



Grosvenor Prints  
Catalogue 94



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## Catalogue 94



*Item 128: A Windsor Beauty - Barbara, Duchess of Cleveland*

*Cover: Detail of item 143*

*Back: Item 136.*



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE  
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1. **[Classical ruin.]**

Clerisau del. Wagner Scul. Venezia C.P.E.S. [n.d., c. 1760.]

Rare etching. 260 x 320mm (10¼ x 12½), large margins. Slight crease in title. £190

After Charles Louis Clérissseau (1721-1820), draughtsman and architect. He went to Rome in 1749 and was working for Robert Adam as a draughtsman during the architect's tour of Italy (1755-63). Many of the illustrations in Adam's 'Ruins of the Palace of the Emperor Diocletian at Spalatro' (1764) were drawn by Clérissseau, without attribution.

Stock: 52001

2. **[Untitled landscape with the round tower of a castle by a crag, with water mill.]**

P. Sandby P.t. Jukes fecit. Publish's as the Act directs, Jan.y 25 1790. by J. Ryall, Lombard Street, London. Scarce aquatint with etching, 18th century watermark. Sheet 270 x 360mm (10½ x 14¼"). Trimmed within the plate, hole in printed border on left. £190

A scarce later printing of a plate from c.1776. The engraver, Francis Jukes, learned the art of aquatinting from Sandby. See *BM 1854,0812.236* for the original issue.

Stock: 52210

3. **The Revolution An Historical Play. The Protestant Religion and Liberties of England. Je maintiendrai.**

Christian inv.t J.T.Smith sculp.t. [n.d. c.1800.] Stipple and etching with letterpress. Plate 210 x 140mm (8¼ x 5½"). Loss into plate at lower right corner. £50

William III on horseback, preparing to invade England. Stock: 52457

4. **[Come Over Here!]**

Lilian Cheviot. Copyright, Published April 17, 1915, by Arthur Ackermann & Son Ltd, 157a New Bond St, London W.

Photogravure, artist's proof, signed in pencil, printed in colour. 450 x 520mm (17¾ x 20½") with very large margins. Fine Art Trade Guild blindstamp. Worm holes filled. £480

A bulldog, an Irish Terrier & a Scottish Terrier guard the south coast of England. First World War interest. Lilian Cheviot (fl. 1894 - 1920), who lived in South Molesey in Surrey, exhibited at the Royal Academy in 1895 and 1899. She is best known for her painting 'On the way to the Horse Fair'.

Stock: 52137

5. **Doll a celebrated pointer. The Property of Mr Gosden.**

[Engraved by John Scott after James Barenger.

[Sporting Magazine, 1818.]

Engraving. Sheet 65 x 80mm (2½ x 3¼"). Trimmed to the printed border and pasted on embossed album paper. £50

A working pointer. Thomas Gosden (1780-1843) was a book and printseller, best known for being 'The Sportsman' painted by Benjamin Marshall, carrying gun, accompanied by his two dogs, one perhaps this pointer.

Stock: 52343



6. **[High Life.]**

H. Beckwith [pencil signature]. [after Sir Edwin Landseer.] [n.d., c1849.]

Steel engraving on chine collé. 355 x 270mm (14 x 10¾"), very large margins. Printsellers' Association blindstamp. Spotting on backing paper. £160

A knight's deerhound, painted by Landseer as a pair to 'Low Life', a terrier guarding his owner's shop.

Stock: 52530

7. **[Dear Old Boz.]**

[Engraved by Herbert Sedcole after Sir Edwin Landseer.] London, Henry Graves & Co. Sept.r 2nd 1889. Copyright.

Proof mixed-method engraving on chine collé. 215 x 215mm (8½ x 8½"), Printsellers' Association blindstamp lower left. With original descriptive text leaf. £130

Portrait of a favourite terrier of Queen Victoria; the picture was painted in 1865.

After Edwin Landseer (1802 - 1873); from 'The Works of Sir Edwin Landseer, R.A., "Library Edition"', issued in parts.

Stock: 23479

8. **[Cairnach. The picture painted in 1842 is in the possession of Her Majesty the Queen.]**

[Sir E. Landseer, R.A. W.J. Josey.] London, Henry Graves & Co. Dec.r 1.st 1891, Copyright.

Mixed-method engraving on chine collé. 230 x 200mm (9 x 8"), with large margins. Printsellers's Association blind stamp. With printed title sheet. £130

Circular portrait of the head of Cairnach, Queen Victoria's Skye Terrier, painted by Landseer on Prince Albert's commission as a Christmas present for Victoria in 1842. This engraving was published in the Library Edition of Landseer's work. *The original oil is still part of the Royal Collection.*

Stock: 52557



9. **[Scottish Terrier] "Where's My Leash?"**

Marion Harvey [pencil signature]. [n.d., c.1920.] Etching. 200 x 150mm (8 x 6"), very large margins.

Limited 150 signed proofs, with publisher's label, loose. £240

A seated Scottie.

Marion Harvey (1886-1971), born in Ayr, based in Glasgow; specialised in dog and horse portraits.

Stock: 52553

10. **[Dash. The picture painted in 1835 is in the possession of Her Majesty the Queen.]**

[Sir E. Landseer, R.A. W.J. Josey.] London, Henry Graves & Co. Dec.r 1.st 1891, Copyright.

Mixed-method engraving on chine collé. Plate 230 x 200mm (9 x 8"), with very large margins. Printsellers's Association blind stamp. With printed title sheet. £130

A portrait of Dash, a Cavalier King Charles Spaniel belonging to the Duchess of Kent, commissioned by her to give to Queen Victoria. This engraving was issued in the Library Edition of Landseer's work.

Stock: 52558

11. **[Daniel in the lions' den.]**

Theodorus Berna Inve. DGeyn scup. CJVißcher Excu. [n.d., 1652.]

Engraving with etching. 275 x 355mm (10¾ x 14"), with very large margins, with contemporary red ruling. £140

Daniel sitting in a rocky cave with a barred grill behind, surrounded by lions.

Originally published in a Dutch bible, 'Historiae Sacrae Veteris et Novi Testamenti', the red ruling suggests this example comes from the English edition, 'Figures of the Bible, in wick almost every history of the Holy Scriptures is discribed'.

Stock: 52526



12. **Edixit Jehova Hoschehæ, abi, Assume Tibi Uxorem Scortum et Natos Scorti...**

Egidius Coningslo invent. [Engraved by Nicolaas de Bruyn.] CJVißcher Excu. [n.d., 1652.]

Engraving with etching. 375 x 495mm (14¾ x 20¼"), with contemporary red ruling. Small margins. £260

The prophet Hosea praying by a river, with his son Jezreel fishing by his side. Behind are his unfaithful wife Gomer and two younger children, Lo-ruhamah (which translates as 'not pitied') and Lo-ammi ('not my people'). His marriage represents the breakdown in the relationship between God and the people of Israel. Originally published in a Dutch bible, 'Historiae Sacrae Veteris et Novi Testamenti', the red ruling suggests this example comes from the English edition, 'Figures of the Bible, in wick almost every history of the Holy Scriptures is discribed'.

Stock: 52521

13. **[Susanna and the Elders.]**

[after Peter Paul Rubens.] CJVißcher Excu. [n.d., 1652.]

Engraving with etching, 17th century watermark. 375 x 515mm (14¾ x 20¼"), engraved Dutch text masked, with contemporary red ruling. Torn to the plate at the centrefold. £280

Susanna being harassed by the Elders, who pull at her clothes.

Originally published in a Dutch bible, 'Historiae Sacrae Veteris et Novi Testamenti', the red ruling and masked text suggest this example comes from the English edition, 'Figures of the Bible, in wich almost every history of the Holy Scriptures is discribed'.

Stock: 52519



14. **[Tobias and the angel.] Junior Tobias Raphaele Angelo comote Ragam Mediae Profiscitur. Tobie 6.**

[after Peter Paul Rubens and Adam Elsheimer.]  
CJVißcher Excu. [n.d., 1652.]

Engraving with etching. 375 x 495mm (14¾ x 20¼"), with large margins, with contemporary red ruling. £220

Tonias carries the large fish, listening to the angel who walks next to him, a rainbow in the background. A copy in reverse of the engraving by Bolswert after Peter Paul Rubens, with additional details after Elsheimer.

Originally published in a Dutch bible, 'Historiae Sacrae Veteris et Novi Testamenti', the red ruling suggests this example comes from the English edition, 'Figures of the Bible, in wich almost every history of the Holy Scriptures is discribed'.

Stock: 52521

15. **The last Interview between King Charles the first & his Children (Princess Elizabeth & the Duke of Gloucester) the day before his Martyrdom.**

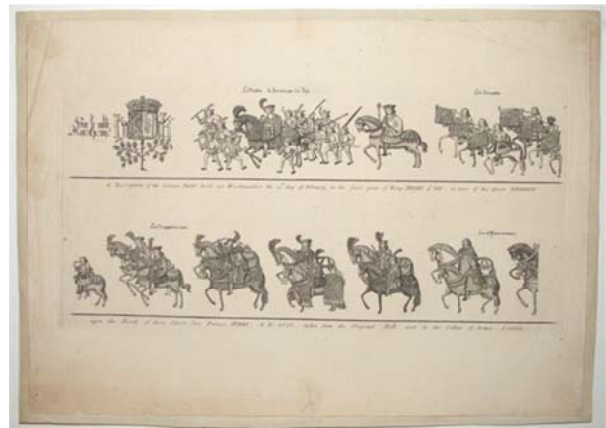
Benazech inv.t. Gaugain sculp.t. Pub. April 1788, by Jane White, No 38. Tavistock Street, London.  
Scarce stipple. 420 x 470mm (16½ x 18½) very large margins. Repaired tears in margins. £280

Charles I in confinement at St James's Palace, visited by two of his younger children. The account of Elizabeth (1635-50), found among her possessions when she died of pneumonia aged 14 while still Parliament's prisoner, is the main source for Charles's last days. It suggested that Cromwell intended to make Henry (1640-60) a puppet king. Later, having embraced Protestantism, Henry was released in 1652 and went to Paris to live with his mother; he died of small pox mere months after the Restoration.

This plate was published as a pair to a plate of Mary Queen of Scots receiving her death warrant.

Later the artist, Charles Benazech (c.1767-1794), was in Paris as the French Revolution erupted. This scene was mirrored in his "La derniere entrevue de Louis XVI avec sa famille la veille de son execution", one of a set of four plates of the last days of the French king.

Stock: 52151



16. **a Description of the Solemn Justes held at Westminster the 13th day of February in the first year of Henry the VIII in honor of his Queen Katherin upon the birth of their eldest Son Prince Henry. A.D. 1510. taken from the Original Roll now in the College of Armes, London.**

Sumptibus Soc. Antiquariae Lond. A.D. 1726.  
Engraved frontispiece and five plates, complete. 250 x 500mm (9¾ x 19¾"). Laid on album paper at the corners. £750

A mounted procession, with an engraved text description. *Provenance: Sandys Family, Ormersley Court, Worcestershire.*  
Stock: 52273

17. **The Flemish Baker**

Ostade pinx.t. On Stone by F. Sexton. London, Printed & Published by A. Friedel, November 1837, at 252, Tottenham Court Road.

Lithograph. Printed area 300 x 210mm (11¾ x 8¼") with very large margins. £140

A baker blowing a horn to announce his new bread. By Adriaen van Ostade (1610-85).

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek

Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.  
Stock: 52140



18. **The Flemish Topper.**  
Teniers Pinxit. On Stone by F. Sexton. Drawn Printed & Published January 1836, at A. Friedel's Lithographic Establishment, 15, Southampton Street, Strand, London.  
Lithograph. Printed area 305 x 210mm (12 x 8¼"), with large margins. £130  
A man in rustic dress raising a roemer glass, after David Teniers the Younger (1610-90).  
Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to

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Stock: 52134



19. **[Piano and cello players.]**  
Seymour Lucas. Willie Heydemann [pencil signatures]. Copyright 1901. Published by Virtue & Company Limited, London.  
Etching, signed by artist and engraver. 400 x 460mm (15¾ x 18"), with very large margins. Mint. £360  
A period scene, the participants in 17th century Dutch dress.  
Stock: 52189

20. **The Mustard Grinder.**  
Mich Angelo Pinxit. On Stone by F. Sexton. London, Printed & Published by A. Friedel, Jan.y 1838, at 252, Tottenham Court Road, London.  
Lithograph. Printed area 305 x 210mm (12 x 8¼") with very large margins. £130  
A man grinds mustard as onlookers gaze at him admiringly.  
Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he

asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.

Stock: 52142



21. **Le Temps de La Soirée.**

Mondon le fils invenit. F. Aveline filius Sculp. Se Vend a Paris chez A. Aveline rue St. Jacques a la Reine de France. A.P.D.R. [n.d. c.1738.]

Rare engraving; paper watermarked. 361 x 438mm (14¼ x 17¼"). Trimmed to the plate. £390

Night time antics; musicians play whilst society mingle and gossip about the day. Some men in masks.

From 'Les Heures du Jour': a set of 4 engravings after Mondon and engraved by François-Antoine Aveline: 4 scenes in a Rocaille style with the coats of arms of the Duke of Châtillon; 1738. *Collector's Stamp on verso.*

Stock: 52449

22. **The Rat Catcher.**

C. Visches [Cornelis Visscher] Invt. On Stone by F. Sexton. London, Printed & Published 1837 by A. Friedel, 252, Tottenham Court Road.

Lithograph. Printed area 310 x 210mm (12¼ x 8¼") with very large margins. £120

After Cornelis Visscher (1629-58).

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however

little is known about what happened to him after that and his place and date of death is unknown.

Stock: 52139



23. **[The Smoker.]**

[after Adriaen van Ostade.] [London: Friedel's Lithographic Establishment, c.1838.]

Lithograph, proof before letters. Printed area 220 x 185mm (8¾ x 7¼"), with large margins. £130

A Dutchman in rustic dress, sitting in a window, glancing over his shoulder while holding a pipe and tankard, after Adriaen van Ostade (1610-85).

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.

Stock: 52133

24. **[Smoking Pipes.]**

[n.d. c.1780.]

Etching. Plate 120 x 76mm (4¾ x 3"), with very large margins. £120

Man in profile, facing right, with stick under his arm; he smokes one pipe, whilst another sticks out the top of his hat.

Stock: 52462



25. **The Songsters From an Original Painting by Peter de Laar, in the possession of the Publisher.**

Drawn, Printed & Published October 1837, at A. Friedel's Lithographic Establishment, 252, Tottenham Court Road, London.

Lithograph. Printed area 300 x 200mm (11¾ x 8"). £140

A couple in a tavern sing from a songsheet. Both have clay pipes in their hands. After Pieter de Laer (1599-c.1641).

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.

Stock: 52141

26. **The Toper.**

A, van Ostade, Pinx. Printed & Published 1838, at Friedel's litho. Estab.t 252, Tottenham Court Road, London.

Lithograph. Printed area 300 x 210mm (11¾ x 8¼"), with large margins. £120

A Dutchman in rustic dress, sitting in a window, glancing over his shoulder while raising a tankard.

Adriaen van Ostade (1610-85).

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.

Stock: 52132



27. **[Nausicaa and her Maids Playing at Ball.]**

EJP [monogram] Edward J Poynter. Charles O Murray [pencil signatures] Copyright 1898. Published by J.J. Virtue & Co. Limited, London.

Etching, signed by the artist. 285 x 630mm (11¼ x 24¾") large margins. Uncut. £330

Nausicaa, daughter of King Alcinous and Queen Arete of Phaeacia, about to find Odysseus shipwrecked on the beach. The 2nd century BC writer Agallis attributed the invention of ball games to Nausicaä, most likely because she was the first person in literature to be described playing with a ball.

This plate was etched by James Dobie; Charles Oliver Murray etched a scene of Nausicaa after George Dunlop Leslie, so it is a mystery why his signature is here.

Stock: 52193





28. **Orpheus. In the Gallery at Houghton.**  
 Castiglione Pinxit. Rich.d Earlom Sculpsit. Published  
 Sep.r 1st 1791 by John Boydell Engraver in Cheapside  
 London.  
 Fine mezzotint. 285 x 370mm (11¼ x 14½"), with  
 large margins. Slight stain near rabbit. £280  
 Various animals, birds and fauns drawn to the sound of  
 Orpheus' playing his pipe in the background.  
 Stock: 52209

29. **Le Bonnet Vert. From the original  
 Picture. Painted by D. Teniers Jun.r in the  
 Possession of Jeremiah Harman Esq.r Drawn  
 by T.W. Strutt and Engraved with permission  
 by R.t Cooper.**  
 London. Published Novr. 1. 1813, by Longman, Hurst,  
 Rees, Orme and Brown, J. White, Cadell and Davies,  
 and P.W. Tomkins., No.54 New Bond Street.  
 Etching and stipple on india. Sheet 420 x 318mm (16½  
 x 14½"). Slight foxing £120  
 Tavern interior with three men sitting on the left, the  
 nearest lighting his pipe, a cap hanging on the back of  
 his chair, another leaning back in his chair and  
 exhaling smoke, the third between them, leaning  
 forward as he smokes; a group playing cards in front of  
 the hearth in right background; after David Teniers the  
 Younger.  
 Stock: 52388

30. **Camelus Dromedarius Linn.**  
 De Seve del. J.C. Bock sc. [Erlangen: Wolfgang  
 Walther, c.1775.]  
 Engraving with original fine hand colour, pt 18th  
 century watermark. 230 x 180mm (9 x 11"), with large  
 margins. £230  
 A portrait of an Arabian camel (Dromedary), from  
 Johann Christian Daniel Schreber's 'Die Säugthiere in  
 Abbildungen nach der Natur mit Beschreibungen'.  
 Stock: 52336

31. **Camelus Bactrianus Linn.**  
 De Seve del. J.C. Bock sc. [Erlangen: Wolfgang  
 Walther, c.1775.]  
 Engraving with fine original hand colour. 230 x  
 180mm (9 x 11"), with large margins. £230  
 A portrait of Bactrian camel of Central Asia, from  
 Johann Christian Daniel Schreber's 'Die Säugthiere in  
 Abbildungen nach der Natur mit Beschreibungen'.  
 Stock: 52337

32. **[Guanaco] Camelus Huanacus Mol.**  
 De Seve del. J.C. Bock sc. [Erlangen: Wolfgang  
 Walther, c.1775.]  
 Engraving with fine original hand colour. 230 x  
 180mm (9 x 11"). Very large margins. £110  
 A Chilean Guanaco, here with the name given to it by  
 Juan Ignacio Molina (1740-1829), a Jesuit priest and  
 naturalist.  
 Stock: 52338



33. **[Vicuña] Camelus Vicugna Mol.**  
 De Seve del. J.C. Bock sc. [Erlangen: Wolfgang  
 Walther, c.1775.]  
 Engraving with fine original hand colour.. 230 x  
 180mm (9 x 11"), with large margins, 18th century  
 watermark. £110  
 A Chilean Vicuña, here with the name given to it by  
 Juan Ignacio Molina (1740-1829), a Jesuit priest and  
 naturalist.  
 Stock: 52339

34. **Le Bouc de Juida. Tom. III. Pl. XIII.  
 pag. 96.**  
 De Seve del. Baron Sc. [n.d. c.1766.]  
 Coloured engraving; paper watermarked. Plate 215 x  
 171mm (8½ x 6¾). Small margins. £65  
 A long-horned goat with long white coat stands in the  
 moonlight; building with minaret stands to the left in  
 background.  
 A Judas goat is a trained goat used in general animal  
 herding. It is trained to associate with sheep or cattle,  
 leading them to a specific destination.  
 From Buffon's "L'Histoire Naturelle, générale et  
 particulière, avec la description du Cabinet du Roi" and  
 particularly from his "douze volumes sur les  
 quadrupèdes (de 1753 à 1767)".  
 Stock: 52383

35. **Le Bouc de Juda. Tom. XV. Pl. XX Pag. 196.**

De Seve delin. C. Baquoy Sculp. [n.d. c.1766.]  
Coloured engraving; paper watermarked. Plate 215 x 166mm (8½ x 6½"). Small margins. £65  
Short-horned white goat with short untamed coat; palm tree and domed building in background.  
A Judas goat is a trained goat used in general animal herding. It is trained to associate with sheep or cattle, leading them to a specific destination.  
From Buffon's "L'Histoire Naturelle, générale et particulière, avec la description du Cabinet du Roi" and particularly from his "douze volumes sur les quadrupèdes (de 1753 à 1767)".  
Stock: 52382

36. **She-Goat of Juda. Plate CXCII.**

A. Bell Sculp.t. [n.d. c.1780.]  
Engraving, paper watermarked. 210 x 124mm (8¼ x 5"). £40  
Short-horned female goat with accentuated white hind leg 'socks'; castle in left-hand background.  
A Judas goat is a trained goat used in general animal herding. It is trained to associate with sheep or cattle, leading them to a specific destination.  
From Volume 6 of "Natural history: general and particular, by the Count de Buffon, translated into English. Illustrated with above 260 copper-plates, and occasional notes and observations by the translator"; printed for William Creech, Edinburgh.  
Stock: 52381



37. **Buck of Juda. Plate CXCIII.**

A. Bell Sculp.t. [Edinburgh: William Creech, n.d. c.1780.]  
Engraving. 210 x 124mm (8¼ x 5"), paper watermarked. £40  
A well-horned goat with thick coat; castle in background. A Judas goat is a trained goat used in general animal herding. It is trained to associate with sheep or cattle, leading them to a specific destination.  
From Volume 6 of "Natural history: general and particular, by the Count de Buffon, translated into English. Illustrated with above 260 copper-plates, and occasional notes and observations by the translator".  
Stock: 52379

38. **Buck of Juda. Plate 254.**

A. Bell Sculp.t. [n.d. c.1812.]  
Engraving. 210 x 124mm (8¼ x 5"). £40  
A short-horned goat; lighthouse in background.  
A Judas goat is a trained goat used in general animal herding. It is trained to associate with sheep or cattle, leading them to a specific destination.  
From Volume 8 of "Natural History, General and Particular, by the Count de Buffon, illustrated with above 600 copper plates. The History of Man and Quadrupeds .[and] The History of Birds. In Twenty Volumes"; Published by T Cadell and W. Davies; RC and J Rivington; et al, London, 1812.  
Stock: 52380



39. **A Sketch of Nature.**

Barrett del. J. Ogborne sculp. Pub Nov.r 12.th 1793 by J. Ogborne No.58 Gt Portland St.  
Rare coloured stipple with etching. Plate 210 x 252mm (8¼ x 10"). Trimmed to the plate along lower edge. £130

Country view with two cows in the centre, walking towards a river on the left; trees and a fence on the right; a house in the left background behind trees.  
Stock: 52413

40. **[Mother cat and kitten drink milk.]**

[After Gottfried Mind.] Published Jany. 1830, at R. Ackermann's 96 Strand.  
Coloured engraving. 152 x 240mm (6 x 9½"). £80  
A mother cat, with distinguishable head marking, and kitten drink milk from a red bowl; the kitten also uses its paw.  
Stock: 52438

41. **[Cat and three kittens; resting and sleeping.]**

[After Gottfried Mind.] [n.d. c.1830.] [Joseph Brodtmann ?]  
Coloured lithograph. 230 x 280mm (9 x 11"). Tear into lower and right edge of paper. £95  
A mother cat sleeps with one of her kittens draped over her back and neck, also asleep; two further kittens to the left: one looks at the viewer, the other licks itself.  
Stock: 52437

42. **[Mother cat looks at views: three kittens.]**

[After Gottfried Mind.] Published Jany. 1830, at R. Ackermann's 96 Strand.

Coloured engraving. 152 x 240mm (6 x 9½"). £80

A mother cat with distinguishable head marking looks at views; one kitten to the right rests. Two kittens to the left: one plays with its mothers tail; the other watches intently as a spider scuttles across the floor.

Stock: 52439



43. **[Cat and two kittens; one with ball of wool]**

[After Gottfried Mind.] [n.d. c.1830.] [Joseph Brodtmann ?]

Coloured lithograph; paper watermarked: CS. 227 x 280mm (9 x 11"). £95

A mother cat looks on as a one kitten plays with a ball of wool; the other kitten is curled up behind her.

Stock: 52436

44. **[Grouse.]**

Archibald Thorburn. [signed in pencil.] Printed in Paris. London Published 1st January 1896 by The Fine Art Society, 148 New Bond Street W. New York Boussoad Valaden & Co.

Photogravure on chine collé, signed by the artist in pencil. 300 x 180mm (11¾ x 7") very large margins. £240

Nesting grouse.

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.

Stock: 52179

45. **[Grouse.]**

Archibald Thorburn. 1897. Swan Electric Engraving Co. Published by Lawrence & Bullen Ltd, 16, Henrietta Street, Covent Garden WC.

Photogravure, signed proof in pencil on chine collé. 305 x 440mm (12 x 17¼") with very large margins. Chine collé lifting slightly top left corner. £280

A flight of grouse, their leader shot by an unseen gun. Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.

Stock: 52174

46. **[Three birds of paradise.]**

Mary Knight [ink signature]. [n.d., c.1840.]

Fine watercolour on album paper. Sheet 180 x 135mm (7 x 5¼"). £230

A brightly-coloured scene of three birds on a tree, in a chinoiserie style.

Stock: 52595



47. **[A bird of paradise.]**

Lady Charlotte Egerton [ink signature]. [n.d., c.1840.] Very fine watercolour with pencil, with gilt foil border. 120 x 140mm (4¾ x 5½"). £220

Brightly-coloured birds on a pencil branch. Lady Charlotte Egerton (d. 1878), wife of William Egerton, 1st Baron Egerton, of Tatton Park. One of the formal gardens is named 'Charlotte's Garden' in her honour.

Stock: 52596

48. **Partridge.**

Archibald Thorburn. Drawn by A. Thorburn. Swan Electric Engraving Co. Published by Lawrence & Bullen Ltd, 16, Henrietta Street, Covent Garden WC. Photogravure. 305 x 445mm (12 x 17½") very large margins. £150

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.

Stock: 52173

49. **[Covey of partridge.]**

Archibald Thorburn 1912. Copyright. Published Nov. 9th 1912 by A. Baird-Carter, 70 Jermyn Street, London S.W. (Printed by T. Brooker & Co.)

Photogravure on chine collé, proof before title, signed in pencil by the artist. Small areas of cockling in the chine collé at top. Small margins. £260

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.

Stock: 52155

50. **[Pheasants in woodland.]**

Archibald Thorburn 1912. Copyright. Published Nov. 9th 1912 by A. Baird-Carter, 70 Jermyn Street, London S.W. (Printed by T. Brooker & Co.)

Photogravure on chine collé, proof before title, signed in pencil by the artist. Small margins. £260

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.  
Stock: 52156

### 51. **Ryper.**

Archibald Thorburn. Drawn by A. Thorburn. Swan Electric Engraving Co. Published by Lawrence & Bullen Ltd, 16, Henrietta Street, Covent Garden WC. Photogravure. 305 x 445mm (12 x 17½"), with large margins. Crease in margin. £95

Rock ptarmigan in summer plumage.

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.  
Stock: 52176



### 52. **Snipe.**

Archibald Thorburn. Drawn by A. Thorburn. Swan Electric Engraving Co. Published by Lawrence & Bullen Ltd, 16, Henrietta Street, Covent Garden WC. Photogravure. 305 x 445mm (12 x 17½"), with large margins. Crease in margin. £160

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.  
Stock: 52175

### 53. **Woodcock.**

Archibald Thorburn. Drawn by A. Thorburn. Swan Electric Engraving Co. Published by Lawrence & Bullen Ltd, 16, Henrietta Street, Covent Garden WC. Photogravure. 305 x 445mm (12 x 17½"), with large margins. Crease in margin. £160

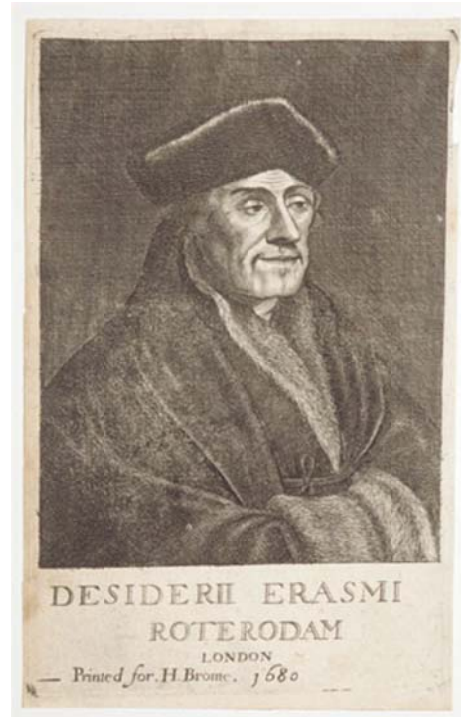
Woodcock in snow.

Archibald Thorburn (1860-1935), Scottish artist specialising in painting animals and birds, especially in a sporting context.  
Stock: 52177

### 54. **Gulielmus Dugdale. Aetatis 50. A. MDCLVI. Ovid: Nescio qua natale solum dulcedine cunctas Ducit et immemores non finit esse sui.**

Wenceslaus Hollar delin: et Scul. [n.d., 1658.] Bit later. Etching. 260 x 170mm (10¼ x 6¾"). £130

Sir William Dugdale (1605-1686), English antiquary. NPG: D4395. Pennington: 1392 iii of iv, from 'The History of St Paul's', 1658.  
Stock: 52575



### 55. **Desiderii Erasmi Rotterodam.**

[after Hans Holbein.] London Printed for H. Brome, 1680.]

Scarce etching. 160 x 105mm (6¼ x 4¼"). Thread margins. Loss in margin top right. £230

Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian.  
Stock: 52588

### 56. **Mr Robert Barker, Inventor and Proprietor of the Panorama.**

G. Ralph pinx.t. J. Singleton Sculp.t. [Published Oct.r 1.,st 1802, by W.m Richardson, York House, Strand.] Stipple. Sheet 170 x 130mm (6¾ x 5¼"). Trimmed within plate, losing publisher's inscription, mounted in album paper. £240

Half-length portrait of Robert Barker (1739-1806), who coined the word 'panorama' in 1792 for his method of painting 360° views on a cylindrical surface. The following year he opened the world's first purpose-built panorama building, in Leicester Square. One of his most successful panoramas, showing London from the roof of Albion Mills, drawn by his son Henry Aston Barker, was published on six sheets in 1792.  
Stock: 52613

### 57. **[Honoré de Balzac.]**

P. Hayrick sc. [n.d., c.1840.] Etching. 125 x 85mm (5 x 3¼"), with very large margins. £75  
Honoré de Balzac (1799-1850), French novelist.  
Stock: 52554

58. **John Bunyan Minister of The Gospel at Bedford Died at London Aug. 31. 1688. Aged 60 having Written 60 Books.**

[n.d., c.1700.]

Woodcut. Sheet 125 x 75mm (5 x 3"). Trimmed within printed border on left, laid on album paper. Text verso. Stained. £65

A portrait of John Bunyan (1628-88), preacher and religious writer, author of *Pilgrim's Progress*, probably a frontispiece to one of his books.

Stock: 52547

59. **Peter Cunningham. Author of "The Story of Nell Gwyn" &c.**

[n.d., c.1860.]

Etching on chine collé. Chine collé lifting. £45

Peter Nicolas Cunningham (1816-69), author of several topographical and biographical studies, including *'Handbook of London'* (1848) and *'The Story Of Nell Gwyn And The Sayings Of Charles II'* (1852). He also edited Horace Walpole's *Letters* (1857). He married Zenobia Martin (1816-1901), daughter of the artist John Martin.

Stock: 52589

60. **[Alexandre Dumas père.]**

W.H.W. Bicknell sc. [n.d., c.1840.]

Etching on Japon vellum. 120 x 95mm (4¾ x 3¾").

Surface soiling. £75

The elder Alexandre Dumas, author of *'The Count of Monte Cristo'* & *'The Three Musketeers'*.

Stock: 52555



61. **James Harrington Esq.r Author of the Oceana. Engraved from an Original Picture in the Possession of John Hudson Esq.r of Bessingby in Yorkshire.**

Marchi fecit. [Publish'd by J. Wesson Litchfield Street Soho.] [n.d. c.1760.]

Mezzotint. 354 x 254mm (14 x 10"), on watermarked paper. Thread margins. £260

Portrait of James Harrington (1611-1677), political theorist and philosopher, head and shoulders in an oval wearing a lace collar and hair in long ringlets, after on an oil in the National Portrait Gallery dated c.1635.

Despite being a Parliamentarian Harrington has a close association with Charles I, becoming a gentleman groom of the royal bedchamber in 1647, a role he played at both Hurst Castle and Carisbrooke.

Parliament had him removed in 1649 for refusing to spy on the king.

After Charles's execution Harrington started work on *'The Commonwealth of Oceana'*, a composition of Utopian political philosophy, a metaphor for interregnum England, with its beneficent lawgiver Olphaus Megaletor representing Oliver Cromwell. Despite this, the first edition (1656) was seized at the printers on the orders of Cromwell; Harrington appealed to Elizabeth Claypole, Cromwell's favourite daughter, and it was eventually issued with a new dedication to the Lord Protector. CS: 8, *undefined state*.

Stock: 52482

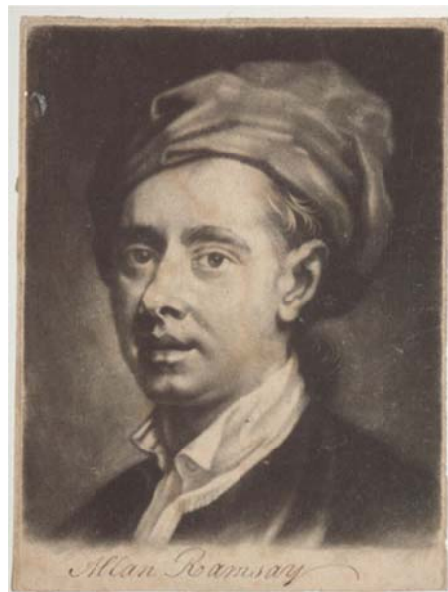
62. **Andr. Marvell Esq.r.**

[n.d., 1681.]

Engraving. Sheet 225 x 160mm (8¾ x 6¼"). Trimmed to image, creased. £90

Andrew Marvell (1621-78), poet and MP for Kingston-upon-Hull during the Commonwealth and Restoration. He was a friend of John Milton.

Stock: 52549



63. **Allan Ramsay.**

[after William Aikman.] [n.d. c.1722-1750s].

A very rare mezzotint; proof before letters after retouching to remove boils on nose and left eye. 160 x 120mm (6¼ x 4¾"). Thread margins on 3 sides. Trimmed at bottom. £260

Portrait of Allan Ramsay, head and shoulders, three-quarter to left, looking towards the viewer, mouth lightly open, wearing a soft close cap, hair tied at the nape, shirt collar open. CS: 87 [engraver not ascertained].

Stock: 52489



64. **Edmund Spenser.**

London. Printed for R. Sayer & J. Bennett No.53 Fleet Street. [n.d. c.1774-1783].

Fine mezzotint. Plate 152 x 114mm (6 x 4½"), very large margins. Uncut. £230

Portrait, bust in an oval facing front, looking slightly to left, wearing a dark doublet with a herringbone pattern, and small, square, lace-trimmed collar, with short, curly, fair hair, beard and moustache.

Edmund Spenser (1552?-1599), poet and administrator in Ireland, born London; author of 'The Faerie Queene' (1589). *BM Catalogue: 1902,1011.7339. CS: undescribed, but listed p.1764.*

Stock: 52490

65. **Thomas D'Urfey Poeta Lyricus. Whilst D'Urfey's voice his verse do's raise, When D'Urfey sings his Tunefull Layes, Give D'Urfey's Lyrick-Muse the Bayes. E.G.**

E. Gouge pinx. G. Vertue Sculp. [n.d. c.1719.] Engraving. 134 x 83mm (5¼ x 3¼"). Cut. £140

Portrait; half length, to the left, wearing long curled wig, jacket, and cravat; in lettered oval; frontispiece to 'Songs Compleat Pleasant and Divertive set to Musick' (1719). O'Donoghue notes this as a frontispiece to his 'Wit and Mirth' (1719). It may well have been used as a frontispiece for both, signed in ink verso, Cornelius Paine.

Thomas D'Urfey (1653-1723), poet and dramatist. *Alexander (2008): 103.*

Stock: 52394

66. **[Anne of Cleves] Anna van Cleef. IV Huysvrouwe van Henrick den VIII.**

[n.d., c.1650.] Etching, sheet 130 x 85mm (5¼ x 3¼"). Trimmed within plate. £85

Anne of Cleves (1515-1557), fourth wife of Henry VIII of England and queen from 6th January to 9th July 1540, when the marriage was annulled due to non-consummation.

Stock: 52566



67. **Guillemine Charlotte Reine de la Grande Bretagne.**

Kneller p. v. Gunst s. [D. Mortier excudit.] [n.d. c.1714.]

Rare engraving; later 18th century watermarked paper. Plate 349 x 272mm (13¾ x 10¾") large margins. Tear and hole in centre. £130

Portrait of Caroline of Ansbach (1683-1737), when Princess of Wales, half-length directed to left, looking towards the viewer, in ermine-trimmed dress with precious stones on chest and shoulders, in roundel Greek frame with olive branches and clarion below, curtain at top left; after Kneller. She was Princess of Wales in 1714-27, when she became the queen of George II.

Stock: 52527

68. **[Charles I] Illustriss: et Potentiss: Pr. Carolus Magnæ Britan: et Hybern: Princeps, Ebor et Alban: Dux. Vraye Eggigie Du tres Illustre et tres noble Prince Charle, Prince de Walles, Duc de Cornewall, Yorck, et Albany, Conte de Chester, et chevalier de l'ord de la Jartiere.**

[n.d., c.1620.]

Engraving. Sheet 165 x 105mm (6½ x 4¼"). Trimmed to printed border. £65

Portrait of Charles I (1600-49) as a young man. The Latin title around the image does not mention the titles he assumed when his older brother Henry died in 1612, although the French title underneath calls him Duke of Cornwall (1612) and Prince of Wales (1616).

Stock: 52550

69. **The high and Mighty Monarch Charles by ye grace of God King of Great Brittain - France and Ireland, Defender of the Faith etc.**

1643. Are to be sould by Robt: Peake.  
Rare & scarce engraving. Sheet 180 x 125mm (7 x 5").  
Trimmed to image, damage in sky. mounted on card,  
£140

An equestrian portrait of Charles I in armour, before a prospect of London with the Norman St Paul's Cathedral and London Bridge with buildings and traitors' heads on the gatehouse.

This propaganda piece was published a year into the Civil War, although Charles's apparent mastery of London was an affectation. The City sided with Parliament as soon as Charles attempt to arrest the five MPs set off the crisis, allowing them sanctuary within its walls. The closest Charles came to threatening London was the Battle of Brentford in November 1642.

*Fagan Page 92.*

Stock: 52559



70. **[Charles I.]**

Geo Sw Scul. [n.d. c. 1650.]  
Very scarce etching. 120 x 78mm (4¾ x 3"). £230  
Charles I, after Van Dyck.  
Charles I (1660-1649); King of England, Scotland and Ireland; second son of James I (q.v.); beheaded 30 January 1649 at Whitehall. Married Henrietta Maria (q.v.) in 1625.  
Stock: 52529

71. **Charles the II.d by the Grace of God King of England and Scotland France and Ireland and Defender of the Faith. Fear God and honour the King.**

R. White sculp [after Sir Peter Lely]. [n.d., c.1670.]  
Engraving, 150 x 95mm (6 x 3¾"). Trimmed to plate top left. £60  
Portrait of Charles II, bust length in an oval, long hair, wearing collar and robes.  
Stock: 52584

72. **[Charles II] The high and Mighty Monarch Charles by the grace of God King of great Brittain Franc and Ireland Defender of the faÿth :**

[n.d., c.1660.]  
Engraving. Sheet 130 x 85mm (5¼ x 3¼"). Trimmed to the printed border, laid on album paper at the corners.  
£95

Portrait of Charles II with crown and ermine, a stack of three more crowns behind.

Probably a frontispiece.

Stock: 52562

73. **Elisabetha D.G. Angliæ, Franciaë, et Hiberniæ, Regina.**

[Rome: Francesco Corbelletti, 1648.]  
Etching. Sheet 110 x 60mm (4¼ x 2½"). Trimmed to printed border. £70

Portrait of Elizabeth I (1533-1603), published in Famiano Strada's 'De bello Belgico'.

Stock: 52587

74. **[Elizabeth I] Effigies Elizabethæ Reginaë Angliæ etc.**

[Anon. after Isaac Oliver, c.1730]  
Engraving, sheet 170 x 125mm (6¾ x 5"). Trimmed within plate, small nick in bottom edge. £100

One of many prints derived from the drawing by Isaac Oliver (Royal Collection) of Elizabeth I in the dress in which she usually appeared at the opening of Parliament, holding sceptre and orb.

Stock: 52578



75. **Queen Elizabeth.**

E. Lutterell delin. P. Vanderbanck sculp. [n.d., c.1680.]  
Engraving, Sheet 255 x 170mm (10 x 6¾"). Trimmed, losing decorative border, laid on album paper. £140  
Engraved by Peter Vandrebanc (1649-97) after Edward Lutteral. The BM biography of Vandrebanc describes him as 'the best engraver working in London in his time'.

Stock: 52537

76. **[Elizabeth I.]**

Mburg de, et f. [n.d. c.1668-1727.]  
Engraving. Plate 166 x 102mm (6½ x 4"). £140  
Columned interior in which a man (possibly Roger Ascham) wearing a ruff and long cloak reads from a paper to Queen Elizabeth; resting on two columns at the top, busts of the heads of Demosthenes and Cicero; arranged around the outside of the scene circular portraits of the heads of Edward VI, Elizabeth I, John Cheke, Johann Sturm, William Cecil, Thomas Smith, Johann Sleidan, John Aylmer, Jane Grey, and Mary I.  
Stock: 52520

77. **Elisabeth D'angleterre Femme du Roy de Boheme Comte Palatin du Rhin.**

[after Michiel Jansz. Mierevelt.] B. Moncornet excudit. [n.d., c.1620.]  
Etching with engraving. Sheet 160 x 110mm (6¼ x 4¼"). Trimmed within plate. £75  
Elizabeth of Bohemia (1596-62), daughter of James I & VI. She married Frederick V (1596-1632), who was the Elector Palatine of the Rhine from 1610-23, and King of Bohemia from 1619-20, both roles he was forced to abdicate from. Their children included Prince Rupert, the Royalist general during the Civil War, and Sophia, mother of George I.  
Stock: 52582



78. **Henricus D.G. VIII' Angliæ, Fran, et Hib, Rex...**

[Arnham: Crispijn de Passe, 1620.]  
Engraving 160 x 125mm (6¼ x 5"). Thread margins, laid on album paper. £145  
Portrait of Henry VIII (1491-1547), three-quarter length, wearing cap, robes and a chain with George medallion. The lines of verse underneath are signed with the monogram AB (Arnold van Buchel, 1565-1641).  
One of 67 plates in Henry Holland's 'Heroologia Anglica', all engraved by either Willem or Magdalen de Passe, children of the publisher.  
Stock: 52564

79. **King Henry The VIII.th.**

E. Lutterell delin. P. Vanderbanck sculp. [n.d., c.1680. Engraving, Sheet 255 x 170mm (10 x 6¾"). Trimmed, losing decorative border, laid on album paper. £140  
Engraved by Peter Vandrebanc (1649-97) after Edward Lutterell. The BM biography of Vandrebanc describes him as 'the best engraver working in London in his time'.  
Stock: 52538



80. **Maria Catholijcke Coninginne van Engelandt, ende wettighe dochter van Coninck Henricus VIII. Folio 299.**

[after Hans Holbein the Younger.] [n.d. c.1669.]  
Fine engraving, 17th century watermarked paper. 280 x 171mm (11 x 10¾"). £180  
Portrait of Queen Mary I; bust length, looking to left, wearing a gable hood with billowing fabric, pearl necklace; after Hans Holbein the Younger; illustration to Hazart's 'Kerkelijcke Histoire (1669) – a history of the missionary activities of the church, published in several volumes. The designs were made by several artists.  
Mary I, Queen of England (1516-1558); Daughter of Henry VIII (q.v.) and Katherine of Aragon (q.v.). Succeeded half-brother Edward VI (q.v.) after unsuccessful usurpation of Lady Jane Grey (q.v.). 1554, married Philip II of Spain, and sided with Spain in war with France, leading to loss of Calais in 1557, England's last continental possession. Restored Papal authority in England, repression of Protestants earned her the sobriquet "Bloody Mary".  
Stock: 52534

81. **Princess Maria Henrici VIII Regis Angliæ Filia.**

HHolbein pinxit. W: Hollar fecit, ex Collectione Arundeliana 1647 [but later].  
Etching. Sheet: 130 x 105mm (5 x 4¼"). Trimmed into plate at top, thread margins on the other three sides. £130  
A portrait of Princess Mary, later Mary I, shown wearing a peaked bonnet, from a painting in the Arundel Collection.



It was Thomas Howard, 21st Earl of Arundel (1586-1646), who brought Hollar to England. *Pennington 1465, state ii of iv.*  
Stock: 52565



**82. Nata IIII Die Novemb. MDCXXXI. Illustrissima D. Maria Principissa Magnae Britanniae. Etc.**

Ant: van Dyck Eques pinxit: 1641. Henr: hondius  
Sculp: et excudit. [n.d. c.1650.]  
Rare engraving, 17th century watermark. 260 x 203mm  
(10¼ x 8"). Cut, damaged. £260  
Portrait of Princess Mary as a child, half-length turned  
towards left but looking at the viewer, with curled hair,  
pearl necklace, gown with broad collar edged with  
lace; in lettered oval; after Anthony van Dyck.  
Mary, Princess of Orange (1631-1660); Daughter of  
Charles I (q.v.) and Henrietta Maria (q.v.); 1641  
married William II, Prince of Orange (q.v.); mother of  
William III (q.v.) King of England. *Collector's Stamp:*  
*L.1304: Henry de Triqueti (1802-1847; painter and*  
*sculptor).*  
Stock: 52510

**83. D Maria Principissa Magae Britanae & 1641 Anno Aetatis Suae 10.**

Ant Van Dijek pinxit. Crisp: v. Queborn sculp.  
Christoffel Dassegnies hage excud: [n.d. c.1641-1652.]  
Engraving; 17th century watermarked paper. 290 x  
209mm (11½ x 8¼"). Damaged, repaired hole bottom  
of curls. £190  
Portrait of Princess Mary as a child, half-length turned  
towards right but looking at the viewer, with curled  
hair, pearl necklace, gown with broad collar edged with  
lace; in lettered oval.  
After the painting by Anthony van Dyck, 1641, in the  
Museum of Fine Arts, Boston.  
Mary, Princess of Orange (1631-1660); Daughter of  
Charles I (q.v.) and Henrietta Maria (q.v.); 1641

married William II, Prince of Orange (q.v.); mother of  
William III (q.v.) King of England. *Two Collector's*  
*stamps: [1] crown; [2]: L.2794: Arenberg.*  
Stock: 52512



**84. [Prince Rupert of the Rhine] Roberto Principe [Palatino del Rheno.]**

[Italian, c.1700.]  
Engraving. Sheet 215 x 160mm (8½ x 6¼"). Trimmed,  
losing half of title. £80  
A portrait of Prince Rupert of the Rhine (1619-82), half  
length in armour. The son of Frederick, Elector  
Palatine, and Elizabeth, daughter of James I & VI, he  
was given command of the cavalry of his uncle,  
Charles I, in 1642, becoming captain-general of all  
Royalist forces in 1644. Rupert had artistic and  
scientific interests and played an important role in the  
development of mezzotint as well as experimenting  
with gunpowder, metallurgy, gunnery, and glass  
manufacture.  
Stock: 52579

**85. [Elizabeth Stanley] Vera Fffigies Dominae Elizabethæ nuper Comitissæ Huntingdon.**

[after John Payne.] Published Jan.y 1802 by W.m  
Richardson, York House, No 31 Strand.  
Engraving. 190 x 135mm (7½ x 5¼"). Trimmed within  
plate at sides. £65  
Portrait of Elizabeth Stanley (1588-1633), Countess of  
Huntingdon. As the great-great-granddaughter of Mary  
Tudor, Henry VII's sister, she was considered third in  
line to Elizabeth I's throne (behind her two older  
sisters). However they were passed over in favour of  
James I & VI, against the terms of Henry VIII's will,  
which specifically barred the Scottish descendents of  
Henry's older sister Margaret.

This plate is a copy of the frontispiece portrait to her funeral sermon, 'A sermon preached at Ashby-de-la-zouch' by "F.J." (1635).

Stock: 52590

86. **Gulielmus & Maria D.G. Angl: Scot: Fran: & Hiber: Rex & Regina &c.**

Vander Gueet sculp. [Printed and Sold by Chris: Browne at the Globe in St. Pauls Church yard.] [n.d., c.1695.]

Scarce engraving. Sheet 240 x 195mm (9½ x 7¾"). Trimmed within plate, two corners torn off. £65

Double portrait of William III and Mary II, each half length within ovals.

Stock: 52576



87. **Guillaume Henri Pr. La G. De D. Prince D'Orange Etc.**

Gravé par Gerard Valck. Imprimé chez Nicolas Visscher Avec Privil. Des Etats Generaux. [n.d. c.1675.]

Rare engraving; paper watermarked. 376 x 280mm (14¾ x 11"). Soiling and tears in lower edge. £130

Portrait of the Prince of Orange (the future King William III), wearing a wig and armour, bust in an oval surrounded by oak-leaves. Later states show William as King of England; the plate was later transformed into George I.

Stock: 52533

88. **Wilhelm Henrick. Prins van Orange en Nassau etc:**

[n.d. c.1650-1689.]

Engraving and etching; 17th century watermarked paper. 280 x 182mm (11 x 7¼"). Slight foxing and creasing. Trimmed. £130

Equestrian portrait of William III 1650-1702) as a young man; wearing hat with feathers, holding truncheon; cavalry skirmish in the background.

Stock: 52532



89. **[The death of Seneca.]**

Corn. Galle Sculp [after Rubens]. [Antwerp, c.1615.]

Engraving. 340 x 200mm (13¼ x 8") very large margins. Laid on card. £130

The philosopher Seneca the Younger (c. 4 BC-AD 65), having been ordered to kill himself by Nero, stands in a bath to open veins to bleed to death.

An illustration from Justus Lipsius' 'L. Annaei Senecae philosophi opera quae exstant omnia', a detail from Ruben's painting in the Alte Pinakothek, Munich.

Stock: 52266

90. **W.m Page leaving his Phaeton, while he Robs a Gentleman, near Putney.**

Wale delin. Pollard sculp. [n.d., c.1774.]

Engraving. 180 x 115mm (7 x 4½"). Binding damage in right margin. £65

William Page (1730-58), highwayman. Using his own map of the roads 20 miles around London, he would drive his carriage out, change his clothes for the robbery, then return to London as an image of respectability. After this robbery he returned to find his phaeton and clothes had been stolen. Following the thieves to an inn, he threw his highwayman's clothes down a well, then burst in to accuse them of robbing him, although he did not press charges.

Because of his use of disguises he was acquitted several times because witnesses could not recognise him. However he was eventually convicted at Rochester, for robbing Captain Farrington on Blackheath; the magistrate who sentenced him to death was Henry Fielding, the novelist.

An illustration from 'The Newgate Calendar'.

Stock: 52585

91. **[Cecilia.]**

Thos Engleheart pinxt. Frans. Bartolozzi Sculp.

Publish'd as the Act directs Octr. 1.st 1783 by Anthy. Molten

Stipple and etching; in pencil at bottom "Miss Gibson". Plate 190 x 133mm (7½ x 5¼") with very large margins. £140

Portrait of a young woman, facing three-quarter to left, looking towards the viewer, peals on hair and ribbons tied under her chin, ribbon bow on her chest. 'Cecilia' is a book published by Frances Burney in 1782. The sitter is identified as Mrs Eastcote by Calabi & De Vesme, who does not seem to have any connection with the book itself. *Calabi & De Vesme (1928): 1279.iii.*  
Stock: 52417



92. **Christ appearing to the Apostles.**  
Greg. Huret inv. 1664. Drawn, Printed & Published Sept.r 183.r [c.1836], at A. Friedel's Lithographic Establishment, 252, Tottenham Court Road, London. Lithograph. Printed area 390 x 270mm (15½ x 10½"). Margins with wear and tears. £140  
A ghost-like Jesus appearing to the Apostles in an ornate room. After an engraving by Grégoire Huret (1606-70).  
Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to

Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.  
Stock: 52147



93. **[Francis George Hare.]**  
Painted by Sir Joshua Reynolds. Engrav'd by R. Thew. Publish'd Mar. 25, 1790, by J. & J. Boydell, Cheapside, & at the Shakspeare Gallery, Pall Mall, London. Rare stipple, proof before title. 250 x 200mm (9¾ x 8") large margins. Small hole in title area. £180  
Portrait of Francis George Hare (1786-1847), aged about two, dressed in the chiffon frock fashionable for boys in that period. The third state titles it 'Infancy'. The original oil was presented to the Louvre by the heirs of Baron Alphonse de Rothschild. *Hamilton p.35, state ii of iii.*  
Stock: 52160

94. **The Horn Book.**  
Schidone Pinx.t. London, Printed & Published by A. Friedel, 252, Tottenham C.t Road. [n.d., c.1836.] Rare lithograph. Printed area 255 x 185mm (10 x 7¼") very large margins. £65  
A young girl with a hornbook (a primer for study, a sheet of horn with a handle), a boy looking over her shoulder.  
Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek

Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.  
Stock: 52135



95. **The House Wife.**

Maas Pinx.t. On Stone by F. Sexton. Drawn, Printed & Pub. at A. Friedel's litho. Estab.t, 252, Tottenham Court Road & at the Polytechnic Insitution, 308 Regent Street London. [n.d., c.1838.]

Lithograph. Printed area 380 x 270mm (15 x 10½").  
Small tears in large margins. £130

An old woman peels apples by the light of a window, a spinning wheel by her side. The painting, by Nicolaes Maes (1634-93), now in the Gemäldegalerie, Berlin. The Polytechnic Insitution opened in 1838, receiving a Royal charter in 1839; it is now the University of Westminster.

Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however

little is known about what happened to him after that and his place and date of death is unknown.  
Stock: 52150

96. **[Head and shoulders of a man.]**

[London: A. Friedel, c.1838.]  
Lithograph, proof before all letters. Printed area 250 x 200mm (9¾ x 8"). £60

An untitled portrait of a bearded man, probably Christ. Adam Friedel (1780- death date unknown) was a Danish artist, printmaker and publisher who, after serving in the Napoleonic wars, voluntarily joined the Greek army at the start of the Greek War of Independence, fashioning himself as Danish nobility. He was exposed by a real noble who proved his backstory to be a lie. After spending a year in Egypt he took refuge in London in 1824 where he opened a lithographer's shop. Between 1825 and 1826 Friedel printed and published, both in Paris and London, twenty-four lithographs with portraits of politicians and prominent military figures of the Greek War of Independence. He had drawn the portraits himself, in most cases from nature, while J. Bouvier coloured and lithographed these images. The series was a success and he was awarded for his contributions to the Greek Struggle for Independence with two decorations. For health reasons he travelled around a lot. He travelled to Smyrna and taught at a Greek school. He stayed at the Ottoman Capital during the Crimean War and painted several portraits of various politicians. In 1865 he asked for a pension for his services to Greece however little is known about what happened to him after that and his place and date of death is unknown.  
Stock: 52143



97. **The Satyr and Traveller.**

Jordaens, Pinx.t. On Stone by F. Sexton. London, Drawn, Printed & Published at Friedel's Lithographic Establishment, 252, Tottenham Court Road & at the Polytechnic Insitution, 308 Regent Street London. [n.d., c.1838.]

Lithograph. Printed area 370 x 440mm (14½ x 17¼"), large margins. £140

A satyr chastises a peasant for blowing on his food, after he had blown on his hands to keep them warm. The satyr says "I can no longer consider you as a

friend, a fellow who with the same breath blows hot and cold".

A lithographed version of 'The Satyr and the Peasant', one of several paintings by Jacob Jordaens (1593-1678) based on one of Æsop's fables .

The Polytechnic Institution opened in 1838, receiving a Royal charter in 1839; it is now the University of Westminster.

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Stock: 52149



**98. Sibilla. From a Picture in the Collection of his Imperial Majesty at Vienna.**

Guido Reni pinxt. M. Benedetti Sculp. Pubd. 1st. June 1796 by M. Benedetti No.8, Queen Charlotte Row New Road.

Stipple and etching. Plate 272 x 208mm (10¾ x 8¼"). Small margins. £240

A woman dressed in a loose gown and cloak around her right arm, her hair loose under a striped turban with a jewel at the centre of her forehead, sitting with her

cheek against her right hand, the elbow resting on a cushion, reading a book propped open on her knee, with a curtain behind.

The Persian Sibyl reading a book in her turban; the Sibyl was the prophetic priestess presiding over the Apollonian Oracle. The word Sibyl comes (via Latin) from the ancient Greek word sibylla, meaning prophetess. There were many Sibyls in the ancient world, but the Persian Sibyl is said to have foretold the exploits of Alexander of Macedon.

Stock: 52414



**99. Lord Henry & Lady Charlotte Spencer. To their Graces the Duke & Duchess of Marlborough This Plate is most respectfully Dedicated By their Graces' much obliged and very humble John Jones.**

Painted by Sir Joshua Reynolds. Engraved by John Jones. Publish'd as the Act directs, April 1st 1789, by J. Jones, No.75 Great Portland Street, Marylebone. Stipple. Sheet 380 x 270mm (15 x 10½"). Collector's stamp of painter Sir Thomas Lawrence lower left.

Trimmed within plate, small repaired hole in title edge. £160

The fourth & fifth children of George, 4th Duke of Marlborough: Lady Charlotte Spencer (1769-1802), later married Rev. Edward Nares; and Lord Henry John Spencer (1770-95), later MP and diplomat, but died of fever in Berlin aged 24. Charlotte is telling Henry's future by reading his palm.

In this example the names of the subjects are in small letters just under the image. The British Museum has two apparent later states: the first, dated 1790, has the dedication removed and 'Lord Henry and Lady Charlotte Spencer' as the scratched letter title, engraved around the crest, described as a proof; the second, dated 1791 has the crest removed and the title 'The Young Fortune Teller'.

Sir Thomas Lawrence (1769-1830) took over as 'Principal Painter in Ordinary to the King' when Joshua

Reynolds died in 1792. *Hamilton, p.65, states jumbled. This predates the 1790 of the first state, has the dedication of the second state and has 'Marylebone' added to the publisher's address as per the third.*  
 Stock: 52206



100. **A Timely Caution. Arm yourself sweet Maid; with jealous caution...through the Fence of Decency, & triumph in the Plunder of Innocence.**

Published 12th. May, 1794, by Laurie & Whittle, 53, Fleet Street, London.  
 Stipple. Plate 272 x 228mm (10¾ x 9"), large margins. £260

A decorative young woman contemplating the amorous advances of suitors, five lines of advice in verse below portrait; she holds a love poem. *See Ref 11486 for Pair [different publication].*  
 Stock: 52412

101. **Francis Bartolozzi Esq.r**  
 Rob.t Menageot, del.t et sculp.t London, Pub.d 12, Oct.r 1778, by R. Menageot, No.49 Broad Street, Soho. Stipple printed in red. 152 x 114mm (6 x 4½"). £180  
 Francesco Bartolozzi (1725-1815), Florentine engraver who was elected a founding member of the Royal Academy in 1768 (the RA did not admit engravers at this time but made an exception in his case). Bartolozzi lived and worked in London for nearly 40 years creating a huge number of stipple engravings throughout his career. Shortly after his arrival in London Bartolozzi was appointed as 'Engraver to the King'.  
 Stock: 52441

102. **Lieut:t Colonel Biddulph, of the 3d Regiment.**  
 Anth.y Poggi pinx.t Thos. Watson fecit. [n.d. c.1758-1781].  
 Mezzotint; paper watermarked. Plate 431 x 315mm (17 x 12½"). Slight creasing; tiny tear to top edge, small margins. £180

Portrait seated three-quarter length to right within oval frame, resting hands, one gloved, on stick, eyes to front; wearing loose coat over sash and uniform.  
 Lt-Col John Biddulph (18th century), Lieut-Col of the 3rd Regiment. CS: 7.ii/ii.  
 Stock: 52483



103. **[Francis Rawdon Hastings] Right Hon.ble Earl of Moira. Commander in Chief of His Majesty's Forces in North Britain &c. &c. &c. From the original picture in the possession of His Royal Highness the Prince of Wales.**

Painted by Jn.o Hoppner R.A. Portrait Painter to H.R.H. the Prince of Wales. Engraved by Jn.o Young Engraver in Mezzotinto to H.R.H. the Prince of Wales. London July 15 1805, Published by the Engraver, No 65 Upper Charlotte Street, Fitzroy Square; and in Edinburgh, by W.m Walker, Buccueugh Rents, and D. McIntosh, No 15, St Andrews Street.  
 Mezzotint. 665 x 415mm (26¼ x 16¼"), with large margins. Tears repaired in margins. £480  
 Full-length portrait of Francis Rawdon Hastings (1754-1826), first Marquess of Hastings and second Earl of Moira, in uniform. 'North Britain' (or Scotland) was one of the military districts created on the outbreak of the French Revolutionary Wars. CS 54, state ii.  
 Stock: 52159

104. **[The Right Honble Lord George Sackville, Lieutenant General of His Majesty's Forces, Lieutt General of the Ordnance.]**

[Sir J Reynolds. McArdell.] [n.d. c.1759.]  
 Very fine mezzotint, proof before letters. 400 x 275mm (15¾ x 10¾"). Trimmed at bottom. Thread margins on 3 sides. £360  
 Portrait after Reynolds (Mannings 1565); standing three-quarter length to right beside horse, eyes to front, wearing fur-trimmed overcoat, sash and his hair powdered, sword in his left hand; proof before letters.  
 George Sackville Germain, 1st Viscount Sackville (1716-1785); third son of Lionel Cranfield Sackville, 1st Duke of Dorset; George I was his godfather;

entered the army and served at Dettingen and Fontenoy; Commander of the British Forces, under Prince Ferdinand of Brunswick, in 1758 where his behaviour at the battle of Minden resulted in a scandal and his dismissal from the army; Secretary of State for the Colonies, 1775-1782. Fought in America. *CS: 161. Goodwin: 73. Hamilton: 9.62.*  
 Stock: 52497

**105. Christophorus Harant Baro de Polizic et Bedruzicz et in Pecka S.C.M. Consiliarius et Cubicularius.**

S.C.Mtis. Sculptor Æg. Sadeler ad viuum delineauit. [n.d. c.1597-1627.]  
 Scarce engraving. 182 x 128mm (7 x 5"). Trimmed. Laid on album sheet at borders. £140  
 Portrait of the musician Christoph Harant. The stave and lettering below the image contain a rebus, which can be deciphered as "Virtue ut sol micat", meaning "Virtue shines like the sun".

Kryštof Harant of Polžice and Bezdrůžice (1564–June 21, 1621) was a Czech nobleman, traveller, humanist, soldier, writer and composer. He joined the Protestant Bohemian Revolt in the Lands of the Bohemian Crown against the House of Habsburg that led to Thirty Years' War. Following the victory of Catholic forces in the Battle of White Mountain, Harant was executed in the mass Old Town Square execution by the Habsburgs.  
 Stock: 52454

**106. G. F. Kiallmark [facsimile signature.]**

Drawn on Stone by Isaace W. Slater from a Sketch by Josh. Slater expressly for the Musical Keepsake, 1834. London, Published by J. Dickinson, 114 New Bond Street. Printed by C. Hullmandel.  
 Rare lithograph on chine collé. Sheet 442 x 348mm (17½ x 13¾") very large margins. Bit messy. £140  
 Portrait of George Frederick Kiallmark, when young, bust to left, looking towards the viewer; after Slater; illustration to the Musical Keepsake (1834)  
 George Frederick Kiallmark (1804-1887) pianist and musician.  
 Stock: 52453

**107. Henricus Liberti. Groeningensis Cathed. Ecclesiae Antverp. Organista.**

Anton. van Dijck pinxit. Petrus de Iode Sculpsit. [n.d. c.1640-1645.]  
 Engraving; paper watermarked. 268 x 202mm (10½ x 8"). Trimmed. £160  
 Portrait of Hendrik Liberti, three-quarter length, directed to the right but facing left, wearing a shirt, semi-buttoned doublet and three chains across his left shoulder, leaning against a column on the right, resting his left arm over the column base, holding a sheet of music in his right hand over his left arm.  
 Hendrik Liberti (1610-1669); Flemish Baroque music composer and organist at the Cathedral Notre-Dame d'Anverts and Groningen.  
 The copper-plate is kept in the Chalcographie, Musée du Louvre. The portrait is based on Van Dyck's painting, now kept in the Alte Pinakothek, Munich.  
 Stock: 52523



**108. Napoleone. After the Original Model taken at St. Helena by Doctor Antommarchi.**

Drawn on Stone by F. Sexton. Drawn, Printed & Published at Friedel's Establishment, 24 Greek Street, Soho, London 1835.  
 Very rare lithograph. 412 x 297mm (16¼ x 11¾"). £480

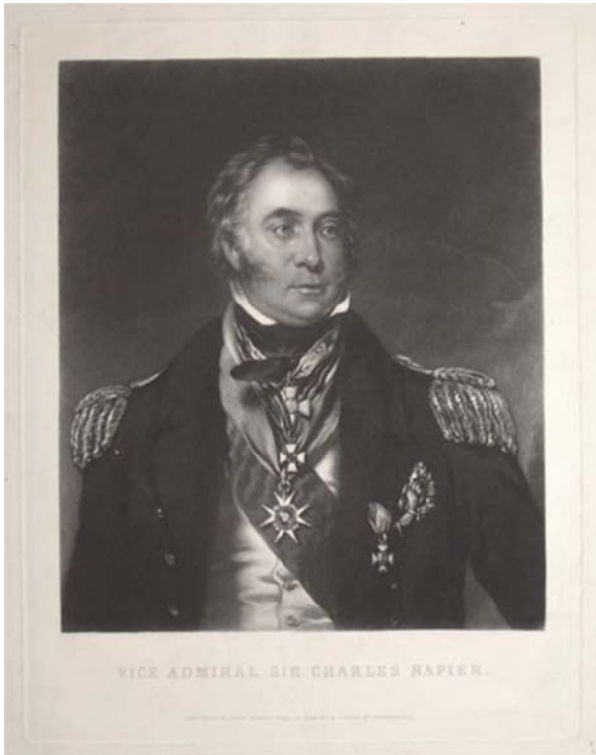
A very rare portrait of Napoleon (1769-1821), taken from the bust at St Helena. The imperial French eagle sits below the portrait. Below the bust head of Napoleon lies his sheathed sword and the medal Star of the Légion d'honneur. The lion and bull are reference to Aesop's fables, which extend to represent political relations.

Dr Antommarchi, was one of the few Doctors Napoleon trusted, despite being dismissed a couple of times within his service. Working for Napoleon between 1818 and 1821, the Doctor kept detailed diary entries on Napoleons' health and was there on his death bed. In keeping up the traditions of death masks of notably great men. Dr Antommarchi took a plaster cast of Napoleon's face. However this is highly disputed as to whether his cast worked.

Dr Antonmmarchi kept the plaster mask with him for many years until he settled in New Orleans (a notable pro France city at the time). Where he dedicated the bronze mask it to the city in 1834.

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Stock: 52385



**109. Vice Admiral Sir Charles Napier.**  
[after John Simpson.] London: Published March 1st 1854, by Somers & Isaacs, 67 Houndsditch.  
Mezzotint. 370 x 285mm (14½ x 11¼"), with large margins. £260

Admiral Sir Charles John Napier (1786-1860) was a British naval officer whose sixty years in the Royal Navy included service in the Napoleonic Wars, the American War and the 'Hundred Days' War, the Syrian War and a period commanding the Portuguese navy in the Liberal Wars. This portrait was published just as he was given command of the fleet in Baltic campaign of the Crimean War, which turned out to be a poisoned chalice: his Navy career ended when the Admiralty made him the scapegoat when the press raged about the lack of results.

An innovator concerned with the development of iron ships, and an advocate of humane reform in the Royal Navy, he was also active in politics as a Liberal Member of Parliament and was probably the naval officer most widely known to the public in the early Victorian Era. See Ref: 12605 for lithograph.  
Stock: 52188

**110. John Stewart Esq.r Captain of His Majesty's Ship Sea Horse.**

Engraved from an original Picture by C. Turner. London, Published Sept.r 30, 1812 by C. Turner, 50 Warren Street Fitzroy Square.  
Mezzotint. Plate 356 x 254mm (14 x 10"), very large margins. Uncut. £260  
John Stewart (1775-1811), captain of HMS Sea Horse, which defeated a Turkish Squadron.  
Whitman gives James Northcote as the painter of the original portrait. *Whitman: 544.*  
Stock: 52488

**111. The Right Hon.ble Edmund Burke.**

H. Kingsbury Sculp. Published April 30th. 1798, by Lee & Hurst, No.32, Paternoster Row.  
Scarce mezzotint. 266 x 192mm (10½ x 7½"). Trimmed. £280  
Edmund Burke (1729-1797); Frontispiece to "Memoirs of Edmund Burke" 1798; Politician (in parliament from 1766) and writer, best remembered for "A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful" (1757) and "Reflections on the Revolution in France" (1790), a founding text for modern political conservatism; its reference to "the swinish multitude" was frequently quoted in radical contexts. CS: 3.  
Stock: 52496

**112. Captain Thomas Coram. Upon whose Petition and Sollicitation The Royal Charter for ye Foundling Hospital was Granted by his Majesty King George ye Second, 17 of October 1739.**

Will.m Hogarth Pinxt. Ja.s McArdeU Fecit. 1749 [year in scratch letters.] Published 12th May, 1794, by Laurie & Whittle, 53 Fleet Street, London.  
Mezzotint. Sheet 355 x 255mm (14 x 10"), large margins. Later. £120  
The philanthropic sea captain Thomas Coram (c.1668 - 1751), who in 1742 founded the Foundling Hospital in Guildford Street, London. It was a children's home established for the 'education and maintenance of exposed and deserted young children.' The artist William Hogarth was a friend of Coram's and later a governor of the institution. Handel donated an organ to the chapel and gave performances of the 'Messiah' on it, raising £7,000. CS: 45 iii of iii; Goodwin: 8 v of v.  
Stock: 52536

**113. St. Cecilia.**

G.B. Cipriani delin. F. Bartolozzi sculp. Published according to Act of Parliament. Jun 1. 1774.  
Very fine stipple printed in sanguine. Plate 280 x 252mm (11 x 10") large margins. £290  
Bust of St Cecilia, wearing a turban, turning to the right, her head lifted upwards and her eyes turned towards the sky; in a vertical oval. See Calabi & De Vesme (1928): 239.  
Stock: 52411



114. **Joannes Brown Norvicencis Chirurgis. Aetatis suae 35 Ano Dom: 1677.**

H Morland delin. R White sculp. [n.d. c.1677  
Rare engraving. Plate 159 x 108mm (6¼ x 4¼").  
Trimmed to the platemark on 2 sides. Small margins  
on left & right. £140

Portrait of the surgeon John Browne; half length, to the right, looking at viewer; wearing long wig, gown, and lace cravat; in oval frame on pedestal; frontispiece to his *A Compleat Treatise of Preternatural Tumours*' (1678).

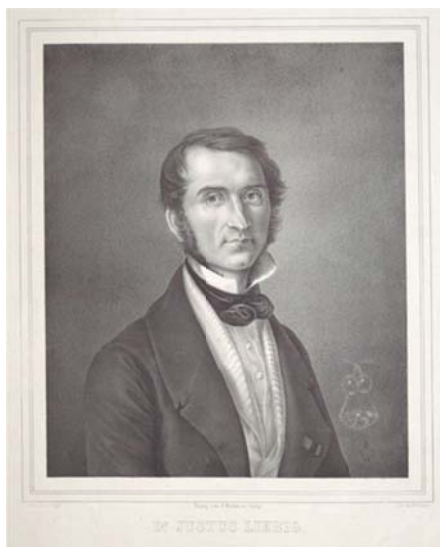
John Browne (1642-c.1700); surgeon to Charles II and William III  
Stock: 52511

115. **Rupert Chawner, M.D.**

Painted by T. Barber. Engraved by G. Clint. Published Augt. 1st. 1806, by T. Barber, Nottingham & Mosley, Derby.

Rare mezzotint. Plate 330 x 234mm (13 x 9¼"). £190  
Portrait of Rupert Chawner; half length, seated at table, turned towards the right, looking at viewer; holding letter over pile of books; a curtain in background.

Dr Rupert Chawner (18th century); physician at Burton-on-Trent.  
Stock: 52506



116. **Dr Justus Leibig.**

C.E. 39. Gem. von C. Engel. Lith. von Hartmann. [n.d., c.1839.]

Rare & scarce lithograph. Printed area 390 x 320mm (15¼ x 12½"), with large margins. A little creasing in margins. £480

Justus Freiherr von Liebig (1803-73), German chemist considered the founder of organic chemistry and 'father of the fertilizer industry'. In an attempt to find a cheap way to feed the poor he devised a method of extracting fluids from meat, leading directly to the creation of Oxo; his discovery that yeast could be concentrated allowed Marmite to be created. The shadowy apparatus in the portrait is his 'Kaliapparat', an array of five glass bulbs designed to trap the carbon, hydrogen, and oxygen content of organic substances. *Not in Wellcome.*

Stock: 52158

117. **Thomas Belasyse, Viscount Fauconberg, Born 1577, Died 1652.**

E. Mascall Pinx.t. [n.d. c.1775.]  
Etching. Sheet 150 x 120mm (6 x 4¾"). Trimmed within plate, small stain. £65

Thomas Belasyse, 1st Viscount Fauconberg (died 18th April 1653), Royalist during the Civil War. However his grandson, also Thomas (c.1627-1700), married Oliver Cromwell's daughter Mary.

Stock: 52567

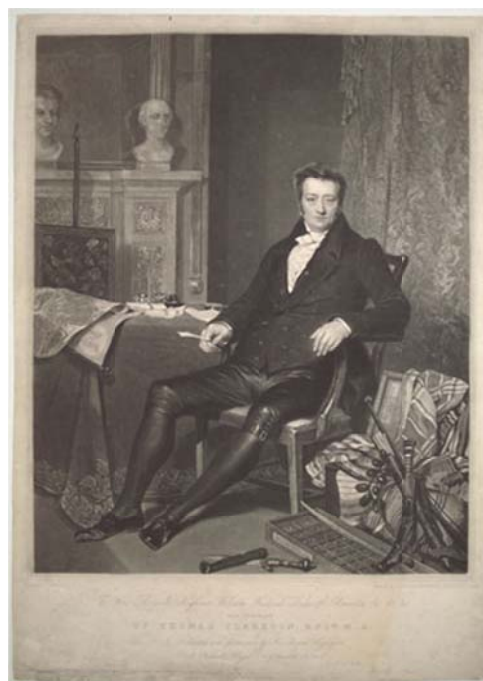
118. **Mrs. Carter.**

G. Kneller S.R. Imp. etc. Angl. Eques Aur pinx. 1706.  
I. Smith fec et ex.

Mezzotint; paper watermarked. Plate 350 x 248mm (13¾ x 9¾"). Slight tear, thread margins. £220

Portrait, probably of Isabella Carter, three-quarter length, sitting on a bank, wearing loose dress, trees and lake in the background. *CS (1883): 33.ii.*

Stock: 52415



119. **To His Royal Highness William Frederick Duke of Gloucester &c. &c. &c. This Portrait of Thomas Clarkson, Esq.re M.A. Is Dedicated with permission by His Royal Highness's Most Obedient Obliged & very humble Servant S. Piper. Ipswich.**

Painted by A.E. Chalon Esq.r R.A. Engraved by C. Turner, Mezzotinto Engraver in Ordinary to His Majesty. London: Published [April 19,] 1828, by S. Piper, Bookseller. Colnaghi, Son & Co. Pall Mall East. & Darton & Harvey, Grace Church Street, London. Mezzotint and etching. 542 x 386mm (21½ x 15¼"). Damaged. Tears in border; trimmed. £230

Whole-length portrait of the abolitionist Thomas Clarkson, seated directed three-quarters to left but facing to front, legs outstretched and quill in his right hand; table to left with 'Map of Africa', inkstand and other papers; on the floor in the foreground, to right, open chest labelled 'Manufactures of Africa', overspilling with various cloths, weapons and

implements, and partitioned tray labelled 'African produce', at centre, dagger and sheath; fireplace in background at left with fireguard, busts of Wilberforce and Granville Sharp on the mantelpiece.

Thomas Clarkson (1760-1846), slavery abolitionist.

*Whitman: 117.*

Stock: 52498



120. **[Emma and Elizabeth Crewe.]**

J. Reynolds pinx.t. Dixon fecit. Published according to Act of Parliament [n.d., c.1800].

Mezzotint. 505 x 355mm (20 x 14"). Narrow margins. £380

A portrait of Emma and Elizabeth Crewe, daughters of John Crewe M.P. for Cheshire.

Originally published in 1782, the Lennox-Boyd collection notes on the mountboard describes this as the seventh and final state, reworked by another hand. *CS 12, state iv; Hamilton Page: 93. Ex collection of the Hon Christopher Lennox-Boyd.*

Stock: 52599

121. **Frances Lady Bridges.**

F. Cotes Pinxt. Eliz.th Judkins fecit. Printed for Rob.t Sayer No.53 in Fleet Street. [n.d. c.1770.]

Very fine mezzotint. Plate 248 x 113mm (9¾ x 4½") very large margins. Uncut. £130

Portrait, three-quarter length standing directed to left, head in profile, leaning chin on right hand, the elbow resting on a pedestal in front of her, draped with her cloak, left arm at her side, hair up, wearing a loose gown with billowing sleeves to the elbow, hitched slightly above with a jewel, hand on oriental sash, landscape in the background. *See NPG: D857. See CS: 3 [this state undescribed.]*

Stock: 52398

122. **The Most Noble George Grenville Nugent Temple, Marquis of Buckingham, K.G. &c. &c. &c. Lord Lieutenant and Custos Rotulorum of the County of Bucks. From the**

**Original painted as a Mark of Respect to his Memory for the Magistrates of the County.**

J. Jackson A.R.A. pinxit. Wm. Ward ARA sculpt Engraver to their R.H. the Prince Regent & the Duke of York. Printed by J. Lahee. [n.d. c.1813-1826.]

Mezzotint. Plate 656 xc 406mm (25¾ x 16"). Tear at top. Small margins. Missing top left border. £320  
Portrait standing whole-length to front holding plumed hat in his right hand, his left on his hip, head turned to face l; wearing robes of the Garter; curtain, pillars and balustrade behind, landscape beyond.

George Nugent Temple Grenville, 1st Marquess of Buckingham (1753-1813); politician, son of the Prime Minister George Grenville (q.v.); 1779, succeeded his uncle, Richard Temple, as third Earl Temple and prefixed the names Nugent-Temple to his surname; December 1784, created Marquess of Buckingham. His brother was William Wyndham Grenville (q.v.) and his son was Richard Temple-Nugent-Brydges-Chandos-Temple, 1st Duke of Buckingham and Chandos (q.v.).

*CS: 15 II of III. Frankau: 41. Ex collection of Hon.*

*Christopher Lennox-Boyd*

Stock: 52503



123. **[Miss Greville and her Brother.]**

J. Reynolds Pinx.t Js. McArdeall fecit. Publish'd according to Act of Parliament July 25th. 1792. Sold at the Golden head in Covent Garden.

Mezzotint; paper watermarked. Plate 504 x 351mm (19¾ x 13¾"), very large margins. £380

Portrait of Frances Greville and her brother after Reynolds (Mannings 443); as Psyche, standing whole-length to left under a tree, head turned to face front, holding up vase in both hands, her brother William (?) as Cupid stands on a stone beside her to left, grasping the scarf flowing around them with his right hand; waterfall at right.

Collector's stamps on verso: L.2510 [v.D.] - Derschau, Hans Albrecht von; L.2482 - Kupferstichkabinett, Staatlichen Museen zu Berlin; L.1606 - Kupferstichkabinett, Staatlichen Museen zu Berlin. *CS: 93 ii/ii. Goodwin: 90 ii/iii. Hamilton: p.103 ii.*

Stock: 52491



124. **[Henrietta Countess of Rochester. From the Original-Picture, in His Majesty's Collection at Windsor.] II.**

Painted by Sir Peter Lely. Engrav'd by Tho:s Watson. Publish'd Jan.y 1.st 1779, for W: Shropshire, No.158, & T: Watson, No.142, New Bond Street, London. Mezzotint, proof before title. 455 x 330mm (18 x 13"), with large margins. Paper toned £320

Three-quarter length portrait of Henrietta Hyde, Countess of Rochester (1645/6-1687), daughter of Richard Boyle, 1st Earl of Burlington and 2nd Earl of Cork; married Laurence Hyde, 1st Earl of Rochester, in 1665.

From a set of six prints after a series of paintings by Sir Peter Lely of women at the court of Charles II, known as 'The Beauties of Windsor'. *Goodwin: 34. CS: 5, state ii of iii.*

Stock: 52608

125. **No life to Lechery. Hugh Peters ye first and ye last.**

[n.d. c.early 18th century.]

Etching and engraving. 103 x 60mm (4 x 2½"). £130  
Hugh Peters preaching 'Blasphemy. Rebellion.

Heresie.' from his pulpit with an hour-glass in his hand, ladies and gentlemen below listening to the sermon, a motto on the wall 'I know you are good fellows Stay and take the other glass.'

Hugh Peter (1598-1660); Puritan divine and parliamentarian; executed for treason.

Stock: 52522

126. **Viscountess Duncannon. Sister to her Grace the Dutchess of Devonshire.**

Painted by Sir J. Reynolds P.R.A. Wm. Austin excudit. Engraved J. Grozer. Publish'd as the Act directs March 31st, 1786, by Wm. Austin Drawing Master Engraver & Print Merchant No.195 Piccadilly near St Jamess Church London.

Mezzotint. Plate 386 x 274mm (15¼ x 10¾"). Mark in sitter's hair; trimmed to plate. £260

Portrait after Reynolds (Mannings 1460); half-length, standing, in semi-profile looking to the right, with flowers attached to her shawl and set against a landscape.

Henrietta Frances Ponsonby, Countess of Bessborough (1761-1821), much involved with Whig politics, like her sister Georgiana, Duchess of Devonshire. CS: 8.iii/iii. *Hamilton: p.96 (iii/iii).*

Stock: 52416



127. **[Frances Dutchess of Richmond.] From the Original Picture in His Majesty's Collection at Windsor.]**

Painted by Sir. Peter Lely. Engrav'd by Tho:s Watson. Publish'd Jany. 1.st 1779 for W: Shropshire, No.158, & T: Watson, No.142, New Bond Street, London. Mezzotint, proof before title. 455 x 330mm (18 x 13"), with large margins. Some paper toning. £320

Frances Teresa Stuart, Duchess of Richmond and Lennox (1647-1702), mistress of Charles II and famous beauty.

From a set of six prints after a series of paintings by Sir Peter Lely of women at the court of Charles II, known as 'The Beauties of Windsor'. *Goodwin: 34. CS: 5, state ii of iii.*

Stock: 52607

128. **[Barbara Dutchess of Cleveland. From the Original Picture, in His Majesty's Collection at Windsor.] VI.**

Painted by Sir Peter Lely. Engrav'd by Tho:s Watson. Publish'd Jan.y 1.st 1779, for W: Shropshire, No.158, & T: Watson, No.142, New Bond Street, London. Mezzotint. 455 x 330mm (18 x 13"), with large margins. £320

Portrait of Barbara Villiers (1640-1709) as Minerva, spear in left hand and wearing plumed helmet and loose robe. Villiers was mistress of Charles II from 1659 until the early 1670s.

From a set of six prints after a series of paintings by Sir Peter Lely of women at the court of Charles II, known

as 'The Beauties of Windsor'. *Goodwin: 34. CS: 5, state ii of iii.*  
Stock: 52609

129. **[Thomas Gosden.] The Sportsman.**  
Painted by Benj.n Marshall. Engraved by John Scott.  
[n.d., c.1820.]  
Engraving. 185 x 130mm (7¼ x 5"). Trimmed within plate on left. £65  
A portrait of Thomas Gosden (1780-1843) carrying a gun, accompanied by his two dogs.  
Gosden was a book and printseller, publisher and sportsman, working from Piccadilly, 'The Sportsman's Repository' at 18 Bedford Street in Covent Garden and 107 St Martin's Lane at various times. He published at least three contemporary versions of this portrait, but this version probably appeared in the 'Sporting Magazine'.  
Stock: 52346



130. **Mr. Thomas Betterton Totus Mundus Agit Histrionem.**  
G. Kneller. pinx: R: Williams fe: E: Cooper Ex: [n.d., c.1700.]  
Mezzotint. 340 x 255mm (13½ x 10"). Age toned. £260  
Thomas Betterton (c. 1635 - 1710), actor, son of an under-cook to King Charles I. Charles II sent Betterton to Paris to study improvements to stage craft, introducing shifting scenes rather than tapestry to the English theatre. He and his actress wife, Mary Saunderson, were regarded as respectable in a period when acting was seen as indecent, and were invited to teach the children from noble and royal families to perform John Crowne's Calisto, 1675, in the last Stuart court Masque. *Chaloner Smith 7, ii of iv. Ex: Collection of Alec Clunes.*  
Stock: 7833

131. **Mr. Tho.s Betterton. [Engraved for the Universal Magazine.]**  
[after Sir Godfrey Kneller.] [For J. Hinton at the King's Arms in Newgate Street.] [n.d., 1754.]  
Engraving. Sheet 170 x 110mm (6¾ x 4¼"). Trimmed, losing sur-title and publication line. £45  
Thomas Betterton (c. 1635 - 1710), actor, son of an under-cook to King Charles I. Charles II sent Betterton to Paris to study improvements to stage craft, introducing shifting scenes rather than tapestry to the English theatre. He and his actress wife, Mary Saunderson, were regarded as respectable in a period when acting was seen as indecent, and were invited to teach the children from noble and royal families to perform John Crowne's Calisto, 1675, in the last Stuart court Masque.  
Stock: 52583

132. **Gabriella di Vergy. Ballo Gabriella di Vergy. Cost. Francesi No.5.**  
Milano presso l'incisore Stucchi. [n.d. c.1830.]  
Coloured aquatint. Plate 236 x 171mm (9¼ x 6¾"). £65

Costume for Gabriella di Vergy, an opera seria in two acts by Donizetti, written in 1826 and revised in 1838. After Donizetti's death, his Gabriella di Vergy finally received its first performance on 29 November 1869 at the Teatro San Carlo in Naples with the title of Gabriella.  
Stock: 52452

133. **[John Isherwood.] Mr Isherwood.**  
Painted by William Bradley Esq.r. Engraved by Tho.s Lupton 4, Leigh Street, Burton Crescent. Published by Tho.s Agnew, Repository of Arts, Exchange Street, Nov. 1st 1837.  
Mezzotint. 535 x 385mm (21 x 15¼"), with printseller's blindstamp of Agnew & Zanetti, Manchester. Repaired tear in large margins. Uncut. £260

A portrait of John Isherwood, an amateur singer, holding a sheet 'Joshua by Handel'.  
The original painting, by William Bradley (1801-57) is in the Salford Museum & Art Gallery.  
Stock: 51976

134. **Charles Dundas Esq.r M.P. for the County of Berks. Thirty Years Chairman of the Committee of the Kennet and Avon Canal Company.**  
Engraved by W. Say, Engraver to H.R.H. the Duke of Gloucester. From the Original Picture by Sir Will.m Beechey R.A. painted at request of the Committee 1823.  
Mezzotint. Plate 503 x 350mm (19¾ x 13¾") with very large margins. £320  
Portrait of Lord Dundas; nearly whole-length, sitting, directed to the left, facing and looking to the front, left hand on his knee, right hand holding a small book, resting on the table beside him, landscape and a bridge through the window on the left.  
Charles Dundas, Baron of Amesbury (1751-1832); apart from his political career he was also the first

chairman of the Kennet and Avon Canal Company (the waterway in southern England, made up of two lengths of navigable river linked by a canal; from Bristol to Bath) and the Dundas Aqueduct was named after him.  
Stock: 52499

135. **Major Ralph Snow.**

[I. W]hood de Bloomsb: sqr. pinxt. pro Zacha. Chambers de Scaccar. Reg. Genero. Cui hanc Tabulam D D: Alex: Vanhaecken [fe.] [n.d., c.1730.] Mezzotint. Sheet 340 x 230mm (13¼ x 9"). Trimmed within the image, losing part of inscription at sides, laid on board. £90  
Ralph Snow (1670-1744), writing master, holding a sheet with 'La plume' written in florid lettering. He was one of the four dedicatees of George Bickham's 'A poem on writing', c.1727.  
Although Chaloner Smith only lists this state the BM has a proof before title, without the armillary sphere in the background. *Chaloner Smith 15*.  
Stock: 52600

136. **A Whimsical description & pedigree of Sapnker the famous Trotting Horse. On Saturday the Sixteenth of September next, will be Sold or Set up for Sale at Skibbren, \_ A Strong, Staunch, Steady, Sound, Stout, Safe,...**  
London, May 20 1820 Pub: by S.W. Fores, 41 Piccadilly.

Rare etching. Sheet 250 x 205mm. Trimmed within plan, mount burn. £160  
A spoof auction sale notice, with over a hundred words beginning with 'S'.  
Stock: 52610

137. **The goodly Cedar of Apostolick & Catholick Episcopacy, compared with the moderne Shoots & Slips of divided Novelties in the Church.1662. Before the Uxbridge Treaty. Place this Figure at Page 412. The Church Catholick. Omnes enim illi valde posteriores sunt, quam Episcopi, quibus Apostoli tradiderunt Ecclesias. Trenaeus L4: adv. Haeeses: 29.**

[n.d. c.1733.]  
Etching and engraving. 291 x 342mm (11½ x 13½"). Laid. Repairs. £260  
A satire in defence of episcopacy. A flourishing tree at the foot of which is a cartouche lettered with the title; the trunk is lettered "Governed by Episcopacy 1541 years", and round the trunk of which is wound a band reading "Jesus Christ/Bishop of our Soules ..."; the main branches are also labelled with the names of places where episcopacy flourished and with the names of apostles, evangelists and saints. Two smaller trees grow up from the roots on either side of the main tree: that on the left lettered "Presbytery" and with a band lettered "Began 1541" and that on the right lettered "Independency" with a band lettered "began 1647". A man on either side of the main tree climbs a ladder, balance one foot on the small tree and reaches up to cut off branches from the main tree. Behind them in the

background on each side men plant young trees labelled, "New, but not True Plants." and "These hold neither Root nor Order."

British Museum states: This print is in Cave's "Antiquitates Apostolicae," original edition, 1675. *BM Satires: 1997*.  
Stock: 52386

138. **Gulielmus Lillius Astrologus Natus Comitatus Leicest: 1o Maij 1602.**

Guliel: Marshall sculpsit. [n.d. c.1647.] Engraving. 165 x 114mm (6½ x 4½"). Tear taped. With small margins. £55  
William Lilly (1602-81), the most important English astrologer of his time, was a great influence on modern fortune telling. He published an annual almanac that sold 30,000 in 1659. In 1652 he published images of a city on fire; he was later called in for questioning by the Parliamentary committee investigating the causes of the Great Fire of London. This portrait was the frontispiece to his 'Christian Astrology' of 1647.  
Stock: 52560



139. **The Portraiture of Bald Charlotte.**

J. Seymour del. R. Houston fecit. Publish'd March 10th 1756 as the Act directs.  
Scarce early issue & rare mezzotint with engraved rococo border, 18th century watermark. 300 x 350mm (11¾ x 13¾"), with large margins. Uncut. Printer's crease. £680  
Bald Charlotte was a famous Yorkshire-bred race horse, grand-dam of the extremely influential American broodmare, Kitty Fisher.  
Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.247*.  
Stock: 52183

140. **The Portraiture of the fine Chestnut Arabian.**

T. Spencer delin. R. Houston fecit. Publish'd 26th April 1756 as the Act directs.  
Scarce early issue & rare mezzotint with engraved rococo border. 305 x 355mm (12 x 14"), with large margins. Uncut. Repaired tears in the top margin. £680

A famous stud horse, also known as 'Wilson's Arabian', probably from near Aleppo in Syria; after being purchased by George Hay, 7th Earl of Kinnoull, for £200 while Hay was ambassador to the court of Constantinople, he was brought to England by a Mr. Fitzhugh, and sold to Charles Wilson, who stood him at Oran, near Catterick in Yorkshire. Amongst others he sired the "famous" chestnut mare Primrose (1754), the racehorse Narcissus (1756), Miss Teasdale (1755) and Negro (1758).

Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.389.*

Stock: 52180



**141. Childers the Fleetest Horse that Ever run at Newmarket.**

Seymour delin.t. Houston fecit. Publish'd March 1755 as the Act directs.

Scarce early issue & rare mezzotint with engraved rococo border, 18th century watermark. 300 x 350mm (11¾ x 13¾"), with large margins. Uncut. Faint creasing. £680

Bartlett's Childers, an important stud stallion, son of the Darley Arabian. Despite the claim of the title, he never raced.

Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.247.*

Stock: 52184

**142. The Portraiture of Crab, late the Property of the Right Hon.ble the Earl of Portmore.**

T. Spencer del. R. Houston fecit. Publish'd 10 March 1755 as the Act directs.

Scarce early issue & rare mezzotint with engraved rococo border. 300 x 350mm (11¾ x 13¾"), with large margins. Uncut, creasing & repairs in top margin. £680

A Grey, bred by Charles Pelham of Lincolnshire in 1722. He ran 1728-29, primarily at distances of 4 miles, before retiring to Thomas Panton's stud at Newmarket, where he died in 1750 at the age of 28.

Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.389.*

Stock: 52186

**143. The Portraiture of the Cullen Arabian.**

T. Spencer del. R. Houston fecit. Publish'd March 1756 as the Act directs.

Scarce early issue & rare mezzotint, with engraved rococo border. 300 x 350mm (11¾ x 13¾"), with large margins. Uncut. £680

The Cullen Arabian was one of two horses presented by the Emperor of Morocco to the British consul brought to England c.1745 from Constantine (Algeria) by a Mr. Moscoe. He sired around 30 foals between 1747 and 1760, many of which were sent to America, including Skim (1756, imported 1760), a champion racehorse between 1762-7 who won the important Charleston Subscription Plate.

Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.389.*

Stock: 52182

**144. The Portraiture of the famous Horse Old Partner.**

Seymour delin.t. Houston fecit. Publish'd 10th March 1755 as the Act directs.

Scarce early issue & rare mezzotint with engraved rococo border, 18th century watermark. 300 x 350mm (11¾ x 13¾"), with large margins. Faint creasing. Uncut. £680

(Old) Partner, a Chestnut born 1718, bred by Charles Pelham of Lincolnshire. After racing between 1723-8 with only one loss, he went to stud for John Croft of Barforth, Yorkshire, becoming the sire of Tartar, Sedbury, Golden Ball, Cato and Old Traveller. He died aged 29.

Published in "12 Portraits of Racehorses", engraved by Richard Houston after Thomas Spencer and James Seymour. *Siltzer p.247.*

Stock: 52185



**145. Epsom Races.**

Drawn & Engraved by James Pollard. London, Published by J. Moore, at his Looking-Glass & Picture-Frame Manufactory, 1 West Street, St Martin's Lane. [n.d., c.1835.]

Rare & fine aquatint. 380 x 500mm (15 x 19¾"), on paper watermarked 'J. Whatman 1835'. Tear entering plate but not image, crack in platemark with loss of margin bottom left. £580

A semi-satirical view, with a horse race in progress, but showing the chaos of the spectators' coaches, with people being knocked over and falling off their horses. Bottom left scammers are running the three cup ball trick.

Stock: 52136



146. **[Bothy Pool]**

Norman Wilkinson [pencil signature.] [n.d., c.1930.]  
Etching, signed by the artist. 225 x 300mm (9 x 11¾")  
with very large margins. £320

Angler casting from the bank of a Scottish river.  
Norman Wilkinson [1878-1971] was an illustrator for the Illustrated London News, and during both World Wars worked developing camouflage techniques.  
Stock: 52178

147. **[John Hay, 1st Marquess and 2nd Earl of Tweeddale.]**

[after Sir Godfrey Kneller.] [n.d. c.1780.]  
Etching with drypoint, proof before letters. Sheet 190 x 165mm (7½ x 6½). Trimmed within plate. £130

John Hay (1626-1697), Lord Chancellor of Scotland 1692-96. He started the English Civil War as a Royalist, but switched sides because of Charles I's treatment of the Covenanters. Thus he fought for Charles at Nottingham in 1642, then for Parliament at Marston Moor in 1644, before joining the Royalists at the Battle of Preston in 1648. In 1660 he was imprisoned for support of James Guthrie, the Presbyterian 'Protector', but when Charles II was restored to the throne he was appointed Lord President of the Scottish Council in 1663 and an Extraordinary Lord of Session in 1664.

Stock: 52577

148. **Mary Stuart Queen of Scotland.**

R. Gaywood fecit 1655.  
Very rare etching. 210 x 140mm (8¼ x 5½").  
Damaged. £130

Portrait of Mary Queen of Scots (1542-1587), three-quarter length standing, wearing crown, headdress, and collar, and holding a crucifix.

The print is probably the frontispiece to William Sanderson, 'A compleat history of the lives and reigns of Mary Queen of Scots, and of her son and successor James the Sixth', Humphrey Moseley, Richard Tomlins and George Sawbridge, 1656.

Stock: 52531

149. **[River scene with ruined castle.]**

Clerisau del. Berardi Scul. appo Wagner Venezia  
C.P.E.S. [n.d., c. 1760.]

Rare etching. 260 x 320mm (10¼ x 12½), with large margins. Slight creasing. £190

After Charles Louis Clérisseau (1721-1820), draughtsman and architect. He went to Rome in 1749 and was working for Robert Adam as a draughtsman during the architect's tour of Italy (1755-63). Many of the illustrations in Adam's 'Ruins of the Palace of the Emperor Diocletian at Spalatro' (1764) were drawn by Clérisseau, without attribution.

The engraver is Fabio Berardi (1728-88).

Stock: 52016



150. **[Mikhail Semyonovich Vorontsov] Le Comte Michel Woronzow Aide-de Campe Général des Armées de sa Majesté L'Empereur de toutes les Russies... 1823.**

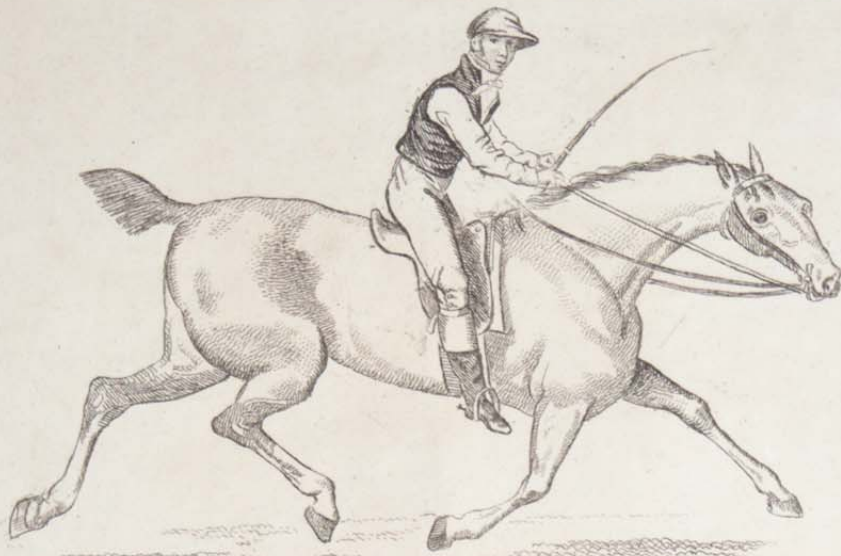
Painted by Sir T. Lawrence, principal Painter in Ordinary to his Majesty, President of the Royal Academy, &c. &c. Engraved by Samuel William Reynolds, Engraver to the King, Bayswater. [n.d., c.1823.]

Mezzotint. 510 x 360mm (19¾ x 14¼") very large margins. Tear in margin restored, a surface scratch, laid on archival tissue. Bit scruffy. £280

Prince Mikhail Semyonovich Vorontsov (1782-1856), Russian prince and field-marshal, renowned for his success in the Napoleonic and Caucasian wars.

Sir Thomas Lawrence painted Vorontsov in 1821, exhibiting the oil at the Royal Academy the following year. *Not in Whitman.*

Stock: 52146



*A Whimsical description & pedigree of SPANKER the famous Trotting Horse.*  
 On Saturday, the Sixteenth of September next, will be Sold or Set up for Sale at Skibbreen, — A Strong, Steaunch Steady, Sound, Stout, Safe, Sinevy, Serviceable, Strapping, Supple, Swift, Smart, Sightly, Sprightly, Spirited, Sturdy, Shining Sure-footed, Sleek, Smooth, Spunky, well-Skinned, Sized, and Shaped, Sorrel Steed of Superlative, Symmetry, Stijled SPANKER; with Small Star and Snip, Square-Sided, Slender-Shouldered, Sharp-Sighted, and Steps, Singularly Stately; free from Strain, Sprain, Spavin, Spasms, Stringhalt, Stranguary, Sciatica, Staggers, Scouring, Strangles, Seeling, Sellander, Surfeit, Seams, Strumours, Swelling, Sorrances, Scratches, Splint, Squint, Squirt, Scurf, Scabs, Scars, Sores, Scattering, Shuffling, Shambling-out, or Symptoms of Sickness of any Sort. He is neither Stiffmouthed, Shabby-coated, Sinew-Shrunk, Spur-galled, Saddle-backed, Shell-Toothed, Slim gutted, Surbated, Skin-scabbed, Short-winded, Spliny-footed, or Shoulder-slipped; and, is Sound in the Swords point and Stifle-joint. Has neither Suck-Spleen, Sleepingevil, Set-fast, Snaggle-teeth, Suppression of urine, Sandcracks, Swelled Sheath, Subcutaneous Sores, or Shattered hoofs— nor is he Sour, Sulky, Surly, Stubborn, or Sullen in temper. Neither Shy, Skitish, Slow, Sluggish, or Stupid. He never Slips, Strips, Strays, Stalks, Starts, Stops, Shakes, Snivels, Snuffles, Snorts, Stumbles, or Stocks, in his Stall or Stable, and Scarcely or Seldom Sweats; has a Shony Stilish Swich-tail, or Stern, and a Safe Set of Shoes on. Can feed on Soil, Stubble, Sainfoin, Sheatoats, Straw, Sedge, or Scotch grass. Carries Sixteen Stone with Surprising Speed in his Stroke over a Six foot Soil or Stone wall. His Sire was the Sly SORRELSIDES on a Sister of SPINDLESHANKS, by SAMSON, a Sporting Son of SEARKLER, who won the Sweepstakes and Subscription-plate last Session at Sligo. His Selling price, Sixty Seven pounds, Sixteen Shillings and Sixpence Sterling.

*London 20th ay 18 207 46 by S.W. Pines 61 Piccadilly*