

Grosvenor Prints

Catalogue 101





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Catalogue 101



Item 196: The Empire's Cricketers

Cover: Detail of item 188

Back: Detail of Item 122



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





1. **Tabula III Pictura, que Domus Titi fornices exornabat, plures exhibens Genios in bigis, variosque puerorum ludos, et piscationem, ultra alias principales figuras.**

Petrus Sancte Bartoli delin. Rome [n.d.1635-1700]. Engraving. 430 x 525mm (15½ x 20¾"). Vertical creasing down the centre. Some discolouring along top left margin. Both lower corners creased slightly. £480
This print depicts various figures and scenes from the House of Titus, including angels in chariots and boys playing games, along with other typically Roman motifs.

Stock: 54007

2. **Schola Italica Picturae Sive / selectae quaedam summorum e schola Italica pictorum tabulae aere incisae cura et impensis gavini hamilton pictoris / Romae CDDCCLXXIII.**

Michelang. Bonaroti pinxit / Joseph Perini sculp. Romae 1771. Rome, 1773. Engraving., 18th century watermark; 560 x 355mm (22 x 14"), with wide margins. Repaired tear in the upper left margin. Creasing in top right corner and along top margin, few nicks in margins. £230

The title page of Gavin Hamilton's 'Schola Italica Picturae', featuring a pair of ignudi above the prophet Jeremiah from Micheal Angelo's Sistine Chapel frescoes. Hamilton (1723-1798) was a Scottish painter and dealer in antiquities and old masters. He was educated in Glasgow and then Rome under the guidance of Agostino Masucci. Including this title plate 'Schola Italica Picturae' contained 41 plates which depict pictures by famous Italian artists, including Caravaggio and Titian.

Stock: 54009

3. **Oeuvre de Jean Holbein ou recueil de gravures d'après ses plus beaux ouvrages accompagnés d'explications historiques et critiques et de la vie des ce fameux peintre par Chrétien de Mechel...**

À Basle chez l'Auteur, MDCCLXXX [1780, 1784, -95].

Folio, original half morocco; four parts in one. Part I: two titles, dedication to George III, pp. 14, 14 engr. plates (12 numbered). Part II: title, engr. title, 12 engr. plates. Part III: title with printed overslip, 12 numbered aquatint plates, printed en bistre (numbered 1-6 twice).



Part IV: 8 plates (of 12?) plus extra two folding plates. Total 46 plates. Boards detached. £680

The four parts are: 'Le Triomphe de la Mort', with 'Triumphus Divitiarum' & 'Triumphus Paupertatis'; 'La Passion de notre Seigneur'; 'Recueil de XII Costumes Suisses Civils et Militaires, Hommes et Femmes, du Seizième Siècle'; and 'Portraits' ('8' added in pencil in blank part of title, equalling number of plates present). Compared to the BM collation, this example lacks the 'Portraits': 'Lais Corinthiaca', 'Venus et Amor' 'Johannes Frobenius' & 'Thomas Morus'. The two extra plates, an aquatint of Thomas More and his family and an etched key, are described by Brunet as 'generally wanting'. *BM 1958,0712.3079.1-53; Brunet III, 251.* Stock: 53848

4. **The Young Painter's Maulstick; being a Practical Treatise on Perspective... Containing Rules And Principles For Delineation On Planes, Treated so as to render the Art of Drawing correctly, easy of Attainment even to common Capacities; and entertaining at the same Time, from its Truth and Facility. Founded on the clear mechanical Process of Vignola And Sirigatti; United With The Theoretical Principles Of The Celebrated Dr. Brook Taylor. Addressed To Students In Drawing. By James Malton, Architect and Draughtsman.**

Printed by V. Griffithsm No 1. Paternoster Row; and published for the Author, by Carpenter and Co. Old Bond Street.

Quarto, modern cloth; letterpress title & dedication, pp. (ii)+xiv+71; 23 numbered plates, as called for, mostly aquatint, plate 6 & 14 with flaps. Ownership inscription on title, some damp staining, tear in margin of p.3. £290

A guide to the use of perspective in painting by James Malton (1761-1803), an artist best known for his 'Picturesque and Descriptive View of the City of Dublin', 1792-9. *Abbey Life 152; Prideaux, 'Aquatint Engraving', "Probably the earliest text-book of instruction to which the new process was applied".*

Stock: 53845



5. **[The funeral of Maria Clementina Sobieski] Parentalia Mariae Clementinae Magn. Britan. Franc., et Hibern. Regin. Iussu Clementis XII. Pont. Max.**

In Roma appresso Giovanni Maria Salvioni Stampator Vaticano M.DCC.XXXVI [1736].

Scarce folio, original boards, but disbound; engr. title, pp. xxxi (text in Latin & Italian), two folding engr. plates. Complete. Tear to one plate, damp staining throughout, damage to text pages. Country house condition. £1200

A commemoration of the lavish state funeral in Rome for Maria Clementina Sobieski (1702-35), wife of the "Old Pretender", here regarded by Pope Clement XII as the legitimate queen of England. The folding plates depict the interior of the Church of the Twelve Apostles with Maria Clementina lying in state, and the funeral procession from there to St. Peter's.

Maria Clementina, the granddaughter of John III Sobieski of Poland, married James Francis Edward Stuart in 1719. The couple set up their Jacobite court in Rome, having two children (including Bonnie Prince Charlie) before her death aged 32.

Stock: 53847

6. **To the Memory of the Earl of Godolphin. Ingentes, oculo irretorto, Spectat acervos.**

Fr. Monti et N. Ferraivoli et J.P.P. Minindo & Pinx. K.P. Le Bas Sculp. D.M. Fratta, delin. John Boydell excudit London. [n.d., c.1760.]

Etching. 650 x 515mm (25½ x 20¼"), with very wide margins. Tear through title with old repair, some surface soiling, creasing in margins. Margins dusty. £260

A caprice with an allegorical tomb of the Earl of Godolphin, with people in classical costume

performing a sacrifice under a ruined triumphal arch. Behind is a Romanised pyramid, probably based on Rome's tomb of Cestius.

From "Tombeaux des princes et des grands capitaines et autres hommes illustres qui ont fleuri dans la Grande Bretagne vers la fin du XVIIe et le commencement du XVIIIe", first published in 1741 by theatre manager and art dealer Owen Swiny (1676-1754). Although Swiny planned the series to be 25 plates, only nine were issued.

When Swiny died his estate was left in trust for actress Margaret (Peg) Woffington; his collection of paintings were sold in 1755, when presumably Boydell bought the plates of this series.

Stock: 53904

7. **[The Sistine Chapel] Hieremias.**

[Engraved by Giogio Ghisi after Michelangelo.] N[ic].o Van aelst formis Romæ [n.d., c.1590].

Engraving. Sheet 570 x 440mm (22½ x 17¼").

Trimmed into plate left and bottom, some surface wear, some reinforcing on reverse, edged with archival paper. Damaged. £180

The prophet Jeremiah and his surroundings, an accurate rendering of part of Michelangelo's fresco in the Sistine Chapel.

This series of plates of seven prophets and five sibyls were engraved by Ghisi (1520-82) and first published c.1570. Nicolas van Aelst (1550?-1613), moved from Brussels to Rome where he engraved and published prints. His earliest dated print recorded by the BM is 1585; in 1588 he was granted the papal privilege for prints of Roman monuments built or altered by Sixtus V.

Stock: 53910

8. **[A River Scene in Devonshire. Engraved from a Picture in the Possession of George Brown, Esq.re for the Members of the Art Union of London, 1839.]**

David Lucas [after Frederick Richard Lee]. Art Union, London, 1839.

Mezzotint, scratched letter proof. 490 x 580mm (19¼ x 22¾"), with wide margins. Repaired tear entering inscription area, paper toned. £320

Workers clearing a fallen tree from a river, a thatched cottage to the right. *Ex collection of the Hon.*

Christopher Lennox-Boyd.

Stock: 53915

9. **Europa. In the Gallery at Houghton.**

Paul Brill Pinxit. Figures by Domenichino. Jos.h Farington delin. John Browne Sculpsit. Figures by Bartolozzi. Published Sep.r 29.th 1776 by John Boydell Engraver in Cheapside London.

Engraving. 290 x 380mm (11½ x 15") large margins. Waterstain in lower right corner and spread into the image. £260

A landscape scene with four nymphs resting with hunting dogs on the banks of a stream in the lower left corner, with game in the left foreground. Deer are approaching the water's edge to drink on the far bank to the right, with foxes in the trees beyond to the left and

boar running across the middle ground. Other figures can be seen on grassy slopes in the background, dominated by a castle on a mountain to the right. After Brill and Domenichino, engraved by Browne and Bartolozzi. *De Vesme: 2512.*

Stock: 53835

10. [A female nude on steps leading to water.]

J. Collet del. Caldwell sculp. London, Printed for Rob.t Sayer No 53, Fleet Street, as the Act directs 15 Dec.r 1770.

Etching with engraving. 195 x 140mm (7¾ x 5½").
£130

From the collection 'Designs by Jn.o Collett, Both Serious and Comic, Engraved on 36 Plates'.

Stock: 53932

11. [A female nude leaning on a wall with a vase.]

J. Collet del. Byrne sculp. London, Printed for Rob.t Sayer No 53, Fleet Street, as the Act directs 15 Dec.r 1770.

Etching with engraving. 195 x 140mm (7¾ x 5½"), with wide margins.
£130

From the collection 'Designs by Jn.o Collett, Both Serious and Comic, Engraved on 36 Plates'.

Stock: 53930

12. [A female nude leaning on a wall in a woodland setting.]

J. Collet del. Goldar sculp. London, Printed for Rob.t Sayer No 53, Fleet Street, as the Act directs 15 Dec.r 1770.

Etching with engraving. Part 18th century watermark; 200 x 140mm (8 x 5½"), with wide margins.
£130

From the collection 'Designs by Jn.o Collett, Both Serious and Comic, Engraved on 36 Plates'.

Stock: 53929

13. Tragedy.

G.B. Cipriani inv. F. Bartolozzi sculp. [Pub.d June 30. 1788 by Macklin...]

Stipple. Sheet 355 x 265mm (14 x 10½"). Trimmed within plate, losing publisher's inscription, creased bottom left.
£190

A female allegorical figure of Tragedy leans against a balustrade. At her feet are three sleeping cherubs, about to be scared awake by a fourth who holds her mask over his face. *De Vesme 733, iii of iii.*

Stock: 53331

14. Light as Love.

C. Knight sculp.t 1814. [bit later]
Stipple, printed in sanguine. 140 x 170mm (5½ x 6¾"), with wide margins.
£95

A cherub blowing bubbles.

Stock: 53405



15. Winter. Pleasure is fled - save where the Ball or play, / Or Opera, invite the Young and Gay; / Now Blustering Winds & rude inclement Skies / The Tippett, Muff, and Cardinal defies.

R. Pyle Pinx.t. Ja.s Watson fecit. Printed for Carington Bowles, next the Chapter House in St Paul's Church Yard London. [n.d., c.1765.]

Mezzotint. 355 x 255mm (13¾ x 10"). Trimmed just within plate at bottom, thread margins elsewhere.

Slight creasing. £220

A three-quarter length portrait of a fashionably-dressed young woman in a winter landscape, arms folded in an ermine-trimmed cloak (tippet). From a set of Seasons by Robert Pyle, which was also engraved by Richard Houston, Charles Corbett (pseudonym used by both Richard Purcell and Houston) & Georg & Johann Rugendas.

Stock: 53387

16. L'Hyver.

Pierre Aveline del. Sculp. Cum privilegio Regis. a Paris chez Charpentier rue St Jacques au Coq. Engraving., 18th century watermark 340 x 245mm (13¼ x 9¾"), large margins.
£240

An allegorical scene of winter, with three naked cherubs, one winged, warming themselves at a campfire.

Stock: 54055

17. [English Setter head.]

Léon Danchin [pencil signature]. [n.d., c.1920.]
Coloured etching, limited edition, 86/500 signed by the artist. 260 x 210mm (10¼ x 8¼"), with wide margins.

£180

Léon Danchin (1887-1938) specialised in portraits of dogs.

Stock: 53901



18. The Village School in an Uproar. From the Original Picture in the possession of W.m Chamberlayne Esq.r M.P.

Painted by Henry Richter. Engraved by C. Turner Mezzotinto Engraver in Ordinary to His Majesty. London, Published April 11th 1825 by Mess.rs Hurst, Robinson & Co., No 8. Pall Mall & Robert Jennings, Poultry.

Rare & fine mezzotint. 510 x 630mm (20 x 24¾"), with large margins. A little surface cracking. £360
A schoolmaster in a rustic schoolroom reads from a book, oblivious to the chaos around him, including the ink being poured on his head. The mayhem is about to end: the cruel-looking headmaster is coming through the door, cane in hand.

Near the gaping hole in the floor is a book marked 'Henry Richter His Book', 'Aesop's Fables', suggesting this is a painting based on the artist's own schooldays.

Stock: 53993

19. The University Amateur Musical Society. At the Music Room, on Thursday, Nov. 17th 1842. To Commence at Half-past Eight precisely.

[1842.]

Letterpress programme. Sheet 225 x 185mm (8¾ x 7¼"). Laid on album sheet some spotting. £60

A playbill for a concert at the Holywell Music Room, Oxford, Britain's first concert hall. and believed the oldest purpose-built music room in Europe. The University Amateur Musical Society held its concerts from c.1825 to about 1865, when it probably merged with the Oxford Philharmonic Society.

Stock: 53985

20. [La Fortune].

Anibale Caracci inv. F. Bartolozzi sculp. 1756. 1756. Etching and mezzotint. 470 x 330mm (18 x 13").

Trimmed almost to plate Some creasing in the margins. Several small repaired tears. £90

Allegory of justice resting on a globe. *De V: 618 ii of ii.*

Stock: 53951

21. Josephi Pudicitia. Joseph and Potiphar's Wife. From the Painting of Guido Rheni, in the Baroni Palace at Naples.

R. Strange Neapoli delin.t A.º 1769 ære incidit Londini. [n.d., 1790].

Engraving. 395 x 490mm (15½ x 19¼), with wide margins. £260

Joseph rejects the advances of the wife of Potiphar, the captain of Pharaoh's guard and Joseph's master.

From a collected edition of the engravings by Sir Robert Strange (1721-92) after famous paintings, in this case one by Guido Reni (1575 - 1642).

Stock: 53924

22. Sodom door't Vuur Vergaan. Gen. XIX.

P. Mortier edit. Cum Privileg. Pag. 18. [n.d. 1708] by Pierre Mortier and

Engraving. 345 x 425mm (13½ x 16¾"). Trimmed to plate. Vertical crease down centre as normal. £160

'Sodom perished by fire', referring to the city of Sodom mentioned in the Book of Genesis and throughout the Hebrew Bible. In Genesis the men of Sodom are described as 'wicked and sinners' and are destroyed by divine order with 'brimstone and fire'.

Stock: 53976

23. Signo dato Juventus Romana ad rapiendas Sabinorum Virgines discurrit. Tit. Liv. lib I. Juxta Exemplar in Aedibus Praenobilis Jacobi Stanely Comititis de Derby apud Knowsley Agro Lanc.

Gio: Guiseppe del Sole Pinx.t alta. 6 Ped: 3 pol: Lata. 8 ped. 8 pol. H. Winstanley fecit apud Knowsley 1729. Derby, 1729.

Etching, 18th century watermark. 440 x 520mm (17¼ x 20½"). Messy margins. Repaired tear in the middle of lower margin to text, left margin cut to platemark.

£190

A scene depicting the rape of the Sabine women by the Romans. According to Roman historian Livy, the story of this popular myth came from Romulus' concern that his new kingdom would not be able to sustain itself with its lack of women. The Romans devised a plan to hold a festival, inviting all the neighbouring cities, including the Sabines. At the height of the festival, on the signal of Romulus, the Romans abducted thirty Sabine women, who were forced to be their wives.

Stock: 53954

24. Grandeur d'ame d'Alexander, envers son Medecin Philippe. Dedié à Sa Majestié Catherine II.e Imperatrice de toutes les Russies Par son très humble très obéissant et très soumis Derviteur, J. Tribble.

dessiné par B.N. Le Sueur; d'apres le Tableau Original d'An: Carache. Esquissé a l'eau forte par G.F. Schmidt a Berlin 1769.

Etching. Sheet 490 x 620mm (19¼ x 24½"). Trimmed to plate and laid on album paper, a few tears, creasing, surface wear and spotting. Damaged. £280

Alexander being attended by his doctor Philip in his tent, after a painting by Annibale Caracci.

Georg Friedrich Schmidt (1712-75) was in St Petersburg between 1757-62 to engrave a portrait of Catherine II and set up an engraving school. On his return to Paris he engraved a number of the paintings bought by the Russian empress.

Stock: 53919



25. **Date Obolum Belisario Ex Vandyki ad humanam formam Tabula in Ædibus Præclarissimi Richard Boyle Comitiss Burlingtoniæ &c Periscelidis Equitis Bonarum Artium in Patria Restauratoris.**

Vandyke Pinxit. J. Goupy Delineavit. G. Scotin perfecit. [n.d., c.1750.]

Engraving Sheet 545 x 585mm (21½ x 23"). Trimmed to plate, laid on old canvas. £280

"Give an obolus to Belisarius". General Flavius Belisarius (505-565), hero of the Byzantine Roman Empire, blinded and left to beg on the streets of Rome. The apocryphal story of how Emperor Justinian I, jealous of his most able general's popularity, had him accused of treason and blinded. When one of his veterans found Belisarius and gathered his former comrades around him, Justinian was forced to issue a pardon.

Stock: 54050

26. **Epaminondas.**

B. West pinx. P. Bernard Sculp. [n.d., c.1780.]

Fine engraving. Sheet 575 x 440mm (22¾ x 17¼").

Trimmed within plate. £260

A French engraving of Benjamin West's 'The Death of Epaminondas', painted for George III in 1773. It shows the Theban general, wounded at the Battle of Mantinea (362 BC), sitting outside his tent, right hand on a spear-point in his side, as his physician is about to draw it out, knowing that it will kill him.

Stock: 53903

27. **[Filial Piety.] Per illustri ac Reverendissimo Domino D. Carolo Van den Bosch... Corn: van Caulkcken.**

Petrus P. Rubberns pinxit. [Engraved by Caukercken.]

Gaspar de Hollander excudit Antwerpia. van Merlen excudit. [n.d., c.1670.]

Engraving, 17th century watermark. 360 x 425mm (14¼ x 16¾"), with wide margins. £280

A story told by Roman historian Valerius Maximus (c.AD 50): Cimon, sentenced to starve to death in prison, is suckled by his daughter Pero. The judges, when hearing of this act of filial piety, pardoned Cimon.

This plate was engraved and first published by Cornelis van Caukercken c.1655. The plate was then published by Gaspar de Hollander in the 1660s, followed by the van Merlen family (Theodore II & his son Cornelis).

See Ref: 53956 for different publication.

Stock: 53909

28. **Perillistriac Reverendissimo Domino D. Caralo Vanden Bosch [...]. Discite quit sit amor, lactat pia gnata parentem [...]**

Petrus P. Rubbens pinxit. / Gaspar de Hollander excudit Antuerpia / Gallayo ex. Antwerp [n.d. c.1600]. Engraving, 18th century watermark. 360 x 425mm (14 x 16¾") large margins on 3 sides. Trimmed to plate on the right side. Vertical crease down centre. Top right corner slightly creased. £280

A scene depicting Pero secretly breastfeeding her imprisoned father. Recounted by historian Valerius Maximus as a story of great pietas, Pero secretly breastfeeds her father Cimon after he is incarcerated and sentenced to death by starvation. See Ref: 53909 for different publisher.

Stock: 53956

29. **Caius Marius sitting on the Ruins of Carthage. To His Grace John Duke of Atholl, Marquis & Earl of Atholl, Tullibardine, &c. &c. / This plate is humbly inscribed by His Grace's much obliged and most devoted servant, Robert Blyth.**

Drawn by Mortimer. Etch'd by R. Blyth. From an Original Drawing of Mortimer, in the Collection of Richard Payne Knight Esq.r. London Publish'd as the Act directs. Jan.y 20.th 1782. by R. Blyth N.o 27 Great Castle Street, Cavendish Square. London, 1782.

Etching. 470 x 390mm (18½ x 15½"), with wide margins on 3 sides. Small tear, folds and creasing down left margin, stain on right. £260

A portrait of Roman general Gaius Marius (157-86 BCE) depicted isolated and exhausted. Though his political career was relatively successful, Marius fled Rome in 88 BCE after being defeated by Sulla and his unprecedented march on Rome. According to Plutarch Marius fled to Africa and landed in Carthage but was confronted by a Roman official who claimed the Praetor of the African province forbid Marius to rest here. When prompted Marius replied that the official should report to his governor simply that he had seen 'the exiled Marius sitting on the ruins of Carthage' (Plutarch Life of Marius). The artist Mortimer exhibited the his original drawing as well as an oil painting of the same subject at the 1774 Society of Artists exhibition after a commission be Edward Sachaverell Pole (1718-1780). The drawing was acquired by Richard Payne Knight (1751-1824) a fine

art connoisseur best known for his theories on picturesque beauty.
Stock: 53962

30. [Marcus Curius Dentatus rejecting the Bribes of the Samnites. From the Original Picture of the same Size, painted by Pietro da Cortona, in the Collection of his Grace the Duke of Devonshire, to whom this plate is most humbly inscribed, By his Grace's most obliged, and most devoted Servant, J. Boydell.]

[J. Mortimer delin.t. Anth.y Walker sculpsit.]
[Publish'd according to Act of Parliament 1st. of March 1763, by J. Boydell Engraver, in Cheapside, London.]
Engraving, proof before letters, 18th century watermark. 430 x 540mm (17 x 21¼"). Tears in margins taped. £290

Manius (not Marcus) Curius Dentatus (d.270 BC) a plebeian consul of ancient Rome, said to be incorruptible. Here Samite ambassadors bring expensive gifts to gain his favour. Found roasting turnips in his hearth, he refuses the gifts, saying that he preferred ruling the possessors of gold over possessing it himself.

One of a set of three plates from drawings by John Hamilton Mortimer (1740 - 1779) after 17th century paintings in the collection of the Duke of Devonshire.:
Stock: 54060



31. Nero depositing the Ashes of Britannicus.

Le Sauer Pinx.t J. Boydell excud.t 1765 J. S. Muller Sculpsit. London, 1765.

Copper engraving, proof before title, 18th century watermark. 510 x 385mm (20 x 15¼"), with wide margins. £260

The intrigues of Agrippa to displace Nero and to elevate Britannicus, the son of Claudius, led to Nero's first domestic tragedy—the poisoning of Britannicus. The painting hangs at Windsor Castle with the title Caligula depositing the ashes of his mother and brother in the tomb of his ancestors. "The Most Capital Paintings in England" series of engravings in five

volumes, late 1760s-1786, the first three (1769 to 1773) originally published under the title .Sculptura Britannica. These were a critical and financial success for the publisher John Boydell who promoted the interests of both artists, engravers and Patrons establishing a tradition in Britain for collecting prints.
Stock: 53955

32. The Antiquary and Lovel.

Photogravure Goupil & C.o Edinburgh, 1885.
Photogravure. 205 x 240mm (8 x 9½"), with wide margins. Small tears along the top and left edges. £85
A scene depicting two well dressed men in a study surrounded by a careless pile of books. This print is from a series of eight published in a book by Sir William Fettes Douglas (1822-1891). The Scottish painter was appointed to Director of the National Galleries of Scotland in 1877 and in 1882 became the president of the Royal Scottish Academy. The book was published for the Royal Association for Promotion of the Fine Arts in Scotland. Douglas himself was an antiquary and bibliophile as well as having an interest in astrology and alchemy.
Stock: 53886



33. [Final Interview of Louis XVI] To his Royal Highness George Prince of Wales This Plate representing the final interview of Louis the Sixteenth with his Family, in the Temple at Paris, January 20, 1793, is with permission himbly dedicated, by his Royal Highnesses most Devoted and very Humble Servants P.W. Tomkins, Edw. Jee & John Eglington.

Painted by M. Brown, Historical Painter to their Royal Highnesses the Duke of York. Engraved by P.W. Tomkins, Historical Engraver to his Majesty, & J. Eginton. Pub.d as the act Directs Jan. 1. 1795, by Jee & Eginton, Birmingham, & Sold at Tomkins, New Bond Street, London.

Fine stipple. 545 x 655mm (21½ x 25½"), with very wide margins. Uncut. £220

Louis XVI embracing his family in the Temple Prison, before his execution, Marie Antoinette stands on the right tearing her hair; the dauphin has his arms around his father's neck and two other girls leaning in tears against him. His gaoler, Antoine Joseph Santerre, looks on from the left.

Stock: 54041

34. **[Final Interview of Louis XVI] To his Royal Highness George Prince of Wales This Plate representing the final interview of Louis the Sixteenth with his Family, in the Temple at Paris, January 20, 1793, is with permission humbly dedicated, by his Royal Highnesses most Devoted and very Humble Servants P.W. Tomkins, Edw. Jee & John Eglington.**

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Fine stipple, open letter proof. In ink at bottom right margin "Mr. Selly March 14 1794 Edinburgh"; 545 x 655mm (21½ x 25½"). Edges of wide margins chipped, damp stain on bottom left. Uncut. Very slight wormhole in stomach of daughter lying on floor. £320 Louis XVI embracing his family in the Temple Prison, before his execution, Marie Antoinette stands on the right tearing her hair; the dauphin has his arms around his father's neck and two other girls leaning in tears against him. His gaoler, Antoine Joseph Santerre, looks on from the left.

Stock: 54040

35. **Banditti.**

Drawn by I. Mortimer Etch'd by I. Haynes Publish'd as the Act directs Feb.y 1, 1780 by J. Mortimer Norfolk Street Strand, & J, Boydell Cheapside. London, 1780.

Etching. 350 x 350mm (130¾ x 13¾"), with very wide margins. Stain across foreground figure. £190

A round design of three bandits. Possibly part of a pair with print 'Pilgrims' of a similar design and also published by Jane Mortimer and John Boydell.

Stock: 53963

36. **Banditti Regaling. To the R.t Hon.ble Earl Harcourt, this Etching from the Original Drawing by Mortimer in the possession of S. Ireland is inscribed By his Lordships much obliged & obedient Serv.t S. I.**

Mortimer Del.t Sam. Ireland fecit. 1785.

Etching. 430 x 465mm (17 x 18¼"). Torn along plate edge upper right corner and lower left corner and edge. One small tear affects the title area. Small margins. £260

A group of bandits feasting and relaxing in a courtyard. The inscription is likely dedicated to George Harcourt (1736-1809), who was a politician and noted patron of the arts.

Stock: 53968

37. **Banditti Returning. From an Original Drawing of J. Mortimer, in the Collection of Richard Payne Knight Esq.r.**

Drawn by J. Mortimer 1775. Etch'd by R. Blyth. London Publish'd as the Act directs, Nov.r 9.th 1780, by R. Blyth N.o 27, Great Castle Street, Cavendish Square. London, 1780.

Etching. 395 x 440mm (15½ x 17¼") with very wide margins. Foxing in upper margin. Small tears, mostly repaired, along lower edge. Small stain bottom left.

£260

A bandit wearing armour and a helmet, holding a female captive, who looks down to left, her clothes in disarray, another bandit to right, one hand on his hip, holding a spear in the other, beside a man wearing a plumed helmet who gazes questioningly at the woman, while other bandits approach the cave from the left, bringing captives in oriental dress.

Stock: 53966



38. **A Captain of Banditti and his Family. Etch'd by Sam.l Ireland form an Original Drawing by Mortimer. To Sir George Beaumont Bar.t and admirer of Mortimer & encourager of the fine Arts this etching is inscribed by his obliged and obedient Servant S: Ireland.**

Mortimer del.t Sam.l Ireland fecit. London, 1785.

Etching. 420 x 465mm (16½ x 18¼"). Very small tears along the lower platemark, some have been repaired. Some creasing in the corners. Very small hole in top right corner margin. Small margins. £260

A captain, well dressed, standing before his wife and child near the shore, attended by another bandit. Sir George Beaumont (1753 - 1827) was a prominent patron of the British arts and an amateur painter himself. He was instrumental in the creation of the National Gallery in London, being the first to make a donation of paintings.

Stock: 53967

39. **The Captive.**

Drawn by Mortimer. Etch'd R. Blyth. London, 1781.

Etching. 300 x 400mm (12 x 15¾"). Trimmed to plate, loss of inscription and publication line. £320

A captive sitting shackled in a cell. Subject from Laurence Sterne's 'A Sentimental Journey', published in 1768 as Sterne was close to death; the novel is partly autobiographical as it details the author's journey through France to the most southern point of Italy.

Stock: 53973

40. **[A Captive Family]**

Mortimer del.t. Published by W.m Richardson. York House, Strand, June 10, 1805. Blyth Fecit. London, 1805.

Etching, 18th century watermark. 340 x 255mm (13½ x 10") with wide margins. Creasing in top right corner in margin. £190

An arresting scene of two people in restraints while two children cry by their side. This print was originally part of the 'British School II' album, which contained 170 prints published between 1713 and 1810. The purpose of the album is prefaced by two paragraphs that describe the role that the Royal Academy and its academicians have played in the development and promotion of British art.

Stock: 53961

41. **A Banditti Made Prisoners. From an Original Drawing of Mr. Mortimer's, in the Possession of Mr. Wright of Derby.**

Etcht by Tho.s Hardy. London, 1805.

Etching, 395 x 495mm (15½ x 19½"), with small margins. £260

Two bandits held captive, presumably by the aggressive man in the background, while two country folk stand watch. It is likely the inscription refers to Joseph Wright of Derby, which suggests this scene was drawn in 1774 when Mortimer and Wright were working together on illustrations of the Captive from Sterne's 'A Sentimental Journey'.

Stock: 53969

42. **Children at Play. It Often Ends in Sorrow.**

C. le White Sculp. Published Janu.y the 25th 1782 by C. White Stafford Row Pimlico.

Stipple, part printed in colours. 185 x 160mm (7¼ x 6") very large margins. £140

A small and tearful boy turns from his two female playmates.

Stock: 53933

43. **Enjoying Domestic Happiness.**

Drawn by J. H. Mortimer. Etched by R. Blyth. London Published as the Act directs 15.th Nov.r 1779 by R. Blyth No. 27 Great Castle Street, Cavendish Square. London, 1779.

Etching, 230 x 160mm (9 x 6¼"). Trimmed to plate. £85

A quiet, loving familial scene.

Stock: 53960

44. **[The First Mug] La Première Chope.**

Peint par Schloesser. Lithog par Durand. Imp. Lemercier, r. de Seine 57, Paris. Publié par Goupil et C.e le 1.r Octobre 1864. Paris, Londres, La Haye, Bruxelles. Berlin _ Verlag von Goopil & Co. New York, Published by M. Knöedler.

Rare tinted lithograph. Printed area 335 x 390mm (13¼ x 15¼"), with large margins, publisher's blind stamp.

£280

A small boy being given his first mug of beer, in a large rustic room. One side is a basket of vegetables, the other a gun and shooting bag.

Engraved by André Durand (1837-67) after Carl Schloesser (1832-1914).

Stock: 53900

45. **A Flemish Collation. From the Original Picture Painted by Van Harp, In the Collection of the Right Honourable the Earl of Bute; To Whom this Plate is most Humbly Incribed, By his Lorships most Obliged, & most Obedient Servants.**

Van Harp Pinx.t, Rich.d Earlom Delin.t. Isaac Taylor Sculpsit. Published according to Act of Parliament by J. Boydell Engraver in Cheapside London November 2.d 1765. London, 1765.

Copper engraving, 18th century watermark. 485 x 605mm (19 x 23¾"). Trimmed almost to plate mark. Creasing and staining along lower margin which also affects the lower title area. Lower left corner is creased. £320

A jovial scene showing guests dining and relaxing in a Flemish tavern. Scenes such as this grew out of the moralist paintings of the Netherland's early Renaissance era, though as the tradition developed it lost its moralising elements as artists turned instead to focus on good-natured chaos.

Stock: 53959



46. **The Fortune Teller. To His Grace the Duke of Dorset, Ambassador to the Court of France; This Plate is humbly Dedicated, by his Grace's much Obliged and most humble Servant, John Keys Sherwin.**

Sir Joshua Reynolds pinx. Engraved by J.K. Sherwin, Engraver to his Majesty, and his Royal Highness the Prince of Wales. Publish'd Mar. 10th 1785 by J.K. Sherwin, No 28 St James's Street & W. Hinton No. 5 Sweetings Alley Royal Exchange.

Etching with engraving, fine impression. 405 x 560mm (16 x 22") very large margins. £320

A woman in gypsy dress, standing at left, reads the palm of a shy young girl sitting on her brother's lap. The print is dedicated to John Sackville (1745-99), 3rd Duke of Dorset, cricketing enthuasuast. When ambassador to France he organised what might have

become the first international cricket tour had the French Revolution got in the way. He later became one of the first members of the Marylebone Cricket Club
Stock: 53437



47. Venus Lusthoff.

Pet. Paul Rubens pin[xt] Pet. Clouwet Sculpsit. Matth. Antonus excudit Antwerpiae. [n.d., c.1660].
Rare & impressive engraving. Sheet 445 x 610mm (17½ x 24"). Trimmed to image on three sides, into plate at bottom, slight loss of text. £360
'The Garden of Love'; a company of men and women, including Rubens and several members of his family, gather around a fountain of Venus in a formal garden. The painting (1630-5) is now in the Museo del Prado.
Stock: 53918

48. The Jovial Peasants. 226.

Hemskirk pinx.t. B. Clowes fecit. Publish'd as the Act directs, 20th Jan:y 1772: by Rob.t Sayer, Map & Printseller, No 53 Fleet Street.
Fine mezzotint. 355 x 250mm (14 x 9¾"), with large margins. £350
Five boors in a vaulted tavern, singing, one on the right with his back to the viewer, holding up his glass and jug, another with his arms around a jug, a third smoking, a fourth sitting in a chair made of a barrel, asleep, and the fifth in the background to left, urinating.
Engraved by Butler Clowes after Egbert van Heemskerck the younger.
Stock: 53365

49. [Two Shipwrecked Mariners]

J. Mortimer delin.t London Published April 18. 1801. by John P. Thompson. G.t Newport Street and N.o 51 Dean Street Soho. London, 1801.
Etching. 305 x 445mm (12 x 17½") with very wide margins. 2nd issue. £220
Two shipwrecked mariners in a desperate state seeking shelter on a shore. A rowing boat from a ship on the horizon looks to be approaching. In 2012 Nicholas Knowles identified the engraver of this print as Thomas Rowlandson after noting that several details, such as the dot hatching and handwriting, were typical Rowlandson features.
Stock: 53970

50. Soldiers Courtship. To the Right Hon.ble Hugh Earl Percy, &c. &c. &c. Lieut General of His Majesty's Forces, and Colonel of the Fifth Reg.t on Foot; the following Plates, representing the Life and Death of a Soldier, are most humbly Inscribed, by his Lordship's much obliged and most obedient Servant Robert Blyth. / From Original Drawings of Mortimer, in the Collection of Richard Payne Knight Esq.r

Drawn by Mortimer. Etched by R. Blyth. London, Published as the Act directs, May 1.st 1781, by R. Blyth N.o 27, Great Castle Street, Cavendish Square. London, 1781.

Etching. 395 x 450mm (15½ x 17¾"), with very wide margins. £280

A drunken but light hearted scene of two soldiers and two women together, lounging in a courtyard. One woman has a child resting in her lap. The first in a set of four prints, the series titled 'The Life and Death of a Soldier'. Hugh Percy (1742-1817), 2nd Duke of Northumberland, to whom the series was inscribed, fought against the Americans in the American War of Independence as Colonel of the Fifth Regiment of Foot (or Northumberland Fusiliers). Unusually for the time he was vehemently against any kind of corporal punishment. Though he was recognised as an esteemed general, by 1777 Percy had grown so disgusted with the war he resigned his command and returned to England.

Stock: 53971

51. Soldiers Family. From Original Drawings of Mortimer, in the Collection of Richard Payne Knight Esq.r.

Drawn by Mortimer. Etched by R. Blyth. London, Published as the Act directs, May 1.st 1781, by R. Blyth N.o 27, Great Castle Street, Cavendish Square. London, 1781.

Etching. 395 x 450mm (15½ x 17¾") with very wide margins. £280

Soldier seated with his wife and family under a cliff side, with two other soldiers, one seated the other standing behind.

Stock: 53972

52. As You Like It. Act IV. Orlando and Oliver. To the Honourable Horace Walpole, this Plate is Inscribed, by his most Obligated humble Servant, Sam.l Middiman.

Painted by G.B. Cipriani, G. Barrett & S. Gilpin. The Figures by F. Bartolozzi R.A. Engraved by S. Middiman. Published as the Act directs May 1. 1787 by S. Middiman, No 3, Grafton Street, Tottenham Court Road.

Stipple. 355 x 380mm (14 x 15"), with wide margins. £260

Orlando rescues Oliver from a lioness.

Stock: 54067

53. [Cymbeline] Imogen's Chamber. On her left breast a mole, cinque spotted...

W. Martin inv. et pinx. F. Bartolozzi sculps. 1786. London, Publish'd June 21st; 1786 by W. Dickinson Engraver Bond Street.

Etching with stipple printed in reddish brown. 265 x 355mm (10½ x 14"). Thread margins, some creasing. Messy. £220

A scene from William Shakespeare's 'Cymbeline': Imogen sleeps in her bed while Iachimo leans over her writing a letter suggesting he has seduced her. After William Martin (1753 - c.1831), historical painter who was pupil and assistant to Cipriani until c.1784. *De Vesme 1840, state iii of iii.*

Stock: 53334



54. [Shakespeare. Cymbeline Act III. Scene IV. Near Milford Haven. Pisanio and Imogen.]

[Painted by J. Hoppner R.A. Engraved by Rob.t Thew Hist.l Engraver to H.R.H. the Prince of Wales.] [Pub. June 4, 1801 by J. & J. Boydell, at the Shakespeare Gallery, Pall Mall, & No. 90, Cheapside, London.] Stipple and etching, proof before letters. 505 x 635mm (19¾ x 25"). Trimmed to plate top and bottom, soiling of edges. Slight staining in margins. £250

On a forest path Imogen bares her breast and offers Pisanio a sword, begging him to kill her. After John Hoppner (1758-1810).

John Boydell (1720-1804), publisher and Lord Mayor of London in 1790, began his Shakespeare Gallery to encourage British historical painting by commissioning paintings on the theme of Shakespeare's plays from leading artists and reproducing them as high quality prints. When his gallery in Pall Mall opened in 1789 it contained 34 paintings; by the end it has nearly 170, by artists including Angelica Kauffman, Richard Westall, Thomas Stothard, George Romney, Henry Fuseli, Benjamin West, Robert Smirke, John Opie & Francesco Bartolozzi. 96 were engraved, published separately until the bound edition, "A Collection of Prints, From Pictures Painted for the Purpose of Illustrating the Dramatic Works of Shakspeare, by the Artists of Great-Britain" was issued in 1805.

The project was over-ambitious, and the cost caused the firm to go bankrupt.

Stock: 54059



55. Shakspeare. Second Part of King Henry VI. Act I. Scene IV. Mother Jordain, Hume, Southwell, Bolingbroke & Eleanor.

Painted by John Opie R.A. Engraved by C.G. Playter. And Rob.t Thew. Published Dec.r 1 1796 by John & Josiah Boydell, at the Shakspeare Gallery, Pall Mall. & No 90 Cheapside London.

Stipple, open letter proof, without lines of verse. 505 x 635mm (20 x 25") very large margins. Small tear in bottom margin. Uncut. £260

The Conjuration, in which Margery Jourdemayne summons a demon to bring about the death of Henry VI. The other figures are: Eleanor Cobham, Duchess of Gloucester; Roger Bolingbroke, cleric and astrologer; John Hume (or Home), Canon of Hereford and St Asaph and chaplain and secretary to the Gloucesters; & Thomas Southwell, physician and Canon of St Stephen's Chapel in the Palace of Westminster. Shakespeare drew on a real trial for this episode: in 1440 Bolingbroke and Southwell drew up a horoscope for the Duchess that predicted the death of Henry, which meant her husband would succeed to the throne. The group was accused of conspiring to kill the King with necromancy; Eleanor was sentenced to life imprisonment; Bolingbroke was hung, drawn and quartered, his head displayed on London Bridge; and Margery Jourdemayne was burnt at the stake.

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Stock: 54002

56. **Shakspeare. Othello Act V. Scene II.**
 Painted by J. Graham. Engraved by W. Leney. Pub.
 Sept.r 29 1799 by J. & J. Boydell, at the Shakspeare
 Gallery, Pall Mall. & No 90 Cheapside London.
 Stipple, open letter proof, without lines of verse. 565 x
 415mm (22¼ x 16¼"), with very large margins. Damp
 stains in margin edge on right. £230

Othello standing over the bed of Desdemona as she
 sleeps, a candle and dagger in his hands.
 John Boydell (1720-1804), publisher and Lord Mayor
 of London in 1790, began his Shakspeare Gallery to
 encourage British historical painting by commissioning
 paintings on the theme of Shakeapeare's plays from
 leading artists and reproducing them as high quality
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 Stothard, George Romney, Henry Fuseli, Benjamin
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 Dramatic Works of Shakspeare, by the Artists of
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 the firm to go bankrupt.

Stock: 54001



57. **[The Incas.] Naufrage de Télasco et
 d'Amazili.**

Le Barbié pinx.t. Mariage sculp.t. [n.d., c.1780.]
 A fine colour-printed stipple. Sheet 425 x 540mm (16¾
 x 21¼"). Trimmed into text in title, repaired holes in
 image in sky, nicks in edges. £360

A scene from 'Les Incas, ou la destruction de l'empire
 du Perou', a 1770 novel by Jean-François Marmontel
 (1723-1799). A group of Incans, including Telasco
 and his fiancée Princess Amazili, reach the shore of a
 Pacific Island after being shipwrecked in a Spanish
 ship.

Stock: 53388

58. **Shakspeare. Titus Andronicus. Act IV.
 Scene I.**

Painted by Tho.s Kirk. Engrav'd by Tho.s Kirk.
 Publish'd Dec.r 24 1793 by John & Josiah Boydell, at
 the Shakspeare Gallery, Pall Mall. & No 90 Cheapside
 London.

Stipple, open letter proof, without lines of verse. 565 x
 415mm (22¼ x 16¼"), with very large margins. Damp
 stains in top right margin. Uncut. £230

Lucius flees from his aunt Lavinia, fearing that she is
 crazed. In fact, she merely wants to get to the book he
 is carrying, Ovid's Metamorphoses. She then turns
 through its pages until she reaches the story of
 Philomela and Tereus (Tereus rapes his sister-in-law
 Philomela and then cuts off her tongue so that she
 cannot reveal the crime), which she shows to her father
 and uncle to indicate what has been done to her.

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 Illustrating the Dramatic Works of Shakspeare, by the
 Artists of Great-Britain" was issued in 1805.

The project was over-ambitious, and the cost caused
 the firm to go bankrupt.

Stock: 54000

59. **Shakspeare. Two Gentlemen of Verona.
 Act V. Scene III.**

Painted by Ang.a Kauffman Zucchi. Engrav'd by L.
 Schiavonetti. Publish'd Aug. 1st 1792 by John & Josiah
 Boydell, at the Shakspeare Gallery, Pall Mall. & No 90
 Cheapside London.

Stipple, open letter proof, without lines of verse. 500 x
 635mm (19¾ x 25"), with wide margins. Uncut. £220
 Proteus holds Sylvania around the waist, threatening to
 rape her, as Valentine siezes him from behind. Julia,
 disguised as a boy, looks on, horrified.

John Boydell (1720-1804), publisher and Lord Mayor
 of London in 1790, began his Shakspeare Gallery to
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 the firm to go bankrupt.

Stock: 53989

60. **[Offering to Ceres]**

Pietro Cortona fecit. / Gius. Zocchi. Sc. [London,
 1764.]

Etching, proof before title. 385 x 255mm (15¼ x 10"), with very wide margins. Uncut. £190

A representation of Ceres, goddess of agriculture, as a young woman wearing a garland of grain crops being offered crops, a pair of lions and a bull by a group of farmers. This is thought to be one of the 41 plates from the Luti Collection.

Stock: 54013

61. **Eneas going into the Cave, from an Original Drawing of Solimene.**

Fran: Solimene inv. e del. Gius Zocchi inv: 1764.
Etching. 255 x 240mm (10 x 9½") with large margins. Uncut. £180

A scene depicting Aeneas and Dido holding hands as they are about to enter the cave to shelter from the storm conjured by Juno. Perhaps one of the most controversial plot points of the Aeneid, Dido interprets their time spent in the cave as consecration of their marriage, which Aeneas only later attempts to deny as he realises he must leave Carthage and continue his search for a new settlement. Dido, humiliated and believing her reputation to be irretrievable, kills herself with Aeneas' sword and curses enduring enmity between their peoples, an overt invocation of the Punic Wars.

Stock: 54011



62. **[The Faun's Concert.]**

Carlo Cignani inv. F. Bartolozzi sculp in Londra. [n.d., c.1765.]

Etching with engraving, printed in brown. Sheet 215 x 270mm (8½ x 10½"). Trimmed within plate. £230

A naked infant faun plays the panpipes, a man with human legs but pointed ears plays a clarinet and a cherub taps a tamborine. On the left an adult faun supports a jar with his left arm.

Engraved by Francesco Bartolozzi (1727-1815) after a drawing by Carlo Cignani 1628-1719), published in "Seventy-three prints engraved by F. Bartolozzi &c. from the original pictures and drawings of Michael Angelo, Domenchino ... in the Collection of His Majesty". *De Vesme 416.*

Stock: 53436

63. **The Judgment of Hercules, After an Original Drawing of Pietro da Cortona.**

Pietro da Cortona. inv. et del. / Gius. Zocchi. Sc: [London, n.d. 1750-1767.]

Etching. 385 x 275mm (15¼ x 10¾"), with very wide margins. Some small tears along bottom edge.

Creasing in top left corner. Uncut. £180

A scene depicting the Judgement of Hercules (or Hercules at the Crossroads). In Xenophon's account of the parable, the young hero is visited by Vice and Virtue, personified as women. They offer him the choice between a pleasant and easy life or one that is harsh but glorious, making their arguments respectively. The story gained popularity in the Renaissance period and remained a prominent subject in neoclassical art.

Stock: 54012



64. **[Jupiter and Juno on Mount Ida.]**

G.B. Cipriani Inv.t. F. Bartolozzi Sculp.t. Publish'd as the Act directs Jan.y 1st. 1784 by A. Torre No. 44 Market Lane.

Very fine stipple and etching, proof before title, printed in sanguine, pt 18th century watermark. 225 x 175mm (9 x 7"). £320

Jupiter seated on a cloud, embracing his wife Juno, watched by two putti and an eagle. *De Vesme 429, state iii of iv.*

Stock: 53323

65. **The Infant Shakespeare. attended by Nature and the Passions.**

Painted by George Romney. Engraved by Benjn Smith. Pub.d. Sept.r 29 1799, by J. & J. Boydell, at the Shakespeare Gallery, Pall Mall & No. 90, Cheapside, London.

Stipple. 500 x 635mm (19¾ x 25"), with wide margins. Faint crease. Borders dusty. £230

Shakespeare as an infant holding a flute, sitting on a blanket supported by a bare-breasted Nature, surrounded by tragic and grotesque figures

Stock: 53912

66. **Barabbas with the Condemned Thieves.**
St. Luke chap. XXIII.v.XVIII.

Painted by Benj.n West, Esq.r P.R.A. Drawn by Henry Corbould. Engraved by Edward Scriven, Hist.l Engraver to The Prince Regent & the Princess of Wales. London: Published by T. Clay, N.o 18 Ludgate Hill, June 4; 1814. London, 1814.

Rare stipple and etching. 375 x 475mm (14¾ x 18¾"). Trimmed to plate top, left and right edges. Some toning. £220

Barabbas and two other thieves are restrained and in cuffs, and appear to be surrounded by a number of soldiers in the background. According to the Synoptic Gospels, Barabbas, imprisoned for murder and insurrection against the Roman state according to Mark and Luke, was released by Pontius Pilate according to a Passover tradition whereby a prisoner could have their death sentence commuted by popular demand. The story goes that the crowd of Jewish people ask for Barabbas's release, thereby condemning Jesus to death, though the plausibility of Barabbas's release is contested by some historians.

Stock: 53952

67. **Banditti.**

Marco Ricci. pinx.t / Goupy direxit/ / Chatelain fecit. [n.d. c.1740s]

Etching. 310 x 410mm (12¼ x 16¼"). Trimmed to plate. Crease in left side of the title area. £130

Bandits accosting and robbing a group of travellers by the edge of a lake. This print was part of a set of eight scenes by Chatelain after Ricci under the direction of Goupy. *Ex Collection Hon C. Lennox-Boyd*

Stock: 54008

68. **Fishermen. From an Original Drawing of J. Mortimer. in the Collection of Richard Payne Knight Esq.r; to whom this Plate is most humbly Inscrib'd by His much oblig'd and most obedient Servant, R. Blyth.**

Drawn by J. Mortimer 1774. Etch'd by R. Blyth. London Publish'd as the Act directs. Nov.r 9th 1780 by R. Blyth N.o 27 Great Castle Street, Cavendish Square. London, 1780.

Etching. 390 x 440mm (15¼ x 17¼"), with very wide margins on 2 sides. Trimmed to plate lower and upper sides. Creasing along left and right edges in margins. Repaired tear in title area. £230

A group of fishermen hauling a net. A woman stands to the right with her breast exposed and a classical figure to her right.

Stock: 53974

69. **A New Book of Shipping.**

Dodd Pinx.t. London Pub.,d by E. Hedges No 92 Cornhill July 1. 1787.

Rare aquatint. 190 x 260mm (7½ x 10¼") very large margins. Repaired tear in margin. £130

A small Royal Naval ship being constructed on a slipway, with two flags flying.

The title page to a series of maritime scenes by Robert Dodd (1748-1815).

Stock: 53073



70. **The Bombardment of Sebastopol.**

From a drawing by Mr E.W. Brooker HMS Spitfire. _ E. Walker lith. Day & Son Lith.rs to the Queen. Published March 1st 1855 by Paul & Dominic Colnaghi & Co, 13 & 14 Pall Mall East, _ Publishers to Her Majesty.

Fine coloured tinted lithograph, chine collé, with highlights added by hand. Sheet 370 x 625mm (14½ x 24½"). Laid on backing sheet. Slight crease in sky.

£390

A view of the naval bombardment of Sevastopol, 17th October, 1854, with the ships and their commanders listed under the scene.

Edward Wolfe Brooker (1828-1870) was Master on HMS Spitfire under Captain Thomas Spratt, surveying in the Mediterranean when the Crimean War broke out. He earned a commission by placing buoys to mark channels at the entrance to the Dnieper River while under enemy fire. At the end of the war he returned to surveying, both in the Mediterrean and around Tasmania. He was given the command of HMS Sylvia and joined Keppel during the opening of the trade ports of Osaka and Kobe in 1869. Taking ill in Japan he died there in 1870.

Stock: 54064



71. **Vaisseau du troisième rang a la Voile. Twee Decks Schip vande derde Rang.**

a Amsterdam Chez Gerard Valk Avec Privil. [n.d., c.1720.]

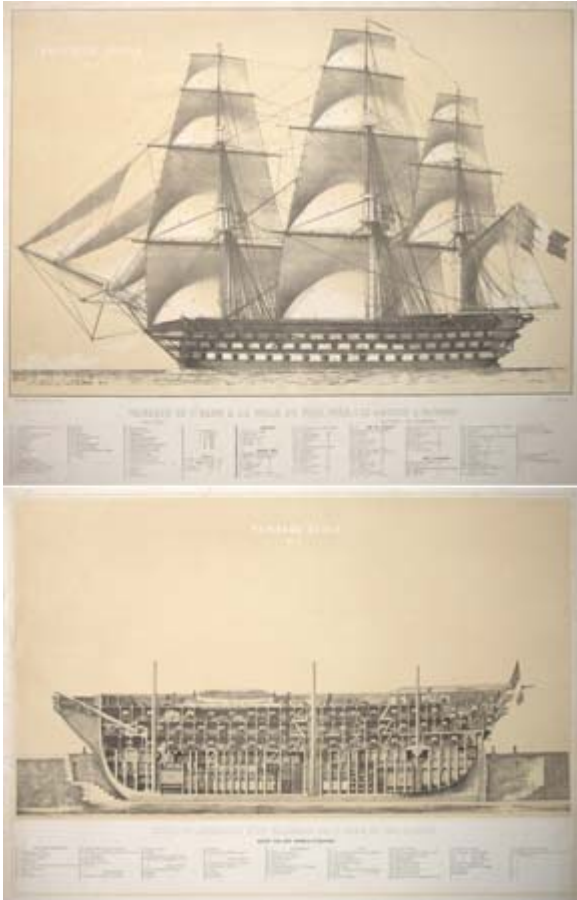
Engraving. 430 x 540mm (17 x 21¼"), with wide margins. Laid on board, some worming in margins.

£520

A two-decked, third-rank warship of the 17th century, under sail. Originally published between 1693-1708 in Pierre Mortier's 'Neptune Français' (described by Koeman as the 'most expensive sea-atlas ever

published in Amsterdam in the seventeenth century'), this example is a later state published by Valk (1652-1726).

Stock: 54058



72. Vaisseau École No. 2. Vaisseau de 1.er Rang a la Voile ay Plus Près, Les Amures a Babord. [&] Vaisseau École No. 3. Coupe et Arrimage d'un Vaisseau de 1.er Rang de 120 Canons.

L. Morel-Fatio [plate 2]. Lith de Boucher. Paris, Maison Basset, 33, rue de Seine. [n.d., c.1850.] Pair of tinted lithographs. Sheets 550 x 715mm (20¾ x 28"), with wide margins. Edges chipped, ink mss. pagimation top left. £850

Two portraits of a French first rate frigate: under sail and a cross section, in dry dock, both with extensive keys. From "l'Encyclopédie Bouasse-Lebel". Antoine Léon Morel-Fatio (1810-71) was made 'peintre officiel de la Marine' (Painter of the Fleet) in 1853. Stock: 54034

73. H.M.S. Dido (18 Guns) running up Channel, 1845. To the Hon.ble Capt.n Keppel and the Officers of the Ship this print is respectfully dedicated by The Publishers.

Lieu.t Inglefield del. T.G.Dutton, lith. London. Published Oct.r 21st 1845 by Messrs Fores 41 Piccadilly, corner of Sackville Street. Tinted lithograph. Sheet 380 x 525mm (15 x 20¾"). Some staining, damage to edges. £440
HMS Dido was an 18-gun Daphne-class corvette built for the Royal Navy launched 1836. After service including the Syrian War of 1840, the First Opium War



of 1839-42, the action against Borneo Pirates and a visit to New Zealand in 1847 she became a coal hulk at Sheerness before being sold for scrap in 1903. Dido was the first command of Henry Keppel (1809-1904) as captain. He spent 10 years on board, later progressing to the rank of admiral. Stock: 54065

74. To Alexander Grant Esqre of Carnoisie This Portrait of the Clipper Schooner Hellas is respectfully dedicated by O W Brierly (Mr AA Scanlan, Commander)

O.W. Brierly del. L. Haghe Lith. Day & Haghe Lith.rs to the Queen. Edmund Fry & Son London, Edmund Fry Jun.r Plymouth. [n.d., c.1839.]

Tinted lithograph. Printed area 270 x 355mm (10¾ x 14"), with large margins. Tears in margins taped. £320
A rowing boat approaching the Hellas in rough seas, a rocky coastline behind.

This print was advertised in the Art Journal in 1839, making it an early work by Oswald Walters Brierly. Stock: 54066

75. Battle off Cabareta Point July 12.th. 1801.

Painted by Whitecombe. T. Sutherland sculp.t. London Pub. March 1. 1816 at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint, 215 x 300mm (8½ x 11¾") very large margins. £180

A naval scene showing the Battle between the British fleet under the command of Sir James Saumarez and a combined French and Spanish force off the coast of Algeciras and Gibraltar. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. Parker: 157. Stock: 53940

76. Capture of Le Desius, Nov.r. 25.th. 1796.

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

Handcoloured aquatint. 214 x 300mm (8½ x 11¾"), with very wide margins. £220

A naval scene showing the capture of the French ship Décius off the coast of Anguilla by Lapwing under the command of Captain Robert Barton. Unfortunately, on the following day Lapwing was pursued by two French

ships *Thétis* and *Pensée* and was obliged to set fire to *Décus* in order to prevent her being recaptured. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 53941

77. **Capture of La Tribune June 8.th. 1796.**
Painted by T. Whitcombe. Engraved by T. Sutherland.
Publish'd Feb.y.1.1817, at 48 Strand, for J. Jenkins's
Naval Achievements.

Handcoloured aquatint, J. Whatman watermark 1827.
215 x 300mm (8½ x 11¾"), with very wide margins.

£180

Naval view showing the capture of the French frigate
Tribune by the *Unicorn*. From 'The Naval
Achievements of Great Britain from the Year 1793-
1817' by J.Jenkins. *Parker: 115.*

Stock: 53942

78. **The Fishery. To Sir John Hort Bart. His
Majesty's Consul General at Lisbon. This Plate
is Inscribed by his Obliged Humble Serv.t W.m
Woollett.**

Rich.d Wright pinx.t W.m Woollett sculp.t The Picture
from which this Plate was engraved obtained the First
Premium in 1764, from the Society of Arts &c.

Published as the Act directs, 30 June, 1768; and Sold
by W. Woollett in Green Street, Leicester Fields, &
T. Bradford, No.132 in Fleet Street, London.

Etching with engraved writing. 470 x 578mm (18½ x
22½"). Trimmed to platemark. £380

Several ships on a turbulent sea; on the shore in the
foreground, men unload their fishing boats, a
lighthouse and building in the distance on the left, a
horse-drawn cart approaching the shore on the right.
Fagan LXI 6th and final state.

Stock: 53676



79. **[SS Great Eastern.] The Leviathan, at
her Moorings off Deptford. Designed and
Constructed by Scott Russell, Esq. - Engineer
I.K. Brunel Esq.r F.R.S.**

McGuire del & litho. [n.d., c.1858.]

Tinted lithograph. Sheet 500 x 570mm (19¾ x 22½").
Laid on card, a few tears with loss in margins. £440

An early illustration of SS Great Eastern, using the
name given to the ship at the official launch in
December 1857 by Henrietta Hope, daughter of Henry
Thomas Hope, chairman of the Eastern Steam
Navigation Company. The name was changed to Great
Eastern, the intended name, in July 1858.

Stock: 54061

80. **[SS Great Eastern.] The Leviathan,
Ready for Sea. Designed and Constructed by
Scott Russell, Esq. - Engineer I.K. Brunel Esq.r
F.R.S.**

McGuire del & litho. [n.d., c.1858.]

Tinted lithograph. Sheet 520 x 650mm (20½ x 25½").
Laid on card, a few tears, some loss of print in the
statistics at bottom. Top right margin damaged. £460

An early illustration of SS Great Eastern, using the
name given to the ship at the official launch in
December 1857 by Henrietta Hope, daughter of Henry
Thomas Hope, chairman of the Eastern Steam
Navigation Company. The name was changed to Great
Eastern, the intended name, in July 1858.

Stock: 54062

81. **Screw Steamer "Mary Lohden," 1,363
Tons Register. To Messrs. J. Lohden & Co.,
and Owners, and Messrs. Robert Irvine & Co.,
Builders, This Print is respectfully Dedicated
by Their Obedient Servants, J.G. Campbell &
Co.**

Drawn by W.T. Baldwin. Printed by J.G. Cambell &
Co., Sunderland. No. 186. Published Aug.t 1883.

Tinted lithograph with touches of hand colour. Sheet
455 x 595mm (18 x 23½"), large margins. A few stains
and surface abrasions. £480

'Mary Lohden', a twin-mastered iron screw steamer
launched in March 1883, was named after the wife of
owner Jacob Lohden, of West Hartlepool. In 1894 she
was sold to a Swedish company, and in 1910 was
renamed 'Mary'. In 1915 Mary sailed from Seaham
Harbour for Sweden with coal and was never seen
again.

Mary Lohden's younger son was Frederick Charles
Lohden OBE (1871-1954), England rugby player
against Wales in 1893 and Chairman of the Lawn
Tennis Association in 1933.

Stock: 54063

82. **This print representing the East India
Ship Vernon, Geo. Denny Commander, on her
voyage out, fitted with a Steam Engine of 30
horse power, passing H.M. ships 'Edinburgh &
Blenheim 74.s. beating down Channel on the
21st of September 1839 off Benbridge, Isle of
Wight, is respectfully Inscribed to Richard
Green, Esq.r of Blackwall, the owner and
builder of the Vernon, John Lynn. Proof.**

Painted and Published by J. Lynn, Marine Painter, 23,
Polygon, Somers Town, London. Engraved by W.O.

Geller. Printed by S.H. Hawkins. [n.d., c.1839.]
Aquatint, printed in colours and hand finished. Sheet
530 x 725mm (21 x 28½"). Trimmed to plate at sides,

into image at top, losing c.50mm of sky), some cracking to edges, overall toning, new margin added at top, laid on archival paper. £350

Vernon, a 911 ton paddle steamer, off Bembridge. Built in 1839 for the Green Blackwall Line's London-Madras run, her engines proved to be uneconomical and were removed. In 1867, after nearly thirty years carrying passengers to the colonies in the East, Vernon was sold to the Colony of New South Wales for a 'Public Industrial School', for problem children. Within a year 113 boys, some as young as three, were aboard, being given moral, nautical and industrial training, with some elementary schooling. In 1892 was sold for breaking to Mess.rs Rae and Surge for £180; taken to Balls Head Bay on the north of Sydney Bay, the ship was burned to the waterline the following year. Australian interest. *Lynn's painting is in the National Maritime Museum, BHC3686.*
Stock: 54035



83. **[The Battle of Anghiari.]**

L. d'la finse [Leonardo da Vinci], pin. G. Edelinck Sc. [n.d, 1660.]

Rare engraving. Sheet 460 x 620mm (18 x 24½"). Trimmed into plate at bottom, narrow margins elsewhere, some creasing. £360

A tense battle scene, with four riders in hand-to-hand-combat, with three more soldiers under the horses' hooves. This engraving is a reversed copy of a drawing by Peter Paul Rubens, which in turn was a copy of a fresco by Leonardo da Vinci. Painted in 1505 in the Salone dei Cinquecento of the Palazzo Vecchio, Florence, it is now lost, possibly under a later fresco by Vasari.

The Battle of Anghiari (29th June 1440), a skirmish between the forces of Milan and a league of states led by Florence. According to Niccolò Machiavelli (who signed da Vinci's contract to paint the salon) the only death in four hours of fighting occurred when a soldier fell off his horse. Fought between condottieri (mercenaries) who had no inclination to take risks, it is likely the casualties were light, but he probably only considered the cavalry, not the lesser foot-soldiers. Ruben's chalk and ink copy is now in the Louvre.
Stock: 53906

84. **Austrian Hussars Charging the Enemy though a Town.**

C. Gessner Delin. J. Bluck sculp. London Pub 15 Oct by R. Ackermann at his Repository of the Arts 101 Strand.

Rare & fine aquatint, printed in colours and hand-finished. Sheet 455 x 585mm (18 x 23"). Trimmed to plate on three sides, loss in bottom left of inscription area, not affecting text, chips in edges. £220

Cavalry riding through a gateway towards French soldiers obscured in gun smoke.

A plate from Gessner's 'Military Evolutions', which contained 20 plates by John Bluck and Conrad Ziegler
Stock: 54047

85. **[A 17th century cavalry skirmish.]**

W.B. [William Baillie] 1762. [London: John Boydell, c.1792.]

Etching with drypoint. 215 x 365mm (8½ x 14½"), on wove paper with wide margins. Tear in left margins. £260

A mounted skirmish in the foothills under a walled town.

Etched by Captain William Baillie (1723-1810).

Having retired from the army in 1761 he devoted himself to printmaking and dealing, specialising in imitating old-master drawings and prints, using a variety of printmaking techniques. Baillie sold all his plates to Boydell, who reprinted them in collected editions in 1792 and 1803, but he continued to etch.
Stock: 54048

86. **[Battle of Emmendingen] The Battle between the Archduke Charles and General Moreau on the 19th of Oct.r 1796 near Kintzingen.**

Painted by H. Singleton. Engraved by N. Schiavonetti Jun.r. London Published June 1st 1800 by Mess.rs Schiavonetti, 12 Michael Place Brompton.

Stipple. 595 x 715mm (23½ x 28¼"). Small margins. Tear taped on left and right middle margin, wear at edges, some spotting. £280

A scene of The Battle of Emmendingen, with Archduke Charles, Duke of Teschen, on horseback leading the advance of his First Coalition Army of the Upper Rhine against the French Army of Rhin-et-Moselle under Jean Victor Marie Moreau.

Stock: 53907

87. **[The Battle of Meeanee.]**

[E. Amritage pinx.t. J.B. Allen sculp.t.] [London, James S. Virtue.] [n.d., 1870.]

Chine collé steel engraving, proof before letters. 330 x 455mm (13 x 17¾"), with very wide margins.

Printsellers' Association blind stamp. £230
The Battle of Miani, 17th February 1843, between the Bombay Army of the East India Company and the Baluch Army, Sind (now Pakistan). In the foreground men of a flank company of the 22nd Cheshire Regiment are shown charging the mass of Baluchi warriors in the dried-up bed of the River Fullaillee. The commander-in-chief, Sir Charles Napier, directs the battle from his horse in the background. Napier's

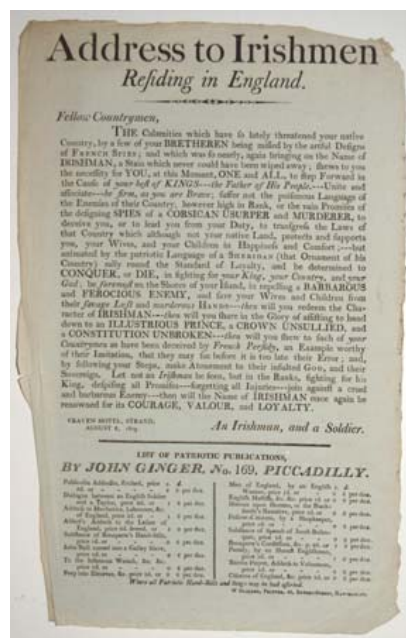
victory over a force ten times the size of his own led to the fall of Hyderabad two days later. Exhibited in Westminster Hall in 1847, Armitage's painting won a premium of £500 and was seen and purchased by Queen Victoria for £400. Napier, however, was critical: "in Armitage's I am in rear of the troops – whereas I was in front the whole time... Armitage has placed me where I was, as regards the ground; but he has placed the troops wrongly as they did not fight down in the Bed of the river". The finished plate was published in 'Gems of European Art'.
 Stock: 54049

88. **The Mortar Battery at Woolwich.**
 T. Jones, del.t. C. Hunt, sculp.t. London, Published September 13th. 1847, by Ackermann & Co. 96, Strand.
 Rare aquatint, printed in colours and hand finished. Sheet 420 x 580mm (16½ x 22¾"). Trimmed within plate, repaired tears, wormholes. £240
 The Royal Artillery demonstrating live fire of their mortars, watched by a large audience. *Hickman p.209.*
 Stock: 53898



89. **The Battle of Marengo representing that period of the Action in which General Desaix was mortally wounded, who expired in the arms of the Son of the Consul Lebrun saying "Go and tell the First Consul that I die with regret in having not done enough in the memory of posterity," and in which Bonaparte is reanimating the Soldiers to return to the charge on the 14th June 1800.**
 Painted by D. Pellegrini. Engraved by N. Schiavonetti Jun.r. London Published June 1st 1802 by Mess.rs Schiavonetti, 12 Michael Place Brompton. Stipple. 590 x 710mm (23¼ x 28"). Small margins. Some toning of paper, crease in inscription area. £320
 The death of General Louis Desaix (1768-1800) at the Battle of Marengo. Desaix was commanding two divisions detached from Napoleon's army in Italy when he heard the sound of cannon. He marched towards the noise and brought much-needed reinforcements, turning the tide against the Austrians. However he was hit by a musket ball, dying at the moment of victory
 Stock: 53908

90. **Invasion. Scene II of a Play. Enter John Bull, Sandy of Scotland, Taffy of Wales, and Patrick of Ireland.**
 Printed for J. Stockdale, 181, Piccadilly S. Gosnell, Printed, Little Queen Street, Holborn. London, 1803. Letterpress, sheet. 425 x 270mm (16¾ x 10¾"). Left, right and lower edges are folded. Slight horizontal fold across centre with small tears at either side, edges some creasing. £320
 A broadside satirising the reactions of Great Britain to the threat of a French invasion, illustrated by characters representing Scotland, Wales, Ireland and England. The dialogue between the four characters is accompanied by a woodcut engraving by John Lee depicting four men in their respective national dress dancing in a circle. Published at a time when tensions were rising between Britain and France as Napoleon was amassing power and influence in Europe while undermining Britain. Great Britain declared war on France out of a 'mixture of economic motives and national neuroses'.
 Stock: 53949



91. **[Broadside against Napoleon] Address to Irishmen Residing in England. / Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies [...] suffer no the poisonous Language of the Enemies of their Country, however high in Rank, or the vain Promises of the designing Spies of a Corsican Usurper and Murderer [...]**
 An Irishman, and a Soldier. Craven Hotel, Strand, August 8, 1803. John Ginger, No. 169, Piccadilly / W Glindon, Printer, 48, Rupert Street, Hay-Market Letterpress, sheet 435 x 280mm (17 x 11"). Creasing and folds in each corner. Small tears along left and right margins. £320
 Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their

height. This one is specifically addressed to Irishmen resident in England, imploring them to 'be foremost on the Shores of your Island, in repelling a Barbarous and Ferocious Enemy, and save your Wives and Children from their Savage Lust and murderous Hands'. Mention of 'the patriotic Language of a Sheridan (that Ornament of his Country)' refers to Richard Brinsley Sheridan's (1751-1816) strong support of the volunteer corps in the face of Napoleon's imperial expansion.

Includes a list of other 'patriotic publications' sold by John Ginger on Piccadilly, including 'Horrors upon Horrors' and 'Publicolia Addresses'. *For Ginger's 'Publicolia Addresses' see refs. 10044 and 27538; for Sheridan see ref. 17993.*

Stock: 53945



92. **[Broadside against Napoleon] Sheridan's Address to the People. Our King! our Country! And our God!**

[c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; 1 Price One Penny, or 6s the 100.

Letterpress, sheet 355 x 210mm (14 x 8¼"). Fold in both top and bottom right corners. £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. Richard Brinsley Sheridan (1751-1816), Irish playwright and politician, wrote 'Pizarro', a play adapted from August von Kotzebue's 'Die Spanien in Peru', which premiered in 1799. Sheridan's play addressed both fears of French invasion and supported the revolutionary aims of the United Irishmen. This 'address to the people' is an amalgamation of several speeches from 'Pizarro', contrasting French and British principles as incompatible.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. *For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993.* Stock: 53943

93. **Buonaparte and Talleyrand. It is well known that Monsieur Talleyrand always objected to the Invasion of England, as a mad Attempt, that must end in the Destruction of the Invaders. Having been favoured with a Note of a Conversation between him and the Chief Consul on this Subject, I have attempted, for the Entertainment of my Countrymen, to put it into Rhyme. A.S.**

[c.1803] Printed for J. Hatchard, Piccadilly, Price 6d. per dozen, by J. Brettell, Great Windmill Street. Letterpress, sheet. 440 x 260mm (17 x 10¼"). Creasing across the sheet. £300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This imagined dialogue presents the diplomat Talleyrand as opposing a planned invasion by Napoleon, who foresees that 'In a night or a fog we will silent steal over,/ And surprize unexpected, the Castle of Dover'. Talleyrand negotiated a short-lived peace in Europe, but was unable to prevent the renewal of hostilities in 1803. With his influence diminishing, and Napoleon's ambition seemingly insatiable, Talleyrand resigned from his role as grand chamberlain in 1807. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. *For a contemporary portrait of Talleyrand, see ref. 28220*

Stock: 53944

94. **[Embossed text pages from 'Memoirs of Constant']**

[n.d., c.1838.]

Three sheets of card of embossed blind letterpress. Largest sheet 360 x 220mm (14¼ x 8¾"). 1 sheet trimmed with loss of text. £230

Three sheets of card containing twelve pages (of 340?) from an English edition of "Memoirs of Constant, first valet de chambre of the emperor, on the private life of Napoleon, his family and his court", by Louis Constant Wairy (1778-1845)

Stock: 53982

95. **St Helena. Visiting his Tomb. The Shade of Napoleon.**

[n.d., c.1825.]

Lithograph, trimmed. 195 x 220mm (7¾ x 8¾").

Trimmed around title and subtitle. Small loss to the image along the top right. £65

The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on the Atlantic island of Saint Helena. A woman in a mourning veil holds a wreath, the French Imperial eagle at her feet. This one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death.

Stock: 53839

96. **[Napoleon in 1814.]**

[after Jean-Louis-Ernest Meissonier.] Frank Sternberg [pencil signature.] Copyright 1912. Virtue & Co, City Road, London.

Colour-printed mezzotint with very large margins, signed by the engraver. Image 450 x 340mm (17¾" x 13½"). Crease top right in margin. £160

A portrait of Napoleon mounted on his favourite charger, Marengo, in 1814. The original oil was painted in 1862, during the rule of Napoleon's nephew, Louis-Napoléon Bonaparte (1808-1873), better known as Napoleon III; it is now in the Walters Art Gallery, Baltimore.

Stock: 53723

97. **Dorset Farmstead [in pencil].**

Harold Sayer 1991 [in pencil].

Etching, limited edition 26/100, signed, titled and dated by the artist in pencil. 200 x 150mm (7¾ x 6"), with very wide margins. £180

Harold Sayer (1913-93), watercolourist and etcher, husband of artist Nancy Bradfield (1913-1997)

Ashmolean Museum: WA2001.264.

Stock: 53977

98. **[Gerona.]**

H Macbeth Raeburn [in pencil]. [n.d., c.1890.]

Etching, limited edition of 25 signed by the artist. 100 x 150mm (4 x 6"). Spot in margin, glued into mount. £160

Stock: 53980

99. **[Segovia.]**

H Macbeth Raeburn [in pencil]. [n.d., c.1890.]

Etching, signed by the artist. 100 x 150mm (4 x 6"), with wide margins. £95

Stock: 53978

100. **[Spanish hill-top town with viaduct.]**

H Macbeth Raeburn [in pencil]. [n.d., c.1890.]

Etching, signed by the artist. 125 x 200mm (5 x 7¾"), with wide margins. £140

Stock: 53979

101. **Graphic Illustrations Of Animals, Shewing Their Utility To Man, In Their Services During Life And Uses After Death. Pl. 10. The Elephant.**

Designed and Drawn on Stone by W Hawkins. Published by Thomas Varty, 31, Strand, London. [n.d., c.1850.]

Fine original hand coloured lithograph. 365 x 485mm (14¼ x 19"). Small tears. Vertical fold through the centre of the image as normal. Creasing in bottom left and both right corners £230

A central illustration of Indian elephants, surrounded by eight vignette scenes of their harvesting and products, including shellac, dye and sealing wax. Drawn by Benjamin Waterhouse Hawkins (1807 - ?1889), artist and sculptor of natural history subjects. In 1852 he was appointed director of the fossil department at the Crystal Palace, where he worked

with Richard Owen on the famous models of dinosaurs and other extinct lifeforms.

Stock: 53948

102. **Graphic Illustrations Of Animals, Shewing Their Utility To Man, In Their Services During Life And Uses After Death. Pl. 17. The Silk Worm.**

Designed and Drawn on Stone by W Hawkins.

Published by Thomas Varty, 31, Strand, London. [n.d., c.1850.]

Fine original hand coloured lithograph. 375 x 485mm (14¾ x 19"). Some spotting near top left corner and along lower title area and margin. Loss to bottom left corner. Three repaired tears along lower edge. £220

A central illustration of the stages of life of the silk worm and moth, surrounded by nine vignette scenes of sericulture and silk manufacture.

From 'Graphic Illustrations Of Animals', illustrated by Benjamin Waterhouse Hawkins (1807 - ?1889), artist and sculptor of natural history subjects. In 1852 he was appointed director of the fossil department at the Crystal Palace, where he worked with Richard Owen on the famous models of dinosaurs and other extinct lifeforms.

Stock: 53946



103. **[Kiwi] Mantell's Apteryx. Apteryx Mantelli.**

[Lithographed by Joseph Smit after Joseph Wolf.]

[London: Henry Graves & Company, 1861-1867.]

Coloured lithograph, trimmed to image and mounted on card with gilt title, as issued. Printed area 245 x 340mm (9½ x 13½"), with very large margins. £220

Five kiwis in a landscape, from 'Zoological Sketches by Joseph Wolf. Made for the Zoological Society of London, from animals in their vivarium, in the Regent's Park', issued in two parts, 1861 and 1867.

Kiwi arrived at London Zoo in 1851, making it the first zoo to keep the bird, but the first breeding in captivity only occurred in 1945. In 2007 only 13 zoos worldwide held kiwi.

Joseph Wolf (1820-99), a German artist, specialized in natural history illustration, and is considered one of the great pioneers of wildlife art, having depicted animals accurately in lifelike postures. He worked with John Gould on 'The Birds of Great Britain'. Sir Edwin

Landseer considered him 'without exception, the best all-round animal artist who ever lived'.

Stock: 53913

104. Graphic Illustrations Of Animals. Shewing Their Utility To Man In Their Employment During Life And Uses After Death. Crustacea & Reptiles.

Designed & Drawn on Stone by R. K. Thomas. Published by Thomas Varty. Adelaide St. Strand. [n.d., c.1850.]

Hand coloured lithograph. 365 x 485mm (14³/₄ x 19"). Vertical centrefold as issued, reinforced with tape on the reverse. £190

A central illustration featuring a crab, lobster and marine turtle is surrounded by ten vignette scenes depicting these animals commercial uses and relationship to man, in life and death (each captioned). Plate to 'Graphic Illustrations Of Animals'. Numbered 'Pl. 21' upper right.

Stock: 53947



105. [Clock face design] La Bergere des Alpes.

[n.d., c.1770.]

Rare engraving with original colour. 325 x 235mm (12³/₄ x 9¹/₄"). Trimmed within plate on three sides. £230

A design for a clock face with a headpiece illustration of Jean-Francois Marmontel's 'Shepherdess of the Alps', 1766.

Stock: 53653

106. The Revd. Samuel Parr L.L.D.

Painted by G. Romney. Engraved by J. Jones. London Published as the Act directs Nov.r 29.th 1788 by I. Jones No.75 Great Portland Street Portland Place, Marylebone.

Mezzotint, title area uncleaned. 505 x 350mm (19³/₄ x 13³/₄"). Thread margins. £280

A very fine impression of this half-length portrait of Rev. Samuel Parr (1747-1825), scholar, critic, schoolmaster, writer, minister, Doctor of Law and Whig politician. *Ex Collection of the Hon. Christopher Lennox-Boyd. Horne: 75, iii/iii. CS: 60, ii of iii* Stock: 53914

107. John Selden. From the original of Mytens in The Bodleian Gallery, Oxford.

Drawn by H. Crease, & Engraved (with Permission) by W. Holl. London, Published March 1 1815 by Lackington, Allen & Co and Longman, Hurst, Rees, Orme & Brown

Stipple, platemark 380 x 260mm (15 x 10¹/₄"). Large margins on 3 sides. Trimmed to plate on right. Toning and light foxing around lower and left margins.

Creasing to upper left corner. £65

John Selden (1584-1654), lawyer and historical and linguistic scholar, called to the Bar in 1612. He wrote dissertations on legal theory, angering James I with his 'History of Tythes' (1618) but redeeming himself with 'Mare clausum', which argued that James had full sovereignty over the waters around the British Isles. He became MP for Oxford University and sided with Parliament during the Civil War. Throughout his life Selden studied oriental languages, including Hebrew, Arabic and Chinese; after his death his extensive library of books was donated to the Bodleian. In 2008 the historian Robert Batchelor rediscovered an early 17th century Chinese map of the Far East among the bequest, now known as the Selden Map.

Engraving after a portrait by Daniel Mytens (c.1590-1647), Dutch portraitist in London by 1618, who was the leading court portraitist in the city until the arrival of van Dyck in 1632.

Stock: 53819

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

Sir Joshua Reynolds Pinx.t. Engrav'd by J.R. Smith. publish'd March 1st 1774, by W. Humphrey Garrard Street Soho.

Mezzotint. 385 x 280mm (15¹/₄ x 11"), with large margins. £260

Anne Seymour Damer (née Conway) (1749 - 1828), sculptor, standing in a landscape. Damer was a writer and honorary exhibitor as an amateur sculptor at the Royal Academy 1784-1818. She executed busts of George III, Fox and Nelson and of the actress, Elizabeth Farren. She inherited Strawberry Hill from her cousin, Horace Walpole, but lived in nearby York House.

Stock: 53354

109. Servatur Exemplar in Aedit Prae nobilis Jacobi Comititis Derbiensis &c. [&] J. Riberna Spagnolet Pictor. [&] Juxta Exemplar in Aedibus, Praenobilis Jacobi Comititis Derby apud Knowsley.

Rembrandt pinx.t Alta ped: 2. pol: 11. Lata ped: 2. pol: 9. W. Winstanley fecit. Knowsley 1728 [&] I. Ribera pinxit. Alta: ped: 2. pol: 6. Lat: ped: 2. pol: 1. apud Knowsley W. Winstanley fecit 1729. Derby, 1728 [&] 1729.

Two etchings on one sheet, 18th century watermark. 425 x 170mm (16¾ x 6¾), with wide margins. Engraving printed directly below the other. Minor toning. £230

A fine impression of two portraits, both engraved by William Winstanley. The first is a half portrait of a saint, possibly St. Jerome (c. 347-420 CE) and the second is a portrait of Jusepe de Ribera (1591-1652), a Spanish printmaker and painter, sometimes affectionately known as 'Lo Spagnoletto', 'the Little Spaniard'. Both were printed as part of the Knowsley Hall series. Knowsley Hall was an estate inherited by the tenth Earl of Derby in 1702.

Stock: 53953

110. Andrea Schiavone Pittore. 151.

Ridolfi Pl. H. del. G. Betti Sc. [Florence: Gaetano Cambiagi, 1769-76.]

Engraving. 170 x 125mm (6¾ x 4¾"). Narrow left margin. £75

A portrait of the painter Andrea Meldolla (c.1510-63), known as Schiavone, who also created etchings and perhaps woodcuts.

This plate was engraved by Giovanni Battista Betti from a portrait by Giacomo Piccini, through an intermediate drawing by Ignazio Enrico Hugford, for the 'Serie degli Uomini i più illustri nella pittura, scultura e architettura'.

Stock: 53928

111. D. Wilkie Esq RA.

G. H. H. delt. 1812.

Engraving. 250 x 175mm (9¾ x 7¼"). Slight foxing. £70

A head and shoulders portrait of David Wilkie (1785-1841). Wilkie was a successful British artist known for his paintings of genre scenes.

Stock: 53868

112. The Rev.d James Berresford Author of the 'Miseries of Human Life' & drawn in the Printroom of the British Museum for my friend J. T. Smith - Tho.s Foster. May 19th 1823.

1823.

Engraving. 205 x 190mm (8 x 7½"). Small margins and torn to plate mark on bottom and lower half of right edges. Foxing across left and upper areas of the sheet. £120

Head and shoulders portrait of James Beresford (1764-1840), inclined to the right. Beresford was a writer and clergyman. He wrote under a variety of pseudonyms and 'Miseries of Human Life' was his most successful work (published under his true name), a satirical work still considered to be a 'minor classic' of the genre.

Stock: 53851

113. This Plate Presented to Beeston Long Esq.re By the Directors of the London Dock Company, As a testimony of their Regard and Esteem, and for his indefatigable zeal and attention to the affairs of the Company as their Chairman.

Painted by Will.m Owen Esq.r R.A. Engraved by S.W. Reynolds. London: Pub. by the Engraver June 10, 1817.

Mezzotint. 660 x 390mm (25¾ x 15½"), with wide lateral margins. Small tear just entering inscription area. Margins dusty. £390

Seated portrait of Beeston Long (1757-1820), books and a plan of Wapping Docks on one side, a globe on the other, with a window opening onto a busy dockside.

Long was a senior partner of Long, Drake & Co. before succeeding his father-in-law as Chairman, and governor of the Bank of England from 1806-8. He led the London Docks Company, a private venture to construct the docks at Wapping, receiving a lucrative 21-year monopoly to unload all vessels entering the Port of London (other than at the East and West India Docks) with tobacco, rice, wine and brandy

Stock: 53916



114. [Edward VII] His Royal Highness Albert Edward Prince of Wales, &c, &c, &c. Dedicated by Gracious Permission to Her Majesty.

Lake Price, Photo'd from the Life at Windsor Castle.

R.J. Lane, A.E.R.A. & J.H. Lynch, Lith. M & N Hanhart, Imp.t. London, Published July 10th 1858, by J. Mitchell, Bookseller & Publisher to the Queen and by special appointment to the Emperor Napoleon III, Royal Library, 83, Old Bond St.

Chine collé lithograph. 520 x 350mm (20½ x 13¾").

Foxing in title. £260

Albert Edward (1841-1910, son of Victoria and Albert, later Edward VII) in highland dress, with gun and dead game, based on a photograph taken at Windsor Castle. After `William Frederick Lake Price (1810-96), painter and photographer.

Stock: 53896

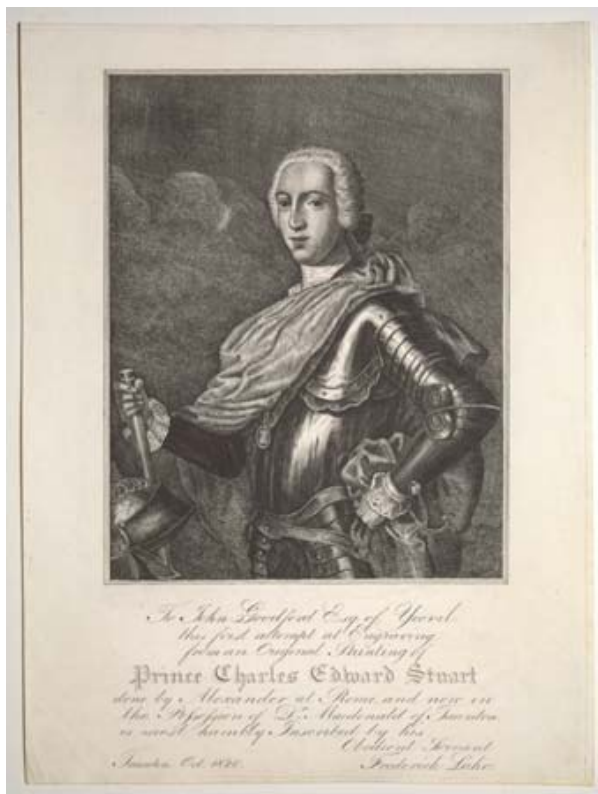
115. **De Prins van Wales...**

G. Kneller ad vivum. P. Schenck Fc:et Exe Cum Privil: [n.d. 1690.]

Mezzotint, 250 x 185mm (9¾ x 7¼"). Trimmed to plate and laid on album paper. Loss to bottom right corner of backing paper. Slightly rubbed. £260

Portrait of James Francis Edward Stuart (1688-1766) as a child, when he was created Prince of Wales from birth. When his father James II died in 1701 he declared himself king of England, Scotland and Ireland but failed to secure the throne. His eldest son Charles continued to claim the throne, which also failed bitterly. *Sharpe 72.*

Stock: 53857



116. **To John Goodford Esq. of Yeovil, this first attempt at Engraving from an Original Painting of Prince Charles Edward Stuart done by Alexander at Rome, and now in the Possession of Dr. Macdonald of Taunton, is most humbly Inscribed by his Obedient Servant Frederick Lake.**

Taunton, Oct. 1820.

A very rare etching. 340 x 250mm (13¼ x 9¾"). Sheet is trimmed to plate. £350

Prince Charles Edward Stuart (1720 - 1788), grandson of James II; 'Bonnie Prince Charlie'. He is remembered as the instigator of the unsuccessful Jacobite uprising of 1745, where he led an insurrection, which ended in defeat at the Battle of Culloden that effectively ended the Jacobite cause. *Sharpe: Not in.*

Stock: 53619

117. **Rev.d J. Clarke.**

[R. Hancock delin et sculp.] [n.d., c.1800.]

Rare stipple, proof before all letters. 185 x 130mm (7¼ x 5"). Trimmed to plate. Staining in margins around the image and creasing in the corners. £75

A portrait of Rev. John Clark shown sitting in his study at a desk. Published in the 'Evangelical Magazine'.

Stock: 53852

118. **[Rev. Alex Duff]**

[n.d. c.1870s]

Stipple engraving. 225 x 150mm (9 x 6"), with wide margins. £60

A head and shoulders portrait of Rev. Alexander Duff (1806-1878), right-gazing. Born in Scotland and after studying at the University of St. Andrew's, Duff spent much of his life as an evangelical Christian missionary in India, aiming to reform the education system and in turn convert (primarily middle class) Hindus to Christianity. Though his methods helped to advance healthcare in India, mainly by dispelling the prejudice of handling dead bodies, he achieved little in the way of religious conversion. He died and was buried in Sidmouth, Devon.

Stock: 53870

119. **John Kelsey (the Quaker) See Granger, Vol.4 Page 208.**

Laroone del. Printed for R.t Wilkinson, 125 Fenchurch Street. B. Green scu.t 1775. London, 1775.

Engraving, 210 x 140mm (8¼ x 5½"), with very small margins Some faint markings. £65

Full portrait of John Kelsey (active 17th century), a quaker.

Stock: 53878

120. **The Rev.d John Lingard, D.D.**

Painted by Jam.s Ramsay Engraved by Cha.s Fox London. Published June 5 1823 for the Proprietor by Colnaghi & C.o Cockspur Street and Molteno Pall Mall. Printed by Tomkins. Colnaghi & Co, London. 1823.

Engraving. 285 x 225mm (11¼ x 9"), with wide margins. £45

A half portrait of John Lingard (1771-1851). Lingard was an English Roman Catholic priest and a historian.

Stock: 53885

121. **Abraham Edmonds. Obit 17, Sept.r 1833. Aetat 53. From the original model by W.Wyon A. R. A. Chief Engraver to the Mints.**

Drawn & Engraved by W. Taylor.

Engraving. 230 x 180mm (9 x 7"). £60

Portrait of (1780-1833), engraved in the style of a coin. Edmonds was a prolific coin collector; this portrait was commissioned to accompany the sale catalogue of his coins and medals. Sotheby's Sale 24-26 March 1834.

Stock: 53879

122. **Admiration. [Pleasures are ever in our hands...]**

G.B. Cipriani inv.t. F. Bartolozzi Sculp.t. Published May, 1782, by W. Palmer No. 159 Strand.
Fine stipple, open-letter proof, printed in sanguine. 190 x 140mm (7½ x 5½"). £260

An oval portrait of a woman, hand on breast, looking upwards. *De Vesme 568, state ii of iii, before lines under title.*

Stock: 53321



123. **[Boy Sleeping on a Bed.]**

Elisabetta Sirani inv. F. Bartolozzi sculp. [n.d. c.1780.]
Stipple and etching, printed in sepia. 245 x 310mm (9¾ x 12¼"), with large margins. £280

A naked little boy sleeping on the bed, lying on his back with two pillows underneath his head.

Elisabetta Sirani (1636-1665), painter and etcher of Bologna. The daughter of painter Giovanni Andrea Sirani, she took over his studio when he became incapacitated by gout. Her success was cut short by her death at 27. *De Vesme: 1225.*

Stock: 53324

124. **[John Fane] Lord Burghersh.**

Painted by Sir Joshua Reynolds. Engraved by F. Bartolozzi, R.A. London, Publish'd March 1788, by Molteno Colnaghi & Co. 132 Pall Mall.

Stipple in brown. Sheet 330 x 250mm (13 x 9¾").
Trimmed to plate £220

John Fane (1784-1859), 11th Earl of Westmorland, as a child, dressed in the feminine style of the period. *De Vesme 770, state v of v.*

Stock: 53432

125. **The New Sash. Bite if You Dare.**

Painted by John Russell, R.A. Crayon Painter to His Majesty & to their R.I H.ses the Priner of Wales & Duke of York. Engraved by Joseph Strutt. London Publish'd 20th Aug.st 1794 by John Jeffryes Ludgate Hill.

Stipple, printed in colours and hand-finished. 260 x 215mm (10¼ x 8½"). £250

A child with a blue sash around its waist being pulled by a large, friendly dog.

Stock: 53433

126. **Sincerity. [No Art [She Knows...]**

Ang. Kauffman inv. F. Bartolozzi Sculp. Publish'd Oct 1st 1781, by W. Palmer No. 159 Strand.

Fine stipple, open-letter proof, printed in sanguine. 190 x 140mm (7½ x 5½"). £260

An oval portrait of a woman, hand on heart. *De Vesme 729, state iv of iv.*

Stock: 53322

127. **The Studious Fair.**

T. Goddard pinx. W. Nutter Sculp. Published as the Act directs, 23 July 1787.

Stipple, printed in colours. 120 x 90mm (4¾ x 3½"), with wide margins. £230

An oval portrait of a woman in a coiffured wig, resting her elbow on a book on a table.

Stock: 53934



128. **To Joseph Banks Esq.r, President to the Royal Society. this Print is humbly Inscribed, by His much obliged and most obedient servant, R. Blyth.**

Drawn by J. H. Mortimer. Etch'd by R. Blyth. London Publish'd as the Act directs, May 1st 1780 by R. Blyth N.o 27 Great Castle Street, Cavendish Square. London, 1780.

Fine etching. 350 x 330mm (13¾ x 13"), with wide margins. Uncut. £320

A round design of three heads, one woman extravagantly dressed in jewellery and a headdress and two men, one with his long hair loose and the other carrying a spear. Joseph Banks was a notable patron of natural sciences and was a leading member of the Society of Dilettanti, which helped to found the Royal Academy. He was elected president of the Royal Society in 1778, a position he held for forty one years.

Stock: 53964

129. **[Three Levantine Heads] To Joseph Banks Esq.r President of the Royal Society. this Print is humbly Inscribed, by His much obliged and most obedient servant, R. Blyth.**

Drawn by J. H. Mortimer. Etch'd by R. Blyth. London Publish'd as the Act directs, March 6th 1780 by R. Blyth N.o 27 Great Castle Street, Cavendish Square. London, 1780.

Etching. 355 x 330mm (14 x 13"), with wide margins. Repaired tear and crease in left margin. £260

Three heads in a roundel; the first man wears a turban and elaborately tassled garb, the woman also looks richly dressed in a headband and jewellery. The man in the middle looks to be wearing a helmet. Joseph Banks was a notable patron of natural sciences and was a leading member of the Society of Dilettanti, which helped to found the Royal Academy. He was elected president of the Royal Society in 1778, a position he held for forty one years.

Stock: 53965

130. **Sir Astley Paston Cooper, Bar.t**

Published by H. Renshaw: 356 Strand. London.

Engraving. 435 x 300mm (17 x 12"), with wide margins. Minor toning around the edges and some creasing in the corners. £140

A three-quarter length portrait of Sir Astley Paston Cooper, 1st Baronet (1768-1841), right-gazing. Cooper was an English surgeon who made historical contributions to areas of the surgical and medical fields.

Stock: 53876

131. **"Society" Bijou Portraits, No. 69, Baker Pasha. Supplement to "Society," April 26, 1884.**

"Ink Photo", Sprague & c.o, London. London, 1884.

Photogravure. 330 x 210mm (13 x 8¼"). Creasing in upper and lower left corners. Bit dusty. £75

Portrait of Valentine Baker, also known as Baker Pasha (1827-1887). He joined the British Army after his formal education. His was dismissed after he was charged with assualting a woman on a train. After serving his sentence he joined the Ottoman Army but after helping to achieve a peace, he moved to Cairo after being offered command of the Egyptian police, a position he held until his death.

Stock: 53874

132. **Charles Hereditary Prince of Brunswick &c.**

Engraving. 130 x 100mm (5 x 4"). Trimmed almost to plate on right edge. Faint staining along the bottom margin. £45

Head and shoulders portrait of Charles William Ferdinand, Duke of Brunswick (1735-1806), inclined to the left and framed in an oval. He was recognised for his prowess in military command. Charles was mortally wounded at the Battle of Jena-Auerstedt against one of Napoleon's armies.

Stock: 53877

133. **Major General W. J. Dilkes. Engraved for the Military Panoramas.**

by H. R. Cook from a picture by S. Woodforde R. A. London published July 1.1813 by Martin & C.o N.o 33 Orchard Street Portman Square. London, 1813.

Stipple engraving. 230 x 140mm (9 x 5½"). Trimmed to plate. Three small tears along right edge. Some light stains. £45

Half portrait of General William Thomas Dilkes (1767-1841), inclined to the right and front-gazing.

Stock: 53888



134. **[General Lord Lynedoch, G.C.B. From the original Picture belonging to the United Services Club.]**

Painted by Sir Thomas Lawrence. Engraved by S.W. Reynolds. London, Published Jan.y 1st. 1831 by M. Colnaghi, Cockspur Street, Printseller to His Majesty & Her Royal Highness the Duchess of Kent.

Large mezzotint, touched proof, proof before title. Sheet 710 x 455mm (28 x 17¾"). Trimmed just within plate, laid on card, some white highlights added to background smoke and clouds. £360

Full length portrait of General Thomas Graham, Baron Lynedoch (1748-1843), in landscape, holding a sheathed sword and wearing a fur-edged coat over military dress, his plumed hat to right, Lynedoch served as Sir John Moore's aide-de-camp in the retreat to Corunna, 1808, and with Wellington in the Peninsular campaign, defeating the French at Barossa, 1811, and commanding the left wing at the Battle of Vittoria, 1813. He led an unsuccessful expedition to Holland in 1814.

After Sir Thomas Lawrence (1769 - 1830). *Whitman 186, I.*

Stock: 53911

135. **Gen.l G. L. von Blucher.**

Dahling pinx.t A. Smith sculp.t London: Pub.d Dec.r 21. 1813. London, 1813.

Engraving. 275 x 215mm (10¾ x 8½"). Rippling across middle of the sheet and foxing in the margins. £90

A head and shoulders portrait of Gebhard Leberecht von Blucher (1742-1819). Blucher was a successful

and well respected, his most well known victories being against Napoleon at the Battle of the Nations at Leipzig (1813) and at the Battle of Waterloo (1815).
Stock: 53872

136. Field Marshal von Blucher, Prince of Wagstadt.

London. Pub. June 20 1814, by Hassell & Rickards. 344, Strand. London, 1814.

Stipple engraving. 390 x 295mm (15¼ x 11½"). Trimmed to plate on left and right edges. Small tears along right edge. Some creasing. £130

A head and shoulders portrait of Gebhard Leberecht von Blucher (1742-1819). Blucher was successful and well respected. His most well known victories being against Napoleon at the Battle of the Nations at Leipzig (1813) and at the Battle of Waterloo (1815).

Stock: 53884

137. [An officer seated on a bench by a folly.]

J. Collet inv.t et del. R. Pranker sculp. London, Printed for Rob.t Sayer No 53, Fleet Street, as the Act directs 15 Dec.r 1770.

Etching with engraving. 195 x 140mm (7¾ x 5½"), with wide margins. £85

From the collection 'Designs by Jn.o Collett, Both Serious and Comic, Engraved on 36 Plates'.

Stock: 53931

138. Master Hughes and his Brothers as they appear at their Concerts. Masters Joseph & David Hughes Performing a Duet on One Harp; Master Hughes Performing a Concerto on Two Harps.

London, Published by D'Alma70]

Rare lithograph, printed area 200 x 300mm (8 x 11¾"). Tear in right corner. £280

Remarkable print of a Welsh family of young virtuosi harpists.

Eldest brother, Joseph Tudor Hughes (1827-41), was given a bardic name, 'Blegwryd', aged seven and at twelve he published British Melodies, with arrangements made by him for harp and piano. In 1838 he and his family emigrated to Virginia; they toured America, performing at the White House. Joseph drowned in the Hudson River. The second brother, David Edward (1831-1900) became a professor of music at St. Joseph's College, Bardstown, aged 19, but gave up music to be an inventor. In 1855 he patented a printing telegraph: his Hughes Telegraph System became an international standard. He also improved microphones and is believed to have noticed radio waves nearly a decade before they were proven to exist.

Stock: 41657

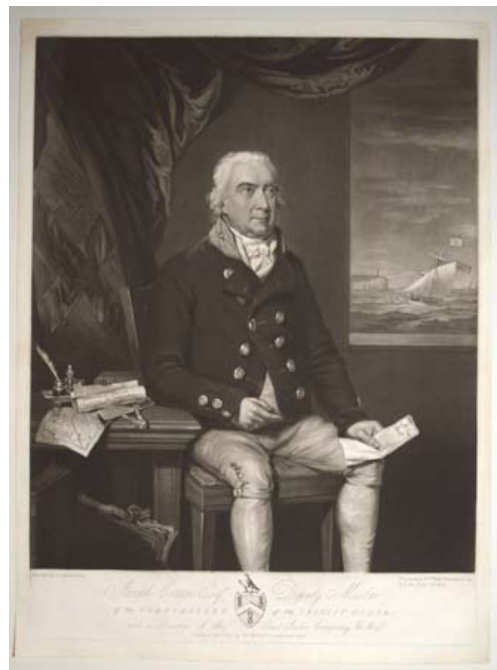
139. Henricus Liberti. Groeningensis Cathed Ecclesiae Antwerp Organista.

Anton. van Dyck pinxit Petrus de Jode Sculpsit [c.1650]

Engraving, 17th century watermark; platemark 270 x 200mm (10½ x 8"). Trimmed to plate. Small damage to upper left corner, £95

Henricus Liberti (c.1610-69), Dutch composer and organist at Antwerp Cathedral, holding sheet music. Engraving after a portrait by Anthony van Dyck, c.1630, which exists in at least eight copies.

Stock: 53822



140. Joseph Cotton Esq.r, Deputy Master of the Corporation of the Trinity House, and a Director of the East India Company &c. &c.

Painted by T.Stewardson. Engraved by W.m Ward, Engraver to his R.H. the Duke of York. Published Jan.y 1st 1808 by Tho.s Merle No 36, Leadenhall Street.

Fine mezzotint. 480 x 355mm (19 x 14"), with large margins. Creasing across the plate. £320

Joseph Cotton (1745-1825). After passing his Lieutenant's exams in the Royal Navy, he joined the East India Company. After only two voyages in command of the East Indiaman 'Queen Charlotte' he could afford to retire from the sea, living at Leyton in Essex for the rest of his life. In 1803 he became deputy-master of Trinity House, holding office for about twenty years. In 1807 he renegotiated the century-old lease for the lighthouse on the Eddystone rocks. Cotton was also a director of the East India Company (1795-1823), a director of the East India Docks Company (chairman in 1803), and a governor of the London Assurance Corporation. *Frankau 79. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 53624

141. Gordon Thomas Falcon. Rear Admiral of the Red. G.T. Falcon [facsimile signature].

E. Opie. R.J. Lane A.E.R.A. Hanhart imp.t. [n.d., 1855.]

Rare tinted lithograph. Sheet 440 x 275mm (17¼ x 10¾"). Slight soiling. £180

Gordon Thomas Falcon (c.1776-1854) entered the navy in 1794 and three years later was midshipman on Admiral Duncan's flagship at the Battle of Camperdown. In 1807 Lieutenant Falcon boarded 'Chesapeake' after HMS Leopard had fired on the

American frigate. Late in the War of 1812 Falcon and his ship Cyane were captured by the American warship USS Constitution and released at the war's end. In 1833 Falcon evacuated Princess Victoria and her party from the Royal Yacht Emerald when it became entangled with a hulk in Plymouth Harbour. American interest.
Stock: 53892



142. **[Commander James Hawker.]**
[n.d., c.1770.]

An extremely rare mezzotint, a fine proof before letters. 325 x 230mm (12¾ x 9"). Trimmed within plate. £280
A fine portrait of a British naval commander stationed in North America in the build up to the American War of Independence.

Captain James Hawker (1730-86) commanded the 'Sardoine' sloop, patrolling the Eastern Seaboard to prevent smuggling. On several occasions he needed his contingent of marines to protect his ship from the colonists. On 30 January 1766, at the height of the Stamp Act crisis, he had the chief magistrate of Wilmington, Delaware, warn a mob that anyone approaching his ship would be fired on by the marines. In Charleston the following year, a party from 'Sardoine' boarded a suspected smuggling schooner and the populace threatened to use the batteries of Fort Johnson against the 'Sardoine'.

Hawker served in the War of Independence before retiring in 1781. One of his three sons, Edward, became an admiral; three of his five daughters married admirals. See Ref: 53589 for working proof.
Stock: 53464

143. **Sacred to the Memory of Isaac Hawkins Browne Esq.r of this Parish D.C.L. & F.R.S. who was born Dec.r 7 1745 & died May 30 1818 [...]. This Representation of the Monument in the Church of Badger, in Shropshire, to the memory of Isaac Hawkins Browne, Esquire, executed by Francis Chantrey [...].**

G.E. Madeley. lith. Wellington St. Strand. [n.d. c. 1820]

Lithograph with 1pp lithographic facsimile handwritten text. 450 x 285mm (17¼ x 11¼"). Slight toning around the edges and bottom right corner is folded. £130

Lithograph print of the funerary monument to Isaac Hawkins Browne Junior (1745-1818) by Sir Francis Chantrey (1781-1841). Browne was a Tory politician, industrialist, essayist and a lord of the manor of Badger, Shropshire. His funerary monument is still in St. Giles's Church in Badger.

Stock: 53891

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

Ant. van Dyck Eques pinxit W Hollar fecit 1646.

Etching, trimmed. 260 x 195mm (10¼ x 7¾").

Trimmed to plate and laid on album paper. Faint foxing along the lower margin. Small loss to bottom right corner of image affecting the title area. £140

Thomas Howard, fourteenth earl of Arundel, fourth earl of Surrey, and first earl of Norfolk (1585-1646), art collector and politician. This print was first made for the 'Iconographiae', a collection of prints after van Dyck portraits, which was published in the Netherlands from 1630 onwards. Arundel almost certainly played a pivotal role in bringing van Dyck to England.

British Museum cataloguing for the print claims that it is based on van Dyck's 'Madagascar portrait' of Arundel and his wife (Arundel Castle, West Sussex) which showed the earl sat next to a globe, pointing to Madagascar. The Arundels had devised a scheme to colonize the island and obtained a royal licence to move there, although the plan came to nothing, perhaps because of the earl of Arundel's deteriorating health.

Despite obvious differences between the Madagascar portrait and this print, there is a strong resemblance. Etched by Wenceslaus Hollar (1607-77), Bohemian printmaker who spent most of his career working in England after meeting the earl of Arundel in Cologne in 1636. Hollar subsequently followed him to England, took up lodgings in Arundel House, married one of Lady Arundel's servants, and made prints of numerous works in the Arundel collection. This plate was etched in 1646 in Antwerp, where Hollar moved for several years, following the Arundels there. He also etched a portrait of Lady Arundel adapted from the Madagascar portrait, and a straightforward copy of the double portrait. *Pennington 1353 iii/iii; see cataloguing for BM 1888,0612.78. For first state of the print with publication line see ref. 41638; for the pendant portrait of Lady Arundel see ref. 42227*
Stock: 53833

145. **S.r John Percivale Bar.t of Britain in the Country of Cork in Ireland.**

G. Kneller S.R. Imp. et Angl Eques Aur. pinx 1704. I. Smith Fec. et ex.

Mezzotint, 420 x 265mm (16½ x 10½"). Very small margins. Trimmed to plate. Slight foxing across the title area. £220

A full-length portrait of anglo-irish politician John Perceval, 1st Earl Egmont (1683-1748) dressed in rich robes, standing against ruins.

Stock: 53837

146. Sir George Savile Bart.

Painted by Benjamin Wilson. Engraved & Etched by B.W. and Mr. Basire. Publish'd according to Act of Parliament Dec. the 4. th 1770.

Etching and engraving. 495 x 335mm (19½ x 13¼"). Trimmed to platemark. Slight creasing in title area.

£280

Sir George Savile, 8th Baronet (1726-1784) was an English politician; seated here with plans marked 'The Calder Navigation', Halifax. This is a reference to his 'Letter of Sir George Savile, Bart. on an attempt made to interfere with the Aire and Calder Navigation in the year 1772'. He entered the House of Commons for Yorkshire in 1759 and was a liberal. He backed moves to relieve the restriction on Roman Catholics and Protestant dissenters. He also defended the action of the American colonists.

After Benjamin Wilson (1721-88), painter and electrical scientist. A related painting of Savile by Wilson from 1751 is in Temple Newsam House, Leeds.

Included in the Science & Society Picture Library, Science Museum. Leeds portrait repr. in Andrew Graciano (ed.) 'M memoir of Benjamin Wilson, FRS' (Walpole Society, 2012)

Stock: 53677



147. John Wilkes Esq. - Member of Parliament for Aylesbury Bucks. Great without Title, beyond fortune blef'd, Rich ev'n when plundered, honour'd, while opprefs'd, Lov'd without Youth, & follow'd without Power, At Home, tho' exil'd; free, tho' in the Tower. Pope.

J.1 Miller del: et Sculp.t. Publ: acc: to the Act June 30, 1763, by J. Miller, Maiden Lane. Price 2.s 6.d.

Rare engraving. 330 x 230mm (13 x 9"). Trimmed to plate, bottom right corner repaired. £320

John Wilkes (1725-97), radical journalist and politician, becoming MP and Lord Mayor of London. Oddly he was a supporter of the American Revolution, yet was in charge of soldiers protecting the Bank of England during the Gordon Riots in 1780 and spoke against the French Revolution in 1789. This portrait, with Wilkes holding back a curtain in a window, shows the squint and the protuding jaw that earned him the description of 'the ugliest man in England'.

Drawn, engraved and published by John Sebastian Miller (1715-1792, formerly Johann Sebastian Müller), engraver and botanist.

Stock: 53489

148. Paul Colnaghi. July 30, 1833. Ob. Aug 26, 1833. Aet. 82.

Drawn & Engraved by R. Easton. after a bust by Danlan. 1833.

Stipple. 280 x 230mm (11 x 9"), with small margins. Some faint foxing. £65

A bust portrait of Paul Colnaghi, born Paolo Colnago (1751-1833), inclined to the left. Colnaghi arrived in London from Northern Italy in 1785 where he had a successful career as a print seller. The art dealership in his name is still open in St. James' and is the oldest commercial art gallery in the world, having been established in 1760.

Stock: 53881

149. Henry Thornton Esq.r. Elected the 7th July 1802, a fifth time Respresentatie oin Parliament for the Borough of Southwark. Engraved at the Request of the Electors.

Painted by J. Hoppner R.A. Engraved by J. Ward, Painter & Engraver to H.R.H. the Prince of Wales. [n.d., 1802.]

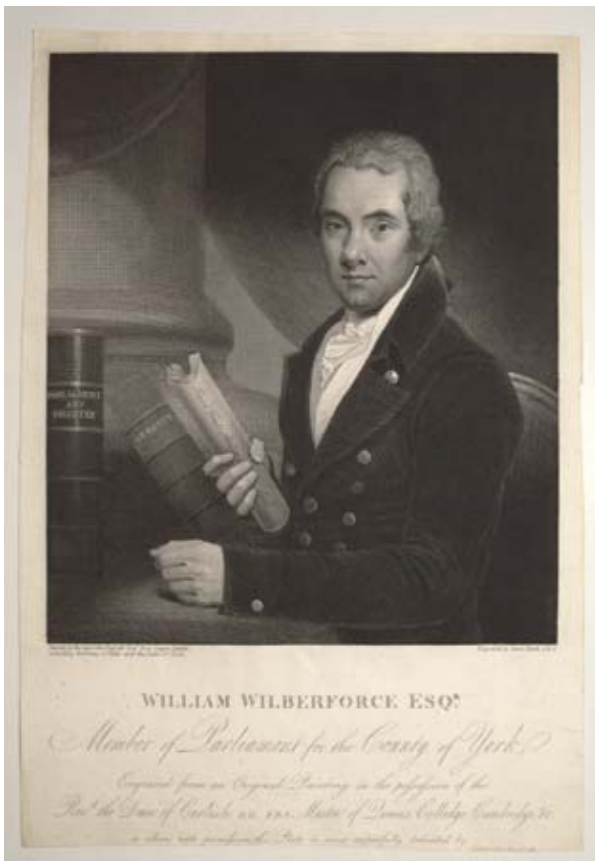
Mezzotint. 505 x 360mm (20 x 14¼"). £260

Three-quarter length portrait of Henry Thornton (1760-1815) banker, M.P. and philanthropist. He was a cousin and close friend of William Wilberforce: before their marriages they lived together on Battersea Rise in Thornton's house, with Henry organising the financial aspects of Wilberforce's abolitionist campaigns. In 1791 Thornton helped set up the Sierra Leone Company, helping to maintain the colony for freed slaves; he was a director until until the Crown took responsibility for the colony in 1808. In 1792 he helped create Britain's first free school for deaf pupils, 'the London Asylum for the Deaf and Dumb' in Bermondsey.

Stock: 54046

150. William Wilberforce Esqr. Member of Parliament for the County of York. Engraved from an Original Painting in the possession of the Rev.d the Dean of Carlisle D.D. F.R.S. Master of Queen's Colledge Cambridge &c, to whom with permission, this Plate is most respectfully dedicated by William Russel.

Painted by the late John Russell Esqr. R.A. Crayon Painter to the King the Prince of Wales and the Duke of York. Engraved by James Heath A.R.A. [Published by William Finden, 1807.]



Copper engraving, fine impression. 405 x 280mm (16 x 11"). Sheet is trimmed to plate with loss of publication line. £320

William Wilberforce [1759 - 1833], was an evangelical Christian and social reformer who dedicated himself to the 'suppression of the Slave Trade and the reformation of manners'. He entered Parliament in 1780 as a Tory MP and was the Parliamentary leader of the Abolition movement from 1787. After years of campaigning, Wilberforce's bill to end Britain's part in slave trading was passed to a standing ovation in 1807. A further act of 1833 provided for the emancipation of slaves in British colonies.

Stock: 53632

151. **André Hercules Cardinal de Fleury
Grand Aumonier de la Reine Ministre d'Etat,
Grand Maitre et Surintendant des Postes [...]**

Peint par Antreau Gravé par G. Roy [c.1750]
Engraving, trimmed. 240 x 160mm (9½ x 6¼").
Trimmed and laid on backing paper. Toning. Right margin has been torn. £140

André-Hercules de Fleury, Bishop of Fréjus (1653-1743), French cardinal who served as chief minister of Louis XV. Portrait after Rigaud in oval, held by representation of the Greek philosopher Diogenes.

Stock: 53826

152. **S. Maria Magdalena**

C le Brun pinxit.. Sold by I Beckett at y.e golden head in y.e Old Bailey. [n.d.] 1798.

Mezzotint, trimmed. 350 x 260mm (13¾ x 10¼").
Very small margins. Laid on backing paper at corners. Loss to bottom left corner affecting the title area. Minor tears to middle of left and right edge. £160

A portrait of Mary Magdalene, one of Jesus' earliest and closest followers. Mentioned in each of the four gospels, she is mentioned by name more than any other non-family women. As a figure in Christianity the mythos of Mary Magdalene has a complex history riddled with long-standing inaccuracies, the most successful being that she was a prostitute.

Stock: 53863

153. **[Virgin and child]. Le Dessin original se trouve a la Bibliotheque J. et R. de Vienne.**

R. LaFage. inv: / A: Bartsch sc: 1783 / N.o 7. Vienna, 1783.

Etching. 230 x 200mm (9 x 8"), with wide margins on 3 sides. Toning around upper left and some foxing in left and lower margins. £130

A depiction of the virgin Mary and Christ as a child with St. Anne, Mary's mother. A facsimile of a drawing by Raymond La Fage and part of the Hofbibliothek zu Wein series.

Stock: 54010

154. **[Galerie de Portraits de Personages Celebres].**

A Paris chez Ostervald l'Aine, Rue de Pont de Lodi, N.o 3, Depose a la Direction Generale des Estampes. Paris. [n.d. c.1816]

Coloured stipple engraving, pt printed in colour. 105 x 130mm (4 x 5¼"). Faint waterstains or foxing across most of the prints. A couple have losses in the top left corner. Two small holes at the top of each from where they were held in an album. £260

A quirky royalist publication of Napoleon Bonaparte (1769-1821) and his family, Louis XVI (1754-1793) and his family, the former empress Marie-Louise (1791-1847), Duchesse d'Angouleme (1778-1851) (Marie Antoinette's daughter), Lucien Bonaparte (1775-1840) (Napoleon's brother) and Prince Eugene (1781-1824) (Napoleon's adopted son).

Stock: 53890

155. **Christina Ewartina Nata de Bareith, Duc & Elec: Saxoniae, & c.**

I. Danckerts exc. cum Privilegio. [n.d. before 1701, Antwerp?]

Mezzotint. 250 x 185mm (9¾ x 7¼") very large margins. Slight vertical crease through the plate. Some foxing in the lower margin. £140

A portrait of Christiane Eberhardine of Brandenburg-Bayreuth (1671-1727) dressed lavishly. She married the Duke of Saxony, who would go on to become king of Poland, at aged 21. Their marriage was unhappy, as the Duke was a serial adulterer, and her dislike of him only increased after he converted to Catholicism in order to become king. In response Christiane did not attend his coronation nor did she ever set foot in Poland and thus was never crowned queen in Poland. They had one child together.

Stock: 53866

156. **Her Majesty the Queen of Prussia. Princess of Mecklenbourg Strelitz.**

Published & Sold Feb.y 15 1807 by Edw.d Orme, Printseller to the King Engraver & Publisher: Bond Street, the corner of Brook Street, London. London, 1807.

Engraving. 225 x 150mm (9 x 6") large margins. Some creasing. Very small hole to the right of the image. £65

A head and shoulders portrait of Louise of Mecklenburg-Strelitz (1776-1810), inclined to the right and left-gazing. Louise was Queen of Prussia as the wife of Frederick William III, with whom she had a happy marriage and was beloved by him. After her death at thirty-four he created the Order of Louise in her honour and memory.

Stock: 53871

157. **"Abyssinia"**

Vanity Fair. July 29th 1897. Vincent Brooks Day & Son, Lith. Vanity Fair, 1897.

Lithograph. 395 x 265mm (15½ x 10½"), with wide margins. £130

A portrait of emperor Menelik II (1844-1913). Menelik was the emperor of Ethiopia from 1889 until his death. Menelik was a well respected ruler on many fronts, most notably for his coordination of the successful military campaign against the Kingdom of Italy in the first Italo-Ethiopian war, as well as his commitment to modernising the Ethiopian empire and his caring attitude towards the poor.

Stock: 53861

158. **[Queen Victoria].**

W. Nicholson 1897. 1897.

Coloured woodcut. 255 x 235mm (10 x 9¼"). Some creasing and minor losses to bottom right corner. £95

A block coloured portrait of Queen Victoria (1819-1901), dressed in black and walking with her dog. 1897 marked Victoria's Diamond Jubilee, at which she also celebrated her milestone of longest reigning monarch in British history, after surpassing her grandfather George III in 1896.

Stock: 53889

159. **Marie II. Reine De La Gr. Bretag. [&] Guillaume III. Roy De La Gr. Bretag. Nee le 10 May 1662. Mourut le 8 Janvier 1695. Agee de 32 ans. Ans et 7. m 29. J. [&] Ne le 14 de Novemb. 1650. Mort le 19 Mars 1702. Age de 51 ans. 4 m et 5 J.**

Engraving. 135 x 170mm (5¼ x 6¾") large margins. Some distortion to the sheet. Minor discolouration. £230

Head and shoulders portraits of Mary II and William III, in oval frames and printed on the same sheet. William and Mary were joint rulers of England, Scotland and Ireland after the deposition of James II in the Glorious Revolution of 1688. Mary, daughter of James II, was favoured to take the throne as she was a devout protestant and fiercely renounced her father. Mary initially felt that her husband William, Prince of Orange, should be king, however he felt that Britain should be ruled by a legitimate heir and did not want to

appear to have taken the throne by conquest, and so they reached the agreement that they would be joint rulers. After his death, William was succeeded by Mary's sister Anne.

Stock: 53856



160. **[Archangel Gabriel] . From the Painting of Guido Rheni in the Possession of Charles Chauncey M.D.**

Guido Reni Pinx.t. R. Strange delineavit et Sculp. Londini. Sold at the Golden Head, Henrietta Street, Covent Garden London [n.d., 1790].

Engraving. 295 x 205mm (11½ x 8"), with very wide margins. £260

Head and shoulders portrait of the Archangel Gabriel, showing the top edges of his wing and his gloriole. From a collected edition of the engravings by Sir Robert Strange (1721-92) after famous paintings, in this case one by Guido Reni (1575 - 1642).

Stock: 53925

161. **[Mary Magdalen] Miserere mei Deus, secundum magnam Misericordiam tuam. To Her Roal Highness the Princess Dowager of Wales, this Plate is humbly inscribed, By Her Roal Highness's much obliged and most obedient humble Servant Rob.t Strange. From the Original Painting of Guido Rheni in the Collection of Roger Harenc Esq.r.**

Guidus Reni Pinxit Romæ. Robertus Strange delineavit et Sculpit Londini. Sold by the Author next door to Parliament Street Coffee-house, Westminster London. according to Act of Parliament 1753 [-1790].

Engraving. 500 x 345mm (19¾ x 13½"), with large margins. £260

Mary Magdalene, repentant, looking up tearfully as she pulls the pearls from her hair, a vase of ointment and an open book on the table in front of her.

From a collected edition of the engravings by Sir Robert Strange (1721-92) after famous paintings, in this case one by Guido Reni (1575 - 1642).

Stock: 53923

162. **Mr. C. Kemble as Charles Surface in the School for Scandal.**

Drawn, Etch.d by Rich.d Dighton 1821. Pub.d by T. McLean Haymarket. Thomas McLean, Haymarket, London, 1821.

Hand-coloured etching. 325 x 205mm (12¾ x 8"). Large margins on 3 sides. Trimmed to plate along upper edge. Loss to upper left corner and creasing on upper right corner. Small hole above the figure of Kemble. £140

A left profile portrait of actor Charles Kemble (1775-1854). Kemble was from a large family of actors; he was the younger brother of John Philip Kemble. He eventually enjoyed a relatively successful career, independent from his siblings.

Stock: 53859

163. **Mr. Montifure.**

Drawn, Etch.d & Pub.d by Rich.d Dighton. 1818. London Pub.d by Tho.s McLean. 26 Haymarket, 1824. Richard Dighton, 1818. Reissued by Thomas Mclean, London, 1824.

Hand-coloured Etching. 300 x 205mm (12 x 8"). Repaired tear top centre. £160

A satirical left profile of Moses Montefiore, 1st Baronet (1784-1885). Montefiore was a British Banker, activist, philanthropist and Sheriff of London. Born to an Italian-Jewish family he was active in promoting opportunities among Jewish communities, both in Britian and abroad, and was president of the Board of Deputies of British Jews 1835-38. After his retirement he devoted himself to philanthropy that largely aimed to improve the quality of life for Jewish communities abroad.

Stock: 53858

164. **Very like a Whale.**

London. Pub.d by Tho.s McLean, 26 Haymarket. 1824. Drawn, Etch.d & Pub.d by Rich.d Dighton. 1818 Feb. Reissue by Thomas Mclean, London, 1824. First published by Dighton 1818.

Hand-coloured etching. 285 x 225mm (11¼ x 8¾"). Small margins. £120

A right profile portrait of Mr Hilbers, an oil merchant active during the first half of the 19th century.

Stock: 53860

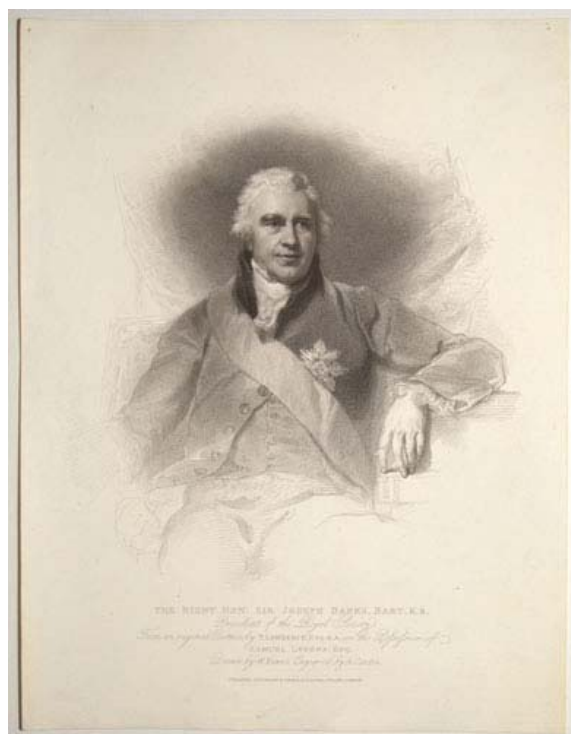
165. **Ulisse Aldrovandi Bolognese in Eta d'Anni LXXVIII.**

[after Agostino Carracci.] [n.d. c.1630.] Engraving. Sheet 155 x 115mm (8 x 4½"). Trimmed. £70

Ulisse Aldrovandi (1522-1605) the Italian naturalist who was the moving force behind Bologna's botanical garden. Linnaeus considered him to be the father of

natural history studies. However today he is probably more famous for his book of dragons, 'Serpentum, et draconum', which included an account of a dragon that attacked Bologna in 1572. *Wellcome 46-7.*

Stock: 53988



166. **The Right Hon: Sir Joseph Banks, Bart. K.B. President of the Royal Society. From an original Picture by T. Lawrence, Esq. R.A. in the Possession of Samuel Lysons, Esq.**

Drawn by W. Evans. Engraved by A. Cardon. Published Jan. 1 1810, by T. Cadell & W. Davies, Strand, London.

Stipple. 395 x 305mm (15½ x 12"). Trimmed to plate. £220

A portrait of Sir Joseph Banks (1743-1820) after Sir Thomas Lawrence (1769-1830), seated with left arm resting on a volume labelled 'Royal Society', to which he was elected in 1766. Banks, a botanist, naturalist and patron of the natural sciences, took part in Captain James Cook's first Circumnavigation (1768-1771). He was the leading founder of the African Association, the British organization dedicated to the exploration of Africa, and a member of the Society of Dilettanti, which helped to establish the Royal Academy. *NLA 2183997.*

Stock: 53620

167. **The Right Honourable Sir Joseph Banks.K.B. President of the Royal Society.**

Geo. Dance del. June 27,1803. W.m Daniell Fecit. [Published by Will.m Daniell No.9 Cleveland Street, Fitzroy Square, London June 1, 1811.]

Soft ground etching. 270 x 200mm (10½" x 8") large margins. Margins bit messy. £190

Sir Joseph Banks, Bt, KCB, FRS. (1743-1820), naturalist who sailed with Cook on his first voyage to the Pacific, and subsequently esteemed patron of science and President of the Royal Society.

Stock: 53834

168. **Isaacus Barrow S.T.P. Reg. Ma.ti A Sacris coll. S.S. Trini. Cantab. Praefec. Nec-Non Acad. Eiusdem Procanc: 1676.**

D. Loggan ad Vivum delin. [n.d. c.1676.]
Engraving. 275 x 190mm. (10¾ x 7½"), with wide margins on 3 sides. £90
Portrait, head and shoulders in an oval frame, long hair, wearing bands, gown and robes; coat of arms below.
Isaac Barrow (1630-1677) was a divine. He was an English theologian, and mathematician who is generally remembered for his early role in the development of infinitesimal calculus, and particularly for the discovery of the fundamental theorem of calculus. Isaac Newton was a student of Barrow's and went on to develop calculus in a modern form. *Wellcome Library no. 792i*;
Stock: 53621

169. **[Rembert Dodoens] Rembertus Dononæus Medicinæ Professor.**

[after Philips Galle.] [Leiden, Jacobus Marcus and Justus à Colster, 1614.]
Engraving. Sheet 155 x 105mm (6 x 4"). Trimmed to printed border. £120
Portrait of Rembert Dodoens (1517-85), Flemish physician and botanist, a reverse copy of an engraving by Galle. His 'Cruydeboek' (herb book) of 1554 was one of the most important botanical works of the period, helped by being his use of the vernacular rather than the commonly used Latin.
From "illustrium Hollandiae & Westfrisiae Ordinum Alma Academia Leidensis". W: 827
Stock: 53987

170. **Sr. Isaac Newton. In the Possession of John Conduit Esqr.**

J. Houbraken sculpsit. G. Kneller pinx. [n.d. c.1702.]
Engraving. 370 x 235mm (14½ x 9¼") very large margins. Very slight toning. £140
Sir Isaac Newton FRS (1643-1727), English physicist, mathematician, astronomer, natural philosopher, alchemist, and theologian. His 'Philosophiæ Naturalis Principia Mathematica' (1687) is considered to be among the most influential books in the history of science, laying the groundwork for most of classical mechanics.
Engraved for Thomas Birch's 'Heads of Illustrious Persons of Great Britain'. W: 2140 - 5; in the NPG. Ex Collection: Norman Blackburn. Wellcome: 2140-5.
Stock: 53824

171. **The Right Hon.ble Harriet Viscount Bulkeley.**

R. Cosway R.A. del. F. Bartolozzi R.A. sculp.
Publish'd May 1st 1785, by S. Watts, No 50 (opposite Old Round Court) Strand. [later]
Stipple, printed in colours. 280 x 215mm (11 x 8½"). £65
Elizabeth Harriet Warren (c.1760-1826), daughter of Sir George Warren, married Thomas James Bulkeley (1752-1822), 7th Viscount Bulkeley of Cashel. Sir George Warren (1735-1801) was an early patron of painter George Romney, who had made his name with

a Warren family portrait. To celebrate her marriage, Romney also painted Harriet, depicting her as Hebe; the painting is now in the National Museum of Wales. In 1802 Harriet's husband changed his name to Warren-Bulkeley in order to inherit the Warren fortune.
Stock: 53926

172. **Sophia Countess Granville Viscountess Carteret, Baroness Carteret of Hawnes. Wife to John Earl Granville...**

F. Zinke pinxt. T. Major Sculpt. Publish'd as the Act Directs 1755.
Engraving. 320 x 215mm (12½ x 8½"). Trimmed to plate. Faint foxing across the sheet £130
Sophia Carteret (née Fermor), Countess Granville (1721 - 1745), second wife of John Carteret, 1st Earl Granville, Secretary of State. In a decorative oval frame surrounded by roses, on a lettered pedestal. Sophia was described by Lady M. W. Montagu as having 'few equals in beauty or graces'; died of fever in October 1745 aged 25, a few weeks after the birth of her daughter Sophia.
After Christian Friedrich Zincke (1684? - 1767). NPG D21010.
Stock: 53823



173. **[Ladies Yorke]**

[Fisher after Reynolds.] [n.d. c.1762.]
Very scarce & fine mezzotint, proof before letters. 493 x 340mm (19½ x 13½"). Trimmed; fold through centre. Slight silverfish losses on right & bottom. £490
Double portrait of the ladies Yorke after Reynolds (Mannings 1956); as children, whole-length to front, in garden beside sphinx on pedestal; Lady Amabel Grey standing at left with dove perched on her right hand, Lady Mary Jemima running towards her holding another dove, dog at her heels; proof before letters, before the plate cleaned. CS: 61 [undescribed].
Stock: 52486



174. **[Laura Honey] The Sea Nymph.**
 Painted by T. Harper. Eng.d by A.M. Huffman.
 London, J. & F. Harwood [n.d., c.1840].
 Mezzotint. 270 x 205mm, (10½ x 8"), with very wide margins £230
 A bathing beauty with a headdress of shells. We have seen a proof example with a pencil identification for Laura Honey (1816?-1843), described by DNB as 'a pleasing and graceful actress and a delightful ballad-singer'.
 Harper & Huffman worked together on Folker's 'Beauties of Brighton', with women in local settings.
 Stock: 54056

175. **W. Wycherley. AEtatis Suae 28. Quantum mutatus ab illo. Virg.**
 P. Lely Eques pinx. I. Smith fec. 1703.
 Fine mezzotint, with small margins. Plate 275 x 200mm (10¾ x 8"). Laid on thin archival paper. Discolouring around corners of the plate. £230
 Portrait of William Wycherley seen almost half-length to right within oval frame, head turned to face front, wearing loose gown, lace cravat and full wig.
 William Wycherley (1640-1716) was an English dramatist of the Restoration period, best known are the plays 'The Country Wife' and 'The Plain Dealer'. CS: 284.
 Stock: 53820

176. **[George Brooks Esq.]**
 After Samuel Woodforde. c. 1820
 Aquatint part printed in colour. 280 x 215mm (11 x 8½"). Sheet has become discoloured. Small marking across the image. £130
 Half portrait of George Brooks of Twickenham, active in late 18th-early 19th century.
 Stock: 53843

177. **James Thornton.**
 J. Zoffany pinx.t. R. Houston fecit. London, printed for Rob.t Sayer, No 53 Fleet Street, Published as the Act directs, 1.t July 1770.
 Rare mezzotint. 330 x 225mm (13 x 9"). Crease through title. £260
 Portrait of James Thornton, gardener at Kew; within oval frame, eyes to front, wearing flower-patterned waistcoat beneath open coat and short wig.
 After Johan Joseph Zoffany (1733-1810). *Chaloner Smith 116, state ii of ii.*
 Stock: 54037

178. **Henry Josi Esq.**
 W. Carpenter 1845. 1845.
 Etching, stipple. 215 x 190mm (8¾ x 7½"), with wide margins. £90
 Head and shoulders portrait of Henry Josi (1802-1845). After moving to London from Amsterdam with his father he began his independent professional life as a printseller. He applied to be Keeper of Prints and Drawings at the BM and was finally granted the position in 1836. Josi was recognised and praised for his breadth of knowledge and the unmatched energy he brought to the role, which he maintained until his untimely death.
 Stock: 53875

179. **Rob.t Lemon Sen. F.S.A Deputy keeper of State Papers and Secretary to the Comissioners for printing and publishing the State Papers: _ died on the 29.th of July 1835, at his Apartments in the State Paper Office, in the 57.th year of his age, having completed 40 years in the Public Service, in that Office.**
 M. Gauci. c. 1835
 Rare lithograph on india paper. 465 x 315mm (18¼ x 12½"). Creasing and tears around the edges of the sheet. Top left and bottom right corners are folded. Some foxing along top edge. Small stain to bottom left of the image. £140
 A seated portrait of Robert Lemon Jr. (1779-1835), forward-gazing. Lemon was unanimously respected by his peers. A highlight of his career was his discovery of an untranslated theological work written in Latin by poet John Milton, which was translated into English at the command of George IV, who made a special copy to be presented to Lemon.
 Stock: 53883

180. **D. W. Mitchell.**
 T. H. Maguire. M & N. Hanhart IMP.I Ipswich, 1850.
 Lithograph. 360 x 265mm (14 x 10½"). Faint foxing around the margins. £110
 Seated portrait of David William Mitchell (1813-1859), inclined to the right and right gazing. Signed and dated 1850 by the artist on the stone and below the portrait is a facsimile of the sitter's signature. Mitchell was a zoologist and illustrator. He was elected the secretary of the Zoological Society of London in 1847.
 Stock: 53887

181. **[Sir Titus Salt]**

[n.d.] Late 19th century.

Stipple engraving. 290 x 230mm (11½ x 9") large margins. Some foxing in the left margin. £65
Seated half portrait of Sir Titus Salt (1803-1876), inclined to the left and left-gazing. Salt was a successful textile manufacturer and business owner in West Yorkshire. He is most famous for the construction of 'Salt's Mill' and the village of Saltaire, near Bradford.

Stock: 53869

182. **Elizabeth Dutchess of Hamilton, & c.**

London. Printed for Jo.n, Smith Maps & Printsellers, at Hogarth's Head, in Ch[apside. London. [n.d.] Mezzotint, 345 x 250mm (13½ x 9¾"). Trimmed to image. Two small tears along the bottom edge affecting the title area and one small tear on the left edge. Repaired tear on upper right edge. £130

A portrait Elizabeth Hamilton (1757-1837). After sixteen years of marriage she divorced the Duke of Hamilton on the grounds of adultery, Elizabeth bringing the divorce proceedings herself. She then married the Earl of Exeter, but not until after the death of the Duke in 1799.

Stock: 53862

183. **Les Métamorphoses du Jour No 31. Concert vocal.**

J. Granville. Lith le Langlume. chez Bulla Rue St. Jacques No.38 et chez Martinet rue du Coq [n.d., 1829-30].

Coloured lithograph. Printed area 170 x 210mm (6¾ x 8¼"). £160

A choir of a duck, two bulls, a cockerel and another male bird are accompanied by a bull on piano and monkey on a violin, all in human clothes.

'Les Métamorphoses du Jour' was so successful that, before the series was completed, Bulla and Martinet decided to publish an edition titled in both French and English.

Stock: 53376

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

H. Bunbury Esq.r Delin.t. W. Dickinson Excudit. London. Published 5 March 1794 by John Jeffryes Ludgate Hill.

Stipple, printed in brown. Sheet 395 x 500mm (15¾ x 19¾"). Trimmed within plate. Repaired tear in title area. £260

The interior of a country club with the members arriving for a supper. On the wall are the Club rules ("No Jokes in this society but practical ones, or forfeit 3d") and a world map. The Latin motto reads 'let us go where greed leads us'.

Stock: 53368



185. **Fortune - Hunting.**

B [compass monogram (North)] Esq. del. [Etched by James Gillray.] Publish'd November 20th 1804 by H. Humphrey No 27 St James's Street.

Hand coloured etching, pt 1804 watermark. 265 x 385mm (10½ x 15¼"). Trimmed within plate. Small losses to each corner. £480

A fat elderly man in hunting-cap has dismounted under an oak-tree to have his fortune told by a ragged old gypsy woman, who reads his hand. Meanwhile another gypsy, kneeling beside him, with a child on her shoulders, picks his pocket. Behind to left stands a groom in livery, gazing at the fortune told him by a pretty girl. Behind him a boy leans from a tree to rifle through the portmanteau on his horse. The scene is the edge of a wood; in the distance two huntsmen are galloping.

After Brownlow North (1778 - 1829), amateur draughtsman of satires, by James Gillray (1756 - 1815). *BM Satires: 10301. Grego: pg. 313.*

Stock: 53838

186. **A Party of Pleasure. Pl.t. 3.**

Drawn & Etch'd by H. Heath. Published by S.W.Fores, 41 Picadilly, London Jan.y. 1.st 1825.

Hand-etching. 135 x 170mm (5¼ x 6¾"). Trimmed to printed border. Small hole in upper right corner. £65

A scene in which a family go for a walk, a mother walks in front carrying a baby while a crying child pulls at her skirts, behind her a man pulls along a cart containing three squabbling children, a fourth child stands on the back.

Stock: 53828

187. **More Don-Key's! It is well-known that Asse's are particularly fond of having their Back's Rubbed.**

H. Heath Fec.t. Pub.d 1830 by S.W. Fores, 41 Piccadilly London.

Coloured etching. 250 x 355mm (9¾ x 14"). Trimmed to border and creasing around the edges. £180

Four donkeys suck tubes sprouting from a barrel marked 'Foetid gas' (in reverse) while a woman and a groom scrub their balding backs with brushes. In the background a man runs from a beadle with a coroner's warrant, shouting 'D.I.O. [Damme I'm off] I'll give you the Long trot'. To the right is 'Long John's Rubbing Stable', closed down. Satire on an infamous quack, John St John Long, who 'treated' consumption and other ailments with corrosive liniments and friction.

Despite being denounced in the *Lancet* as 'king of humbugs' and the deaths of two patients (whose names can be seen in the graveyard), his influential friends and clients seem to have protected him, and the two charges of manslaughter culminated with only one fine of £250. One of these friends would seem to be Mayor of London John Key, whom Heath satirised as 'Don Key'. *BM Satire: 16427*.

Stock: 53830



188. [The Battle of Bears and Frogs]. *Turmæ ranarum periunt non vulnere multo Artus si vivet, quæque salire solet.*

Eckstiene pinx [John Eckstein]. Reynolds sculp. London Pub.d April 1.st 1801.

Rare mezzotint. 430 x 550mm (17 x 21¾"), large margins. Collector's blind stamp of a bee, in lower margin. Repaired tears, central fold, month engraved in a ferrent style to the rest of the inscription. £320

An army of bears storm a hill defended by frogs with cannon, bayoneting and shooting some as others hop into a pond to escape. A rough translation of the Latin title is 'The host of frogs perish and their limbs, used to jumping, twitch on'.

The BM has two examples, one matching this state, and another with a different title ('Im Belles Ferro Ceciderunt Igne Robusti') and joke signatures, from the Lennox-Boyd collection, as this example.

The collector's stamp, a blind-stamped Napoleonic Bee, is that of William J. Latta of Philadelphia, a collector of Napolionic prints, who began his collection c.1880, sold it Anderson Galleries, New York, in four sales 1913-4. Lugt (L.2825) says of the collection that it "was reputed to be the most beautiful of its kind in the world. The portraits were remarkable for the beauty of the prints and the rarity of the states; the series of caricatures was particularly comprehensive". *BM 1872,0511.896 & 2010,7081.5049. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 54044

189. An Odd Sight Sometime Hence. Price 6 [Anon., November 1756]

Etching, 18th century watermark. 195 x 300mm (7¾ x 11¾). Trimmed with very small margins. £180

A crowd of spectators regard a gibbet marked 'The Tripple Alliance' from which are suspended three corpses. The British Museum catalogue of satires

suggests that 'A' represents Lord Anson, 'B' Admiral Byng, and 'C' the Duke of Newcastle. At the foot of the gibbet is a fox whose speech bubble reads 'I have got my ends', representing Henry Fox, who is said to have caused the downfall of the three persons gibbeted. The British Museum's impression of the print has manuscript annotations identifying 'A' as Henry Fox, but their catalogue of satires considers this as incorrect. 'Generally, the "Triple Alliance" must refer to the defeat of Newcastle's attempts to form a composite Ministry.' *BM Satires 3345*.

Stock: 53827



190. *Arlequin Furieux et pantagion triumpant.*

[Etched by Romeyn de Hooghe.] [n.d., 1689.]

Broadside, etching with letterpress. Sheet 570 x 390mm (22½ x 15¼"). Repairs and creases. Damaged. £350

A Dutch satire on Catholic Europe in the aftermath of the Glorious Revolution. In the centre, a peg-legged Louis XIV is restrained by Johann George III, Elector of Saxony, watched by the Dauphin who sits on a war-wagon drawn by huge toads. To the left is an ass ridden by Father Edward Petre, James II's Jesuit chaplain, who holds the Prince of Wales while Mary of Modena rides behind. In the background William III arrives in England while James stands, in armour, surrounded by his supporters. *Landwehr: p.214; BM Satires 1216*

Stock: 53224

191. [Brewery.] Plate VII. Facing Brew-House.

Printed for J. Hinton in Newgate Street. [n.d., c.1750.] Engraving. 190 x 310mm (7½ x 12½"). Large margins on 3 sides. Trimmed to plate on lower edge. £85

A view inside a brewery showing men stirring the contents of a large barrell with large poles.

Stock: 53836



192. **The Ballad Singer.**

H. Singleton. pinx.t. J. Eginton Sculp.t. Pub. April 1st 1793 by Ice & Eginton.

Stipple, printed in colour and hand finished. 205 x 175mm (8 x 7"). Thread margins. £260

A young woman in simple dress with a bonnet with spotted fichu, reading from a sheaf of long narrow ballad sheets, watched by a woman carrying a child.

Stock: 53391

193. **Billy Buttons. From an Original Painting by the late J. Willis in the possession of the Publisher.**

On Stone by W. Woods. A. Pocock lith, Bristol. Published by C. Parminter, 17 John Street, Bristol. [n.d., c.1840.]

Rare tinted lithograph. Sheet 410 x 300mm (16 x 11¾"). Repaired tears, creases. £180

Billy Button ((b.c.1778–1838), a ballad singer who would wander around Bristol singing and dancing barefoot.

Stock: 53713

194. **Pandean Minstrels in performance at Vaux-Hall.**

E. Burney del. Jn.o Lee sculp. Published as the Act directs, Dec.r 1st 1806, by Longman, Hurst, Rees & Orme, Paternoster Row.

Etching. Sheet 190 x 240mm (7½ x 9½"). Trimmed within plate. £190

Five men on stage at Vauxhall Gardens, each with pandean pipes fixed around their necks, allowing them to also play a percussion instrument.

Stock: 53390

195. **[Benjamin Brain] Big Ben.**

[n.d., c.1790.]

Rare & scarce stipple engraving. 160 x 105mm (6¼ x 4¼") very large margins. £190

Benjamin Brain (1753-94), a bareknuckle prizefighter who beat reigning champion Tom Johnson to become English champion in 1791. Lacking a challenger, he was still champion when he died.

Stock: 53410



196. **[The Empire's Cricketers: Famous Players and Their Characteristic Attitudes Executed in Crayon.]**

[after Albert Chevallier Tayler, with biographies by George William Beldam.] [London: the Fine Art Society, 1905.]

Folio, contemporary cloth gilt; 48 chromolithograph plates, each with a text page. One biography sheet supplied from another example; bookplate on front pastedown. £1400

The full set of 48 portraits of prominent cricketers, including by W.G. Grace, by Albert Chevallier Tayler (1862-1925).

Tayler took photographs of the cricketers in order to catch their poses, which he then reproduced in chalk. Using chromolithography these were then printed on olive/grey paper and issued in weekly instalments. His 48 chalk portraits were exhibited at the Fine Art Society when the set was completed in 1905.

Stock: 53846

197. **[William Cavendish, Duke Newcastle] Lat Bataille Gaignee.**

Abr. à Diepenbeke delinea vit. Pet. Clouwe sculpsit. [London: John Brindley, 1743.]

Engraving, 18th century watermark. 385 x 505mm (15¼ x 19¾"). Small margins. Repairs to centre fold and two repaired tears in bottom margin. £280

Equestrian portrait of William Cavendish (1593-1676), 1st Duke of Newcastle, in armour, baton in hand, a black groom with the duke's helmet behind.. In the background a battle rages.

Newcastle's treatise on horsemanship, 'La Methode et Invention nouvelle de Dresser les Chevaux' was first

published in Antwerp by Jacob van Meurs c.1658. This example from the first English edition, 'A General System of Horsemanship in All Its Branches'.

After the defeat of the Royalist cause in the Civil War William Cavendish (1592-1676) settled in Antwerp, where this work was engraved.

Stock: 53905

198. Plan and Survey of Ascot Race Course, in the County of Berks; including the Rises and Fall; with Notes Referring to an Appendix; by W.m Kemp. To the Kings Most Excellent Majesty This Plate being No.4. of a Series of Surveys, of the Principal Race Courses in England Is respectfully dedicated by His most obedient Subject & Servant, Wm. Kemp [facsimile signature.]

Davies sculp. 34 Compton St. Brunsw.k Sq.e. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d., 1824.]

Coloured engraving. 210 x 255mm (8¼ x 10"). One vertical fold in the centre as normal. Faint toning around the edges. £95

A plan and survey of Ascot Race Course.

Stock: 53817



199. View of the London and Croydon Railway. From the deep cutting made through the hill at New Cross Hill, looking towards the Greenwich Railway.

On stone by E. Duncan. Day & Haghe Lith.rs to the Queen. Published at 105 Leadenhall Street, 1st June 1838.

Coloured lithograph. Printed area: 490 x 285mm. (19¼ x 11¼"), with large margins. £360

The London and Croydon Railway was opened in 1839. Extensive earthworks were needed at New Cross, otherwise the gradient of 1 in 100 would have been too steep. This view shows the impact of the newly built railways on the surrounding environment; the railway track and deep verges divide the landscape and a steam train can be seen travelling towards London.

Stock: 53675

200. [Rain, Steam and Speed - The Great Western Railway.]

[Engraved by Robert Brandard after J.M.W. Turner.]

[London: James S. Virtue, 1859-61.]

Steel engraving on steel, proof before letters, printed on chine collé. 310 x 435mm (12 x 17") very large margins. Slight marking on india paper at top. £260

A 'Firefly' class locomotive crossing the Maidenhead Railway Bridge towards the west, the landscape obscured by rain and steam. A hare runs ahead of the approaching train. "According to the artist George Leslie, who as a boy had watched Turner putting the final touches to the painting the day before it went on public exhibition in 1844, the hare, not the train, was meant to represent speed" (National Gallery).

From the First Edition of 'The Turner Gallery', which contained sixty plates, mostly taken from Turner's paintings in the National Gallery. Turner had died a decade earlier, but most of the engravers of this series had worked with the artist before. *See National Gallery NG538 for the painting with an extensive description.*

Rawlingson 748.

Stock: 53007

201. View of New Bridge Street, Black Friars, with the Albion Fire Office &c.

Published, 22nd Feb.y 1810, by Laurie & Whittle, 53, Fleet Street, London.

Rare coloured engraving. Sheet 295 x 445mm (11½ x 17½"). Trimmed to plate and mounted in album paper.

£350

A busy street scene, looking from the junction of Fleet Street and Ludgate Hill down New Bridge Street to Robert Mylne's Blackfriars Bridge. On the corner of Ludgate Hill are the offices of the "Albion Fire and Life Insurance Company", which was founded in 1805.

Stock: 53894



202. Prospect of the Cathedral Church of St. Paul's London.

[Engraved by Albert de Putter.] [London: John Smith, 1720, but later.]

Very large engraving. 565 x 870mm (22¼ x 34¼").

Splits to folds, tear entering title area, pair of small worm holes in title area, ink mss. numeral bottom right. Thread margins. £480

An impressive view of St Paul's Cathedral, with the statue of Queen Anne before the steps. First published in John Smith's 'Britannia Illustrata', this example has had the publication line removed.

Stock: 53902



203. **Blackfriars from Southwark Bridge.**
T.S. Boys Del et Lithog. [Printed by Charles Hullmandel.] [London: T. S. Boys, 1843.]
Tinted lithograph with added hand colour. 175 x 450mm (7 x 17¾"). Large margins. £480
View of Blackfriars Bridge from Southwark Bridge with boats on the River Thames. St Paul's Cathedral can be seen on the right of the picture. From 'London As It Is' by Thomas Shotter Boys, published in 1843.
Stock: 53840

204. **A View of Covent Garden London. Vue de Couvent Jardin a Londres.**
T. Bowles delin. et sculp. Publish'd according to Act of Parliament. Published 12th May 1794, by Laurie & Whittle. 53, Fleet Street, London.
Engraving with original hand colour. 260 x 400mm (10¼ x 15¾"). Trimmed close to plate, mounted in album paper. £340
A perspective view of the Covent Garden market from the south, with St Paul's Church to left and Archer House on the northern perimeter.
Stock: 53893



205. **[Thomas Hopper's design for New Palace Yard.]**
Printed at Friedel's Estab.t 252 Tottenham Court Road [n.d., c.1838.]
Tinted lithograph. Sheet 360 x 675mm (14¼ x 26½"). Small tears on left. £260
Thomas Hopper's design for the rebuilding of the Houses of Parliament after the devastating fire of 1834. His sprawling, neo-Gothic building incorporated a restored St Stephen's Chapel with a duplicate for the House of Lords, as well as a second Westminster Hall. When he lost the competition to Charles Barry, Hopper tried to get Parliament to overturn the result on the grounds that Barry had cheated.
Across the river can be seen the Stangate Glass Works, owned by John Fell Christy, manufacturer of high-quality glassware, on the site now occupied by St Thomas' Hospital.
Stock: 53899

206. **A Descriptive Catalogue of the Engravings Connected with Greenwich and its Vicinity. Collected by Henry S. Richardson.**
Greenwich. MDCCCXXXVI [1836].
Tall quarto notebook, 390 x 250mm (15¼ x 9¾"), paper-wrapped boards; lithographic titlepage with ink author's signature; pp. 65, all ink mss. with three ink sketch plans in text. With loose mss. inserts, most in the same hand. Stitching loose, wear to edges. £240
The author's draft of a list of his collection of prints of Greenwich, which was probably published for private circulation. The three plans are a floorplan of Greenwich Hospital, Greenwich Hospital School and the Royal Observatory. The inserted papers also relate to Greenwich.
In 1834 Richardson published "Greenwich: Its History, Antiquities, Improvements, and Public Buildings".
Stock: 53844

207. **Chelsea.**
Amelia Long. [n.d., c.1820.]
Rare & scarce etching. 90 x 150mm (3½ x 6"). Mounted on album paper at corners. £140
A walled garden with water gate and a pair of cedar trees, shown from the Thames, maybe Chelsea Physic Gardens.
Amelia Long (née Hume), Lady Farnborough (1772-1837). In 1793 she married Charles Long, created Baron Farnborough in 1826. An amateur etcher and a vigorous patron of the arts, he assisted the watercolourist Thomas Girtin (1775-1802) to make his one visit to Paris in 1801. Lady Farnborough was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters.
Not in Longford.
Stock: 53935

208. **The House att ChisWick in the County of MiddleSex one of the Seats of the R.t Hon.ble Charles Boyle Baron Clifford of Londesburgh and Earle of Burlington Baron on Younghall & Bandon Viscount Kynalmeaky & Dungarvan Earle of Corke in the Kingdom of Ireland, Chief Governour of the County of Corke and of the Citty and County of the Citty of Corke, Lord high Treasurer of Ireland Lord High Steward of the Royalty of Knaresburgh in the County of Yorke and one of the Gentlemen of his Maj.ts Beddchamber. 30.**
L. Knyff De. I. Kip Sculp. [n.d. c.1714.]
Engraving. 340 x 480mm (13½ x 19"). Central fold, narrow margins. £280
Bird's-eye view of Chiswick House, the Jacobean seat of Charles Boyle, 2nd Earl of Burlington (d.1704). After a fire in 1725 the 3rd Earl, Richard Boyle, had William Kent build the Palladian mansion extant today.
Stock: 53585



209. A View of the Menagerie, and its Pavillion, at Kew. Veüe de la Menagerie, et du Pavillion, aux Jardins Royaux de Kew.

[Engraved by Charles Grignion after Thomas Sandby.]
[London, 1763.]

Etching, fine impression, 305 x 460mm. (12 x 18").
Slight crease centre, small margins, small hole in sky.
£320

An ornamental pond surrounded by a high fence with a chinoiserie pavilion on an island at centre. Behind is a neo-classical building ('the Temple of Bellona'), surrounded by trees.

This plate was originally published in Wiliam Chambers's 'Plans, elevations, sections and perspective views of the gardens and buildings at Kew' in 1763; this is a slightly later separate issue, without the inscriptions and with the addition of the French title.

Stock: 54057

210. This Lithographic View of the Booksellers' Provident Retreat at Abbots Langley, Herts, is respectfully dedicated to the Patrons, Directors, and other Members of the Booksellers' Provident Institution, by their very obedient Servants, Ashbee and Tuckett.

[n.d., c.1846.]
Tinted lithograph. Sheet 170 x 275mm (6¾ x 10¾").
Trimmed and laid on album paper. £65

The Booksellers' Provident Retreat, now Dickinson House, opened in 1846 at the bottom of Kindersley Way, Abbots Langley. The house and 24 modern bungalows on the estate still provide homes for retired booksellers and their widows. A locomotive of the London and Birmingham Railway can be seen running past the house.

Stock: 53983

211. Straits of Dover.

J.M.W. Turner R.A. J.T. Willmore, A.R.A. 1851.
London, Published Nov. 1 1851, by E. Gambart & Co. 35 Berniers Street, Oxford Street.

A large chine collé steel engraving. 515 x 675mm (20¼ x 26½"), with wide margins. India slightly cracked at top border. £320

Small boats trying to enter the harbour in choppy seas, the White Cliffs and Dover Castle in the background.

Rawlinson: 666 iv.

Stock: 54051



212. A Perspective View of Dilston Hall, once the Seat of the Unfortunate James, Earl of Derwent-Water.

T. Oliver delin. Spilsbury sculp Russell-Court London.
Drawn on the Spot by Tho.s Oliver of Hexham in Northumberland & Published according to Act of Parliament July 17, 1766.

Engraving. 430 x 470mm (17 x 18½"). A few repaired tears, creasing, laid on album paper. Bit messy. £320
A view of Dilston Hall, at Dilston, near Corbridge, Northumberland, at one time the seat of James Radclyffe, 3rd Earl of Derwentwater, with three columns of text lamenting his death.

Radclyffe, grandson of Charles II and Moll Davis, began the construction of a grand mansion to replace the old Hall, but the works was never completed as he was beheaded for his part in the 1715 Jacobite Rebellion. Dilston Hall came into the hand of the Fofeit Estates Commission. After a corrupt sale was annulled in 1731, the Greenwich Hospital Act 1735 directed that the estate's income should be used to complete the construction of Greenwich Hospital. The Greenwich Commissioners ordered its demolition in 1765 (the year before the publication of this plate), leaving standing only the castle tower and the chapel: the castle is a Scheduled Ancient Monument and a Grade I listed building.

Stock: 52232

213. Brighton, View of the Marine Parade, Beach and Fish Market.

[n.d., .1830.]
Engraving. Sheet 110 x 200mm (4¼ x 7¾"). Trimmed into image. Creasing as normal. £50

A view of the beach, with a fishing boat. *Not in Ford.*

Stock: 53986

214. Stonehenge. From the S.E.

J. Browne del.t. Printed by C. Hullmandel. [n.d., c.1850.]
Scarce lithograph, trimmed. 260 x 375mm (10¼ x 14¾"). Small tear top centre. £160

View of the most famous prehistorical monument in England, dedicated to the owners of the estate on which it stands. Among the sightseers are soldiers in uniform.

The Antrobus Family bought the estate in 1824, but after the heir to the baronetcy died in WW1 the estate was sold for £6000 in 1915. The new owner, Cecil Chubb, handed it over to the first Commissioner of Works in 1918, passing Stonehenge to the nation.
Stock: **53818**



215. Prospect of St Peter's Port & Town in the Island of Guernsey taken from Castle Cornet.

J. Bastide Delin. C. Lempriere Perfec. W.H. Toms Sculp. [n.d., .1738].

Engraving from two plates. Sheet 335 x 515mm (13¼ x 20¼"). Trimmed within plate, top corners with loss to printed borders. £650

A view of St Peter Port from the sea, highlighting the new protective piers.

John Henry Bastide (c.1700-70) of the Corps of Engineers was based in the Channel Islands from 1726 to 1739, maintaining the defences. Sketches he made were finished by Claude Lemprière and published as 'General and Particular Prospects of the Islands of Jersey, Guernsey, Alderney, Serc, Arm and Jethou'. From 1740 Bastide was chief engineer at Annapolis Royal, Nova Scotia, with responsibility for New England. In 1745 he helped in the siege and capture of Louisbourg; in 1756 he was Director of Engineers at Minorca when the French captured Fort St Philip during the Seven Years' War; in 1758 he returned to Louisbourg, taking charge of the fort's demolition after its capture; and in 1762 he helped construct Halifax Citadel and the defences to Halifax Harbour. He was promoted to lieutenant-general five months before he died in 1770.

Stock: **53895**

216. Charte von Ireland Nach den Original Charten von Kitchin, Jefferys, und Beaufort, und den neuesten Ortsbestimmungen entworfen.

Wimer, Im Verlage des Geographischen Instituts, 1804. Engraved map with original colour. 565 x 475mm (22¼ x 18¾"). With an old patch, folds, creasing at stains. £390

A German separate-issue map of Ireland, based on the work of English mapmakers Thomas Kitchin & Thomas Jefferys, and Daniel Beaufort, rector of Navan, County Meath, who published a map in 1792.

An ink mss. on the reverse reads: 'Taken at the Battle of Vittoria 21st June 1813'.

Stock: **53927**

217. View from the Dublin Approach to Heywood, in the Queen's County Ireland, The Seat of Frederick Trench Esquire.

F.W.T. 1818. Transferred & Printed at Moser & Harris's Lithographic Press No. 71 Cromer Street London.

Lithograph on watermarked paper, 'J. Whatman 1817'. 215 x 325mm (8½ x 12¾"). Wide margins, creasing across the sheet. £230

Landscape with path. Amateur lithograph by the army officer and politician Frederick William Trench (c.1777-1859), whose father owned Heywood, Ballynakill in Queen's County. Trench was also keenly interested in architecture: in 1815 he proposed a vast monument to British naval and military victories over France on the site which became Trafalgar Square, and in 1824 he launched a project for an embankment on the north side of the Thames (in conjunction with which a long print of the project was produced). *For Trench's embankment scheme see refs. 23749, 27468 &c. Ex: The Hon Christopher Lennox-Boyd Collection.*

Stock: **53832**



218. Vue de la Ville et du Port de Bayonne. Prisé de l'Allée de Bouflers près la Porte de Mousserole...

Peint par J. Vernet de l'Academie Royale de Peinture et Sculpture. C.N. Cochin Filius et J. Ph. Le Bas socii Sculpserunt 1764 A.P.D.R.

Fine engraving. 535 x 740mm (21 x 29"). Trimmed to plate, repaired tears. Repair top right border. £490

A magnificent prospect of Bayonne in Gascony, highlighting its activity as a port, On the river a boat is being caulked; on the riverbank are promenaders.

Plate 12 of the series 'Les Ports de France' after Joseph Vernet (1714 - 1789), a painter famous for his maritime scenes.

Stock: **53990**

219. Vue de la Ville et du Port de Bordeaux.

Peint par J. Vernet de l'Academie Royales de Peinture et Sculpture. C.N. Cochin Filius et J.P. le Bas socii Sculpserunt 1764. A.P.D.R.

Etching. Sheet 535 x 745mm (21 x 29½"). Trimmed to plate, repairs with loss in inscription area, laid on archival paper. Damaged. £390

A view of Bordeaux from the castle protecting the the busy harbour.

Plate 9 of the series 'Les Ports de France' after Joseph Vernet (1714 - 1789), a painter famous for his maritime scenes.
Stock: 53991

220. Valeur des Assignats et Autres Papiers Monnoies Depuis l'époque de leur emission en France, jusqu'à celle ou ils ont cessé d'avoir Cours. [&] Cours de la Valeur du Louis d'Or en Assignats.

J. Benizy dit Dubuisson del et sculp. [Paris: Auber, 1804.] [A Paris chez F. Bonneville, rue Jacques, No. 195.]

Etching, trimmed. 280 x 390mm (11 x 15¼"). Staining and foxing around margins. £240

Value of the Assignats and other paper moneys, from the time of their emission in France, until their discontinuance. The assignats were paper money issued by the National Assembly in France from 1789 to 1796, and were issued after the confiscation of the church properties in 1790 because the government was bankrupt.

Published in the 'Collection complète des tableaux historiques de la révolution française'. See Ref: 16724 for different publication.

Stock: 53821



221. Vue de la Ville d'Orleans. Dediée a S.A.S. Monsieur Le Duc d'Orleans Premier Prince du Sang. Par les Maire & Echevins de la Ville d'Orleans et Présentée par M. de Cypierre Intendant dela Province en 1766.

Desinée par AT Desfriches Negociant a Orléans en 1761. Gravé par PP Choffard en 1766. Se vend a Paris chéd la V.ve Cochin aux Galleries du Louvre.

Scarce large etching, 18th century watermark. 505 x 735mm (20 x 29") Several small repairs. Thread margins. £650

A view of Orleans from across the Loire, with promenaders and harvesters on the bank and watermen at work in the river, after Aignan Thomas Desfriches (1715-1800)..

The plate was begun c.1761 by Charles-Nicolas Cochin Jnr (1715-1790), but left it to be finished by Pierre-Philippe Choffard (1730-1809). The British Museum has a progress proof (BM 1871,0429.994).

The publisher is Cochin's mother, Louise-Magdeleine Horthemels (1886-1767).

Although similar in scale to Cochin's 'Ports de France' it was not one of that series.

Stock: 54043

222. Tempj della Sibilla, e di Vesta Tivoli.

A. C. Dies Romae 1793. 1793.

Fine etching 375 x 280mm (14¾ x 11"). £240

The figure of a man in the the lower left corner sits with a sketch board and his dog in the valley under the Temple of Vesta at Tivoli. Built in the early first century BCE, the Temple of Vesta at Tivoli (dedication unknown) became a popular symbol and inspiration for the neoclassical architectural movement that began in Britain in the 18th century; John Soane, a leading neoclassical architect of the time, incorporated his admiration for the temple in his designs for the new Bank of England (1798), which can be seen at the building's north west corner at what is called the 'Tivoli Corner'.

Stock: 53975



223. South West View of Montserat in Portugal. Inscribed by permission to his Grace the Duke of Northumberland. Vista ao Sudoeste de Monserrate, em Portugal. Dedicada com permissao ao Ex.mo Duque de Northumberland.

W.Baker Del. J.Wells Sculp. Published Oct.r 14.th 1793

Rare aquatint. Sheet 420 x 510mm (16½ x 20"). Creases. Trimmed inside platemark. £360

A view of the hills and mountains in Sintra, Portugal featuring Monserrate Palace at the centre.

Stock: 53719

224. [Sergius, Prince and Princess Gagarin, with their child.]

Sir Joshua Reynolds pinxt. Caroline Watson sculpsit, Engraver to her Majesty. Published according to the Act of Parliament, Aug.t 2, 1785; by Caroline Watson, Fitzroy Street.

Stipple. Plate 240 x 175mm (13½ x 7"). Crease running horizontally through the centre of the plate. £180

Prince and Princess Gagarin or the Rurik Dynasty in Russia. *Hamilton: p.63. i of ii.*

Stock: 53567

225. [Oslo] Kristiania. Skoien.

1901[?].

Photograph. 240 x 595mm (9½ x 23½"), mounted on card. £140

A photograph looking down on the harbour of Oslo.

Stock: 53922



226. [El Escorial] Monasterium S. Laurenty in Escuriali.

F. de Wit Excudit Amstelodami. [n.d., c.1680.]

Fine engraving. 365 x 465mm (14¼ x 18¼"), with large margins. £390

An elevation of the Royal Site of San Lorenzo de El Escorial, possibly after Louis de Caullery (1555-1622) via the engraving published by Abraham Ortelius.

Stock: 53992



227. Cape Coast Castle. Zouaves Embarking for Sierra Leone.

Lieu.t Bale 1st West India Reg.t Del. C.F. Kell, lith: Castle Street, E.C. London, Published by Thomas McLean, 7, Haymarket Nov.r 16, 1873.

Rare tinted lithograph. Printed area 335 x 460mm (13¼ x 18"), with large margins. £275

A view of Cape Coast Castle, a former slave fort in Ghana, showing rowboats filled with members of the 1st West India Regiment, light infantry soldiers recruited in Jamaica who went to the Gold Coast of Africa to fight in the Ashanti War of 1873-4. ('Zouaves' is a term adopted from similar French units).

John Edward Bale (1834-1913), retired in 1881 as a major, and was a member of the Ipswich Fine Art Club 1886-1890.

Stock: 53994



228. [America paying tribute to Europe]

C. Eisen del. L. Lempereur Sculp. [c.1770]

Engraving. 205 x 145mm (8 x 5¾"). Slight stain at top right. £160

A male allegorical figure of America, bowing before a female figure of Europe, seated on a throne, holding a caduceus (a staff with wings and two entwined snakes, usually carried by Mercury, but here symbolising commerce). American interest.

Engraving after a design by Charles Eisen (1720-78), painter, draughtsman and illustrator. It was through his drawings, engraved to illustrate nearly 400 books, that Eisen's reputation was chiefly established. These included editions of Lucretius, Ovid, Tacitus, Virgil, Boccaccio, Ariosto, Erasmus and La Fontaine.

Stock: 53984

229. [Falklands] Vue du Camp de L'Uranie, dans la Baie Française des Îles Malouines, après le naufrage de la Corvette.

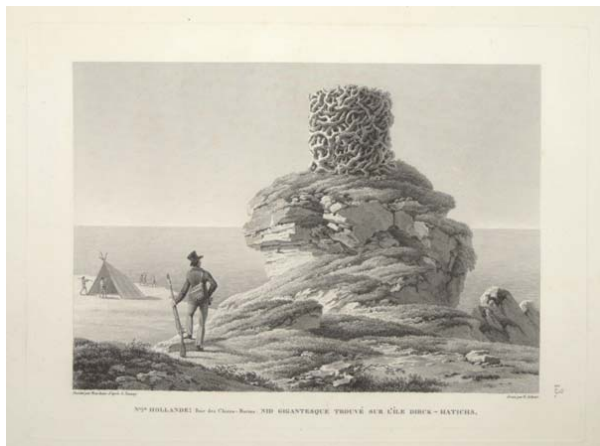
Dess. par Marchais d'après A. Pellion. Gravé par J.N. Adam. [Paris, 1822-4.]

Stipple. 235 x 320mm (9¼ x 12½"), with large margins. £190

A rough camp on a shoreline with 'L'Uranie' on its side in shallow water.

A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'. On the return journey the covette struck a submerged rock off Volunteer Point in Berkeley Sound, East Falkland. Landing on the uninhabited island the crew survived for over two months by hunting wild cattle, horses and penguins, before being rescued by a ship carrying guns to rebels in Chile. Freycinet purchased the ship and managed to

bring the expedition's important collection of specimens back to Paris. The bay is now 'Uranie Bay'.
Stock: 53633



230. [Western Australia - Shark Bay] N.île Holland: Baie des Chiens-Marins. Nid Gigantesque trouvé sur L'Île Dirck-Hatichs. Dessiné par Marchais d'après A. Tannay. Gravé par E. Aubert. [Paris, 1822-4.] Stipple. 235 x 320mm (9¼ x 12½"), with large margins. Small repaired tear in margin. £320
A gigantic bird's nest on Dirk Hartog Island in Shark Bay, six feet tall but with a shallow bowl, made from mimosa branches. It was probably built by a white-bellied sea eagle. The island is named after the second European to land on Australia, in 1616.
A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.
Stock: 53642



231. Nouvelle-Zélande. 1. Femme de l'Anse de l'Astrolabe. 2.3. Jeune fille et petit garçon id. 4. Cehi-noui. 5. Koki-horé. de Sainson pinx. A. Maurin lith. J. Tastu Editeur. Lith. de Lemercier. [Paris, 1830-5.] Lithograph. Printed area 380 x 280mm (15 x 11"), with publisher's blindstamp, very large margins. £230

The heads of two Maori men with tattoos, two women and a boy. 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. Ellis: *Early Prints of New Zealand*, 89.
Stock: 53430

232. **Tamor des Îles Carolines et sa Femme, vus sur l'Île Tinian.**

J.s Arago delin.t. Lerouge et Chobard sculp.t. [Paris, 1822-4.] Stipple. 240 x 320mm (9½ x 12½"), with large margins. £230
A warrior of the Caroline Islands, dressed in loincloth to show off his body tattoos and carrying a carved club, with his wife and child.
Drawn by Jacques Étienne Victor Arago (1790-1855) and published in the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.
Stock: 53636

233. **Île Guam: Vue du Collège de la Ville d'Agagna.**

Dess. par J.s Arago. Gravé par Desaulx et Gossard. [Paris, 1822-4.] Stipple. 240 x 320mm (9½ x 12½"), with large margins. £230
A view of European-style buildings in Hagatna (Agana), today capital village of the United States territory of Guam. In the foreground a man with a parasol is carried in a hammock by two porters.
Drawn by Jacques Étienne Victor Arago (1790-1855) and published in the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.
Stock: 53637



234. [Two Chinese costume sketches on rice paper.]

Samsing [red ink]. 1848 [pencil.] Two watercolours on rice paper. Each sheet 170 x 105mm (6¾ x 4"). Mounted on album paper. £600
Portraits of a mandarin and a monk.
Stock: 53981



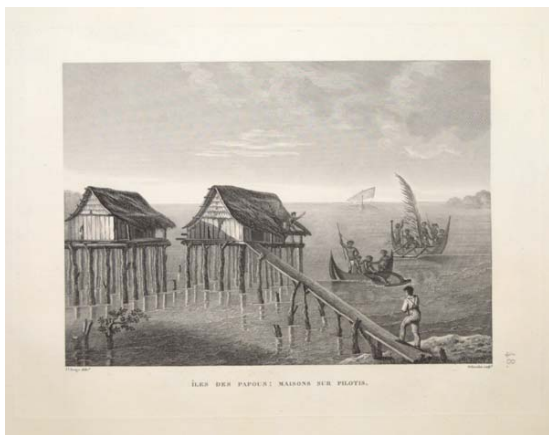
235. Preparation for a Suttee, or the Immolation of a Hindoo Widow. from a Drawing by Capt.n Grindlay.

Etchd by J. Willis & H. Melville. Engd. by R.G. Reeve. Published by Smith, Elder & Co. Cornhill, London [1830].

Hand-coloured aquatint. 305 x 375mm (12 x 14¼"). Trimmed to plate on upper and lower edges. Right hand margin has some evidence of backing paper, which is a little torn. Bit messy. £280

Satī was a religious funeral practice among some Indian communities in which a recently widowed woman would have immolated herself on her husband's funeral pyre. The practice was banned in 1829 by the British.

From Robert Grindlay's (1786-1877) 'Scenery, costumes and architecture, chiefly on the western side of India,' 1826-30. Vol I, Pl. 13. Grindlay, founder of the ANZ Grindlays Bank, came to India in 1803, worked with the East India Company and served with the Seventh Bombay Native Infantry from 1804-1820. *Abbey Travel 442. National Art Library (V&A Museum); General Collection 46.D.5.*
Stock: 53831



236. [Papua] Îles des Papous: Maison sur Pilotis.

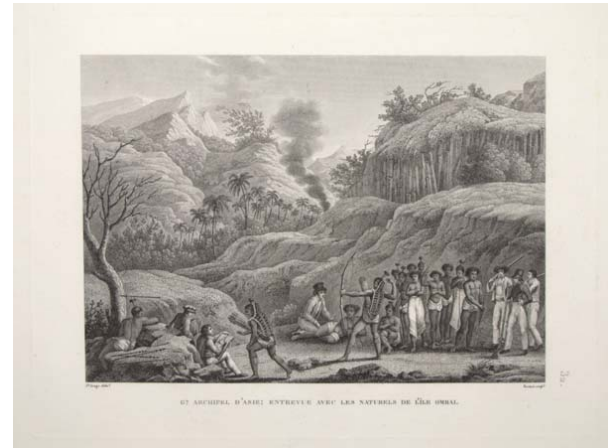
J.s Arago delin.t. Bouvinet sculpt.t. [Paris, 1822-4.] Stipple. 240 x 320mm (9½ x 12½"), with large margins. £160

Houses on stilts, Papua New Guinea, with Papuans spear-fishing from canoes.

Drawn by Jacques Étienne Victor Arago (1790-1855) and published in the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du

Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.

Stock: 53635



237. [Papua] G.d Archipel d'Asie: Entrevue avec les Naturels de L'Île Ombai.

J.s Arago delin.t. Bouvinet sculpt.t. [Paris, 1822-4.] Stipple. 240 x 320mm (9½ x 12½"), with wide margins. £160

A warrior of Ombai Island demonstrates his archery skill to Freycinet's crew. The artist, Jacques Étienne Victor Arago (1790-1855), sits under the target tree, sketching.

A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.

Stock: 53634



238. Guerriers de l'île d'Ombai.

Ja. Arago delin.t. Choubard sculpt. [Paris, 1822-4.] Stipple. 240 x 320mm (9½ x 12½"), with large margins. £160

Two warriors of Ombai Island, sparring.

A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.

Stock: 53600

