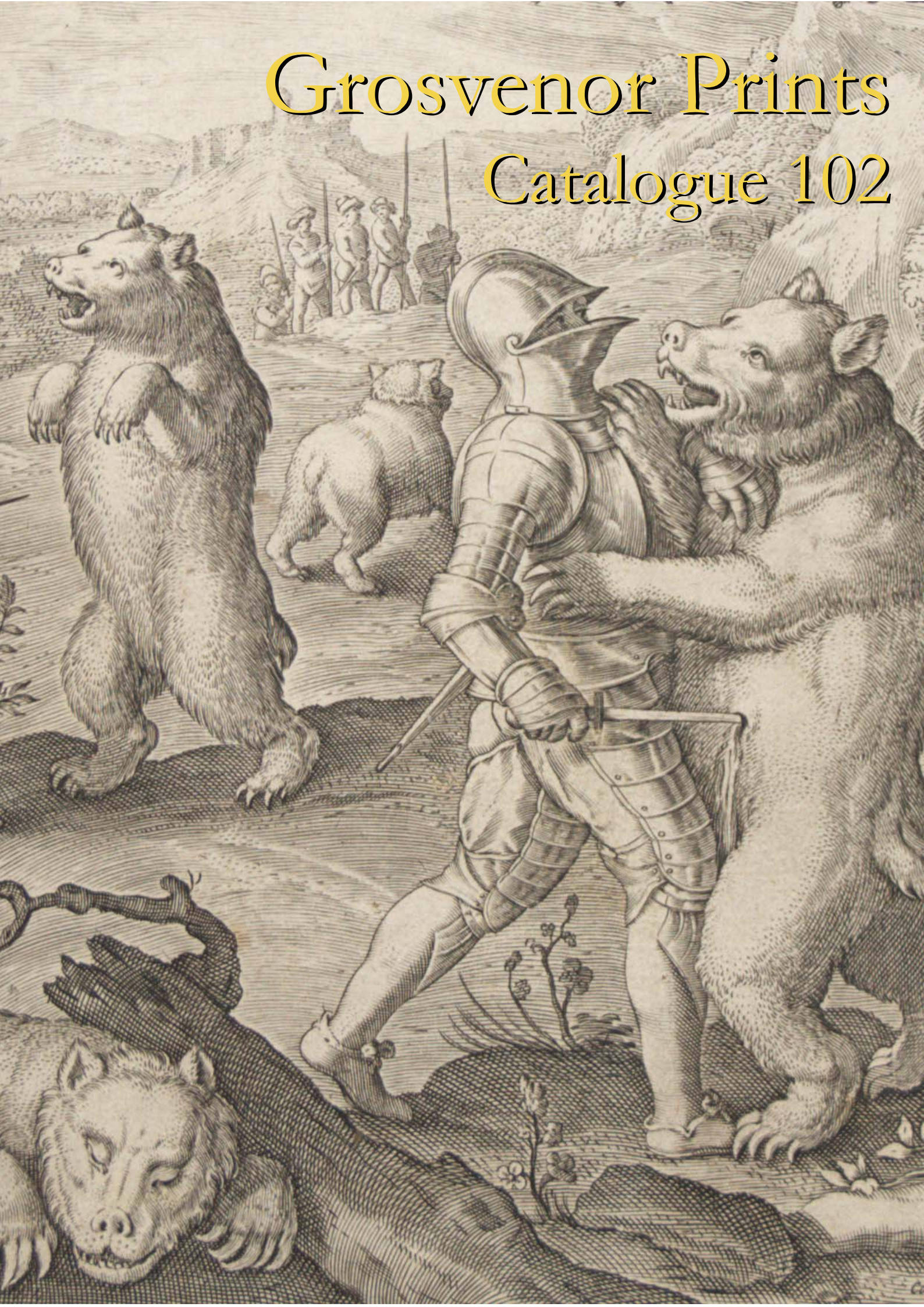


Grosvenor Prints

Catalogue 102





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Catalogue 102



Item 169: Garrick in the Green Room.

Cover: Detail of item 34

Back: Detail of Item 9



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Ra ment. C.E. Ellis. E&OE
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1. **[The Humours of Hob at the Country Wake in the Opera of Flora.]**

J. Laguerre Inv.t et Delin. Claude Du Bosc fe. [n.d., c.1745.]

Oblong folio, 19th century half morocco gilt, morocco title label on front board; eight numbered plates, as called for, laid on contemporary canvas. Last plate with the printseller's label of Thomas Bakewell. Verso Old ink mss on front endpaper; some wear to edges of plates with old restoration. £2000

A rare complete set of eight scenes from James Hippisley's "Flora, an Opera" (1729), an adaptation of Thomas Dogget's popular play "The Country Wake" which first appeared in 1696. Flora loves Tom Friendly, but a love letter carried by Hob is intercepted by her uncle, Sir Thomas, who throws Hob down a well to die. Rescued by his parents, Hob vows revenge. A rare set: the BM only has four of this series, of which one is trimmed into the verse and the other three lack plate numbers. They also have a smaller, reversed edition, also engraved by Dubosc, published by Robert Sayer.

The famous print & mapseller and publisher, Thomas Bakewell worked between 1729 and 1749, when his widow Elizabeth took over the business. *BM: 1890,0415.334 - 337.*
Stock: 54148

2. **To the Memory of the Duke of Marlborough.**

D. Creti Eques: et N. Ferravoli et J.P. Mirando Pinx. L. Cars Sculp. et D.M.Fratta delin. John Boydell excudit London.

Engraving. 650 x 415mm (25¾ x 16¼"). Large margins on 3 sides. £260

An allegorical scene featuring an invented monument to John Churchill, first Duke of Marlborough, hero of the War of the Spanish Succession, depicting him as a Roman general on horseback. From Boydell's edition of 'Tombeaux des Princes, Grand Capitaines et Autres Hommes Illustres, Qui ont fleuri dans la Grande-Bretagne' by Owen McSwiny, former manager of Drury Lane and the Haymarket Theatres, first published by Basan in Paris c.1737. Boydell has translated the title into English from Latin and added his name as publisher.

McSwiny had travelled to Italy where he bought works of Italian painters, including Canaletto, to sell to

English collectors. This series of paintings, commemorating the deeds of famous Englishmen, was planned for the decoration of the Duke of Richmond's apartment at Goodwood. *See BM 1859,0709.685 for the first published state. See: 10619*
Stock: 54252

3. **[Title page] No 3 of a Series of Views in the West Indies: Engraved from Drawings taken recently in the Islands: With Letter Press Explanations Made From Actual Observation.**

Davison, Whitefriars. London: [Smith Elder & Co, Cornhill] Fleet-Street [n.d., 1827-29.]

Rare & scarce title sheet, letterpress with wood-engraved border, label with mss. publisher details stuck on. 290 x 440mm (11½ x 17¼"). Laid on card, wear to paper surface. £280

The title sheet of the third (and last, of a planned eight) parts of J. Johnston's 'Views in the West Indies', a series of an engraved map and eleven aquatint views. The series was begun by Mess.rs Underwood but completed by Smith Elder & Co. *Abbey Travel 678.*
Stock: 54220

4. **Musick.**

P. da Cortona Inv.t. R. Marcuard Sc.t. [Mango Exc.t. Publish'd According to Act of Parl.m 1st Sep.r 1777 for the Proprietor No. 150 Strand.]

Stipple. Sheet 230 x 180mm (9 x 7"). Trimmed within plate, losing publication line. £160

A female figure, wearing a turban, a roll of sheet music in her left hand, her right resting on a violin. The British Museum suggests that the publisher is Jakob Mangot.
Stock: 53692

5. **Earth.**

R, Gaywood fecit. London, [n.d. after 1648].

Rare etching. 150 x 210mm (6 x 8¼"), with small margins. Creasing in the margins and across the image. Lower right corner is folded. Small tears in lower and right margins. £290

A scene of cherubs picking fruit from a tree for a bountiful cornucopia. A number of workers are harvesting their fields in the background. Part of 'The Four Elements' series by van Avont (1600-1652), which was also engraved by Hollar, published 1647.
Stock: 54115

6. **The Four Elements Fire.**

P. van Avont inu. R. Gaywood fecit. R. Walton Excudit. London, [n.d. after 1648].

Rare etching, 17th century watermark, 160 x 210mm (6¼ x 8¼"). Creasing in the corners and some small tears along the top edge. Repaired tear in the centre of the lower margin. Small margins. £260

A scene depicting three cherubs playing with a gunpowder cannon and a discarded suit of armour. After Petrus van Avont's series the Four Elements, in which the first was fire, which were also done by Hollar, published 1647.
Stock: 54114

7. **[Composition]**

J. B. Cipriani del.t. Rob.t Sa.l Marcuard Scu.t. London, [n.d. 1784]

Stipple and etching, proof before title and publication line, watermark 1784; 165 x 225mm (6½ x 8¾").

Trimmed to plate. Light foxing £220

An allegorical scene of a classical female figure painting a figure of Athena; she is being advised by a cherub over her shoulder, while another cherub holds her drawing board. A companion print to 'Study' also by Marcuard (after Cipriani), published by Palmer 1784.

Stock: 54116

8. **Time. 'Tis I who measure vital space** _

S. Shelley pinx.t. W. Nutter Sculp.t. [n.d., c.1790.]

Stipple, printed in brown. Sheet 160 x 120mm (6¼ x 4¾"). Trimmed within plate, losing publication line?

£70

Oval portrait of an old man with wings. The line of verse comes from John Gay's 'Fable XIII: Plutus, Cupid, and Time'.

Stock: 54201



9. **Love Masked**

Published as the Act directs Oct 10 1799 by P.W.Tomkins, No.49 New Bond Street London. Fine stipple, printed in colours. 180 x 165mm (7 x 6½"), with wide margins. Tears in margins, some soiling of edges. Uncut. Publishing line slightly faded.

£260

An infant Cupid hides behind a huge Tragic mask. A pair to 'Cupid Unmasked'.

Stock: 54209

10. **Amores Naturales. Ex. Plinio Lib. 36. Cap. 5. Varroni docto celebratum opus Arcesilia, Pulchre haec, Spectator, picta Tabella refert. Marmoreo lapidj torua est incisa Leena, Parte omni aligeris cincta Cupidinibus. [...]**

Ioan. Stradanus delineabat. Theodor. Galle Sculp. Ph.l.s Galle excud. Antwerp, [n.d. c.1600]

Engraving, 17th century watermark. 235 x 175mm (9¼ x 7"). Trimmed to plate. Some minor creasing. £220
An allegorical scene of Natural Love in which a group of putti play with a marble lion sculpted by Arcesilaus, celebrated for his art throughout Rome in the first century BCE. This scene is from Pliny the Elder's 'Natural History' book 36 chapter 4, rather than 5 as the inscription claims.

Stock: 54098

11. **Morning. [&] Evening.**

Frederick Taylor lithotint. C. Hullmandel's Patent.

[n.d., c.1845.]

Pair of lithotints. Sheet: 365 x 540mm (14½ x 21¼"), with very large margins. Foxing in margins. £380

Scenes comparing dogs behaviour in the morning and at night; a pack of setters excited to be let out; a kennel scene where a pack of tired setters & pointers all lie on the floor exhausted after a days work.

Stock: 53720

12. **Barclay's Dictionary, word Conjurer.**

W. M. Craig delin. J. Brown sculp. Published as the Act directs by T. Kinnersley May 1.st 1813. London, 1813.

Engraving. 260 x 210mm (10¼ x 8¼"). £130

A scene depicting a man in wizards robes waving a wand over a book, on a table next to a smoking cauldron. Two devil figures, one crouched, one with arms extended upward, stand behind the table. A man crouches next to the wizard clutching his face. The image presumably illustrates the definition for the word 'conjurer'.

Stock: 54120

13. **The University of London.**

Eng.d by Tho.s Higham [c.1840]

Coloured engraving. Sheet 225 x 415mm (9 x 16¼").

Trimmed, bottom left corner missing, laid on archival paper. £220

The main building of University College London, constructed between 1825 and 1832 to designs by the architect and antiquary William Wilkins (1778-1839).

Stock: 54270

14. **Instructions for Sailing In and Out of Happisburgh, commonly called Haseborough Gatt.**

[n.d., c.1800.

4pp. letterpress, scarce. 400 x 255mm (15¾ x 10"), on laid paper watermarked 'Portal' Edges uncut, stains near centre fold. £360

A text-only guide to sailing around Happisburgh (pronounced Haseborough) in Norfolk, describing the hazards, with a table of directions and distances to 'sundry places'. The text mentions the 'two lights of Haseborough', the two lighthouses opened in 1791.

Stock: 54171

15. **[Bail form] Public Office, Bow Street. Taske Notice that you [_] of [_] aare bound in the Sum of Forty Pounds, to appear at the Session of the Peace, to be holden for the County of Middlesex, at the Session House, Clerkenwell Greem, on the [_] Day of [_] next, to prefer as Bill of Indictment, and prosecute the Law with effect against [_] for Felony [...]**

[n.d., c.1820.]

Letterpress form, part 18th century watermark. Sheet 240 x 190mm (9½ x 7½"). £190

An unused bail form, to be filled in and signed by a Justice of the Peace.

Stock: 54219

16. **[Collection of four ink mss. sailing directions, three ink sketches and a pencil sketch, from the collection of Sir Graham Hamond.]**

[Various dates, 1815-1854.]

8 sheets, various hands, largest 325 x 200mm (12¾ x 8"). Some staining. £280

The sailing directions relate to the work of Trinity House (the institution in charge of Britain's lighthouses) on navigational buoys. One sheet, bearing their address as sender and dated 28th August 1815, describes two buoys near Selsey Bill; the same text was published by Trinity House on 23rd May 1818 and recorded in Norie's 'New and complete sailing directions for the east coast of England'.

The ink sketches (in the same hand) detail parts of a wooden ship. The pencil sketch, signed ['**] Hammond Dec. 30 /54', depicts two ships under sail with a town in the background.

From the collection of Sir Graham Hamond (1779-1862), a Royal Naval officer who appears in Mather Brown's painting of the Battle of the Glorious First of June (1794), at which he served as a young midshipman. He continued to serve throughout the Napoleonic wars, including the Battle of Copenhagen and the siege of French-held Malta. He died less than a month after being promoted to full admiral.

Stock: 54217

17. **A Dancing Bear.**

H. Bunbury Esq. Delin.t. Engrav'd by C.Knight. London, Publifh'd June 24th, 1785 by W.Dickinson, Engraver & Printfeller No.158 Bond Street & J. Jones No.63 Great Portland Street.

Stipple, printed in sepia. 360 x 470mm (14¼ x 18½"), with very wide margins. Messy fold down centre. £260
A showman with a bear chained by the muzzle, holding a staff, on which a small monkey climbs, a piper to the right.

Stock: 53103



18. **Partridges.**

Drawn by Amos Green. Engraved by R.d Earlom. London, Published July 1st 1824 by Z. Sweet, 38 Chancery Lane.

Fine & Rare chine-collé mezzotint. 405 x 470mm (15¾ x 18½"). £580

A partridge family surrounded by ferns in woodlands. An unusual early example of the chine-collé technique, still using laid paper for the print surface. The image area is larger than the upper paper, so some of the print is on the backing paper. The date of publication is two years after the death of the engraver, Richard Earlom.

Stock: 53583

19. **[An elephant fighting a snake.] Excelsa in Barrum Draco sese ex arbore iactat: ... II**

Joan. Stradanus invent. Carol de Mallory Sculp. 1577 Phl's Galle excud. [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Rust hole in tree, old ink mss. numbers in margin, ink ownership inscription of 'W. Wood' on reverse. £160

In the foreground an elephant grapples with a large snake, using its trunk. In the background men butcher another elephant, carrying away the pieces

Plate 2 of 'Venationes Ferarum, Avium, Piscium.

Pugnæ Bestiariorum: & mutæ Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54099

20. **[Cavemen with axes hunting elephants] Trogloditæ insidijs Elephantem fallere docti... III**

Joan Stradanus invent. Joan Collaert Sculp. Phl's Galle excud. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"). Left margin with damage, just affecting image, old ink mss. numbers in

margin, ink ownership inscription of 'W. Wood' on reverse. £160

"Cavemen" hunting elephants with axes.

Plate 3 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54100

21. **[An arena fight between a lion, dog and elephant attended by Alexander the Great.] Magnus Alexander populo Spectacula præbet... IIII**

Joan. Stradanus invent. Carol de Mallory Sculp. Phl's Galle excud. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼") large margins.

Old ink mss. numbers in margin, ink ownership inscription of 'W. Wood' on reverse. £160

A huge dog and a lion lunge at each other. A hairy-tailed elephant lies on its side, having been defeated by the dog.

Plate 4 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54101

22. **[Fight among a lion, horse, bull and dogs] Sic Leo, Taurus, Equus, facilesque in bella Molosi... 6**

Joan. Stradanus inven. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving, 16th century watermark, 200 x 260mm (8 x 10¼") large margins. Old ink mss. numbers in margin, ink ownership inscription of 'W. Wood' on reverse. £160

The animals battle in a fortified room.

Plate 6 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-

Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54102

23. **[Lion hunting with dogs by narives with bows] Arboribus teneros piperis decerpere ramos...**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excud. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. numbers in margin, ink ownership inscription of 'W. Wood' on reverse. £160

Hunters with helmets and skirts, armed with bows and spears, chase lions across a wooded and mountainous landscape. A troop of monkeys ignore the chasing dogs, but a less fortunate one is in the jaws of a lion. Plate 8 of 'Venationes Ferarum, Avium, Piscium.

Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54103



24. **[A leopard caught and tamed by King Arsaces] Magnus Parthorum maculis Rex versicolore / Venatu nactus Pantheram, ornare monuli... 9**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excud. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. numbers in margin, ink ownership inscription of 'W. Wood' on reverse. £220

A Parthian king petting the head of a leopard wearing collar and chain.

Plate 9 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book

depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54104

25. **[Catching lions with nets] As tu qui satagunt validum illaqueare Leonem... 10 & VI**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. numbers in margin, ink ownership

inscription of 'W. Wood' on reverse. £160

Persians carrying shields and flaming torches drive lions into nets.

Plate 10 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutæ Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54105

26. **[Lion hunting with blankets] Arte Leo astutis mira superatur ab Afris... 11 & VII**

Joan. Stradanus invent. Corn. Galle sculp. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. numbers in margin, ink ownership

inscription of 'W. Wood' on reverse. £160

Hunters with swords throw blankets over the heads of attacking lions.

Plate 11 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutæ Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54106



27. **[A fight between a lion, bull, bear and two wolves] Instructo Spectant Proceres Spectacula circo... 12**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. numbers in margin, ink ownership

inscription of 'W. Wood' on reverse. £220

An animal fight in a room built as an arena, with men watching from galleries.

Plate 12 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutæ Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54107

28. **[Animals from Ethiopia and an elephant hunt] Æthiopum tellus gignit genus omne Ferarum... 13**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Extensive tear patched, ink ownership inscription of

'W. Wood' on reverse. £160

Lions, a leopard, deer, ostriches, a goat and bull. Behind is a waterfall with a group of 'Sciapodes', a people who use their over-sized feet to shield themselves from the sun, as described by Isadore of Seville (c. 560-636).

Plate 13 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutæ Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54108

29. **[Emperor Commodus killing a leopard] Pensilis è cavea Tigris rabiosa theatri... 14**

Joan. Stradanus invent. Phl's Galle excu. 1577 [but Antwerp, c.1596].

Engraving, 200 x 260mm (8 x 10¼"), with margins.

Ink ownership inscription of 'W. Wood' on reverse.

£160

A leopard leaves its cage to leap at an unarmed man. Commodus fires an arrow from the stand, hitting the animal.

Commodus (161-192AD, joint emperor with his father Marcus Aurelius from 177-80, then sole emperor until his death) often entered the arena: Dio records that he once killed a hundred lions in a single day.

Plate 14 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54109



30. **[A bullfight] Sic ferus exardet in circo taurus aperto Cum sua terribili petit iritamina cornu. 18**

Johā Strada inven. 1577. [Antwerp: Philips Galler, c.1596].

Engraving, 16th century watermark. 200 x 260mm (8 x 10¼"), with margins. Ink ownership inscription of 'W. Wood' on reverse. £320

A bullfight in an arena, with spectators lining the walls.

A rider uses a lance, men on foot use spears and swords and dogs run round harassing the bulls.

According to the British Museum, 'This scene is held to be one of the earliest representations of bullfighting'.

Plate 18 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596. *BM: 1957,0413.237.* Stock: 54110

31. **[Bear hunt with nets] Sic capitur gladijs, et acute cuspidis hastis, Preceps sanguinea dum se rotat ursus arena. 20**

Joan. Stra inven. 1577. [Antwerp: Philips Galler, c.1596].

Engraving, 200 x 260mm (8 x 10¼"), with margins.

Ink ownership inscription of 'W. Wood' on reverse.

£160

A bear hunt, with a bear biting the arm of one hunter as other hunters try to save him.

Plate 20 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54111

32. **[Bear hunt] Pellibus hirsutos, et diros unguibus ursos Per virides lucos sequitur venator anhelus. 21**

Joan. Stradanus inven. 1577. Phl's Galle excu.

[Antwerp, c.1596].

Engraving, 200 x 260mm (8 x 10¼"), with margins.

Ink ownership inscription of 'W. Wood' on reverse.

£160

Bear hunt, driving them into nets with dogs and lancing them.

Plate 21 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54112

33. **[Boar hunt] Sic truculentus Aper assurgens s[a]leuus in ira, Vel canib[us] capitur, vel prona mergitur unda. 23**

Jōns Strad invē. 1577. [Antwerp: Philips Galle, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Trimmed to plate lower left, sliver of paper glued over edge of image, ink ownership inscription of 'W. Wood' on reverse. £160

Boars being driven towards a fenced pit by dogs. Plate 23 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54129

34. **[Bear hunt] Ense Urbum invadit rabidum cataphractus: et Ursus / Ungibus arripens hominem conatatur hamatis / Sternere... 26 & XIII**

Joan. Stradanus invent. Corn. Galle Sculp. 1577. Phl's Galle excud [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Men in armour stab bears with daggers, as cubs watch from a cave.

Plate 26 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54130

35. **[Buffalo hunt] Bubalus agrestis, Rabidus, trux et ferus est Bos... 27 & XXXIII**

Joan. Stradanus invent. Joan. Collaert Sculp. 1577. Phl's Galle excud [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Riders with lances and dogs hunting wild cattle. Plate 27 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a

Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54131

36. **[Camel hunt] Horrida Barbariæ regio nutrire Camelos Dicitur eximios... 28**

Joan. Stradanus invent. Joan. Collaert Sculp. 1577. Phl's Galle excud [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Soldiers shoot camels with muskets, butchring them on a beach and taking the meat back to galleys waiting offshore.

Plate 28 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54132



37. **[Unicorn hunt] Non procul à ripis Asinos venatur agrestes / Indus, permissus Regis: cornu quibus exstat / In fronte: hinc philaë fiunt et pocula, morbis / Quæ santant, vulnus curant, pelluntque venena. 29**

Joan. Stradanus invent. 1577. Joan. Collaert Sculp. Phl's Galle excud [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins. Ink ownership inscription of 'W. Wood' on reverse. £160

Primitive hunters hunt unicorns; some shoot arrows as a fallen spearsman is about to be gored. These unicorns, on the banks of the Indus, are asses with curved, poisonous horns.

Plate 29 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54133



38. [Deer hunt] **Sardi equites Ceruus & Ceruus... 31 & XII**

Joan. Stradanus invent. Car. de Mallery Sculp. 1577. Phl's Galle excud [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Riders lasso wild deer.

Plate 31 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54134

39. [Deer hunt] **Sic boue fictilio contacti sulphuris ictu Accensi occidunt pavidos formidine Ceruus.**

Johan. Stra. inve. 1577. [Antwerp: Philips Galle, c.1596].

Engraving, 16th century watermark. 200 x 260mm (8 x 10¼"), with margins Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Hunters use a dummy ox as a hide to shoot deer.

Plate 32 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54135

40. [Deer hunt] **Sic canibus celeres agitant in retia ceruus Inq[ue] fere timidum iactant venabula pectus. 33**

Johan. Stra. inve. 1577. [Antwerp: Philips Galle, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.

Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Dogs drive deer into nets and snares.

Plate 33 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54136

41. [Deer hunt] **Veloces canibus Ceruus per aperta fatigant Pascua, quos feriunt ferrati cuspide teli. 34**

Jo.es. Stradanus. inven. 1577. Phl's Galle excud [Antwerp, c.1596].

Engraving, 16th century watermark; 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

A deer chase by riders with spears and dogs.

Plate 34 of 'Venationes Ferarum, Avium, Piscium. Pugnæ Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54137

42. **[Deer hunt] A Canibus Ceruus quandoque agitatus odoris... 35 & XXXVIII**

Joan. Stradanus invent. 1577. Joan. Collaert Sculp. Phl's Galle excud [Antwerp, c.1596]. Engraving, part 16th century watermark; 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Deer being tracked by sniffer dogs. They try to avoid detection by climbing on the back of an ox and hanging from a branch by their antlers.

Plate 35 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence). The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54138

43. **[Hunting cranes] Auceps è chartis confectis arte cucullos / Interius visco linit... 40 & XXVIII**

Joan. Stradanus invent. Carol. de Mallery Sculp. Phl's Galle excud [Antwerp, c.1596]. Engraving. 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160

Hunters place conical hoods in holes, in which the cranes' heads get trapped.

Plate 40 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence). The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54139

44. **[An inexperienced hunter being rescued from a hole] Sæpe quidem incautus Venator in antra, cavernar, / Et Laty cryptas herbis tectas cadit... 42 & XXXVIII**

Joan. Stradanus invent. J. Collaert Sculp. 1577. Phl's Galle excud [Antwerp, c.1596]. Engraving, 16th century watermark. 200 x 260mm (8 x 10¼"), with margins. Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. £160
Three hunters haul a rope up, dragging their colleague from a snake-infested pit.

Plate 42 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence). The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54140



45. **[Capturing a giant serpent] Ter denos longum cubitos Ægyptia tellus / Serpentem olim habuit, qui bellica tela, sarisas, / Tympana; terribilesq[ue] tubas fugitans, per opacum / Tensos iin cases male providus incidit antrum. 45 & XXXI**

Joan. Stradanus invent. Cornelius Galle Sculpsit. 1577. Phl's Galle excud [Antwerp, c.1596]. Engraving. 200 x 260mm (8 x 10¼"), with margins. Long tear with old repair, ink ownership inscription of 'W. Wood' on reverse. £160

A giant serpent of Egypt driven into a cave by the noise of drums and trumpets.

Plate 45 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence). The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54141



46. **[Killing dragons in Egypt] Ecquis in Ægypto crista et tergo else Dracones / Serratis credat flammis ? ... 46.**

Joan. Stradanus invent. Joan. Collaert sculp. Phl's Galle excud 1577. [Antwerp, c.1596].
Engraving. 200 x 260mm (8 x 10¼"), with margins.
Ink ownership inscription of 'W. Wood' on reverse.

£160

Men decapitate two dragons with axes on lettered cloths, while a third dragon chases two unfortunates in the background.

Plate 46 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54142

47. **[Hunting wolves] Sic canibus spiculisq[ue] lupos sectantur agrestes Albaq[ue] suspendunt hirsutis lintea dumis. 49.**

Joha. Stradanus inve. [Antwerp: Philips Galle, c.1596].
Engraving. 200 x 260mm (8 x 10¼"), with margins
Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse.

£160

Riders hunting wolves with dogs in a fenced-off area.
Plate 49 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54143

48. **[Hunting wolves] Sic ouis occis[a]e lupus extis fallitur, arcto Aut laqueo, aut tectis frondoso vimine fossis. 50**

Joha. Stradanus inve. [Antwerp: Philips Galle, c.1596].
Engraving. 200 x 260mm (8 x 10¼"), with margins.
Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse. Stain top centre.

£160

A rider drags a ram's carcass to lure wolves into snares.
Plate 50 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54144

49. **[Hunting porcupines] Sic specubus ruptis, per compita strata viarum Retibus aptatis cauti capiuntur Echini. 54**

Joēs. Stradan inven. 1577. Phl's Galle excu [Antwerp, c.1596].

Engraving. 200 x 260mm (8 x 10¼"), with margins.
Old ink mss. in top margin, ink ownership inscription of 'W. Wood' on reverse.

£160

Men dig out porcupines, trap them in nets and kill them with axes.

Plate 54 of 'Venationes Ferarum, Avium, Piscium. Pugnae Bestiariorum: & mutuae Bestiarum', a book depicting battles between man & beast and between beasts, drawn by Jan van der Straet (1523-1605, a Flemish painter working in Florence. The verse was written by Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574.

The 'Venationes' was first issued in 1577, when van der Staet met Philips Galle in Antwerp. The original series had no plate numbers, but these were added as the series was expanded in 1596.

Stock: 54145

50. **[Matthew called to be an Apostle] Vectigal Matthee Deo mandate relinquis, Atque illum læto suscipis hospitio. Matt. 9.9.**

H.C.F. [Engraved by Jan Collaert after Marten de Vos] CJVisscher excu. [Amsterdam, c.1643].

Engraving. 200 x 270mm (8 x 10¾"), with wide margins.

£280

Jesus calls Matthew away from his job as a tax collector.

This plate was probably engraved by Gerard de Jode for his 'Thesaurus Novi Testamenti', 1585. This second state was published in Clanz Janz. Visscher's reissue, 'Theatrum Biblicum'. See *BM 1968,1018.1.295 for the first state.*

Stock: 54147

51. **[Parable of the Unforgiving Servant]
Dominus servo suo debitum decies mille
Talentorum condonat. Matt. 18.23.**

[Engraved by Gerard de Jode?] CJVisscher excudit
[Amsterdam, c.1643].

Engraving. 195 x 245mm (7¾ x 9¾"), with wide
margins. Slight tear at top. £160

A scene from the Parable of the Unforgiving Servant,
with the king forgiving his huge debt.

This plate was probably engraved by Gerard de Jode
for his 'Thesaurus Novi Testamenti', 1585. This second
state was published in Clanz Janz. Visscher's reissue,
'Theatrum Biblicum'.

Stock: 54146



52. **Tobias and the Angel. From an Original
Picture in the Possession of Samuel Athawes
Esq.r to whom this Place is Incribedm by his
very obliged & obedient Serv.t W.m Woollett.**

The Landscape painted by Glauber, and the Figures by
G. Lairesse. Engraved by W. Woollett and J. Emes.
Publish'd as the Act directs 2 May 1785, by W.m
Woollett, No.1, North Street, Charlotte Street,
Rathbone Place, London.

Engraving, 380 x 450mm (15 x 17½"). Some scuffing
and staining in margins. £290

Depiction of a scene from the book of Tobit, one of the
Apocrypha in the King James Bible. Much of the
narrative of this book is dedicated to Tobit's son, who
is sent by his father to collect a sum of money from the
land of Media, in which he is aided by the angel
Raphael, who represents himself as Tobit's kinsman
Azariah. *Fagan CXIX.*

Stock: 54253

53. **(No. 1) View of Cato Street. Description
of the Plate. / A. Front view of the Stable in
Cato Street [...].**

W. H. Harriott delin.t 26 Feb.y 1820. Printed by F.
Moser 4 Greenland Place Cromer St. London.

Published by J & S Fuller Rathbone Place Feb. 26.
1820. London, 1820.

Hand coloured lithograph, J. Whatman 1820's
watermark; Collector's Stamp bottom right. 300 x
260mm (12 x 10¼"). Toning. Small loss near lower left
corner. £130

A view of the stable on Cato Street where the Cato
Street Conspirators assembled, including a key and
description. Plate 1 of the 'Cato Street Conspiracy'
series.

Stock: 54123

54. **(No. 1) View of Cato Street. Description
of the Plate. A. Front view of the Stable in
Cato Street [...].**

W. H. Harriott delin.t 26 Feb.y 1820. Printed by F.
Moser 4 Greenland Place Cromer St. London.

Published by J & S Fuller Rathbone Place Feb. 26.
1820. London, 1820.

Lithograph. 370 x 270mm (14½ x 10½"). Laid on
album paper. Some light foxing across the print.

Horizontal crease across the centre. £65

A view of the stable on Cato Street where the Cato
Street Conspirators assembled, including a key and
description. Plate 1 of the 'Cato Street Conspiracy'
series. A black and white version of the coloured
lithograph.

Stock: 54124

55. **[The Execution of Mary, Queen of Scots.]
The Head, after two strokes, is severed from
the Body, and being shown to the People in the
Hall, the Earl cries out, "So let Queen
Elizabeth's enemies perish" [...].**

L.F.Rigaud R.A. Pinx. W.N. Gardiner. Sc. Published
as the Act directs April 20 1790 by T. Monzani No.1
Duke Street, Grosvenor Square.

Stipple engraving, trimmed. 195 x 240mm (9½ x 7¾").
Trimmed to plate. Small loss to top left corner. £140

A scene depicting the execution of Mary Queen of
Scots in 1587 for treason after a plot to murder
Elizabeth I was uncovered. This print is a copy of one
scene from a set design by John Francis Rigaud in
1789. The set was commissioned by the fourth Earl of
Abingdon, Willoughby Bertie, to complement a
musical piece he wrote on the final hours and death of
Mary. Rigaud's original drawing was exhibited at the
Royal Academy in 1791 but its current location
remains unknown.

Stock: 53882

56. **Drawn from the most minute
observation. An Exact representation of the
Car, that conveyed the remains of the R.t
Hon.ble Cha.s Ja.s Fox, Oct.r 10.th
1806_ respectfully dedicated to the Electors of
Westmin.r & the Noblemen & Gentlemen of
the Wig Club.**

Pub.d Oct.r 19.th 1806 by A. Beugo Maiden Lane,
Cov.t Garden.

Very rare aquatint. 260 x 185mm (10¼ x 7¼").

Trimmed into image at top. £160

A representation of the funeral car of politician Charles
James Fox (1749-1806), which was drawn by six
horses.

Stock: 27802



57. **Elisabeth Grey Suppliant Edouard IV. Pour la Resatitution des Beins de Defunt Son Mari. Lady Elizabeth Grey imploring of Edward IV the restitution of her deceased Husbands Lands, forfeited in the dispute between the houses of York and Lancaster. Rapin's Hist. Vol V. Pag. 26. Dedicated to the Queen by her Majesty's dutiful and most obedient humble Servant W. Wynne Ryland.**
 d'Apres Angelique Koffman et Ryland. M.elle Bareuille Sculp. Publish'd as the Act directs March, i. 1780 for the Proprietor W.W. Ryland No 159 Strand London. A Paris chez Chaillon Salle neuve du Palais Marchand.

Stipple, printed in brown, fine impression. 345 x 405mm (13¼ x 16"). Repaired tears, one entering top printed border. £320

Elizabeth Woodville begs Edward IV for the return of the land of her husband, Sir John Grey, forfeited after he was killed fighting on the losing side at the Second Battle of St. Albans in 1461. Much taken by the widow, Edward pursues Elizabeth and eventually marries her, the first time a king of England married one of his subjects. Their ten children included the Princes in the Tower and Elizabeth of York, wife of Henry VII

The engraver, Mademoiselle Bareuille, has slavishly copied Ryland's plate, even the English text, making it look like a re-issue of the original, but it is a different plate. See *BM 1872,1012.1621 for the original.*

Stock: 54213

58. **Abiti dei Cavalieri dell'Ordine della Giarretiera. Tom. XII.**

[n.d. c.1750]

Engraving. 165 x 205mm (6½ x 8"). Trimmed to plate on right side. Vertical crease on left side as issued.

Small tear in upper right corner. £70

A scene possibly depicting the ceremony for the Most Noble Order of the Garter, the most senior order of knighthood in Britain, founded by Edward III in 1348. In the upper right corner is the motto of the order 'Honi soit qui mal y pense' from Middle French, meaning 'Shame on him who thinks evil of it'.

Stock: 54090

59. **The Death of Sydney. S.r Philip Sidney mortally wounded (the victorious) at the battle of Zutphen; being extremely thirsty, asked for water, but as he was going to drink it, he saw a poor wounded Soldier half expiring, casting up a wishful look to it; instantly without tasting it, he gave it to him, saying, here honest fellow take it, thy wants are greater than mine.**

GCarter pinxit. J. Jones fecit. London Publish'd as the Act Directs Oct.r 21, 1782 by Gcarter Margaret Street, Cavendish Square.

Mezzotint, Sheet 485 x 620mm (19 x 24½"). Trimmed to plate. £280

Sir Philip Sidney (1554-1586), poet and courtier, was shot in the thigh fighting the Spanish at the Battle of Zutphen (22nd September 1586), dying of gangrene three weeks later. Interred in the Old St. Paul's Cathedral, his grave was lost in the Great Fire of 1666. Stock: 54256

60. **Time clipping Cupid's Wings.**

London [n.d. c.1790]

Mezzotint, fine impression. 340 x 250mm (13½ x 9¾"). Trimmed to plate and each edge lined with paper mount. Some markings along the top edge. £240

A scene depicting Time, an old winged man, taking clippers to the young Cupid's wings, who tries to struggle out of his grasp. The personified image of Time has its roots in the Greek association of time ('chronos') with Cronos, their god of agriculture, which is why he is often depicted with a scythe, as here. It is possible that Van Dyck's arresting characterisation of Time derives from Brozino's depiction of Time in 'Venus, Cupid, Folly, and Time', who somewhat sinisterly gazes upon the ambiguous scene of Cupid and Venus. Possibly Van Dyck's scene asserts with more force that time is fleeting to the detriment of love. In a mezzotint portrait of James McAdell by Richard Earlom (after a drawing by McAdell), McAdell holds a scraper in his hand over a copper plate before him of 'Time clipping Cupid's Wings' (1771).

Stock: 54097

61. **An Amusing Novel.**

Jos. Scheurenberg pinx.t. Ernst Forbert sculp.t. Rud. Schuster. Berlin. O. Felsing Imp. [n.d., c.1880.]

Photogravure. Sheet 500 x 385mm (19¾ x 15"). £120

A salon, with two women in 18th century dress. One reads a book, the other sews.

Joseph Scheurenberg (1846-1914), a German portrait, genre and history painter. From 1881 he taught at the Prussian Kunstakademie in Berlin.

Stock: 54285

62. **A Brown Study.**

Drawn & Engraved by Fred.k Ja.s Havell. [London Published Dec.r 8th 1829, for the Proprietor by J. Kendrick, 8 Sidney's Alley.]

Mezzotint with etching. Sheet 145 x 175mm (5¾ x 7"). Trimmed, losing publication line. £140

The interior of a garret studio, with the artist seated on a chair, staring into the fireplace. Behind him is an easel and maulstick, table with palette, paint brushes,

paint box and small bottles; a guitar and music book lying on the floor. The room is filled with picture and sculpture.

Frederick James Havell (1801-40) was the brother of landscape painter William Havell.

Stock: 54191

63. A Catechism

Painted by J. Rising. Engraved by V. Green, Mezzotinto Engraver to his Majesty. [n.d., c.1800.] Rare mezzotint, open letter proof, inscription area partially uncleaned. Sheet 485 x 605mm (19 x 23¾"). Trimmed to plate. £280

Four children in a cottage interior, listening intently to a boy reading from a catechism. *Whitman: 286. Ex Collection of the Hon. Christopher Lennox Boyd.*
Stock: 54255

64. The Dutch Minstrel.

Rembrandt, pinx.t. S. Bennet, Sculp.t. Publish'd Aug.t 8th 1803 by S. Bennet, No. 2. Spring Garden, London. Engraving. 490 x 355mm (19¼ x 21¾"). Damp stain, crease in inscription area. £160

An old man with two children in a window, with a young boy holding a musical instrument. *The engraver/publisher 'S Bennet' is not listed in the BM.*
Stock: 54286

65. [A Dutch Peasant.]

A. Brower Pin.t. T. Burke fecit. [Publish'd as the Act directs Jan.y 18, 1771, by the Proprietor W.m W. Ryland No. 27, Cornhill.] Mezzotint, rare scratch letter proof before title. 350 x 250mm (13¾ x 9¾"), with wide margins. Crease in plate bottom right. £260

A rustic man, clutching a broken pitcher, giggling. *Oettingen-Wallerstein Collection.*

Stock: 54228

66. [The enraptured Poet - The parturition of a thought.]

[Engraved by John George Murray after Henry James Richter.] [London: Robert Bowyer & Mary Parkes, 1829.]

Mezzotint, proof before all letters. Sheet 515 x 410mm (20¼ x 16"). Trimmed to plate, tear to image taped, creasing outside printed area. Plate uncleaned. £190
An impoverished poet sitting at a desk in an attic room, as inspiration strikes. *See BM 2010,7081.6786 for a scratched-letter proof bought from the Lennox-Boyd Collection.*

Stock: 54162

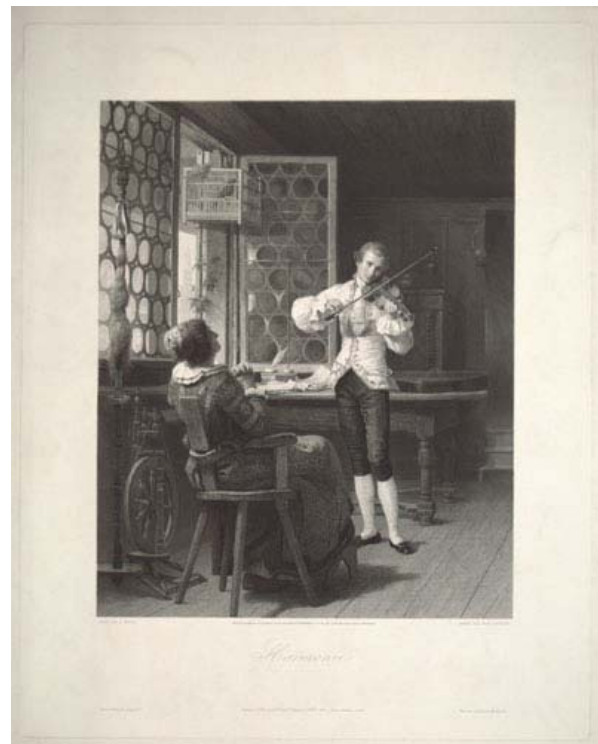
67. [Dinner party of lechers.]

[n.d., c.1860.] Tinted lithograph. Image 380 x 505mm (15 x 20"), with large margins. Edges chipped. £500
A 19th century dinner party, all the men wearing powdered wigs except for a fat friar, leering over a naked young woman who is collecting cherries that have spilled onto the floor. Her clothes are to one side.
Stock: 54284

68. Cacophonie.

Peint par A. Weisz. Gravé par Paul Giradet. Berlin - Verlag von Goupil & Co. Imprimé et Publié par Goupil & Cie Editeurs le 1er 8bre 1878 - Paris - Londres - La Haye. New York - Published by M. Knoedler. Mixed-method engraving. 550 x 440mm (21¾ x 17¼"), with wide margins. Spotting in margins. £260
An elegant interior with a woman putting her fingers in her ears to block the noise coming from the bewigged man playing the cello. To one side is a umbrella yarn swift.

Stock: 54282



69. Harmonie..

Peint par A. Weisz. Gravé par Paul Giradet. Berlin - Verlag von Goupil & Co. Imprimé et Publié par Goupil & Cie Editeurs le 1er 8bre 1878 - Paris - Londres - La Haye. New York - Published by M. Knoedler. Mixed-method engraving. 550 x 440mm (21¾ x 17¼"). Tear in margin taped. £350

A man stands by an open window, in 18th century embroidered waist coat, playing a violin as his mother sits listening with hands clasped. A caged bird hangs in the window. A spinning wheel sits by the mother's side.

Stock: 54283

70. The Suspicious Lover. From a Picture in the Possession of V.M. Picot.

Terberg [Gerard Ter Borch] pinx.t. Picot Sculp.t. London. Pub.d March 1 1784 by V.M. Picot No.83 St Martin's Lane. Fine stipple, printed in brown. 235 x 190mm (9¼ x 7½"), with very large margins. £190

A man peers over a woman's shoulder as she writes a letter.

Stock: 54207

71. **The Waggoner and Fisherman.**

Ostage pinx.t J. Wilson fecit. [London. Printd for Rob.t Sayer, No 53 in Fleet Street.] [n.d., c.1760.]
Mezzotint. 330 x 250mm (13 x 9¾"), Trimmed at bottom, losing two lines of verse and publication line. Small margins on 3 sides. £240
Two smiling men in a tavern, one holding a mug, the other a pipe.
Stock: 54216

72. **Puck, from Midsummer Night's Dream.**

Sir Joshua Reynolds Pinxit. S.W. Reynolds Sculpsit. [n.d., 1820-1825.]
Mezzotint. 225 x 165mm (9 x 6½"), with large margins. Some spotting. £80
A naked infant with faun's ears sitting on a toadstool in a glade, his arms and legs outstretched and holding a sprig of flowers in his right hand. In the background ; Titiana and Bottom can be seen lying under the trees in the background
Reynolds sold the original painting to John Boydell to be engraved for his 'Shakespeare Gallery'. This version comes from 'Engravings from the Works of Sir Joshua Reynolds'.
Stock: 54258

73. **Angelica and Medora.**

G.B. Cipriani inv. F. Bartolozzi sculps. Published July 1st 1787 by John & Josiah Boydell No 90 CHEapside London. Bit later.
Stipple, printed in colours, J. Whatman Turkey Mills watermark 1822; 265 x 310mm (10½ x 12¼"), with large margins. Small hole in top margin. Slight printer's crease. £180
A portrait of lovers Angelica and Medoro, characters in Ludovico Ariosto's 'Orlando Furioso'.
Stock: 54231



74. **The Children in the Wood. Their pretty lips with blackberries, Were all besmear'd and dyed, And when they saw the darksome night. They sat them down and cried [...]**

Benwell pinx.t L. C. Ruotte sc. Se vend a[?] Paris chez Arthur et Compagnie, a la Manufacture de Papiers au coin de la rue [...] le Boulevard. Paris, 1914.
Coloured engraving. 280 x 320mm (12½ x 11"), with wide margins. Some creasing in upper right corner. £450

A scene from the English folk tale better known as 'The Babes in the Wood'. Abandoned in the forest, the two children fall asleep at dusk.
Stock: 54080

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

Painted by W. Martin. Engraved by A. Zaffonato
Publish'd November 30th 1793 by A. Suntach.
Stipple, printed in brown. Sheet 230 x 250mm (9 x 9¾") Trimmed into plate top and bottom, thread margins at sides. £260
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.
Stock: 54204

76. **Erminia.**

Angelica Kauffman Inv.t. Ja.s Hogg Sculp.t. Publish'd as the Act directs April 1st 1784 - By A. Torre, No 44 Market Lane.
Stipple, printed in sepia. Sheet 265 x 285mm (10½ x 11¼"). Trimmed within plate on three sides. Tiny holes on edge of image. £230
A scene from Tasso's 'La Gerusalemme liberata' (Jerusalem delivered): Erminia, living as a shepherdess, carves Tancred's name on a tree.
Stock: 54247

77. **Falstaff Reproved by King Henry.**

H. Bunbury Esq.r Delin.t. Shenner Sculp.t. London
Published June 1. 1792, by Thos. Macklin Poets Gallery Fleet Street.
Stipple, printed in brown, open letter proof; 410 x 475mm (16 x 18¾"). Narrow margins, tear at top repaired, creasing. £260
Falstaff at left glares in the direction of the new monarch at right who has banished him.
The BM records a note from David Alexander regarding the engraver 'Shenner', suggesting he was the 'Sheneker' who engraved a plate of Nell Gwynn *BM: 1951,0702.12*.
Stock: 54229

78. **Ophelia.**

[Engraved by William Wynne Ryland after Giovanni Battista Cipriani.] Publish'd Dec.r 2 1786 by J. Walker, Carver & Printseller No 148 Strand London.
Stipple, printed in brown. Sheet 355 x 280mm (13¾ x 11"). Trimmed within plate. £320
Shakespeare's Hamlet, Act 4, Scene 5: Ophelia, her mind unhinged by her father's murder, she offers herbs and flowers to her brother, the queen and king. Soon after this scene, she will fall into a brook while picking flowers and drown.
An early state: an edition of April 1787 has the added engraved text: "Oph: There's Fennel for you, & Columbines: / There's Rue for you; _".
Stock: 54242

79. **Macbeth. From an Original Picture, in the Collection of Will,m Lock Esq.r.**

Painted by Fran.co Zuccarelli. Engrav'd by W.,m Woollett. Published as the Act directs Dec.r 29th. 1770, by W.m Woollett, Charlotte Street, Rathbone Place, London.

Etching. Sheet 455 x 560mm (18 x 22"). Trimmed to plate top and left, narrow margins elsewhere, some surface scuffing to edges. £280

Macbeth and Banquo meet the Three Witches in a wind-swept landscape. Behind soldiers try to restrain their terrified horses as lightening strikes a castle on the hilltop behind.

The second published state, with a new address of Charlotte Street. *Fagan 74.*

Stock: 54251

80. **Death of Adonis. from Theocrates.**

J. Barber inv.t et del.t. S. Wykes, Sculpsit, Birm. Publish'd as the act directs March 1st 1785 by S. Wykes.

Rare stipple, printed in sanguine. 285 x 300mm (11¼ x 11¾"), with wide margins left & right. Narrow margins top and bottom. £280

Adonis, having been gored by a boar he was hunting, dies attended by Aphrodite and Eros.

A rare Birmingham publication: there is nothing attributed to Wykes listed on the British Museum web site.

Stock: 54241

81. **Clio gesta canens, transactis Temposa reddit. In the Collection of Mr Reynolds.**

il Guercino del.t. W.W. Ryland sc.t 1763. CR [Charles Rogers] edid.t. [c.1763.]

Mezzotint with etching, printed in sepia, 18th century watermark; 320 x 460mm (12½ x 18") with large margins on 3 sides. Narrow top margin. Slightly time stained £180

Clio, the muse of History, sitting on a throne in the clouds, reading. One putto holds a hourglass, another a small book.

From 'Prints in Imitation of Drawings' by Charles Rogers. A Second edition was published by Boydell in 1778.

Stock: 54168

82. **[Amantium Iræ. The Quarrel of Cupid and Psyche. Engraved by Cap.t Baillie from a most beautiful Cabinet Picture of Nicolo Pousin in the Collection of Wellbore Ellis Agar Esq.r.]**

[Jan.y 1. 1778.] Bit later.

Stipple and soft-ground etching with surface-tone, rare proof before letters, printed in orange on thin paper. Plate area 225 x 210mm (8¾ x 8¼"). Trimmed into black inscription area at bottom. £140

A group of cherubs, two embracing, one holding a fruit, others behind catching butterflies, another leaning over a basket of fruit.

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.

Stock: 54243

83. **Cupid and my Campaspe play'd At cards for kisses. ...**

Fred Millar 58.09[?] R. A. Bell . Robert Anning Bell. Fred Millar se et Imp. No. 11 [n.d.]

Mezzotint Printed in colours on india paper, 270 x 395mm (10½ x 15½"), with wide margins. Small tear in right margin. Light stain in upper left corner.

Toning. £130

A scene depicting Cupid and a young mistress, or Campaspe, playing cards surrounded by four other young women. Campaspe was the supposed lover of Alexander the Great; her name became a generic synonym for a man's young mistress in poetry and this meaning was popularised in John Lyly's (1553-1606) poem 'Cupid and my Campaspe play'd. At cards for kisses'. He also wrote a play titled 'Campaspe' (1584).

Stock: 54092



84. **[Diana and Acteon. From the Original Picture, of the same Size, painted by Filippo Lauri; In the Collection of the Right Revd., Thomas, Lord Bishop of Bristol: To whom This Plate is most humbly Dedicated, by his Lordship's Most Obliged, and most Humble Servant, J. Boydell.]**

Filippo Lauri pinx:t. W. Woollett sculp. J. Boydell Excudit. [Published according to Act of Parliament, by J. Boydell Engraver in Cheapside, London; March 1st, 1764.]

Engraving, first published state, without title.. 410 x 520mm (16 x 20½"), with wide margins. £280

Having discovered the naked Diana bathing with her nymphs, Actaeon is turned into a stag to be hunted by his own hounds, as recounted by Ovid in the 'Metamorphoses'.

This scene was engraved by William Woollett from a preparatory sketch by David Martin for Boydell's "The Most Capital Paintings in England", a series of engravings in five volumes, published between (1769 - 1786). It was a critical and financial success, and established a tradition in Britain for collecting prints.

Stock: 54250

85. **[The Infant Academy.]**

[Sir, Joshua Reynolds pinx.t. Francis Haward Sculp.t.]
[London, Publish'd April 19th; 1783, by F. Haward,
Lambeth Marsh, near the Turnpike; & T. Birchall No.
473 Strand.]

Stipple, printed in sanguine, proof? Sheet 255 x
310mm (10 x 12¼").. Printed within printed border,
losing inscriptions £240

A naked young boy painting on an oval canvas, his
subject a young girl with a fashionable hat, who is
flanked by two other children. According to the BM
the original painting at Kenwood has been ruined by
bitumen.

Stock: 54211

86. **[Nymphs] Even age itself is chaear'd with
Music. / It wakes a glad remembrance of our
youth, / Calls back past joys, and warms us
into transports.**

Ang. Kauffman del. A. Albanesi Sculp. [London, n.d.,
1784.]

Stipple, printed in ochre. Sheet 130 x 105mm (5 x
4¼"). Trimmed within plate. £160

A nymph playing the lyre looks at a book of music
held by another. The verse is from Nicholas Rowe's
'The Fair Penitent: A Tragedy'.

From a series of small stipples of nymphs engraved by
Angelo Albanesi after Angelica Kauffman.

Stock: 54189

87. **[Nymphs] What ear so fortified and
barr'd, / against the tuneful force of Vocal
charms, / but would with transport to such
sweet assailant / Surrender its attention.**

Ang. Kauffman del. A. Albanesi Sculp. [London, n.d.,
1784.]

Stipple, printed in ochre. Sheet 130 x 105mm (5 x
4¼"). Trimmed within plate. £160

A nymph sings, reading from a book of music held by
another, accompanied by a third on the lyre. The verse
is from William Mason's 'Elfrida: A Dramatic Poem'.
From a series of small stipples of nymphs engraved by
Angelo Albanesi after Angelica Kauffman.

Stock: 54190

88. **[Nymphs] The swimming dance on airs
soft billows float, / Soft swell your bosoms with
the swelling note.**

Ang. Kauffman del. A. Albanesi Sculp. [London, n.d.,
1784.]

Stipple, printed in ochre. Sheet 120 x 100mm (4¾ x
4"). Trimmed within plate. Bit messy. £160

Three nymphs dancing together. The verse is from
John Milton's "Comus".

From a series of small stipples of nymphs engraved by
Angelo Albanesi after Angelica Kauffman.

Stock: 54188

89. **[Nymphs] Till lively gesture each fond
care reveal, / That Music can express, or
passion feel.**

Ang. Kauffman del. A. Albanesi Sculp. [London, n.d.,
1784.]

Stipple, printed in ochre. Sheet 120 x 95mm (4¾ x
3¾"). Trimmed within plate. Bit messy. £160

Three nymphs dancing together. The verse is from
John Milton's "Comus".

From a series of small stipples of nymphs engraved by
Angelo Albanesi after Angelica Kauffman.

Stock: 54187

90. **[Venus and Adonis]**

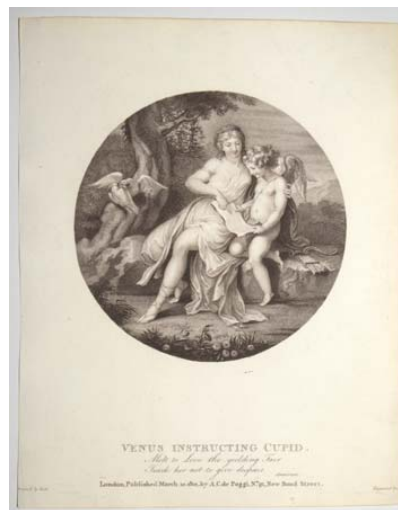
Ca: Pinx: / Ang: K: inc: Lo: [...] / London, Published
May 5, 1804, by John P. Thompson G.t Newport
Street. London, 1804.

Etching, watermark 1806. 190 x 160mm (7½ x 6¼")
large margins. £190

Venus clutches the dead body of Adonis, her mortal
lover, while Cupid grieves over her shoulder.

According to Ovid's 'Metamorphoses', Adonis, after
choosing Venus over Persephone as his lover, is fatally
wounded by a boar and dies in Venus' arms after she
finds him. As her tears mingle with his blood, anemone
flowers grew. Angelica Kauffmann began making
etchings from 1762 but only began selling a small
number at high market prices from 1774. She then sold
the majority of her plates to publisher John Boydell as
she prepared to move to England in 1781, who re-
issued them with some added aquatint. It seems that
John Thompson acquired some of these plates from
Boydell and reissued them in 1804.

Stock: 54096



91. **Venus Instructing Cupid. Melt to Love
the yielding Fair / Teach her not to give
despair. / Anacron.**

Design'd by Kirk. Engraved by A. O[***] London,
Published March 10. 1801, by A.C. de Poggi, No 91,
New Bond Street.

Fine stipple, printed in brown. Sheet 285 x 225mm
(11¼ x 8¾"). Trimmed losing parts of inscriptions,
including engraver's name. £230

A circular stipple.

Stock: 54210

92. **The Lord of the Vineyard. - Matthew Ch. XX.v 8.12.**

J. Opie R. A. Pinx.t J. Hall Sculp.t. London Publish'd March 25, 1793, by Tho.s Macklin, Fleet Street. Engraving. 300 x 240mm (12 x 9½"), with wide margins. Trimmed to platemark. Foxing and toning along top, right and bottom edges. £140
The Lord of the Vineyard sits grief stricken as the workman carrying the scythe hold's out the ring belonging to the Lord's son who has been murdered by the labourers in the vineyard. Print from the series Macklin's Bible.
Stock: 54079



93. **[Nude Woman]**

Kirk del.t. Mackenzie sc. Pub. by T. Ostell [?] June, 1.st, 1804. London, 1804. Stipple engraving. 260 x 210mm (10¼ x 8¼"). Trimmed. Two small tears in right margin. £160
A study of a nude woman, possibly Eve, who holds a piece of fruit in her extended arm.
Stock: 54081

94. **Predicazione de' Quacheri. Tom. XII [n.d. c.1744].**

Engraving. 185 x 210mm (7¼ x 8¼"). Trimmed on top, right and bottom sides. Vertical creases as issued. £90
A scene depicting a congregation of Quakers, with a central figure preaching to the meeting. The meeting is largely attended by simply dressed men and women wearing either hats or head coverings, however in the lower left corner is a group of three elaborately dressed people, two women and a man, who seem to be expressing shock. The three clearly aristocratic figures may be illustrating the radical attitude of Quakers, who refused to follow the social traditions expected of the lower echelons of society. For example, in accordance with their view on equality they would not remove headware in the presence of upper classes, as here, nor would they address anyone by their earthly titles, or follow socially accepted forms of address.
Stock: 54091

95. **Boors Drinking. In the Cabinet at Houghton. Picture the same size as the print.**

Ostade Pinx. G. Farrington delin.t. J. B. Michel Sculpsit. Published May 1.st 1779 by J.on Boydell Engraver in Cheapside London. Fine engraving. 365 x 265mm (14¼ x 10½"), with very wide margins. £160
A scene of four weary looking men drinking and smoking together.
Stock: 54121

96. **Boors at Cards in the Cabinet at Houghton. Picture the same size as the print.**

David Teniers Pinxit. Josiah Boydell delin.t J. B. Michel Sculpsit. Published Dec.r 1st 1778 by J.on Boydell Engraver in Cheapside London. Fine engraving. 370 x 260mm (14½ x 10¼"), with very wide margins. £160
A scene depicting a group of merry men engrossed in a game of cards.
Stock: 54122

97. **The Fleecy Charge. Now Shepherds; to your helpless charge be kind ...**

G. Moreland Pinx.t. G. Sheppard Sculp.t. London, Publish'd June 7th. 1796, by Tho.s Macklin, Poets Gallery, Fleet Street. Mezzotint with etching, printed in brown, with hand colour. Sheet 390 x 455mm (15¼ x 18"). Trimmed within plate on three sides, some colour bleed at sides. £360

The interior of a barn, with a man carrying in a bundle of hay in for his sheep, talking to another who stands by the doorway, through which a snow-covered tree can be seen.

This seems to be a colouring guide: it is printed on a progress proof of Robert Freebairn's "A View of the Bay of Naples, The City of Pozzuoli, the Elysian Fields, the Stygian Lake, and Cape of Miseno", with the etched outline before the addition of aquatint, so not a commercial printing.
Stock: 54260

98. **In the Collection of W.m Kent Esq.r 2 feet 2 inch: wide. 1 foot 4 inch: high.**

Salvator Rosa pinx. J: Wood Sculp. Publish'd by Ar: Pond Feb.y 1744. Fine etching, 18th century watermark; 310 x 405mm (12¼ x 16"), with wide margins. £230
A hooded figure reading a book in the foreground of this rocky, blustery landscape. William Kent (1685-1748), who is said to have Salvator Rosa's original painting in the title of the print, was an English painter, architect and landscape architect. He had a hand in the landscaping and interior design for Chiswick House, Hampton Court Palace and Devonshire House, and had a lasting impact on the history of interior design and estate layout.
Stock: 54117

99. **The Sleepy Maid.**

P. Mercier pinx.t. C. Corbutt fecit. Printed for Rob.t Sayer N.o 53 in Fleet Street. London, [n.d.].

Mezzotint. 150 x 110mm (6 x 4¼"), with margins. £110

A maid nodding off as she darns a piece of clothing.
Stock: 54083



100. **Commemoration of the XI.thOctober MDCCXCVII. Proof.**

R.Smirke R.A.delin.t. The Portraits Engraved by Geo. Noble from the Original Miniatures by John Smart Esq.r. I Parker sculpt. London Pub. by R.Bowyer & John Edwards F.S.A.Historic Gallery.Pall Mall 1803. Engraving. 730 x 480mm (28¾ x 19"), with large margins. £450

At allegorical commemoration of the Battle of Camperdown, 11 October 1797, in which the Royal Navy beat the Dutch, with roundel portraits of the victorious Admiral Adam Duncan and seventeen of his officers, including Admiral Richard Onslow, and Captains Henry Trollope and William Bligh.

Parker:126.

Stock: 54042

101. **[Battle of Cape St Vincent.] Nelson Receiving the Swords on Board the San Josef, Feb.y 14, 1797. To the British Navy, this Historical Engraving from the Original Picture in the Possession of the Publishers, ie respectfully dedicated by Leggatt, Hayward & Leggatt.**

Painted by Tho.s J. Barker. Engraved by Cha.s G. Lewis. London, Published November 10, 1853, by Leggatt, Hawyward & Leggatt, 79, Cornhill.

Large mixed method engraving, fine impression. 720 x 1200mm (28¼ x 47¼"). Repaired tears, including one entering image at top and one through title area. £680
A view of the aftermath of the Battle of Cape St Vincent, with Commodore Horatio Nelson receiving the surrender of 'San José', one of the two ships his boarders had overrun, using the novel technique of crossing one ship to get to the second.. Brought into the Royal Navy and renamed 'San Josef', the ship was finally broken up in 1849.

Stock: 54240

102. **De l'honorable Chevalier Thomas Cochrane, fils aîné du très noble Seigneur Archibald Comte de Dundonald et Baron Cochrane en Ecosse; Capitaine du haut bord dans la service maritime de sa Majesté; Membre de Parlement pour la Cité Westminster; et Chevalier du très honorable Ordre du Bain. Installé le 1.er jour de Juin, MDCCCXII.**

[1812.]

Etching. 292 x 203mm (11½ x 8"). £95

Coat of arms of Sir Thomas Cochrane (1775-1860) as 10th Earl of Dundonald, following his installation as a Knight of the Order of the Bath in 1812.

Cochrane, a naval hero whose exploits inspired both C. S. Forester's Horatio Hornblower and Patrick O'Brian's Jack Aubrey, was controversially convicted of a Stock Exchange fraud in 1814, and was ejected from the Order. After fighting for other navies around the world, Cochrane returned to the Royal Navy in 1832, eventually receiving the honorary office of Rear-Admiral. In 1847 Queen Victoria reappointed him Knight of the Order of the Bath.

Stock: 20858

103. **Plan of the Columbia's Accommodations, [***] Commander. For [***] direct. Burthen per register 510 tons, has elegant and spacious accommodations, fitted up in a superior style for passengers, and carries an experienced Surgeon. To sail [***]. For tems of Freight or Passage apply to the Commander on board or to Mess.rs [***].**

R. Perera. Lithog Bombay. [n.d., c.1845.]

Extremely rare lithograph. Sheet 330 x 210mm (13 x 8¼"). Stains, chips to edges. £80

A diagram of the layout of the passenger accomodation of a ship on the India line, with gaps for added manuscript details.

Stock: 54175

104. **To the British Navy, This Print representing The Battle of Navarino, is respectfully dedicated by the Publisher.**

Peint par C. Langlois. Commencé par S.W. Reynolds et Terminé par Sixdeniers. London, Published by W.Spooner 259 Regent Street. à Paris chez Schroth,

Editeur rué St Honoré Nos 363 bis. New York published by Bailly Ward & Co. Jeune.[n.d. c.1830.] Mezzotint, stipple and etching. 610 x 800mm (24 x 31½"). Repaired tears. £1500
A scene of the Battle of Navarino (20 October 1827), with the wreck of a ship in the foreground, with turkish sailors clinging to the wreckage, one in the centre stepping up onto the side over a gun-port, looking to the left. *Whitman 397.*
Stock: 54273



105. **Battle of the Nile. Representing the situation of the two Fleets, previous to the blowing up of the L'Orient, on the Night of Aug.1. 1798.**

Whitcomb Pinx.t. Hellyer Sculp.t. London, Published Jan.y 1 1806 by R. Bowyer, Historic Gallery Pall Mall. Coloured aquatint. Sheet 475 x 715mm (18¾ x 28"). Trimmed inside platemark, repairs, few creases. £420
The Battle of the Nile (or Aboukir Bay), fought between the British and French navies on the Mediterranean Coast off Egypt from 1-3 August 1798, which resulted in a decisive victory for the British under the command of Lord Nelson. This print shows the decisive moment when the French flagship 'Orient' (in the centre of the image) caught fire. The British, observing this, directed their cannon fire into the blaze, spreading the flames and preventing French efforts to extinguish the fire. The other ships seen here, both French and British, then moved away from the 'Orient' in anticipation of the huge explosion which took place once the fire reached the ship's magazines. *Not in Parker*
Stock: 54259

106. **A Street of a Camp, for a Brigade of Body Guards to the French King.**

London. Printed for Bowles & Carver, 69 St Pauls Church Yard, and R. Wikinson, 225 Fenchurch Street. Etching. 215 x 270mm (8½ x 10¾"), on paper watermarked 'J Whatman Turkey Mills 1821', with large margins. Wear to edges. £85
A camp of French soldiers near an island fortress. Probably a reprint of a mid-18th century printing.
Stock: 54160

107. **Napoleon Defeating the Mamelukes, at the Battle of the Pyramids, near Cairo.**

Engrav'd by Mr George Cruikshank from the Design of Swebach, originally Published at Paris, and dedicated to the Grand Army. Published October 1 1823 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint, J. Whatman, Turkey Mill 1827 watermark. Sheet 215 x 295mm (8½ x 11½"). Folded twice as issued, trimmed close to image, small split taped, album paper stuck over left edge. £65
In the Battle of the Pyramids (or Battle of Embabeh), 21st July 1798, Napoleon destroyed the Ottoman armies of Egypt, using a new tactic, the Divisional Square, to counter the Mameluck cavalry attacks. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*
Stock: 54170

108. **Bonaparte à la bataille d'Arcole le 27 Brumaire an V.**

Peint par Le-Gros. Gravé à Milan par J. Longhi 1798. [Later c. 1860's.]
Engraving. 480 x 330mm (19 x 13"). Creasing. £230
The famous painting of the young Napoleon at the Battle of Arcole in 1796 by Antoine Jean Gros (Baron Gros). Bonaparte advances, sword in one hand, standard in the other, wearing an embroidered coat.
Stock: 54230

109. **Part of the Natural History of Asia.**

W.M. Craig del.t. T. Wallis sculp.t. [n.d., c.1810.]
Engraving. Sheet 255 x 195mm (10 x 7¾") Trimmed within plate, some staining. £140
A composite image, illustrating parrots, a toucan, elk, camel and tiger but, most significantly, the kangaroo, based on the George Stubbs painting.
This plate was published in at least two of the Rev. Ezekiel Bloomfield's works: 'A General View of the World' (1807), & 'Complete and Universal Dictionary' (1812). *Lennox- Boyd, Dixon & Clayton: George Stubbs: The Complete Engraved Works, 424.*
Stock: 54184

110. **Gulielmus Harveius. Doct & Profissor Regius . Exercitationem Anatomicarum de motu Cordis, et Sangiunis Circulatione, Celeberrimus Auctor.**

[n.d. c.1649]
Rare etching. 260 x 160mm (10¼ x 6¼"). Trimmed to platemark. Small tears around the edges and loss to the lower left corner. Foxing across the title area. £160
A seated portrait of William Harvey (1578-1657), an English physician who made influential contributions to the theory of anatomy. Attributed to Gaywood after Hollar. *Wellcome: 1312-19.*
Stock: 54126

111. **Hee that more of thine Excellence would now, On this thy Book let him some thoughts bestow; [...].**

Gaywood fecit.

Scarce etching. 120 x 75mm (4¾ x 3"). Trimmed and laid on backing board at top. Some tears along right edge and in top right corner. Losses on right and bottom. Damaged.

£65

A head and shoulders portrait of James Hodder (17th century), and frontispiece to his book 'Hodder's Arithmetick', published 1661.

Stock: 54127

112. **Immanuel Kant, the Founder of The Critical Philosophy. Reg. Prof. of Logic & Metaphysics at Koenigsburg. Born 22.d of April 1724.**

[n.d., c.1780.]

Stipple. Sheet 165 x 110mm (6½ x 4¼"). Trimmed within plate.

£80

A portrait of German philosopher Immanuel Kant (1724-1804).

Stock: 54233



113. **John Pounds, late of St Mary Street Portsmouth. who while making an honest substance by Mending Shoes was also School-Master, Gratuitously, to some hundreds of the Childeren of his poor Neighbours. Born 17 June 1766 _ Died 1 January 1839, Aged 72.**

Drawn on Stone by W. Mitchell, from the Original Painting by H.S. Sheaf, in the possession of E. Carter Esq.r. Printed & Published by W.H. Charpentier, Artists' Repository 50, High Street, Portsmouth. [n.d., 1839.]

Fine & rare coloured lithograph. Sheet 435 x 315mm (17 x 12½"). Trimmed to image. Some distortion and toning to the page.

£360

Apprenticed as a shipwright in the Portsmouth dockyard, Pounds was still a teenager when he fell into

a dry dock, leaving him with permanent, crippling injuries. He became a cobbler, but while he worked he would give the poor and homeless children the basics of education. He would entice them in with hot baked potatoes, sometimes having as many as 40 children in his fourteen by eighteen feet workshop, as illustrated here.

Thomas Guthrie (often credited with the creation of Ragged Schools) wrote his 'Plea for Ragged Schools' in 1847, proclaiming John Pounds as the originator of the idea.

The 'Gentleman's Magazine' obituary of Pounds was published in February 1840, in which this print was described. *See Ref: 46400 for uncoloured version.*

Stock: 54072

114. **[J. P. Kemble]**

Painted by Sir Thos Lawrence, engraved by C. Turner Mess.rs Longman, Rees, Orme, Brown & Co.

Booksellers. Paternoster Row, London. Jan. 1st 1825.

Fine mezzotint, proof before title. 230 x 145mm (9 x 5¾"), with very large margins. Uncut.

£120

A half portrait of John Philip Kemble (1757-1823).

Born into a family of actors, he joined a York theatre company at age nineteen, though his mother had first urged him to become a catholic priest. He had a relatively successful career and became manager of the Theatre Royal, Covent Garden in 1803. He retired in 1817. *W.287 i of ii*

Stock: 53854

115. **Thomas Stothard Esq.r R.A.**

G.H. Harlow Pinx.t. W.H. Worthington Sculp.t.

Published May 1. 1818, by W.H. Worthington, 15, Compton Street, Brunswick Square.

Fine engraving. 345 x 300mm (13½ x 11¾"), with small margins. Foxing on the reverse.

£230

A fine half-length portrait of painter and engraver Thomas Stothard (1755-1834), on the wall behind is part of Stothard's work 'The Pilgrimage to Canterbury' 1806-7.

Stock: 54073

116. **David Teniers et sa Famille.**

D. Teniers, pinx. Jac. Ph. Le Bas Sculp. [AParis chez l'Auteur au bas de la rue de la Harpe] [n.d., c1747.]

Etching. 370 x 495mm (14½ x 19½"). Trimmed into inscription area, losing dedication and publication line, new margin added, remarque armorial replaced with manuscript.

£240

Portrait of David Teniers and his family, sitting on a terrace, with the artist playing the cello, his wife holding a book, and his son singing.

Stock: 54289

117. **[Mr. West and Family.]**

[Painted by Benj.,n West Historical Painter to her Majesty.] John Boydell excudit London 1779.

[Engraved by G.S. & J.G. Facius.] [Published July 26th. 1779 by John Boydell Engraver in Cheapside London.]

Stipple, good impression. Sheet 520 x 655mm (20½ x 25¾"). Trimmed to printed border, losing most of the inscriptions.

£320

A scene recording the first visit of Benjamin West's father John and step-brother Thomas to see the artist's new son, also called Benjamin, in 1772. West's wife Elizabeth sits at the window, the baby on her lap, her older son, Raphael, leaning on her chair. John and Thomas are seated to the right, West standing behind them. *The original painting is in the Paul Mellon Collection at the Yale Center for British Art*
Stock: 54257

118. Lord Byron. Proof.

Painted by T. Phillips, engraved by S. W. Reynolds. Pub.d by T. Phillips, Feb.y 1822. Fine mezzotint. 230 x 165mm (9 x 6½"), with wide margins. £260

George Gordon Noel Byron (1788-1824), a British poet and a leading figure in the Romantic movement. He was celebrated in life for aristocratic excesses including huge debts, numerous love affairs, rumours of a scandalous incestuous liaison with his half-sister, and self-imposed exile. He travelled to fight against the Ottoman Empire in the Greek War of Independence, for which Greeks revere him as a national hero. He died at 36 years old from a fever contracted while in Missolonghi, Greece.

Engraved from the portrait by Thomas Phillips, which was undertaken as part of a commission by the publisher William Miller to paint the portraits of several poets whose works he published, the intention being to hang them together at Miller's house at 50 Albemarle Street, London. Annette Peach writes of the commission:

"In 1813 Murray commissioned from Phillips a portrait of Byron (who brought the publisher more commercial success than any other of his writers), which still hangs over the drawing-room fireplace in Albemarle Street. The half-length view famously shows a pale-complexioned Byron in a white shirt with a large turned-down 'Byronic' collar open at the neck to reveal his throat, and wrapped in a dark cloak. The dress and pose are identical to that of Charles Mayne Young in his portrait by G. H. Harlow (1809; Garrick Club, London), where the actor is portrayed as Hamlet, and it is possible that Byron saw Young perform this role. As in his portrait of Blake, Phillips's ability to convey the Romantic (and here self-dramatizing) cast of his sitter's imagination indicates that, although his œuvre is less flamboyant than that of his contemporary Sir Thomas Lawrence, he, too, was quintessentially a Romantic painter." One of several engravings made from Phillips' portrait. *Whitman: 45*
Stock: 53855

119. M.rs Dutton.

D. Lundin sc. Pub.d by R. Ogle, Holborn London 1.st June 1804
Engraving. 160 x 100mm (6¼ x 4"). £85
Head and shoulders portrait of Anne Dutton (1692-1765), inclined to the left. Dutton was an English poet and wrote prolifically and zealously on religion from a Baptist point of view.
Stock: 53842

120. M.rs Ann Dutton.

Hopwood sc. Published by Ogle, Duncan & Comp.y, Patermost Row, June 1st. 1815.
Engraving. 180 x 105mm (7 x 4½"). Trimmed to platemark £75
Head and shoulders portrait of Anne Dutton (1692-1765), inclined to the left. Dutton was an English poet and wrote prolifically and zealously on religion from a Baptist point of view.
Stock: 53841



121. Johannes baro de Churchill, dux et comes de Marlborough, Magnae Britannicae Regina a consiliis secretioribus, ordinis periscelididis eques, [...].

[n.d. early 18th century]. Scarce engraving, 18th century watermark. 520 x 385mm (20½ x 15¼"). Staining. Trimmed to plate. Some creasing in the title area. £280
A portrait of John Churchill, the first Duke of Marlborough (1650-1722). Churchill was a recognised military strategist in his time, he defeated the Monmouth Rebellion, helping to secure the throne for James II but later being a key player in James' deposition as a result of the Glorious Revolution. He later served under Queen Anne.
Stock: 54070

122. [George Prince of Wales]

Adolphe Pinxit. B. Baron Scuplsit. [n.d. 1755]
Scarce engraving, trimmed. 565 x 460mm (22¼ x 18"). Trimmed to plate. Title area has been trimmed. Small tears and some creasing down left and right edges. Messy & damaged impression of this large impressive image. £220
A portrait of George III, as the Prince of Wales, astride a rearing horse (1738-1820). George became Prince of Wales after his father died from a lung infection.
Stock: 54069

123. Her Royall Highness Mary Princess of Orange, eldest Daughter of King Charles ye first, & Mother to King William the Third.

Van Dyke Pinx.t. Will.m Farthorne Fecit. [London, Robert Sayer? c.1760.]

Rare mezzotint. Sheet 320 x 230mm (12½ x 9").

Trimmed to plate on three sides, into plate at bottom, losing publication line. Crease back middle from front.

£280

Three-quarter portrait of Mary Henrietta Stuart (1631-1660) after Adriaen Hanneman. not Van Dyke.

The daughter of Charles I and the first Princess Royal, Mary married Prince William II of Orange, but both died of smallpox. Their only child became King of England as William III after the Glorious Revolution of 1688.

This print was first published when William was king and had the correct attribution (and spelled Faithorne's name correctly). *CS 27, state iii of iii. Fagan: Pg 10.*

Stock: 54198



124. His Royal Highness William Duke of Cumberland. &c. &c. With a view of the routed Rebel Army near Culloden.

J. Wootton Pinxit. B. Baron Sculp. Publish'd according to the Act of Parliament August the 10.th, 1747.

Printed for and Sold by Bern.d Baron in Panton Square Piccadilly, Tho.s Bowlesin S.t Pauls Church Yard, & John Bowles at y.e Black Horse [...].

Extremely rare engraving, trimmed. 565 x 400 (22¼ x 15¾"). Trimmed to plate. Creasing in each corner.

Repaired tear upper right edge and a second tear towards the middle of the right edge. Damaged.

Diagonal crease from top right. £340

A portrait of Prince William, Duke of Cumberland (1721-1756), on horseback with a view of the Battle of

Culloden in the background. William was nicknamed 'The Butcher' after the battle, a brutal suppression of the Jacobite Rising which saw hundreds killed, hanged or imprisoned.

Stock: 54068

125. Angelica.

J. Gresse del: John Boydell exc.t 1782. Mango sculp.t. Publish'd Oct.r 25th 1782 by John Boydell, Engraver, in Cheapside London.

Stipple, sheet 285 x 220mm (11¼ x 8½"). Trimmed to plate, repair to bottom left corner. £180

Profile portrait, probably a representation of artist Angelica Kauffman, after John Alexander Gresse (1741-1794), drawing master to the royal children in the 1780s.

Stock: 54237

126. Cupid as a Link Boy.

Sir Joshua Reynolds Pinx.t. S. W. Reynolds Sculp.t. London, [n.d. after 1820].

Mezzotint. 225 x 160mm (8¾ x 6½") very large margins £70

A portrait of a link-boy carrying a smouldering torch, styled with small wings protruding from his back to look like Cupid. Samuel William Reynolds (1773-1835) was a well regarded mezzotint engraver in England as well as France. Between 1820 and 1826 he set about reproducing all the accessible works of Sir Joshua Reynolds, who he claimed to be related to, releasing his works, which numbered around 357, in a series of four volumes. This mezzotint is very similar to a mezzotint of John Dean, also after Joshua Reynolds, published in 1777 by Sayer and Bennett.

Stock: 54094

127. The Moss Rose.

Tho.s Harper pinx.t. J.P. Quilley sculp.t. [Mamma inscribed] London, Published Feb.y 20, 1830, by Tho.s M.cLean, 26, Haymarket.

Rare mezzotint printed in colour, sheet 230 x 170mm (9 x 6¾"). Trimmed into image on three sides and clipping title at bottom. Slight stain in title area. £230

A woman's head in the centre of a rose flower, a butterfly settled on here head, one of a aeries of prints after Thomas Harper (1817-43, fl.), in which women are combined with flowers, comets, eclipses, etc. Very decorative. *See Ref 54180*

Stock: 54181

128. The Water Lily

[Th]o.s Harper pinx.t. J.P. Quilley sculp[.t]. London, Published Feb.y 20, 1830, by Tho.s M.cLean, 26, Haymarket.

Rare mezzotint printed in colour, sheet 230 x 170mm (9 x 6¾"). Trimmed into image on three sides, clipping artist's and engraver's names and into title at bottom. Slight staining in title area. £230

A woman's head in the centre of a water lily flower, one of a series of prints after Thomas Harper (1817-43, fl.), in which women are combined with flowers, comets, eclipses, etc. Very decorative. *See Ref: 54181*

Stock: 54180

129. **A Son of M.r Jekyll.**

W.m Lodder del. Anth.y Cardon sculp. London, Published June 4. 1808 by John P. Thompson, Grea Newport Street.

Rare stipple, printed in colours. Sheet 315 x 205mm (12½ x 8"). Trimmed within plate. £260

A boy dressed in the girlish dress of the period, sitting on an upturned wheelbarrow outside a cottage with a Dutch door (or half door). His dog looks around to watch a cat coming outside. The family is unidentified. In a proof state in the BM (1872,0511.205) the title was 'The Mother's Pride'; the title was changed for this state published by Cardon in 1805.

Stock: 54203



130. **Just in Tune. Etudes de Portraits en de Groupes Divers. 3.**

Peint par W.D. Mount. Lith Par Émile Lassalle. Paris, Goupil et C.ie Editeurs, 19 Boulev. Montmatre et 12 rud d'Enghien.

Tinted lithograph with hand colour. Sheet 695 x 545mm (27½ x 21½"). Wear to edges, affecting publication line. £430

A smiling man tuning his violin.

Stock: 54281

131. **La Speculation.**

Je vend a Augsbourg chez J. J. Haid et fils. Augsburg, [n.d.].

Mezzotint. 305 x 210mm (12 x 8¼") very large margins. £240

A portrait of an elegant, well dressed woman staring straight ahead, perhaps speculating.

Stock: 54085

132. **Maternal Affection.**

T.Cheesman del et sculp. Pub.d April 25 1808 by T.Cheesman, 71 Newman Street.

Stipple, printed in colours. Sheet 295 x 205mm (11¾ x 8"). Trimmed to printed border on three sides, into plate at bottom. Bit messy. £140

A breast-feeding mother.

Stock: 54199

133. **The Mermaid. Ebbing tides bear no delay. / Stormy winds are far away. / Come with me and we will go / Where the rocks of Coral grow.**

Drawn by Huet Villiers. Engraved by G. Maile. London, Published 1st June 1823, by S. Knight, 3 Sweetings Alley, Royal Exchange.

Stipple. Sheet 160 x 185mm (6¼ x 7¼"). Trimmed within plate. Borders bit messy. £160

A short-haired woman swimming in the sea, illustrating 'The Mermaid's Song' by Anne Hunter (1742-1821), which was set to music by Joseph Haydn in 1794.

Stock: 54206

134. **A Monk.**

TC [monogram] sc. 1799.

Fine stipple. 110 x 85mm (4½ x 3¼"), with large margins. £160

A bald monk sleeping with a staff.

Stock: 54192

135. **Praise**

Painted by R. M. Paye. Engraved by W. Ward. London publish'd May 12th 1785 by J. R. Smith N.o 83 Oxford Street.

Stipple. 255 x 225mm (10 x 8¾"), with large margins. Some creasing at the corner. A little discolouration. £230

An angel reading intently from an open book, in an oval design. Appears to be a pair with 'Praise' by William Nutter (After Paye), published by John Raphael Smith (1785).

Stock: 54113

136. **Pretty Miss, playing with Puppies.**

155 Printed for Carington Bowles, N.o 69 in S.t Paul's Yard, London. London [n.d.]

Coloured engraving. 150 x 110mm (6 x 4¼"), with wide margins. Some toning in the margins. £120

A well dressed young woman holding two puppies.

Stock: 54084

137. **Mamma, Don't Make Me Beg in Vain; / Pray Read That Pretty Book Again. [&] [A seated woman holding a book, speaking to a child.]**

[Mamma inscribed] [Ada]m Buck Delin.t. M.N. Bate Sc[...] London, Pub. April 15th, 1808, at R.

Ackermann's Repository of Arts, 101 Strand.

Pair of rare stipple, printed in colours. Sheets 260 x 195mm (10¼ x 7¾") & 240 x 185mm (9½ x 7¼").

Mamma trimmed into image at sides affecting

inscriptions, into plate top and bottom, second trimmed, losing title and inscriptions. £320

A pair of scenes of a woman dressed in neoclassical style a child begging to be read to. The woman resembles Mary Anne Clarke (1776-1852), mistress of Frederick, Duke of York, whose portrait was published by Buck in 1810.

The original watercolour of 'Mamma' is in an album the Victoria and Albert Museum. *V&A: P.69-1930*.

Stock:



138. [The Infant Samuel.]

[after Sir Joshua Reynolds.] [London: Samuel Knight? c.1823.]

Stipple. Proof before all letters. 160 x 120mm (6¼ x 4¾"). Thread margins. £160

An oval depicting the prophet Samuel as a boy, wearing a shift, kneeling as he says his prayers, beams of light landing on his face.

The BM has a larger plate, engraved by George Maile and published by Knight, which they title 'Hallowed be thy Name'. The original oil, painted c.1776, is in the Tate Gallery. *Tate Gallery N00162*.

Stock: 54186

139. [Three French Girls before a Castle Gate.]

Mr Bunbury Del. Js. Bretherton Fec. Publish'd 4th March 1780, by J.s Bretherton New Bond Street.

Etching printed in brown with added hand colour, J. Whatman watermark; Plate 330 x 305mm (13 x 12"), with small margins. Some toning along right edge and some light creasing. £280

Standing in a line are three girls with books under their arms, the girl at left her hands under her apron, looking at the ground; the central figure with a half-open fan and a posy of flowers tucked into her dress, and the third with flowers on her bonnet; at right a figure on horseback enters the gate, a guard beside.

The print was sold in the Bretherton 1799 sale as 'The French Girls', suggesting that it was never given a title.

Stock: 54071

140. Samuel Buck. Nathaniel Buck.

Jos. Highmore pinx.t. Rich.d Houston sculp. London, Printed for Rob.t Sayer No 53 Fleet Street. Published as the Act Directs 10 April 1774.

Very fine mezzotint. 230 x 330mm (9 x 13"), with wide margins. Printer's crease left. £230

The Buck brothers, engravers and topographical draughtsmen, publishers of a series of large panoramas of English cities. The 'Buck's Antiquities' (1712-53) was a highly-regarded series of over 400 views of ruins in England and Wales. When Sayer bought the plates he had this portrait engraved as a frontispiece for his reissue. *CS: 17, state ii of iv*.

Stock: 53622

141. Behold rare Cocker's Life-resembling Shade: [...].

R. Gaywood. fec[?]. [n.d. 1657]

Rare etching. 135 x 160mm (5¼ x 6"). Vertical creasing affecting the title area. Small perforation near lower left corner. ,Foxing. £160

A decorated portrait of Edward Cocker (1631-1676) and frontispiece to 'Arts glory; or the pen mans treasury'. Edward Cocker was an English engraver as well as a notable teacher of arithmetic, on which he also wrote several books.

Stock: 54125

142. The Bard.

S. Shelley pin.t. C. Taylor sculp.y. London, Publish'd May 1. 1788], by C. Taylor. No 10 near Castle Street, Holborn

Stipple, printed in brown. Sheet 210 x 160mm (8¼ x 6¼"). Trimmed to plate on three sides. £70

An oval portait of a bard holding a harp.

An illustration to Thomas Gray's poem, 'The Bard. A Pindaric Ode', 1757.

From the first volume of 'The Cabinet of Genius containing frontispieces and characters adapted to the most popular poems', which contained thirty stipples by Charles Taylor after Samuel Shelley of characters from famous poems by various authors

Stock: 54200

143. Cupid.

Sir Joshua Reynolds Pinx.t. S. W. Reynolds Sculp.t. London, [n.d. after 1820].

Mezzotint. 230 x 165mm (9 x 6¼"), with wide margins. £70

A three quarter length portrait of Cupid, holding his bow and quiver of arrows with a mischievous smile.

Samuel William Reynolds (1773-1835) was a well regarded mezzotint engraver in England as well as France. Between 1820 and 1826 he set about reproducing all the accessible works of Sir Joshua Reynolds, who he claimed to be related to, releasing his works, which numbered around 357, in a series of four volumes. This mezzotint is very similar to a mezzotint of John Dean, also after Joshua Reynolds, published in 1777 by Sayer and Bennett.

Stock: 54095

144. Mercury.

Sir Joshua Reynolds Pinx / S. W. Reynolds Scupl.t. London, [n.d. after 1820].

Mezzotint. 230 x 165mm (9 x 6½") very very large margins Some light stains in the margins. £70

Portrait of a young mischievous looking boy with wings in his hat, holding a purse, evoking the character

of the trickster god Mercury. Samuel William Reynolds (1773-1835) was a well regarded mezzotint engraver in England as well as France. Between 1820 and 1826 he set about reproducing all the accessible works of Sir Joshua Reynolds, who he claimed to be related to, releasing his works, which numbered around 357, in a series of four volumes. This mezzotint is very similar to a mezzotint of John Dean, also after Joshua Reynolds, published in 1777 by Sayer and Bennett.
Stock: 54093

145. Sophia Western.

Published Oct.r 1. 1790 by J. Read, Coventry Court, Hay Market.

Rare stipple. 255 x 200mm (10 x 8"). Two repaired tears entering unprinted part of plate, stains near inscription and narrow margins. £140

A rare oval portrait of Sophia Western, the love interest in Henry Fieldings's novel 'Tom Jones', seated at a table, letter in hand.

Stock: 54179

146. Field Marshall Conway.

[After Gainsborough] Heath sc. G. G. & J. Robinson, Paternoster Row, London, 1st May, 1798.

Engraving. 195 x 150mm (7¾ x 6"), with wide margins. £65

Head and shoulders portrait of Field Marshal Henry Seymour Conway (1721-1795), inclined to the left and front-gazing, in an oval frame. Conway was a British general, eventually rising to Commander in Chief of the Forces. He was cousin to Horace Walpole.

Stock: 53853

147. Lieutenant General [John Moore].

Painted by Thos Lawrance Esqr R.A. Principal Painter in Ordinary to His Majesty. Engraved by Chas Turner Warren Street, Fitzroy Square. London.

Rare mezzotint, 375 x 280mm (14¾ x 8). Trimmed to plate. Cut at bottom. £180

A half portrait of Sir John Moore (1761-1809), a widely respected British Army officer. He died at the Battle of Corunna after his army gained a decisive victory over French forces.

Stock: 53867

148. Mr Bartholomew Johnson Æt 100. To the Right Honourable Henry Lord Musgrave, This Print from a Picture presented by His Lordship to the Corporation of Scarborough is with Permission respectfully Dedicated by His Lordship's most obliged & obedient Servants, John Jackson & John Bird.

Painted by John Jackson. Engraved by Henry Meyer G.t Russell St. Published by the Proprietors as the Act directs Oct.r 1, 1811.

Stipple. Sheet 470 x 325mm (18½ x 12¾"). Trimmed within plate, repaired tears, surface soiling. £220

Seated portrait of musician Bartholomew Johnson (1700-1804), from a painting celebrating his 100th birthday. He is pictured with a basson and cello. In the title area is a view of Scarborough Castle.

Stock: 54287



149. [Richard Wagner at his desk.]

L. Balestrieri [pencil signature]. No. 88.

Mezzotint, printed in colours. 465 x 625mm (18¼ x 24½"), A printers' blindstamp. Tears in right margin taped. Slight crease top left. Couple of very small marks in centre. £380

Wagner, sitting at his desk by a window with an extensive view of a city, the score of Tannhäuser before him

Drawn and engraved by Lionello Balestrieri (1872-1958), an artist who moved in musical circles, coming to know Puccini, Giordano and Cilea.

Stock: 54164

150. Benjamin Disraeli. Facsimile of the sketch by Daniel Maclise, R. A. in the South Kensington Museum.

L. Lowenstam William Mackenzie, London, Edinburgh & Glasgow. London.

Engraving. 265 x 175mm (10½ x 7"). £70

Portrait of a young Benjamin Disraeli (1804-1881). Disraeli served as British Prime Minister twice, was a parliamentarian, Conservative statesman and literary figure. Before his political career, he was known as a literary and social figure, and mainly wrote romances, of which Sybil and Vivian Grey are perhaps the best-known today.

Stock: 53880

151. [William Ewart Gladstone.]

H.J. Thaddeus [pencil signature]. [Engraved by Frank Sternberg.] [n.d., 1889.]

Chine collé mezzotint, proof before all letters, signed by the artist. 535 x 430mm (21 x 17"). A little surface wear, laid on board. £260

Three-quarter length portrait of William Ewart Gladstone (1809-98), probably painted to celebrate his 80th birthday. At the time he was in Opposition, but he became Prime Minister again in 1892, aged 82, thus becoming the oldest Prime Minister and the only one to serve four terms.

After Irish painter Henry Jones Thaddeus (1860-1929).
Stock: 54163

152. Sir John Macartney.

Heath scupl. Published March 1 1815 by G. Robinson, Paternoster Row, London. London, 1815.

Engraving. 255 x 215mm (10 x 8½"), with very large margins. £75

Head and shoulders portrait of Sir John Macartney (died 1812), inclined to the left and left-gazing. Macartney was a long-standing MP at the Irish House of Commons. His family emigrated to Australia in the 19th century.

Stock: 53873

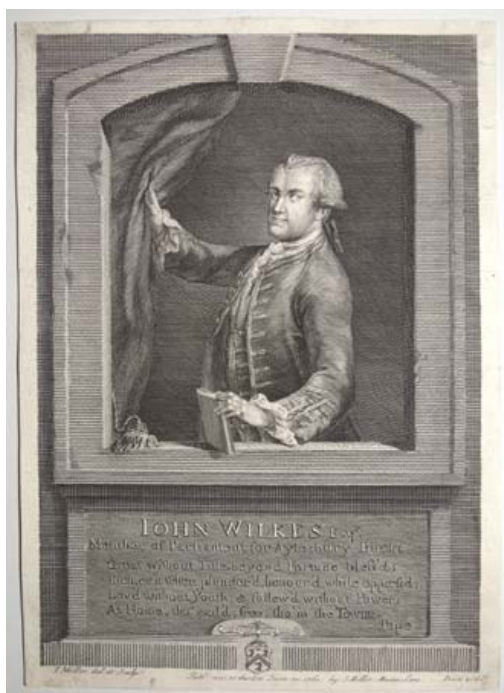
153. Lord Chatham is represented holding the Cap of Liberty [...] The leading Ideas in this Design are evidently these - Lord Chatham's Care of the Libert of his Country [...]

John Bacon Inv.t F. Bartolozzi Etch'd. Publish'd as the Act directs Nov. 12. 1779.

Etching. 350 x 220mm (13¾ x 8¾"). Trimmed to plate and laid on album paper. Minor toning. £190

A portrait of William Pitt the Elder (1708-1778), 1st Earl of Chatham, styled in full Roman dress. Pitt's figure is surrounded by three allegorical female figures and four children. Pitt served as prime minister of Great Britain from 1766 to 1768; he was well regarded by his contemporaries and is ranked highly by historians in comparison with other prime ministers. He was lauded particularly for his leadership during the Seven Years War and his commitment to empire and expansionism.

Stock: 54078



154. John Wilkes Esqr. - 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' m 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: 53550

155. 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"), with very wide margins Repaired tear on left. £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. *Frankau: 78.*

Stock: 54046

156. Nathaniel Crew Episcopus Dunelmensis.

F. P [Francis Place] fecit. P. Tempest ex: [n.d., c.1680.]

Rare mezzotint. Sheet 335 x 240mm (13¼ x 9½"). Trimmed within plate, tear in edge repaired. £240

Nathaniel Crew (1633-1721), 3rd Baron Crew. This portrait was painted to celebrate him becoming Bishop of Durham in 1674, having been Bishop of Oxford from 1671. He was made a Privy Counsellor in 1676.

CS: 4 ii of ii great benefactor of Lincoln College, Oxford.

Stock: 54208

157. [William Wake] Reverendissimus in Christo Pater Guilielmus Wake Providentia Divina Archiepiscopus Cantuariensis totius Angliae Primas et Metropolitanus Serenissimo Regi Georgio a Secretioribus Consiliis.

T.Gibson pinx. G.White fec. Et exc. [n.d. c.1735]

Mezzotint. 240 x 340mm (9½ x 13¼"). Trimmed to plate. Crease. £240

William Wake, Archbishop of Canterbury (1657 - 1737). *CS: 52. i of iii.*

Stock: 54227



158. **[Saint Catherine.] From a Picture in the Collection of Robert Wigram Esq.r M. P. To whom this Plate is dedicated by his obedient Servant C. Turner.**

Painted by Correggio. Engraved by Charles Turner. London, Published Jan.y 18. 1810, by C. Tur[ner No. 50, Warren Street,] Fitzroy Square.

Mezzotint. 560 x 405 mm (22 x 16"), with wide margins. Publisher's inscription weakly inked; evidence of a printer's patch over armorial. £260

Saint Catherine holding a broken wheel, crowned with a wreath by a cherub. The emperor Maxentius condemned the Christian virgin to death on a spiked breaking wheel but, at her touch, it shattered. She was then beheaded and a milk-like substance flowed instead of blood. *Whiman, Turner, 704.*

Stock: 54254

159. **Sir J.ph Banks (Voyageur-Naturaliste,) Président de la société royale de Londres. Né à Revesby dans le Comté de Lincoln (Angleterre), en 1743. Mort à Londres, le 9 Mai 1820.**

Dessiné d'après le Tableau de Th. Phillips, et Gravé par Ambroise Tardieu. [n.d. c.1830.]

Stipple. 210 x 145mm (8¼ x 5¾"). Trimmed to plate top & bottom. £120

Sir Joseph Banks (1743-1820) the naturalist, botanist and explorer who was patron of science and President of the Royal Society, 1778-1820. He sailed with Captain Cook to the Pacific on his first voyage aboard the Endeavour, 1768-71, and compiled a unique natural history collection. He held a position of great influence in the scientific world and he advised on ventures such as the Kew Botanic Gardens and the first British colonies in Australia. *W: 164 - not in. Kivell & Spence: pg.20.*

Stock: 54236

160. **Johannes Flamsteedius Derbiensis. Astronomiæ Professor Regius. Anno Ætatis 74. Obÿt Decem: 31 1719.**

T. Gibson pinx. 1712. Geo. Vertue sculp. 1721.

Engraving. Sheet 320 x 220mm (130 x 8¾"). Trimmed within plate, crease. £190

John Flamsteed (1646 - 1719) the first Astronomer Royal. *Wellcome: 988-1.*

Stock: 54226

161. **In Effigiem Ambrosii Paraei. Anno Aetatis 68. Humanam Ambrosii vere haec pictura Paraei Effigiem, sed opus continet... Ioan. Heroaldus.**

[n.d. c.1694.]

Wood engraving and letterpress. 305 x 210mm (12 x 8¼"). Trimmed into decorative woodcut on reverse.

£180

Frontispiece to a catalogue of the complete surgical works of Ambroise Paré (1510-90), royal surgeon to kings Henry II, Francis II, Charles IX and Henry III.

Stock: 20646

162. **The most Noble Prince Charles, Duke of Richmond, Leñox, & Aubigny &c. &c. Who Died Aug.t 8th 1750. Ætat. 49. From an Original Picture Presented by His Grace, to the Corporation of the City of Chichester.**

Will.m Smith ad vivum Pinx.t. J. M.Ardell fecit.

Publish'd by Geo. Smith, Painter at Chichester. {n.d., c.1760.]

Rare mezzotint. Sheet 350 x 245mm (13¾ x 9¾").

Trimmed within plate. £240

Charles Lennox (1701-50), 2nd Duke of Richmond and Lennox, grandson of Charles II and Louise de Kéroualle.

Stock: 54221

163. **[Charles Lennox, first duke of Richmond?]**

B. Lens fecit. Cum Privilegio Regis E. Cooper excudit [c.1690].

Rare mezzotint. Sheet 270 x 180mm (10¾ x 7")

Trimmed to plate. Slight creasing and loss in publication area. £160

Portrait of a boy, probably Charles Lennox, first duke of Richmond,. wearing robe and sandals, carrying a spear chasing a deer with a dog. *CS: 16.*

Stock: 54225

164. **His Excellency Hamet Ben Hamet Ben Haddii, Otto.n Ambassador Extraordinary from ye Emperor of Morocco to his Majesty of Great Britain in the Year 1682. [From a Beautiful High finished Miniature of the same size, in the Possession of J. Manson.]**

Painted by Suo. Pene. Rosse. Engraved by M.

Tomkins, pupil of P.W. Tomkins. [London Published Jan.y 20th by J. Manson, No. 6 Pall Mall.]

Stipple, rare proof before title and publication line.

Sheet 260 x 180mm (10¼ x 7"). Trimmed within plate.

Slight staining. £190

Portrait of Mohammed ben Hadou, ambassador to Charles II from the court of Moulay Ismail Ben Sharif, in England 1681-2, negotiating a treaty at a time that English-occupied Tangier (a dowry gift from Portugal to Charles II) was under siege by the Moroccans. John Evelyn wrote that he had an English mother and to be 'a handsome person, well featured and of a wise look, subtle and extremely civile'. He was also said to have married an English servant during his stay. The treaty that he negotiated was never ratified. In 1684 the English forces left Tangier, having destroyed the fortifications.

This seated portrait was painted by Susannah-Penelope Rosse (1652-1700), daughter of Richard Gibson and close friend of Samuel Cooper. Another painting shows ben Hadou riding in Hyde Park in full Ottoman attire.

Stock: 54195

165. M.r John Napier. A Wit's a Feather, and a Chief's a Rod; ~ An Honest Man's the noblest Work of God. Pope.

J. Millar pinx.t. J. Lodge sculp.t. Publish'd according to Act of Parliament 10.th June 1774, by John Lodge Red Lion Court, next N.o 43 Shoe Lane Holborn. London. Rare stipple and line engraving. 350 x 250mm (13¾ x 9¾"). Some creasing in both left and bottom right corners. Creasing throught the title area. £180

A half length portrait of John Napier, Master of St Andrew's Workhouse, Holborn.

Stock: 54128

166. The Earle of Derby.

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.] Mezzotint. 340 x 245mm (13½ x 9½"). Trimmed to plate and laid on album paper. Light stains in the title area and paper. £290

William Richard George Stanley (c. 1655-1702), Lord Lieutenant of Lancashire 1676-1687 and 1688-1701, and of Cheshire 1676-1687. *CS: Tompson 13, II of III.* Stock: 54077

167. [Catherine Voss] Miss Kneller in the Character of St Agnes.

[Engraved by John Smith after Godfrey Kneller.] Printed for John Bowles in the Black Horse in Cornhill. Mezzotint. 150 x 110mm (6 x 4¼"), with wide margins. £160

A portrait of Catherine Voss (1685/90 - 1714) portrayed as Saint Agnes of Rome, holding a book and lamb. The illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name. This plate, and a larger one also engraved by John Smith, were published in 1716, two years after her very early death.

Kneller's oil is in the Fitzwilliam Museum.

Stock: 54185

168. Bataille, role de Falstaff. dans Le Songe d'Une Nuit d'Ete. Galerie Dramatique. Theatre De L'Opera Comique.

517 Paris maison Martinet _41, r. Vivienne et 15 r du Coq. Paris, [n.d. c.1850]

Hand coloured lithograph. 250 x 165mm (9¾ x 6½"). £140

A colour portrait of Eugene Bataille in full costume for his character Falstaff in *Le Songe d'Une Nuit d'Ete* (*A Midsummer Night's Dream*). Composed by Ambroise Thomas and first performed in 1850, this opera-comique of the same name bears no similarity to Shakespeare's play, though Shakespeare is a character in the play. Falstaff, in the play, is the governor of Richmond Palace, charged with transporting an intoxicated Shakespeare.

Stock: 54087



169. Garrick in the Green Room. From the original of the same size Painted by Hogarth in the Possession of the Publisher, J.W. Southgate, 22 Fleet Street.

Painted by W.m Hogarth [but Pietro Longhi]. Engraved by William Ward, Engraver to H.R.H. The Duke of Clarence. Printed by J. Lahee. [n.d., c.1829.] Scarce mezzotint. Sheet 560 x 740mm (22 x 29").

Trimmed within plate on three sides. Few minor repairs. Repaired tear top centre. £480

David Garrick lounging in a chair, arm raised to an informal audience. Behind the actor is the winged figure of Fame.

According to a key in G. Daniel's 'A Biographical and Critical Analysis of a Picture' (published in 1829, probably to coincide with the publication of this print), the audience consists of other English actors and Garrick's family, with William Hogarth at the front, back to the audience, head turned, gesturing at Garrick. These attributions were made by the owner of the painting and publisher of the print, James Webb Southgate, who, as an auctioneer and art dealer, had a vested interest in improving the attribution. The BM now attributes the painting to Pietro Longhi (1701-85) and describes the scene as Garrick in a Venetian salon in front of the Duke of Parma; The Lady Lever Art Gallery, where the painting currently resides, titles it merely 'A Poet Declaiming His Verses', despite the

masks of comedy and tragedy under the seat suggesting a more theatrical theme. *BM 1856,0308.1322*; *Lady Lever Art Gallery LL 3526*; *Highfill, 'A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers', vol 6, p.84.*
 Stock: 53917

170. Mr. Liston as Paul Pry. "I hope I don't intrude; Just called to ask you how your tooth is".

Drawn & Engraved by J. W. Gear. Printed by C. Hullmandel. [Signature 'J.W. Gear' in lower left corner.] Pub.d by J. W. Gear. Wilson Street North Place Gray's Inn Road. 1825.
 Hand coloured lithograph. 275 x 200mm (10¾ x 8"), with wide margins. Trimmed £140
 A portrait of the comic actor John Liston (1776 - 1846) in character the busybody Paul Pry, from 'Paul Pry' by English playwright John Poole. It premiered in London on 13 September 1825 at the Haymarket Theatre and ran for 114 performances. Whole length, standing to the left, holding an umbrella under his arm, with spectacles hanging from his neck.
 Stock: 54075

171. Roger, role de Scopetto dans La Sirene. Galerie Dramatique / Theatre Royal De l'Opera Comique / Acte 3.

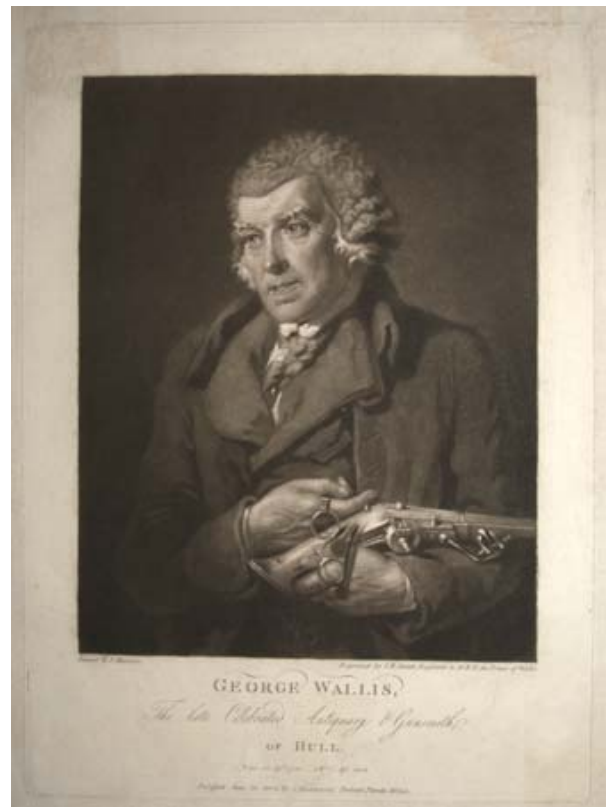
Imp. J. Rigoet et C.ier. Richer 7. 63. Paris, Maison Martinet, Hautecoeur Freres, rue du Coq. 15. Paris [n.d. 1844].
 Hand coloured lithograph. 275 x 170mm (10¾ x 6¾"). £140
 A colour portrait of Gustave-Hippolyte Roger in full costume as his character Scopetto in *La Sirene*, written by Daniel Auber and Eugene Scribe and first performed in 1844.
 Stock: 54088

172. Elizabeth Horne Aged 88. Tunbridge Wells. June 1830.

Printed by C. Hullmandel. [c.1830.]
 Scarce lithograph. Sheet 325 x 249mm £240
 Seated portrait of a pedlar known as the Goosewoman of Tunbridge Wells. Her Basket appears to be full of feathers.
 Stock: 54196

173. Out of Work.

Drawn from Nature and on Stone by the Rev.d T. Kilby Printed by T. H. Skelton, Southampton. Southampton, [n.d. after 1820]
 Rare lithograph on india paper; 250 x 205mm (9¾ x 8"). Slightly messy. £130
 A three quarter length portrait of a gaunt looking man, right inclined.
 Stock: 54118



174. George Wallis, The late Celebrated Antiquary & Gunsmith of Hull. Nat. 20th Ap.l 1731. _Ob.t 17 Ap.l 1803.

Painted by J. Harrison. Engraved by J.R. Smith, Engraver to H.R.H. the Prince of Wales. Publish'd June 20. 1804, by J. Harrison, Portrait Painter, Hull.
 Mezzotint, 380 x 275mm (15 x 11"), with small margins. Slight glue stains top corners. £280
 Hull antiquary George Wallis holding a pistol. One of the final prints made by John Raphael Smith (1751-1812), one of the most celebrated of British mezzotinters. *D'Oench: 389; Frankau: 363*
 Stock: 53865

175. Capt.n Conquest and his Baggage Waggon.

S. H. Grimm del.t. J. Goldar sculp. London, Printed for Rob.t Sayer, N.o 53 Fleet Street & J. Smith N.o 35 Cheapside, as the Act directs 15 June 1772.
 Engraving. 200 x 140mm (8 x 5½"), with large margins. Uncut. £140
 In this satire on fashion and unequal marriage, a squat, elaborately dressed woman stands with a tall man dressed in military fashion. The title of the print suggests the man has successfully pursued this marriage for the sake of the woman's wealth.
 Stock: 54082

176. Raphael's Prophetic Messenger Almanack 1839. Hieroglyphic for the eventful year 1839. Herin the Aspect of the Heavens learn / And of the times the mystic Signs discern.

London Published by William Charlton Wright 4 Paternoster Row.

Aquatint with hand colour. Sheet 230 x 265mm (9 x 10½"). Trimmed within plate, binding folds flattened. Creasing as normal. £260

Nine vignette scenes of 'events' forefold for 1839. In the centre is Queen Victoria receiving a deputation of the poor, as arms houses are being built behind. Other scenes include a man entering a bank with money bags; lawyers being stoned by a mob; rural victims of a plague; highwaymen killing travellers; a blacksmith's forge with a locomotive in the background; and a skeleton raising a bottle in toast at a dinner party. See *BM 1902,1011.9731 for one from the series dated 1863.*

Stock: 54150

177. **A Quartette in Character.**

[Paul Pry] Esq. Pub May 1829 by T McLean 26 Haymarket sole publisher of P. Prys Original Caricatures.

Hand-coloured etching. 240 x 350mm (9½ x 13¾"). Trimmed £240

The quartet of mail-coach characters are (l-r): King George IV, his Prime Minister the Duke of Wellington, George's mistress Lady Conyngham, and Home Secretary Robert Peel (a cage of rats in his left hand). *BM Satires: 15746.*

Stock: 54076

178. **Political Harmonics A New Variation for the "Soldier Tired" as performed by Monsieur Villanton, First Fiddle to The King, with a Piano Accompaniment arranged to the Air "Home! Sweet Home!" HB Sketches No.23.**

HB. [John Doyle.] Printed by A. Ducote. [Published by T.Mc.Lean, 26, Haymarket. Sep. 11. 1829.]

Fine coloured lithograph. J. Whatman 1829 watermark; 280 x 320mm (11 x 12¾"). Trimmed £160

A musical image showing Peel sitting on a music-stool at an upright piano, smiling over his shoulder at Wellington, who plays the violin (as he had in fact done as a young man), in profile to the left, his music on a tall stand. The Duke wears the unusual dress for him of frock-coat with knee-breeches. Goulburn (Chancellor of the Exchequer) turns over Peel's music. On the right is a curtained French-window, through which Cumberland and Eldon, both top-hatted, peer into the room. *BM Satires: 15856.*

Stock: 54074

179. **[Peat Cart] Plate 27.**

Geo. Walker Del.t. Engraved by R. Havell. Publish'd by Robinson & Son, Leeds, June 1. 1814.

Fine hand coloured aquatint. 290 x 380mm (11½ x 15"), with wide margins. £140

One man stands at a cart as another man cuts peat on a hillside.

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

Stock: 54265



180. **The Fisherman Going Out. [&] The Fisherman's Return.**

GCarter pinx.t. J. Jones fecit. London Pub.d as the Act directs Nov.r 19 1782 by GCarter Margaret Street, Cavendish Square.

Pair of mzzotints, matching pair; 490 x 340mm (19¼ x 13½"), on 'H & S' wove paper. Repair to margin of 'Going Out'. £550

A fisherman walking to his boat, carrying the nets, and his return to his family with some of his catch. After George Carter (1737-94).

Stock: 54222

181. **[Line Swingers.] Plate 24.**

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

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

Hand coloured aquatint. Sheet size: 250 x 360mm (10 x 14¼"). Trimmed inside platemark. £70

Two men work cutting and preparing flax.

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

Stock: 54261

182. **[The Preemer Boy]**

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

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

Hand coloured aquatint. Sheet size: 255 x 350mm (10 x 13¾"), with sheet of letterpress. Trimmed inside platemark. £130

A boy sitting on a flagstone floor, using a metal toothed comb to remove the flocks of wool from the teasels discarded by the two croppers working on a bench behind.

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

Stock: 54262

183. **[Sheffield Cuttler] Plate 39.**

Geo. Walker Del.t. Engraved by R. Havell. Publish'd by Robinson & Son, Leeds, June 1. 1814.

Hand coloured aquatint. 290 x 380mm (11½ x 15"), watermarked 'J Whatman 1811'. £140

Four men standing at benches, hammering cutlery into shape.

From George Walker's 'The costume of Yorkshire' published in 1814, containing forty-one coloured aquatint plates based upon the author's original drawings of social and economic scenes in Yorkshire.
Stock: 54264

184. **[Stone-Breakers on the Road] Plate 7.**
Geo. Walker Del. Engraved by R. & D. Havell.
Publish'd by Robinson & Son, Leeds, Sept 1. 1813.
Fine hand coloured aquatint. 290 x 380mm (11½ x 15"), watermarked 'J Whatman 1811', with sheet of letterpress, with wide margins. £140
Three men working with shovel, pick and wheelbarrow, breaking down rocks to repair roads.
From George Walker's 'The costume of Yorkshire' published in 1814, containing forty-one coloured aquatint plates based upon the author's original drawings of social and economic scenes in Yorkshire.
Stock: 54263

185. **The Vice. "Gentlemen _ Feeling as I do on the present occasion". [&] The Chair. "Gentlemen _ This is the very happiest moment of my life".**
Painted by Alfred Crowquill. Engraved by W.H. Simmons. London, Published by S. Knights, Change Alley, 25, March 1841.
Pair of mezzotints. Each 325 x 260mm (12¾ x 10¼"), with very large margins. £380
A pair of scenes at a dinner table littered with decanters. *Ex: Collection late Hon. Christopher Lennox-Boyd.*
Stock: 54212

186. **The Castle in Danger.**
W. Hamilton R.A. del. T. Gaugain sculp. [London Pub. May 1789 by J. Brydon Charing Cross.]
Stipple. Sheet 190 x 230mm (7½ x 9"). Trimmed within plate, losing publication line. £190
Three boys build a house of cards, but a girl creeps up to push one of them from behind.
Stock: 54202

187. **The Mask. [&] The Ghost.**
[Mask after Joshua Reynolds, Ghost after Richard Westall.] Dublin Publish'd by W. Allen, 32 Dame Street.
Pair of stipples. Each c. 210 x 265mm (8¼ x 10½") large margins A few repairs. £480
A pair of scenes of children playing games, close copies of stipples by Luigi and Niccolo Schiavonetti. 'Mask' was a of two of the daughters of George Spencer, 4th Duke of Marlborough, who owned the painting: Charlotte (1769-1802), holding a graecian theatrical mask, and Anne (1773-1865).
Stock: 54223

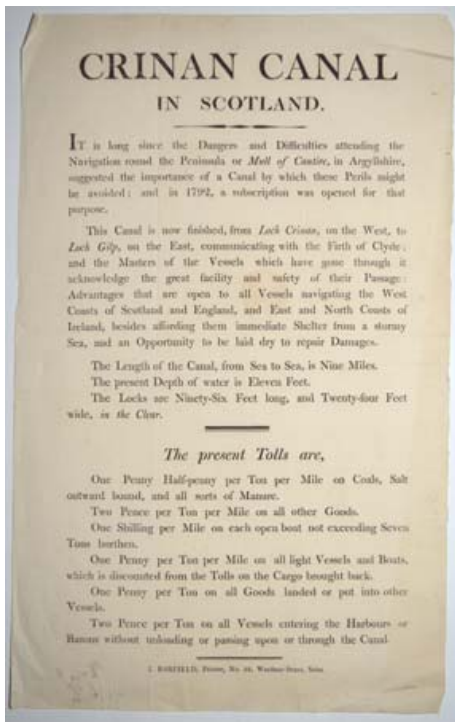


188. **Dangerous Position near the Finsteraarhorn of John Fellman & Gabriel Schilt, Famous Capricorn and Chamois Hunters. The 14th Oct.r 1822.**
W. Gauci Sc [after Hieronymus Hess.] London, Published by Joanning and Whatmore, Importers of coloured Swiss Views, 126, Regent S.t. [n.d., c.1825.] Scarce lithograph. Sheet 285 x 185mm (11¼ x 7¼"). Trimmed into image on three sides. £160
Two hunters climbing sheer cliffs in the Bernest Alps, with two dead mountain goats. After a watercolour by Hieronymus Hess (1799-1850).
Stock: 54205

189. **Partridge Shooting. Plate. 1.**
H. Alken del.t C.Bentley sculp.t. London. Pub.d April 6. 1835 by S & J Fuller, at their Sporting Gallery, 34 Rathbone Place.
Coloured aquatint. Sheet 230 x 300mm (9¾ x 11¾"). Trimmed within plate, pin hole in top edge. £220
First of a set of four partridge shooting plates, with a sportsman, gamekeeper and three dogs, two of which are pointers, the third a setter.
Stock: 54154

190. **Partridge Shooting. Plate. 3.**
H. Alken del.t C.Bentley sculp.t. London. Pub.d April 6. 1835 by S & J Fuller, at their Sporting Gallery, 34 Rathbone Place.
Coloured aquatint. Sheet 230 x 300mm (9¾ x 11¾"). Trimmed within plate. £220
First of a set of four partridge shooting plates, with a sportsman, gamekeeper and three dogs, two of which are pointers, the third a setter.
Stock: 54156

191. **Partridge Shooting. Plate. 2.**
H. Alken del.t C.Bentley sculp.t. London. Pub.d April 6. 1835 by S & J Fuller, at their Sporting Gallery, 34 Rathbone Place.
Coloured aquatint. Sheet 230 x 300mm (9¾ x 11¾"). Trimmed within plate. £220
First of a set of four partridge shooting plates, with a sportsman, gamekeeper and three dogs, two of which are pointers, the third a setter.
Stock: 54155



192. **Crinan Canal in Scotland. It is long since the Dangers and Difficulties attending the Navigation round the Peninsula or Mull of Cantire, in Argyllshire, suggested the importance of a Canal by which these Perils might be avoided; and in 1792, a subscription was opened for that purpose. This Canal is now finished...**

J. Barfield, Printer, No. 91, Wardour-Street, Soho [n.d., c.1801].

A rare letterpress broadside, 18th century watermark. Sheet 410 x 255mm (16 x 10") Old ink mss. on reverse. £360

A description of the Crinan Canal, designed to link the Clyde and the Inner Hebrides bypassing the Kintyre peninsula and opened 1801, including the tolls. Stock: 54177

193. **[Forth & Clyde Navigation] By Virtue of several Acts of Parliament, passed in the Reign of His present Majesty, the Company of Proprietors of the Forth and Clyde Navigation, have made and established the following Rules, Regulations and Bye-Laws, to be observed and obeyed by all Persons, resorting to the Harbours, Basons, Wharfs, and Landing Places of the Canal from and after the 1st Day of July 1794, and to continue in Force till altered by the Said Company. [...] Thomas Dundas Governor. John Seton, Secretary.**

[c.1794.] Letterpress, scarce. Sheet 550 x 370mm (21¼ x 14½"). Folded, wear to edges, damp stains, old ink mss addenda. £390

A list of 12 regulations for using the Forth and Clyde Canal, a 35-mile canal from the River Carron at Grangemouth to the Clyde at Bowling, opened in 1790.

The addenda to the text raises the harbour duty; on the back is a calculation of cost of a vessel's use of the canal.

Port Dundas, the terminus of the canal in the centre of Glasgow, was named after a major backer of the canal, Sir Lawrence Dundas (1710-81); his son, Thomas Dundas (1741-20, 1st Baron Dundas), was the governor of the company mentioned on this broadside. Stock: 54173

194. **[Forth & Clyde Navigation] By Virtue of several Acts of Parliament, passed in the Reign of his present Majesty, the Company of Proprietors of the Forth and Clyde Navigation have made and established the following Rules, Regulations and Bye-Laws, to be obeyed and observed by all Masters of Vessels and other persons, resorting to and using the said Navigation. [...] Dundas Governor. John Seton, Secretary.**

[c.1799.]

Letterpress, scarce. Sheet 455 x 370mm (18 x 14½"). Folded, wear to edges, top margin narrow, as issued, damp stain in imprinted area. £260

A list of 22 regulations for using the Forth and Clyde Canal, a 35-mile canal from the River Carron at Grangemouth to the Clyde at Bowling, opened in 1790. Port Dundas, the terminus of the canal in the centre of Glasgow, was named a major backer of the canal, Sir Lawrence Dundas (1710-81); his son, Thomas Dundas (1741-20, 1st Baron Dundas), was the governor of the company mentioned on this broadside.

Stock: 54172

195. **[Forth & Clyde Navigation] By Virtue of several Acts of Parliament, passed in the Reign of His present Majesty, The Governor and Council of the Company of Proprietors of the Forth and Clyde Navigation have ordered the following Rates and Duties on all Vessels, Goods, Commodities, navigated or conveyed on the said Navigation and Collateral Cut to the West End of the Monkland Canal, and lying in the Harbours and Basins, and on the Quays, Wharfs, and Landing Places belonging thereto, to be levied agreeably to the Rules and Regulations herein-after mentioned; and to commence from the 31st Day of March 1818, and continue in force till altered by the said Governor and Council.**

[c.1818.]

4pp. letterpress, scarce. 445 x 270mm (17½ x 10¾"). With three a.l.s. from the company secretary, David Caldwell to Graham Hamond. Creasing. £350

A list of tolls and dues for the Forth & Clyde canal, including fines for not returning ice-fenders.

The letters are addressed to Sir Graham Hamond (1779-1862) (mis-spelt Hammond), a Royal Naval officer who appears in Mather Brown's painting of the Battle of the Glorious First of June (1794), at which he served as a young midshipman. He continued to serve

throughout the Napoleonic wars, including the Battle of Copenhagen and the siege of French-held Malta. These letters, giving details taking his yacht through the Forth & Clyde Navigation, are dated 1818, three years before he was made a Deputy Lieutenant of the Isle of Wight. The address is Norton Lodge (now Norton Grange), where Hamond died in 1862, less than a month after being promoted full admiral.
Stock: 54178

196. Coquet Viaduct. York, Newcastle and Berwick Railway. T.E. Harrison Esq.re Engineer. Erected by Mr James Sanderson. Span of Arches 50 feet. Height from Water to the Level of Railway 100 Feet.

Drawn by I.E. Watson. [n.d., c.1850.]
Rare tinted lithograph. Sheet 405 x 485mm (15¾ x 19"). Repairs to tears and cracks. £380
A railway viaduct over the river Coquet in Northumberland.
The York, Newcastle and Berwick Railway was formed in 1847 from an amalgamation of existing companies and lasted until 1854, when it became part of the North Eastern Railway.
Stock: 54280

197. Representation of the Great Banquet given by the Workmen of the Atlas Works to Henry Sharp, Esq.re in honor of attaining his Majority, when 1,000 men sat down to a warm and sumptuous Dinner, in the Free Trade Hall, Manchester, September 10th 1847.

on Stone by W. Physick. Printed by J. Gow, 65 Water Street. [Manchester, c.1847.]
Rare lithograph. Sheet 285 x 390mm (11¼ x 15¼").
Repaired tear just entering printed area at top, creasing bottom right. £280
A view of the second of three Free Trade Halls built on St Peter's Fields (site of the Peterloo massacre). The Atlas Works, opened in 1828, was the factory of Sharp Brothers and Company. In 1833, in an earlier incarnation (as Sharp, Roberts & Co.) they had built a locomotive, 'Experiment', for the Liverpool and Manchester Railway. They built over 600 locomotives nicknamed 'Sharpies', between 1837-1857. Among the railways supplied were the Grand Junction Railway, London and North Western Railway and the Great Indian Peninsula Railway.
Stock: 54194

198. Tower Street Ward with their Divisions into Parishes according to a New Survey..

B. Cole sculp. [London, 1756.]
Engraved map with later hand colour. 370 x 245mm (14½ x 9¾"). Thread margins. £140
A plan of Tower Street Ward with the important buildings shown as elevations, including All Hallows Barking, and Custom House. It is dedicated to the local alderman, Thomas Chitty of the Salter Livery Company, who became Lord Mayor of London in 1759. Underneath are elevations of East India House in Leadenhall Street and Westminster Hall, neither of which are in the ward.

From Maitland's Survey of London.
Stock: 54193



199. The Great Fire of London in the Year 1666. From the original picture in the possession of Robert Golden Esq.r Painted by Old Griffier at the time of the Fire. The scene is the original Ludgate taken at the instant of time when the Walls of the Goal [sic] adjoining it fell and exhibited to the view Old St. Paul's Church, just taking fire, and Old Bow Church in the background.

J. Griffier [in image]. [Engrav'd and Publish'd by W. Birch, Enamel Painter, No., 2, Macclesfield Street, Soho. Dec.r 1st. 1792.]
Coloured stipple. Sheet 235 x 330mm (9¼ x 13").
Trimmed within plate on three sides, into inscription area at bottom, losing publication inscription, with fold. £260
A view of collapsed buildings around Ludgate, with St Paul's Cathedral and Bow Church wreathed in smoke behind. Unusually the inscription area is also stippled. Published in Thomas Pennant's *Some Account of London*.
Although the view is ascribed to Jan Griffier the elder (1645/52-1718), the BM records that it "first appears in London soon after the Great Fire of 1666". As a painter he specialised in landscapes, but he also engraved mezzotints and etched, including the animals and birds of Francis Barlow. *BM 1880,1113.1159. Crace 1878-11-51*
Stock: 54246

200. The Red Lion at Kilborn.

Rathbone del.t. C.A. Prestel sculp.t. London, Printed for J. Cary, Engraver, Map & Print seller, No 188, Strand, Jan.y 12, 1789.
Coloured aquatint. Sheet 365 x 475mm (14½ x 18¾"), paper watermarked 'J Whatman'. Trimmed within plate, centre crease. £320
A view of Kilburn High Road, with the Red Lion pub at number 34, said to have been established in 1444, but its earliest extant licence dates to 1721.
Stock: 54248

201. View of The Tower of London and The Mint. Vue de la Tour de Londres et de La Monnoie.

Drawn & Engraved by Rob.t Havell & Son. London, Published June 1821 by Mess.rs Colnaghi & Co, Cockspur Street.

Aquatint with hand colour. 285 x 375mm (11¼ x 14¾") with large margins. Slightly faded colour. £320
A view of the Tower of London from Tower Hill.
Stock: 54214

202. [A View from Richmond Hill.]

[T.C. Hofland Pinxit. Cha.s Heath Sculpsit.] [Published Aug.t 1. 1823, by T.C. Hofland, 23, Newman Street, Oxford Street, & Mess.rs Hurst, Robinson & Co. Cheapside, London.]

Etching and engraving on india, proof before all letters. Image 350 x 525mm (13¾ x 20¾"). Slight warping of india paper. £420

View of the River Thames from Richmond Hill, looking down on Petersham Meadows, Ham House, Marble Hill and Twickenham.

Stock: 9454

203. Datchet Bridge upon the River Thames.

W.m Oram delin. July 25 1745.

Engraving. 235 x 370mm (9¼ x 14½"). Trimmed close to platemark. £160

A view of the wooden bridge over the Thames, drawn by painter and architect William Oram (d.1777). The plate we re-published in 1801 by Robert Wilkinson (see ref. 26090)

Stock: 54197

204. Falmouth Bay [in pencil].

Claude H. Rowbotham. [signed in pencil.] [n.d., c.1910.]

Aquatint, printed in colours. 95 x 65mm (3¾ x 2½"), with large margins. Glue damage in margins. £55
Figures under trees above the bay.

Claude Hamilton Rowbotham (1864-1949), a watercolour painter of landscapes and coastal scenes, both in England and on the Continent, known for his use of bright colours.

Stock: 54239

205. Helford Creek

Claude H. Rowbotham. [signed in pencil.] [n.d., c.1910.]

Aquatint, printed in colours. 70 x 105mm (2¾ x 4¼"), with wide margins. Glue damage in margins. £55
Cottages and a wooden bridge,

Claude Hamilton Rowbotham (1864-1949), a watercolour painter of landscapes and coastal scenes, both in England and on the Continent, known for his use of bright colours.

Stock: 54238

206. [Wearmouth Bridge] A South East View of the Cast Iron Bridge over the River Wear at Sunderland in the C.o of Durham. Built by Roland Burdon Esq.r M.P. Span 236 Ft, height 100 Ft, Spring of the Arch 33 Ft, It is supposed to be the Largest Arch in the World - The Foundation Stone was laid 24th Sept, 1793 & the Bridge was opened 9th Aug.t 1796.

R. Johnson Delt. A.Hunter Scult. [n.d. 1796]

Rare engraving. Sheet 355 x 420mm (14 x 16½").

Trimmed to plate, repaired tears.

£650

A view of the first Wearmouth Bridge, shortly after it opened, showing that masted ships could pass underneath it easily. It was the second major cast-iron bridge in the world, but twice as long as the Severn Iron Bridge, with an unprecedented single span of 236ft. The bridge was designed and built by the engineer Thomas Wilson, sponsored by Rowland Burdon.

Stock: 54167



207. [Brighton] To Her Most Gracious Majesty the Queen, This Panorama is (by Permission) most Gratefully and Humbly Dedicated by W.H. Mason, Repository of Arts, 1, Ship St.t Brighton, and W. Mason, Printseller &c. St Mary's Place, Cambridge.

Drawn by H. Wilds, Architect, Brighton. A. Edington sculp.t, 10 Portland St. London. Ackermann & Co London. Published as the Act Directs 1833.

Very scarce aquatint on several sheets conjoined, with original hand colour, incomplete. Total size c. 140 x 2800mm (5½ x 110"). All folds reinforced on verso, other signs of wear. Lacking approx 1600mm in the west and between Bedford Square and Preston Street.

£750

A rolling prospect of Brighton's King's Road, illustrating the seafront architecture running from the publisher's premises on the corner of Ship Street, west to Waterloo Street in Hove. Among the existing buildings shown are Brunswick Terrace, The Norfolk Hotel (now the 'Mercure Brighton Seafront') and the west of Bedford Square.

and street-life captured at a turning point in the town's history, just before its Victorian boom as a resort, precipitated by the arrival of the railway in 1841.

William Henry Goodburn Mason (1810 - 1879) was a publisher and printseller, also carver and gilder, based in Brighton. We can trace no other work by the engraver Edington. *Abbey Life 527; Ford: 22.*

Stock: 54165

208. The R.t Hon.ble Lady Eleanor Butler & Miss Ponsonby "The Ladies of Llangollen".

[Facsimile signatures below.]

Drawn on Stone by J.H. Lynch. Day & Haghe Lith.rs to the Queen. Ent.d at Stationer's Hall. [n.d., c.1835.] Tinted lithograph. Printed area 280 x 180mm (11 x 7"), with wide margins. £180

Portraits of two Irish upper-class women who scandalised society by living together in complete isolation from society in a cottage at Plasnewydd in the vale of Llangollen, Denbighshire. Sarah Ponsonby (c.1755-1831) was second cousin of Frederick Ponsonby, 3rd Earl of Bessborough; Lady Eleanor Charlotte Butler (1745? - 1829) was related to the Earls of Ormond. No one knew their names so they were just called 'the ladies'. Their devotion to each other and their eccentric manners gave them wide notoriety: all tourists in Wales sought introduction to them, and among their visitors were the writers Wordsworth, Shelley, Byron and Walter Scott, as well as the Duke of Wellington, Josiah Wedgwood and Queen Charlotte, who persuaded George III to grant them a pension. With their servant, Mary Caryl, who died before either of them, they lie buried in Plasnewydd churchyard under a triangular pyramid inscribed with their names. Their house is now a museum. *NPG: D14047.*

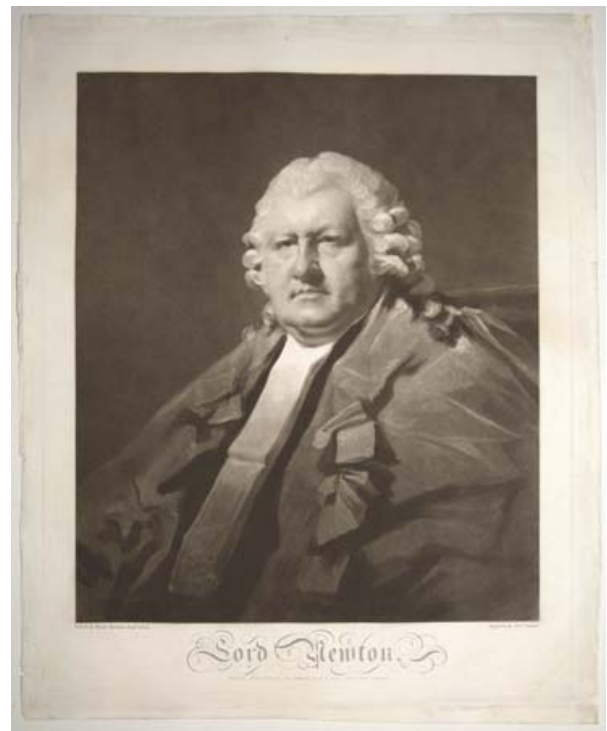
Stock: 54224

209. George Gordon Second Marquis of Huntly. From the Original Picture, in the Collection of his Grace the Duke of Montague.

Van Dyke Pinxit. Val. Green Engraver to his Majesty fecit. Published April 15th 1775 by John Boydell Engraver in Cheapside London.

Mezzotint. 550 x 350mm (21¾ x 13¾"). Tear and scuffing in large margins, corner taped. Messy. £230 Full length portrait of George Gordon, Marquis of Huntly (1592-1649), Scottish Royalist. After the capture of Charles I he continued to resist and so was excepted from the general pardon of 1647. In 1649 he was captured, taken to Edinburgh and beheaded. *Whitman 51 ii; CS 72 ii.*

Stock: 54249



210. [Sir Charles Hay] Lord Newton.

Painted by H. Raeburn Esqr. ARA. Engraved by Chas. Turner. Published March 1st 1814 by John Marnoch, Carver & Gilder, Princes Street, Edinburgh.

Mezzotint. 510 x 410mm (20 x 16¼"), with wide margins. £280

Half-length portrait of Scottish judge Sir Charles Hay (c.1740-1811), who took the title Lord Newton when he was raised to the Bench in 1806.

Hay was a member of the Crochallan Fencibles, a convivial club that met at the Anchor Close, a public house off Edinburgh's Royal Mile. Robert Burns was also a member: in 1797 the poet sent Hay a copy of "On the Death of the late Lord President", with the comment: "These kind of subjects are much hackneyed; and besides, the wailings of the rhyming tribe over the ashes of the Great, are damnably suspicious and out of all character for sincerity. These ideas damp'd my Muse's fire; however I have done the best I could". *Raeburn's oil is held by the National Gallery of Scotland (NG 522) but on loan. Whitman: 403.*

Stock: 54045

211. Vir Britannus Pictus. Nobilissimo et Honoratissimo Dno Dno Thomæ Vice-comiti Vimuty & Baroni Thynne de Warmister.. Hæc Tabula humillime Dicata eft.

Etching and engraving. Plate 39 x 24cm (15½ x 9¾). Repaired tears and two pinholes in margins. Small margins. £180

A British Pict warrior standing to front on a hill, naked, tattooed holding spear and a severed head at his feet with another in his right hand and a shield in the left. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.28, page 98). *BM 1857,0214.427*

Stock: 53958

212. **Vir Britannus Pictis Vicinus. Viro Generosissimo Thomæ Maule Armigero, Excellentissimo Principi Georgio nuper Daniæ et Norwegiæ Principi Hæreditario Cubiculariorum uno. Hæc Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 Repaired tears and two pinholes in margins. Small margins. £180
 A British Pict warrior standing to front on a hill, wearing a belted tunic holding spear, with a scimitar and shield at his waist. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.31, page 104).
 Stock: 53957



213. **Druidis Britanni Effigies. Clarissimo Dignissimoq Viro Dno Godfrido Kneller, de Whitton in Agro Middlesexæ, Sacri Romani Impery Militi... Hac Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 With small margins. Small tear in left margin. Pinholes in margins. £180
 A bearded British Druid stands within a vast plain with just a thatched building in the distance to the right. He wears a cloak, holds a staff and a book, a shoulder bag sits at his hip. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.25, page 94).
 Stock: 54003

214. **Britanni Veteris Icon. Dignissimo, Spectatissimoq. Viro Edwardo Nicholas Armigero Filio natu maximo et...Hac Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 With small margins. Pinholes in margins. £180

An dedicant of the God Veteris stands overlooking a port and clusters of buildings off into the distance. He wears a robe and sandals. He holds a staff in his right hand and places his left on his hip. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.26, page 95).

Stock: 54052

215. **Fæmina Britanna Picta Viro Spectatissimo Johanni Hanbury de in Comitatu Glocestrice Armigero.Hac Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 With small margins. Pinholes in margins. £180
 A tattooed female warrior stands with a fortress, harbour and buildings off into the distance. She wears nothing except a necklace and a belt at her waist that holds a scimitar in a scabbard which falls at her hip. She holds a singular spear in her right hand and carries two more in her left. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.29, page 100).
 Stock: 54006

216. **Virgo Britanna Picta Generosissimo Spectatissimoq Viro Thoma Onflon Armigero Filio natumaximo et... Hac Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 With small margins. Pinholes in margins. £180
 A tattooed female warrior stands on top of a hill overlooking a hamlet. She wears nothing except a necklace and a belt at her waist that holds a scimitar in a scabbard which falls at her hip where she rests her right hand. In her other hand she holds a spear. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.30, page 102).
 Stock: 54005

217. **Fæmina Britanna Pictis Vicina. Nobilissimo et Generosissimo Viro, Domino Thomas Hanmer de Hanmer in Agro Hintensi... Hac Tabula humillime Dicata eft.**

Etching and engraving. Plate 39 x 24cm (15½ x 9¾).
 With small margins. Small tears and pinholes in margins. £180
 A female warrior stands on top of a hill overlooking a farm. She wears a tunic that exposes her breasts and a belt at her waist that holds a scimitar in a scabbard, which falls at her hip, where she rests her left hand. In her other hand she holds a spear. A coat of arms below image. Illustration to Samuel Clarke's edition of 'Observations upon Caesar's Commentaries' (London: 1712, folio edition, No.32, page 106).
 Stock: 54004

218. **A Scotch Reel.**

Publish'd 26. Aug.t 1795, by Laurie & Whittle, 53, Fleet Street, London.

Etching with stipple, with hand colour. 200 x 245mm (8 x 9¾"), with wide margins. Tear in margin., small patch of paper glue just over top platemark. £160
Two kilted men dance with ladies outside, a bagpiper seated to the right.

Stock: 54159

219. **The Colledge of Glasgow. Is most humbly Inscib'd to the Rever. Mr John Stirling Principall of the Colledge of Glasgow.**

[after John Slezer.] [n.d., c.1700.]

£260

An elevated view of the buildings of the University of Glasgow when it was located on the High Street, before its move to Gilmorehill in 1870. To the right is Blackfriars Church, demolished in 1870.

From 'Theatrum Scotiae' by John Slezer, first printed in 1693.

Stock: 54271

220. **Ruderae Ecclesiae Cathedraelis Sancti Andreae. The Ruins of the Cathedrall of St. Andrews. This plate w.th the following Views of ye Cathedralls are most humbly Inscibed to the Right Reverend Fath in God William L.d Bishop of Carlyle Lord Almoner to His Majestie.14.**

[after John Slezer.] [n.d. c.1700.]

Engraving. 265 x 430mm (10½ x 17"). Folds as normal, toning at centrefold. £160

The Cathedral of St. Andrew was built in 1158; in 1559, during the Scottish Reformation, the building was stripped of its altars and images; and by 1561 it had been abandoned and left to fall into ruin.

From 'Theatrum Scotiae' by John Slezer, first printed in 1693.

Stock: 54267

221. **Ruderae Ecclesiae Cathedraelis Sancti Andreae. The Ruins of the Cathedrall of St. Andrews. This plate w.th the following Views of ye Cathedralls are most humbly Inscibed to the Right Reverend Fath in God William L.d Bishop of Carlyle Lord Almoner to His Majestie. 61.**

[after John Slezer.] [n.d. c.1728.]

Coloured engraving. 260 x 430mm (10¼ x 17"). Trimmed into plate at bottom. £160

The Cathedral of St. Andrew was built in 1158; in 1559, during the Scottish Reformation, the building was stripped of its altars and images; and by 1561 it had been abandoned and left to fall into ruin.

From 'Theatrum Scotiae' by John Slezer, first printed in 1693. This issue has '61' added to the sky top right.

Stock: 54268

222. **Rudera Arcis Sancti Andreae. The Ruins of the Castle of St. Andrews. 15.**

[after John Slezer.] [n.d. c.1700.]

Engraving. Sheet 260 x 420mm (10¼ x 16½"). Trimmed within plate, laid on album paper. £140
St Andrew's Castle had fallen into disrepair by 1656. From 'Theatrum Scotiae' by John Slezer, first printed in 1693.

Stock: 54269

223. **In the Valley of Chamouni.**

On Stone by T.S. Cooper. A Ducotés Lithog.y 10 St Martins Lane. London, Published by Charles Tilt, 86 Fleet Street.

Lithograph. Printed area 210 x 270mm (8¼ x 10¾"), with very wide margins. £260

A view from the valley looking up at the Mont Blanc massif.

Thomas Sydney Cooper (1803-1902) is better known for his cattle subjects.

Stock: 54244



224. **Abriss der Dreyen gegeneinander Correspondierenden Vestungen Monaco, Capo di Sant' Spirito und Niza di Provenza.**

[Engraved by Matthias Merian.] [Frankfurt: Merian, c.1640.]

Engraved map. Sheet 205 x 365mm (8 x 14¼"). Trimmed to printed border. £350

A map in the form of a bird's-eye view, looking down on Nice, Monte Carlo, Villa Franca and Saint-Jean-Cap-Ferrat, detailing their defensive walls.

The map was published during the period that the Grimaldi family won recognition of the independence of Monaco, from the Spanish in 1633 and the French in 1641. Honoré II (1597-1662) was the first Prince of Monaco.

Stock: 54245

225. **Mentz. From the Influx of the Maine into the Rhine.**

C. G. Schultz del.t. T. Sutherland sculp.t. London, pub.d Octo.r 1, 1819, at 101 Strand for R.

Ackermann's Views on the Rhine. London, 1819. Coloured aquatint. 250 x 295mm (11½ x 9¾").

Trimmed. Some toning. £130

A beautifully coloured view of Mentz (now Mainz), the capital of the Rhineland-Palatinate state, Germany.

Stock: 54086

226. **A View of the Common Place, embellished with new Buildings, and a View of the City of Rome, as it is this present time.**

Piranesi delin. T. Bowles Sculp. Published according to Act of Parliament, November 12, 1750. London Printed for Rob.t Sayer, Map & Printseller opposite Fetter Lane, Fleet Street, and I.G. Printseller in St Anns Court, Dean Street, Soho.

Engraving. 275 x 430mm (10¾ x 17"). £280

A view of the Piazza del Popolo, with the Flaminio obelisk, brought to Rome by the Emperor Augustus in 10BC, and the twin churches of Santa Maria in Montesanto (1662-75) and Santa Maria dei Miracoli (1675-79).

A copy of the etching by Piranesi in his 'Varie vedute di Roma antica e moderna', 1741-8.

Stock: 54235



227. **A Polacca with a View of Stromboli.**

Dom.k Serres del. J. Clarke & J. Hamble sculp.t. Edw.d Orme Excudit. [Published & Sold Jan.y 1, 1807 by Edw.d Orme, 59, Bond Street London.]

Aquatint with hand colour. Sheet 265 x 405mm (10½ x 16"). Trimmed to printed border, losing publication line. Very small repaired hole top left. £320

A Polacca, a two-masted ship with a lateen hoisted on the foremast), before the smoking volcano Stromboli. Polacca is Italian for 'Polish woman'.

From 'Liber Nauticus, and Instructor in the Art of Marine Drawing' by Dominic Serres and his son John Thomas Serres. Both were marine painters to the king, and John was the Master of Drawing at the Chelsea Naval School and, according to the title page of the 'Liber', 'Marine Draught-man to the Honourable the Board of Admiralty'. *Abbey Life* 345.

Stock: 54215

228. **[The Doge's Palace.]**

Giallina 91. David Law [pencil signature.]. London Published February 29th 1892 by Henry Graves & Co, Proprietor's 6 Pall Mall. USA Copyright Henry Graves & Co.

Etching, 325 signed proofs. 520 x 225mm (20½ x 8¾"). Laid into mount at edges. Time stained £140

A view of an archway leading to a flight of stairs. Two swallows fly towards the viewer.

Stock: 53117

229. **De Saal van het sadt Huys t'Amsterdam. Vue de la grande salle dans la maison de ville à Amsterdam.**

Sevend à { Amsterdam, chez Jof: Buff a et Compe dans le Kalwerstraát, Paris, Chez Ambrefonne, Porte St. Antoine, Mon des Boucheries.

Rare etching lines with aquatint colour, printed in colour. Sheet 29.5 x 22cm (11¾ x 8¾"). Cut and glued to backing sheet at edges. £260

Plate 11 from a series of at least 20 views of Amsterdam. An interior view of a town hall. The print was published by both Buffa & Co in the Netherlands and Ambresonne in France.

Stock: 54054

230. **De Muyier Poordt te Amsterdam. Vue de la porte de Muyier à Amsterdam.**

G.A Meysenheym del. J.A. Le Campion sculp. Sevend à { Amsterdam, chez Jof: Buff a et Compe dans le Kalwerstraát, Paris, Chez Ambrefonne, Porte St. Antoine, Mon des Boucheries.

Rare etching lines with aquatint colour, printed in colour. Sheet 29.5 x 22cm (11¾ x 8¾"). Cut and glued to backing sheet at edges £260

Plate 12 from a series of at least 20 views of Amsterdam. A view of a port; a wooden bridge leads to a domed white building. There is a windmill, two small buildings and a couple of trees on the left within circle.

The print was published by both Buffa & Co in the Netherlands and Ambresonne in France. *BM*

1917,1208.1587

Stock: 54053

231. **[Mss. chart of Den Helder?]**

[n.d., c.1810.]

Ink mss. chart. Sheet 370 x 310mm (14½ x 12½").

Torn. £160

An ink mss. chart of the coast of the Netherlands, marking 'DHELDER' (Den Helder?). Text on the reverse gives sailing directions.

From the collection of Sir Graham Hamond (1779-1862), a Royal Naval officer who appears in Mather Brown's painting of the Battle of the Glorious First of June (1794), at which he served as a young midshipman. He continued to serve throughout the Napoleonic wars, including the Battle of Copenhagen, Walcheren and the siege of French-held Malta. He died in less than a month after being promoted to full admiral.

Stock: 54218

232. **Moscow.**

Publish'd b R.Bowyer, Pall Mall, 1815.

Coloured aquatint. Sheet 340 x 555mm (13½ x 21¾"), Part J. Whatman watermark. Trimmed to plate mark, original centre fold as normal and taped on reverse.

Slightly messy top left. £260

From 'An Impartial Historical Narrative of Those Momentous Events Which Have Taken Place in This Country', relating to the Napoleonic Wars.

Stock: 54169

233. **The Whole Russian Empire. The European Part of the Russian Empire With the Several Countries that are the Theatre of the Present War between the Turks and the Russians, from D'Anville's maps. [&] The Asiatic Part of the Russian Empire with the adjacent Coast of North America from D'Anville's Map.**

London Printed for R. Sayer Map & Printseller No 53 Fleet Street. Published as the Act directs 2.d March 1772.

Engraved map on two sheets conjoined, as issued, with original hand colour. 18th century watermark, Total 490 1280mm (19¼ x 50½"), with wide margins. Crack on binding fold taped. £480

A two-sheet map of the Russian Empire, each with its own title, but with a joint title across the two sheets. It shows from Poland (which was partitioned by Russia, Prussian and Austria later in the year) and the Balkans east to Kamchatka and the Kuriles. What the map calls the 'adjacent coast of North America' is an amorphous peninsula stretching under the eastern limit of the Asian coastline. In the Pacific are many large islands, including Schouten's mythical 'Company's Land' and the confused Jesso/Hokkaido.

Stock: 54166

234. **Ville de Thun; Switzerland.**

Drawn and Etched by J.M.W. Turner R.A. Engraved by Tho.s Hodgetts. Published Jan.y 1 1816, by M.r Turner, Queen Ann Street West.

Mezzotint with etching. 205 x 290mm (8 x 11½"), with margins. Small areas of surface abrasion on right.

£260

A view from the riverside, looking up towards a tower. Plate 59 of Turner's 'Liber Studiorum', part XII. This first state has two small diagonal strokes in the lower left margin. Turner etched the outlines of the image before handing the plate to Hodgetts to add the mezzotint tone. *Rawlinson 59.*

Stock: 54149

235. **William Penn's Treaty with the Indians, when he founded the Province of Pennsylvania in North America 1681. To the Proprietaries of the Province of Pennsylvania, &c. &c. This Print, Engraved from the Original Painting belonging to the late Thomas Penn Esquire, Is respectfully Inscribed by Their obedient humble Servant John Boydell.**

Benj: West pinxit. John Hall sculpsit. Published, June 12th. 1775 by John Boydell Engraver in Cheapside London.

Engraving. 485 x 615mm (19 x 24¼"). Repairs to edges. £690

William Penn's (1644 - 1718) 'Great Treaty' was reputedly signed with Delaware Indian leaders in 1682 under an ancient elm tree at the village of Shackamaxon, located in what are now the borders of the city of Philadelphia, Pennsylvania. This highly detailed depiction of the event, shows Penn in the centre left, with his arms open, his entourage beside



him, two of his men kneeling, offering gifts to the Indians who are assembled at the right. Buildings in construction can be seen behind at the left, with boats on the sea at right.

The painting by Benjamin West (1738 - 1820), who was born in Pennsylvania, is now in the Pennsylvania Academy of the Fine Arts. West was the first American-born artist to receive international recognition and remains one of the most important eighteenth-century painters of historical scenes. He enjoyed a career that endured more than half a century that included serving as president of the Royal Academy.

William Penn, quaker leader and founder of Pennsylvania, was the first great hero of American liberty. During the late seventeenth century, Penn established an American sanctuary which protected freedom of conscience. Almost everywhere else, colonists stole land from the Indians, but Penn travelled unarmed among the Indians and negotiated peaceful purchases. He insisted that women deserved equal rights with men. He gave Pennsylvania a written constitution which limited the power of government, provided a humane penal code, and guaranteed many fundamental liberties.

For the first time in modern history, a large society offered equal rights to people of different races and religions. Penn's dramatic example caused quite a stir in Europe. The French philosopher Voltaire, a champion of religious toleration, offered lavish praise. 'William Penn might, with reason, boast of having brought down upon earth the Golden Age, which in all probability, never had any real existence but in his dominions'.

Stock: 54272

236. **A View of the Bay of Gaspé in the Government of Quebec Situate in the Gulf of St. Laurence. A House on the Beach in which Gen.l Wolf resided in 1759. / 2. 1500 Quintals of Fish.**

Gent. Mag. London, [n.d. 1764]

Engraving, 18th century watermark. 175 x 250mm (7 x 9¾"), with wide margins. Two vertical creases as issued. £140

A view of Gaspé Bay, on the northeast coast of the Gaspé peninsula, Quebec. The General Wolf mentioned is British army officer James Wolfe (1727-

1759), remembered for his victory over the French at the Battle of the Plains of Abraham in Quebec. The battle lasted only fifteen minutes but Wolfe was fatally shot three times; he was posthumously dubbed 'The Hero of Quebec'.

Stock: 54089

237. Entrance into Halifax Harbour.

D. Serres del. Wells Sculp. by J. Gold, 703, Shoe Lane. Aquatint. 140 x 230mm (5½ x 9¼"). Trimmed. £130
View of the harbour of Halifax, Nova Scotia.

Published in the 'Naval Chronicle'.

Stock: 53864

238. Plae d'Armes Montreal.

Drawn by John Murray. Bourne Eng.r. [Montreal: Adolphus Bourne, c.1843.]

Scarce engraving. Sheet 225 x 265mm (8¾ x 10½"). Trimmed to image on three sides. £180

A view looking south-east down Place d'Armes, toward Notre-Dame Basilica, with the names of the shops marked clearly. A Scottish soldier stands bottom right in full dress uniform.

The print was one of a set of four views of Montreal by Murray, engraved and published by Adolphus Bourne (1795-1886) who, according to the Dictionary of Canadian Biography, "printed more than 20 Canadian views, a significant proportion of the pictorial material printed in Canada before 1850".

Stock: 54151

239. Great St. James Street, Montreal.

Drawn by John Murray. Bourne Eng.r. [Montreal: Adolphus Bourne, c.1843.]

Scarce & rare engraving. Sheet 225 x 270mm (9 x 20½"). Trimmed to image on three sides, repaired tear in title area. £260

A view of St Jacques Street, one of a set of four views of Montreal by Murray, engraved and published by Adolphus Bourne (1795-1886) who, according to the Dictionary of Canadian Biography, "printed more than 20 Canadian views, a significant proportion of the pictorial material printed in Canada before 1850".

Stock: 54153

240. South West View, Notre Dame Street, Montreal.

Drawn by John Murray. Bourne Eng.r. [Montreal: Adolphus Bourne, c.1843.]

Scarce engraving. Sheet 235 x 265mm (9¼ x 10½"). Trimmed to image on three sides. £260

A street scene, looking towards the towers of Notre-Dame Basilica.

The print was one of a set of four views of Montreal by Murray, engraved and published by Adolphus Bourne (1795-1886) who, according to the Dictionary of Canadian Biography, "printed more than 20 Canadian views, a significant proportion of the pictorial material printed in Canada before 1850".

Stock: 54152

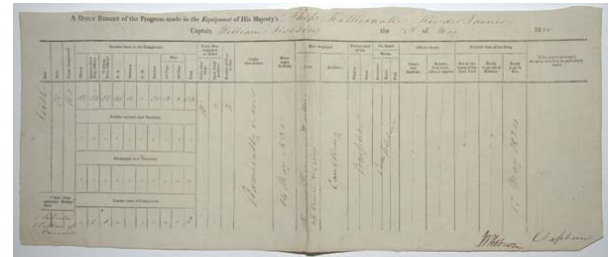
241. Habitation et Propriété de M.r Henri Fournier Sur la Montagne de S.ta Thereza à Rio Janeiro.

Dessiné par Mr N. Desmons.Lith. par A. Guesdon. Imp. Lemercier, Pris. [n.d., 1855.]

Rare tinted lithograph. Sheet. 395 x 850mm (15½ x 33½"). Extensive tear, repaired, cracking, surface abrasion, laid on archival paper. Damaged. £450
A Brazilian fazenda (plantation) building, with some of the black workers dancing outside.

Iluchar Desmons (b.1803) settled in Rio de Janeiro in 1840. In 1855 he published "Panoramas de la Ville de Rio de Janeiro", with thirteen lithographs. He often signed his plates with 'N Desmons'.

Stock: 54161



242. [WITH SIGNATURE OF THE FIRST GOVERNOR OF NEW ZEALAND] A Daily Report of the Progress made in the Equipment of His Majesty's [Ship Rattlesnake, Rio de Janeiro] Captain [William Hobson] the [15th] of [May] 18[35]. [W.Hobson Captain].
[1835.]

Letterpress form with ink mss, scarce. Sheet 170 x 410mm (6¾ x 16"). Creases. £650

A daily ship's report form signed by the captain of HMS Rattlesnake (1822), William Hobson (1792-1842), during its voyage to join the Far East squadron in Australia.

Arriving in Australia in August 1836, Hobson and his officers thoroughly surveyed Port Phillip as part of the founding of the colony that is now Melbourne. In May 1837 the Rattlesnake sailed to the Bay of Islands, New Zealand, to help the British Resident deal with a Māori tribal war. Back in England in 1838 Hobson proposed establishing British sovereignty in New Zealand; returning in 1840 he drafted the Treaty of Waitangi and became first governor of the British colony 1841. He died of a stroke the following year.

Stock: 54176

243. Îles CarolinesL Dances et Costum des Nauruels.

J.s. Arago delin.t. Lerouge et Choubard sculpt. [Paris, 1822-4.]

Stipple. 235 x 320mm (9¼ x 12½"), with wide margins. £190

Men of the Caroline Islands dancing with staves, under instruction from a man at the side.

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: 54234

244. Chart of the Discoveries of Cap.t's Parry, Ross and Franklin from 1818 to 1823.

Delivered Gratis, with the Mirror, & Published by J. Limbird, 355 Strand. London, [n.d.]
Engraving. 135 x 220mm (5¼ x 8¾"). Trimmed. £95
A small rudimentary map of Canada and Greenland. In 1818, Sir John Ross (1777-1856) and Sir William Edward Parry (1790-1855) set out on their first exploration of the Arctic, detailed somewhat here. The expedition ultimately did not discover much. Published by John Limbard (1796?-1883), known as the 'father of periodical writing', in his magazine 'The Mirror of Literature, Amusement, and Instruction', described as the first magazine of its kind.
Stock: 54119

245. [Femme d'Hispahan.]

[Lithographed by Cattier after Achille Devéria.] [Paris: n.d. c.1831.]
Lithograph with fine hand colour and gum arabic. Sheet 340 x 235mm (13¼ x 9¼"). Trimmed into image, losing title and inscriptions. £95
Portraits of two elaborately-dressed women of Isfahan, both with stringed musical instruments. In the foreground is a kamancheh, played with a bow; behind a seated woman holds a durar (a two-stringed lute) and a coffee cup.
From the series "Costumes Historiques, de Ville et de Théâtre" by Achille Deveria (1800-57).
Stock: 54158



246. The Slave Market, Constantinople.

Painted by Sir William Allan, P.R.S.A. Etched by C.G.Lewis & Engraved by William Giller. Edinburgh, Published Sept.r 1 1842 by Alexander Hill, Prince's Street, and F. G. Moon, Publisher in Ordinary to His Majesty and His Royal Highness Prince Albert, 20, Threadneedle Street, London.
Mezzotint with stipple and etching. 640 x 895mm (25¼ x 35¼"), with wide margins. Repaired tear in left margin, small scuff in inscription area. £690
A scene of a crowded market place, with a black Egyptian slave-merchant presenting a Greek girl to a Turkish pasha on horseback. To one side a mounted Circassian chief watches; on the other two men sit on a carpet smoking. In the background is the Hagia Sophia.
The painting was exhibited at the R.A. in 1838 and is now in the collection of the National Gallery of Scotland.
Stock: 54266

