting on a stile, distracts a milkmaid and a yokel while a dog drinks her milk and another man raids his basket.
Stock: 60432

221. Tregear's Flights of Humour No 31. An Optical Delusion. Never Mind Billy What Others May Say, You are Very Pretty in My Eye.

Published by G. Tregear 123 Cheapside London, 1833. Lithograph with fine hand colour. Sheet 310 x 220mm (12¼ x 8¾"). Laid on album paper at corners; cockling in these areas. £280
A pretty young girl hangs on the arm of a man with simian features. *Wellcome 107401*.
Stock: 60529

222. [George IV & Wellington] **The Two Happiest Men Alive. A Friend in need is a Friend indeed. vide John Bull.**

[Monogram of Paul Pry, pseudonym of William Heath] Esqr Del. Pub by McLean 26 Haymarket London. Sep 30 1827.

Etching with fine hand colour. Framed, sight size 345 x 250mm (13½ x 9¾"). Unexamined out of frame. £260
George IV, with a gouty leg and a crutch under his left arm, is supported by the Duke of Wellington. The king plainly dressed but with the Garter ribbon and star, has a much swathed gouty leg supported in a sling from the neck.

Earlier in the year Wellington had agreed to become commander-in-chief of the forces, pleasing the king
BM Satires: 15429.

Stock: 60632

223. [William IV] **All among the Hottentots - Capering a Shore.**

W. Heath. Pub July 19 1830 by T. McLean 26 Haymarket.

Coloured etching. Framed, sight size 255 x 360mm (10 x 14¼"), Unexamined out of frame. £280

The new king, William IV, dressed as a sailor in loose striped trousers, capers in the centre of a semicircle of Ministers mocked as cannibals. Peel and Scarlett dance together on the left, Lyndhurst and Wellington on the right. All register complacency or triumph. It was hoped that William would replace his ministers but they kept their jobs. *BM Satires 16171.*

Stock: 60643



224. **Les Anglais au Salon de 1814.**

[by Louis Félix Legendre.] [n.d., 1814.]

Fine coloured etching. 260 x 290mm (10¼ x 11½") very large margins. Near mint. £350

A crowd of English tourists at an exhibition of paintings. One man holds a telescope, another a lorgnette.

A satire on English tourists returning to the continent after the end of the War of the Sixth Coalition, when Napoleon was exiled to Elba.

Stock: 60501

225. **Les Anglais en Bourgogne.**

a Paris chez Martinet. D.sé a la D.on de la Librarie [n.d., 1814].

Fine coloured etching. Sheet 230 x 300mm (9 x 11¾"). Trimmed into plate, damp stain, small scuffed area.

£260

A group of drunken Englishmen, surround a barrel of Burgundy. One drinks from the tap as another vomits red wine and a third urinates against the wall. A French sign on the wall reads 'Here we drink at the rate of 12 francs per hour': the clock on the wall and a note in a fourth man's hand suggest they have only been drinking for twenty minutes.

A satire on English tourists returning to the continent after the end of the War of the Sixth Coalition, when Napoleon was exiled to Elba.

Stock: 60496

226. **An Olio of Good Breeding: With Sketches Illustrative of the Modern Graces.**

By G.M. Woodward, Author of Eccentric Excursions, &c. [Etched by Rowlandson]. London Publish'd May 27, 1801, at R. Ackermann's 101 Strand.

7 etchings with wonderful hand colour. 215 x 150mm (8½ x 6), with large margins. Frontispiece and Plate 7 on paper watermarked '1799'. Tear in Frontispiece going into image. Incomplete; missing plates 2, 3 & 4.

£990

7 out of 10 plus titlepage and frontis (9 pages) from the second edition of 'An Olio of Good Breeding' published by Ackermann.

Satire on etiquette. Plates with titles include 'The Graces! The Graces! The Graces!!' and 'Horror Personified.'

The first edition was published in 1797 by Woodward, in Berners Street.

Stock: 60536

227. **The Dandy's Perambulations. [Embellished with Sixteen Caricature Engravings]**

[Robert Cruikshank.] [London: Printed and Sold by John Marshall, 140, Fleet Street. From Aldermay Church-yard. 1819.]

14 hand coloured engravings only. Sheet 335 x 285mm (13¼ x 11¼"). Trimmed and glued to album paper W.A.F. Missing: the titlepage & 'Five hours (and who can do it less in?). By Mr Pink was spent in dressing.'

£490

14 of 16 plates from Robert Cruikshank's 'The Dandy's Perambulations'. Pink, the dandy, suffers two comical bicycle accidents with his friend, Carey, and returns home to the comfort of his grandmother's knee.

Stock: 60534

228. **Nebulae. Treple Star in Monoceros.**

W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce mezzotint, sheet 175 x 105mm (7 x 4").

Time stained. No plate mark left.

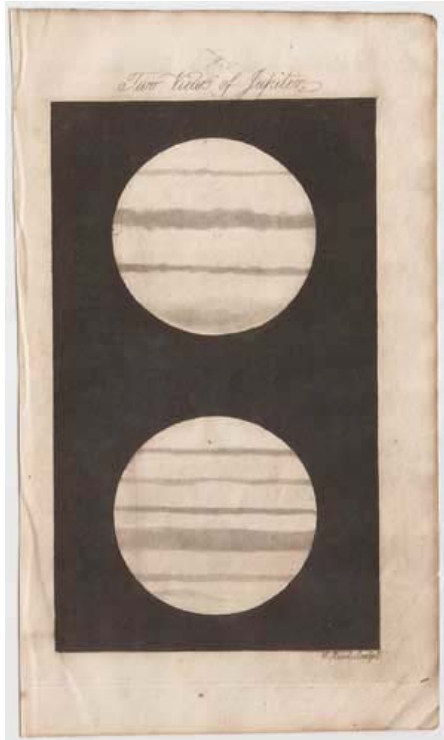
£180

From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).

See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60568

229. Two Views of Venus.

W. Read Sculp.t. Pub.d by Sir Rich.d Phillips & C.o
Jan.y 1821.
Very scarce aquatint, sheet 175 x 105mm (7 x 4").
Time stained. Creased in margin. No plate mark left
and right. £180
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60559



230. Two Views of Jupiter.

W. Read Sculp.t. [Printed for Sir Richard Phillips and
Co., Bride-Court, Bridge. Street. 1821]
Very scarce aquatint sheet 175 x 105mm (7 x 4").
Creased in margin. No plate mark left and right. £180
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60560

231. Nebulous Phenomena.

Neele & Son Sc. 353 Strand. [Printed for Sir Richard
Phillips and Co., Bride-Court, Bridge. Street. 1821]
Very scarce engraving, sheet 175 x 105mm (7 x 4").
No plate mark left and right. £150
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60561

232. Stellar & Cometic Nebulae.

Neele & Son Sc. 353 Strand. [Printed for Sir Richard
Phillips and Co., Bride-Court, Bridge. Street. 1821]
Very scarce engraving, sheet 175 x 105mm (7 x 4").
No plate mark left and right. £180
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60562

**233. The Moon during the great Solar Eclipse
Sep.t 7 1820.**

W. Read Sculp.t. [Printed for Sir Richard Phillips and
Co., Bride-Court, Bridge. Street. 1821]
Very scarce mezzotint, sheet 175 x 105mm (7 x 4").
No plate mark left and right. £220
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60563

**234. Double Stary Andromeda. Double Star a
Hercules. Double Star E Bootes.**

[Printed for Sir Richard Phillips and Co., Bride-Court,
Bridge. Street. 1821]
Very scarce mezzotint, sheet 175 x 105mm (7 x 4"), on
paper watermarked '1818'. Time stained. No plate mark
left and right. £180
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60565

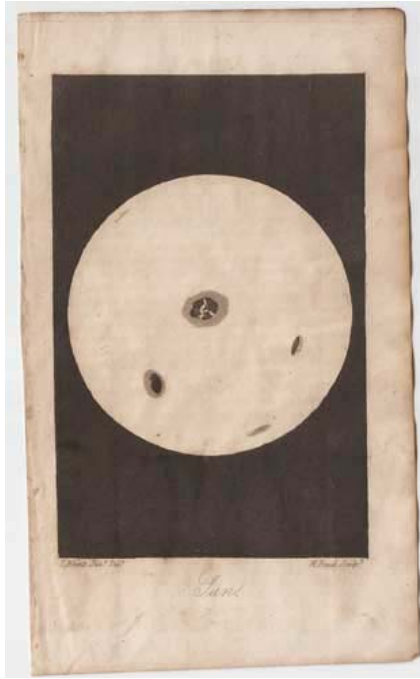
235. The Swan. The Harp.

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir
Richard Phillips and Co., Bride-Court, Bridge. Street.
1821]
Very scarce aquatint, sheet 175 x 105mm (7 x 4"), on
paper watermarked 'II Smith'. No plate mark left and
right. £170
Two constellations.
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish
Engravers. See Yale.*
Stock: 60553

236. Nebulous Phenomena.

Neele & Son Sc. 353 Strand. [Printed for Sir Richard
Phillips and Co., Bride-Court, Bridge. Street. 1821]
Very scarce engraving, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left. £180
From 'The wonders of the heavens displayed : in
twenty lectures / by the author of The hundred wonders
of the world,' by Sir Richard Phillips (1767–1840).

See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60567



237. **Sun.**

I. Blunt, Jun.r Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce aquatint, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left and right. £140
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
Stock: 60573

238. **Nebulae.**

W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce aquatint, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left. £160
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60569

239. **Kepler & Aristarchus at y.e opposition. at y.e quadratures.**

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce mezzotint, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left. £140
A view of lunar craters.
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60570

240. **Full Moon & Earth's Shadow. Phases of the Moon. Earth. & Tides.**

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce mezzotint, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left and right. £180
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60571

241. **Two Views of Saturn.**

W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce mezzotint, sheet 175 x 105mm (7 x 4"), on paper watermarked 'II Smith'. Time stained. No plate mark left and right. £220
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60574

242. **Telescopic apperance of the Pleiades.**

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce aquatint, sheet 105 x 175mm (4 x 7). Time stained. No plate mark at bottom. £160
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60576

243. **G.t Nebulous spot in Orion. The constellation Orion.**

W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce aquatint, sheet 105 x 175mm (4 x 7). Time stained. No plate mark at top and bottom. £220
From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).
See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*
Stock: 60577

244. **Astronomie. 159. Suppl Pl 8.**

Benard Direx. [n.d. c.1780].

Copper engraving, 18th century watermark, 355 x 235mm (14 x 9¼"). Thread margin on right. Couple of brown spots, crease. £65
Most likely from the 1780's five-volume supplement to 'Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers,' edited by Denis Diderot and Jean d'Alembert, with the aid of Quensay,

Montesquieu, Voltaire, J. J. Rousseau, Turgot, and others.

Stock: 60628

245. Nebulous Phenomena.

Neele & Son Sc. 353 Strand. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]
Very scarce engraving, sheet 175 x 105mm (7 x 4").
Time stained. Creased. No plate mark left and right.

£140

From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).

See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*

Stock: 60566

246. Seasons. Revolutions of the Earth Producing the Seasons.

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce aquatint, sheet 175 x 105mm (7 x 4").
Time stained. No plate mark left and right. £160

From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).

Stock: 60575

247. Kepler & Aristarchus at y.e opposition. at y.e quadratures.

J. Blunt, Del.t. W. Read Sculp.t. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]

Very scarce mezzotint, sheet 175 x 105mm (7 x 4").
Time stained. Creased in margins. Holes where previously bound. No plate mark left and right. £140

A view of lunar craters.

From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840).

See: *D. Alexander Dictionary of English & Irish Engravers. See Yale.*

Stock: 60551

248. The Comet Of 1811.

Neele & Son Sc. 353 Strand. [Printed for Sir Richard Phillips and Co., Bride-Court, Bridge. Street. 1821]
Very scarce engraving, sheet 175 x 105mm (7 x 4").

Time stained. Creased in margin. No plate mark left and right. £260

From 'The wonders of the heavens displayed : in twenty lectures / by the author of The hundred wonders of the world,' by Sir Richard Phillips (1767–1840). See also reference 56815. See Yale. *D. Alexander Dictionary of English & Irish Engravers.*

Stock: 60548

249. Solar Spots. The Comet of 1811. Telescopic Appearances of Venus. Telescopic Appearances of Mars. The Great Meteor of November 13 1803.

Neele & Son Sc. 353 Strand. [London: Sir Richard Phillips, c.1823.]

Three mezzotint plates on one sheet, scarce. Sheet 450 x 270mm (17¾ x 10½"). Some damage, creasing, laid on archival paper. £360

From 'The Atlas of Nature: being a Graphic Display of the Most Interesting Subjects in the Three Kingdoms of Nature, for Study and Reference.

Stock: 56815



250. An Exterior View Of The Devon Haytor Granite Quarries. Plate 1. [&] An Interior View Of The Devon Haytor Granite Quarries. Plate 2.

From an Original Painting b J. Cartwright. Esq.r. Engraved by Rob.t Havell Jun.r. London, Published July 1825 for the Proprietor by R. Havell, 79 Newman Street, Oxford Street.

Very rare pair of coloured aquatints, 310 x 430mm (12¼ x 17") Repaired tears, small margins. £690

A pair of views of the Haytor Quarry in Dartmoor; with men at work mining the stone.

Stock: 60589

251. Plate V. To the Right Hon.ble Wills Hill, Earl of Hillsborough, This Plate representing a Perspective View of a Scutch Mill, with the Method of Breaking the Flax with groved Rollers, and Scutching it with Blades fixt on a Shaft, both turn'd by the Main Wheel, Great Improvements in the Method of Breaking and Scutching of Flax. Is most respectfully Dedicated by his Lordships obedient and much obliged humble Servant, W.m Hincks.

W.m Hincks delin. et sculp. London, Publish'd as the Act directs by W.m Hincks, July 4.th 1783.

Stipple, sheet 345 x 420mm (13½ x 16½"). Trimmed to plate, nicks and tears at edges. Small holes on image.

£380

An interior view of a 'scutch' mill where rollers and blades are used to break and beat flax in order to remove the woody fibre.

From William Hincks illustrations depicting the Irish Linen Industry.

Stock: 60381

252. Plate IX. To the Right Hon.ble Lord Bangor, This Plate Representing a Complete Perspective View of all the Machinery of a Bleach Mill, upon the Newest and most approved Constructions. Consisting of the Wash Mill, Rubbing Boards moved by a Crank, and Beetling Engine for Glazing the Cloth, with a View of the Boiling House. Is most respectfully Inscribed by his Lordships obedient humble Servant. W.m Hincks.

W.m Hincks delin. et sculp. London, Publish'd as the Act directs by W.m Hincks Aug.t 23, 1783.

Stipple, sheet 340 x 415mm (13¼ x 16¼"). Trimmed to plate on two sides, nicks at edges. £380

An interior view of a mill where three men and a woman are engaged in washing, rubbing, glazing and boiling fabric.

From William Hincks illustrations depicting the Irish Linen Industry.

Stock: 60378

253. Plate V. To the Right Hon.ble Wills Hill, Earl of Hillsborough, This Plate representing a Perspective View of a Scutch Mill, with the Method of Breaking the Flax with groved Rollers, and Scutching it with Blades fixt on a Shaft, both turn'd by the Main Wheel, Great Improvements in the Method of Breaking and Scutching of Flax. Is most respectfully Dedicated by his Lordships obedient and much obliged humble Servant, W.m Hincks.

W.m Hincks delin. et sculp. London, Publish'd as the Act directs by R. Pollard, Spafields June 20. 1791.

Coloured stipple, sheet 345 x 425mm (13½ x 16¾"). Trimmed to plate. £360

An interior view of a 'scutch' mill where rollers and blades are used to break and beat flax in order to remove the woody fibre.

From William Hincks illustrations depicting the Irish Linen Industry.

Stock: 60388

254. [Original sketch for Tallis's London Street Views.] Britannia Nail Warehouse.

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 105 x 75mm (4 x 3"). Mounted on album paper at corners. £200

The façade of the Britannia Nail Warehouse, run by Charles Houghton at 44 Farringdon Street. A sign advertises 'Patent Buffalo Horn Furniture': chairs with horn legs.

This is the original sketch for the engraving published in 'Tallis's London Street Views', published in parts 1838-40.

Stock: 60273

255. [Premises of linen draper Isaac Newton, 14 Leicester Square.]

[Thomas Hosmer Shepherd] [n.d., c.1845.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £300

A trade card in the British Museum Heal Collection (Heal,80.241) advertises "Isaac Newton, Linen Draper... The well known Shop for Norwich Shawls". On the mount of another (Heal,80.242) Heal has annotated on the mount: "In the 'Letters of Jane Austen' she speaks of shopping at 'Newton's in Leicester Square where Fanny bought some Irish Poplin' (see p.327.)"

Stock: 60266

256. [Original sketch for Tallis's London Street Views.] Regent House. Allison & Edwards, silk [*?], Linen Drapers, and General Warehousemen. 240 Regent Street.**

[Thomas Hosmer Shepherd] [c.1838.]

Colour wash sketch. Sheet 65 x 115mm (2½ x 4½"). Mounted on album paper at corners. £250

This is the original sketch for the engraving published in 'Tallis's London Street Views', published in parts 1838-40.

Stock: 60271



257. The Dancing Lesson [set of four]

Etch'd by G Cruikshank. Pub.d July 8th 1822 by G.

Humphrey, 27 St James's St, London. [Pt 2. March 6th 1824 by Humphrey; Pts 3 & 4. March 1 1825..]

Four coloured etchings. Each sheet approx. 125 x 165mm (5 x 6½"). Trimmed to border and laid on album paper in a strip, concertinaed into a leather

pouch with facsimile of Cruikshank's signature. £700

Four fine coloured etchings published over a period of four years, showing a dancing master instructing children while accompanying them on the violin.

Etched by George Cruikshank (1792-1878).

The son of a notable satirist (who died following a drinking match when George was only 19, leaving him as the family breadwinner), Cruikshank was a prolific and celebrated caricaturist from an early age.

Alongside contemporaries such as Rowlandson and Gillray, he ridiculed the excesses of late Georgian

Britain with devastating effectiveness (George IV eventually paid him 'not to caricature His Majesty in

any immoral situation'). These prints date from the time when Cruikshank left behind political satire and moved into humorous book illustration. *BM Satires* 14436 [1]; 14899 [3, in 1835 reissue only]; 14890 [4, in 1835 reissue only].

Stock: 60675

258. Lubly Rose Oh! Coal Black Rose, Tank you Sambo yes I cum, Don't you hear the Banjo tum, tum, Oh! Rose the Coal.

[n.d. c.1830]

Very rare lithograph, sheet 190 x 210mm (7½ x 8¼"). Restored creasing. £230

A visualization of a racist song.

"Coal Black Rose" is a folk song, one of the earliest songs to be sung by a man in blackface. The man dressed as an overweight and overdressed black woman, who was found unattractive and masculine-looking. The song was first performed in the United States in the late 1820s, possibly by George Washington Dixon (c.1801-61).

During the height of its popularity, the general assumption was that Dixon's performances of "Coal Black Rose" in 1829 were the birth of blackface minstrels.

The lyrics of "Coal Black Rose" tells of a fight between two black men, Sambo and Cuffee, rivals for the same woman.

Stock: 60689



259. Bowling. North East View of the Saracens Head Bowling Green, Worcester, Dedicated to the Subscribers by their Obligated Servant, Hames Clements.

Drawn and Engraved by Ja.s Clements. Aquatinted by Jos.h Gleadah. Published by Ja.s Clements, 62 Broad Str.t Worcester.

Rare aquatint, printed in colours and hand finished. Framed without glass, sight size 290 x 460mm (11½ x 18"). £600

A locally-produced view of a game of bowls. Each of the players is identified in a later key pasted on the back of the frame.

Stock: 60433

260. Lady Godina's Rout -or Peeping Tom spying out Pope Joan. Vide Fashionable Modesty.

J.s G.y [James Gillray] d: et f: Pub.d March 12th. 1796, by H. Humphrey New Bond Street [but c.1830].

Hand coloured etching, 260 x 360mm (10 x 14¼"), with large margins. £450

A fashionable gathering around card tables where 'Pope Joan' is being played. A man uses a candle-snuffer as an excuse to lean over a woman (identified as Georgiana Gordon, Duchess of Bedford) and ogle her décolletage. Most of the women have elaborate feather headresses. *BM Satires* 8899.

Stock: 60484

261. Le Boxeur Blessé et ses Parieurs Consternés. Scènes Anglaises dessinées à Londres, par un français prisonnier de Guerre.

A Paris chez Demaison Rue St. Jacques N.o 43 [n.d., c.1820].

Rare coloured etching. 260 x 330mm (10¼ x 13") very large margins. £650

The aftermath of a casual street-contest, recorded by a French prisoner of war. A lean pugilist, stripped to the waist, sits on the knee of a supporter as a fat publican pours the contents of a tankard into his mouth, trying to revive him. The punters stand around grim-faced at the loss of their bets.

First published in 1814 by Aaron Martinet (BM Satires 12352).

Stock: 60500



262. Baronet.

G. Stubbs Pinx.t. G.T. Stubbs Sculp. Engraver to his Royal Highness the Prince of Wales. London Republished June 4.th 1817. by Edw.d Orme Bond Street.

Stipple, printed in colour and hand finished. Plate 200 x 250mm (7¾ x 9¾"). Unexamined out of frame, platemark cracked on right. £1200

The Prince of Wales's horse Baronet, being ridden by Samuel Chifney. In 1791 the pair won the Oatland Stakes, winning the Prince over £17,000 from wagers. However controversy over Chifney's riding technique led the Prince to withdraw from the Turf. A fine coloured impression. After George Stubbs (1724 - 1806). *Lennox-Boyd: 101, state III of III. Ex*

Ackermanns.

Stock: 60721



263. Goliah, a Horse belonging to his Grace the Duke of Bolton, walking alone over the Course at Newmarket, no horse daring to enter against him. He won Seven Kings Plates in the Year 1736.

James Seymour Pinx. R. Parr Sculp. Publish'd by John Bowles according to Act of Parliam.t July 4, 1743. Etching. Sheet 185 x 200mm (7¼ x 8"). Trimmed into plate on three sides, some scuffing and wear, laid on archival paper. £160

Probably from the series 'Seventeen Famous Race Horses' engraved by Regimius Parr, mentioned by Siltzer but not listed or dated. The British Museum has a reproduction only of 'A Collection of the most famous running horses belonging to ye Dukes of Somerset, Devonshire, Bolton, Rutland, the Earl of Portmore, and othe of yer nobility & gentry of England, Curiously engrav'd on copper-plates. From Paintings done after the life by those great artists Wootton, Tillemans, and other of the best hands', originally published by Bowles in 1739, with a plate of Goliah by Parr. *Siltzer p. 248; BM 1937,0728.35.1-25.* Stock: 60437

264. Spark, a famous Hunter which was presented to the Prince of Wales by M.r Fleetwood, after his Royal Highness had done riding him, he was kept as a Stallion in his Majesties Stud at Hampton Court.

James Seymour Pinx. R. Parr Sculp. Publish'd by John Bowles according to Act of Parliam.t July 4, 1743. Etching. Sheet 185 x 200mm (7¼ x 8"). Trimmed into plate on three sides, some scuffing and wear, laid on archival paper. £160

Spark, a descendant of the Darly Arabian, was given by Charles Fleetwood to Frederick Louis, Prince of Wales. He later passed the horse to Lord Baltimore to give to Samuel Ogle, Governor of Maryland, who took the horse to Maryland in 1747. Thus Spark became the first thoroughbred stallion in the colony and the beginning of the American purebred development at the Belair Stud.

Probably from the series 'Seventeen Famous Race Horses' engraved by Regimius Parr, mentioned by

Siltzer but not listed or dated. As Spark was foaled in 1743 the publication line here is suspect. *Siltzer p. 248.* Stock: 60436

265. 73.

[Loeillot d'apres C. Vernet. Y. lith. de Delpech.] [n.d., c.1820.]

Lithograph. Sheet 185 x 270mm (7¼ x 10¾"). £160

A rides a horse holding a scimitar, after Antoine Charles Horace Vernet (1758-1835).

Stock: 60597

266. 59.

[Loeillot d'apres C. Vernet. Y. lith. de Delpech.] [n.d., c.1820.]

Lithograph. Sheet 185 x 270mm (7¼ x 10¾"). Light time staining at bottom of the paper. £160

A man tries to calm a rearing horse, after Antoine Charles Horace Vernet (1758-1835).

Stock: 60599

267. 74.

[Loeillot d'apres C. Vernet.] Y. lith. de Delpech. [n.d., c.1820.]

Lithograph. Sheet 185 x 270mm (7¼ x 10¾"). £160

A man holds the reins of the horse and raises a baton, after Antoine Charles Horace Vernet (1758-1835).

Stock: 60598

268. 60.

Loeillot d'apres C. Vernet. Y. lith. de Delpech. [n.d., c.1820.]

Lithograph. Sheet 185 x 270mm (7¼ x 10¾"). £160

A man tries to calm a horse, after Antoine Charles Horace Vernet (1758-1835).

Stock: 60596

269. Before. [&] The Beginning. [&] The End. [&] After. Herring's Sporting Sketches.

J.F. Herring Sen.r. Vincent Brooks Lith. London.

London Published Dec.r 1.st 1853 by Lloyd Brothers & C.o 22 Ludgate Hill.

Four coloured lithographs, sheet 335 x 420mm (13¼ x 16½"). Bit dusty. £480

A rare set of four horse racing scenes.

John Frederick Herring Senior (1795-1865), also known as John Frederick Herring I, was a painter, sign maker and coachman in Victorian England. He amended his signature "SR" in 1836, with the growing fame of his teenage son John Frederick Herring Jr.

Stock: 60664

270. The Break-Neck Fox Chase.

June 1743. G. Bickham jun.r inv. et sculp.

Very rare engraving, 18th century watermark, sheet 335 x 465mm (13¼ x 18¼"). Trimmed within plate.

Some staining in title on right, repairs. £260

A hunting scene, with a group of hunters on horseback and dogs chasing a fox.

Stock: 60692

271. [Gurney's New Steam Carriage.]

[n.d., c.1827.]

Lithograph. Sheet 130 x 235mm (5 x 8¼"). Trimmed into image left and bottom. Slight tear top right. £160
The Gurney Steam Carriage Company of Regent's Park was the first commercial steam-carriage company to go into operation, in 1827. They stopped building steam carriages in 1832 because of the competition from railways.

Stock: 60377

272. [Original sketch for 'Tallis's London Street Views'.] Corn Exchange - Mark Lane.

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £180

The Doric façade of the 'London Corn Exchange', designed by George Smith and opened 1828.

This is the original sketch for the engraving published in 'Tallis's London Street Views', published in parts 1838-40.

Stock: 60268

273. A view of Westminster Hall during the banquet given in honor of the Coronation [of his most gracious Majesty King George IV, 19 July 1821.] [Showing The Ceremony Of The King's Champion Throwing Down the Gage.]

Drawn by D. Dighton, Military Painter to His Majesty. Etched by Tho.s Dighton. [London Published by J M.c Gowan, Great Windmill Street.][n.d. c.1826]

Etching, sheet 265 x 440mm (10½ x 17½"). Trimmed within plate and title top and bottom. Split top and bottom in one of the creases. Folds as normal. £230

A view of George IV's extravagant banquet held at Westminster hall after his coronation.

The interior of Westminster Hall had been subdivided by wooden partitions to serve as courtrooms and these all had to be demolished to create the large space required for the coronation banquet, which required galleries for 2,934 spectators and 1,268 diners seated at 47 tables, some of which had to be sited in other parts of the palace. A temporary triumphal arch was erected at the north end of the hall in the style of a medieval castle. In accordance with the vogue for Romanticism and with his own taste for flamboyant clothes, George insisted that the participants should dress in Tudor and Stuart period costumes.

Stock: 60420

274. [Original sketch for Dugdales' England & Wales.] Buckingham Palace. - Pimlico.

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £300

Buckingham Palace, before the creation of the East Front and still with Decimus Burton's Marble Arch as the state entrance.

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60262



275. [Original sketch for 'Tallis's London Street Views'.] [Burlington Arcade.]

Signed T.H. Shepherd on right. [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £250

The north Entrance to Burlington Arcade, built in 1818 as one of the first shopping malls.

This is the original sketch for the engraving published in 'Tallis's London Street Views', published in parts 1838-40. See Ref: 60272

Stock: 60269

276. [Original sketch for Tallis's London Street Views.] [Burlington Arcade interior.]

Signed T.H. Shepherd on left. [c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £250

Burlington Arcade, built in 1818 as one of the first shopping malls.

This is the original sketch for the engraving published in 'Tallis's London Street Views', published in parts 1838-40. See: Ref: 60269

Stock: 60272



277. A View of the Garden &c, at Carlton House in Pall Mall, a Palace of Her Royal Highness the Princess Dowager of Wales. To whom is is most humbly Inscribed by Her Royal Highness's obliged and most obedient Servant John Tinney. Vue du Jardin de Carlton House, Palais de S.A.R. La Princess Douairiere de Galles.

W. Woollett del. et sculp. Printed for Henry Parker in Cornhil. Robert Sayer in Fleet Street, John Bowles in Cornhil, Carington Bowles in S.t Pauls Church Yard, and John Boydell in Cheapside [n.d., c1760].

Etching with engraved lettering, coloured by hand. 375 x 550mm (14¾ x 21½"), with large margins. £360

A view of the garden of Carlton House, with a Palladian temple and gardeners at work. It was landscaped by William Kent (c.1685-1748) for Frederick, Prince of Wales.

Stock: 60390



278. **48. View of the New Theatre Royal, Covent Garden. Designed by R.t Smirke Jun.r Esq.r (Built by Mr. Copeland), The first Stone was laid by H.R.H. The Prince of Wales as G.M. of Free Masons, 31st. Dec.r 1808. and Opened 18th Sept.r 1809.**

Published 12th Jan.y 1810, by Laurie & Whittle, 53 Fleet Street London.

Engraving with hand colour, verso in ink "Smirke circulating library, Glasgow"; 300 x 450mm (11¾ x 17¾"), large margins. Some surface dirt. Laid on linen. Small hole left margin. Repaired tears right. £280

On 20 September 1808, the Theatre Royal, Covent Garden, was completely destroyed by fire. George, Prince of Wales, laid the foundation stone of the new theatre on 31 December 1808, and within ten months, the theatre was finished. The new theatre was designed by the architect Robert Smirke and modelled on the Temple of Minerva in the Athenian Acropolis. The main façade was on Bow Street with a Doric portico.

For uncoloured version see Ref 3756.

Stock: 60700

279. **[Original sketch for Dugdales' England & Wales.] Middlesex Hospital [pencil]**

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 65 x 115mm (2½ x 4½"). Mounted on album paper at corners. £250

The façade of Middlesex Hospital in Charles Street, Marylebone.

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60270

280. **[St Alfege] A North West View of Greenwich Church.**

Ja.s Meader delin.t. J. Lodge Sculp. London Published according to Act of Parliament Sep.r 20, 1771, by I. Taylor at the Bible & Crown in Holborn near Chancery Lane.

Rare etching. Sheet 425 x 290mm (16¾ x 11½"). Trimmed within plate, small hole in sky, corner cockled. £230

St Alfege Church, dedicated to an Archbishop of Canterbury martyred by the Danes in 1012, where Henry VIII was baptized in 1491. This, the current building, was designed by Nicholas Hawkesmoor and consecrated in 1718.

Stock: 60557

281. **[Chelsey College.]**

[I. Kip Sculp.] [Publish'd according to Act of Parliament, for Stowe's Survey 1754.]

Rare & fine engraving with 18th century watermark. 250 x 330mm (9¾ x 13"). Trimmed within plate. £260

A view of the Royal Hospital at Chelsea from the north, with the Thames in the distance. A version similar to Johannes Kip's but without title, lacking people and some landscape gardening. *See reference 19589. Unrecorded by Longford.*

Stock: 60581

282. **[Original sketch for Dugdales' England & Wales.] Kensington Palace - Kensington Gardens.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch, signed T. H. Shepherd in ink. Sheet 135 x 190mm (5¼ x 7½"). Mounted on album paper at corners. £300

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60259

283. **A View of the Center Cross Walk & C. in Vauxhall Gardens. Vue de Centre de la Grande Allée du Jardin de Vauxhall.**

[Ca]naleti delin.t. E. Rooker scu. Publish'd according to Act of Parliament [Laurie & Whittle, 1794?].

Coloured engraving. Mounted in album paper, sight size 245 x 385mm (9¾ x 15¼"). Left edge of image obscured by mount, losing part of inscription; some creasing and scuffing on image, pasted on backboard of a leather-bound album. £90

A view of promenaders in Vauxhall Gardens, in front of a theatrical backdrop with a view of a ruined Roman viaduct.

Originally published by Sayer in 1751, this example has the date erased and a possible publication line hidden by the mount.

Stock: 60356

284. **[Greenland Dock] Howland Great Dock near Deptford.**

J. Badeslade Delin. J. Kip Sculp. [n.d., c.1728.]

Engraving, 18th century watermark. 350 x 420mm (13¾ x 16½"), large margins. Splits in centre fold taped. £320

An elevated view of Howland Great Wet Dock, Rotherhithe, built 1695-9 to refit East India ships. As it was not created for cargo, there are no warehouses

around the main quay but an avenue of trees. In the background is London, with St Paul's Cathedral. Soon after this view was published the Greenland whalers started using the dock and blubber boiling houses were built to render oil and the docks were renamed 'Greenland Dock'.

Stock: 60232



285. Dagnam Park. Near South Weald in Essex the Seat of Henry Muilman Esq.r.

Roberts jun.r fe. London Printed for Robert Wilkinson N.o 58 Cornhill. [n.d c.1800.]

Very rare & scarce coloured engraving, 270 x 480mm (10¾ x 18") with large margins. Scuffed, some stains.

£280

A view of the Seat of Henry Muilman in Dagnam Park.

Stock: 60621

286. Marble-Hill Twickenham Midd.x. The Villa of J. Lubbock Esq.r.

Drawn & Engraved by J. Hassell. London Pub.d by J. Hassell 1.st Oct.r 1804.

Fine coloured aquatint, 200 x 275mm (8 x 10¾") with large margins. Crack along the platemark. Slight central crease.

£130

A view of Marble Hill cottage, the villa of J. Lubbock Esq., along the Thames with figures in the foreground.

Stock: 60517

287. The High Street High Wycombe, (Looking West.) [&] High Wycombe from Keep Hill. India Proof.

Painted by E.J. Niemann. Engraved by F. Faithorn.

Published by E. King High Wycombe July 1847.

Two coloured steel engravings, proofs on chine collé. Each 255 x 305mm (10 x 12"). Narrow margins, pencil ingrained in inscription area.

£360

A very scarce pair of High Wycombe views after Edmund John Niemann (1813-76). The original oil of the High Street is in Wycombe Museum.

Stock: 60396

288. Dragon Fountain, in the Gardens at Eaton Hall. The Seat of the Most Noble The Marquis of Westminster.

E.A. Brooke. Chromolith, 70, St Martin's Lane.

[London: Thomas McLean, 1858.]

Scarce chromolithograph. Sheet 360 x 510mm (14¼ x 20"). Repaired tear in title area.

£380

A view of the Grade II Dragon Fountain, in the Italian Garden of Eaton Hall in Cheshire, which survived the rebuilding of the 1960s.

From Edward Adveno Brooke's 'Gardens of England', the first British book on landscape gardening to feature plates printed in colour. *Abbey Scenery* 392.

Stock: 60521



289. View of the Town and Harbour of Falmouth, and Pendennis Castle, Cornwall.

Engraved from a Picture by W. Daniell, R.A.

London, Published by W. Daniell, Russell Place, Fitzroy Square, & M.r Lake, Bookseller, Falmouth, June 1, 1826.

Fine & scarce aquatint, printed in colours and hand finished, mounted. 400 x 460mm (15¾ x 18"). Laid on card, remains of paper mount over edge of plate. £850 A large, separate-issue view of Falmouth, much larger than the plate of the town in Daniell's famous 'A Voyage Round Great Britain'. It is taken from the head of the harbour, with Falmouth on the right and Pendennis Castle on a promontory in the centre.

As usual with Daniell's aquatints, he has taken the easy option of adding any etched or engraved lines, not even in the rigging of the ships.

Stock: 60649

290. [Trematon Castle, Cornwall.]

Rob.t Wallis 1830 [after J.M.W. Turner].

Etching with engraving. 240 x 320mm (9½ x 12½), very large margins Some surface abrasions in untrimmed part of plate and margins.

£140

A distant view of the Norman Trematon Castle, with the Tamar River and the town of Saltash. In the foreground are two donkeys. *Ref: Rawlinson 246 1st Published State,*

Stock: 60520

291. A Prospect of the Beautiful Cascade below Matlock Bath. No. 5.

T. Smith Pinx. et del. Vivares Sculp. Published March 25.th 1743.

Engraving. 540 x 390mm (21¼ x 15¼"), large margins. Repaired tears mainly in sky.

£320

A view of the waterfalls at the spa of Matlock Bath in Derbyshire. In 1698 the warm springs were discovered and a bath house was built, and throughout the eighteenth and nineteenth centuries the area became very popular as a tourist destination.

From the series 'Eight of the most extraordinary Prospects in the Mountainous Parts of Derbyshire and Staffordshire commonly called the Peak and Moorlands', by Thomas Smith of Derby (d.1767), father of John Raphael Smith.
Stock: 60386

292. **A Prospect of the River Wie in Monsal-Dale Two Miles North-West of Bakewell. N.o 6.**
T. Smith Pinx et del: Vivares sculp. Publish'd June 21 - 1743.

Engraving. 390 x 550mm (15½ x 21¾"), large margins. Some restoration. £320

A view of a broad waterfall in the river Wye which curves into the foreground between steep wood covered banks. On the right cattle roam into view and men are fishing in the turbulent waters in the foreground, one reaches out to take a fish from a boy to use as bait.

From the series 'Eight of the most extraordinary Prospects in the Mountainous Parts of Derbyshire and Staffordshire commonly called the Peak and Moorlands', by Thomas Smith of Derby (d.1767), father of John Raphael Smith. *Clayton pp.155-157, 299.*

Stock: 60387



293. **[Willersley Castle] The Beautiful Mansion of the late Sir Rich.d Arkwright, at Cromford; near Matlock Bath, Derbyshire.**

Designed by W.m Thomas, Architect; and Executed in 1789-90. Engrav'd by J. Cartwright. Published July 1. 1805, by Laurie & Whittle, 53, Fleet Street, London. Hand-coloured engraving. 290 x 445mm (11½ x 17½"). Repaired tear entering image in sky centre, paper lightly toned, a little wear to edges of margins. £320

A view of Willersley Castle, situated above the River Derwent at Cromford, Derbyshire. This house was built for the occupation of industrialist Sir Richard Cartwright (1733-92), who was responsible for the creation of the spinning frame, later renamed the water frame following the transition of water power. The mansion was designed by William Thomas. A man sitting on the river bank fishing; a merchant and his cart return from market, following a horse and trap.
Stock: 60717

294. **[Original sketch for Dugdales' England & Wales.] Devonport - from Mount Edgecome.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").

Mounted on album paper at corners. £230

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60257

295. **Torquay.**

Drawn from the Life by Woolnoth. Gauci, Lith. North Cres.t Bed.fd Sq.e. Pub.d by E. Cockrem, Bookseller and Stationer, 10, Strand.

Rare lithograph. Sheet 380 x 280mm (15 x 11"), large margins. Some creasing. Repaired tears. £190

Two women, arm in arm, identically-dressed in straw hats, hair ribbons, lace collars, gloves and parasols.

Perhaps an early lesbian image?

Stock: 60414

296. **[Original sketch for Dugdales' England & Wales.] City of Durham**

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").

Mounted on album paper at corners. Ink stain top left. £300

A view of Durham looking up at the castle and cathedral from the River Wear.

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60264

297. **S.E. View of Netley Abbey, near Southampton. 91.**

[After William Bellers.] Published 24.th May, 1827, by R.H. Laurie, 53, Fleet Street, London.

Coloured engraving, 295 x 440mm (11¾ x 15¾") with small margins. Trimmed to plate on left edge, small tears slightly going into plate. £290

Netley abbey, the late medieval monastery in the village of Neltey, Hampshire. It was founded in 1239 by monks of the austere Cistercian order by was closed in 1539 by Henry VIII during the Dissolution of the Monasteries.

Later impression after William Bellers.

Stock: 60622

298. **[Original sketch for Dugdales' England & Wales.] St Albans - Hertfordshire**

[Thomas Hosmer Shepherd] [n.d., c.1838.]

Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").

Mounted on album paper at corners. £250

A view of the town square of St Albans.

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60267

299. **[Original sketch for Dugdales' England & Wales.] [Margate]**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 85 x 135mm (3¼ x 5¼").
Mounted on album paper at corners. £250
Margate Pier with a paddle steamer.
This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.
Stock: 60274



300. **The South West Prospect of Manchester, in the County Palatine of Lancaster.**

S & N Buck delin.t et sculp.t. 1728. [London: Robert Sayer, c.1774.]
Coloured engraving. 255 x 710mm (10 x 28"), large margins. £450
A detailed prospect of Manchester, with an engraved description and a 7-point key below.
From the series 'Buck's Perspective Views of Cities and Chief Towns in England and Wales', as re-issued by Robert Sayer, with a plate number top right.
Stock: 60393

301. **A View of the New Waterworks &c at Belton in Lincolnshire, belonging to the R.t Hon.ble the Lord Vis.t Tyrconnel to whom this Plate is inscrib'd by his Lordships most dutiful and most hu.ble Serv:t T. Smith.**

T Smith Pin: F. Vivares Scul. Publish'd Oct: 1749.
Etching with engraving, rare first state. 395 x 550mm (15½ x 21½"). Small margins. £450
Figures admire impressive cascades in the gardens of Belton House, a mansion built between 1685-88 by Sir John Brownlow near Grantham, Lincolnshire.
After a painting by Thomas Smith of Derby (c.1720-67), still at Belton House.
Stock: 60389

302. **[Original sketch for Dugdales' England & Wales.] The Birth place of Sir Isaac Newton. Wolsthorpe. Lincolnshire.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
Mounted on album paper at corners. £300
Wolsthorpe Manor, bithplace of Isaac Newton in 1642, and where the apple fell from a tree. It is now a National Trust property.
This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.
Stock: 60263

303. **[Original sketch for Dugdales' England & Wales.] The birth place of Lord Nelson. Burnham ['Burham' crossed out] Thorpe - Norfolk.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
Mounted on album paper at corners. £300
A view of the rectory in Burnham Thorpe, where Horation Nelson was born in 1758.
This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.
Stock: 60260

304. **[Tynemouth Castle] Tinmouth Castle, from the North; with a View of the Haven, &c.**

T. Smith pin. F. Vivares sculp. Publish'd 1769 by J. Boydell, Engraver in Cheapside No. 90, J. Bowles, in Cornhill No. 13, & H. Parker, No. 82 in Cornhill, London.
Engraving, very rich impression. 410 x 560mm (16 x 22"). Repaired tear, split in centre folds repaired and nicks in margin. Small margins. £320
A view of Tynemouth Castle and Priory in Northumberland, after Thomas Smith of Derby.
Stock: 60516

305. **[Original sketch for Dugdales' England & Wales.] Oxford - from the Meadows.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
Mounted on album paper at corners. £400
This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.
Stock: 60258

306. **The High Rock near Bridgnorth.**

Drawn on the Spot & Engrav'd by W. Williams. T.B Freeman excudit. [n.d. c.1789]
Very rare aquatint, 315 x 390mm (12½ x 15¼").
Trimmed within plate. Stain top left. £220
A view of the large sandstone cliff overlooking the Severn just north of Bridgnorth known as 'High Rock.'
Stock: 60588

307. **The Ruins of the Chapter-House in Haigmond Abbey, now a Cow House.**

Drawn on the Spot & Engrav'd by W. Williams. T.B Freeman excudit. Printed & Publish'd May 4 1789, by T.B Freeman N.o 9 Haymarket, Carver, Gilder & Printer in Colours.
Rare coloured aquatint, 18th century watermark, 290 x 365mm (11½ x 14½"). Trimmed within plate. £220
A view of the remains of the Chapter House of Haughmond Abbey, in Shropshire, which had been repurposed into a barn.
Stock: 60584

308. [Four Views of Shrewsbury.] **A View of Shrewsbury from the North. [&] A View of Shrewsbury from the West. [&] A View of Shrewsbury from the South. [&] A View of Shrewsbury from the N. West.**

Thos Sanders delin. Sculp. Published as the Act directs, March 1787: and Sold by Tho.s Sanders Drawing Master Salop.

Four rare engravings, sheet 285 x 435mm (11¼ x 17¼"). Trimmed within plates. Repaired tears. £690
Possibly from Thomas Sander's 'Perspective Views of the Market Towns within the County of Worcester,' as boundaries have changed. Or a similar unrecorded series on Shropshire.

Stock: 60582



309. **A Series of Views in the City of Bath.**

Drawn on Stone by Gauci and other Artists, from originals by R.Woodroffe. Published by C.Duffield, Gallery of Engravings, 12 Milsom Street, and sold by all the booksellers and printsellers. [n.d. c.1840]
Very scarce book. Oblong 4to, original green morocco gilt, front board detached, marbled endpapers; lacking titlepage, 18 lithographic views on india. Varying degrees of foxing throughout. £1850

The views are: the Guildhall; Royal Crescent; Queen Square; Milsom Street; Lansdown Crescent; North Parade and Literary Institution; Pump Room and Baths; The Circus; Norfolk Crescent; Assembly Rooms; York House; St James's Square; Abbey Church and Orange Grove; Great Pultney Street; Blue Coat Charity School and Bath Hospital; Grosvenor Place; South Parade.

Illustrations by William Gauci, John West Giles, and Harris; after Robert Woodroffe. Illustrations printed by Engelmann, Graf, Condet & Co. and W. Day, 17, Gate Street. *Abbey Scenery 46.*

Stock: 60424

310. [Dunster Yarn Market]

ST [monogram of Sidney Tushingam]. [n.d., c.1920.]
Etching, signed by the artist in pencil. 230 x 350mm (9 x 13¾"). Small tear in margin repaired. Small margins.
A view of Dunster, looking past the octagonal Yarn Market (built c. 1609) towards Dunster Castle.

Stock: 60410

311. **Birth place of John Locke. Wrington Somerset. Original Drawings for Dugdales' England & Wales.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
"Original Drawings for Dugdales' England & Wales" written in red ink mss. Mounted on album paper at corners. £150

The cottage birthplace of philosopher John Locke (1632-1704).

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60256

312. [Original sketch for Dugdales' England & Wales.] **Petworth House, Sussex. Seat of the Earl of Egremont.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
Mounted on album paper at corners. £250

A view of the west façade of Petworth House, facing the lake.

This is the original sketch for the engraving published in "Curiosities of Great Britain: England and Wales Delineated", by Thomas Dugdale, published by John Tallis in parts from 1838.

Stock: 60265

313. **Pevensey Bay, from Crowhurst Park. Proof.**

Drawn by J.M.W. Turner, R.A. Engraved by W.B. Cooke. London, Published March 1. 1819, by John Murray, Albermarle Street, and W.B. Cooke, 13 Judd Place East, New Road.

Engraving on chine colle. 255 x 330mm (10 x 13"), with very large margins. Some light creasing on india paper. £240

A view looking across fields towards Beachy Head. From the series "Views in Sussex". *Rawlinson 132, state II of III.*

Stock: 60601

314. **Fisherman going out at Worthing.**

P. J. de Louthembourg R.A. Del.t. J. C. Stadler Sculp.t. London, Published by R. Bowyer Historic Gallery, Pall Mall, 1801.

Hand-coloured aquatint, sheet 440 x 580mm (17¼ x 22¾"). Trimmed to plate, mount burn around image.

Some stains, nicks and repaired tears on margins. £360
From 'Picturesque Scenery of Great Britain' after designs by the landscape painter and scene designer Philip James de Louthembourg (1740 - 1812). *Abbey Scenery: 6. For more in the series see ref: 31391, 20598, 30784.*

Stock: 60624

£140

315. **[Anne Hathway's Cottage. Stratford-on-Avon]**

W H Sweet [pencil signature.] [British, n.d. c.1920.]
Etching, 175 x 275mm (7 x 10¾"), with large margins.
With Fine Art Trade Guild blindstamp to lower
margin. £90

Anne Hathway's Cottage, in the village of Shottery, one mile from Shakespeare's Birthplace, was the early home of Shakespeare's wife and of her family. The property was in the Hathaway family from the time of Henry VIII to 1838. It is a thatched cottage of the Elizabethan period, and is preserved with much furniture of corresponding date. No building in England is more famous than this "humble" cottage, and no place excepting Shakespeare's Birthplace has more visitors. The cottage, or house, is furnished in a homely style. In one room is the famous courting settle beside the hearth, where it would be well in view of the parents sitting at either end of the chimney corner. The house is of interest as a typical thatched Elizabethan farmstead, but it is its association with Shakespeare that has made it a centre of attraction for visitors to Stratford. Walter Henry Sweet (1889-1943), prolific Devon artist who painted street scenes, moorland views and seascapes.

Stock: 60418

316. **Ripon. Pl. 5.**

T. Girtin, Delin. S.W. Reynolds, sculp. Published by
S.W. Reynolds, Bayswater, May 7, 1824.
Mezzotint. 165 x 230mm (6½ x 9"). £95

Ripon Cathedral in shadow, with a bridge lit up by a
break in the sun.

From 'Liber Naturae or A Collection of Prints from
Drawings of Thomas Girtin'.

Stock: 55987

317. **[Original sketch for Dugdales' England & Wales.] Cardiff Castle. Seat of the Marquis of Bute.**

[Thomas Hosmer Shepherd] [n.d., c.1838.]
Colour wash sketch. Sheet 135 x 190mm (5¼ x 7½").
Mounted on album paper at corners. £200

This is the original sketch for the engraving published
in "Curiosities of Great Britain: England and Wales
Delineated", by Thomas Dugdale, published by John
Tallis in parts from 1838.

Stock: 60261

318. **Harlech Castle in Merioneth Shire with Snowden at a distance. N.o7**

P. Sandby Fecit. Publish'd according to Act of
Parliament by P. Sandby St. Georges Row, Sep.r 1st
1776.

Aquatint with etching, printed in brown, 18th century
watermark. Sheet 245 x 315mm (9¾ x 12½").

Trimmed to plate on three sides. £230

Harlech Castle, described by UNESCO as 'the finest
examples of late 13th century and early 14th century
military architecture in Europe'. Published in Part II of
Sandby's 'Views in Wales', the first series of aquatints
published in Britain. *Abbey Scenery: 511.*

Stock: 60617



319. **To His Royal Highness The Prince of Wales. This View of Llangollen Bridge is humbly inscribed by his devoted serv.ts J. Walmsley & F. Jukes. View 11.th.**

From a Picture by T. Walmsley. Engraved by F. Jukes.
London pub.d Jan.ry 30 1794 by F. Jukes N.o 10
Howland Street.

Aquatint with very fine colour, 345 x 440mm (13½ x
17¼"), with very large margins. Creased. Crack in
plate mark. £290

Llangollen bridge, crossing the River Dee in Wales.
The bridge was first built in 1345, with major
rebuilding work in 1656. Following the
industrialisation of the area, the width of the bridge
was doubled in 1873 to cope with increased traffic.

Stock: 60619

320. **The Scott Monument.**

[n.d., c.1845.]

Titned lithograph. Sheet 230 x 165mm (9 x 6½"). £90
The memorial to Sir Walter Scott, inaugurated on 15th
August 1846. Edinburgh Castle can be seen in the
background.

Stock: 60398

321. **View from the Walk on top of the Calton Hill, Looking to the North.**

Sketched by Miss Mary Stewart. August 1822. Drawn
on Stone by W. Westall, A.R.A. [n.d., c.1822.]
Hand-coloured lithograph on chine collé, 225 x 655mm
(8¾ x 25¾"), very large margins. Spotting. £280

A view from the summit of Calton Hill, towards the
Firth of Forth, with laundry women drying clothes in
the foreground. In the Leith Roads is the Royal
Squadron, anchored there during George IV's visit to
Scotland in August 1822.

One of four views from Calton Hill, looking north,
south, east and west, after Mary Stewart (1773-1849).
In 1823 she married Sir Abraham Elton (1755-1842),
5th Baronet, moving to Clevedon in Somerset,
publishing views of the area as Lady Elton.

Stock: 60380

322. **View from the Walk on top of the Calton Hill, Looking to the South.**

Sketched by Miss Mary Stewart. August 1822. Drawn
on Stone by W. Westall, A.R.A. [n.d., c.1822.]
Hand-coloured lithograph on chine collé, 225 x 655mm
(8¾ x 25¾"), very large margins. Spotting. £280

A view from the summit of Calton Hill, looking towards Arthur's Seat and Salisbury Crags, with Holyrood House and St Anthony's Chapel. On Salisbury Crags are the tents of the soldiers stationed there during George IV's visit to Scotland in August 1822.

One of four views from Calton Hill, looking north, south, east and west, after Mary Stewart (1773-1849). In 1823 she married Sir Abraham Elton (1755-1842), 5th Baronet, moving to Clevedon in Somerset, publishing views of the area as Lady Elton.

Stock: 60379

323. [A Scottish tower house?]

Drawn by Paul Sandby, R.A. Engraved by V. Green & F. Jukes. Publish'd Oct.r 16th 1779 by V. Green, Mezzotint Engraver to his Majesty, & to the Elector Palatine, No. 29 Newman Street, Oxford Street.

Aquatint and etching, printed in brown. Sheet 215 x 280mm (8½ x 11"). Trimmed into plate. Time stained.

£130

A fortified tower house, with an arch over a road, overlooking a lake.

Francis Jukes is believed to have been taught aquatint by Sandby.

Stock: 60522



324. **Andere vorstellung eines Berg Schottischen Officiers.**

C. P. Maj. Mart. Engelbrecht excud. A.V. [n.d., c.1750.]

Scarce engraving. 305 x 190mm (12 x 7½"). Some spotting and creasing. Small margins. £260

A fanciful representation of a Scottish Highland soldier, wearing tartan cloak and trousers, with sword raised, shield and two pistols in his belt.

Stock: 60503

325. **South View of Bothwell Castle. Vue Meridionale du Chateau de Bothwell en Ecosse. 109.**

P. Sandby Delin. Publish'd according to Act of Parliament. London Printed for Rob.t Sayer opposite Fetter Lane Fleet Street [n.d., c.1760.]

Engraving 275 x 380mm (10¾ x 15") Mount burn, small margins. £230

The ruins of Bothwell Castle in South Lanarkshire. Paul Sandby (1731-1809) went to Scotland after the Jacobite Rebellion of 1745, assisting in the military survey of the new road to Fort George, becoming draughtsman to the survey until 1751. While undertaking this commission, which included preparing designs for new bridges and fortifications, he began producing watercolour landscapes documenting the changes in Scotland since the rebellion, and making sketches of Scottish events such as the hanging in Edinburgh of soldier-turned-forger John Young in 1751. He left his post with the survey in 1751, Stock: 60615

326. **North East View of Bothwell Castle in Clydsdal. Vue Septentrionale du Chateau de Bothwell dans la province de Clydsdal en Ecosse. 108.**

P. Sandby Delin & Sculp. Publish'd according to Act of Parliament. London Printed for Rob.t Sayer opposite Fetter Lane Fleet Street [n.d., c.1760.]

Engraving 275 x 380mm (10¾ x 15"). Mount burn, small margins. £230

The ruins of Bothwell Castle in South Lanarkshire. Paul Sandby (1731-1809) went to Scotland after the Jacobite Rebellion of 1745, assisting in the military survey of the new road to Fort George, becoming draughtsman to the survey until 1751. While undertaking this commission, which included preparing designs for new bridges and fortifications, he began producing watercolour landscapes documenting the changes in Scotland since the rebellion, and making sketches of Scottish events such as the hanging in Edinburgh of soldier-turned-forger John Young in 1751. He left his post with the survey in 1751, Stock: 60614

327. **South West View of Fort William & Inver Lochy Fort. Vue Meridionale des Forts William et Inver Lochy en Ecosse.**

[after Paul Sandby.] [n.d., c.1818.]

Etching with fine hand colour. Mounted with old paper, visible area 250 x 365mm (9¾ x 14¼"). Pasted on the calf leather backboard of an album. £160

A view of the English Fort William, drawn by Paul Sandby when he was assisting in the military survey of the new road to Fort George after the Jacobite Rebellion of 1745.

Stock: 60197

328. **Ruderae Ecclesiae Cathedraelis Sancti Andreae. The Ruins of the Cathedrall of S.t Andrews. D.1**

[after John Slezer.] [n.d. c.1728.]
Engraving, 18th century watermark, very fine impression, sheet 250 x 420mm (9¾ x 16½"). Trimmed within plate, creased. £240

The Cathedral of St. Andrew was built in 1158; in 1559, during the Scottish Reformation, the building was stripped of its altars and images; and by 1561 it had been abandoned and left to fall into ruin. From 'Theatrum Scotiae' by John Slezer, first printed in 1693.

Stock: 60611



329. **[Livonians and Kreevins] Lives d'Jrben Krevingues de Neuraden (Costume de fete.)**

Dessiné par C. Huhn d'après les originaux de la Société géographique Impériale de Russie par Petzhold. Lith. par Winckelmann et fils à Berlin. [St. Petersburg: F. Bellizard, 1862.]

Fine & scarce coloured chromolithograph. Printed area 360 x 220mm (14¼ x 8¾"), with very large margins.

£320

The costumes of Livonians and Kreevins (a small tribe of Latvia), from Theodore de Pauly's 'Description Ethnographique des Peuples de la Russie'.

Stock: 60244

330. **A View of the Palace of Chantilli taken from the Orangery. ~ Vue de Chateau de Chantilli prise du Parterre de L'Orangerie**

J. Rigaud delin. Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street in Cheapside [but probably Hurst & Robinson, c.1818]

Engraving with strong contemporary hand colour. 245 x 415mm (9¾ x 16¼"), with large margins. Laid on card for inclusion in a contemporary print album. £240
Promenaders in the grounds of the Château de Chantilly, destroyed in the French Revolution.

An English copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'. This example was probably published by Hurst & Robinson, who bought most of the Boydell business when it folded in 1818.

Stock: 60199

331. **Veüe de Fontaineblaeu. A View of the Royal Palace of Fontainbleau. 2.**

J. Rigaud Delin. Printed for Bowles & Carver, S.t Paul's Church Yard, London [n.d., c.1819].

Etching with fine hand colour. 225 x 415mm (8¾ x 16¼"), on Whatman paper watermarked 1819, with large margins. £260

A view of Fontainebleau and the carp pond, with promenaders under avenues of trees in the jardin anglais.

A copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'.

Stock: 60198

332. **Veue du Chateau de Marli du bas du grand Parterre. A View of ye Palace of Marli from y.e bottom of y.e great Parterre.**

J. Rigaud, del. Published 12.th May, 1794 by Laurie & Whittle, 53 Fleet Street, London [but c. 1818].

Etching with strong original hand colour. 245 x 425mm (9¾ x 16¾"), very large margins. Laid on card for inclusion in a contemporary print album. £180

The garden at the château of Marly, with promenaders walking around ornamental pounds with fountains, the house in the background.

While Versailles was being transformed to become the chief residence of the King and the Court, Louis XIV commissioned Jules-Hardouin Mansart to convert the Marly estate, to escape the stifling etiquette of Court life.

An English copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'.

Stock: 60200

333. **A View of Paris, From the Church of Notre Dame de la Tournelle, taken from the Quai de Miramion, wherein are seen at a distance the Hotel de Ville, S.t Jean en Greve, S.t Gervais, and the Pont Rouge.**

Rigaud delin. N. Parr sculp. Published 12th May 1794 by Laurie & Whittle, No 53 Fleet Street, London [but c.1818].

Coloured etching. 250 x 475mm (9¾ x 19¾"), large margins top and bottom. Laid on card for inclusion in a contemporary print album, trimmed into plate on right, old album paper pasted over plate on left, some staining, wear on right side. £130

An English copy of the print by Jacques Rigaud (1681-1754).

Stock: 60205

334. **A View of Paris, Taken from the Middle of Pont Neuf towards Pont Royal; Wherin are seen on one side the Samaritaine, le Quai d'Ecole, the Old Louvre & the Galleries, & on the other the Quai de Conti, & College of 4 Nations.**

Rigaud delin. N. Parr sculp. Published 12th May 1794 by Laurie & Whittle, No 53 Fleet Street, London [but c.1818].

Coloured etching. 250 x 475mm (9¾ x 19¾"). Laid on card for inclusion in a contemporary print album, trimmed into plate on right, old album paper pasted over plate on left, some staining and creasing on right.

£160

An English copy of the print by Jacques Rigaud (1681-1754).

Stock: 60206



335. **Regnard sur Les Bords de la Mer Glaciale.**

Dessiné par Bouchot. Gravé par Charon. Imprimé par Veyron. A Paris, chez Charon, Graveur, Rue St Jan de Beauvais, No. 26.

Rare & scarce aquatint. Sheet 480 x 350mm (19 x 13¾"). Trimmed to plate, paper toned. £590

Portrait of Jean-François Regnard (1655-1709), standing on a glacier in Lapland, writing on a block of ice.

Regnard was a comic poet and traveller: at the age of 22 he was captured by an Algerian pirate and was taken to Constantinople as a slave, where he was ransomed by the French consul. In 1681 he travelled through Scandinavia, including Lapland, inspiring this fanciful portrait.

Stock: 60492

336. **A View of the Palace of S.t Cloud. Vuë du Chateau de S.t Cloud.**

Rigaud delin. Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street Cheapside 1756 [but probably Hurst & Robinson, c.1818]

Engraving with strong contemporary hand colour. 240 x 440mm (9½ x 17¼") very large margins. Laid on card for inclusion in a contemporary print album. £240

Promenaders in the grounds of the Château de Saint-Cloud, destroyed in 1870 during the Franco-Prussian War.

An English copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'. This example was probably published by Hurst & Robinson, who bought most of the Boydell business when it folded in 1818.

Stock: 60201

337. **Jacques de Sollisel Querry to the Present French King for his Great Horses. Authors & Books a common Grave do find / Ours stands unshaken by the General Storm / His work preserves the Glory of his mind / And th'artful Sculptor saves hsi outward form.**

[n.d., c.1695.]

Engraving. Sheet 270 x 170mm (10¾ x 6¾"). Trimmed within plate. £190

The frontispiece portrait from Jacques de Solleysel's 'The Compleat Horseman', an English edition of 'Le Parfait Maréchal', translated by William Hope and first published in London in 1696.

de Solleysel (1617-80) wrote several treatises on dressage and cavalry.

Stock: 60400

338. **A View of the Palace & Walks of the Thuilleries. Les Promenades du Palais de Thuilleries.**

Rigaud delin. Sold by J. Boydell Engraver in Cheapside London 1757 [but probably Hurst & Robinson, c.1818]

Engraving with strong contemporary hand colour. 240 x 445mm (9½ x 17½"), very large margins. Laid on card for inclusion in a contemporary print album. £240

Promenaders in the grounds of the Palais de Thuilleries, destroyed by the Paris Commune in 1871.

An English copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'. This example was probably published by Hurst & Robinson, who bought most of the Boydell business when it folded in 1818.

Stock: 60202

339. **[Vincennes] A View of the Royal Palace of Vincene taken from the border of the Terrass on ye Gardenside. Vüe du Chateau Royal de Vincene du Côté du Jardin prise du bord de la Terrasse.**

Rigaud Delin. Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street Cheapside 1755 [but probably Hurst & Robinson, c.1818]

Engraving with strong contemporary hand colour. 270 x 475mm (10¾ x 18¾") very large margins. Laid on card for inclusion in a contemporary print album, trimmed into plate on right, old album paper pasted over plate on left. £240

A view of the Château de Vincennes as enlarged by Louis XIV before he moved to Versailles.

An English copy of the print by Jacques Rigaud (1681 - 1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'. This example was probably published by Hurst & Robinson, who bought most of the Boydell business when it folded in 1818.

Stock: 60203

340. [Vincennes] A General View of the Royal Palace of Vincene, on the side of the Grand Body Guard. Vue Generale du Chateau Royal de Vincene, du côté du Grand Corps de Garde.

Rigaud delin. Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street Cheapside 1755 [but probably Hurst & Robinson, c.1818] Engraving with strong contemporary hand colour. 250 x 475mm (9¾ x 18¾") very large margins. Laid on card for inclusion in a contemporary print album, trimmed into plate on right, old album paper pasted over plate on left. £240

A view of the Château de Vincennes with its 14th century 'Donjon', a fortified central tower, the tallest in Europe. The estate was enlarged by Louis XIV before he moved to Versailles. During the Revolution it was saved from the mob bent on destroying it by the Marquis de Lafayette.

An English copy of the print by Jacques Rigaud (1681-1754), in his 'Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs'. This example was probably published by Hurst & Robinson, who bought most of the Boydell business when it folded in 1818.

Stock: 60204

341. [A view of the Acropolis across the rooftops of Athens.]

[by Charles Claude Bachelier.] [n.d., c.1850.] Rare tinted lithograph. Sheet 275 x 380mm (10¾ x 15"). Trimmed close to image. £280

A view of the Acropolis, with the Parthenon.

Stock: 60714

342. [Széchenyi Chain Bridge, Budapest] Pest. Nach der Natur gez v. J. Alt. Gedr. b. J. Rauh. Lith. v. Sandmann. Verlags_Eigenthum v. Josef Bermann in Wein. Vervielfältigung ausschliesslich vorbehalten [nd., c.1850].

Rare lithograph with hand colour. Sheet 320 x 450mm (12½ x 17¾"), large margins. Slight mount burn. £490
A view of the Széchenyi Chain Bridge, which opened in 1849 as the first permanent bridge linking Buda with Pest. Designed by English engineer William Tierney Clark, it is a larger scaled version of his suspension bridge over the Thames at Marlow.

Stock: 60487

343. Ferdinandus. IV. Dei. GR. Utrius. Sig. Et. Hier. Rex.

Franciscus Liani pinx. Gulielmus Morghen sculp. Romae 1789. Engraving, ink Collector's mark verso; sheet 430 x 305mm (17 x 12"). Trimmed to plate left and right. Small margins. £240

Oval half length portrait of Ferdinand IV, King of Naples (1751-1825), also styled as Ferdinand III of Sicily (1759-1816) and Ferdinand I of the Two Sicilies (1816-25). He wears armour and a fur trimmed royal cloak. Nelson helped him stay in power.

After Francesco Liani (fl. 1765-1777), possibly reworked from another plate of Ferdinand IV by a relative of Filippo Morghen (1730-c.1807) and Raphael Morghen (1758-1833).

Stock: 60606



344. [Genoa] Gênes. Vue prise de la porte de la Lanterne. Génova. Vista tomada de la puerta del Faro. Ports de Mer d'Europe _ Italie.

Dessiné et lith. par Deroy. Paris, L. Turgis j.ne Imp.r Edit.r r. des Ecoles, 60 _ Maison à New-York. Lithograph with some hand colour. Sheet 420 x 555mm (16½ x 21¾"), large margins. Some spotting in sky. £480

A view of the port of Genoa from near the 'Lanterna di Genova', the famous lighthouse.

Stock: 60382

345. A View of the Grecian Temples at Paestum.

J.Miller Sc. [after William Pars?] [London: T. Spilsbury and W. Haskell, c.1770.] Rare engraving. 350 x 460mm (13¾ x 18"). Several taped tears in large margins. £320

The Greek Temples, two of Hera and one of Athena, at Paestum, Italy.

From 'Ionian Antiquities, Published, with Permission of the Society of Dilettanti, by R. Chandler, M.A. F.S.A., N. Revett, Architect; W. Pars, Painter'.

Stock: 60221

346. [Game of the Bridge, Pisa.]

Stefa della Bella Inventor. Anton Francesco Lucini D.D.D. Anton. Fra.co Lucini Fecit 1634. Scarce etching, 360 x 500mm (14 x 19¾") with small margins. Folding crease in the middle. Slightly foxed, nicks and tears on margin, one slightly going into image on right top. £650

A view along the river Arno in Pisa, showing the Game of the Bridge with two groups battling for control of the bridge. *De Vesme 1059.I.*

Stock: 60642

347. **The Forum Trasni or Trajan's Square. Partly taken from ancient Medals [...]** M.

Parr Sculp. Printed for John Bowles at the Black Horse in Cornhill 1741.

Engraving. 165 x 245mm (6½ x 9¾"), with large margins. £95

A reconstruction of the forum, with Trajan's Column. From a series of classical views.

Stock: 60655



348. **[10 topographical gouaches of Sicily.]**

T:o R:o. [n.d., c.1820.]

Ten fine gouaches on card, titled in old ink mss. on reverse. Each sheet c. 110 x 140mm (4¼ x 5½"). Seven cards with some oxidation of colour; seven cards with remains of album paper partially over titles. £1900

Ten finely-executed gouache views of Sicily: three of Palermo, three of temples in Agrigento (here called by the Sicilian name Girgenti), Catania (with Etna smoking in the background), Syracuse, Messina and the Doric temple of Segesta.

Stock: 60250

349. **The Court of the Magnificent Buildings of the Ducal Palace, over the front are seen the Cupolo's of S.t Mark's Church.**

Mich.l Marieschi delin. T. Bowles sculp. [n.d. c.1800.] Rare hand-coloured engraving, sheet 290 x 405mm (11½ x 16"). Trimmed within plate losing publication line and glued on card. Slightly time stained. £260

A view of the Ducal Palace in Venice with St. Mark's Church in the background.

Stock: 60665

350. **His Serene Highness, William V, Prince of Orange and Nassau, etc. [&] Her Royal Highness Frederica Sophia Wilhelmina, Princess of Orange and Nassau, etc.**

Painted & Engraved by H.G Does. London, Published June 12. 1799 by A. Milne Tottenham court road.

A pair of mezzotints, 18th century watermark, 465 x 340mm (18¼ x 13½"), with very large margins.

Repaired tear going into the image slightly in Frederica at top. £520

Half length portraits in ovals of William V, Prince of Orange (1748-1806), and Frederica Sophia Wilhelmina of Prussia (1751-1820).

They married on 4th October 1767.

Stock: 60428



351. **Lithuaniens. Dans le champ qu'il cultive il trove la richesse, / Et sous son toit rustique il trouve le bonheur.**

A. Devéria del. Imp. de Lemercier. Paris. Paris, chez Bulla, quai S.Michel No. 25 [n.d., c.1860.]

Lithograph with exceptional hand colour. Printed area 390 x 265mm (15¼ x 10½"), with large margins, with publisher's blind stamp. £260

A rustic Lithuanian couple and their infant outside a cottage.

Stock: 60242

352. **Marie Christine de Naples, Queen of Spain.**

[n.d., c.1830.]

Rare aquatint and etching. 220 x 155mm (8¾ x 6½"). Trimmed within plate top and bottom. £130

A half-length portrait in profile of Maria Christina of the Two Sicilies (1806-78), probably published shortly after her marriage to her uncle, Ferdinand VII, in 1829.

Stock: 60376

353. Vue De Saint Denis. (Ile Bourbon.) P. 229.

de Sainson pinx. Nouveaux et St. Aulaire Lith. J. Tastu Editeur. Lith. de Bichebois aine, rue de la bibliotheque, 4. [Paris, 1833.]
Lithograph with hand colour. Sheet 340 x 535mm (13½ x 21"), large margins. Faint toning. £260
Shipping in rough seas in the harbour Saint-Denis in the French island of Réunion, in the Indian Ocean.
From 'Voyage de la Corvette l'Astrolabe', the account of Jules Dumont D'Urville's important expedition to the South Seas between 1826 and 1829.
Stock: 60230

354. The Pharos of Ptolemy King of Egypt was built AM 3670 at the entrance of Port Alexandria, [...] G.

R. White Sculp. Printed for John Bowles at the Black Horse in Cornhill [n.d., c.1741].
Engraving. 165 x 245mm (6½ x 9¾"), with large margins. £130
A reconstruction of the famous lighthouse. From a series of classical views.
Stock: 60656

355. The Pyramids of Egypt were known 1000 years before the birth of Christ [...] B.

Parr Sculp. Printed for John Bowles at the Black Horse in Cornhill 1741.
Engraving, 18th century watermark. 165 x 245mm (6½ x 9¾"), very large margins. £130
Also showing sphinxes. From a series of classical views.
Stock: 60657

356. In Memory of the Great Fire at Chicago. E Armytage 1872.

E. Armitage Pinx. Gravure Hanfstangl. Munich. [n.d., 1873.]
Photogravure on chine collé. Sheet 375 x 465mm (14¾ x 18¼"). Trimmed into plate top and bottom, horizontal crease. £240
Two women in classical dress representing Britain and America tend to a naked woman, representing Chicago, offering her clothes and water. Behind are the masts of ship at anchor, a lion and an eagle. Above the scene is written 'Resurge Chicago'; below is 'I Was Thirsty And Ye Gave Me Drink Naked And Ye Clothed Me'.
After the three-day Great Fire of Chicago destroyed three square miles of the city, half of all foreign donations came from Britain. Edward Armytage (1817-96) was commissioned by the Graphic newspaper to paint this scene which was exhibited at the Royal Academy in 1873 before being presented to Chicago as a mural for a City Hall memorial of the Fire.
Stock: 60240

357. [Brazil] Suite du Panorama de la Baie de Rio de Janeiro. 3.e Partie. PL: 54.

J.B Debret del.t. Lith de Thierry frères. [n.d. c.1835.]
Very rare hand-coloured lithograph. Sheet 320 x 510mm (12½ x 20"), large margins. £320
Four sketches on one sheet: a view of the bay of Rio de Janeiro from the hills; a granite outcrop with a signal base at the summit; and a tree with carvings made by Emperor Pedro.
From the 'Voyage pittoresque et historique au Brésil, ou Séjour d'un artiste français au Brésil' (1834-39) by J.B. Debret.
Stock: 60392



358. [31 plates from 'Cuadros de Costumbres Colombianas' by Ramón Torres Méndez.]

Imp. A Delarue à Paris [n.d., 1860-78].
31 lithographs with fine hand colour, heightened with gum arabic. Sheets approx. 255 x 320mm (10 x 12½").
A few plates trimmed into titles, occasional pencil annotations and stains. £6500
A large collection of the very rare 'costumbrismo' plates of Colombia by Ramón Torres Méndez (1805-85), with many showing street scenes in Bogota.
Stock: 60670

359. [Portraits of five Inca rulers.] Manco-Capac, 1st First Emperor of Peru. Sinchi-Roca, II. Emp. Lloque-Yupanqui, III. Emp. Mayta-Capac, IV. Emp. Capac-Yupanqui, V. Emp.

[London: Gentleman's Magazine, 1751.]
Engraving. Sheet 190 x 105mm (7½ x 4¼"). Trimmed close to image, losing text at top. £160
Five roundel portraits of Inca rulers from the possibly mythical Manco Capac ("the royal founder") in the 13th century, founder of Cusco. with the next four generations, ending with Mayta Capac (ruled c.1290 - c.1320).
Stock: 60150



360. **Horatio Gates Esq.r Major General of the American Forces.**
 London: Publish'd as the Act directs, 2nd Jan.y 1778, by John Morris.
 Extremely finely coloured mezzotint. 355 x 250mm (14 x 9¾"), large margins. £2600
 Three-quarter length portrait of American General Horatio Gates (1728-1806) in uniform. Under Gates' left hand is a copy of the 'Articles of Convention between Gen.l Gates & Gen.l Burgoyne'.
 Stock: 60431

361. **[To the Right Hon.ble Lady Susan O'Brien, this View of the Cataract of Niagara, with the Country adjacent, is most humbly Inscribed by he Ladyship's most obed.t Obliged h.ble Serv.t Will.m Pierie.]**
 From a Drawing taken on the Spot by L.t Pierie of the R.l Artillery, 1768. Richard Wilson pinx.t. William Byrne Sculp.t. [Publish'd according to Act of Parliament, Feb. 1774, by the Author, and sold for him at Mr. Dodsley's, Pall Mall, and Mr. Knox's, in the Strand.]
 Scarce engraving. Sheet 430 x 530mm (17 x 21"). Trimmed within plate, losing title and publication line, some creasing, a few nicks in edges. £390
 A view of the Horseshow Fall from the Canadian side of Niagara Falls.
 It is based on a sketch by William Pierie, a lieutenant of the Royal Artillery stationed at Fort Niagara, who was trained in topographical drawing for the purposes of recording sites of strategic value. He also sketched an ink and watercolour plan of Boston Harbour surrounded by six views in 1773, a few months before the Boston Tea Party, which entered the British Library via the persoanl collection of George III.

Richard Wilson's recreation in oil was exhibited at the Royal Academy in 1774 and is now in collection of the Wolverhampton Art Gallery.
 Stock: 60444



362. **The Barbadoes Mulatto Girl. Fille Mulatre De La Barbarde. This Plate is dedicated to J. George Felton Esq.r by his most obliged and devoted Servant A. Brunias.**
 A. Brunias pinx, L. Ruotte direxit, [n.d. c.1770]
 Coloured stipple, pt 18th century watermark, sheet 280 x 195mm (11 x 7¾"). Trimmed within plate and publication line. £450
 A portrait of a mixed race woman in conversation with a seated woman and a bare-chested woman.
 After Agostino Brunias (c.1730-96), an Italian artist, who travelled to the West Indies and travelled with Sir William Young, the 1st Governor of Dominica. While in the West Indies he was hired to paint various inhabitants, when he returned to England he oversaw the engraving of prints of his 'West Indian Scenes'.
 Stock: 60691

363. **Isla de Cuba. Morro y Entrada del Puerto de Santiago de Cuba.**
 F.co Mialhe Lithografo. Litog.a de Marquier Habana. [Cuba, n.d., c.1855.]
 Lithograph with blue green tint stone. Sheet 215 x 280mm (8½ x 11"). Trimmed close to title and printed border, repaired tears, creases. £260
 A view of Santiago de Cuba, from 'Album Pintoresco de la Isla de Cuba', by Pierre Toussaint Frederic Mialhe (1810-81), known in Cuba as 'Frederico Mialhe'.
 Stock: 60533

364. **Blanchisseuse Des Indes Occidentales. The West India Washer-Woman. This Plate is dedicated to Sir John Frederick Bar.t by his most obliged and devoted Servant A. Brunias.**
 A. Brunias pinx, L. Ruotte direxit. [n.d. c.1770]
 Coloured stipple, sheet 280 x 195mm (11 x 7¾"). Trimmed within plate and publication line. £450

A scene showing three women doing laundry in a river, one figure has a baby strapped to her back.

After Agostino Brunias (c.1730-96), an Italian artist, who travelled to the West Indies and travelled with Sir William Young, the 1st Governor of Dominica. While in the West Indies he was hired to paint various inhabitants, when he returned to England he oversaw the engraving of prints of his 'West Indian Scenes'.

Stock: 60690



365. **[Australia: News from Home.] [&] [News from Australia.]**

[Designed by H.S. Melville, and Engraved, Printed and Published by George Baxter, Patentee, 11, & 12, Northampton Square, Jan.y 31, 1853.] [&] [Published May 10th, 1854, by G. Baxter, Proprietor and Patentee, London.]

Pair of Baxter prints. Sheets c.110 x 150mm (4¼ x 6"). Trimmed to image as normal. £290

Two famous scenes of the British settlement of Australia.

In 'News from Home' three European hunters sit in a ramshackle cabin with two Aboriginies, surrounded by dogs. One reads a letter from home, another is opening a letter and the third reads newspaper with a report about the 1851 Great Exhibition. On a perch is a cockatoo.

In 'News from Australia' an old cobbler and his wife (in the UK) listen whilst their daughter reads a letter, in which was enclosed a £100 note, probably earned in the Gold Rush. A poster pinned to the wall reads 'Emigration to Australia the Ship Hope'.

Stock: 60481

366. **Sydney.**

J. Carr. J.J. Crew. London, Virtue & C.o Limited. [n.d. c.1874].

Steel engraving, sheet 200 x 270mm (8 x 10¾"). Trimmed within plate. £160

Plate from volume 8 of: Australia by Edwin Carton Booth.

Stock: 60600



367. **View In The Arctic Regions. [Embossed]**
G Baxter. Inventor & Patentee 11 & 12 Northampton Square. [nd. c. 1854]

Coloured Baxter print with stamp, sheet 220 x 230mm (8¾ x 9"). Trimmed and glued to backing sheet as normal. £320

Sailors in search of the lost Arctic explorer Sir John Franklin (1786–1847) fend off polar bears. In the spring of 1845, Franklin had embarked on a British expedition to find the Northwest Passage to connect the Atlantic and Pacific oceans. He and his 128-member crew were last seen that July. After three years, the Admiralty offered a large reward to find Franklin, setting off a series of rescue attempts, among them the British expedition portrayed here under the command of Sir John Ross (1777–1856).

Stock: 60695

368. **[Old Jerusalem.]**

Halpern [signed in pencil]. [n.d., c.1940s.] Etching with aquatint, from a limited edition numbered 2/25. 235 x 175mm (9¼ x 7"). £160

A stepped street, looking up towards an archway. Frederick H. Halpern (b.1909), Austrian-born artist and writer. Halpern studied painting and printmaking techniques in both Vienna and Paris. Throughout his career he travelled extensively. He settled in Australia in the early 1950s.

Stock: 60413

369. **[The Wailing Wall, Jerusalem]**

Halpern [signed in pencil]. [n.d., c.1940s.] Etching with aquatint, from a limited edition numbered 11/25. 235 x 175mm (9¼ x 7"), very large margins. £160

Frederick H. Halpern (b.1909), Austrian-born artist and writer. Halpern studied painting and printmaking techniques in both Vienna and Paris. Throughout his career he travelled extensively. He settled in Australia in the early 1950s.

Stock: 60412

370. **Hindoo Girl.**

[after Henry Corbould.] [n.d., c.1820.]
Pencil sketch, with indistinct signature (Jemima Woodmason?). Sheet 230 x 185mm (9 x 7¼"). Laid on album paper at corners. blind stamp top left. £140

A pencil sketch of the statue of a seated woman, arm resting on an urn, sculpted by Sir Richard Westmacott in 1821 for a monument in St John's Cathedral, Calcutta, erected in honour of Alexander Colvin, a British merchant.

A contemporary copy of the illustration drawn by Henry Corbould and engraved by Thomson for 'The Poems of Letitia Elizabeth Landon', 1825.

Stock: 60552



371. **Nandi Raja. Maternal Grandfather of the Curtur. [&] Krishna Raja. Curtur, or Sovereign of Mysore.**

[after Frances Buchanan] [n.d., paper watermarked 1807.]

Pair of fine pencil sketches. Each sheet 220 x 165mm (8¾ x 6½"). Mounted on board at corners. £690

A pair of fine pencil portraits, of the young Krishnaraja Wadiyar III (1794-1868), 22nd maharaja of Mysore, and his grandfather. Apparently close copies of portraits in Frances Buchanan's 'A Journey from Madras through the Countries of Mysore, Canara, and Malabar, performed under the Orders of the Marquis of Wellesley', published 1807.

Stock: 60485

372. **[Penang] Fort Cornwallis. On Prince of Wales' Island.**

Drawn by Colonel Welsh. Engraved by R. Havell. Published by Smith, Elder & Co. 65 Cornhill [n.d., 1830].

Rare aquatint. Sheet 195 x 260mm (7¾ x 10¼"). Four small repaired tears. £280

A view of Fort Cornwallis in George Town, Penang, from the sea. It was built by the British East India Company in the late 18th century.

A plate from 'Military Reminiscences; Extracted From a Journal of Nearly Forty Years' Active Service in the East Indies' by James Welsh (1775-1861). He served in the army of the East India Company for 58 years, taking part in the siege of Pondicherry in 1793 and the capture of Colombo in 1796.

Stock: 59677

373. **The Sheik of Lebanon.**

David Wilkie ft. [Lithographed by Joseph Nash.]

[London: Graves & Warmesley, 1843.]

Tinted lithograph. Sheet 520 x 355mm (20½ x 14").

£160

A man in a turban, seated cross-legged, sword in his lap. Behind a partial portraits of a Nubian slave filling a pipe, a woman and child and another man.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 60235



374. **[An Indian elephant with mahout.] Ein Elephant im höchsten aufbutz von vorne anzusehen.**

P.F. v. G. ad. viv. del. 1741. I.E. Ridinger sculpsit A.V. Fine etching, 305 x 205mm (12 x 8"), with large margins. Margins a bit messy. £380

A very fine image of an elephant and its guides seen from the front.

Drawn from life by Philipp Ferdinand von Gudenus (1688-1754) in a Persian camp outside Constantinople in 1741 and engraved by Johann Elias Ridinger (1698-1767). *Thienemann 539.*

Stock: 60493

375. **[An Indian elephant in manacles.] Ein in dem Lager angepflockter, sich niederlegend, oder aufstehender Elephant.**

P.F. v. G. ad. viv. del. 1741. I.E. Ridinger sculpsit A.V. Fine etching. 210 x 305mm (8¼ x 12"), with large margins. £390

A very fine image of an elephant with skullcap, blanket and manacured tusks, chained by its back leg.

Drawn from life by Philipp Ferdinand von Gudenus (1688-1754) in a Persian camp outside Constantinople in 1741 and engraved by Johann Elias Ridinger (1698-1767). Around the same time von Gudenus drew a large prospect of Constantinople. *Thienemann 540.*

Stock: 60494

