



Grosvenor Prints
Catalogue 95



Grosvenor Prints
19 Shelton Street
Covent Garden
London WC2H 9JN

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

Catalogue 95 Chelsea Book Fair



Item 273: The Site for the New Post Office

Cover: Detail of item 407

Back: Detail of item 101.



Registered in England No. 1305630 Registered Office: 2, Castle Business Village, Station Road, Hampton,
Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE
VAT No. 217 6907 49



1. **[A cavalry charge - first version.]**

[Conrad Gessner.]

Pen lithograph. Sheet 230 x 315mm (9 x 12½"). Cut to image. £280

A pen lithograph by Conrad Gessner. *MAN*: 66; *See 52810 for second version.*

Stock: 52808



2. **[A cavalry charge - second version.]**

[n.d., c.1803.]

Scarce pen lithograph, separately issued. Sheet 235 x 320mm (9 x 12½"). Trimmed close to printed border. Very slight worming on left. £420

A pen lithograph by Conrad Gessler. *MAN*: 78; *See ref: 52808.*

Stock: 52810

3. **[Classical battle scene.]**

Eckstein. [n.d., c.1803.]

Rare pen lithograph. Sheet 240 x 330mm (9½ x 13"). Trimmed close to image. £350

An early pen lithograph, by John Eckstein (c.1770 - after 1803).

Stock: 52812

4. **[Design for Monument.]**

M. Wyatt Inv.t et Sculp.t London. Pub.d by M. Wyatt Feby. 1. 1821, Henrietta St. Cavendish Squ.e Engraving. Plate 222 x 190mm (8¾ x 7½"). Scuffing and soiling; creasing and folds. Scruffy. £140

A proof engraving, of Georgian sculptor Matthew Cotes Wyatt's design for a memorial sculpture to George III. It represents the king in Roman dress, with sceptre and orb, in a carriage with horses trampling a many headed dragon. Although the design was much praised, its subscription failed in part because of the intended positioning of the statue at Waterloo Place where a statue of the Duke of York would have had its back to George III. Wyatt, son of the architect, James Wyatt, studied at the Royal Academy, and, through the influence of his father, worked on interiors for the king and queen at Windsor Castle. He designed a monument to Nelson in Liverpool and a much admired marble cenotaph for Princess Charlotte. In place of this unrealised design, Wyatt created a more modest bronze equestrian statue of the king now at Pall Mall East.

Stock: 52395

5. **View's on the Border of South Wales, Engraved in imitation of Chalk. [Plates] No 1. Front view of St Brevals Castle, Gloucestershire. [&] No 2. Side view of St Brevals Castle, Gloucestershire. [&] No 3. View of Lady's Tower, Goodrich Castle, Herefordshire. [&] No 4. View of MacBeth's Tower, Goodrich Castle, Herefordshire.**

[Drawn and engraved by Franz Josef Manskirch.]

Pub.d at R. Ackermann's Gallery, 101 Strand [Oct.r 1, 1798.]

Oblong folio, blue paper wrappers with title label; 4 numbered soft ground etchings, as called for, sheets 325 x 410mm (10¾ x 16"). Wrappers scuffed, plates slightly soiled. Slight creasing. £350

A rare set of four views, none of which are of Wales, despite the title.

Franz Joseph Manskirch (1768-1830), born in Ehrenbreitstein, Germany; came to London in 1793 and exhibited at the R.A. until 1819. He then moved to Danzig, where he died.

Stock: 52741

6. **[Sketch book of Sir John Arrow Kempe during the Royal Commission on Electrical Communication with Lighthouses and Light Vessels, 1892-1897.]**

Unique album containing a photograph and 28 watercolours. £580

Sir John Arrow Kempe KCB (1846-1928) was a Member of Royal Commission on Electrical Communication with Lighthouses and Light Vessels, 1892-1897, joining a voyage around British waters aboard HMS Enchantress to test wireless equipment. This album contains a photograph of the ship and 28 sketches of coastlines, many with lighthouses, including views of Holyhead, Wexford, the Scillys, Milford Haven, Orford Ness, the Firth of Forth and Solway Firth.

Stock: 52629

7. **An Epistle to William Hogarth. By C. Churchill. The Third Edition.**

[London: Printed for the Author, And sold by J. Coote, at the King's Arms in Pater-Noster-Row, and J.

Gardiner, in Charles Street Westminster.

M.DCC.LXIII [1763].

4to, extract, disbound. Half-title, title, pp. 31. 285 by 220mm (11¼ by 8¾") Some creases and light staining. £160

Charles Churchill's famous attack on William Hogarth's caricature of John Wilkes, to which Hogarth responded with 'The Bruiser', a caricature of Churchill as a drunken bear, with a pug urinating on this work. This third edition was issued in the same year as the first.

Stock: 52817

8. **Corso di Calligrafia.**

Giacomo Bonanni inc. [Italian, 1834.]

Rare engraving. 260 x 370mm (10¼ x 14½"), with wide margins. £320

A plate illustrating the finer points of calligraphy, with a central portrait of Antonio Sella Romano sitting at a writing desk, surrounded by diagrams of nibs, how to hold a pen and an eagle made up of cursive lines.

A decorative title page engraved by Bonanni for Romano's 'Corso di calligrafia : calligrafia di Antonio Sella Romano che comprende le norme principali per eseguire con facilità'.

Stock: 52707

9. **Ornamental Gardening. Suggestions for making a regular form of Ground picturesque, by giving Views into the neighbouring Scenery.**

Publish'd by Nuttall, Fisher & Dixon, Liverpool, Mar.1818.

Rare coloured engraving with pencil additions. 268 x 210mm (10½ x 8¼"). £130

Garden design.

The English landscape garden, also called English landscape park or simply the English garden, is a style of "landscape" garden which emerged in England in the early 18th century, and spread across Europe, replacing the more formal, symmetrical *jardin à la française* of the 17th century as the principal gardening style of Europe. The English garden presented an idealized view of nature.

Stock: 52401

10. **[Woman and Naked Child Mourn.]**

G.B. Cipriani inv.t F. Bartolozzi sculp.t [n.d. c.1766.] Etching, proof before title. Plate 300 x 229mm (11¾ x 9"). Large margin top and bottom. £130

A woman with a veil, standing in profile to right, holding a tomb in form of a large pot; on the right, a winged naked child, mourning by the side of the pedestal, hiding his face under a veil, looking down, placing his torch upside down. *See Calabi & De Vesme (1928): 1794.*

Stock: 52400

11. **[From the Original Drawing in the Collection of the Duke of Devonshire. No 188.]**

[Claude le Lorrain delin.t. R. Earlom fecit.] [Published Mar 1st 1777 by John Boydell Engraver in Cheapside.] Mezzotint with etched lines, printed in sepia. Very rare proof before all letters. 210 x 260mm (8½ x 10¼"), with large margins. Slight foxing in the margins. £230

An Italianate scene of a shepherd taking to passers-by, underneath a hilltop town, a bay behind. Engraved by Richard Earlom (1743 - 1822) after a sketch in the copy of Claude le Lorrain's 'Liber Veritatis' owned by the Duke of Devonshire at Chatsworth.

Claude (c.1600-82) was a prolific and successful landscape painter, and, even during his lifetime, forgeries of his work appeared for sale. To combat this Claude made up six albums of tinted sketches of his completed works, each sketch with the name of the purchaser of the painting on the back. The 'Liber Veritatis' (Book of Truth) was then distributed around

Europe so that his genuine paintings could be authenticated.

The Chatsworth copy of the 'Liber Veritatis' contained 200 drawings, including a frontispiece portrait of Claude and five unrelated drawings. Commissioned by John Boydell, Richard Earlom engraved the full set between 1774 and 1777, when they were published by Boydell in two volumes, each containing 100 prints, numbered 1-200. A third volume of 100 prints was published by Boydell in 1819, which was numbered separately, containing mezzotints by Earlom after other drawings by Claude in various collections.

Stock: 52516



12. **[Two watercolour elevations of a mansion and stable block.]**

[n.d., c.1760.]

Fine pair of watercolours, sheets 450 x 660mm (17¾ x 26"), on laid paper watermarked 'J Whatman'. Mint. A few small tears in edges. £1500

A fine pair of architectural views of the front and back of a neo-classical country house, with a stable block (identified by a weather vane).

Stock: 52826

13. **[Rustic figures before a hilltop castle.]**

[Edward] Edwards. [1785.]

Scarce etching. Sheet 250 x 330mm (10 x 13").

Trimmed, mounted on album paper at the corners. £190
Rustic figures before a hilltop castle. Outside the central image are two female figures in classical dress, turned away from but looking back towards the landscape, that to left holding up a bunch of grapes with a cup in the other hand, that to right with arms raised holding the edge of a shawl in her right.

By Edward Edwards (1738-1806).

Stock: 52518

14. **[A hamlet]**

EE 1789.

Etching, sheet 140 x 220mm (5½ x 8½"), with wide margins. Trimmed. £130

Plate 35 of 'A Collection of Views and Studies after Nature', 1790, By Edward Edwards (1738-1806).

Stock: 52687



15. **[25 plates from "A Specimen of sketching Landscapes, in a free and masterly manner, with a pen or pencil; exemplified in thirty etchings, done from original drawings of Lucatelli".]**

[Engraved by William Austin after Andrea Lucatelli.]
[London, 1781.]

25 loose etched plates. Plates c.200 x 245mm (8 x 9½"), large margins. Two plates trimmed within plate, some plates with old ink mss. numbers. £500

25 plates from one of the rarest of eighteenth century drawing books, containing 30 vedute after Italian artist Andrea Locatelli (1695-1741), etched by William Austin (1721-1820).

Austin was a pupil of George Bickham and worked with Paul Sandby and Francis Vivares. He ran a print-shop publishing some political caricatures, anti-French and pro-Fox, but gave up print making for teaching drawing, first in London and afterwards in Brighton. The title (as above) comes from the example in the Metropolitan Museum of Art; the Yale Center for British Art has a pirated version, 'exemplified in thirty-eight etchings', published by T. Simpson, 1781.

Stock: 52775

16. **[A tree.]**

Drawn, Printed and Published by J. West Sen.r Bath.
[n.d., c.1830.]

Lithograph. Sheet 285 x 410mm (11¼ x 16"). £130
Stock: 52630

17. **[Title etched in French:]... en dis pas davantage ...**

Q. de Boret [etched signature.]

Etching; paper watermarked. 214 x 145mm (8½ x 5¾"). £95

A military scene at the top of the image; soldiers on horseback to the left; cupids down the bottom right corner; a large figure in the centre of the image carrying an easel and very large pen.

Amédée de Boret (1837-1916), French painter and etcher; from 1860 he exhibited his work at the Paris Salon. He specialised in fantastic and macabre work, as a result

much of his work was labelled abnormal.

Stock: 52430

18. **Drie-Jarige Reize naar China; te Lande gedaan, door den Moskovischen Afgezant E. Ysbrants Ides. Nevens eene nieuwe Beschryvinge van dat magtig keizerryk.**

T. Amsterdam gedrukt by François Halma, boekverkoper 1704.

Engraving. 215 x 162mm (8½ x 6½"). Cut. £160

Title-page with title written on a platform at centre, the platform occupied by Russian people and animals at left, and by Chinese people and animals at right, a medallion with Neptune in lower centre, flanked by indigenous people and animals; title to Evert Ysbrant Ides' "Drie-Jarige Reize naar China" (Amsterdam: 1704).

Stock: 52447

19. **Eight Views after Nature... Humbly dedicated to The Hon. Thomas Hervey Intendant of his Majesty's Gardens by his most Obedient Servant Peter Griffin.**

[Drawn and engraved by James Fayram.] Publish'd according to Act by P. Griffin next ye Globe Tavern Fleet [...] [n.d., c.1745.]

Rare etching. Sheet 135 x 160mm (5¼ x 6¼"), Trimmed to plate on three sides, 1cm into image on right. £130

The rare titlepage to a set of eight landscapes, with a figure of Time with a scythe, a sketching cherub and Artemis of Ephesus being revealed from behind a curtain by another cherub. This rare series was drawn, engraved and originally published by John Fayram in 1739; the British Museum only has this title and one plate from a Fayram edition and none published by Griffin.

Fayham was a pupil of 'Godfrey Kneller's Academy of Painting and Drawing' and painted portraits of Thomas Hervey and his father, John, 1st Earl of Bristol. He died in 1744, after which Peter Griffin bought the plates to this series.

Stock: 52825

20. **Frontispiece to Henry Hare's translation of Giovanni Francesco Loredano's 'The Ascents of the Soul'**

W. Faithorne Sculp. [Printed by A. Godbid and J. Playford for Robert Harford, London, 1681.]

Engraving, 17th century watermark. Sheet 270 x 160mm (10½ x 6¼"). Collector's stamp of Walter Francis Tiffin on reverse. Trimmed to the image.

£260

A writer in pilgrim's habit, before a pyramidal monument on which is an image of Jacob's ladder with angels ascending and descending. In the background is a map-view of Venice and the city's crest.

Giovanni Francesco Loredano (1607-61) was a Venetian writer and politician, a founder of the

'Accademia degli Incogniti' and member of the Council of Ten and the Minor Consiglio.

Henry Hare (1636-1708) was the second Baron Coleraine; it is suggested that the writer is either him or his father Hugh (the first baron), who had actually travelled to Venice.

Walter Francis Tiffin was a miniature painter, who published (for private circulation), a 'Catalog of a collection of English Portraits in Mezzotint' in 1883.

Lugt: 1051

Stock: 52535



21. **Musick.**

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

Stipple, printed in sanguine. 255 x 195mm (10 x 7¾"),
with wide margins. Repaired tear & stain on left,
entering plate but not image. £230

A female figure, wearing a turban, a roll of sheet music
in her left hand, her right resting on a violin.

The British Museum suggests that the publisher is
Jakob Mangot.

Stock: 52686

22. **Vigilance. See Vigilance stands' rapt.
Her starry Eyes, eternally on Guard, Bend
their firm Gaze on heav'n: her deathless Torch
Flames the bright Emblem of her ferved Zeal;
And at her side her feather'd Centinel
Unslumb'ring keep his watch.**

G.B. Cipriani inv. F. Bartolozzi sculp. London Pub.d
Feb.t 1.st 1798 by Colnaghi, Sala, & Co. (late Torre)
No.132 Pall Mall.

Stipple and etching. Plate 190 x 136mm (7½ x 5½").
Small margins. £180

A girl with bare breasts looking up to the heavens
holding a flaming torch in her right hand and a
cockerel close to her left side. *See De Vesme: 738.*

Stock: 52410

23. **Love and Fortune.**

Drawn by J.B. Cipriani R.A. Engraved by F. Bartolozzi
R.A. London Pub.d 25 March 1800 by R. Ackermann
at his Repository of the Arts, 101 Strand.

Fine stipple. 270 x 215mm (10¾ x 8½"). Narrow
margins. £230

Cupid, with bird's wings, holds a wreath out of the
reach of a butterfly-winged, female Fortune, whose
foot is on a ball. Originally published by Diemar in
1789. *State not listed in de Vesme.*

Stock: 52678

24. **L'Heure du Midi.**

Mondon le fils Invenit. A Aveline Sculpsit. Se Vend
Paris chez A. Aveline rue St. Jacques a la Reine de
France. A.P.D.R. [n.d. c.1740.]

Rare engraving; paper watermarked. 361 x 430mm
(14¼ x 17"). Trimmed to plate. £350

Inside the dining room - men and women of society are
sat down; to lower right and left of centre, staff work.

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: 52450

25. **L'Heure du Matin.**

Mondon le fils Invenit. A Aveline Sculpsit. Se Vend
Paris chez A. Aveline rue St. Jacques a la Reine de
France, et chez Mondon le Fils rue S. Eloi a l'Hôtel
Pepin. Avec Privilege du Roy. [n.d. c.1740.]

Rare engraving; paper watermarked. 354 x 430mm (14
x 17"). Crease and fold. Trimmed to the plate. £280

Inside the bed-chamber: staff tidy and serve breakfast
to the right; a woman breastfeeds her baby to the left,
above which, a chamber-maid makes the bed.

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: 52451

26. **[Arrêt sur les faisans. 'Pheasant
pointing.']**

[D'après Gélibert.] Copyright 1893 by Boussod,
Valadon & Co. Printed in Paris.

Very fine photogravure, printed in colours, original
printed title stuck verso right. Printed area: 450 x
330mm (17¾ x 13") with very large margins. Paper
soiled in borders. Rubs and scuffs with foxing. Some
tears to the edges. £480

A Clumber Spaniel startles a group of pheasants in a
field.

After French painter Jules Bertrand Gélibert (1834 -
1916).

Stock: 52822



27. **[Bloodhound head]**

Herbert Dicksee [signed in pencil.] [Fine Art Society?, c.1900]

Rare etching, signed artist's proof. 435 x 365 (17 x 14 1/2"), with large margins, paper watermarked 'O.W.P. & A.C.L.'. £1350

O.W. Paper & Arts Co. Ltd. was established by the English painter John William North (1842-1924) in 1895 to create fine paper for artists. It was used by printmakers including Whistler and Strang. *From the celebrated collection of Bryan & Valerie Steele.*
Stock: 52657

28. **Bees Worth Hiving. Registered.**

Designed, Lithographed, & Printed, by C.J. Culliford, Fulwood House, Gray's Inn, London, W.C. London. Published August 16th. 1870, for the Proprietor, by C.J. Culliford, Fulwood House, Gray's Inn.

Rare coloured lithograph. 265 x 342mm (10 1/2 x 13 1/2").
Repaired tear on left £260

Inscribed on hive: 'Patient, prayerful, modest, mild; / Wise as a Solon, meek as a child; / Studious, thoughtful, loving, kind; / Sure to make matter subservient to mind...'

Stock: 52384

29. **Cheltenham College.**

J.T. Wood. London Pub.d by J. Shenton, 90 Winchcombe Str. Cheltenham [n.d., c.1845.]
Porcelain card. Sheet 115 x 150mm (4 1/2 x 6"). £50
A prominent public school.
Stock: 52653

30. **To the Noblemen and Gentlemen educated at Harrow. This View, taken from the grounds of Richard Page Esq.r Is Respectfully Dedicated by their most obedient and very humble Servant, Geo Barrel.**

Published Feb.y 27, 1802 by George Barrel, Paddington.

Very scarce hand-coloured etching and aquatint; paper watermarked. 430 x 558mm (17 x 22"). Trimmed. Two old repaired tears. £420

A view showing Harrow School and St Mary's CE Church, Harrow, London.

Stock: 52465

31. **Memorial of Clare College Cambridge.**

M. Hanhart [pencil signature]. Beynon & Comp.y Fine Art Publishers & Engravers Cheltenham [n.d., c.1880].

Rare tinted lithograph. Sheet 815 x 595mm (32 x 23 1/2"), with very wide margins £320

A composition of views and portraits of important figures, including Elizabeth de Clare (1295-1360), masters and graduates.

Stock: 51396

32. **The Oxford Almanack for the Year of the our Lord God MDCCXXVIII. Being Bissextile or Leap Year.**

G. Vertue Sculp. [n.d. c.1728.]

Etching and engraving. Plate 484 x 442mm (19 x 17 1/2"). Tax stamp top left corner. Staining; nicks and tears to margin edges; tear into plate upper right corner.

A view of Hawksmoor's 1715 design for rebuilding All Souls College; in the foreground, Henry V sitting on the left, receiving a petition for its foundation from Archbishop Chichele, with figures on the right blowing trumpets and holding up standards and crests.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 56-57; Alexander.

There are proofs without the Officers of the University in Worcester College Library and BM P&D (1880,d.9) and a red chalk and wash drawing for the engraving in Worcester College Library (Colvin, catalogue no. 11). The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.

Alexander (2008): 536.

Stock: 52468

33. **Collegium Baliolense.**

Dav. Loggan Delin. & Sculp. cum Privil. S.R.M. [Oxford: David Loggan, 1675.]

Engraving. 295 x 505mm (11 1/2 x 19 3/4") very large margins. Some loss near centre crease. £240

A bird's-eye view of the buildings and gardens of Balliol College, Oxford, from Loggan's monumental 'Oxonia Illustrata, sive Omnium Celeberrimae istius Universitatis Collegiorum...'

Stock: 52662

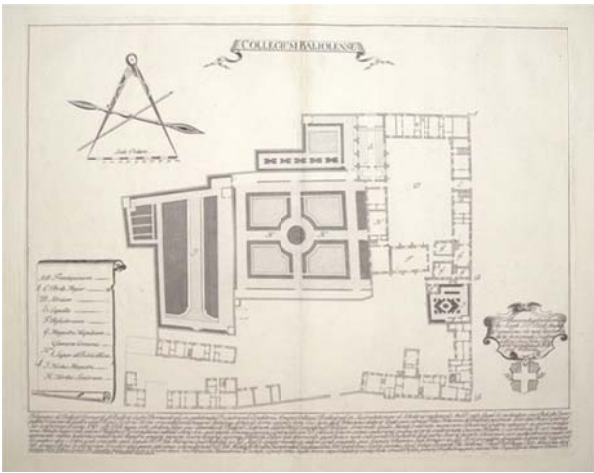
34. **Collegium Baliolense.**

W. Williams delin. Parr sculp. [Oxford: William Williams, n.d., 1732-3.]

Engraving. 380 x 460mm (15 x 19"), with wide margins. Printer's creases in margin and image. £230

Two elevations of Balliol college facades, with three dedications with armorials. From 'Oxonia Depicta' by William Williams. *See Ref: 52681 & 52662*

Stock: 52680



35. Collegium Baliolense.

[after William Williams.] [Oxford: William Williams, n.d., 1732-3.]

Engraving. 380 x 480mm (15 x 19"), with wide margins. £230

A floorplan of Balliol College from 'Oxonia Depicta' by William Williams. See Ref: 52680 & 52662
Stock: 52681

36. The Oxford Almanack for the Year of the our Lord God MDCCXLII.

G. Vertue Sculp. [n.d. c.1742.]

Etching and engraving. Plate 501 x 458mm (19¾ x 18"). Tax stamp top left corner. £320

A view of Balliol College, from the south; below, in a frame, the founder John de Balliol and his wife Devorguilla sitting in a neo-classical alcove with Sir Phillip Somerville and Sir William Felton to left, Lady Periham and Peter Blundell to right; in front, to left, are Bishop Gray of Ely, holding an elevation of the library which he built, with Sir Thomas Wandy; in the centre is Bishop Bell of Worcester watching cherubs measure a plan of the old front which he had built; to right are Dr Compton and Dr Robinson, Bishops of London and Dr Mander, with drawings of churches; behind them are Bishop Warner of Rochester, Dr Snell and Dr Busby; at the back are Humphrey, Duke of Gloucester, Archbishop Neville of York and Wycliffe; in niches to either side are figures of Divinity and Mathematics. See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 62-63; Alexander.

There are two plates, signed 'G Vertue Sculp.' and 'G Vertue Scul'; proofs with the heading only; a drawing in the Ashmolean on two sheets; a silk almanac with a red border at the OUP, London.

The scheme for rebuilding the college was begun in 1738 and ran until 1743; only the East range and three bays of the south front were built. Petter suggests that the architect may have been the mason in charge of new building, William Townesend. Alexander adds that if the illustration of the design in the almanac was intended to raise funds for the project, the college must have been disappointed.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing

an unstamped almanac as three months' imprisonment. Alexander (2008): 837.
Stock: 52480

37. The Oxford Almanack for the Year of the our Lord God MDCCXXV.

W. William delin. I. Harris fecit. Hullet Sculp. [n.d. c.1725.]

Etching and engraving. Plate 490 x 448mm (19¼ x 17½"). Tax stamp top left corner. Some creasing. £320

Christ Church College seen from the north, five allegorical figures in the left foreground examine a geometric digram on the ground; calendar bell 'The Oxford Almanacks' by Helen Mary Petter (Oxford: 1974, p.55) attributes the text engraver to William Hullett.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. Stock: 52466

38. The Oxford Almanack for the Year of the our Lord God MDCCXXXIX.

Vertue Sculp. [n.d. c.1739.]

Etching and engraving. Plate 509 x 451mm (20 x 17¾"). Tax stamp top left corner. Staining and creasing. £320

A view of Exeter College; in the foreground, a low wall decorated with crests and busts, of Walter Stapledon, the founder, Edmund Stafford, William Petre, Charles I, Dr. George Hakewill, who built the chapel and John Acland, who built the hall, with two cherubs holding a cameo labelled 'Eliz. Sheire [or Shepre]' and scroll of crests in front of it; in the centre stand, Dr Marsh, who rebuilt one side of the quadrangle, with a plan of the building, with Dr Bull; to right are eminent lawyers, students of the college, the Earl of Shaftesbury, Sir George Treby, Judge Pollexfen and Sir John Maynard.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 65-66.

Both surviving plates are signed by Vertue. Mr Green the painter was paid £4.4s.0d. in 1737-8 for the drawing. There are proofs with incomplete Regal table and list of Officers in BM P&D (1880,d.9) and at the OUP, London; also one with the picture only. There is an engraving of the façade of the College in elevation by Burghers dated 1709, from which they may have been taken and the façade was illustrated in W. Williams, 'Oxonia Depicta', Pl. xvi, 1733.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. Alexander (2008): 802.
Stock: 52477

39. **The Oxford Almanack for the Year of the our Lord God MDCCXL being Bissextile or Leap Year.**

G. Vertue Sculp. [n.d. c.1740.]

Etching and engraving. Plate 509 x 451mm (20 x 17¾"). Tax stamp top left corner. Staining and creasing; nicks and tears. £320

View of Jesus College; in the foreground, Queen Elizabeth stands on the left, granting the charter to Dr Hugh Price; behind him to right, Dr Francis Mansell hands over the key to his successor as principal, Sir Leoline Jenkins, watched by Dr Herbert Westphaling; to left, Charles I stands holding a baton, with two cherubs standing beside a globe.

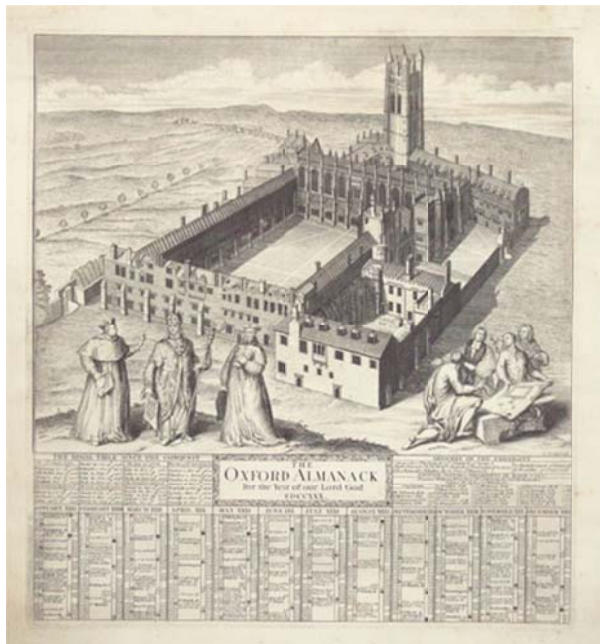
See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 61-62; Alexander.

Both surviving plates are signed by Vertue, who was paid £54 2s. 6d. for two plates, while Mr. Green the painter was paid £5.5s.6d., for the design, with half the payment to go to Jesus College. Alexander identifies the painter as James Green.

The principal resigning his headship is Mansell, not Marsh.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *Alexander (2008): 814.*

Stock: 52478



40. **The Oxford Almanack for the Year of the our Lord God MDCCXXX.**

G. Vertue Sculp. [n.d. c.1730.]

Etching and engraving. Plate 495 x 458mm (19½ x 18"). Tax stamp top left corner. Staining. £320

Bird's-eye view of Magdalen College, with standing in the foreground Cardinal Wolsey, William of Waynflete (the founder) and Caridal Pole, and on the right John Hough President 1687-1701.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), pp.57-8. She notes that the college

adopted a design for a new quadrangle in 1729 by William Townesend, and this is shown here. Vertue made the drawing for the almanac himself.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *In the Wellcome Collection. Alexander (2008): 600.*
Stock: 52470

41. **[Magdalen College] Collegium B. Mariae Magdalenæ.**

D. Loggan delin et sculp. cum Privil. S.R.M. [Oxford, David Loggan, 1675.]

Engraving. 310 x 410mm (12¼ x 16"), with wide margins. £320

An elevated view of Magdalen College, published in David Loggan's 'Oxonia Illustrata'.

Stock: 52857

42. **The Oxford Almanack for the Year of the our Lord God MDCCXXXVII.**

Vertue Sculp. [n.d. c.1737.]

Etching and engraving. Plate 501 x 451mm (19¾ x 17¾"). Tax stamp top left corner. Staining and creasing. £320

A view of Merton College.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *Alexander (2008): 814.*
Stock: 52475

43. **The Oxford Almanack for the Year of the our Lord God MDCCXXXIX.**

G. Vertue Sculp. [n.d. c.1729.]

Etching and engraving. Plate 480 x 450mm (19 x 17¾"). Tax stamp top left corner. Staining; nicks and tears to margin edges. £320

A view of New College, from the garden with a view of Chapel, Hall and Winchester College.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *Alexander (2008): 814.*
Stock: 52469

44. **The Oxford Almanack for the Year of the our Lord God MDCCXXXVI being Bissextile or Leap Year.**

G. Vertue Sculp. [n.d. c.1736.]

Etching and engraving, partly stamped at top left corner. Plate 501 x 451mm (19¾ x 17¾") with very wide margins. Central crease. £320

View of Oriel College with the Robinson building, erected in 1720 and the Carter building, 1729; in the foreground, Adam de Brome, chancellor of Durham

and founder of the college, receives the charter from Edward II, who sits under a canopy stretched over pillars carved into male figures, while benefactors to right, among them a chancellor and Bishops, including Bishop Robinson and Provost George Carter, examine a charter.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 60; Alexander.

Both plates were engraved by Vertue.

In the roundels above the image are Queen Anne delivering a grant of Prebend to Bishop Robinson, in 1712; to right, an allegory of the Treaty of Utrecht, negotiated by Robinson in 1713.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.

Alexander (2008): 719.

Stock: 52474



45. The Oxford Almanack for the Year of the our Lord God MDCCXLIV. Being Bissextile or Leap Year.

G. Vertue Sculp. [n.d. c.1744; but later?]

Etching and engraving. Plate 510 x 463mm (20 x 18¼") with very wide margins. £320

View of Pembroke College, below a scene showing James I granting the charter to Lord Pembroke, watched by Thomas Tesdal and Richard Wightwick, the founders, with John Bennett, 1st Lord Ossulstone and John Hall to left, the latter holding a drawing of the Master's Lodgings, which he had built in 1695 and to right, Francis Rous, George Townsend, Juliana Stafford and Dame Holford; in pictures on the wall behind are, to left, Charles I giving the college patronage of St Aldate's church and founding a fellowship for natives of Jersey and Guernsey and to right, Queen Ann granting Chancellor Harcourt a

charter for endowing the Master with a Prebend of Gloucester.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 63; Alexander.

Both surviving plates are signed by Vertue. There is a proof without the calendar in the Ashmolean Museum and a drawing signed 'W. Greene delin.', in which the figures differ to those in the engraving. Greene was paid 5 guineas for the desihn in 1742-3. The buildings are similar to Plate lvi in W. William s 'Oxonia Depicta' (1733).

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.

Alexander (2008): 864.

Stock: 52481

46. The Oxford Almanack for the Year of the our Lord God MDCCXXVII.

G. Vertue Sculp. [n.d. c.1727.]

Etching and engraving. Plate 490 x 444mm (19¼ x 17½"). Stamped at top left corner, with very wide margins. Creasing. £320

View of Queen's College, showing two quadrangles and Hawksmoor's original design for the cupola, above a frame divided into three; to left, Queen Philippa and the founder, Robert Eglesfield; in the centre, Queen Philippa and Edward III, enthroned, with Eglesfield presenting the plan; to right, Sir Joseph Williamson and Dr Lancaster.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 56; Alexander.

Both surviving plates are signed by Vertue. 'Vertue and others' were paid £76 7s. 0d. for 'engraving etc. the Almanack'; Alexander suggests that Vertue sub-contracted some of the work, probably the calendar, which had been engraved by William Hullet in the previous two years. He adds that although Vertue places this under 1727, it was presumably engraved in 1726.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.

Alexander (2008): 489.

Stock: 52467

47. The Oxford Almanack for the Year of the our Lord God MDCCXXXIII.

[G. Vertue Sculp.] [n.d. c.1733.]

Etching and engraving. Plate 507 x 451mm (20 x 17¾"). Tax stamp top left corner. Some spotting. £320

A view of St John's College, on a scroll against a landscape background; in three frames below are Archbishop Laud, to left, praying, with a four-headed demon in front of him; in the centre, Sir Thomas White, the founder, with figures of charity and Aesculapius; to right, Bishop Juxon leading Charles I to the scaffold.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 59.

Mr Green was paid £4.4s.0d. for the design and Mr Debosc was paid £52.10s.0d. for engraving two plates. This was probably Claude Du Bosc, who also engraved a plate for 1720. The buildings are taken from David Loggan, 'Oxonia Illustrata' (1675).

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. Stock: 52472

48. **The Oxford Almanack for the Year of the our Lord God MDCCXXXIV.**

G. Vertue Sculp. [n.d. c.1734.]

Etching and engraving. Plate 501 x 451mm (19¼ x 17¾"). Tax stamp top left corner. Some spotting and soiling. £320

View of the Canterbury Quad of St John's College, with a statue in a niche above an arched entrance in the far side; with Dr Sherard on the left, holding a plan of the Botanical Gardens, kneeling beside Oxonia who sits under a neo-classical porch, receiving a procession of officials, headed by Archbishop Laud, who had the quadrangle built.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 59; Alexander.

The Canterbury Quadrangle was built by Archbishop Laud in 1631-36. Vertue records in 1729 that he 'drew St John's Coll. quadrangle, Collonade, and front of the 2 great arches designed by Inigo Jones (not certain)'. Both plates were engraved by Vertue.

Alexander notes that this is one of the few Almanacks designed not in Oxford, but by Vertue himself, who often engraved the architectural elements from drawings made in Oxford, often after existing engravings.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.

Alexander (2008): 625.

Stock: 52473

49. **The Oxford Almanack for the Year of the our Lord God MDCCXXXII. Being Bissextile or Leap Year.**

[G. Vertue Sculp.] [n.d. c.1732.]

Etching and engraving. Plate 495 x 458mm (19½ x 18"). Tax stamp top left corner. Staining; creasing. £320
Trinity College, shown in the background with figures in the foreground, including the founder Sr Thomas Pope, holding a view of the college to left, Dr Bathurst in the centre, refusing the mitre which is offered by a cherub, with a view of a neo-classical façade and another showing the central section of the building shown, on the ground nearby and other figures to right,

including Adams, Bishop of Limerick and Wright, Bishop of Litchfield, fellows of the college.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. Stock: 52471



50. **[Trinity College] Collegium S. te Trinitatis.**

D. Loggan delin et sculp. cum Privil. S.R.M. [Oxford, David Loggan, 1675.]

Engraving. 320 x 410mm (12½ x 16"), with large margins. Split in centre fold repaired at bottom. £320
An elevated view of Trinity College, published in David Loggan's 'Oxonia Illustrata'.

Stock: 52855

51. **The Oxford Almanack for the Year of the our Lord God MDCCXXXVIII.**

G. Vertue Sculp. [n.d. c.1738.]

Etching and engraving. Plate 506 x 451mm (20 x 17¾"), very large margins. Stamped at top left corner. Central crease. £320

A view of Wadham College, according to designs for its rebuilding; in the foreground, James I enthroned to left with the founders Nicholas and Dorothy Wadham beside him and an allegorical female figure of Learning, with John Wilkins, warden and Bishop of Chester in the centre, holding drawings of Wadham and Gresham colleges, Thomas Sprat, writing his history of the Royal Society, the astronomer Seth Ward and former students Christopher Wren, with views of the Sheldonian Theatre and St. Paul's and Admiral Robert Blake, indicating a picture of a naval engagement; behind these figures is another group, including Philip Bisse and Humphrey Hody, professor of Greek.

See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 65-66.

Both surviving plates are signed by Vertue. Me green the painter was paid £4.4s.0d. in 1745-6 for the drawing. The front and flanking buildings are taken from an engraving signed 'MBurghers delin. et sculp.', the rest is taken from Loggan, 'Oxonia Illustrata' in 1675.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *Alexander (2008): 786.*
Stock: 52476



52. **The Oxford Almanack for the Year of the our Lord God MDCCXXLI.**

G. Vertue Sculp. [n.d. c.1741.]

Etching and engraving. Plate 501 x 458mm (19¾ x 18"). Tax stamp top left corner. £320

A view of Worcester College, according to the 18th century design, of which the south side was never built; below, a cartouche showing Charity kneeling before the founder Sir Thomas Cookes, standing next to Bishop Lloyd of Worcester, followed by figures of Divinity, Law, Physick and the Sciences; to right, Dr Clarke stands holding a plan of the library, with benefactors Margaret Alcorn and Sarah Eaton. See Helen Mary Petter, 'The Oxford Almanacks' (Oxford 1974), p. 62.

Both surviving plates are signed by Vertue; the perspective is taken from the engraving by W. Williams, 'Oxonia Depicta', 1733, Pl. lviii.

The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment. *Alexander (2008): 826.*
Stock: 52479

53. **An Advantageous Concern.**

[n.d. c.1813.]

Letter press and engraving; three pages, 8vo. 172 x 140mm (6¾ x 5½"). Laid on album sheet left side.

£160

Joseph Hamilton here lays out his patents and brick designs that have air holes for both oblong and triangular bricks.

References below from "Nineteenth Century Brickmaking Innovations in Britain: Building and Technological Change" by Kathleen Ann Watt, 1990. 'Machinery capable of extruding hollow tubes was patented as early as 1810 by Johann Deyerlein (British Patent No.3319), further developed by Yoseph Hamilton in 1813 (British Patent No.3685)'.

'Use of a screw to provide continuous pressure on the contents of the hopper which allowed an uninterrupted flow of clay into the moulds (British Patent No.3685, 1813, Joseph Hamilton)'.

Stock: 52420

54. **On Monday, May 9, 1814, will be published, Calcographiana: The Printesellers Chronicle and Collectors Guide to the Knowledge and Value of Engraved British Portraits: by James Caulfield.**

London: Printed by and for G. Smeeton, St. Martin's Kane, Charing Cross; and sold by J. Caulfield, Printseller, Wells Street, Oxford Street; By whom Subscriptions are received: as also by Booth, Duke Street, Portland Place; Priestley, Broad Street, Bloomsbury; and Setchell, King Street, Covent Garden. Smeeton, Printer, 17, St. Martin's Lane. [1814.]

Rare letterpress. 266 x 158mm (10½ x 6¼"). Folds.

Laid on album sheet at sides. £180

An advert for the publication of "Calcographiana : the Printesellers chronicle and collectors guide to the knowledge and value of engraved British portraits," by James Caulfield. 1814. *Calcographiana in the Royal Colleciton Trust: RCIN 1150596.*

Stock: 52425

55. **Greenock Volunteer Bazaar. A Bazaar in Aid of the Funds of the Various Volunteer Corps in Greenock, will take place in the Town Hall, Greenock, on Thursday & Friday, 24th & 25th April, 1862, under the Patronage of The Lady Octavia Shaw Stewart.**

Greenock, 7th April, 1862.

Letterpress flyer. Sheet 185 x 110mm (7¼ x 4¼"). £50

A bazaar patronised by Octavia Shaw Stewart (née Grosvenor, sister of the 1st Duke of Westminster), wife of the MP and Lord Lieutenant of Renfrewshire Michael Shaw Stewart.

Stock: 52349

56. **Montpelier Family Hotel, Adjoining Bonchurch, Ventnor, Isle of Wight. By J.A. Whiskard, Wine, Brandy, Ale & Porter Merchant, (from London). Flies, Phaetons, Pony Chaises and Saddle-horses for Hire. Families and Invalids will find this a delightful Retreat, the Situation and Climate being Strongly recommended by the Family. Wines**

of the most approved Vintages. - British & Foreign Spirits of the Choices Quality.

[n.d. c.1840.]

Engraving. 90 x 122mm (9½ x 4¾"). £70

A trading card for the Montpelier Hotel, Ventnor, Isle of Wight.

The hotel was listed in 'The Pleasure Visitor's Companion in Making the Tour of the Isle of Wight' from 1843-1845 and was highlighted as being distinguished for comfort, cleanliness, civility and moderate charges.

Stock: 52427

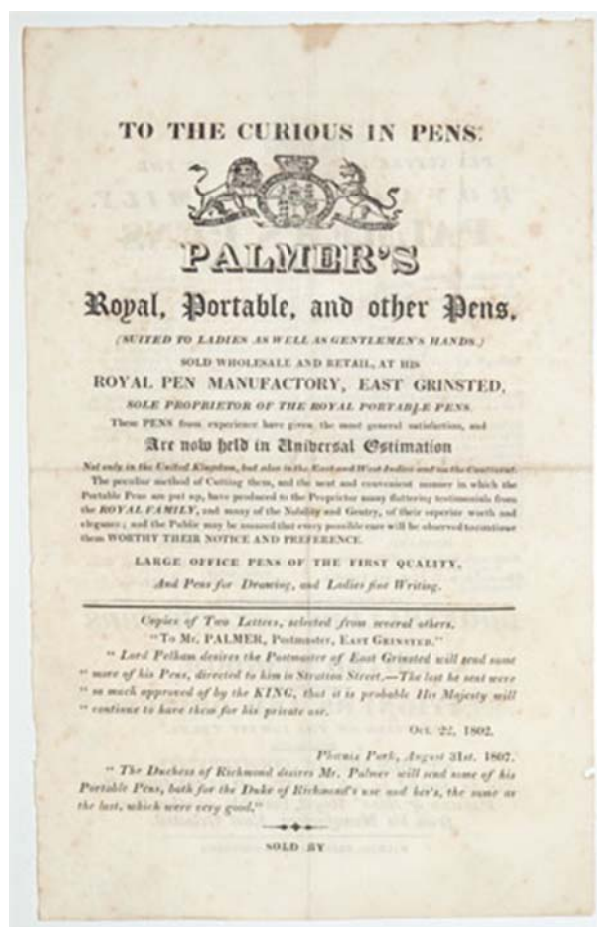
57. Royal Victoria Drill'd Ey'd Needles.

[n.d., c.1840.]

Engraving. Sheet 110 x 145mm (4¼ x 5¾"). £95

An advertisement featuring an oval scene of two riders, probably Victoria and Albert, surrounded by a rococo border of swags and birds.

Stock: 52356



58. To the Curious in Pens. Palmer's Royal, Portable, and other Pens, (Suited to Ladies as Well as Gentleman's Hands.) Sold Wholesale and Retail, at His Royal Pen Manufactory, East Grinstead, Sole Proprietor of the Royal Portable Pens.

Palmer, Printers, East Grinstead. [n.d., c.1810.]

Letterpress advert, 2pp, verso lists the London & country stockists. Sheet 225 x 140mm (8¾ x 5½").

Folds and spotting.

£130

Stock: 52262

59. On the First Day of January, 1812, will be Published The First Part of a Work, Entitled A New History of Engravers, who have practised the Art in its different Branches, Either in Wood, Metal, or other Substances, From its Appearance during the Fifteenth Century progressively to the present Time; With A Detailed List of Their Leading Productions, Either in respect to their peculiar Merit, or as curious Representations of various Objects, which may prove interesting to every Class of Admirers of Prints; Together with Fac-similies of the Monograms, Initials, or Cyphers, usually prefixed to their productions.

The Whole compiled from every authentic Source of Information, and materially improved by every possible Research into the Subject during the last Ten Years, By Thomas Dodd....The Compiler and Published, Mr. Dodd, 101, St. Martin's Lane, Charing Cross; Also by Mr Palser, Printseller, Bridge Road, Lambeth...May 1811.

Rare letterpress, three pages; 4to. 216 x 278mm (8½ x 11"). Laid on album sheet on left side. £190

Thomas Dodd (1771-1850) was an English auctioneer and printseller; in 1796 he took a small shop in Lambeth Marsh before moving to Covent Garden. It wasn't until 1806 that he opened an auctionroom in St Martin's Lane, where he sold some famous collections, among them being that of General Dowdeswell in January 1809. Dodd acquired a wide knowledge of engravings, and began an elaborate biographical catalogue of engravers, which eventually formed thirty folio volumes of manuscript.

In 1817 Dodd spent time on a dictionary of monograms, but a similar work by Brulliot was published about that time.

Stock: 52421

60. A Catalogue of Books Distributed by the Society of Unitarian Christians, Established in the West of England in the Year 1792, to Promote Christian Knowledge and the Practice of Virtue.

Bristol, March 31st, 1825. William Browne, Printer, 29, Clare-Street, Bristol.

Letterpress pamphlet, 4pp. Sheet 335 x 410mm (13¼ x 16"). Tear caused by seal, folded, addressed in ink.

£70

A catalogue, sent to 'Joseph Gundry Esq.re, Bridport', but marked 'Dead. To be returned to Mr Colson'.

Stock: 52616

61. History and Antiquities of Tottenham. Subscribers who have already honoured the above Work with their Names, and the Public in general, are most respectfully informed, that the Authors (at the Request of several distinguished literary Characters) are under the Necessity of postponing the Publication of the same, for a few Weeks longer than the last specified Time of Delivery. Copies will after

that Time be delivered in the Order subscribed for...

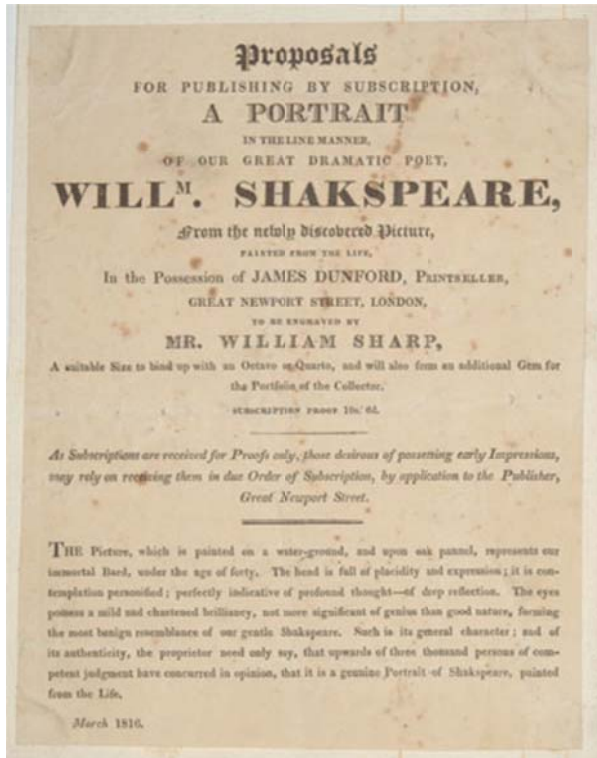
[n.d. c.1790.]

Rare letterpress. 132 x 158mm (5¼ x 6¼"). Folds.

Laid on album sheet at corners. £140

A notes for the subscribers about the postponing of publication of, "The history and antiquities of the parish of Tottenham High-Cross, in the county of Middlesex. : Collected from authentic records".

Stock: 52422



62. **Proposals for Publishing by Subscription, A Portrait in the Line Manner, of our Great Dramatic Poet, Will.m Shakespear, from the newly discovered Picture, painted from the life, In the Possession of James Dunford, Printseller, Great Newport Street, London, to be engraved by Mr. William Sharp, A suitable Size to bind up with an Octavo or Quarto, and will also form an additional Gem for the Portfolio of the Collector. Subscription Proof 10s. 6d. As Subscriptions are received for Proofs only, those desirous of possessing early Impressions, may rely on receiving them in due Order of Subscription, but application to the Publisher, Great Newport Street.**

March 1816.

Rare letterpress subscription, 8vo. 190 x 151mm (7½ x 6"). Laid on album sheet at corners. £95

Subscription advert and notice for the portrait of William Shakespeare, the so-called 'Dunford' portrait; bust directed to left, glancing to the right, with shoulder-length hair, beard, moustache and doublet with a broad collar.

The portrait is in the collection of the British Museum.

Stock: 52424

63. **[Sr John Dellavalle] Westminster. Bought of John Shipman, Haberdasher at ye Sun, in Bridge Street.**

[June 23 1770.]

Engraved bill head, filled in with ink mss, pt 18th century watermark. Sheet 75 x 210mm (3 x 8¼").

Trimmed, top left corner ripped off. £75

Bill made out to Sir John Hussey Delaval (1728-1808), later 1st Baron Delaval in the Irish peerage.

Stock: 52252

64. **[Lady Delaval] London [April 16] 17[73]. Bo.t of Charles le Bas, Linen Draper, (Successor to Mr Alexander Scholar) at the Wheatsheaf in New Bond Street, near Conduit Street.**

[1773.]

Engraved bill head, filled in with ink mss. Sheet 65 x 215mm (2½ x 8½"). Trimmed, top left corner ripped off. £75

Charles le Bas was from a Huguenot family; his son Charles Webb le Bas (1779–1861), became principal of the East India College, Haileybury.

Lady Delaval was the wife of Sir John Hussey Delaval (1728-1808), later 1st Baron Delaval in the Irish peerage.

Stock: 52248

65. **Lincoln [16 Dec.r] 17[77]. Bought of Geo. Kent, Linnen, Woollen Draper, & Mercer.**

[1777.]

Engraved billhead, verso his prices, 18th century watermark. Sheet (at most) 60 x 205mm (2½ x 8").

Trimmed. £65

Stock: 52257

66. **[Lady Delavell] London [Ap.2 26 1771]. Bought of Richard Preston Mercer. At the Golden Ball, the Backside of St Clements, Strand. Successor to Mr. Shaw.**

[1773.]

Engraved bill head, filled in with ink mss. Sheet 70 x 195mm (2¾ x 7¾"). Trimmed, part of top edge ripped off. £75

Charles le Bas was from a Huguenot family; his son Charles Webb le Bas (1779–1861), became principal of the East India College, Haileybury.

Lady Delaval was the wife of Sir John Hussey Delaval (1728-1808), later 1st Baron Delaval in the Irish peerage. *British Museum: Heal, 84.213.*

Stock: 52253

67. **No. [31.] Received of [...] the Sum of [Forty] Shillings for Two Quarters Rent for Water, due to the New River Company, at Christmas 1829.**

[6 Jan.y] 1830.

Letterpress bill, filled in with ink mss, 18th century watermark. Sheet 75 x 160mm (3 x 6¼"), with two-penny tax blindstamp. Trimmed. £75

Stock: 52255

68. **Bo:t of James Baughan Shoe Maker, (Successor to Mr Willis) at the Angel in Henrietta Street, Covent Garden. [April 6 1773, Lady Delavall.]**

[1773.]

Engraved bill head, filled in with ink mss front & verso. Sheet 95 x 215mm (3¾ x 8½"). Trimmed. £75
Lady Delaval was the wife of Sir John Hussey Delaval (1728-1808), later 1st Baron Delaval in the Irish peerage.

Stock: 52259

69. **[Illustration to Pope's Canto 4.]**

Lud. Du Guernier inv. C. Du Bosc sculp. [n.d. c.1714.]
Etching. 145 x 84mm (5¾ x 3¼"). £130

The engraving accompanying canto 4 shows Belinda, sitting in the middle, resting her head on her hand, in the Cave of Spleen, the poems analogue for the underworld that heroes of epics frequently visit. Allegorical figures of Affectation and Ill-Nature flank her.

Illustration to Canto 41 in Pope's 'The Rape of the Lock' (1714). 1714 *Ex Collection: The Right Hon.*

Christopher Lennox-Boyd. Collector's stamp on verso.

Stock: 52514

70. **Any Person who was present when a Carriage Drove over a Lad on Friday Night, in Nelson Street, will be rewarded for his Trouble in giving the necessary Information on the Subject to Mr. M'Carthy, Bridewell Lane.**

March 13, 1830. Printed by I.N. Pearce, Bath-Street, Bristol.

Letterpress broadside. Sheet 190 x 225mm (7½ x 8¾").
Creases. £80

An advert for a reward for information.

Stock: 52605

71. **A Copy of Verses for the Year 1844 Humbly Presented to the Worthy Inhabitants of the Parish of Hampstead, By Charles Adams, Beadle.**

J.V. Quick, Printer, (Successor to Mr Clay, Sutton's Gardens, Chalk Road, Islington. [1844.]

Letterpress broadside with 16 woodcut illustrations.
Sheet 565 x 445mm (21¾ x 17½"). Folds. £160

A collection of verses, mainly with religious overtones, but also on Victoria, her coronation, and even the Tahmes Tunnel built by Isambard Kingdom Brunel.

Stock: 52781



72. **Free Trade Star. Vicious Monopoly - thy murky day / Is nearly gone; thy worshippers decay...**

W. Snow [n.d., c.1845.]

Fine & scarce coloured engraving on card. Sheet 150 x 115mm (6 x 4½"). £580

A decorative star filled with mottos and Biblical references promoting Free Trade, during the campaign to repeal the Corn Laws. The central ring reads 'Commerce Should Ever Be Free Like Air and Ocean'.

See 52552, 52856.

Stock: 52551

73. **[Free Trade] Hints to Ladies, How to Aid the League Bazaar. May 1845. Covent Garden Theatre.**

Scarce chromolithograph on card. Sheet 235 x 180mm (9¼ x 7"). £240

A flyer promoting the Anti-Corn Law League's fundraising bazaar held at the Covent Garden Theatre. At the time the campaign to repeal the Corn Laws was at its apogee. *See 52856; 52551*

Stock: 52552

74. **To our Mother. God save our Mother dear, / Long Live our Mother dear, / God Save her now...**

Christmas Day, 1852.

Engraved text within blind-stamped decorative border.
Bottom left corner bent. £70

A Christmas card.

Stock: 52586

75. Bristol Daily Post. Second Edition. Wednesday, December 10, 9.45 a.m. The Latest News from America. - Arrival of the "Etna".

[Bristol, 1862.]

Letterpress broadside. Sheet 460 x 105mm (18 x 4¼").
Folded horizontally. £130

A news sheet, noting the arrival of the screw steamship Etna, but mostly concerned with events of the second year of the American Civil War, including: a failed Confederate attempt to retake New Bern, North Carolina, on November 25th; Union general Ambrose Burnside's movements in the week before Fredericksburg, December 11-15th; and the pursuit of the CSS Alabama, the British-built Confederate warship.

The Bristol Daily Post ran from January 1860 to January 1878, when it was incorporated with the Bristol Mercury.

Stock: 52614

76. Bristol Daily Post. Second Edition. Tuesday, December 16, 10.15 a.m. The Latest News from America.

[Bristol, 1862.]

Letterpress broadside. Sheet 605 x 110mm (23¾ x 4¼"). Folded horizontally, small tear in right margin.
Small brown stain above the fold. £130

A news sheet, mostly concerned with events of the second year of the American Civil War, including: Confederate general Stonewall Jackson joining Robert E. Lee in the defence of Fredericksburg and Union general Ulysses S. Grant's advances in Vicksburg, Mississippi.

Also reported is a meeting of the New York Chamber of Commerce, in which sending a ship of grain to relieve Lancashire is discussed, necessitated by the Lancashire Cotton Famine and two poor European grain harvests.

The Bristol Daily Post ran from January 1860 to January 1878, when it was incorporated with the Bristol Mercury.

Stock: 52615

77. Grand Masquerade, Under the especial Warrant of the Lord Chamberlain, Monday, May 22, 1837. At the Egyptian Hall, Piccadilly, Opposite Bond Street.

Simpkins, Printer, 46, Upper John Street, Tottenham Court Road.

Letterpress playbill. 2pp., sheet 195 x 120mm (7¾ x 4¾"). Small tear at top. £75

Price of entering £1-1-6 to include a bottle of wine, port, sherry or madeira. A party 'to commemorate the Majority of her Royal Highness the Princess Victoria', less than a month before she became queen.

Stock: 52263

78. Chairman, The Right Hon. the Lord Mayor, Vice-Chairman, Mr. Arthur Blackett.

C.W. Rhead sc. April 14th 1894. H. Thomson.

Etching and letter press; small booklet, 4to; 4 pages.

152 x 108mm (6 x 4¼"). £140

A small booklet with programme and menu on verso for the Booksellers' Trade Dinner 1894.

Portraits of Jacob Tonson (1655-1736), 18th century English bookseller and publisher, and Edward Cave (1691-1754), printer and founder of Gentleman's Magazine.

Stock: 52463

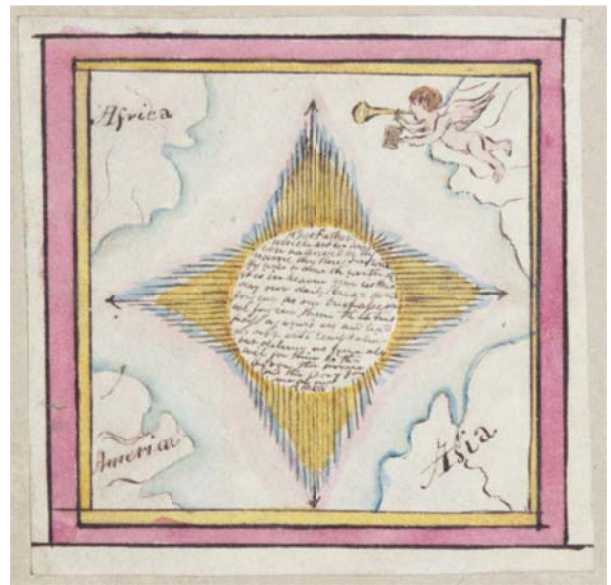
79. Programme of Music. God Save the Queen, Royal Scottish Academy March 22. 1860

E.A.V. Fecit.

Etching. Sheet 170 x 235mm (6¾ x 10"). Paper stuck on top edge. £85

An advertisement for a concert featuring the bands of the 78th Highlanders and 13th Light Dragoons, with music by Strauss, Meyerbeyer, Verdi and Donizetti. One side is illustrated by a winged sprite waving a conductors baton, the other by a scene 'The Arts Salute the Muses March 22 1860'.

Stock: 52351



80. [The Lord's Prayer as a calligraphy exercise.]

[n.d., c.1840.]

Ink and watercolour. Sheet 70 x 70mm (2¾ x 2¾").
Laid on album paper. £220

The Lord's prayer, probably written with a needle, within a star surrounded by representations of the four continents, a cherub with a trumpet above Europe.

Stock: 52597

81. The Sailor in a Storm. O God! have mercy in this dreadful hour... [&] The Poetical Sailor. The Captain of a certain British Frigate, a man of undaunted bravery, had a natural antipathy to a cat...

[n.d., c.1840.]

Two ink mss. Sheets 145 x 135mm (5¾ x 5¼") & 125 x 165mm (9 x 6½"). Laid on album sheets. £180

Two calligraphy exercises, copying a poem by Robert Southey (1774-1843), Poet Laureate from 1813 until his death and an anonymous anecdote, published in

(amongst many) 'The Log Book; Or, Nautical Miscellany', 1830.
Stock: 52593

82. **A Much Admir'd Love Song Call'd The Banks of the Nile.**

[Dublin, P. Brereton? c.1870.]

Letterpress songsheet with woodcut vignette and emblem. Sheet 285 x 110mm (11¼ x 4¼"). £70

"We are order'd out to portsmouth a many a long mile,
/ To join the British Army on the Banks of the Nile".

Stock: 52237

83. **Lines Written Beneath an Elm, In the Church Yard of Harrow on the Hill, September 2nd 1807 by Lord Byron.**

[n.d., c.1820.]

Rare wood engraving on card. Sheet 125 x 75mm (7 x 2¾"). Laid on album sheet. £140

George Byron's poem, printed with a black background and white text.

Stock: 52594

84. **The Irish Tennant Farmers Lament From Eviction from his Native Home.**

[Dublin, P. Brereton? c.1870.]

Letterpress songsheet with woodcut vignette. Sheet 285 x 110mm (11¼ x 4¼"). £130

Irish famine interest. Chorus: "So now kind friends just listen to my Irish tale of woe / Cause'd by the Agents vengence upon poor Patt Roe". See ref: 52235

Stock: 52233

85. **Love Your Own Land.**

[Dublin, P. Brereton? c.1870.]

Letterpress songsheet with two woodcut vignettes. Sheet 285 x 110mm (11¼ x 4¼"). £70

Irish famine interest. "Can you equal famed Killarney / Whose name resounds from Shore to Shore". See ref: 52233.

Stock: 52235

86. **A New Song on Lovely Katey of Liskehan.**

P. Brereton Printer, Lr, Exchange St, Dublin [c.1870.]

Letterpress songsheet with two woodcut vignettes. Sheet 285 x 110mm (11¼ x 4¼"). £70

"You gentle muses I pray excuse me, / Your kind infusion to me grant once more, / Til I praise a maiden sweet engaging, She is lovely Venis that I do adore..."

Stock: 52238

87. **Synopsis Ædificiorum Publicorum Di Christophori Wren Equitis Aur. Architecti Regii.~ A Catalogue of the Churches of the City of London Royal Palaces, hospitals, and Publick Edifices; Built by Sr. Christopher Wren Kt. Surveyor General of the Royal-Works du**

H. Hussbergh Sculp. Printed for Sam. Harding in St. Martin's Lane, Dan Brown near Temple Bar. & Wm.

Bathoe in Church Lane near St. Martin's Church in the Strand.

Engraving. 440 x 435mm (17¼ x 11½"). Trimmed. Horizontal fold across the middle. Bottom edge curling over, slight loss in centre publication line. Hole between the C and the I in Christophori at the top and another slight hole. Some surface dirt. £180
Stock: 52820

88. **Mr. Fiervilles ball.**

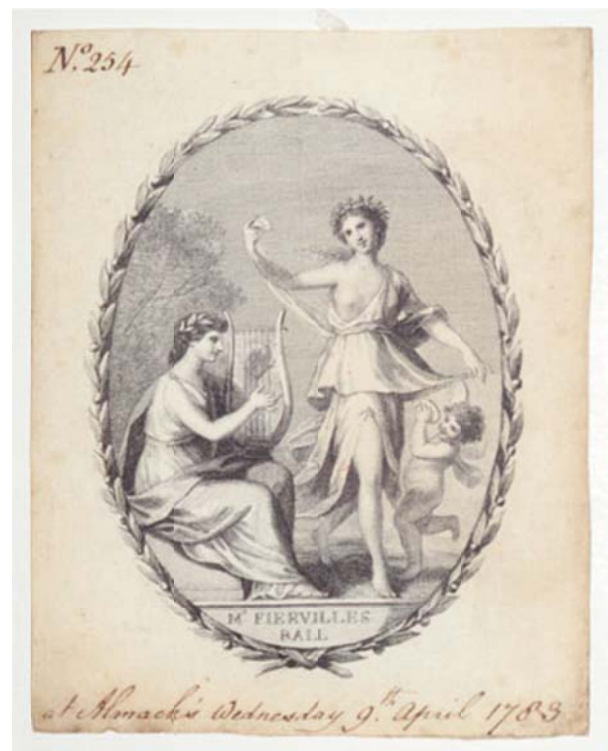
[Bartolozzi after Cipriani.] Inscribed at bottom right in ink: "Fierville", "Almack's on Tuesday April the 25th." [Added later: 1783.] At top in brown ink: "N: 501."

Etching and engraving, printed in sanguine. 140 x 108 Crease horizontally through centre. £140

Ticket; on the left, a woman crowned with laurel leaves, seated in profile to right, playing the lyre; on the right, a young woman, crowned with flowers, dancing; next to her, a putto playing the cymbals; in an oval with laurel leaves.

Almack's is presumably William Almack's gentleman's club on 50 Pall Mall. See *Calabi & De Vesme: 1971*.

Stock: 52428



89. **Mr Fiervilles Ball. No 254. at Almanack's Wednesday 9th April 1783 [ink mss.]**

[Engraved by Francesco Bartolozzi after Giovanni Battista Cipriani.]

Etching and engraving. Sheet 140 x 110mm (5½ x 4¼"). Trimmed within plate, old ink mss. £180

Mr Fierville held regular balls, at which the Italian composer and violinist Felice Giardini (1716 - 1796) often performed, using this engraving from about 1780. *De Vesme: 1971*.

Stock: 52358

90. **Hogarth. In perpetuum Beneficii memoriam. This Medallion, In Gold, after a Design by Mr. William Hogarth, was presented to him, as a perpetual Admission Ticket, by Jonathan Tyers Esq.r In gratitude for his advice and assistance in decorating the Gardens at Vauxhall. After his decease, it remained in the hands of Mrs. Hogarth his Widow, Who bequeathed it to her relation, Mrs. Mary Lewis, By whom it was left to her Kinsman, P.F. Hast, Esq.r Who, dying on the 25th April, 1823, gave to by his Will to it's present possessor John Tuck Esq.r**
[n.d. c.1825.]

Engraving. 272 x 215mm (10¾ x 8½"). Creasing; some soiling and nicks. £80

A print detailing the ownership of a gold badge; William Hogarth's admission badge or 'Perpetual Pass' for Vauxhall Gardens. Female figures of Virtus and Voluptas, and below, on a scroll, Felices Una.

Design attributed to Richard Yeo, see W. Wroth, 'Tickets of Vauxhall Gardens', Numismatic Chronicle XVIII, 1898, pp. 73-92. The ticket was presented to Hogarth in 1733 by the manager of Vauxhall Gardens, Jonathan Tyers, who re-opened the gardens in 1732 with decorations after Hogarth's paintings; the legend on the reverse refers to services rendered by Hogarth. It subsequently entered the collection of the antiquary W. H. Forman prior to 1890. *The badge is in the Collection of the British Museum.*

Stock: 52419

91. **P. Mathews Wholesale & Retail Woollen Draper, Tailor & Habit Maker, on the London Principle, Stourbridge. Funerals completely Furnished, Family Mourning of all kinds. Sporting Suits, Boys Dresses, Liveries &c. made in a superior Style & on the shortest notice.**

W. & T. Radclyffe Sc. Birm.m. [n.d., c.1825.]
Engraving. Sheet 120 x 175mm (5 x 7"). A little soiling, old ink mss. top left. £75

A trade card engraved by William and Thomas Radclyffe, importers of Irish linens. William is best known for Engraving J.M.W. Turner's 'Picturesque Views in England and Wales'.

Stock: 52354

92. **Burrey, Saddler & Harness Maker. Christchurch. London Whips Bits & Spurs.**

[n.d., c.1820.]
Engraving. Sheet 85 x 65mm (3¼ x 2½"). Trimmed on right. £75

With illustrations of hunting.

Stock: 52341

93. **[Anna the Prophetess and a Child.] [Cyrillic caption.] Dedicated to her Imperial Majesty Catherine the Second Empress and Autocratrix of all the Russias By her much obliged most devoted and very humble Servant**

James Walker. From the Original Picture in the Imperial Gallery at St Petersburg.

Rembrandt Pinxit. Ja.s Walker Eng.r to her I.M and memb.r of the Imp.l Acad.y of Arts St. Petersburg fecit. Publish'd Jan.y 1. 1792 as the Act directs by Ja.s Walker S. Petersburg, W. Hodges Queen Street May Fair and R. Blamire, Strand, London.

Rare mezzotint. 510 x 360mm (20 x 14¼"). With small margins. £420



Anna (or Hannah) the prophetess, dressed with hood and coif, spectacles in her left hand, sits with her arm around a boy who leans on her, reading a book. The painting, now attributed to Rembrandt's pupil Willem Drost (1633-59), was bought by Catherine the Great from the Walpole Collection at Houghton Hall and has been in the Hermitage since 1779. *Chaloner Smith: 25. III of III.*

Stock: 52732

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

[Engraved by Cornelis Visscher after Guido Reni.]

[n.d., 1652.]

Engraving, proof before letters. 320 x 385mm (12½ x 15¼"). £160

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

From the series "Cabinet Reynst: Variarum imaginum a celeberrimis artificibus pictarum Caelaturae".

Stock: 52783

95. **[The Chartist Petition of 1842.] T. Dunscombe, Esq: Presenting the Petition. Procession Attending the Great National Petition of 3,317,702, to the House of Commons, 1842. Members of the National Convention.**

[n.d., c.1842.]

Rare & scarce steel engraving. Sheet 345 x 615mm (13½ x 24¼"). Several repairs, surface wear.

Damaged. £360

Three central scenes depict the events of the Chartist Petition, lined top and bottom with sixteen elevations of public buildings in London. The sheet was probably published as a souvenir for the marchers.

Stock: 52669

96. **A View of the Grand Agricultural Dinner in Queen's College Quadrangle, Oxford, July 17th 1839. Presented gratuitously to the Readers of Jackson's Oxford Journal.**

Plowman Lithog. Oxford. [c.1839.]

Rare lithograph. Sheet 290 x 380mm (11½ x 15").

Trimmed to image. £320

The first meeting of the Agricultural Society of England, a year before a Royal Charter of Incorporation changed the name to the Royal Agricultural Society. Held in a specially-constructed pavilion, the dinner seated 2,500.

Stock: 52207

97. **Les Champs Elisées. Elysii Campi.**

Watteau Pinx. N. Tadiou Sculp. à Paris chez F. Chereau graveur du Roy rue St Jacques aux deux pilliers d'Or. [n.d., c.1727.]

Very fine etching. 355 x 425mm (14 x 16¾"), with wide margins. £380

A fete galante in a woody landscape, with noble men and women sitting next to a fountain decorated with a sleeping nymph in the foreground.

Plate 130 from 'L'Oeuvre d'Antoine Watteau'.

Stock: 52191

98. **[Dutch topers.]**

DT [monogram of David Tenniers] J. v. B. [Jan van der Bruggen] [Brussels, Jan van der Bruggen, n.d., c.1670.]

Mezzotint. 235 x 175mm (9¼ x 7"). Thread margins, laid on album paper. £240

An untitled scene of the interior of a Dutch tavern, centred on a man with tankard and pipe. In the background another man urinates into a bowl.

Engraved and published by Jan van der Bruggen (c.1648-90) after David Teniers the younger (1610-90).

Stock: 52794

99. **Give me a Kiss. [&] I Will Have a Kiss!**

Drawn by Adam Buck. Engraved by Piercy Roberts & J.C. Stadler. London Published by William Holland. No.50, Oxford Street, March 10, 1800.

Scarce pair of aquatints, printed in colours and hand-finished. Sheets 395 x 310mm (15½ x 12¼") & 385 x 340mm (15¼ x 13½"). Trimmed within plates, edges nicked. £550

A child reaching up to her mother and a mother demanding a kiss from a struggling child.

Stock: 52738

100. **The Merry Companions.**

Ostade pinx. Printed by Dean & Munday Threadneedle Street. London, Pub.d Aug. 1830 by A. Friedel, Cambridge House Kennington, and sold by the principal Book & Printsellers in Town & Country.

Lithograph. Printed area 440 x 325mm (17¼ x 12¾"). Small margins. £180

The inside of a Dutch tavern, one patron playing the violin. By Adriaen van Ostade (1610-85).

Stock: 52138



101. **[A Philosopher Giving a Lecture on the Orrery. From the Original Picture Painted by M.,r Joseph Wright, In the Collection of the Right Honourable the Earl of Ferrers.]**

Jos.h Wright Pinx.t. W.m Pether fecit 1768. J. Boydell exc.t.

Mezzotint, scratched letter proof before title. 480 x 580mm (19 x 22¾"). Small repaired tear in image, tear in inscription area, some surface wear, narrow margins. £1850

Wright's chiaroscuro masterpiece depicts a 'Natural Philosopher', using an orrery to demonstrate the workings of the solar system before a rapt audience, their faces lit by the lamp representing the Sun.

It is believed that Wright painted the scene in the Earl of Ferrers' house, Staunton Harold, expecting him to buy it. The Earl is said to be the man on the

right; the man taking notes is identified as Peter Perez Burdett, an engraver, friend of Wright and house guest of the Earl; the philosopher is said to be John Whitehurst (1713-88), an instrument maker, a mutual friend of Burdett and Wright.

Stock: 52667



101. **[The Young Ballad Singers]**

[Painted by J. Rising. Engraved by J. Jones Engraver Extraordinary to His R.H. the Prince of Wales & Principal Engraver to His R.H. the Duke of York.]
[London Publish'd as the Act directs June [*]179[*] by J. Jones No 75 Great Portland Street.]
Fine mezzotint. 510 x 355mm (20 x 14"), with wide margins. Part of the publication line erased on plate.

£520

Two children selling ballads on a street corner, singing the same ballads that they are offering for sale. First state published by Jones, before title added. It was later republished by Robert Cribb.

Rare print after John Rising (1753-1817), portrait and subject painter and also an accomplished restorer and skilled copyist. L.2178. *Ex collection of the Hon.*

Christopher Lennox-Boyd.

Stock: 52823

102. **[Helena and Hermia. From A Midsummer Night's Dream.]**

EJP 1899. Edward John Poynter. W. Heydemann [pencil signatures.] Copyright 1898. Published by H. Virtue & Co. Limited, London.

Etching on vellum, artist's proof before title. 450 x 510mm (17¾ x 20"), with large margins. Mint. £490
The two female romantic leads from Shakespeare's 'A Midsummer Night's Dream', seated together discussing an embroidery.

This etching is taken from the first of two versions in oil by Edward John Poynter (1836-1919); the second, dated 1901, is in the Art Gallery of South Australia.

Stock: 52194

103. **Helena and Hermia. From A Midsummer Night's Dream. Premium Plate to Subscribers to "The Art Journal", 1899.**

EJP 1899. Painted by Sir Edward John Poynter, P.R.A. Etched by W. Heydemann. Copyright 1898. Published by H. Virtue & Co. Limited, London.

Etching. 450 x 510mm (17¾ x 20"), with large margins. Foxing.

£190

The two female romantic leads from Shakespeare's 'A Midsummer Night's Dream', seated together discussing an embroidery.

This etching is taken from the first of two versions in oil by Edward John Poynter (1836-1919); the second, dated 1901, is in the Art Gallery of South Australia.

Stock: 52195

104. **Cephisa drawing an Arrow from Cupid's quiver to wound her Lover. Vide Montesquieu V.4 P.186.**

Designed by W. Hamilton, R.A. Engrav'd by J. Barney, Pub.d Sept.r 1789 by J. Walker No 7 Cornhill & No 106 Bond Street

Stipple. Sheet 250 x 190mm (9¾ x 7½"). Trimmed just within plate.

£120

A scene from Montesquieu's 'Céphise et l'Amour'.

Finding Cupid asleep Cephisa steals an arrow and wounds her lover. Later she clips Cupid's wings.

Stock: 52673

105. **Midsummer Nights Dream Act IV, Scene I. Oberon, Queen of the Fairies, Puck, Bottom and Fairies attending &c.**

Painted by Henry Fuseli R.A. Engraved by Tho.s Ryder & Tho.s Ryder Jun.r. Pub. Dec.r, 1803 by J. & J. Boydell at the Shakespeare Gallery Pall Mall & at No. 90 Cheapside London.

Stipple, Pt J. Whatman watermark. 480 x 600mm (19 x 23½"). Trimmed to platemark. Left side bit messy.

£420

A scene from 'A Midsummer Night's Dream': Oberon casts a spell on Titania, so that she falls in love with the first person she sees on awakening, which happens to be Bottom the Weaver, wearing an asses' head.

When Oberon lifts the spell, order is restored once more. Shakespeare took the name of Titania from Ovid's Metamorphoses, and the theme of transformation is central to the play.

Stock: 52661

106. **Shakspeare. Winter's Tale, Act III. Scene III.**

Painted by J.h Wright. Engrav'd by S. Middiman. Publish'd June 4. 1794, by John & Josiah Boydell, at the Shakspeare Gallery Pall Mall, & Cheapside.

Engraving with etching. 500 x 630mm (19¾ x 24¾") large margins. Small tear in bottom margin repaired.

£320

Attempting to return to the baby, Perdita, whom he has just abandoned on the coast of land-locked Bohemia, Antigonus is chased away by a wild animal. This action creates Shakespeare's most famous stage direction: "Exit Antigonus, pursued by a bear".

The publisher, John Boydell, commissioned Joseph Wright of Derby to paint the this scene, the 116th painting for his 'Shakespeare Gallery' in Pall Mall.
Stock: 52677

107. **L'Amour et la Folie.**

Peint par Et. Jeurat. Gravé par son Frere 1732.
Engraving. 252 x 190mm (10 x 7½"). Trimmed to the image. £140
Love and Madness; Love (Cupid) blindfolded being led away by Madness who wear a jester outfit and carries a Punch puppet.
Stock: 52399

108. **Bellerophon. I am Bellerophon the bold / Who slew Chimæra in her lair; [...]**

John Masefield. Judith Masefield. [n.d., c.1950.]
Broadside, linocut roundel with letterpress verse. Sheet 450 x 215mm (17¾ x 8½"). Crease through image, surface soiling. £180
A stark black and white image of the Greek hero Bellerophon riding the winged horse Pegasus, illustrating a poem by John Masefield (1878-1967), Poet Laureate 1930-67. The illustration was drawn (and probably cut) by his daughter Judith (1904-88).
Stock: 52837

109. **Diana and Actæon.**

[Engraved by Peltro William Tomkins after Titian.]
London, Pub.d 10th Oct.r 1822 by P.W. Tomkins, 53 New Bond St.
Engraving. 305 x 320mm (12 x 12½") Trimmed within plate on all sides, losing dedication to George IV underneath. £220
Actæon sees the naked Diana bathing with her nymphs, for which she turns him into a stag to be hunted by his own hounds, as recounted by Ovid in the 'Metamorphoses'.
Stock: 52703

110. **[The Capture of Bellisle, 1761.] To the Hon.ble Augustus Keppel [...] this plate being an exact Representation of the First Attack, made by the British Fleet under his Command, 8 April 1761 [...] [&] [...] This Plate being an exact Representation of the Second Attack, made at Fort Arsic on Bellisle . 22nd April 1761 [...] [&] [...] This Plate representing St Foy near Locmaria-Point, on Bellisle, the Place intended for a feint 22 April 1761 [...]**

Serres Pinx. Canot Sculp. Drawn on ye spot, Design'd, & Published as the Act directs by R. Short, May 1st 1763. [& Sept 12th].
Three (of seven) engravings, rare as a set. 370 x 520mm (13¾ x 20½) with very large margins. Small repairs and creases. £950
Three engravings celebrating the capture of the French island of Belle Ile (off the Brittany coast) in 1761, during the Seven Years' War. As the Royal Navy began to dominate the seas Britain started to pick off France's colonies, including Canada, before launching this attack on a part of France itself. Initially repelled, the attack was continued with reinforcements and the island was



eventually captured. Unable to counter-attack, the French told the British they could keep it if they wanted, but they found that a British base so close to the French mainland was a real problem so, in the Treaty of Paris that ended the war, Belle Île was swapped for Minorca, which France had captured earlier in the war. *Parker 69.*
Stock: 51978

111. **His Majesty's Sloop of War Wolverine of 12 guns & 63 Men, Attacking and defeating two French Luggers, one of 14 the other of 16 Guns amd 140 Men each, off the Coast of Bolougne, on the 3.d January 1799. Her Commander Lewis Morlock after killing several of the enemy with his own hands, received a mortal Wound from the last shot fired, in consequence of which he died the week after.**

W. Anderson Delin. F. Warburton Aquatinta.
Published Sept.r 12. 1799 by W. Anderson, No 46 Bell Street Paddington.
Very rare aquatint. Sheet 330 x 420mm (13 x 16½"). Trimmed within plate. Two repaired tears. £550
HMS Wolverine was a collier that was converted into a warship, with an experimental system in which her guns could be pivoted to be fired from either side. In

this action she engaged the French luggers Furet and Rusé, the crews of which attempted to board Wolverine, as depicted here, but were beaten back. The French then threw incendiary devices though Wolverine's stern cabin windows and escaped while the British were extinguishing the fire. Commander Morlock was mortally wounded, but lasted until the ship returned to Portsmouth; every captain in the port attended his funeral two days later.

Stock: 52704

112. De beroemde Onderneming op de Rivieren van London en Rochester gedaan den 21, 22 en 23 Junij des Jaars 1667, onder het Opperbevel van den Edel Mogenden Heer Cornelis De Witt, Ruwaard van Putten, Regerend Burgemeester der Stad Dordrecht [...]

Getekend door D.k Langendyk, 1782. in't Koper gesneden door M. D. Sallieth, Rotterdam. Uit gegeven by D.k Langendyk, M. de Sallieth en Dirk de Jong, te Rotterdam. [1782.]

Line engraving. Sheet 485 x 600mm (19 x 23½"). Trimmed within plate, some creasing, laid on album paper. Messy. £450

The Dutch surprise raid on Royal Navy ships anchored in the river Medway in June 1667, showing hand-to-hand fighting in small boats in the foreground and the elaborate stern of the British flagship 'Royal Charles' (subsequently towed away by the Dutch) upper left. The Dutch admiral Michiel de Ruyter is shown standing, sword in hand, in the foreground. When the Dutch withdrew they took the 'Royal Charles' and 'Unity' as prizes which, along with heavy losses of large ships, left England unable to continue the Second Anglo-Dutch War (1665-7).

Engraved by the Prague-born engraver Mattheus de Sallieth (1749-91). *Parker: 21.a*

Stock: 52827

113. [Wreck of the Halswell.] To the Memory of Cap.t Rich.d Pierce his daughter and others Who perished on board the Halsewell East India man which was wrecked near Seacombe on the Isle of Purbeck on the morning of the 6 of Jan.y 1786, This Print represents the Cabin & a number of the unfortunate Sufferers waiting in anxiety & suspence the return of Day.

Painted from the communications of two of the surviving Officers by T. Stothard. Engrav'd by G. Scott Engraver to his Royal Highness the Duke of York. London Pub.d Jan.y 6 1789 by Mr Conrell Bruton Street, I.W. Maynard St Martin's Court & G. Scott Brunswick Row, Queen Square, Bloomsbury. Rare stipple. Sheet 380 x 400mm (15 x 15¾").

Trimmed within plate, tears in edges, surface wear in inscription area. Creased. £320

At the start of a voyage from London to Madras the Halsewell lost her masts in a violent storm and was driven onto the rocks off Dorset. Of over 240 crew and passengers, only 74 survived. Captain Pierce, who was

planning to retire at the end of the voyage, died with his two daughters.

The event shocked the nation, prompting George III to visit the site of the wreck and inspiring numerous paintings, including by Stothard, Robert Smirke and James Northcote (the last engraved by Gillray).

Stock: 52706



114. The Peninsular and Oriental Steam Navigation Company's Ships.

T.G. Dutton, Del. et Lith. Day & Son, Lith.rs to the Queen. London. Published by T.G. Dutton, 17, Gate St, Lincoln's Inn Fields. [n.d., c.1847.]

Rare tinted lithograph, finished with hand colour. Sheet 360 x 500mm (14¼ x 19¾"). Slight mount burn.

£590

Two of P&O's iron paddle steamers, 'Ripon' (1846) and 'Indus' (1847), built at Money Wigram's Blackwall Yard and operating the Southampton - Alexandria service. At Alexandria the passengers for India disembarked, travelled up the Nile to Cairo, then travelled overland to Port Suez. The Alexandria to Suez railway opened in 1858 and the Suez Canal in 1869.

After an illustrious career, bringing to England the Prime Minister of Nepal, the first hippopotamus since Roman times and Giuseppe Garibaldi, the 'Ripon' was scuttled off Trinidad in 1880. The Indus was converted to a sailing ship in 1863 and became a coal supply ship.

Stock: 52813

115. Southampton Water, Pier and Quay. The "Oriental" standing off the Quay, the "Tagus" lying along-side the Pier, and the "Pluto" East India Steamer to the extreme right. Viewed from the Top of the Custom House on Regatta-Day. Proof. To James Weld Esq.r Commodore Robert Wright Esq.r Vice-Commodore and the Members of the Southampton Royal Yacht Club, by permission, is respectfully Dedicated by Their obliged and most obedient Servant the Publisher.

Drawn by W. Carpenter. Lith.d by G. Childs. Published by W. Carpenter, Repository of Art, 60, High Street, Southampton. [n.d. c.1840.]

Fine & rare coloured lithograph. 252 x 305mm (10 x 12"). Small repaired hole. £240

A view of Southampton Water Pier and Quay on Regatta Day. The pier is filled with onlookers whilst boats and ships of every kind occupy the water; the larger vessels also filled with spectators. Amongst the vessels named in the title, it also shows 'Ruby' and 'Gadabout'. The left-bottom corner shows a gas column erected in 1829 to the Town Quay. It carried a light as a navigation for shipping. The Royal Pier was opened in 1833. It also bears the Coat of Arms of Queen Victoria - from 20 June 1837. *In the National Maritime Museum: PAH0222.*

Stock: 52440

116. Her Majesty's Steam Vessell, Terrible (the Largest War Steamer in the World).

J.T. Wood. Holywell str. [n.d., c.1845.]

Porcelain card. Sheet 115 x 150mm (4½ x 6"). £70

HMS Terrible was a steam-powered wooden paddle wheel frigate, designed by Oliver Lang and launched in 1845. After active service in the Crimean War she helped the SS Great Eastern to lay the first successful Atlantic cable in 1866. She was broken up in 1879.

Stock: 52652

117. The Harriet Schooner R.Y.C. John Beardmore Esq.re.

F.W. Staines Esq.re del.t. Day & Haghe Lith.rs to the Queen. [n.d., c.1840.]

A rare tinted lithograph. Sheet 380 x 560mm (15 x 22") with wide margins. Slight spotting. £490

The Harriet Schooner, launched 1836, shown in the Solent, with the Isle of Wight and the Needles on the left and Hurst Castle on the right.

Stock: 52774



118. The Battle of Minden, or Thornhausen, in Westphalia, where the allied Army, commanded by Prince Ferdinand of Brunswick-Wolfenbuttle, obtained a glorious Victory over the French Army, commanded by Marshal de Contades, on the 1st of August 1759.

[Engraved by Peter Paul Benazech.] Printed for T. Bowles in St Paul's Church Yard, John Bowles & Son, at the Black Horse in Cornhill, Tho.s Jefferys at Charing Cross, Rob.t Sayer at the Golden Buck in Fleet Street, Hen.y Parker & Eliz. Bakewell opposite Birchin Lane in Cornhill. [n.d., c.1765.]

Engraving with fine contemporary hand colour. 355 x 480mm (14 x 19"). Paper toned, several repaired tears in margin and title, margin lost lower left corner.

£260

At the Battle of Minden (1st August 1759) an Anglo-German army triumphed after six regiments of British and two of Hanoverian infantry, in line formation, unexpectedly withstood repeated French cavalry attacks.

One of a series of seven plates showing victories of Britain and her allies during the Seven Years's War (1756-63), engraved by Peter Paul Benazech after unknown artists.

Stock: 52838

119. The Bombardment of Prague, the Capital of Bohemia, in the Night between the 29th and 30th of May 1757 by the Prussian Army commanded by the King and Marshal Keith.

P. Benazech Sculp. Printed for Hen.y Parker & Eliz. Bakewell opposite Birchin Lane in Cornhill, John Bowles & Son, at the Black Horse in Cornhill, T. Bowles in St Paul's Church Yard, Tho.s Jefferys at Charing Cross and Rob.t Sayer at the Golden Buck in Fleet Street [n.d., c.1765].

Engraving with fine contemporary hand colour. 355 x 480mm (14 x 19"). Paper toned, tears taped. £350

The Siege of Prague, an unsuccessful attempt by the Prussians under Frederick the Great to capture the city, but regarded as a highpoint of his campaign in Bohemia.

One of a series of seven plates showing victories of Britain and her allies during the Seven Years's War (1756-63), engraved by Peter Paul Benazech after unknown artists.

Stock: 52849

120. The Battle of Rosbach, in Saxony, fought on the 5th November 1757, between the Prussian Army, commanded by the King, and the combined Army of Imperialists and French, commanded by the Prince of Saxe Hilburghausen and the Prince of Soubise.

[Engraved by Peter Paul Benazech.] Printed for Rob.t Sayer at the Golden Buck in Fleet Street, Hen.y Parker & Eliz. Bakewell opposite Birchin Lane in Cornhill, John Bowles & Son, at the Black Horse in Cornhill, T. Bowles in St Paul's Church Yard, & Tho.s Jefferys at Charing Cross [n.d., c.1765].

Engraving with fine contemporary hand colour. 355 x 480mm (14 x 19"). Paper toned, tears taped. £290

Frederick the Great's army of 22,000 comprehensively beat a combined army of 42,000 in ninety minutes.

One of a series of seven plates showing victories of Britain and her allies during the Seven Years's War (1756-63), engraved by Peter Paul Benazech after unknown artists.

Stock: 52850

121. **The Siege of Schweidnitz in Silesia by his Prussian Majesty in 1758.**

[Engraved by Peter Paul Benazech.] Printed for Robert Sayer at the Golden Buck in Fleet Street, T. Bowles in St Paul's Church Yard, Thomas Jefferys at Charing Cross, John Bowles & Son, at the Black Horse in Cornhill, Henry Parker & Elizabeth Bakewell opposite Birch Lane in Cornhill [n.d., c.1765].

Engraving with fine contemporary hand colour. 355 x 480mm (14 x 19"). Paper toned, tears. £280

The successful Siege of Swidnica, which Frederick took from the Austrians. It was recaptured by the Austrians in 1761 and retaken again by the Prussians in 1762.

One of a series of seven plates showing victories of Britain and her allies during the Seven Years's War (1756-63), engraved by Peter Paul Benazech after unknown artists.

Stock: 52851

122. **Bonaparte's Carriage. Pl.g. Vol. I.**

No.2 of Ackermann's Repository of Arts &c. Pub. Feby. 1 1816 [101 Strand, London].

Fine hand coloured etching with aquatint, sheet 150 x 235mm. (6 x 9¼"). A few holes in the bottom edge from where it had previously been bound. £80

Napoleon Bonaparte's near-capture after the Battle of Waterloo; the French Emperor rides away from the Prussian troops that have captured his carriage. The Prussian field marshal Gebhard Leberecht von Blücher, quoted below the image, presented the carriage to the Prince Regent, who subsequently sold it to William Bullock, who made it the centrepiece of a Napoleon exhibition at his Egyptian Hall, Piccadilly. In 1842 it was sold to Madame Tussaud, who displayed for 80 years before it was completely destroyed in a fire. Numbered 'Pl. 9, Vol. I', for Rudolph Ackermann's 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature.

Stock: 52809

123. **[Singers.]**

M.L. Blundell. [n.d., c.1960.]

Linocut, printed in black. 180 x 125mm (7 x 5").

Margins soiled. £120

A chorus of hat-wearing men on stage.

Stock: 52631

124. **[Lioness Sleeping.]**

Herbert Dicksee. [Signed in pencil.] [n.d., c.1917.]

Drypoint etching, proof signed by the artist. 185 x 305mm (7¼ x 12"), with Fine Art Society blindstamp. Mint. £950

Herbert Thomas Dicksee (1862-1942) was an English painter who specialised in paintings of dogs and animals. He studied at the Slade School of Art and his first painting was exhibited in 1881. His paintings were usually done from life; he kept numerous dogs as pets and frequented London Zoo. His daughter, Dorothy

was the executor of his will, which directed her to destroy most of the plates for his etchings.

Stock: 52666



125. **The African Hog.**

Drawn, Engraved & Published by Samuel Daniell, No 9 Cleveland Street, Fitzroy Square, London, August 15, 1805.

A very rare coloured aquatint. Sheet 380 x 505mm (15 x 20"), on Whatman paper. Trimmed within plate.

£550

A bushpig at a watering hole, a tribesman with hunting dogs behind, published in Daniell's 'African Scenery and Animals', one of the scarcest plate books on South Africa. Despite the inscription it had been suggested that the plates were in fact engraved by William Daniell.

Daniell (1775-1811) arrived in South Africa in 1799 (soon after British occupation) and in 1801 joined an exploratory expedition to Bechuanaland, then at the limit of known territory. Daniell himself discovered the Kuruman Eye, a drinkable spring rising up into the Kalahari Desert, which has become one of South Africa's most celebrated natural wonders. He lived in Ceylon from 1806 until his death from tropical fever.

Abbey: 321.

Stock: 52840

126. **[Elephants.]**

A. Radclyffe Dumore [pencil signature]. [n.d., c.1945.] Rare etching on india paper, limited edition signed by the artist. 180 x 255mm (8 x 10"), with wide margins.

£320

Arthur Radclyffe Dugmore (1870-1955), Welsh-born American naturalist and wildlife photographer, painter, print-maker and author.

Stock: 52802

127. **[Elephants.]**

A. Radclyffe Dumore [pencil signature]. [n.d., c.1945.] Rare etching on india paper, limited edition signed by the artist. 265 x 320mm (10½ x 12½") very wide margins. Margins creased. £320

Arthur Radclyffe Dugmore (1870-1955), Welsh-born American naturalist and wildlife photographer, painter, print-maker and author.

Stock: 52800

128. **[Lions.]**

A. Radclyffe Dumore [pencil signature]. [n.d., c.1945.] Etching on india paper, limited edition signed by the artist. 205 x 255mm (8 x 10") very wide margins. £220
Arthur Radclyffe Dugmore (1870-1955), Welsh-born American naturalist and wildlife photographer, painter, print-maker and author.
Stock: 52803

129. **Wild Boar. No.V.**

Drawn by Samuel Daniell. [London, R. Havell?, c.1831.]
Fine aquatint. 385 x 500mm (15¼ x 19¾"), with wide margins. £180
A wild boar at a watering hole, from Robert Havell's reissue of 'African Scenery and Animals' (1804-5) by Samuel Daniell (1775-1811).
Daniell (1775-1811) arrived in South Africa in 1799 (soon after British occupation) and in 1801 joined an exploratory expedition to Bechuana, then at the limit of known territory. Daniell himself discovered the Kuruman Eye, a drinkable spring rising up into the Kalahari Desert, which has become one of South Africa's most celebrated natural wonders. He lived in Ceylon from 1806 until his death from tropical fever.
See *Abbey Travel 321 for the first edition.*
Stock: 52841



130. **The Six-Legged Ox: Exhibited 1829. Notice & Portrait, original Drawing & Engraving.**

[1829.]
Three pieces on an album sheet with title as above in ink: a strip of paper with old ink mss dated 1829; an ink and watercolour sketch; and an engraving from the sketch. Published Stalker & Neele, Newcastle St

Strand. Sheet size 290 x 205mm (11½ x 8"). Rust marks in title of album sheet. £280
An ox with polymelia, with two withered legs protruding from its shoulders, the result of a twin degenerating and being attached to the survivor.
According to the text it was exhibited in a caravan on the streets of London, price of viewing a penny.
Stock: 52791

131. **A Monstrous Sheep.**

[c.1839.]
Aquatint. Sheet 65 x 105mm (2½ x 4¼"), with letterpress description. Paper toned, rust marks. £120
A sheep with a huge horn protruding from its chest, hanging to the ground. When it died it was stuffed, the taxidermist finding an extra skull and internal organs attached to the horn, the result of polymelia, a twin degenerating and being absorbed by the survivor.
Stock: 52792

132. **The Famous Unicorn Ram, Shown at Bartholomew Fair in the Year 1790.**

Published as the Act directs, August 5th 1792, by C. Sheppard, No 15 St Peters Hill, Doctor's Commons. Very rare etching. Sheet 140 x 150mm (5½ x 6"). Rust marks in title, laid on album paper. £140
A portrait of a ram with a fifth horn, forming a spiral from its forehead, as well as its usual two pairs.
A rare separate-issue print, probably sold as a souvenir at the Bartholomew Fair.
Stock: 52790

133. **Der Condor. Vultur Gryphus.**

[Lithographed by J. Richter after Carl Wilhelm Medau.] [Prague: Leitmeritz und Teplitz, 1836.] Rare lithograph, watermark L. Ziegler Zurich. Sheet 400 x 315mm (15¾ x 12½"). Paper slightly cockled. £260
A condor of the Andes, published in Medau's 'Das Erntefeld. eine Bildungsschrift für die reife Jugend' ('The Harvest Field: an educational journal for the maturing youth').
Stock: 52786

134. **The Box.**

[n.d., c.1840.]
Lithograph. Sheet 170 x 270mm (6¾ x 10½")
Trimmed. £65
From a series 'Trees and their Uses', with vignettes of the uses of Box wood, including wood engraving, clarinets and crochet work.
Stock: 52795

135. **The Fir.**

[n.d., c.1840.]
Lithograph. Sheet 170 x 270mm (6¾ x 10½")
Trimmed. £65
From a series 'Trees and their Uses', with vignettes of the uses of fir wood, including artist's easels, arrows and rabbit hutches.
Stock: 52796

136. **Gutta Percha.**

[n.d., c.1840.]

Lithograph. Sheet 190 x 290mm (7½ x 11½")

Trimmed. £65

From a series 'Trees and their Uses', with six vignettes of the uses of gutta percha wood and latex, including flooring and shoe soles.

Stock: 52797

137. **Trees and their Uses. Maple.**

[n.d., c.1840.]

Lithograph. Sheet 190 x 290mm (7½ x 11½")

Trimmed. £75

Vignettes of the uses of the maple tree, furniture and sugar.

Stock: 52799



138. **Nuts to Crack, Part XXI. Enigmatical Repository; containing near 200 Hieroglyphics, Enigmas, Conundrums, Curious Puzzles, and other Ingenious Devices. [with] Part 21. The Nutcrackers; A Key to Nuts to Crack, or Enigmatical Repository.**

London: R. MacDonald, 30, Great Sutton Street, Clerkenwell. [n.d., c.1860.]

Wood engraving with letterpress, sheet 505 x 380mm (20 x 15"), with 16mo booklet, printed wrappers, pp.16. Sheet folded with some toning of paper. £320

A scarce amusement sheet made even rarer by the presence of the separately-sold solution booklet. Both were sold for a penny.

Stock: 52780

139. **[Richard Cosway.] The Miniature Macaroni. V.4. 15.**

Pub.d accord.g to Act, Sep.r 24. 1772 by Mdarly (39) Strand.

Etching. 170 x 130mm (6¾ x 5¼") with very wide margins. £160

Full length portrait of a man standing in profile to the right. In his left hand he holds up a handkerchief, in his right is a cane with a large tassel. The figure is about half the size of others of this series; this, and the length of his sword, suggests that he is very small. He is dressed macaroni-fashion, though his looped club is small. Evidently Richard Cosway (1742-1821), the miniature painter, who was very small; in 1785 he became 'Principal Painter to H.R.H. the Prince of Wales'.

From 'Macaronies, Characters, Caricatures &c', an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates. *BM Satires: 5031.*

Stock: 52768

140. **Angelica Kauffman, Ex Academia Regali Artium Londini.**

Sir Joshua Reynolds Pinx. John Boydell excudit 1780. F. Bartolozzi sculpsit. Published Sept.r 3. 1780 by F.Bartolozzi London.

Stipple, printed in sepia. 325 x 260mm (12¾ x 10¼"). Very small hole in image repaired, hole in plate in top left corner, narrow margins. Trimmed to plate. £260

A half-length portrait of Swiss painter and Royal Academician Angelica Kauffman (1741-1807), shown holding a drawing. Originally published by Bartolozzi with the same date. *De Vesme 1086 IV of IV.*

Stock: 52701

141. **[John Bunyan.]**

[after Robert White.] [n.d., c.1690.]

Etching. Sheet 135 x 75mm (5¼ x 3"). Thread margins, repaired tear top left. Bit messy. £160

Portrait of John Bunyan (1628-88), apparently asleep under a tree but, as he is leaning on a skull, his rest is probably eternal. A lion roars bottom left.

Stock: 52563

142. **John Bunyan,**

[n.d., c.1700.]

Rare woodcut. Sheet 150 x 85mm (6 x 3½"). Light time staining. £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: 52548

143. **[Eliza Cook]**

[From the Drawing by J Watkins. Print.d by W Cornish 63 Bartholomew Close.] [n.d. c.1860.]

Rare lithograph. Sheet 260 x 220mm (10¼ x 8¾"). Trimmed to printed border, tipped on album paper. £260

Portrait of Eliza Cook (1818-89), poet and journalist, seated in a seaside cave, bonnet and dog at her feet. It was the cover illustration to sheet music for her 'Song

of the Dog'. She began to write verses before she was fifteen; indeed, some of her most popular poems, such as 'I'm afloat' and the 'Star of Glengarry,' were composed in her girlhood. Her first volume, 'Lays of a Wild Harp,' appeared as early as 1835, when she was but seventeen. In May 1849 Eliza Cook brought out a publication upon somewhat similar lines to 'Chambers's Journal,' which she called 'Eliza Cook's Journal.' Great part of its contents reappeared in 'Jottings from my Journal,' 1860. They consisted of essays and sketches written in a simple, clear, and unpretending style, and generally conveyed some moral lesson. Some of them are mild satires on the social failings of her contemporaries, and exhibit good sense and some humour. Prominent chartist and a proponent of political freedom for women.
Stock: 52655



144. Eliza Cook. Proof.

Drawn on Stone by H. Brittan Watkins, from a painting by J Watkins. [n.d. c.1860.]

Lithograph on chine collé. Sheet 500 x 325mm (19¾ x 12¾"). Trimmed to edge of chine collé; repaired tear in top. £360

Portrait of Eliza Cook (1818-89), poet and journalist, seated in a seaside cave, bonnet and dog at her feet. A reversed version was used as the cover illustration to sheet music for her 'Song of the Dog'. She began to write verses before she was fifteen; indeed, some of her most popular poems, such as 'I'm afloat' and the 'Star of Glengarry,' were composed in her girlhood. Her first volume, 'Lays of a Wild Harp,' appeared as early as 1835, when she was but seventeen. In May 1849 Eliza Cook brought out a publication upon somewhat similar lines to 'Chambers's Journal,' which she called 'Eliza Cook's Journal.' Great part of its contents reappeared in 'Jottings from my Journal,' 1860. They consisted of essays and sketches written in a simple, clear, and unpretending style, and generally conveyed some moral lesson. Some of them are mild satires on the social failings of her contemporaries, and exhibit good

sense and some humour. Prominent chartist and a proponent of political freedom for women.
Stock: 52739

145. Richard Cumberland Esq.r.

G. Romney Pinxit. Val. Green Sculpsit. J. Boydell excudit 1771. Published Oct.r 28.th 1771, by J. Boydell Engraver in Cheapside London.

Mezzotint, a very rare scratched-letter proof before title. 455 x 330mm (17¾ x 13"), with wide margins. Title area uncleaned. £450

Portrait of Richard Cumberland (1732-1811), dramatist and civil servant, best-known for his 1771 play 'The West Indian'. During the American War of Independence he secretly negotiated for a peace agreement with Spain. *Horne: 23, i/ii. Whitman: 30.*
Stock: 52683

146. Samuel Johnson, L.L.D. From a Painting by Sir Joshua Reynolds, in the Possession of B. Langton Esq.r.

T. Cook Sculp. Published as the Act directs, August 21st 1786, by T. Longman in Paternoster Row.

Engraving. Sheet: 420 x 270mm (16½ x 10½").

Trimmed to platemark. Messy. £80

Portrait of Dr. Samuel Johnson (1709-84) after Joshua Reynolds.

Stock: 52679

147. Effigies Iohannis Locke. Ex Archetypo, quod in Musæo Alexandri Geekie Chirurgi adservatur espressa.

G. Kneller Eques pinxit 1697. Geo. Vertue Sculp; 1713.

Engraving. Sheet 250 x 160mm (9¾ x 6¼"). Trimmed within plate, mounted in album paper. £95

The Enlightenment philosopher and physician John Locke (1632-1704), after the painting by Sir Godfrey Kneller, once in the Walpole Collection at Houghton, now in the Hermitage Museum.

Stock: 52844

148. Moliere.

Mignard Pinx.t. P.M. Alix Sculp.t. [n.d., c.1790.]

Fine aquatint, printed in colours. Sheet 325 x 255mm (12¾ x 10"). Trimmed to plate, horizontal fold, laid on album paper. £80

A portrait of Jean Baptiste Poquelin (1622-1673), better known as Molière, widely regarded as one of the greatest writers in the French language and universal literature.

Stock: 52843

149. Palladio. From a Picture by L. Biglioschi, in the Collection of the Capitol, at Rome. Under the Superintendance of the Society of the Diffusion of Useful Knowledge. Proof.

Engraved by B. Woodman. London, Published by Charles Knight, Ludgate Street. [n.d. c.1835.]

Stipple engraving on steel, printed on chine collé. 265 x 180mm (10½ x 7"), with wide margins. £90

Andrea Palladio (1508-80), Italian architect whose treatise, 'The Four Books of Architecture', has made him one of the most influential individuals in the history of architecture.

Published in the "The Gallery of Portraits: With Memoirs", 1833-7.

Stock: 52693

150. **Henry James Pye Esq.r.**

Miss Pye del.t. [n.d., c.1800.]

Etching. Sheet 100 x 70mm (4 x 2¾"). Trimmed within plate, mounted in album paper. £65

Henry James Pye (1744-1813), Poet Laureate from 1790 until his death. He was made poet laureate the year he retired as MP for Berkshire, more probably as a reward for his faithful support of William Pitt the Younger than for any poetical ability. Historian Robert Blake called Pye "the worst Poet Laureate in English history with the possible exception of Alfred Austin". 'Miss Pye' would have been one of his daughters from his first marriage.

Stock: 52643



151. **Henricus. VIII. Angliae Fr: & Hiberniae R.E.X. &c. Fund.r Coll: Trinit: Cantab: Ao.**

Di. 1546. Hanc Effigiem a Tabula in istius Coll: asservata factam Ao. 1714. Rev.do Viro Rich: Bentley. S.T.P. & ejusdem Coll: Magistro.

Summa cum Humil: & Observ:a D.D.D. J. Faber. [n.d. c.1714.]

Mezzotint. Plate 166 x 202mm (6½ x 8"). £180

Portrait of Henry VIII (1491-1547), three-quarter length, wearing cap, robes, chain with rose medallion, and dagger, and holding gloves; coat of arms in lower margin.

One of a series of forty-five plates of portraits of the founders of Oxford and Cambridge colleges, and Charterhouse. CS: 34.

Stock: 52507

152. **Et erunt reges nutricii tui et reginae eorum nutrices euae.} Esai.49. Beati qui audiunt verbum dei et custodiunt illud. LVC. II. Non me pudet Euangelij Christi. Virtus enim Dei est ad salu=tem Omni credenti Rom. 1.'** (i.e. Romans 1.16)

[n.d. c.1700.]

Rare engraving. 210 x 159mm (8¼ x 6¼"). Trimmed.

£140

Royal holding sceptre and orb; crowned by Justice and Mercy; Fortitude and Prudence look up from below throne.

Stock: 52515

153. **The Humourist, or Piping-Girl.**

J. Molenaar Pinx.t Philip Corbut Fecit. Printed for Rob.t Sayer, Map & Printseller, at the Golden Buck near Serjeants Inn Fleet Street, London. [n.d. c.1750.]

Mezzotint. Plate 349 x 252mm (13¾ x 10"). Small margins

£260

Young peasant girl laughing and seen half-length in profile to left, holding wooden fife, her head turned to face front; wearing straw plumed hat; after Molenaar.

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

Stock: 52387

154. **The Merry Musicians.**

Caravaggio, pinx.t. On Stone by F. Sexton. Drawn, Printed & Published at Friedel's Lithographic Establishment, 252, Tottenham Court Road and at the Polytechnic Insitution, 308 Regent Street London.

Lithograph. Printed area 390 x 495mm (15½ x 19½").

Several repaired tears, one entering image £190

A singer, guitarist and piper. Although the scene is attributed to Michelangelo Merisi da Caravaggio, we cannot verify this.

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

Stock: 52148

155. **A St. Giles's Beauty.**

J.H.Benwell Pinx.t. F. Bartolozzi Sculp.t. Publish'd 8th Sept. 1783. by E.M. Diemar, No.377. Strand. London.

Stipple with etching, printed in brown. 265 x 215mm. (10½ x 8½"). Trimmed to plate; a strong early printing.

Extreme bottom left corner made up. £260

Portrait in oval of Elizabeth Burrough, in profile wearing white lace cap with satin ribbon and shawl over low dress with fichu. Burrough would have been a prostitute in the notorious St. Giles slum, the so-called 'Rookery'.

After John Hodges Benwell (1762 - 1785); a companion to his 'St. James's Beauty'.

Stock: 52708

156. **[Woman with pearl necklace.]**

Drawn by J.B. Ciprani. Engraved by J.K. Sherwin, Engraver to His Majesty, and to His Royal Highness the Prince of Wales. London, Pub.d Feb.y 15th 1787 by E. Wyatt, next the Pantheon, Oxford Street.

Stipple. Sheet 290 x 205mm (11½ x 8"). Trimmed within plate.

£140

A woman in classical dress and headband, about to tie a pearl necklace around her neck.

Stock: 52675

157. John Harrison. From an Engraving by Tassaert; published in 1768, after a Painting by King. Under the Superintendance of the Society of the Diffusion of Useful Knowledge.

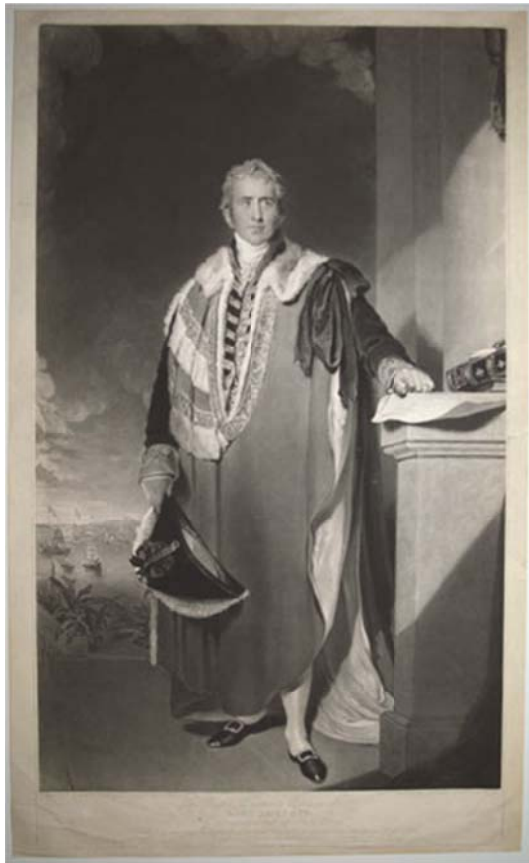
Engraved by W. Holl. London, Published by Charles Knight, Ludgate Street. [n.d. c.1835.]

Stipple engraving on steel, printed on chine collé. 265 x 180mm (10½ x 7"), with wide margins. £140

John Harrison (c.1693-1776), clockmaker celebrated for his work in marine timekeeping, shown with a chronometer on a table behind. Harrison was the maker of five innovative and ground-breaking timekeepers and perfected the chronometer, winning the prize for determining Longitude at sea in 1773.

Published in the "The Gallery of Portraits: With Memoirs", 1833-7.

Stock: 52692



158. The Right Honourable William Pitt Lord Amherst, Governor General of India. From a Picture by Sir Thomas Lawrence painted for the British Factory at Canton, upon his Lordship's return from his Embassy to China.

Painted by Sir Thos. Lawrence, Principal Painter in Ordinary to His Majesty P.R.A. &c. &c. &c. Engraved by Chas. Turner, Mezzotinto Engraver in Ordinary to His Majesty. [London, Pub.d May 24. 1824, by Messrs. Colnaghi & Co., Cockspur St. Haymarket.]

Fine mezzotint. Plate 655 x 381mm (25¾ x 15"). With small margins. £590

Portrait, whole-length, in ceremonial robes with a fur collar, right arm at his side, holding cocked hat, left hand on papers on a pillar, next to a book labelled 'Embassy of China', view of Chinese harbour in the background; after Lawrence.

William Pitt Amherst, 1st Earl Amherst of Arracan (1773-1857), British diplomat. Served as British envoy at the court of Naples (1809-1811), and was sent to China (1816) to negotiate commercial matters.

Appointed British Governor-General of Bengal (1823-1828), and played a central role in the acquisition of Asian territory for the British Empire after the First Burmese War (1824-1826) *Whitman: 12.*

Stock: 52502

159. Lieut. nt General James Stuart Fraser. Resident at the Court of His Highness the Nizam, &c.&c.&c. This Portrait Painted by F.C.Lewis, & Engraved by F.C.Lewis, Esq.r Senior (Engravers to the Queen) by desire of the friends of the General is inscribed by his faithful & very grateful servant The Painter.

[Privately published c.1845.]

Mezzotint. 485 x 405mm (19 x 15¾"). Trimmed to plate at sides. Slight creasing in centre. £650

James Stuart Fraser (1783-1869) is seated in ceremonial uniform, holding papers. He served as Resident at Hyderabad from 1838-52, when he resigned because of the difficult relationship he had with Lord Dalhousie, the Governor-General.

Stock: 52152

160. Bolivar. From an Engraving by M.N. Bate. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. Proof.

Engraved by W. Holl. London, Published by Charles Knight, Ludgate Street. [n.d. c.1830.]

Stipple, proof printed in chine collé. 290 x 205mm (11½ x 8"), with wide margins. £130

Simón José Antonio de la Santísima Trinidad Bolívar y Palacios Ponte Blanco, commonly known as Simón Bolívar (1783-1830).

Published in the "The Gallery of Portraits: With Memoirs", 1833-7.

Stock: 52689

161. James Earl of Erroll, Lord High Constable of Scotland. "take him for all in all. We ne'er shall look upon his like again.

Painted by Sir Joshua Reynolds. Engraved by Thos. Watson. [n.d. c.1762-1781.]

Mezzotint. Plate 619 x 380mm (24¼ x 15") very large margins. £490

Portrait after Reynolds (Mannings 867); whole-length standing turned slightly to left, facing and eyes to front, wearing robes and embroidered coat, his staff under his right arm and his left hand resting on table with coronet; balustrade, pillar and curtain behind.

James Hay, 15th Earl of Erroll (1726-1778), the Scottish nobleman and son of William Boyd, 4th Early of Kilmarnock. During the 1745 Jacobite Rebellion his father, the Earl, sided with the Young Pretender,

despite both James and his brother William then holding commissions under George II; James in the army, William in the navy. Remaining loyal to the Hanoverians, James then served at the Battle of Culloden, fighting on the opposite side to his father
CS: 14. Goodwin: 33. Hamilton: p.25.
 Stock: 52505

162. **George Fred. Handel Esq.r.**
 W. Angus sculp [after Francis Kyle]. [n.d., 1784.]
 Etching and engraving. 175 x 115mm (7 x 4½"). £50
 Medallion portrait of George Frideric Handel on a plinth with a musical frieze, published in the *European Magazine*.
 Stock: 52644

163. **Mozart. From a Print engraved by C. Kohl, 1793. Under the Superintendence of the Society for the Diffusion of Useful Knowledge.**
 Engraved by J. Thomson. London, Published by Charles Knight, Ludgate Street [n.d., c.1835].
 Steel engraving on chine collé. 295 x 205mm (11¾ x 8"), with wide margins. £130
 Portrait in profile of Wolfgang Amadeus Mozart (1756-91), the Austrian composer.
 Published in the "The Gallery of Portraits: With Memoirs", 1833-7.
 Stock: 52688

164. **The Hon.ble Sr. George Byng Bar.t &c Commander in Chief of His Maj:ties Fleet that Took and Destroyed 22. Sail of the Spanish Fleet, of Cape Passaro. Ao. 1718.**
 G. Kneller S.R.I. et Mag: Brit: Bart: pinxit. Done & Sold by Faber Iun.r in Catherine Street in ye Strand. [n.d. c.1727.]
 Mezzotint. 197 x 146mm (7¾ x 5¾"). Trimmed to image. £190
 George Byng, 1st Viscount Torrington (1663-1733); One of the young army officers who supported William III's accession; 1691, transferred to the navy; 1704, played an important part in the capture of Gibraltar, which resulted in a knighthood; August 1718, decisive victory against the Spanish off Cape Passaro, Sicily; 1721, he was raised to the peerage with the title Baron Byng of Southill; 1725, created Viscount Torrington; 1727, first lord of the Admiralty.
 Stock: 52495

165. **Sir Home Popham, R.M. & F.R.S.**
 Painted by Mather Brown. Engraved by Anthy. Cardon. London: Published 1807, by Anthy. Cardon, 37 London Street, Fitzroy Square.
 A rare and fine stipple engraving. 455 x 365mm (18 x 14¼"), with large margins. Margins messy. £260
 Sir Home Riggs Popham (1762-1820), who served in the Royal Navy at the Battle of Copenhagen, Trafalgar and the British invasion of the Río de la Plata in 1806. He wrote the signal flag code the Navy adopted in 1803, most famously used by Nelson to send the signal "England expects that every man will do his duty". He retired with the rank of Rear-Admiral.
 Stock: 52682



166. **Richard Cobden Esq.re M.P. To All Free Traders, This Plate is respectfully dedicatee by their Obliged and Obedient Servants, Stephenson & Agar.**
 Painted by C.A. Duval. Engraved by Ja.s Stephenson. London, Published Sep.r 29th 1847 by Mess.rs Stephenson & Agar, at the Gallery of Arts, 104, King S.t Manchester, Paris, E. Gambart Hunin & Co.
 Engraving, 17th century watermark. 740 x 460mm (29 x 18") large margins. £320
 Richard Cobden (1804-65), manufacturer and Radical and Liberal statesman, associated with John Bright in the formation of the Anti-Corn Law League. *Ex Norman Blackburn collection. See 52552, 52551*
 Stock: 52856

167. **[Richard Cromwell] Richard Lord Protector of England Scotland & Ireland and the Dominions & Territoryes thereunto belonging.**
 [n.d., c.1659.]
 Etching. 155 x 105mm (6 x 4¼"), text verso, with margins £130
 Richard Cromwell (1626-1712), who became Lord Protector in 1658 after the death of his father Oliver Cromwell. He resigned the role the following year in the face of mounting opposition, leading to the Restoration of 1660. Cromwell then spent an extended period travelling in Europe before eventually returning to England.
 This portrait was attributed to Wenceslaus Hollar by Pennington, but this is disputed by New Hollstein.
 Stock: 52561

168. **[John Cust] [The Right Honorable John Earl Brownlow.] Private Plate.**
 Painted by Sir Martin Archer Shee, P.R.A. Engraved by Samuel Cousins, A.R.A. [n.d., 1843.]
 Mezzotint, proof before title on chine collé. 540 x 500mm (21¼ x 19¾"). With small margins, some spotting, chine collé lifting top right corner. £140

John Cust (1779-1853), 1st Earl Brownlow, Tory politician who was Lord Lieutenant of Lincolnshire from 1809 to 1852, in ceremonial military uniform. Belton interest. *O'Donoghue 25 i; Whitman 29 i.*
Stock: 52773

169. Dedicated to the Friends of Peace. To Endear the Memory of Sir Robert Peel, Bart. Who, at freedom's call, notably devoted himself to extend commerce _ to secure the blessings of plenty _ and to foster universal brotherhood to the farthest verge of the green Earth.

J. Wells. T. Dean & Son, lithographers. London 1850 [publisher's imprint obscured by mount] Hill, St John's Wood.

Lithograph with hand colour. Visible area 490 x 345mm (19¼ x 13½"). Unexamined out of frame.

£320

A memorial to Sir Robert Peel published the year of his death, with an oval portrait in a decorative border featuring his crest, nine views of building featuring in his life and two roundels listing his achievements, including the Repeal of the Corn Laws. *See Ref: 52552 & 52553*

Stock: 52646

170. [Rev. Rowland Crookes] [pencil.]

[n.d., c.1800.]

Rare engraving, proof before letters. Collector's mark verso; 350 x 260mm (13¾ x 10¼"). £130

Portrait of a preaching minister, framed in a window, books on the sill, named in pencil in the unfinished inscription panel. We are unable to confirm the identity of the sitter.

Stock: 52517

171. Wesley. From a Print engraved by J. Fittler, after a Miniature Painted by J. Barry. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. Proof.

Engraved by W. Holl. London, Published by Charles Knight, Ludgate Street. [n.d. c.1835.]

Stipple, proof printed in chine collé. 290 x 205mm (11½ x 8"), with wide margins. Some slight wrinkling of the chine collé. £170

John Wesley (1703-91), Methodist.

Published in the "The Gallery of Portraits: With Memoirs", 1833-7.

Stock: 52690

172. Sir J. Banks. From a Picture by T. Phillips, in the Possession of the Royal Society. Under the Superintendence of the Society for the Diffusion of Useful Knowledge. Proof.

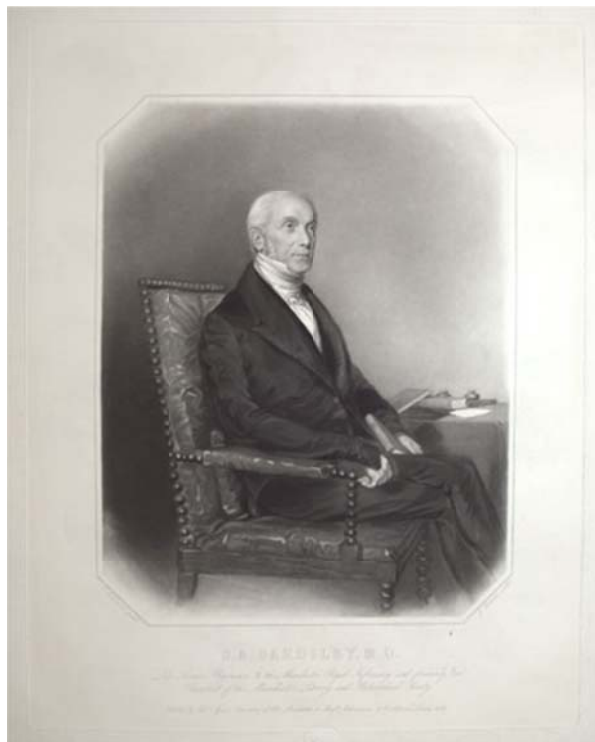
Engraved by C.E. Wagstaff. London, Published by Charles Knight, Ludgate Street. [n.d. c.1835.]

Stipple, proof printed in chine collé. 290 x 205mm (11½ x 8"). £130

Sir Joseph Banks, shown as President of the Royal Society. The original painting, by Thomas Phillips, is now in the National Portrait Gallery.

Published in the "The Gallery of Portraits: With Memoirs", 1833-7.

Stock: 52691



173. S.A. Bardsley, M.D. Late Senior Physician to the Manchester Royal Infirmary, and formerly Vice President of the Manchester Library and Philosophical Society.

C.A. Duval pinx.t J. Thomson sculp.t Published by Thos. Agnew Repository of Arts, Manchester, & Messrs. Ackermann & Co. Strand, London 1848.

Rare mezzotint and etching; Thomas Agnew publisher stamp on edge of lower plate.. Plate 451 x 355mm (17¾ x 14") with very wide margins. £360

Portrait of Samuel Argent Bardsley; nearly whole length, seated in chair, to the right, holding closed book in lap, with legs crossed; books and ink pots on table to his left; in octagon.

Dr Samuel Argent Bardsley (1764-1851), the English physician. He was elected physician to the Manchester Infirmary, a position he retained until August 1823, gaining during the thirty-three years great esteem as 'the very model of an hospital physician.' Dr. Bardsley published in 1800 'Critical Remarks on the Tragedy of Pizarro, with Observations on the subject of the Drama;' and in 1807 a volume of 'Medical Reports of Cases and Experiments, with Observations chiefly derived from Hospital practice; also an Enquiry into the Origin of Canine Madness, which detailed research and study on rabies.' To the 'Memoirs' of the Literary and Philosophical Society of Manchester, of which he was a vice-president, he contributed in 1798 a paper on 'Party Prejudice,' and in 1803 one on 'The Use and Abuse of Popular Sports and Exercises.' An expert on rabies.

Stock: 52501

174. **Effigies Authoris.**

R. White ad Vivum delin et sculpsit. [n.d. c.1701.]
Engraving. Plate 242 x 152mm (9½ x 6"). £230
Portrait of Nehemiah Grew; half length, to the right, in long wig, in decorative oval frame on pedestal with coat of arms; frontispiece to his 'Cosmologia Sacra' (1701).

For a note on Crowle's extra-illustrated Pennant see G,1.1.

Dr Nehemiah Grew (1641-1712); MD; FRS; botanist, physician and vegetable physiologist. *Wellcome: 1220.*
Stock: 52509

175. **Arthur Hill Hassall, M.D. F.L.S. Analyst of "The Lancet" Sanitary Commission and Author of Reports of that Commission, now published under the title of Food and Its Adulterations. Proof.**

From Drawings by the Engraver and a Photograph by Mayall. Engraved by Sydney Marks. Published at 85 Charlotte Str.t Fitzroy Squ. London [n.d., c.1855.]
Very rare proof mezzotint. 460 x 370mm (18 x 14½").
Some marking in unprinted areas. £260
Seated portrait of Arthur Hill Hassall (1817-94), physician, chemist and microscopist known for his work in water and food safety. His book 'Food and Its Adulterations', seen here on the desk next to his microscope, was published in 1855.
Stock: 52814

176. **Sir Tho.s Millington, F.R.S. Savilian Professor at Oxford, President of the Royal College of Physicans. From a Portrait in the Hall of the Royal College of Physicians copied by the liberal permission of the President and Fellows of the Royal College. Hic Primus Ante Omnes Florum Connubia Vidit.**

Sir Godfrey Kneller, pinx.t. T. Woolnoth sculp.t.
London, Published by D.r Thornton, March 1, 1807.
Stipple. 490 x 355mm (19¼ x 14"), with wide margins. £230

Sir Thomas Millington (1628-1704), physician in ordinary to William III (whose body he helped dissect) and Mary II, and later to Queen Anne.

While in conversation with Nehemiah Grew (1641-1712, known as the "Father of Plant Anatomy"), the pair agreed that a plant's stamen serves as the male organ for the production of the seed; the concept was published by Grew in the "Anatomy of Plants" in 1682, and is regarded as a major milepost in the development of botanical science.

Published in Robert John Thornton's 'New illustration of the Sexual System of Carolus von Linnaeus'.
Stock: 52771

177. **[Mrs Montagu.]**

Painted by Sr. Joshua Reynolds. Engraved by J. R. Smith. Publish'd April 10th, 1776 by I.R. Smith No 10 Bateman's Buildings, Soho Square, London.
Very fine mezzotint, proof before title; paper watermarked. Plate 503 x 350mm (19¾ x 13¾").
Repaired tear on right centre. £480



Portrait after Reynolds (Mannings 1270); seated three-quarter length to right with her hands in her lap, looking downwards, wearing ornate brocade dress and cap, tied beneath her chin; pillar and curtain behind, trees beyond.

Elizabeth Montagu (1778-1800), the famous "blue-stocking"; author and literary hostess. Born in York, but partly brought up in Cambridge with her grandmother whose second husband was the classical scholar Dr Conyers Middleton. As a child became friends with the future Duchess of Portland (q.v.), and through her met Mrs Delany (q.v.). 1742, married the wealthy landowner, Edward Montagu; by 1760 her literary breakfasts in Hill Street, Mayfair were established. After her husband's death in 1775, she commissioned James "Athenian" Stuart to design Montagu House in Portman Square (destroyed in WW2). *CS: 112. i*
Stock: 52487

178. **[Charles Seymour] Illustrissimus Nobilissimus Potentissimus Princeps Carolus Dux Somersetensis...**

J. Riley pinx: J. Smith fec: [Cambridge University Press, 1688.]
Mezzotint. 345 x 250mm (13½ x 9¾") very large margins. £160
Portrait of Charles Seymouth (1662-1748), 6th Duke of Somerset, best known for rebuilding Petworth House. Macaulay described him as "a man in whom the pride of birth and rank amounted almost to a disease".
Stock: 52628

179. **This Print of [facsimile signature:] Geo: Thompson Esqr is with permission dedicated to The British India Society by their very obedient humble Servant George Evans.**
Painted by George Evans, Esqr. Engraved by C. Turner ARA. London: Published Nov.r 12.th 1842 by Mr. G Evans, No.15 St. Martin's Street, Leicester Square.
Scarce mezzotint and etching on steel plate. Plate 392 x 290mm (15½ x 11½"). £450

Portrait of George Thompson, three-quarter length; standing to right, with head turned to look towards front; wearing a long coat, white shirt, and dark striped neckerchief; on left, a table covered with cloth, with inkwell and pen, sheet of paper, and books lettered in scraped lettering "Oriental Herald 14 1827", "Friend of India Vol III", and "American Antislave Magazine". George Donisthorpe Thompson (1804-1878) was British ant-slavery orator and activist who worked towards the abolition of slavery through tours and legislation while serving as a Member of Parliament. He was arguably one of the most important abolitionists and human rights lecturers in the United Kingdom and the United States. *Whitman: 556*.
Stock: 52484

180. [Agneta Yorke.]

F. Cotes pinxit. Val. Green fecit. J. Boydell excudit. [n.d. c.1768.]
Fine mezzotint, proof before title; Plate 509 x 356mm (20 x 14") With small margins. £390
Portrait of Agneta Yorke standing three-quarter length to front, her left hand resting on vase and her right on her hip, looking to left; curtain, pillar and scrollwork frame behind. *CS: 143 i/iii. Whitman: 3. Ex collection of Hon. Christopher Lennox-Boyd*
Stock: 52485



181. Samuel Foote Esq.r
Painted by Sir Joshua Reynolds. Engrav'd by T. Blackmore. Publish'd June y 4.th.1771. accor.g to Act of Parliament by W.W. Ryland in Cornhill.
Fine mezzotint. Plate 451 x 330mm (17¾ x 13"), with large margins. Crease in centre. £420
Portrait after Reynolds (Mannings 656); three-quarter length standing, turned slightly to left, leaning on stick, with left arm resting on right hand, wearing patterned waistcoat; curtain behind.

Samuel Foote (1721-1777), actor, playwright and theatre (Haymarket) manager. Native of Truro, for which his father was MP. Squandered a fortune as a student and took to acting and writing satirical pieces for the theatre, including 'The minor'. He lost a leg in 1766 as a result of a practical joke, but continued acting in spite of it. *CS: 2. Hamilton: p.27*.
Stock: 52494

182. Samuel Foote Esq.r

Painted by Sir Joshua Reynolds. Engrav'd by T. Blackmore. Publish'd June y 4.th.1771. accor.g to Act of Parliament by W.W. Ryland in Cornhill.
Mezzotint; paper watermarked. Plate 458 x 330mm (18 x 13"), with very wide margins. £420
Portrait after Reynolds (Mannings 656); three-quarter length standing, turned slightly to left, leaning on stick, with left arm resting on right hand, wearing patterned waistcoat; curtain behind.
Samuel Foote (1721-1777), actor, playwright and theatre (Haymarket) manager. Native of Truro, for which his father was MP. Squandered a fortune as a student and took to acting and writing satirical pieces for the theatre, including 'The minor'. He lost a leg in 1766 as a result of a practical joke, but continued acting in spite of it. *CS: 2. Hamilton: p.27*.
Stock: 52493

183. Mrs Green as Mrs Cadwallader, 1776.

[Published 1803, by J H Green, No. 1 Wells Street, Oxford Street.]
Rare etching. Sheet 135 x 185mm (5¼ x 7¼").
Trimmed into image at sides and into platge at bottom, losing publication line. £140
The actress Jane Green, in character in Foote's 'The Author'; half length, wearing hat perched on top of raised hairstyle and a sunflower pinned to dress.
Stock: 52641

184. Mrs. Jordan, in the Character of the Country Girl.

George Romney, Pinxit. John Ogborne, Sculptsit. Publish'd June 24th. 1788, by John & Josiah Boydell, No. 90. Cheapside London.
Stipple. 380 x 285mm (15 x 11¼"). With narrow margins. £240
Dorothea Bland, better known as Mrs Jordan (1761-1816), as Peggy in David Garrick's 'The Country Girl'. The Irish actress who assumed the name "Mrs. Jordan" because it was slightly more respectable for a married woman to be on the stage. She was the mistress of William IV (while Duke of Clarence), for 20 years, giving him ten illegitimate children.
After George Romney (1734 - 1802). *NPG: D8046*.
Stock: 52685

185. Kane O'Hara Esq.r. Author of Midas &c.

E. Dorrell f.t. Publish'd Nov.r 1st 1802, by W.m Richardson, York House, 31, Strand.
Rare etching. 140 x 120mm (5½ x 4¾"). Narrow margin on left. £130

Kane O'Hara (c.1711-82), Irish composer and playwright. In 1774 he established a theatre in Dublin called Mr. Punch's Patagonian Theatre, producing puppet show versions of operas and burlettas, which transferred to London in 1776.

Stock: 52645

186. **[Tryphosa Jane Wallis] Miss Wallis. This Print is humbly inscribed To the Right Honb.le Lady Loughborough, by her Ladyships most obedient & devoted Servant, David Gibson.**

Painted & Engraved by D. Gibson Miniature Painter. Publish'd by A. Molteno, No 76 St James's Street, Jan: 28, 1795.

Stipple. 185 x 115mm (7¼ x 4½"), with wide margins. Foxed. £75

Tryphosa Jane Wallis (1774-1848), actress known as 'Miss Wallis from Bath', where she started her career. She posed for George Romney's 'Mirth and Melancholy' in 1788 (now in Petworth House).

Stock: 52642

187. **A Party of Odd Fish.**

On stone by R Seymour. London. Published by William Spooner, 259 Regent S.t Oxford S.t. Printed by Lefevre & Kohle, 52 Newman S.t.

Rare lithograph. Sheet 245 x 355mm (9¾ x 14"), large margins. Bit messy. £160

A card party, with clothed fish as players. Under the image is a key naming them, including Major Herring of the Reds, Alderman Cod and Miss Ann Chovy.

Stock: 52635



188. **Farmer George & his Wife. 1786.**

[Published by William Holland, 1786.]

Etching with contemporary hand colour, 125 x 80mm (5 x 3¼"). Narrow top margin, hole in unprinted area at top. £220

Caricature bust portraits in profile of George III and Queen Charlotte, an anchor etched under image; both are plainly dressed as in prints depicting them as a farmer and his wife. George III, who was passionately interested in agriculture, was dubbed 'Farmer George'

by satirists, gently mocking his interest in mundane matters rather than politics. David Alexander considers that this print and its variants were published by William Holland (1757 - 1815): the lettering is in his hand and the print is listed in his 1788 Catalogue at a shilling. *BM Satires 6934a*.

Stock: 52648

189. **[Edward Lord, 2nd Baron Ellenborough] A Cabinet Curiosity.**

HB. [John Doyle] Pub.d by Edw.d Mc.Lean, 14. St. Martins Ct. Leicester Sq.re [n.d. c.1829.]

Fine coloured lithograph 420 x 285mm (16¾ x 11¼"), with very wide margins. Large tear outside image.

£80

Lord Ellenborough, President of the Board of Control, walks in profile to left, holding an eye-glass, his left forefinger in his waistcoat pocket, dandified, his curls resting on his coat-collar. *BM Satires: 15827*.

Stock: 52762

190. **[John William Ponsonby. Lord Duncannon] All That Remains of The Late Woods & Forests or A Man Wot Has Seen Better Days. HB Sketches No.744.**

HB [John Doyle.] Printed at 70 St Martins Lane.

Published by T. McLean, 26 Haymarket, Novr. 1842.

Fine coloured lithograph. 405 x 265mm (15¾ x 10½"). Some foxing. Stain top right. £120

Portrait of Lord Duncannon, wearing a top hat, tailcoat and gloves, standing next to a bollard under a street sign lettered with 'Downing Street', holding a broom. This sketch presents an exceedingly good portrait of the Earl of Besborough, (then Lord Duncannon) who held the office of Chief Commissioner of the Woods and Forests under the administration of Lord Melbourne. *BM Satires: undescribed*.

Stock: 52763

191. **Here's a Health to all Good Lasses.**

Published July 6, 1815, by T. Palser, Surrey side Westminster Bridge.

Rare coloured engraving. Sheet 285 x 205mm (11¼ x 8") Trimmed within plate. £320

An illustration of a famous ballad, showing a one-eyed singer holding mug and pipe.

Stock: 52670

192. **Whim Whams No 6. A Pleasant Ride in Ireland. I Hope y'r Honour rides comfortable and Aisey. / Easy! you Scoundrel d'ye think I've got no Inside**

C.J. Grant. London. Printed & Pub.d by T Dawson No 11 Paternoster Row late of 54 Leicester Sq.re Octr 10th 1835 . now publishing Nos 38 & 39 of Every Body's Album.

Rare coloured lithograph. Sheet 235 x 330mm (9¼ x 13"). Creased at top. £140

A ragged Irishman with a emaciated horse rides his cart and passenger over a rocky route.

Stock: 52637

193. **The Judgment of Paris. Jun: But to bestow it on that Trapes It mads me. - Min: hang him Jackanapes.**

H.W. Bunbury fecit et aere incidit 1766. Pub. accor. to Act by [...] Aug 1st 1771.

Etching, pt 18th century watermark. 180 x 210mm (7 x 8¼") Thread margins. £70

Paris, a peasant holding a crook, with the three hag-like goddesses. He hands his apple to Venus, who has Cupid hiding behind her skirts; Minerva rushes toward them brandishing a bottle; and Juno walks away, wearing a grenadier's uniform, scowling. Paris's dog chases a peacock and owl. *BM Satire 4920; for another impression see ref. 1046.*

Stock: 52766

194. **Sketches by Seymour. Vol. 4. 10's 6d. Galanty Show!**

[Robert Seymour.] [London: J.L. Marks, c.1836.]

Etching. Sheet 220 x 145mm (8¾ x 5¾"). Trimmed and laid on album paper, one corner lacking. Some surface dirt. £160

A one-eyed showman with a magic lantern, projecting a scene of a baker chasing the devil with his peel (his shovel-like tool for getting his bread in and out of the oven)

An illustrated titlepage by Robert Seymour (1798-1836), an illustrator best known for his illustrations of the works of Charles Dickens.

Stock: 52592

195. **Miseries of Human Life. "Treading in a beau trap while in the act of gaily advancing your foot, to make a bow to some charming woman of your acquaintance whom you suddenly meet, and to whom you liberally impact a share of the jet d'eau".**

Woodward del. Cruikshanks del. London. Pub. by T.Tegg Feb...[n.d. c.1810.]

Fine hand-coloured etching. 240 x 345mm. (9½ x 13½"). Faint watermark. £280

In greeting a young lady, a beau accidentally bespatters her with mud. *Not in BM Satires. Krumbhaar: 742.*

Cohn.

Stock: 52804

196. **[Two satires on a beached whale in Ostend, 1827.] La Baleine d'Ostende, Visitée par l'Elephant, la Giraffe les Osages et les Chinois. [&] Les Métamorphoses du Jour No 71. Omnibus Royal des Pays-Bas.**

Jacquemain del. Lith de Langlumé. [&] J. Granville. Lith. de Langlumé. [Both] chez Valant Editeur, rue de Castiglione No.6.

Two coloured lithographs. Sheets 255 x 335mm (10 x 13¼") & 195 x 335mm (7¾ x 13¼"). 'Baleine' with soiling, 'Omnibus' trimmed, losing part of inscription. £360

Two satires on the Greenland Whale found floating in the North Sea and dragged back to be beached at Ostend in 1827. The carcass was purchased by Herman Kessels, and put on display until it became



necessary to render it, after which 66 tons of blubber were sold. The skeleton then went on a tour that lasted until the Belgian Revolt of 1830.

These satires were published by the Brussels weekly 'L'Industriel'. The first shows the carcass being visited by two other sensations of the period, visiting Chinese and Osage Amerinds; as the four tribesmen are depicted sitting on an elephant it suggests that the scene is a flight of fancy. The second shows the skeleton turned into a coach, with anthropomorphic fish using the steps in the whale's mouth to board.

Stock: 52639

197. **The Kitchen of a French Post House. La Cuisine de la Poste.**

WH.Bunbury Invt. et del. Publish'd Feb. 1st. 1771 by MDarly 39 Strand, where may be had Mr. Bunburys other Works, &c. &c.

Etching, 18th century watermark. 240 x 345mm. (9½ x 13¾"). Trimmed to plate mark. £190

Social satire; various Gallic characters and a poodle in an interior, including a cleric and nun, a wine drinker, a man taking snuff and a boy. A cooking pot over a fire in the background. By Henry William Bunbury (1750 - 1811), from an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates. *BM Satires 4764*

Stock: 52765

198. **The Scythe Man's Refreshment.**

[after Philip Mercier.] Printed for Carington Bowles in St. Paul's Church Yard, London. [n.d. 1790].

Fine mezzotint. 155 x 115mm (6 x 4½"). Small margins. £160

A boy sits drinking from from a tankard, resting his scythe on his knee.

Stock: 52798

199. **Doctor Syntax at an Auction.**

Drawn by Rowlandson. Published July 1, 1820, at R.Ackermann's. 101 Strand.

Fine coloured aquatint. Sheet size: 155 x 250mm (6¼ x 10"). Folds in bottom edge. £130

The escapades of the fictional 19th century clergyman 'Dr. Syntax' were a satire on William Gilpin's series of picturesque journeys to different parts of England. A book auction.

Stock: 52816

200. **His Grace of __ a Specimen of English Nobility. see the last Number, p.22. Designed & Engraved for the London Museum**

[London Magazine, August 1771.]

Etching. 170 x 110mm (6¾ x 4¼"). Trimmed to plate at sides, mounted in album paper. £75

A caricature of a young man of fashion at the races. According to the text (not present here), "See them all the morning nobly emulating to look like the miserable French friseurs, who are continually trotting the streets with their scanty coats..."

Stock: 52640

201. **A Chinese Set To. _ Sketches by Travellers.**

[Monogram of Paul Pry] Esq. Pub March 2nd 1829 by T McLean 26 Haymarket political & other Caricatures daily Pub.

Etching with fine hand colour. 260 x 360mm (10½ x 14½"), with wide margins. Abrasion in the title line. Some surface dirt. £360

A street brawl in China, with two Chinese pulling each other's hair and biting each other. Spectators observe with mixed reactions.

Etched by William Heath and part of a series which also included scenes in the Scottish Highlands, Germany, Netherlands and Arctic. *BM Satires: undescribed.*

Stock: 52711

202. **Monsieur Le Fouet La Francia.**

H.W.Bunbury delin:1772 I.Bretherton f. Publish'd as the Act directs 6th March 1772. by I.Bretherton No.134 New Bond Street.

Etching. 245 x 180mm (9¾ x 7"). Small margins. Light foxing. Trimmed to plate mark on bottom. £90

French coachman holding his whip and taking snuff. Etched by Henry Bunbury, an amateur printmaker who subsequently enjoyed a successful career as a designer for printsellers. 'Prints by Bunbury and his imitators were conspicuously 'polite' and appealed, like novels, 'To the Fashionable World and Polite circles'. Of good family, amply endowed with social skills, a beautiful wife and connections in high society, Bunbury's appeal was not solely aesthetic' and his admirers 'recognized his comic talent, his informed enthusiasm for literature, and his ability to draw a momentary pang with something of the sensitivity with which Sterne could write it' (Clayton). *BM Satire 4753; see Timothy Clayton, 'The English Print, 1688-1802', p.245.*

Stock: 52767



203. **Sketch of Politicks in Europe 24th January, 1786, Birth Day of the King of Prussia. Toasts upon the Occasion.**

[Thomas Rowlandson.] Pub.d Feb.y 10th 1786 by S. Hedges No.9 Cornhill.

Hand-coloured etching. Plate 272 x 375mm (10¾ x 14¾"). With small margins. Very slight crease centre. £450

The amity and co-operation between England and Prussia to check the designs of Austria and France here depicted did not exist in spite of British diplomatic efforts at Berlin. Frederick, however, to hold the Emperor Joseph in check, had concerted a German League of Princes which was joined by George III as Elector of Hanover. 'The Bavarian Project' was Joseph's scheme for the exchange of his discontented Belgic lands for the Electorate of Bavaria. France was (temporarily) successful in establishing her (anti-British) influence over the United Provinces, and to do so secured the withdrawal by Joseph of his demand for the opening of the lower Scheldt and his claims on Maastricht. The Stadtholder's position was threatened by the Patriots who were supported by France. France roused suspicion in England also by her Eastern policy and by fortifications at Cherbourg.

A confused design: in the centre the kings of England (left) and Prussia (right) sit together under a canopy; they turn their heads in profile, gazing intently at each other. Behind George III's chair a British sailor lounges, behind Frederick's a Prussian grenadier with a musket stands erect. Frederick holds the ends of two chains attached to the necks of the Habsburg eagle beneath the feet of the two kings; the two beaks of the bird hold a scroll inscribed 'Universal Monarchy'; with its claws it strikes fiercely at the prostrate bodies of a man and woman, evidently intended for inhabitants of the United Provinces. Beneath the bird is the word 'Austria'. On the sides of the canopy under which the kings sit are shields, one (left) inscribed 'Hanover Brunswick Hesse', the other (right), 'Saxony Deux Pont Mayence &c', representing German States under the control or influence of England and of Prussia. On the left and right of the two kings, as if supporters to an escutcheon, are whole length figures on a large scale of military officers; each holds the hilt of his sword. One (left) is the 'Reigg Duke of Brunswick', the other 'Prince Ferdinand of Brunswick'. In the lower right corner of the design a Frenchman wearing a bag-wig milks a cow inscribed 'Holland'; a dog barks at him

angrily. Next the cow a man seated on the ground, probably intended for the Stadtholder, holds up his hands imploringly to the two kings. Isolated figures round the two sides and upper edge of the design represent the other Powers of Europe: a crowned bear (left) inscribed 'Russia', couchant, looks greedily towards a much smaller bear inscribed 'Poland'. The bust of an oriental wearing a turban (Turkey) looks over its shoulder (across Poland) towards Russia. A crowned monkey with a sceptre and shield, representing Louis XVI, is seated on a globe inscribed 'Holland'. Down the right side of the print are three crowned busts looking towards the two kings; Sweden on the left. *BM Satires 6917.*

Stock: 52359

204. **The remedy worse than the disease.**

Busby's Humorous Etchings N.o 69.

1827. Desig'd & Eng.d by T.L. Busby. London, Pub.d 1827 at the Artist's Repository, 21 Charlotte St, Fitzroy Sq.

Hand coloured etching. Sheet 150 x 120mm (6 x 4¾"). Trimmed to plate, laid on album paper. £75

A sick man sits in an armchair, his left foot raised on a cushion, grimacing and clenching his fists in pain. By an overturned chair is a book, "Scudamore on Gout", Charles Scudamore's treatise on the nature and cure of gout and rheumatism. Around him are 'cures': a bottle of "Reynold's drops" and a jar of "Thompson and Fearhim's Mixture", although he grips a bottle of brandy in his right hand.

Thomas Lord Busby (fl. 1804-37).

Stock: 52591

205. **Sir Charles [Napier] reviewing the Brigade at Barrackpore, May 1849,**

[after Colonel Sir William F. Butler.] [T. Black. Asiatic Lith. Press. Calcutta.]

Rare tinted amateur lithograph. Sheet 325 x 250mm (12¾ x 10"). Trimmed, losing printer's details at bottom.] Chips in left edge, laid on album paper.

£260

Caricature of Sir Charles Napier (1782-1853), Commander-in-Chief in India, exaggerating his whiskers, on horseback watching the infantry wade through a creek. *Anne S.K. Brown Military Collection: 235476.*

Stock: 52705

206. **Narcissus and the Nymph Echo. 341. Ye Fates what made me chance to stroll that way; _Where Young Narcissus self admiring lay.**

London: Printed for & Sold by Carington Bowles, No. 69 in St. Pauls Church Yard. Publish'd as the Act directs, [date erased from this impression, but c.1782.] Fine mezzotint with some etching, Collector's mark verso F.R.H. Plate 355 x 255mm (14 x 10"). Small margins. £420

The myth of Echo and Narcissus updated for the Georgian period: a young military officer in full regimentals wearing a gorget and fringed sash, with a toupet-wig, lies on the grass admiring his reflection in a pool. His hat and sword lie beside him. A young



woman, fashionably dressed, wearing a hat over a large frilled cap, stands behind a low bank holding out her hands in despair. *Ex collection of Christopher Lennox-Boyd. BM Satires: 6157 (cf).*

Stock: 52769

207. **No.1 Emigration _ Having an Interview with the Natives (To be Continued)...To Be or Not To Be, That's the Question...**

C.J. Grant. Invt. et Sculpt. London_Pub.d. by E. King, News Agent, Chancery Lane; also by C.N. Lewis, Bookseller & News Agent...March 1.st [1832.] Lithograph. 320 x 272mm (12½ x 10¾"). Trimmed within plate mark. Slight loss bottom left. Tear & crease. £140

The top image depicts British emigrants trying to leave foreign shores, confronted and chased out by natives, depicted here as savage wild animals. The lower image depicts the Days of May, the period of Social Unrest and political tension in May 1832. Wellington stands in the centre or chaos as Britian turns on itself. Banners show: 'Reform or Slavery' (The Slavery Abolition Act was finally given Royal Assent on August 28, 1833), 'A Truce', 'For Our King and Country'.

Stock: 52373

208. **For the Benefit of the Champion. A Catch to be Perform'd at the New Theatre Covent Garden _ for Admission Apply to the D ___ ss _ NB. Gratis to those who wear Large Tails.**

Etch'd by T. Rowlandson. Pub.d. and sold by Wm. Humphrey. [n.d. c.1784.]

Fine hand-coloured etching. Plate 248 x 354mm (9¾ x 13½"). With small margins. Very slight centre crease.

£320

The Duchess of Devonshire with two other catch-singers, Fox and North, who are dressed as fat old market-women. The Duchess (left) elegantly dressed,

but with her breast uncovered and wearing her election hat with 'Fox' favours, feathers, and fox's brush, puts her left hand on Fox's shoulder, pointing to a tombstone beside her (left) inscribed, beneath its skull and cross-bones, 'Here lies poor C--C--L--RAY' [Cecil Wray]. Fox, his left hand grasping a crutch-headed stick, turns to North and sings. North (right), also with a stick, sings. Through the wings peers the anxious-looking, spectacled profile of Burke (right). Three framed pictures decorate the wall behind the performers: 'The fox who had lost his Tail', a tail-less fox looking at four others who are discussing the situation. This is flanked by two oval pictures, 'Fox and Crow' (left), the fox looking up longingly at the crow on a branch, and 'Fox and Grapes' (right), a fox on its hind-legs below a vine-branch. *BM Satires 6591*.
Stock: 52361

209. Old Harry looking out for a Warm Birth or a Peep in to the Oven. Vide morning Herald Thursday Oct 18th 1827.

[Paul Pry] Esqr Del. Pub by McLean 26 Haymarket London. [b.d. c.1830.]

Fine hand-coloured etching. 360 x 255mm (14¼ x 10"). Some surface dirt. Trimmed past the plate mark. £120

Satire on Brougham's coveting of the Mastership of the Rolls (which he was not offered as it was considered too dangerous to give him an irremovable post with a seat in the Commons). Here Brougham is a broom-girl, greedily eyeing the oven of 'Rolls' and expressing how he 'would like to Master this batch'. Brougham's name in old manuscript below title. *BM Satires: 15431*.
Stock: 52764



210. The Ghost of Eustace Budgel Esq.r to the *Man in Blue Most Humbly Inscrib'd To His Royal Highness the Prince of Wales. *See the Chinese Orphan a Tragedy for the Reason of this Term.

Designed by N.S. Engraved by G.S. Printed for Eliza Haywood at Fame in the Piazza Covent Garden and Sold by the Printsellers and Pamphlet Shops of London and Westminster according to Act of Parliament. [n.d., c.1742.]

A scarce etched broadside. 430 x 520mm (16½ x 20") with wide margins. Worm holes filled, a few other small repairs. Vertical creases. £420

A very large 18th century broadside showing a satire on the fall of Robert Walpole (1676-1745), the de facto first Prime Minister of Great Britain, caused by the naval disaster at the Battle of Cartagena de Indias, fought in a war that Walpole did not want to start. The scenes are surrounded by verse and music.

The left-hand scene has Frederick, Prince of Wales, standing with his coterie, pointing towards George II who embraces Britannia. In the bottom left Walpole is grotesque, with five hands, each holding a bag of French or Spanish gold, one lettered "I am Lord Corruption". In the background are the leaders of the Cartagena expedition, displaying their impotence. The right hand scene has Walpole recoiling from the ghost of Eustace Budgell who holds out a paper described in the verses to left as a "black Account... Full twenty Winters of Misdeeds". Budgell (1686-1737) was an MP and writer who lost a fortune in the South Sea Bubble. He spent the rest of his life blaming Walpole for his woes, before committing suicide when accused of forging the will of Dr Matthew Tindal, the influential deist author. He threw himself out of a boat at London Bridge and was swept away through the rapids caused by the narrow arches. Although he is depicted as a ghost here, this pre-dates his death by five years. *BM Satire 2555; this example has the 1742 date and price of 1s removed*.
Stock: 52665

211. The Caricaturist. A Monthly Show Up May 1st 1832. The Pygmy Plot or Wooden Sword Conspiracy...The Slumbering Lion..The Reform Bill Going into Committee or Robbers in Ambush.

[C.J. Grant.] [E.King.] 1832

Lithograph and engraving. Sheet 434 x 334mm (17¼ x 13¼"). Cut within plate mark. Slight loss bottom left. £180

In *The Figaro*, April 1832, it was published that the Wooden Sword Conspirators were led by Richard Murphy and that the court heard how they intended to enter the House of Lords to commence a general massacre of the whole parliament.

There had been calls for reform long before 1832, but without success. The Act that finally succeeded was proposed by the Whigs, led by Prime Minister Charles Grey, 2nd Earl Grey. It met with significant opposition from the Pittite factions in Parliament, who had long governed the country; opposition was especially pronounced in the House of Lords. Nevertheless, the bill was eventually passed, mainly as a result of public pressure. The Act granted seats in the House of Commons to large cities that had sprung up during the Industrial Revolution, and removed seats from the "rotten boroughs": those with very small electorates and usually dominated by a wealthy patron. The Act also increased the electorate from about 400,000 to 650,000, making about one in five adult males eligible to vote

Stock: 52372

212. **The M.P. Marching at the Head of his 300 Jontlemen!!!**

[Paul Pry] Esq. Pub by T McLean 26 Haymarket where Political and other Caricatures are daily Pub. [n.d. c.May 1829]

Fine hand-coloured etching. 240 x 355mm (9½ x 14). Trimmed past platemark.. Very small tear in right edge. £220

Satire published in the wake of Catholic Emancipation. An unrecognizable O'Connell marches jauntily to a door on the extreme right, over which is a board inscribed 'St Ste[phens] To Trespassers Men-Traps—Constantly Set—Beware'. He is followed by a jubilant Irish mob, yelling and flourishing shillelaghs- one holds a placard reading 'Unconditional Emancipation For Ever'. The crowd are evidently from St. Giles and similar Irish slums in London; two carry hods, emblem of the Irish builder's labourer or hodman. *BM Satires: 15763.*

Stock: 52758

213. **Dont you remember the 5th of November.**

[Paul Pry] Esq. Pub. by T McLean 26 Haymarket Political & other Caricatures pub. Daily. Hand-coloured etching. Plate 280 x 375mm (10¼ x 14¾") very large margins. £260

One of many satires on the authors of the Catholic Relief Bill, which was announced on February 5 1829, playing on the Catholicism of Guy Fawkes and his co-conspirators. Here Wellington and Peel are "guys", tied back to back, bestride a broken chair on which they are being carried to bonfire or gibbet. A bloated bishop in a surplice, probably Howley, walks behind, holding the back chair-legs and saying 'No Popery'. Eldon (who led opposition to the Bill) carries the front of the chair, facing an angry Irishman in tattered clothes protesting against the ceremony, whose barrister's wig identifies him as O'Connell. . In the foreground, on the extreme left, is John Bull, behind him the head of Cumberland. *BM Satires:15664 (copy).*

Stock: 52770

214. **Scene Painter and Property Man undertakes to keep some of the principal Suit's.**

Theatrical Characters in Ten Plates - by William Heath. No.8. Pub Nov 5 1829 by T McLean 26 Haymarket Sole Publishers of W Heaths Etchings. Rare hand-coloured etching. 355 x 241mm (14 x 9½"). Trimmed within platemark. Two small black marks on the left near edge. £220

John Singleton Copley, Baron Lyndhurst, in his Chancellor's wig and gown, but as a sign painter (he was the son of the painter J.S. Copley, R.A.). In his left hand is the Purse of the Great Seal, transformed into a palette, with three small brushes; from the little finger dangles a key. On the wall behind him hang theatrical costumes. He stands between a carpenter's bench on which is a large 'Vice' tightly screwed up and the up-ended Woolsack, parts only of these properties being within the design. The 'costly suits' hanging on the wall may refer to the successful libel indictments he initiated against newspapers which alleged he had sold

church appointments and trafficked in political offices. *BM Satires: 15902.*
Stock: 52754

215. **[William Curtis] Bonnie Willie.**

G. Cruikshank fec.d. Pub.d Aug.t 12 1822 by G. Humphrey, 27 St. James's Street_London. Fine hand-coloured etching. Sheet size: 360 x 255mm (14¼ x 9½"). Trimmed, repaired tear left margin £240

Sir William Curtis in Highland costume standing against a background of sea, sky and mountains. This print anticipates Curtis's appearance during George IV's Northern Excursion. A lifelong Tory, Curtis was elected as a Member of Parliament for the City of London at the 1790 general election. He held the seat continuously for 28 years until his defeat at the 1818 general election. The definition of the three Rs as "reading, writing, and 'rithmetic" is attributed to him from a speech made at a Board of education dinner. By George Cruikshank (1792 - 1878).
Stock: 52801



216. **The Ex-Minister and the Meteor Sir, Amongst the many attack's which I have had this night to sustain, has been one from a flash of lightning_a Meteor, which wanders about, moveing sometimes on one side, and sometimes on the other__a Meteor which to the regret of us all, has not been lately seen amongst us, but which upon its return has turned its blazing resentment upon me_but in whose fiery face I can look without terror or dismay. __vide Mr Pitt's reply to Mr Sheridan on the State of the Navy.**

[Charles Williams.] Pubd. April 13th, 1804 by SW Fores 50 Piccadilly_Folios of Caracatures lent out for the Evening. Hand-coloured etching; paper watermarked 1795. 342 x 240mm (13½ x 9½"). Trimmed. Very slight crease centre £450

In the debate of 15 Mar. Pitt's motion for an inquiry into the administration of the Navy (under St. Vincent) was opposed by Sheridan.

Pitt stands as if declaiming in the Commons, looking towards the grotesque profile head of Sheridan, larger and fierier than life, and the centre of close-set rays which cover the background and are jagged like conventional lightning. The two heads face each other in profile; Sheridan's stare is both baleful and disconcerted. Pitt's right hand, holding a rolled document, 'Act fo [sic] War', rests on his hip. He is very thin, but has a protruding stomach. *BM Satires 10235*.

Stock: 52365



217. False Liberty Rejected or Fraternizing & Equalizing Principles Discarded. No More Coalitions. No More French Cut Throats.

[Isaac Cruikshank.] Pubd March 7, 1793 by SW Fores No3 Piccadilly where may be had compleat Sets of Caricatures on the French Revolution & an Every Popular Subjects, an Exhibition and 1s In the Exhibition is a Complete Model of the Guillotine. Hand-coloured etching. 245 x 405mm (9¾ x 16"). Trimmed. Slight creasing. £220

The Prince had ranged himself against the Foxites in an effusively loyal speech on the proclamation against seditious writings (May 1792). He was anxious to serve abroad, and his hopeless financial position made him wish for reconciliation with the King. After the breach in 1792 he did not again meet Fox and his friends till a dinner at Carlton House in Mar. 1797.

The Prince of Wales stands (left) turning from, but looking towards, Fox and Sheridan, ragged sans-culottes, who kneel (right) on the farther side of a rail inscribed 'Hitherto shall ye go & No Further'. In the background and on the extreme left is the King. Fox and Sheridan weeping, making imploring gestures towards the Prince. From Fox's coat-pocket projects a letter with a tricolour cockade. From Sheridan's pocket issues a paper. *BM Satires 8311*.

Stock: 52369

218. Give a Dog an ill name, they'll Hang Him.

IC. [Isaac Cruikshank.] Folios of Caracatures lent out for the Evening. London Pub May 10 1796 by SW Fores No 50 Piccadilly. Etching Etching; paper watermarked Edmeads 1795. 374 x 251mm (14¾ x 10"). Trimmed within plate mark. £240

One of many indications of Pitt's unpopularity. Fox and Sheridan kneel on a rope attached to the neck of a mangy dog with the head of Pitt. The rope,

inscribed 'Vox Popula' [sic], runs over a pulley attached to a gibbet, from which Pitt is suspended. The upright of the gibbet is National support, the horizontal 'Excise Office', and a cross-beam forming a triangle with the other two is 'Cross Post'. Pitt's head is much caricatured, his body is almost bare and his tail hairless; to each hind leg is tied a bottle, one: 'Sherry', labelled 'additional Duty', the other: 'Port', labelled 'New Duty'. On the ground (left) a dog with the head of Dundas, a tartan across his shoulders and a kettle inscribed 'not my Dog' tied to his tail, runs off in the direction of a signpost pointing 'To Edinburgh'. Sheridan (left), who is well dressed, says, "A good way to save the Duty". Fox wears a waistcoat with a tattered shirt and breeches, but has a neatly powdered wig. He says: "I suppose he catch'd the Mange from the Dun Dog". *BM Satires 8803*.

Stock: 52364

219. [John George Lambton] The Newest Universal Medicine.

HB. [John Doyle.] A. Ducôte's Litho.y St Martins Lane. Published by T. M.cLean, 26 Haymarket, July 27th 1837.

Coloured lithograph, stamped 'Subscriber's Copy'. Sheet 285 x 415mm (11¼ x 16¼"). Trimmed to printed border top and bottom. £95

John George Lambton, Lord Durham, as a quack, standing at a counter, mixing ingredients with a mortar and pestel. Around him are jars marked 'Conservative Opiate', 'Radical Alcohol' 'Whig Alkali', etc. Under the mortar is 'Letter to the Electors of Durham'; on chairs are parcels addressed to Daniel O'Connell, the Bishop of Exeter and the Times and other newspapers. During the 1837 election Lambton 'advised' the electorate of Durham on their choice of candidates. *See BM 1868,0808.11811*.

Stock: 52788

220. Dressing for the House on the __ March 1829.

[Paul Pry] Esq. Pub March 2d. 1829 by T McLean 26 Haymarket -

Fine hand-coloured etching, Plate 260 x 362m (10¼ x 14¼") with thread margins Some surface dirt particularly in the right corner. £120

Satire on Baron Lyndhurst's wavering stance over Catholic Emancipation, and his wife's notorious affair with the Earl of Dudley.

Lyndhurst, Chancellor under three successive Prime Ministers, had spoken against Emancipation in 1827 but was speaking in favour of it in 1829. Here it suggested he buy a new coat- 'you know you turnd it only last year & it has been turned before that. so I much doubt if it will bear turning any more [..]' Lyndhurst receives his advice from 'Doodle' (Dudley), who suggests Lyndhurst could afford to buy a new coat as 'her Ladyship earns her own expenses. Doodle pays all her bills and gives her every thing she can wish for'. Lady Lyndhurst was involved in several affairs with the wealthy and powerful. *BM Satires: 15705*.

Stock: 52759

221. **The Parody, or Mother Cole and Loader. See Foots Minor page 29.**

[Thomas Rowlandson.] Pubd. April 10th 1784 by W. Humphrey No.227 Strand.
Fine hand-coloured etching. Plate 252 x 354mm (10 x 14"). With small margins. £260
North is represented as the sanctimonious bawd (for whom Mother Douglas was the supposed original) who became a follower of Whitefield, Fox as the sharpening gamester. The words of the play are cleverly parodied, the indictments of Mother Cole being changed into the threats of impeachment which Fox had made against North.

North as Mother Cole is seated full-face in an arm-chair, the tips of his fingers sanctimoniously together. Beside him sits Fox, as Loader, a handkerchief in his right hand, his left pointing upwards. Mother Cole wears a hood and loose gown over her petticoat, her shoes are slashed to ease her bulging feet. By her side is a bottle labelled 'Constitution Cordial'. Fox is dressed in his customary manner; at his side is an overturned dice-box and dice. *BM Satires 6514.*
Stock: 52360

222. **New Ministers Going On Duty. C.J. Fox, Secy. for Foreign Affairs. Thomas, Lord Erskine, Lord Chancellor.**

Folios of Caracatures lent out for the Evening. [Charles Williams.] Pub.d Feby. 14th, 1806 by SW Fores No, 50 Piccadilly.
Hand-coloured etching. Image area 236 x 330mm (9¼ x 13"). Damaged to right corner; inlaid. Trimmed to image. £120
Fox and Erskine strut along the east pavement of St. James's Street, about to cross the road to the Palace gateway, part of which is on the extreme left. Before them runs a little ragged boy waving his hat and screaming "Clear the way for his M-----'s Ministers". Fox, immensely fat, wears old-fashioned court dress, heavily laced, embroidered, and ruffled; he is chapeau-bras, left hand grasping his sword. Behind him walks Erskine, wearing a Chancellor's wig reaching to the knee, and a gown festooned over his arm, but still trailing behind him. Fox puffs, Erskine walks mincingly; both hold papers. From the corner house on the west side of St. James's a man wearing a cocked hat, and seated at a table on which is a coffee-pot, looks quizzically from a window. *BM Satires 10529.*
Stock: 52363

223. **Two New Sliders for the State Magic Lanterns. 1. Vox Populi out of Doors. 2. First Coalition. 3. Vox Populi in Doors. 4. Emblem of Liberty. 5. New State Idol. 6. Political Mongolfier. 7. His Fall into the Pitt. 8. The Coalition Candidatez Rejected. 9. Last Coalition. 10. Tantalus Ixion Sisyphus.**

[Thomas Rowlandson.] Pub 19th, Dec. 1783, by W. Humphrey 227, Strand.
Fine hand-coloured etching. 234 x 336mm (9¼ x 13¼"), with wide margins. Slight crease in centre.£280

Attributed by Grego to Gillray ('Gillray', p. 51). It is similar in manner and design as well as in spirit to Rowlandson's 'The Loves of the Fox and the Badger'. Two horizontal strips each divided by vertical lines into rectangular compartments of varying width, numbered 1-5 and 6-10, depicting the Coalition and its fall - North and Fox as the Coalition, falling (in Image 7) into the ground, representing the ministry of Pitt which is about to engulf Fox. In image 8, a bust of George III is by Britannia, a gibbet is seek on the skyline behind Fox. In image 9, Fox, North and Burke are seated together in a cart under a gallows with two uprights, one on each side of the cart. An executioner sits astride the cross-beam arranging three nooses. The figures are minute but very expressive. Burke, wearing his spectacles, turns his head away from his companions with an expression of melancholy. *BM Satires 6287.*
Stock: 52362



224. **No Genius.**

[Paul Pry] Esq. Pub by T McLean 26 Haymarket where political and other caricatures are daily Publishing. [n.d., c.1828.]
Fine hand coloured etching. 260 x 370mm. (10¼ x 14¾".) Trimmed to plate at top, margins on 3 sides. Brown stain left margin, does not exceed the platemark. £260
Two street cleaners discuss the performance of a new recruit, throwing in a humorous side-swipe at the politicians at Westminster (the towers of Westminster Abbey visible in background).
By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign his plates with his full name. He published regularly with Thomas McLean. *BM Satires: undescribed.*
Stock: 52760

225. **Petition Mongers in full cry to St Stephens!! Beware of Wolves in Sheeps Cloating.**

[Isaac Cruikshank.] London Published Nov.r 26 1795 by SW Fores No.50 Piccadilly. Folios of Caracatures lent out for the Evening.

Hand-coloured etching; 18th century paper watermarked. 274 x 314mm (10¾ x 12½"). Trimmed to platemark. Very slight crease. £260

A satire on the petitions against the Treason and Sedition Bills, and on the attempts of the Opposition to delay their passing in order to give time for meetings of protest. There were actually ninety-four petitions, with a total of 131,284 signatures.

Sheridan and Fox walk (left to right) one behind the other, bending under the weight of huge bundles of petitions which they carry on their heads. Both wear bonnets-rouges; Fox is dressed in a tattered shirt and breeches. Smaller petitions project from their pockets. *BM Satires 8697.*

Stock: 52367

226. A Plan for General Reform, Respectfully submitted to the attention of Members of Parliament, During the Summer Recess.

Woodward Del. Rowlandson Scul. [London Pub.d August 29, 1809] by Tho.s Tegg, No 111 Cheapside. Coloured etching. 250 x 345mm (9¾ x 13½"), watermarked 'Willmott 1819'. Publication line partially scratched out. £260

Seven men and a woman arranged in two rows, each with a statement, for example 'I certainly shall drink two bottles less' and 'In Hot Weather what use is there for a coat, it is downright Extravagence'. A satire on attempts to reform Parliament. *Not in BM.*

Stock: 52696

227. Shakespeare's Prophecy, the Last Act by One in the Tempest, or the Jack Daws in borrowed Feathers.

IC. [Isaac Cruikshank.] London Pub Feby, 19 1795 by SW Ford No 3 Piccadilly who has lately fitted up his Caracature Exhibition on an entire Novel Stile admittance one shilling. NB Folios Lent out for the Evening.

Hand-coloured etching. 284 x 443mm (11¼ x 17½"). Trimmed. Slight creasing £280

A satire on the plight of Fox, deserted by most of his party.

Thurlow, Fox, and Sheridan as 'Caliban', 'Trinculo', and 'Stephano' in their stolen finery are driven off by ministerial hounds set on by 'Ariel' (Pitt) and 'Prospero' (George III). Thurlow (left) in Chancellor's wig and gown, holding up the mace, the purse of the Great Seal under his arm, runs first. He is worried by a dog, wearing legal wig and bands, who is Loughborough (his successor). Fox follows, wearing royal robes and holding the orb and sceptre, he looks over his left shoulder. Behind him, with a terrified expression, runs Sheridan wearing a long gown. Though not named, he is Stephano, the drunken butler. They are followed by three hounds with the heads of Mansfield, Windham, and Portland. [Mansfield is identified by E. Hawkins as Grenville, Portland as Dundas. The heads suggest the identifications in the text, which are consistent with an apparent intention to make the hounds converts from the Opposition.] Pitt and the King stand outside the door of the 'Treasury', an archway in a stone building. The King (right) as Prospero has a beard and belted

robe with a hunting-cap; he holds a wand. Ariel (Pitt) hovers on the King's right, a lean naked figure with small wings and a wisp of drapery. *BM Satires 8618.* Stock: 52366



228. The Solicitor General for the French Republic.

IC. [Isaac Cruikshank.] London Pub. Febr.y 18. 1793 by SW Fores No.3 Piccadilly.

Fine hand-coloured etching; paper watermarked. 362 x 272mm (14¼ x 10¾"). Trimmed to platemark. Slight crease centre. £320

Fox opposed the war with France (12 Feb.) in a speech defending himself against 'the imputation of being the abettor of France . . .', but maintaining that the French decrees and actions were not grounds for war; he accused the Ministry of acting aggressively towards France.

Fox, wearing the rags of a sans-culotte under a long legal gown, stands directed to the left, looking down and to the right with an expression of sly meditation. He wears bands and a large legal wig, with tattered stockings on his otherwise bare legs. Across his corpulent figure stretches a tricolour belt inscribed 'Republicanism'. He stands on a floor of black and white squares. An owl looks down upon him from a perch. In his right hand is a scroll, the brief of the Republic. *BM Satires 8305.*

Stock: 52368

229. Tears of Sensibility - Sympathy a Poem - Let's all be Unhappy together -ie- The Wig Club in Distress &c, &c

[Charles Williams.] Pubd Jun 11th 1798 by SW Fores 50 Piccadilly. Folios of Caracatures lent out for the Evening.

Hand-coloured etching. 248 x 400mm (9¾ x 15¾"). Repaired hole in centre of image. Cut. £160

Lord Edward Fitzgerald (Fox's first cousin), a leader of the United Irishmen, remained in hiding after the arrest of the other members of the 'Directory' on 12 Mar. Lord Clare at least was anxious for his escape, but he remained in or near Dublin continuing preparations for

a rising on 23 May. £1,000 reward was therefore offered and he was arrested on 19 May, after a desperate struggle, in which he was wounded, dying of wounds on 4 June. Fitzpatrick, 'Secret Service under Pitt'; Erskine, noted for his egotism, mourns that he shall not defend him in a treason trial. Fox and other members of the Opposition had given evidence at Maidstone on 22 May in favour of Arthur O'Connor.

Foxites surround an oblong table, the left end of which is cut off by the margin of the design. Fox only is standing, the central figure on the farther side of the table. All weep copiously, tears splash to the table and stream from it to the ground, where empty bottles float. On the table are decanters of 'French Wine'. Fox, with Erskine on his right, Bedford on his left, gazes mournfully to the right, his hands clasped. Erskine, his hands also clasped; Bedford holds a handkerchief to his eye and looks up at Fox. Sheridan sits at the end of the table (right), on which his elbows rest, gazing up at Fox. On the extreme right Grey (?) stands in the water, stooping to bale it with a bucket. On the nearer side of the table (left) are Norfolk and Tierney. The former turns in profile to the right towards Tierney, both fists clenched; Tierney turns his back on the table on which his left arm rests; he clenches his right fist. From his pocket projects a newspaper: 'Courier Good News from Ir[eland] the Kings Forces defeated in three different Actions'. Behind and between them sits Lauderdale in profile to the right *BM Satires* 9227.

Stock: 52370

230. **The Thistle Reel.**

[London Magazine, 1st March 1777.]

Etching. 180 x 120mm (7 x 4¾"). Trimmed to plate at sides. £140

Three government ministers (William Murray, 1st Earl of Mansfield; Frederick North, 2nd Earl of Guilford; & John Stuart, 3rd Earl of Bute) dance around a thistle, watched over by a bagpipe-playing Devil.

An attack on the Government's policies in America blaming Bute's Scottish influence. *BM Satires* 5285.

Stock: 52161

231. **The Cabinet-Maker's Complaint.**

A Sharpshooter fec. [John Phillips.] Pub. by S. Gans, 15 Southampton Street Strand June 16 1829.

Fine hand-coloured etching. Plate 249 x 349mm (9¾ x 13¾") Light Brown liquid stain that has created some cockling that can be felt. Small margins. £120

Illustration of the many rumours of Ministerial changes and Wellington's supposed ruthlessness. He addresses George IV, claiming that 'Bob' (Robert Peel) and 'Chancery Jack' (Lyndhurst) 'are fighting instead of minding their work- The vagabonds von't be easy 'till I bundles 'em out'. On the wall behind him is a small picture of 'Bob & Chancery Jack', visualising the conflict between the two. *BM Satires*: 15807.

Stock: 52751

232. **A Draught of the Old Well___Ah belpin this extremest need,___If water-gods are deities**

indeed__vide Dryden. Cheltenham - see the conquering Hero comes!!!

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

Fine hand-coloured etching. Plate 380 x 260mm (14½ x 10"), with wide margins. £240

Caricature produced at the time of Wellington's visit to Cheltenham for his health, after which he returned feeling much better. Very thin, he walks in discomfort holding a bunch of papers docketed Lord High Adm[iral]. His complexion is mud-coloured (as in some other prints of this date) to show his ill-health.

BM Satires: 15548.

Stock: 52757



233. **[Fallen but Charming Creatures.]**

[after Aleksandr Lebedev.] [St Petersburg: Pol-Peti, 1862.]

Folio, disbound, 30 numbered lithographic plates, each 430 x 305mm (17 x 12"), as called for. Hinges strained, wear to plates, especially first and last, some staining, a few plates misbound. £950

An extremely rare set of the first issue of 'Fallen but Charming Creatures', 30 satirical plates after Aleksandr Lebedev (1830-98) with titles written by Vsevolod Krestovsky. The scenes depict 'kamelii' (camellias), urban women who used their sex to gain advancement, in various locations including the opera. All but two have Russian titles in Cyrillic: Plate 1 has a French quote from Victor Hugo's 'Les Chants du Crépuscule' (Hugo's 'Lady of the Camellias' was the origin of the nickname); Plate 5 has a shopkeeper talking about her assistant like one of her wares.

The series with another 30 lithographs, issued separately, then 'An additional album, Another Ten Fallen but Charming Creatures' in 1863. *Colleen*

Lucey: "Fallen but Charming Creatures": The Demimondaine in Russian Literature and Visual Culture of the 1860s. (PDF available for download)
 Stock: 52504

234. The Church in Danger, or a very uncommon Parish Dinner The Churchwarden's got a wide mouth And his Grinders are like a Sledge Hammer. Vide old Song.

London, Published by Thos McLean 26 Haymarket.
 [n.d. c.1830.]
 Hand coloured etching. Sheet 360 x 260mm (14½ x 10½") Trimmed within plate mark. £160
 Satire showing an announcement from a pulpit in a church requesting the wardens to meet to consider 'the best method of eating the church'. *BM Satires: undescribed.*
 Stock: 52716



235. A Long Headed Election.
 Woodward del. Published by T. Tegg in Cheapside
 [n.d., c.1806.]
 Fine coloured etching. 255 x 360mm (10 x 14¼"), with wide margins Top margin with loss. £260
 A crowd of 'Long Heads' listening to politicians on the hustings.
 'Long Heads' developed from Swift's 'Gulliver's Travels'. According to Gulliver, Sythian women used to bind their children's heads so they would develop up rather than out, but eventually this became an inherited characteristic. The satire here is of people behaving artificially, following social convention rather than nature, like sheep. *BM Satire 10610.*
 Stock: 52697

236. More Humbugs, or another Attack on John Bulls Purse.
 [Charles Williams.] Pub.d April 1818 by SW. Fores, 50 Piccadilly.
 Coloured etching. 245 x 350mm (9½ x 1¾"). £220
 Princess Elizabeth (daughter of George III, 1770-1840) and her husband the Prince of Hesse-Homburg (nicknamed 'Humburg' by the British public), walking in Green Park, asking John Bull to fund their lifestyles. *BM: 12986.*
 Stock: 52649

237. John Bull & the Archi_tect Wot Build's the Arches_ &c_ &c_ &c_ &c_ (The Architect Glory consists in the designment and Idea of the work; his ambition should be to make the form triumph over the matter.

[Paul Pry] Esq. Pub June 5 1829 by T McLean 26 Haymarket Sold Pub. of P Prys caricatures None are original without Mc Lean's Name.
 Fine hand-coloured etching. 260 x 360mm (10¼ x 14¼"). Trimmed to plate. £420
 Satire on the cost of John Nash's reconstruction of Buckingham House (now Palace) with perhaps the only contemporary printed likeness of the architect. Nash stands between the two wings of the house, confronted by John Bull who scrutinises a scroll on which the word 'Commission' is many times repeated. By this time more than double the original estimate had already been spent and an alteration to the wings had cost £50,000 (both issues alluded to in the speech between Nash and John Bull). Nash admitted that he had profited by exchanging his salary for a percentage commission on expenditure (hence the scroll). During 1829 a thousand men were toiling to finish the Palace by the King's birthday (August 12) in 1830, making the publication of this print particularly timely. *BM Satires: 15794.*
 Stock: 52761

238. Vivisection.
 Painted by J. McLure Hamilton. Engraved by Chas J. Tomkins. London Published June 23rd 1883 by Henry Graves & Co. the Proprietors, Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales. Copyright Registered.
 Mixed method engraving. 610 x 440mm (24 x 17¼"), with extremely large margins. £550
 At first the scene appears to be of a man playing with his terrier, as it sits on a laboratory bench sits up begging. However the bottle of chloroform hidden behind the man's back hints at his sinister intentions. A dead bird lies to the left.
 John McLure Hamilton (1853-1936), born in Philadelphia. He divided his time between Philadelphia and London, where he was official portrait painter to Prime Minister William Gladstone. This engraving, subtitled 'The Last Appeal', was exhibited at the R.A. in 1884; both the 'Animal Defence and Anti-Vivisection Society' and the 'National Canine Defence League' used the image in their campaigns in the early 20th century. *Ex Norman Blackburn collection.*
 Stock: 52852

239. Le Dentiste Embulant.
 Wille filius Del. [n.d., c.1788.]
 Scarce colour-printed etching. 265 x 215mm (10½ x 8½") very large margins. £320
 An itinerant dentist in a carnival costume extracts a man's tooth as his family looks on. A necklace of human teeth rests on the table. After Pierre Alexandre Wille (1748-1821), originally published by Jean in 1788.
 Stock: 52144

240. **R. Ackermann's Repository of Arts, 96 Strand. Plate 31, Vol. IX.**

No.54 of R. Ackermann's Repository of Arts &c. Pub. June 1, 1827.

Coloured aquatint. 240 x 152mm (9½ x 6"). £95
Rudolph Ackermann's (1764 - 1834) Repository of Arts to Her Majesty at no. 96 on the south side of the Strand, on the eastern corner of Beaufort Buildings; figures passing on the street pause to look at the pictures decorating the windows. Numbered 'Plate 31, Vol.IX' upper right, from his own 'Repository of Arts' periodical, published from 1809-1829. The formal title of the publication was "Respository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics", and it discussed and illustrated day to day life, and influenced English taste in fashion, architecture and literature. See Ref: 18541.

Stock: 52402

241. **The First Day of Oysters.**

Painted by A. Fraser. Engraved by Wm. Greatbach. Cassell & Company, Limited. [n.d. c.1841.]

Etching and engraving. 349 x 410mm (13¾ x 16"). Small tear into left of sheet. Trimmed. £130

At a market stall, a group eagerly reaching towards a woman at left opening the oysters, which fill a large basket before her.

Stock: 52389

242. **Cirque des Champs-Élysées. Quadrille équestre. La Loisirs par V. Adan.**

Imp. Lemercier, Bernard et Ce. Paris, publié par Jeannin, Place du Louvre, 50. [Jeannin Publisher's Stamp.] [n.d. c.1850.]

Scarce coloured lithograph. 285 x 380mm (11¼ x 15"). £280

Inside the Cirque d'Été, a Parisian equestrian theatre, built in 1841.

Horses parading and dancing; other acrobatic acts involving horses around the outside of the main image.

Stock: 52458

243. **[The Bristol Conservatoire Polka]. Expressly Composed & Performed by the Pupils of the Bristol Conservatoire of Music and Respectfully Dedicated to Sir John Kerle Haberfield, Knight, by Bertram. V.D. Mark, D.r B.C.M. Bristol.**

[n.d., c.1840.]

Songbook, 8pp, with lithographic illustrated cover. 315 x 250mm (12½ x 9¾"). Hinge of cover split, small tear in front cover. £60

The cover illustration is of the orchestra of the Conservatoire.

Stock: 52633

244. **The Ivy Green. Written by Charles Dickens Esq.r. Composed by Henry Russell.**

H.C. Maguire del. et lith. London: D'Almaine & Co. 20, Soho Square. [n.d., c.1838.]

Songbook. pp. 10, with lithographic illustrated cover. 360 x 260mm (14¼ x 10¼"). Covers soiled. £60

A ballad written by Charles Dickens, originally sung by the clergyman of Dingley Dell in 'The Pickwick Papers'. The lyrics were set to music by several composers, including Henry Russell (1812-1900) in 1838.

Stock: 52632



245. **The Royal Elephant Preserving the true Prince (Mr. Hemmings) from the Conspirators. Now performing with distinguished success at the Theatre Royal, Adelphi.**

R.J.H. [in image.] Pub.d by W. Kenneth, corner Bow Street, Covent Garden, London. G.E. Madeley, Lithog. Wellington St. Strand. [n.d. c.1829.]

Rare lithograph. 197 x 282mm (7¼ x 10½"). £230

A depiction of the elephant from 'The Elephant of Siam and the Fire Fiend!', first produced at the Adelphi on Thursday 3 December 1829. The mid-Victorian period marked the height of the British public's fascination with Britain's colonies; hence, the introduction of elephants across the capital.

Three elephants were brought to England in East India Company ships between 1809 and 1811.

Stock: 52455

246. **The Royal Elephant at Dinner Now performing with distinguished success, at the Theatre Royal, Adelphi.**

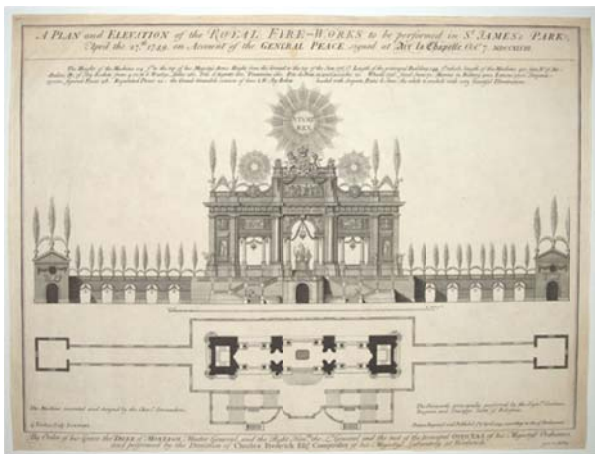
R.J. Hamerton [in image.] Pub.d by W. Kenneth, corner Bow Street, Covent Garden, London. G.E. Madeley, Lithog. Wellington St. Strand. [n.d. c.1829.]

Rare lithograph. 214 x 280mm (8 x 10½"). Some creasing. £230

Three elephants were brought to England in East India Company ships between 1809 and 1811. The elephants were either exhibited at the Covent Garden Theatre or bought by circus owner Stephani Polito, where they joined his menagerie at Exeter Exchange on the Strand in London.

The mid-Victorian period marked the height of the British public's fascination with Britain's colonies; hence, the introduction of elephants across the capital.

Stock: 52456



247. A Plan and Elevation of the Royal Fire Works to be Perform'd in St James's Park, April the 27th. 1749, on Account of the General Peace signed at Aix la Chapelle Oct. 7 1748.

G. Vertue Sculp Londini. Drawn, Engrav'd and Publish'd 5th of April 1749, according to Act of Parliament.

Engraving, very fine impression. 410 x 555mm (16 x 21¾"). A few tiny holes. Thread margins. Slight tear bottom right. £750

The erections in St James's Park to stage the a display of fireworks to celebrate the second Treaty of Aix-la-Chapelle (Aachen) of 1748, which ended the War of the Austrian Succession. *Provenance: Sandys Family, Ormersley Court, Worcestershire.*

Stock: 52271

248. [Fencing.] Tabula I.

J. Gelle Collonien sculp: [Leiden: B. & A. Elzevir: 1630.]

Large engraving. 490 x 700mm (15¾ x 27½"), with large margins. Tear at top, two creases as normal.

Small margins. £480

A plate from Gerard Thibault's 'L'académie de l'espée', illustrating the geometry that the author considered of utmost importance in sword fighting. Of particular interest is the use of Thibault's 'mysterious circle', proportional to the swordsman's body.

Thibault (c.1574-1627) was a Dutch fencing master and author of the rapier manual 'Academie de l'Espée'. one of the most detailed and elaborate sources on swordsmanship.

Stock: 52740

249. Selle de Dame (Pl. III.) Dessiné par Léné et Janson Selliers Harnacheurs.

AAdam [signature in plate]. Imp. Lemercier et C.ie Paris. Pu[blié] par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]

Fine coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾"). Abrasion in publication line. £260

A portrait of a chestnut horse a woman's saddle (side saddle), from the 'Guide du Carrossier', illustrating horse tack.

Stock: 52730

250. Selle Anglaise (Pl. IV.) Dessiné par Léné et Janson Selliers Harnacheurs.

AAdam [signature in plate]. Imp. Lemercier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]

Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") very large margins. £320

A fine portrait of a chestnut horse with an English Saddle, from the 'Guide du Carrossier', illustrating horse tack.

Stock: 52718

251. [Untitled plate of a horse wearing blankets with matching hood.]

[Lithographed by Albert Adam, printed by Lemercier et C.ie.] [Published in the 'Guide du Carrossier', Paris, c.1878.]

Fine coloured lithograph, proof. Sheet 475 x 630mm (18¾ x 24¾"). Indentation in margins. £260

From the 'Guide du Carrossier', illustrating horse tack.

Stock: 52731



252. Harnais de Coupe (Pl. XXI.) Dessiné par Léné et Janson Selliers Harnacheurs 95 Avenue des Champs-Élysées.

AAdam [signature in plate]. Imp. Lemercier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]

Rare coloured lithograph. Sheet 400 x 630mm (15¾ x 24¾") with very wide margins. £320

A fine horse with the harness for a light carriage, from the 'Guide du Carrossier', illustrating horse tack.

Stock: 52728

253. Tenue de Sortie (Pl. VIII.) Dessiné par Léné et Janson Selliers Harnacheurs 95 Avenue des Champs-Élysées.

AAdam [signature in plate]. Imp. Lemercier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]

Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") very large margins. £320

A fine horse wearing blinkers and blankets under its saddle, from the 'Guide du Carrossier', illustrating horse tack.

Stock: 52724

254. [Untitled plate of a horse wearing a blanket with a crown emblem.]

AAdam [signature in plate]. A. Adam lith. Imp. Lemerrier et C.ie Paris. [Published in the 'Guide du Carrossier', Paris, c.1878.]
Rare coloured lithograph, proof; Sheet 475 x 630mm (18¾ x 24¾") with very wide margins. Repaired tear bottom margin. £260
From the 'Guide du Carrossier', illustrating horse tack.
Stock: 52727



255. Grande Tenue de Jour, couverture a carreaux bleus (Pl. VII.) Dessiné par Léné et Janson Selliers Harnacheurs 95 Avenue des Champs-Elysées.

AAdam [signature in plate]. Imp. Lemerrier et C.ie Paris. [Published in the 'Guide du Carrossier', Paris, c.1878.]
Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") with very wide margins. £320
A fine horse tied in a stable, wearing blue-checked blankets with hood, from the 'Guide du Carrossier', illustrating horse tack.
Stock: 52726

256. [Untitled plate of a horse wearing a harness.]

AAdam [signature in plate]. A. Adam lith. Imp. Lemerrier et C.ie Paris. [Published in the 'Guide du Carrossier', Paris, c.1878.]
Coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") very large margins. Damaged. Tear entering image, damage to margins. £90
A horse standing wearing a harness apparently designed to get it used to its reins, from the 'Guide du Carrossier', illustrating horse tack.
Stock: 52725

257. [Untitled plate of a trotting horse in harness.]

[Lithographed by Albert Adam, printed by Lemerrier et C.ie.] [Published in the 'Guide du Carrossier', Paris, c.1878.]
Coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") with very wide margins. Tear through all the image repaired. Damaged. £45
From the 'Guide du Carrossier', illustrating horse tack.

Stock: 52729

258. Harnais Riche (Pl. XXIII.) Dessiné par Léné et Janson Selliers Harnacheurs 95 & 97 A_nue des Champs-Elysées.

AAdam [signature in plate]. Imp. Lemerrier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]
Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾"), with very wide margins. Tears in edges of wide margins. £290
A fine horse with the harness of a small carriage, from the 'Guide du Carrossier', illustrating horse tack.
Stock: 52719

259. Harnais de Phaéton (Pl. X.) Dessiné par Léné et Janson Selliers Harnacheurs 95 Avenue des Champs-Elysées.

AAdam [signature in plate]. Imp. Lemerrier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]
Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") very large margins. Wear in edges of wide margins. £380
A fine pair of horses with the harness for a phaeton, from the 'Guide du Carrossier', illustrating horse tack.
Stock: 52721

260. Harnais de Tilbury (Pl. XII.) Dessiné par Léné et Janson Selliers Harnacheurs 95 Avenue des Champs-Elysées.

AAdam [signature in plate]. A. Adam Lith. Imp. Lemerrier et C.ie Paris. Publié par le Guide du Carrossier, 164, boulevard Hausseman, Paris. [n.d., c.1878.]
Rare coloured lithograph. Sheet 475 x 630mm (18¾ x 24¾") with very wide margins. £260
A fine horse with the harness of a small carriage, from the 'Guide du Carrossier', illustrating horse tack.
Stock: 52720

261. The Aerial Ship or Munchausen Improved!

[n.d., 1845].
Lithograph. Sheet 175 x 280mm (7 x 11"). Laid down on album sheet. Trimmed around title and into image at bottom. £240
A satire on the exaggerated ambitions of the 'Henson Aerial Steam Carriage', patented by William Samuel Henson (1812-88) in 1843, over half-a-century before the Wright Brothers' first flight. He incorporated the 'Aerial Transit Company' in 1843, and built a scale model of this steam-powered aeroplane, which did manage to hop (or perhaps bounce) off the ground. However a lack of sustained success led to the company being wound up in 1848.
Stock: 52638

262. Fowls of a Feather Flock Together.

K Fec.t 1785.
Rare etching with aquatint. 110 x 105mm (4¼ x 4"). Laid on album sheet, staining and creasing. £260

A satire of Vincent Lunardi & his friends by John Kay. In the sky are three balloons, one on fire. The BM example (1852,1009.834) has mss. identifying the left figure as James Tytler, who was the first person in Britain to ascend in a hot air balloon in Britain, although unsuccessfully.
Stock: 52334

263. Vincent Lunardi Esqr., Secretary to the Neapolitan Ambassador and the first aerial Traveller in the English Atmosphere Sept. 15th 1784.

P. Maguire Sculp.t [after Richard Cosway]. [n.d., c.1800.]
Stipple. 175 x 115mm (7 x 4½"). Thread margins. Very small hole above title. £190
Portrait of pioneering balloonist Vincent Lunardi (1759-1806), copied from the frontispiece of Lunardi's 'Account of the first Aerial Voyage in England' (1784), engraved by Francesco Bartolozzi.
Stock: 52672

264. [Droitwich Barge Canal] A Plan of the River Salwarp, and of the intended Navigable Canal, from Droitwich to the River Severn in the County of Worcester. Survey'd in Oct. 1767.

Rob.t Whitworth Del. Westwoodm Sculp, Birmingham. Engraved map. 215 x 355mm (8½ x 14"), with very large margins. Torn. £160
In 1767 engineer James Brindley was commissioned to survey a route from Droitwich to the River Severn near Hawford to carry the salt obtained from the town's natural brine springs. Robert Whitworth (1734-99) was the chief surveyor and draughtsman for Brindley before becoming a leading canal engineer himself.
Provenance: Sandys Family, Ormersley Court, Worcestershire.
Stock: 52279

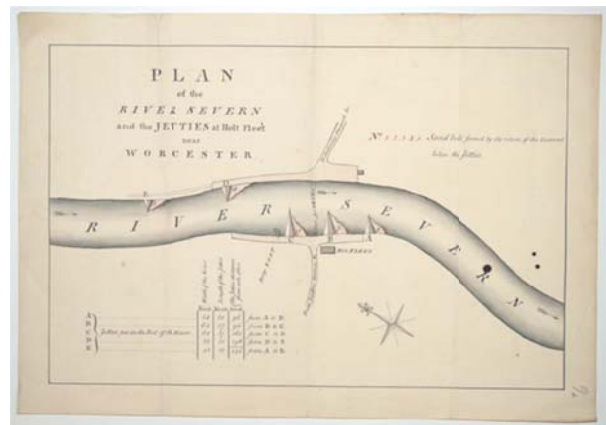
265. [The Duke of Bridgewater's intended canals.]

[n.d., c.1760.]
Engraved map, 18th century watermark. 315 x 570mm (12¼ x 22½"). Tear taped. Crease. Small margins. £250

A sketch map of the canals proposed by Francis Egerton, 3rd Duke of Bridgewater, including the Bridgewater Canal (said to be the first modern canal built in Britain) and a canal linking Manchester and Liverpool, for which he obtained parliamentary approval in 1762. *Provenance: Sandys Family, Ormersley Court, Worcestershire.*
Stock: 52283

266. Plan of the River Severn and the Jetties at Holt Fleet near Worcester.

[n.d., c.1820.]
mss. on black and red ink, with blue wash. Sheet 285 x 410mm (11¼ x 16¼"). Folds, a few ink blots. £480



A sketch map of Holt Fleet just prior to the building of Holt Fleet Bridge by Thomas Telford in 1828. 'The Holt Fleet' hotel is marked. *Provenance: Sandys Family, Ormersley Court, Worcestershire.*
Stock: 52290

267. A plan of the Rivers Trent and Tame from Burton to Tamworth in the County of Stafford.

Surveyed by Henry Bradford 1758. Engraved by Th.s Jefferys 1759.
Engraved map, 18th century watermark. Two sheets conjoined, 310 x 630mm (12¼ x 24½"). Split in platemark, a few stains. Trimmed. £280
A plan to make the rivers navigable, drawn up by John Smeaton.
The Royal Society holds Smeaton's own copy of this map, with his ms. notes on the estimated costs.
Provenance: Sandys Family, Ormersley Court, Worcestershire.
Stock: 52285

268. [The proposed Worcester and Birmingham Canal.]

[n.d., c.1790.]
Engraved map with hand colour, 18th century watermark. Printed area 200 x 160mm (8 x 6¼"). Trimmed to printed border lower right, tear on fold, binding stitch holes. £180
A map showing the proposed Worcester and Birmingham Canal and the surrounding canal network, including Dudley, Kidderminster and Wolverhampton.
Provenance: Sandys Family, Ormersley Court, Worcestershire.
Stock: 52276

269. [Worcester and Birmingham Canal] A Plan of the intended Navigable Canal from the Town of Birmingham into the River Severn near the City of Worcester.

Surveyed in the Year 1789 by John Snape. Ross sculp. Worcester
Engraved map. 365 x 765mm (14¼ x 30"). Some ink toning. £250
John Snape (1737-1816) surveyed this map with Josiah Clowes (1735-95) in 1789; a parliamentary bill was passed in 1791 and the canal completed in 1815.
Provenance: Sandys Family, Ormersley Court, Worcestershire.
Stock: 52287

270. **The Slade Viaduct.**

WDawson 9 Oct.r 1848. On Stone & Printed by W. Spreat, Exeter.

Tinted lithograph with hand colour. Printed area 325 x 515mm (12¾ x 20¼") with very wide margins. £480
A view of the 101-foot high Slade Viaduct near Ivybridge, Devon, with a train starting to cross. It was a timber viaduct on stone pillars, one of a five built by Isambard Kingdom Brunel for the South Devon Railway, linking Exeter and Plymouth, completed in 1849. Although inexpensive to build, the timber viaducts had a short lifespan. A stone replacement was built adjacent to it in 1893.

Stock: 52571



271. **Hobby Horse Fair &c.**

I.R. Cruikshank, Inv.t & fecit. London, Pub.d by G.H. Humphrey, 27 St James's Street August 12th 1819. Etching with original hand colour. 285 x 415mm (11¼ x 16¼"). Very small margins. £480

Three rows of satirical sketches of people on hobby horses, including a lamp lighter and the Lord Chancellor, heading to a fourth row of the Hobby Horse Fair
Stock: 52733

272. **Modern Pegasus or Dandy Hobbies in full Speed.**

[Attributed to William Heath.] Pub Mar 24 1819 by T Tegg 111 Cheapside. Hand-coloured etching. 230 x 335mm (9 x 13¼"). Trimmed. £320

Two men run furiously on velocipedes on a country road. A fat drink-blotched fellow, like a John Bull, is slightly in front, he wears old-fashioned dress; his paunch rests on the bar of the machine. The other is a dandy, with grotesquely high collar and neck-cloth, his coat-tails flying; he wears odd-shaped breeches, full in the seat, and spurred top-boots. *BM Satires 13401.*
Stock: 52325

273. **To The R.t Hon.ble The Earl of Essex, This Print of S.t Paul's, from S.t Martins Le Grand; The Site for the New Post Office; Drawn by the late Thomas Girtin, Is with permission respectfully dedicated by his Lordship's obliged humble Serv.t J. Girtin.**

Engraved by John Baily, No. 8 Nelson Street, Hackney Road. London Pub.d Nov 24 1815 by J. Girtin 8 Broad Str.t Golden Square.

Scarce & fine hand coloured aquatint with etching, J. Whatman watermarked paper. 610 x 455mm (24 x 18"). Trimmed to plate on three sides and repaired tears. £950

A view of the dome of St Paul's Cathedral from a narrow and winding street, filled with shoppers, a large cart and brewer's dray. To the left a man holds onto a pawnbroker's balls to clean a first-floor window. Regarded as a slum (under the title is a short description of the area's history as a liberty, with its "dreadful privilege of sanctuary allowed to Murderers, Robbers &c &c".), St. Martin's Le Grand was cleared to make way for Britain's first purpose-built mail office. However it was a decade after this print was published before work started on Sir Robert Smirke's building with its Grecian portico. *See BM 1880,1113.4202 for a state of 1819, with publisher and engraver's addresses changed.*
Stock: 52153

274. **Bullock's Museum, Piccadilly. Plate 9. Vol. XIV. [&] Bullock's Museum, 22, Piccadilly.**

No.80 of R. Ackermann's Repository of Arts &c. Pub. Aug.t. 1. 1815 at 101 Strand, London. [n.d. c.1816.] A pair: hand-coloured etching and aquatint on J. Whatman watermarked paper. 140 x 235mm (5½ x 9¼") [&] coloured engraving. 171 x 260mm (6¾ x 10¼"). £130

View from the street of Bullock's Museum in Piccadilly; two figures enter the museum, others on the street, a horse-drawn carriage waits outside [&] an interior view of exhibits.

William Bullock was a showman, collector and naturalist. In 1809 he moved his growing collection from Liverpool to London. He began at 22 Piccadilly, then moved down the street to a larger building styled as an Egyptian temple.

The 'Egyptian Hall' contained around 32,000 objects of natural history, ethnography and archaeology. Bullock wanted to appeal to both the 'scientific naturalist' and the general visitor. He arranged his specimens according to Linnaean classification and included information on animals' habitats, feeding and behaviours.
Stock: 52426

275. **The Mob destroying & Setting Fire to the Kings Bench Prison & House of Correction in St. Georges Fields.**

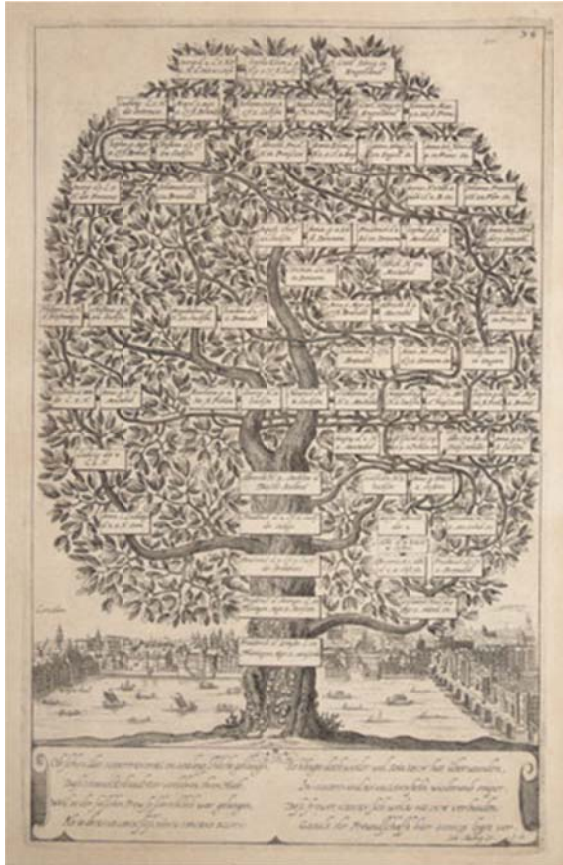
Publish'd the 1st of Augst. 1780, by Fielding & Walker, Pater Noster Row. Fine engraving, 18th century watermark. 195 x 315mm. (7¾ x 12½"). Trimmed within platemark. £130

The King's Bench Prison was a prison in Southwark, south London, from medieval times until it closed in 1880. It took its name from the King's Bench court of law in which cases of defamation, bankruptcy and

other misdemeanours were heard; as such, the prison was often used as a debtor's prison until the 1860s. It was badly damaged in a fire started in the 1780 Gordon Riots, depicted here. One of the rioters carries a banner emblazoned 'no popery', signifying the anti-Catholic underpinnings of the riot.

Fold-out plate to a periodical. By Fielding & Walker (probably John Walker, engraver), printers and publishers of the 'Westminster Magazine' and 'European Magazine'.

Stock: 52811



276. [A scarce family tree of George I with a prospect of London]

[German, c.1720.]

Engraving. 380 x 240mm (15 x 9½"). Paper toned and stain in very large margins. £450

A genealogy of George I presented as a tree, illustrating his dynastic claim to the throne of Great Britain and Ireland. Behind the tree is a prospect of London from Whitehall to London Bridge, which is still filled with houses.

Stock: 52508

277. A View of London and Westminster, &c. from One Tree Hill, in Greenwich Park. Vue de Londres, de Westminster, &c. du côté de la Montagne appelée one-Tree Hill dans le parc de Greenwich.

[after Peter Tillemans.] London Printed for Rob.t Sayer Map & Printseller, at the Golden Buck, near Serjeants Inn Fleet Street. [n.d., c.1750.]

Etching; 18th century watermarked paper. Sheet 178 x 272mm (7 x 10¾"). Trimmed to plate. £160

A view from Greenwich Park looking over the Thames towards Greenwich Hospital and London. The Royal Observatory is on far left. *See Collage: 315038.*

Stock: 52403

278. Dewar Challenge Trophy. This is to Certify that [blank] M.r Beaumont Critchley Holds the Challenge Trophy for the Year 1[blank]. Presented by Sir Thomas Dewar.

W. W. Burgess R.E. Del et Sculp.

Etching, 420 x 600mm (16½ x 23½) with large margins.

£450

A blank certificate with a view of London from south of the river, with St Paul's Cathedral and Watt's Shot Tower, Belvedere Road, Lambeth.

Sir Thomas Robert Dewar (1864 - 1930) turned his family whisky business into an international success by sponsoring sporting events around the world. In the U.S. there were 'Dewar Challenge Trophies' for Soccer and motor racing. What competition this view celebrates is unknown.

Besides his whisky Dewar is known for 'Dewarism', a philosophy stating that success can be attained without compromising joy in life. One of his aphorisms is the famous 'Experience is what you get when you're looking for something else'. *See 7591 for signed impression.*

Stock: 52181

279. Dewar Challenge Trophy. This is to Certify that M.r Beaumont Critchley Holds the Challenge Trophy for the Year 1903. Presented by Sir Thomas Dewar.

W. W. Burgess R.E. Del et Sculp.

Etching, signed in pencil. 420 x 600mm (16½ x 23¾") with wide margins. Some surface dirt in margins that does go into the top sky part of the image. £650

A view of London from south of the river, with St Paul's Cathedral and Watt's Shot Tower, Belvedere Road, Lambeth.

Sir Thomas Robert Dewar (1864 - 1930) turned his family whisky business into an international success by sponsoring sporting events around the world. In the U.S. there were 'Dewar Challenge Trophies' for Soccer and motor racing. What competition this view celebrates is unknown.

Besides his whisky Dewar is known for 'Dewarism', a philosophy stating that success can be attained without compromising joy in life. One of his aphorisms is the famous 'Experience is what you get when you're looking for something else'. *See 52181 for unsigned image.*

Stock: 7591

280. An Exact Representation of Mr. F. C. Daniels, Life Preserver, as exhibited on the 21st of July 1806, passing through London Bridge, To Gun Dock Wapping.

J. Bellamy Delin & Sculp. [Published by J. Bellamy No. 90 Borough Road.] [n.d., 1806.]

Rare etching. Sheet 255 x 350mm (10 x 13¾"). Framed. Trimmed, losing publication line.

Unexamined out of frame.

£280

Six figures swimming in the River Thames near London Bridge, demonstrating an early life preserver design by F.C.Daniels, surrounded by spectators in boats.

In 1807 Daniels won a gold medal from the Royal Society of Arts for his design, an air-tight leather bag.
Stock: 52734

281. **[View of the Thames from the Metropole Hotel.]**

Johnstone Baird [pencil signature.] [n.d., c.1920.]
Etching. 250 x 350mm (9¾ x 13¾"), with large margins. £320

A view looking down on the Hungerford (Charing Cross) Railway Bridge with a train crossing, Waterloo and Blackfriars Bridges, St Paul's Cathedral and Watt's Shot Tower in Lambeth.

The Metropole Hotel on Northumberland Avenue was commandeered in both world wars and was purchased by the Ministry of Defence after the second. Sold by Crown Estates in 2007 it was restored as a hotel and renamed the Corinthia Hotel London.

Johnstone Baird (1880 - 1935). Born in Ayrshire, studied Glasgow School of Art. Naval architect with the Admiralty 1917-19. Travelled widely on the Continent. Exhibited 1910-30. See *Guichard* p.25.

Stock: 52664

282. **Nelson Testimonial.**

London Pub. Dev 16 1843 by J.T. Wood, 33 Holywell Street, Strand.

Rare porcelain card. Sheet 150 x 115mm (6 x 4½"). £160

A view of Nelson's column, surrounded by four roundel views of his greatest battles (St Vincent, Nile, Copenhagen and Trafalgar), a depiction of HMS Victory at anchor and a scene of the Death of Nelson. As the monument was still under construction it is an artist's impression. The lions shown here were never installed: originally they were to be of granate, sculpted by John Graham Lough, but he pulled out of the commission and the bronze lions of today, designed by Sir Edwin Landseer in collaboration with Baron Marochetti, were not commissioned until 1858.

Stock: 52654

283. **This View of the Hospital for the Reception of Exposed and Deserted Young Children Erected in pursuance of a Royal Charter Granted by his most Sacred Majesty King George the II.d Dated the 17th day of October 1739 is most Humbly Dedicated To the Governors & Guardians of the said Hospital By their Most Obedient Hum.bl Servant Jeremiah Robinson.**

Theodore Jacobson Ar. Inv. Jeremiah Robinson Delin.t. Hen. Roberts Sculp. Publish'd from the Proprietor according to Act of Parliament July ye 6th 1749 by Hen. Roberts Printseller, facing Turnstile Holborn, London.

Rare & fine engraving. 385 x 665mm (15¼ x 26¼"), large margins. Vertical fold. £780

A view of the front of the Foundling Hospital with a ground plan on a cloth held up by two cherubs, from a drawing by the architect Theodore Jacobsen. Two children play with a hoop in the grounds; horses and cattle graze in the foreground. In the title are the arms of the hospital and depictions of the dress of the boys and girls.

Stock: 52659

284. **No. 1. A distant Front View of the Palace in Kensington Gardens. [&] No.2. A Side View of the Palace in Kensington Gardens.**

F I Mannskirsch Delin. H Schutz Sculp. London Publish'd Jan. 1st. 1798, at Ackermann's Gallery No.96 Strand.

Pair of rare coloured aquatints. Each 360 x 440mm (14¼ x 17¼"). With small margins. Short tear repaired in plate 1. £690

The first two plates from a folio of London views by the German landscape painter and etcher Franz Joseph Manskirsch (1768-1830). The series was reissued in 1813.

Manskirsch spent most of his career in London before moving to Danzig to teach by 1822.

Stock: 52187



285. **Regent's (or London) Canal, The City Basin. [&] Regent's (or London) Canal, The East Entrance to the Islington Tunnel, &c.**

Tho. H. Shepherd del. J. Cleghorn sculp. [n.d., c.1823] Scarce & fine pair aquatints with hand-colour. Sheets c. 305 x 405mm (12 x 16"). Trimmed to plate. £790
Two fine views of James Morgan's Regent's Canal soon after it opened in 1820, after drawings by Thomas Hosmer Shepherd (1793-1864). The first shows the

City Road Basin, with barges from Manchester and the Regent's Canal Company's warehouses. The second shows an operating lock at the Islington Tunnel.
Stock: 52606

286. Biggleswade. Proof.

Published by T.W. Sprong [n.d., c.1850.]
Rare tinted lithograph. Printed area 260 x 320mm (10¼ x 12½"), on thick paper. £180
A separate-issue view of the Market Place, Biggleswade.
Stock: 52205

287. City of London State Barge passing up the Thames by Windsor Castle on its way to Oxford during the Mayoralty of Sir Claudius Stephen Hunter Bar.t 1812. 151.

Publish'd April, 15, 1813, by Whittle and Laurie, No.53 Fleet Street, London.
Scarce coloured aquatint. 296 x 450mm (11¾ x 17¾"). Trimmed. £420
Very decorative view of the state barge of the City of London on the Thames at Windsor Castle. The small area of central London known as the City was regulated and represented by the Lord Mayor and Corporation of London. This is probably the Lord Mayor's barge, being larger than the 12-oar barges owned by many of London's Livery companies. The Lord Mayor's barge was traditionally covered with a blue canopy for civic occasions and red for royal occasions. As road transport was so poor, the quickest way to travel from the City to Windsor was by river.
London Collage: p7513197 (uncoloured). In the British Library (uncoloured) online catalogue. In the Royal Collection Trust: RCIN 700163 (uncoloured).
Stock: 52396

288. View from Clifton Down.

[London, Published May 1 1810.]
Fine & rare coloured aquatint. Sheet 375 x 475mm (14¾ x 18¾"). £320
Two figures riding horses on grassland; a ships on a body of water to the left; a house with a smoking chimney and a horse and carriage to the right. *In the British Library online catalogue: BLL01004821562.*
Stock: 52393

289. A View of the High Torr, Matlock. Plate 1.st.

I. Brewer [John James Brewer] pinx. T. Cartwright sculp. Published by R. Moseley & I. Brewer, Derby, Nov. r. 1, 1808.
Extremely rare aquatint. 645 x 510mm (25½ x 20"), on Whatman paper. Some creasing in margins. £320
View of the High Tor near Matlock in Derbyshire.
Stock: 52192

290. View of the Great Chasm of the Axmouth Landslip looking Westward. Reaping the Wh[eat] 25th August 1840.

W. Dawson del.t. On Zinc by G. Scharf. Printed by C. Hullmandel. [n.d., c.1840.]
Tinted zincograph with hand colour. Sheet 250 x 685mm (9¾ x 27"). Framed. Trimmed into image on three sides, slight wear at lower centre fold affecting part of title. Unexamined out of frame. £240
A scene on the cliffs of England's 'Jurassic Coastline' with harvesters reaping a field of wheat in the 'Undercliff', watched by sightseers. A landslip on Christmas Day 1839 took with it fields, a number of cottages and an orchard.
In "Landslips in East Devon" William Dawson & the Rev. W.D. Conybeare published ten plans and views of the event, making it the first major landslip to be recorded scientifically. This plate is not from the series, despite sharing all the production details; it is apparently a slightly later publication, showing how life continued in the area. *See Abbey: 129.*
Stock: 52787



291. [Plymouth] To the Subscribers at Lloyds, This Plate, from an original Painting by W.J. Huggins, representing the disastrous situation of 23 sail of Merchantmen, in Deadman's Bay, and Carwater, Plymouth, as they actually appeared on the third day after the tremendous Gale of the 23rd Nov.r 1824, Is most respectfully dedicated, by their most Obedient Servent, Capt.n James Shepherd.
Painted by W.J. Huggins. Engraved by J. Bluck.
Published Nov.r 1825, by W.J. Huggins, Marine Painter, Printseller & Publisher, 105, Leadenhall Street.
Aquatint, printed in colours and hand-finished. 465 x 810mm (18¼ x 32"). Trimmed to the plate at the sides and the left hand side has two repaired tears including a small amount of loss, some toning of the paper. £950
Extremely rare and very large aquatint of the aftermath of the Great Storm of 1824, when hurricane force winds struck the south west coast of England. Besides wrecking the ships seen here, it also smashed the Plymouth breakwater, removing 200,000 tons of stone.
Stock: 51403

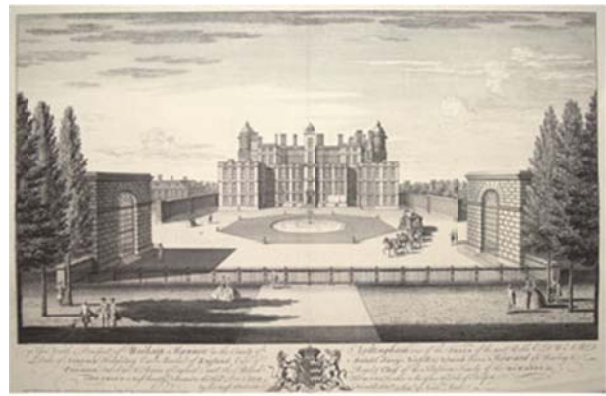
292. **[Powderham Castle] To S.r William Courtenay Bar.t, Knight of the Shire of Devon This South East View of Powderham Castle near Exeter is most humbly Inscrib'd by His very Obedient Serv.ts Sam:l & Nath:l Bucks.**

Sam.l & Nath.l Buck delin. et sculp. Publish'd according to Act of Parliament April 15th 1745. No I Middle Temple London.

Rare engraving. 380 x 590mm (15 x 23¼"). Trimmed within plate left and top left for binding in a scrapbook, folded at centre. £420

A view of Powderham Castle from the Ex, prior to the alterations by James Wyatt in the 1790s.

Stock: 52626



293. **Bournemouth, near Christchurch, Hants.** B. Ferrey Arch.t M.A.S.L. Day & Haghe, Lith.rs to the King. [n.d., c.1835.]

Lithograph. Sheet 190 x 270mm (7½ x 10¾"). Narrow margins. £180

In 1835 Sir George William Tapps-Gervis hired the young local architect Benjamin Ferrey to develop his land, building Bournemouth's first hotel, later to become part of the Royal Bath Hotel, which opened in 1838 and is one of the few buildings designed by Ferrey still standing.

Stock: 52651



294. **[Old Sunderland.]**

[by Thomas Marie Madawaska Hemy.] Published by Hills & Co, Printsellers, Sunderland, Nov.r 1st 1888. Scarce etching. 430 x 560mm (17 x 22") with wide margins. Limited edition 85, Artists Proof 35, Before Letters 50; Printsellers' Association blindstamp. £420 An extremely rare view of the River Wear at Ettrick's Quay, Sunderland, half-a-century before it was cleared for the creation of Corporation Quay (1932).

The original painting by Hemy (1850-1937) is in the Tyne & Wear Archives & Museums.

Stock: 51970

295. **Carisbrooke Castle. I. of W. Alum Bay Sand. 1846.**

Rare sand painting on card, ink title. Card: 155 x 115mm (6 x 4½"). Great condition. £120

A view of Carisbrooke Castle from the gateway, made out of coloured Isle of Wight sand.

Stock: 52789

296. **Plan of the Fossdyke Navigation from Lincoln to the Trent. 1826.**

Drawn by J. Sandby Padley. Published by J.W. Drury, Post Office, Lincoln.

Lithographic map with hand colour. Printed area 180 x 310mm (7 x 12¼"), with large margins. Original binding folds. £120

A plan of the Foss Dyke, believed to have been originally constructed by the Romans c. AD 120, and so probably the oldest canal in England still in use. James Sandby Padley (1792-1881), County Surveyor for the Lindsey portion of Lincolnshire from 1825 to 1881.

Stock: 52824

297. **The North Prospect of Worksop Manor, in the County of Nottingham, one of the Seats of the Most Noble Edward Duke of Norfolk... [&] To the Most Noble Edward Duke of Norfolk [...] This South Prospect of Worksop Manor...**

Sam.l & Nath.l Buck delin. et sculp.t. publish'd according to Act of Parliam.t July 2nd 1745. No I Garden Court Middle-Temple, London.

Pair of rare engravings. Each c.390 x 600mm (15½ x 23½"). Both trimmed within plate on right and close to plate right bottom, tears through titles repaired. £850 Worksop Manor, built in the 1580s for the 6th Earl of Shrewsbury, probably designed by Robert Smythson, burnt down in 1761.

Stock: 52839

298. **To the Hon.ble Sir John Vaughn K.B. and the Hon.ble C. Carpenter This View of the Town and Bridge of Berwick is with the greatest respect inscribed by His most obedient Servants J. Stuart and F Jukes**

Drawn by C. Catton Jun.r. Engraved by F. Jukes. London, Pub.d March 20, 1793, by F. Jukes No 10, Howland Street.

Aquatint with hand colour. 465 x 640mm (18¼ x 25¼"). Trimmed and taped on paper. Some light foxing and a mark in the sky. £480

A view of the town from the south side of the Tweed, showing the medieval town walls and the Grade 1 listed bridge, built 1611-24.

One of a series 'Six Scottish Views' after Charles Catton (1756-1819), an artist who emigrated to America c.1802. See Ref: 52776

Stock: 52777

299. **To Jacob Wilkinson Esq.r this View of Berwick upon Tweed, is with the greatest respect inscribed by His most obedient Servants J. Stuart and F. Jukes.**

Drawn by C. Catton. Engraved by F. Jukes. London, Pub.d March 20, 1793, by F. Jukes No 10, Howland Street.

Aquatint with hand colour. 465 x 640mm (18¼ x 25¼"). Framed. Unexamined out of frame. £480

A view of the town from the north side of the Tweed, showing the medieval town walls and the Grade 1 listed bridge, built 1611-24.

One of a series 'Six Scottish Views' after Charles Catton (1756-1819), an artist who emigrated to America c.1802. *See Ref: 52777*

Stock: 52776

300. **A Prospect of Newark from Hawton Way.**

R: Hall delin: W: Hollar sculp: 1676.

Etching. Sheet 150 x 295mm. (6 x 11½"). Trimmed to plate and laid on album paper with five other etchings. £360

Prospect of Newark-on-Trent, Nottinghamshire, etched by Wenceslaus Hollar (1607-77) for Thoroton's "Nottinghamshire". The other prints include a view of Francis Bacon's Tomb by Hollar (Pennington 2273, state iv of v, c.1740), and four small Dutch portrait.

Pennington: 1047.

Stock: 52268

301. **New Map of the University and City of Oxford.**

[after Barak Longmate.] Engraved for the Walks in Oxford, published by R. Pearson, High Street, 1817. Rare engraved map. Sheet 410 x 470mm (16 x 18½"). Folded as issued, a few splits and tears. £450

A close copy of Barak Longmate's map of 1773, apparently not updated.

Stock: 52699

302. **Abbey Church, Bath, from the Orange Grove.**

Drawn by J. Syer, _ G. Hawkins lith. Day & Haghe Lithrs. to the Queen. Published by W.m Everitt, City Repository of Arts 1 Pulteney Bridge Bath. [n.d., c.1850.]

Sepia tinted lithograph. 275 x 410mm (10¾ x 16"), with large margins. £230

A view of Bath Abbey.

Stock: 52203

303. **The East View of Aston in the County of Warwick, the Seat of S.r. Lister Holte, Bar.t is humbly Inscribed by his Obliged Serv.ts Sam.l & Nath.l Buck.**

Sam.l & Nath.l Buck delin. et sculp. April 1744. 1 Garden Court Middle Temple.

Large engraving. 600 x 770mm (23½ x 30¼") with small margins. Several repairs, splits and tears. £580

A rare arial view of Aston Hall near Birmingham. Built in the Jacobean style by Sir Thomas Holte and completed 1635, the building passed into the

possession of James Watt Jnr before becoming the first historic country house to pass into municipal ownership, 1864.

Stock: 52627

304. **Library & Reading Room. Leamington. Bettison, Bookseller, Printer, Binder, & Stationer. Patent, Medicines & Perfumery, Gloves, Sticks, Music &c. Orders for Books executed in 3 days at the London Prices.**

Magazines & Periodical Works supplied the day of Publication. Paas, Engraver &c. 26, High Holborn, London. [n.d. c.1825.]

Engraving. Plate 127 x 83mm (5 x 3¼"). £95

"Library and Reading Room, High Street. This Establishment, (formerly Mr. Perry's) recently fitted up by the Messrs. Bettison's, in a very tasteful and elegant manner, comprizes a very excellent Circulating Library of Books of all descriptions: the Reading Room, in which the Newspapers, Magazines and Reviews are taken, is light and ornamental", from, 'The Visitor's New Guide to The Spa of Leamington Priors, and its Vicinity,' Moncrieff, 1824.

Stock: 52429

305. **[A brass plate in St Mary the Virgin Church in Broughton Gifford] Robert Longe Second Sone of Hen: Longe of Whaddon in the County of Qilts Esq...**

[n.d., c.1800.]

Etching. 360 x 300mm (14¼ x 11¾"). £280

A brass plate, showing a skeleton, commemorating Robert Longe (d.1720), on the south wall of the nave in St Mary's.

Stock: 52211



306. **An Hindoo Temple erected in Melchet Park, in the County of Wilts.**

Drawn & Engraved by W.m Daniell. [n.d. c.1802.]

Extremely rare hand-coloured aquatint. 356 x 464mm (14 x 18¼"). Some creasing. £1250

View of an Indian temple at left, built on a hill, surrounded by trees and shrubs on three sides, with an elegantly dressed man and woman standing near the porch, the man pointing at the building.

Stock: 52448



307. South View of the Pyramids or Devils Arrows at Boroughbridge.

Published as the Act Directs March 23 1798 by J. Flintoff Boroughbridge.

Very scarce and fine aquatint. Plate 235 x 295mm (9¼ x 11½") with very wide margins. £320

View of 'The Devil's Arrows', standing stones found in Boroughbridge, a small settlement in the parish of Aldborough. The National Gazetteer of England and Wales 1868 reported: "Near Boroughbridge are three obelisks roughly shapen of ragstone, about whose origin and character antiquarians are not agreed. They are locally named the Devil's Arrows or Bolts, and by different authorities have been assigned to a British, a Roman and a Celtic origin." There may originally have been even more standing stones here. *In the Online Catalogue for the British Library.*

Stock: 52418

308. [Bootham Bar.]

Albany E. Howarth. [signed in pencil.] [n.d., c.1910.] Etching. 380 x 305mm (15 x 12") with wide margins.

£130

The gatehouse in York's city walls at Bootham. By Albany E. Howarth (1872-1936).

Stock: 52145

309. North Front of Elizabeth College, Guernsey.

On stone by Haghe. T. Compton del.t. Pub.d by M. Moss Bookseller Guernsey [n.d., c. 1830].

Lithograph. Printed area 200 x 255mm (8 x 10") very large margins. £160

A view looking past the College to the sea.

Elizabeth College was founded in 1563 under the orders of Queen Elizabeth I.

Stock: 52199

310. Cornet Castle. Guernsey.

L. Haghe lithog. T. Compton del.t. Printed by W. Day 17 Gate Street. Published by M. Moss, Guernsey, 1829.

Lithograph on chine collé. 230 x 280mm (9 x 11"), with large margins. £190

Boats in the waters surrounding Castle Cornet, Guernsey.

Stock: 52197

311. Scene Looking North from Near Delancy Hill. Guernsey.

On Stone by L. Haghe. Jno. Young del.t. Printed by W. Day, 17 Gate Street. Published by M. Moss, Guernsey - 1829.

Lithograph on chine collé. 230 x 290mm (9 x 11½"), with wide margins. £190

Stock: 52202

312. Moulin Huet, Guernsey.

Drawn on Stone by J.D. Harding from a sketch taken on the spot by T. Compton. Published by M. Moss, Guernsey, 1830.

Lithograph on chine collé. 230 x 280mm (9 x 11"), with large margins. £160

A view looking down on Moulin Huet Bay on the south coast of Guernsey.

Stock: 52201

313. St Peter's Port, from Castle Cornet. Guernsey.

On Stone by L. Haghe from a drawing by T. Compton. Printed by W. Day, 17 Gate Street. Pub.d by M. Moss, Bookseller Guernsey, 1830.

Lithograph. 230 x 280mm (9 x 11"), large margins. £190

A view of St Peter Port from the rocks below Castle Cornet.

Stock: 52204

314. Jethou, Part of Herm, with Serk in the Distance. From the Coast near Mount Crevelt.

On Stone by L. Haghe. From Nature by T. Compton. Printed by W. Day, 17 Gate Street. Published by M. Moss, Guernsey Feb.y 1829.

Lithograph. 222 x 285mm (8¾ x 11¼"), with large margins. Crease on right. £190

Jethou, Herm and Sark are three small islands to the East of Guernsey. Jethou is famous for its puffin population.

Stock: 52198

315. The Harbour, (Le Creux) Island of Serk. With Passengers from Guernsey, Landing.

On Stone by L. Haghe. T. Compton del.t. Printed by Day 17 Gate Street. Published by M. Moss, Guernsey - 1829.

Rare lithograph on chine collé. 220 x 290mm (8¾ x 11½"), with wide margins. Tear in backing paper repaired. £160

Fishermen return with their catches and a small ferry offloads passengers from Guernsey.

Stock: 52196

316. [The Pictorial Beauties of Mona...] Peel Castle (Summer Time). [&] Peel Castle (Stormy). [&] Laxey Village and Bay. [&] Castletown. [&] Ramsey Town, Bay, and Harbour.

J.Burkill del. J.Needham Lith. Day & Son Lith.rs to the Queen. Published by J. Mylrea, July 1st, 1857. Douglas.



Five lithographs [of six.] with hand colour. Printed areas c. 290 x 420mm (11½ x 16½). With title page. Margins of 'Castletown' trimmed; title page heat-sealed. £1200

Five of the six plates from John Burkill's extremely rare set of views of the Isle of Man, published on the island. *Not in Abbey; Tooley, English Books with Colour Plates, 117.*
Stock: 52717

317. The Priory Church, Brecon from the Tarall.

Lithographed by Newman & Co., 48 Watling Street London. Published by J. Teale, Brecon [n.d., c.1865.] Rare tinted lithograph. Sheet 300 x 440mm (11¾ x 17¼") Margins damaged, tear through title. £140
Stock: 52700

318. Conway Castle.

[Elizabeth, Lady Palgrave.] E. 1816. Rare etching. 178 x 254 mm (7 x 10"). Thread margins. View of the ruined Conway Castle, with plants growing over towers and battlement, trees in the foreground, the earth covering the base of the castle and making slope descending towards the right foreground.
Stock: 52423

319. Miscellaneous British Scenery. No 2nd Plate 1st. [Pont y- Glen near Corwen North Wales.]

Walmesley Pinx.t. R. & D. Havell Sculp.t. [London: Published April 16 1810 by James Daniell Engraver 480 Strand.] Rare aquatint, printed in colours and hand-finished. Sheet 455 x 610mm (18 x 24"). Trimmed within plate top and bottom, losing part of title and publication line, some creasing. £380

An old stone bridge over the cataract of Afon Ceirw, Merionethshire. The bridge was famous, also painted by J.M.W. Turner.
Stock: 52190

320. John Douglas Edward Henry [Campbell] Seventh Duke of Argyll.

Painted by Sir W.m Ross RA 1843. Engraved by Ja.s Posselwhite, London, Published by Thomas McLean, 26, Haymarket, April 20th 1847. Stipple. Sheet 250 x 180mm (9¾ x 7"). Trimmed within plate, mounted in album paper. £70
John Campbell (1777-1847), with kilt, sporran and claymore.
Stock: 52845

321. [James Douglas, Duke of Morton] No 2 [scratched letters].

[Engraved by George Vertue? after Jacob Houbraken.] [n.d., c.1740.] Engraving, proof before title. 100 x 105mm (4 x 4¼"). Sitter identified in pencil. £65
James Douglas (c. 1516-81), 4th Earl of Morton, last of the four regents of Scotland during the minority of James VI.
Stock: 52556

322. Adam Smith. From a Medallion executed in the lifetime of A. Smith by Tassie. Under the Superintendance of the Society of the Diffusion of Useful Knowledge. Proof.

Engraved by W. Holl. London, Published by Charles Knight. Ludgate Street. [n.d., c.1835.] Stipple, printed on chine collé. 220 x 150mm (8¾ x 6"), with wide margins. £130
Adam Smith (1723-1790), Scottish moral philosopher and a pioneer of political economics. Published in the "The Gallery of Portraits: With Memoirs", 1833-7.
Stock: 52694

323. Alexander III. King of Scotland Rescued from the Fury of a Stag by the Intrepidity of Colin Fitzgerald, the Ancestor of the Present Mackenzie Family.

B. West pinx. F. Bartolozzi, sculp 1788. Stipple, printed in sepia, faint watermark. 565 x 715mm (21¾ x 28¼") with very wide margins. Damage to margins, margin rebuilt in the top left corner. £390
Colin Fitzgerald pulls the antler of a stag and raises his spear to kill it. Other huntsmen rush to the aid of the fallen king. Alexander (1241-86) may have survived this episode, but he died aged 44 falling from a horse. His heir was his granddaughter, Margaret, Maid of Norway, but she died before she could be crowned, leaving the throne of Scotland to John Balliol.
Stock: 52663

324. Leinster House, Dublin.

James Malton del: et fecit. London, Publish'd July 1792 by Ja.s Malton & G. Cowen, Grafton Street Dublin. Aquatint printed in blue and brown, with hand finishing, very fine original colour. Sheet 300 x 425mm (11¾ x 16¾"). Trimmed within plate, creases and tears at top. £360

Leinster House, built by Richard Cassels 1745-8, once the seat of the Duke of Leinster but now the home of the Parliament of Ireland. *Abbey Scenery: 473; Bonar-Law 2, p.67, state ii of ii.*

Stock: 52853



325. Old Soldier's Hospital, Kilmainham, Dublin.

James Malton del: et fecit. London, by Ja.s Malton & G. Cowen, Dublin, Feb.y 1794.

Aquatint with hand colour. 325 x 420mm (12¾ x 16½"), very large margins. £350

The Royal Hospital Kilmainham, now the Irish Museum of Modern Art. *Abbey Scenery: 473; Bonar-Law 2, p.53, state ii of ii.*

Stock: 52854

326. Provost's House, Dublin.

James Malton delin. et fecit. London, Pub'd by Ja.s Malton & G. Cowen, Dublin, Feb 1794.

Coloured aquatint. 320 x 430mm (12½ x 17"), with very wide margins. £350

The house of the provost of Trinity College, Dublin. *Abbey Scenery: 473; Bonar-Law 2, p39, state ii of ii.*

Stock: 52695

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

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

Very fine lithograph. Sheet size: 280 x 435mm (11 x 17¼"), with very large margins. Cockling to right hand edge margin. Printers crease about 100mm that runs from the centre of the bottom edge into the print. £140

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

Stock: 52807

328. Mallahide Castle in the Co: of Dublin. Most Humbly Inscribed to Rich.d Talbot Esq.r by Tho.s Milton.

F. Wheatley Del.t. T. Milton sculp.t. Published as the Act directs 1st July, 1783 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin.

Engraving. 155 x 200mm (6¼ x 8"), with wide margins.

£60

Malahide Castle, parts of which date back to the 12th century, home to the Talbot family from 1185 until 1976. This plate was engraved by Thomas Milton after Francis Wheatley and issued in the second installment (of six) of Milton's 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.

Stock: 52815

329. [The Brenner Pass.]

[after Thomas Charles Leeson Rowbotham.] [n.d., c.1875.]

Coloured chromolithograph. Sheet 435 x 620mm (17 x 24½"). Trimmed to image, laid on modern card. £240

An alpine scene, with a town and church.

Pencil annotations query whether the artist was

Thomas Charles Leeson Rowbotham (1823-75) or his father, Thomas Charles Leeson Rowbotham (1783-1853). However the original watercolour came up for auction in 2014, signed and titled 'Steinach, Brenner Pass', was dated dated 1865, after the father's death.

Stock: 52604

330. Charles Louis Auguste Fouquet de Belle-isle Duke of Gisors, Prince of the Holy Empire, Marechal of France &c.

Rigaud pinxit. G. Johnson fecit. [n.d., c.1740.]

Scarce mezzotint. Sheet 335 x 245mm (13¼ x 9¾").

Crease in centre. Trimmed into image on three sides, inscription area shaved. £280

Charles Louis Auguste Fouquet, duc de Belle-Isle (1684-1791), the French general and statesman. In 1758, King Louis XV made him Secretary of State of War, a position that Belle-Isle held until his death. He also had an interest in literature and was elected a member of the French National Academy in 1740. *Not in Chaloner Smith. Not in BM.*

Stock: 52784

331. Marie Josephe de Saxe Dauphine De France.

Vanloo pinxit. De Larmessin Sculp. a Paris chez De Larmessin Graveur du Roy rue des Noyers a la deuxieme porte cochere entrant par la rue St. Jacques Avec Privilege du Roy. [n.d., c.1750.]

Engraving. 355 x 450mm. Light paper discolouration. Trimmed to platemark on 2 sides. £260

Marie-Josèphe of Saxony (1731-67), Dauphine of France, daughter of Augustus II, Prince-Elector of Saxony and king of Poland, and Marie Josepha of Austria, the daughter of Joseph I, Holy Roman Emperor. She married Louis, dauphin de France, only surviving son of Louis XV, in 1747 and had eight living children, three of whom became kings of France; Louis XVI, Louis XVIII and Charles X.

Stock: 52684

332. Paris et ses Fortifications, Vue Prise en Ballon au Dessus du Mont Valérien.

Dessiné d'après nature et lith par Jules Arnout. Imp. Par Lemercier à Paris. Paris, publié par Jeannin, Place du Louvre, 20. London, pub by E. Gambart, Junin & Co. 25 Berners St. Oxf. St. [n.d. c.1846.]

Lithograph. Sheet 360 x 470mm (14¼ x 18½") Crease vertically down centre; £140

Jules Arnout (1814-1868) was a French lithographer who executed landscape views of cities in France, England, Italy, and Switzerland, many of which were based on his own sketches and drawings. This print shows Paris and its fortifications, seen from a hot air balloon at the top of Mount Valerien. Another hot air balloon is visible in the far distance. *In the Collection of: Musée Carnavalet, Histoire de Paris.*

Stock: 52397

333. Philippus Valesius Cognomine audax Dux Burgundiae.

[Artist's monogram in the lower right corner.] [Simon van de Passe.] [n.d. c.1633.] Bit later.

Engraving; no text verso. 190 x 145mm (7½ x 5¾"). Slight creasing. £190

Portrait of Philip the Bold, Duke of Burgundy, whole-length and slightly turned to left, wearing a fur-lined cloak over an armour and holding a baton in his right hand, his left hand resting on his helmet which sits on a pedestal; a city in background; illustration to Emanuel van Meteren's "Historien der Nederlanden" (Amsterdam, 1633).

Philip the Bold, Duke of Burgundy (1342-1404); Son of King Jean II of France (q.v.); given duchy of Burgundy in 1384 in exchange for Touraine; married Margaret of Flanders in 1369; on her father's death in 1382, they inherited Flanders, Brabant, Artois, Limburg, Nevers and Rethel.

Stock: 52524

334. [Ancient Greece. Royal Gallery of British Art.]

Painted by W. Linton. Engraved by J.W. Appleton. Printed by Horwood & Watkins. London, Published Dec.r 1, 1840, by the Proprietors No.s 18 & 19, Southampton Place, Euston Square, Sold also by F.G. Moon, Threadneedle Street, and Ackermann & Co., Strand.

Etching and engraving on chine collé. Plate 360 x 510mm (14¼ x 20") with wide margins. Some surface dirt in margins. £180

A city in ancient Greece, after Linton; people on steps in front of a temple in the foreground, with trees round the curved colonnaded portico, preparing to offer a

sacrifice and looking to left towards a galley carrying men in armour which rows past, other galleys lined up to left in front of another temples, more in the harbour beyond to right with town buildings rising above, including a bridge lined by statues across a cascade, to left.

According to ODNB, the 'Royal Gallery of British Art' was the most ambitious publication of the brothers William and Edward Finden, though sadly unprofitable: a set of forty-eight plates after the most notable painters of the day, published by them with the collaboration of others, between 1838 and 1840.

Stock: 52464



335. S. Pietro D'Arena.

[Nürnberg: Johann Andreas Endter Erben, 1710-4.] Engraving. 315 x 525mm (12¼ x 20½"). Binding folds as normal. £330

A rare bird's-eye view of Sampierdarena, now the major port of Genoa, but here a residential area of mansions and ornamental gardens. Bottom right is the Lighthouse of Genoa.

This view was published in "Nuernbergische Hesperides" by Johann Christoph Volckamer (1662-1744), who was one of the first to cultivate citrus fruits north of the Alps in his orangerie. The book illustrates his fruits as well as views of the gardens and palaces of Europe.

Stock: 51988

336. Venditore di Meloni d'Acqua. Gruppi di Napoli.

[Luigi Pittori.] Si vende presso Giorgio Glass dirimp.to S. Ferdinando N:54. [n.d. c.1830.]

Very fine etching with gouache. 305 x 228mm (12 x 9"). £160

People gather round the watermelon vendor who cuts and prepares fresh watermelon; a store of melons to the left; a sign depicting Harlequins with melons above right; melon skins on the floor around.

Stock: 52435

337. Venditore de' Maccaroni cotti. Gruppi di Napoli.

Luigi Pittori [lower right corner of image.] Si vende presso Giorgio Glass dirimp.to S. Ferdinando N:54. [n.d. c.1830.]

Fine etching with gouache. 305 x 228mm (12 x 9"). £160

A spaghetti chef and vendor by the coast; people stand around eating from their hands with two beggars to the right. Behind in the background, Vesuvius can be seen.
Stock: 52433

338. Giocatori della Morra. Gruppi di Napoli.
[Luigi Pittori.] Si vende presso Giorgio Glass dirimp.to S. Ferdinando N:54. [n.d. c.1830.]

Fine etching with gouache. 305 x 228mm (12 x 9").
Slight stain in sky. £160

Men play Morra in the foreground; fish vendor behind with others drinking and chatting.

Morra is a traditional game very popular in Italy, particularly in the regions bordering the Mediterranean. The game consists of guessing the sum of the numbers that are shown by the players' fingers. Simultaneously the two players stretch their arms showing their fist or spreading a number of fingers of their choice, while shouting (as if to intimidate the opponent) a number from two to ten (the "punch" is equivalent to one and ten is also called proper "morra") generally in the local language, sometimes crippled with very colourful expressions that vary from region to region.
Stock: 52432



339. Tarantella Napolitana. Gruppi di Napoli.
[Luigi Pittori.] Si vende presso Giorgio Glass dirimp.to S. Ferdinando N:54. [n.d. c.1830.]

Fine etching with gouache. 305 x 228mm (12 x 9").
£180

A couple dance in the street with musicians accompanying playing violins, lute, tambourine and harp; aqueduct and river behind.

Stock: 52431

340. Sampognari che fanno la novena in Natale. Gruppi di Napoli.

[Luigi Pittori.] Si vende presso Giorgio Glass dirimp.to S. Ferdinando N:54. [n.d. c.1830.]

Etching with gouache; paper watermarked: J Whatman. 298 x 228mm (11¾ x 9"). Time stained and creased.
£90

This print shows a group of musicians, one with a harp, two with brass instruments and a child with a triangle

playing at a street-side shrine on the Strada San Carlo, Naples (according to the sign on the wall): the alley off to the left bears another reading 'Vico del ...Chiauce', but not easily identifiable. By the child's feet is an upturned hat. Kneeling by the shrine is a woman holding a rosary, head bowed in prayer. The fort in the background with a flag flying is the medieval Castel Nuovo. The 'novena' is the period of nine days before Christmas.

Uncoloured etching copy in the National Maritime Museum, Greenwich. See the *National Maritime Museum: PAH6213*.

Stock: 52434

341. Perystile de l'université à Gand. Peristile of the University of Ghent.

H. Borremans, del. et lith. Déposée. Lith de P.

Degobert à Bruxelles. A Gand chez J. Pellizzaro, Marchand d'Estampes, Rue du Soleil, No.3.

Lithograph. 272 x 330mm (10¾ x 13"). £120

The grand portico and facade of Ghent University, Belgium, by Louis Roelandt, a Belgian architect who played an important role in the evolution of Neo-Renaissance and Neo-Classical architecture in Belgium. Published in Brussels. See Ref: 11671 for *india laid*.

Stock: 52391

342. In Den Ijssel.

K.F. Bendorp. ad viv: del: et sculp: a Dordrecht. 1785. Te Amsterdam by W. Holtrop.

Etching and engraving. Plate 252 x 350mm (10 x 13¾"). Small margins. £130

River view from the shore of the Ijssel, The Netherlands.

After Carel Frederik Bendorp.

Stock: 52390

343. Marten Herbertsz. Tromp. Lt Admiraal van Hollandt et Ridder van St Michiel.

[n.d., 1676]

Engraving. Sheet 165 x 125mm (6½ x 5"). Trimmed to image, mounted in album paper. £70

Maarten van Tromp (1598-1653), the famous Dutch admiral, scourge of the English navy during the First Anglo-Dutch War (1652-3). Portrait surrounded by ship portraits and battle scenes, including depictions of the Battle of the Downs (21 October 1639), a battle in the English Channel in which Tromp's fleet decisively defeated the Spanish forces of Admiral Antonio de Oquendo.

From 'Leeven en Daden Der Doorluchtghste Zeehelden En Ontdeckers van Landen, deser eeuwen'.

Stock: 52634

344. Lake of Aushkul and Holy Mount.

R. Murchison Esq.re del. L. Haghe lith. Day & Haghe Lith.rs to the Queen. [London: John Murray, 1845.]

Rare tinted lithograph. Sheet 195 x 255mm (7¾ x 10"). With two registry pin holes in corners, as usual with this technique. £140

Aushkul Lake and mountain in the Urals, famed for its jasper, vases of which decorate the Hermitage staircase.

The plate comes from Sir Roderick Impey's important monograph, 'The Geology of Russia in Europe and the Ural Mountains', the result of an expedition he made accompanied by Édouard de Verneuil (1805-73) and Count Alexander von Keyserling (1815-91). The expedition led to him describing the Permian geologic period, named after the Perm region of Russia, the last period of the Paleozoic era. *Not in Abbey.*

Stock: 52674

345. His Imperial Majesty Nicolas the First.

Lonsdale Pinxit. Engraved by W. Say. Published March 1826, by W. Sams, Royal Subscription Library, No 1 St James's Street.

Rare mezzotint, proof, 355 x 250mm (14 x 9¾"). Wear to small margins, laid on archival paper. £290

A portrait of Nicholas I (1796-1855) King of Russia, King of Poland and Grand Duke of Finland.

Stock: 52702



346. Prospect af Kjobenhavn seet fra Batteriet Trekroner.

Efter Naturen af I.C. Brunn 1854. H. Jessen lith. I.W. Tegner & Kittendorff.s lith. Inst.

Rare tinted lithograph. Sheet 530 x 750mm (21 x 29½") very large margins. Repairs in sky, tears in left edge. £520

A large prospect of Copenhagen harbour from the Trekroner Fort, an artificial island built to defend the city, with warships at anchor.

Stock: 52828

347. [The Fountain at Madrid.]

D. Roberts. Engraving by John Cousen. [Publishers, P & D. Colnaghi & Co. London: Agnew & Sons, Manchester.] [n.d., 1854.]

Etching on chine collé, proof before all letters. 345 x 470mm (13¾ x 18½") with very wide margins. £140

A fountain in the Retiro Park in Madrid, with the Observatory in the background.

After a painting by David Roberts, engraved for Hall's 'Royal Gallery of Art' (1854). The original Oil, 'The Fountain on the Prado, Madrid', signed and dated 1841, was commissioned by Queen Victoria as a christmas present for Albert. It remains in the Royal Collection.

Stock: 52528

348. Don Pietro Campomanes.

Raphael Mengs pinx.t J. Bernard in.c.t F.C. Stöckl exc. Viennae. [n.d. c.1780.]

Fine mezzotint. Plate 374 x 265mm (14¾ x 10½") with very wide margins. £220

Pedro Rodriguez, Conte de Campomanes (1723-1802), Spanish statesman and writer.

Stock: 52492

349. No II. - Free Town, Sierra Leone. South East View.

[Drawn on Stone by A. Laby & J. Needham after Sketches by Mrs. Terry.] Printed at Mclean Lithographic Establishment, 50 St Martin's Lane. London: Ackermann & Co., 96, Strand [n.d., c.1850.]

Rare tinted lithograph. Sheet 325 x 755mm (12½ x 29¾"), with wide margins. £450

A view of Freetown with a key noting Government House, Soldiers's Hospital and the Wesleyan Mission House.

Laetitia Jervis Terry was the wife of the Assistant Superintendant of the Liberated African's Department. The 'Liberated Africans' were those rescued by the Royal Navy from slave ships destined for the Americas. Over 40,000 liberated Africans arrived in Freetown between 1808 (when Britain abolished the slave trade) and about 1855. *Not in Abbey.*

Stock: 52573

350. No V. - Free Town, Sierra Leone. General View from Tom's Point.

Drawn on Stone by A. Laby & J. Needham after Sketches by Mrs. Terry. Printed at Mclean Lithographic Establishment, 50 St Martin's Lane.

London: Ackermann & Co., 96, Strand [n.d., c.1850.]

Rare tinted lithograph with hand colour. Sheet 325 x 755mm (12½ x 29¾"). Tear through title repaired.

£450

A view looking across the bay to Freetown, with European ships anchored. Under the image named features include East Battery, Freetown Church, 'Queen Yard for Lib.d Af.ns', and Wesleyan Institution. Laetitia Jervis Terry was the wife of the Assistant Superintendant of the Liberated African's Department. The 'Liberated Africans' were those rescued by the Royal Navy from slave ships destined for the Americas. Over 40,000 liberated Africans arrived in Freetown between 1808 (when Britain abolished the slave trade) and about 1855. *Not in Abbey.*

Stock: 52574

351. The Indian Village of Colotlan.

Drawn from Nature by Capt.n Lyon. on stone by J.D. Harding. Printed by C. Hullmandel. [London: J. Dickinson, 1727.]

Rare lithograph. Sheet 160 x 170mm (6¼ x 6¾"). Glue stains in edge. £90

Colotlán, in Jalisco, Mexico. A plate from 'The Sketch Book of Capt.n G.F. Lyon R.N.'

Captain George Francis Lyon (1795-1832) went to sea at the age of thirteen and wrote and illustrated books on his travels, which included crossing the Sahara, serving under Parry as commander of the 'Hecla' and following

Franklin into Hudson's Bay. He went to Mexico in 1826 as commissioner of the Real del Monte and Bolaños Mining Companies, dying on a voyage from Buenos Aires to London.

Stock: 52324

352. William Penn Esq.r Proprietor of Pennsylvania: 1703.

[n.d., c.1750.]

Fine engraving. 120 x 80mm (4¾" x 3⅛"). Worm holes in very wide margin. Some foxing. £130

Bookplate of William Penn (1644-1718), founder and 'Absolute Proprietor' of the Province of Pennsylvania, featuring his armorial.

Stock: 52818

353. Letter from the Secretary of the Treasury, presenting in pursuance of a Resolution of the House of Representatives of the Eighth Instant, A Statement of Lands, Lots, Swelling Houses, and Slaves. Febuary 15, 1816, Read, and Ordered to lie upon the Table.

Washington: Printed by William A. Davis. 1816.

Pamphlet; pp. (4), rare. Worn edges. £260

A statement to Congress of the taxable value of each state, written by Alexander James Dallas (1759-1817), Treasury Secretary under President James Madison. Of the 18 states of the Union only 14 supplied statistics. According to the covering note: "From the States of Southern Carolina and Louisiana, returns from the boards of principal assessors have not been received; and the returns received from the boards for the States of Virginia and Tennesse [sic] are incomplete and erroneous".

Stock: 52650

354. Nikkanoochee, Prince of Econchatti, A young Seminole Indian,

[Day & Haghe, Lithrs., to the Queen.] [Published by Hatchard & Son, Piccadilly.] [London, 1841]

Rare lithograph. Sheet 190 x 120mm (7½ x 4¾"). Trimmed, losing inscriptions £160

A portrait of a young Amerinds boy with bow and shield, after a portrait by George Catlin. According to the text he was an orphan, presumably because of the Second Seminole War (1835-42).

The frontispiece portrait of 'A Narrative of the Early Days and Remembrances of Ocoola Nikkanoochee, Prince of Econchatti, a young Seminole Indian; son of Econchatti-Mico, king of the Red Hills, in Florida; with a brief history of his nation, and his renowned uncle, Ocoola, and his parents: and amusing tales, illustrative of Indian life in Florida... Written by his Guardian [Andrew Welch]'. Welch's text is very sympathetic to the plight of the Seminole, portraying them as victims of European greed.

Stock: 52014



355. Les six Indiens O'sages; Arrivés du Missouri au Havre, le 27 Juillet 1827, et a Paris le 13 Aout même année.

B:R: Lith. de Lacroix et C.ie rue Trainée, No. 15.

[n.d., c.1827.]

Rare lithograph with fine hand colour. Sheet 270 x 240mm (10½ x 9½"). Laid on album paper at corners.

£650

A group portrait of four Osage men and two women who visited France in 1827, named as Kihegashugah (the Little Chief), Washingsabba, Marcharthahtoongah, Minkchatahooon, Myhangah (Mo-hon-go, wife of Kihegashugah, later painted by Charles Bird King for Thomas McKenney's 'History of the Indian Tribes of North Americ'.) and Gretomih.

In an expedition arranged by David de Launay, a French-born resident of St. Louis, the group travelled down the Mississippi to New Orleans and crossed to La Havre. In France they were initially a sensation: they were mobbed wherever they went and met Charles X; Kihegashugah even took a ride in a hot air balloon. However interest soon wained and de Launay forced them to put on shows, but after he was jailed for a debt (the reason he went to America) the Osage had their property seized to pay his debts and were left to fend for themselves. At this time, Myhangah gave birth to twin daughters, one of whom she allowed to be adopted into a French family. The Osage split into two groups; the first were helped to return to America by Bishop DuBourg, the second by the Marquis de Lafayette. Two died on voyage, the remaining four reunited in Washington DC, and travelled home.

Stock: 52636

356. [Christ Church Cathedral] The Proposed Cathedral Church, Frederickton, New Brunswick, adapted from St Mary's, Snettisham, Norfolk.

Frank Wills, Architect, Exeter. R.K. Thomas lith. Day & Hague Lith.rs to the Queen. [n.d., c.1840.]

Scarce tinted lithograph. Sheet 635 x 460mm (25 x 18¼"). very large margins. £280

The Gothic Revival Anglican Christ Church Cathedral, Fredericton, New Brunswick, begun 1845, consecrated 1853.

When the diocese was established in 1845, John Medley was appointed as its first bishop. Before leaving England he chose a Norfolk church to base the design of the new cathedral on and hired the Exeter architect Frank Wills to make detailed plans which Medley took to Canada.

Stock: 52546

357. A Horse Market _ Sonora.

F. Marryat. J. Brandard. M. & N. Hanhart, imp.t. [n.d., 1855.]

Rare tinted lithograph. Sheet 135 x 200mm (5¼ x 8").
£140

A man sits on the horse he is auctioning, taking bids from a crowd of men from various classes, including Spaniards, Chinese, businessmen, pioneers, and African Americans. Behind is 'The Miner's Saloon'. From Frank Samuel Marryat's "Mountains and Molehills, or Recollections of a Burnt Journal", a sportsman-tourist's chronicle of California in the early 1850s, describing hunting, horse races, bear and bull fights. It also includes his bemused comments on social life in San Francisco, Stockton, and the gold fields. Marryat (1826-1855) left England for California via Panama with a manservant and three hunting dogs in 1850, hoping to find material for a book like his earlier Borneo. He returned to England in 1853 to marry; returning to California the same year he contracted yellow fever on board, forcing him to cut short the trip short and return to England, published this book just before he died.

Stock: 52017



358. Paolistas, Soldiers of the East Bank of the Plata.

E.E. Vidal, Esq. del.t. G. Maile & J. Bluck sculp.t. London: Published Oct. 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 300 x 250mm (11¾ x 10") with wide margins. Holes in left edge where it has previously been bound. Light staining in margins.

£240

South American soldiers. One, with lace at the bottom of his trousers, is drinking chimarrao, a type of tea. The other man has a long plait; both are barefooted.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. From one of the earliest representations of Argentinian life. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52755

359. Market Place.

E.E. Vidal, Esq. del.t. D. Havell sculp.t. London: Published May 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge where previously bound. Light staining in margins. Some marks within the platemark. £240

A busy market square, with an archway flying the Argentine flag.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52750

360. Fishing.

E.E. Vidal, Esq. del.t. G. Maile & J. Bluck sculp.t. London: Published Aug.t 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge where it has previously been bound. Light staining in margins.

£160

In the river a cart pulled by oxen is being loaded with fish collected by two men on horses with a net to the right, and then gutted by a man in the middle.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698.9. Vidal's text is available on Google Books.*

Stock: 52744

361. **Plaza.**

E.E. Vidal, Esq. del.t. G. Maile & J. Bluck sculp.t. London: Published Sept.r 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge where it has previously been bound. Light staining in margins. £240 Street vendors on their horses leaving the Plaza in Buenos Aires; one carries chickens, another fish and the third, bread.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698.6. Vidal's text is available on Google Books.*

Stock: 52745

362. **Fort.**

E.E. Vidal, Esq. del.t. T. Sutherland sculp.t. London: Published July 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge where it has previously been bound. Light staining in margins.

£260

The Fort, residence of the Chief Director of the United Provinces, on the edge of the river at Buenos Aires. Vidal describes the spot as a popular spot to bathe, both men and women. In the background are the churches of San Francisco and Dan Domingo.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698.3. Vidal's text is available on Google Books.*

Stock: 52746

363. **Beggar on Horseback.**

E.E. Vidal, Esq. del.t. J. Bluck sculp.t. London: Published June 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 300 x 250mm (11¾ x 10") with wide margins. Holes on left edge where it has previously been bound. Light staining in margins. £180 A beggar on horseback rides through the streets in Buenos Aires; two further beggars seen behind at the street corner as a clergyman passes-by.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He

was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698.11. Vidal's text is available on Google Books.*

Stock: 52747

364. **Church of San Domingo.**

E.E. Vidal, Esq. del.t. G. Maile & J. Bluck sculp.t. London: Published July 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 300 x 250mm (11¾ x 10") with wide margins. Holes in left hand edge where previously bound. Light staining in the margins £220 The Santo Domingo Convent Buenos Aires. The artist noted that it was "in a state of disrepair, and has nothing noteworthy except for the colors and a fine organ".

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52753



365. **Balling Ostriches.**

E.E. Vidal, Esq. del.t. T. Sutherland sculp. London: Published May 1. 1820, at R. Ackermann's, 101, Strand.

Coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge where it has previously been bound. Light staining in margins.

£240

A gaucho chasing a Rhea, swinging a bolas.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52752

366. **Milk Boys.**

E.E. Vidal, Esq. del.t. T. Sutherland sculp. London: Published May 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge were previously bound. Light staining in margins. £240
Two riders with saddles with special holders for jugs of milk.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.
Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52749

367. **Pampa Indians.**

E.E. Vidal, Esq. del.t. J. Bluck sculp.t. London. Published June 1st 1820 at R. Ackermann's, 101 Strand.

Aquatint, printed in colours & hand finished. 300 x 250mm (10¾ x 9¾"). Holes in left edge where it has previously been bound. Light staining in margin. £280

Two indigenous men, standing at a shop in the 'Indian Market', at the south-west end of the Callé de los Torres, Buenos Aires. Their goods include leather work like stirrups and whips, animal hides including jaguar pelts and rhea-feather dusters.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video". Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816, the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's exile.

From one of the earliest representations of Argentinian life. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52756

368. **Landing Place.**

E.E. Vidal, Esq. del.t. G. Maile & J. Bluck sculp.t. London: Published Sept.r 1. 1820, at R. Ackermann's, 101, Strand.

Fine coloured aquatint. 250 x 300mm (10 x 11¾") with wide margins. Holes in top edge were previously bound. Light staining in margins. £160

A small British dinghy arriving at the edge of the river to Buenos Aires where a horse and cart has backed into the water to carry the sailors dry to shore.

From Emeric Essex Vidal's "Picturesque Illustrations of Buenos Ayres and Monte Video", one of the earliest descriptions of Argentinian life.

Born c. 1788, Vidal entered the Navy in 1808 and retired in 1862. He visited Buenos Aires and Montevideo twice at the end of 1816 (the year Argentina became independent), returning 1828-9. He was stationed on St Helena 1820-1, during Bonaparte's

exile. *Abbey Travel: 698. Vidal's text is available on Google Books.*

Stock: 52748

369. **Bresil - Brazil. Amérique. V. Pitt. No.19.**

A. St. Aulaire. Publié par Aubert, Place de la Bourse, 29. [n.d. c.1830.]

Coloured lithograph. 285 x 196mm (11¼ x 7¾"). £130
Images of Brazilian costume: inhabitants of the province of mines; Captain of Matto; inhabitants of San Paulo; Botocudos Indians; Bogres Indians. A summary paragraph describing the land, population and resources.

Stock: 52460



370. **Corcovado Mountain, from Praia Grande, Rio de Janeiro.**

W. Gore Ouseley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [London: Thomas McLean. n.d., 1852.]

Rare tinted lithograph with hand colour. Sheet 315 x 375mm (12½ x 14¾"), with very wide margins. £480
A pictureque view of Corcovado Mountain, Rio de Janeiro, Brazil, world-famous for its huge statue, 'Christ the Redeemer'.

A plate from 'Views in South America, from original drawings made in Brazil', by Sir William Gore Ouseley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires. On his return to England (according to Borba de Moraes), "he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs". *NOT IN ABBEY; Tooley, English books with colour plates, 356. Borba de Moraes, p.643.*

Stock: 52568

371. **Serra dos Orgaos. Cabeça do Fraile.**

W. Gore Ouseley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [London: Thomas McLean. n.d., 1852.]

Rare tinted lithograph with hand colour. Sheet 375 x 450mm (14¾ x 17¾") with very wide margins. £480
A view of George Marsh's farm, under a giant rock in the Serra dos Órgãos, near Rio de Janeiro.

A plate from 'Views in South America, from original drawings made in Brazil', by Sir William Gore Ouseley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires. On his return to England (according to Borba de Moraes), "he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs". *NOT IN ABBEY; Tooley, English books with colour plates, 356. Borba de Moraes, p.643.*
 Stock: 52569

372. Near Bahia.

W. Gore Ouseley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [London: Thomas McLean. n.d., 1852.]

Rare tinted lithograph with very fine hand colour. Sheet 290 x 420mm (11½ x 16½"). Slight foxing, damp stain in margin top right. £380

A view of Salvador de Bahia, Brazil, from 'Views in South America, from original drawings made in Brazil', by Sir William Gore Ouseley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires. On his return to England (according to Borba de Moraes), "he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs". *NOT IN ABBEY; Tooley, English books with colour plates, 356. Borba de Moraes, p.643.*
 Stock: 52581



373. Ruined Chapel of San Gonsalvo. Rio Vermelho, Bahia.

W. Gore Ouseley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [London: Thomas McLean. n.d., 1852.]

Rare tinted lithograph with very fine hand colour. Sheet 485 x 370mm (19 x 14½"). £450

A view of Salvador de Bahia, Brazil, from 'Views in South America, from original drawings made in

Brazil', by Sir William Gore Ouseley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires. On his return to England (according to Borba de Moraes), "he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs". *NOT IN ABBEY; Tooley, English books with colour plates, 356. Borba de Moraes, p.643.*
 Stock: 52580

374. Victoria Hill and Cemetery, Harbour of Bahia.

W. Gore Ouseley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [London: Thomas McLean. n.d., 1852.]

Rare tinted lithograph with hand colour. Sheet 360 x 505mm (14¼ x 20") with very wide margins. £480

A view of Salvador de Bahia, Brazil, from 'Views in South America, from original drawings made in Brazil', by Sir William Gore Ouseley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires. On his return to England (according to Borba de Moraes), "he wished to publish a collection of drawings and watercolours of Brazil and the Rio de la Plata. The selection was made by Queen Victoria. This rare and valued album contains very pictureque lithographs". *NOT IN ABBEY; Tooley, English books with colour plates, 356. Borba de Moraes, p.643.*
 Stock: 52570

375. Basaltie bei Antuco.

E. Pöppig nach d. Natur 1829. J.N. Ott München Lithogr. 1834. [Munich, 1834.]

Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins. Long split in centre fold. £160

Volcanic rock around Antuco, an active stratovolcano in the Bío Bío Region of Chile.

The volcano is mentioned in Darwin's 'Voyage of the Beagle': the locals believed that an earthquake was caused by old women closing Antunco by witchcraft. One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstromen während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
 Stock: 52541

376. Vulcan von Antuco.

E. Pöppig nach d. Natur 1829. I.A. Sedlmayr München Lithogr. 1834. [Munich, 1834.]

Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23"), with wide margins. Long split in centre fold. £90

Antuco Volcano, an active stratovolcano in the Bío Bío Region of Chile.

The volcano is mentioned in Darwin's 'Voyage of the Beagle': the locals believed that an earthquake was caused by old women closing Antunco by witchcraft.

One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52540

377. Thal von Concon und Campana da Quillota.

E. Pöppig nach d. Natur 1827. I.A. Sedlmayr München Lithogr. 1834. [Munich, 1834.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") very large margins. Centre fold. £160

The Quillota valley, Valparaiso, Chile.
One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52542



378. Fort von Tvun Leuvu in Chile.
E. Pöppig nach d. Natur 1829. J.N. Ott München Lithogr. 1834. [Munich, 1834.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins Centre fold. £180

A fort in the Bío Bío Region of Chile.
One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52545

379. Basaltgebirge von Tvun-Leuvu.
E. Pöppig nach d. Natur 1828. I.A. Sedlmayr München Lithogr. 1834. [Munich, 1834.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins. Centre fold. £160
Basalt rock in the Andes of Chile.

One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52539

380. Hacienda de Cassapi.

E. Pöppig nach d. Natur 1830. I.A. Sedlmayr München Lithogr. 1834. [Munich, 1829.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins. Centre fold. £160

The home of Cassapi.
One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52544

381. Perou-Peru. Amérique. V. Pitt. No.20.

A. St. Aulaire. Imp. d'Aubert & C.ie. Publié par Aubert, Place de la Bourse, 29. [n.d. c.1830.]
Coloured lithograph. 280 x 196mm (11 x 7¾"). £130
Images of Peruvian costume: Ladies of Lima; a monk; Maids of Nuantajaya; a gentleman; a man of Pachia taking a woman behind him; women of Arequipa; Indians of Trujillo. A summary paragraph describing the land, population and resources.
Stock: 52459

382. Hacienda de Machay.

E. Pöppig nach d. Natur 1830. I.N. Ott ünchen Lithogr. 1834. [Munich, 1829.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins. Centre fold. £160
The farmer's home, a thatched open-sided cone.
One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52572

383. Mission Sion.

E. Pöppig nach d. Natur 1830. I.N. Ott München Lithogr. 1834. [Munich, 1834.]
Rare lithograph, watermark Thurneisen. Sheet 435 x 585mm (17 x 23") with very wide margins. Centre fold. £150
A mission in Peru.
One of sixteen lithographs after Eduard Friedrich Poeppig (1798-1868), published in his 'Reise in Chile, Peru und auf dem Amazonenstrome während der Jahre 1827-1832'. The work describes his zoological expedition to Chile, Peru and Brazil, in which he

travelled the length of the Amazon, describing over 4,000 plant species and explored Incan ruins.
Stock: 52543

384. The Volcano Diggings.

Bayard Taylor. Lith. of Sarony & Major, N.Y. [New York: George P. Putnam & London: Richard Bentley, 1850.]

Tinted lithograph. Sheet 140 x 190mm (5½ x 7½").
£160

A view of a gold-miners' camp on Sutter Creek in Amador County, California.
From "Eldorado, or, Adventures in the Path of Empire: Comprising a Voyage to California, via Panama; Life in San Francisco and Monterey; Pictures of the Gold Region, and Experiences of Mexican Travel. By Bayard Taylor", regarded as an important description of the Gold Rush.
Stock: 52020

385. [A view and description of Niagara Falls.] A Map of the United States of North America Drawn from a number of Critical Researches. By A. Arrowsmith, Geographer. Charles Street Soho.

[London: Arrowsmith c.1800.]
Engraved scrap. Sheet 310 x 340mm (14¼ x 13¼").
Trimmed from a much larger sheet, creased and torn, laid on album paper. £280
The decorative title cartouche from Aaron's important wall map of the United States, first published in 1798 with further editions in 1802 and 1808. Underneath is an extensive engraved text titled 'Falls of Niagara'. Arrowsmith's map is famous as the one used by Lewis & Clark to plan their landmark transcontinental trip.
Stock: 52212



386. A Map of Virginia and Maryland. A View of the Centurion, taking the Acapulco Ship, off Cape Espiritu Santo, on Samal one of the Philippine Islands. A Plan of the Harbour of Acapulco on the Coast of Mexico.

[London: William Strahan et al, c.1766.]
Engraving. UNCUT SHEET, 340 x 220mm (13½ x 8¾"). Mounted on album paper. £480

A probably unique sheet, engraved by Thomas Jefferys for Smollett's 'Compendium of Authentic and Entertaining Voyages', but uncut and therefore unissued. It contains two maps, Virginia & Maryland and Acapulco, and a view of Geoge Anson's ship attacking the Spanish treasure ship in 1743.
Stock: 52513

387. Sir Walter Raleigh's Conquest of the City of St Joseph in the Isle of Trinidad.

Engrav'd for the Universal Magazine 1750 for J. Hinton at the Kings Arms in St. Pauls Church Yard London.
Engraving. Plate: 195 x 220mm (7¾ x 8¾"). Trimmed and laid on album sheet. Some foxing towards the bottom. One vertical fold a quarter of the way from the left as normal. £120
St. Joseph (founded 1592 by Antonio de Berrio) is the oldest town in Trinidad and Tobago. Originally named San José de Oruña, it served as the capital of Spanish Trinidad between 1592 and 1783. It was set on fire by Sir Walter Raleigh (c.1552 - 1618). Although the hilly and sometimes muddy terrain did not meet the expectations of some of the visiting Governors, San José still remained the capital during Spanish rule until 1784, when Governor Don José Maria Chacon declared Puerto de España (Port-of-Spain), the new capital.
For the Universal Magazine.
Stock: 52819

388. Engraved for Portlock's New Collection of Voyages & Travels. View of Botany Bay, in New South Wales.

Engraved from a Drawing on the Spot. [n.d., c.1794.]
Engraving. Plate: 180 x 220mm (7 x 8¾"). £240
A view of Botany Bay which is full of European ships and a small rowing boat with two aborigines.
Stock: 51094

389. View in Port Jackson, New South Wales.

Engraved from a Drawing made on the Spot. Published by Alex.r Hogg, March 1. 1794.
Engraving. Plate: 180 x 220mm (7 x 8¾"). £210
A view of the bay of Port Jackson near Sydney, an illustration from Portlock's New Collection of Voyages & Travels.
Stock: 51095

390. Cigne Noir du Cape de Diemen. Atlas du Voyage à la recherche de la Pérouse. No 9.

Peron delin. Perée sculp. Dien Scribesit. [Paris: H.J.Jansen, 1800.]
Engraving. 305 x 445mm (12 x 17½"). Narrow margins top and bottom. £320
The first large illustration of Australia's Black Swan. In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Pérouse, losing its commander and many crew to scurvy, and finally splitting between royalist and

republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.
Stock: 52624

391. Perruche à Taches Noires du Cape de Dieman. Atlas du Voyage à la recherche de la Pérouse. No 10.

Audibert del. Perée sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]
Engraving. 305 x 445mm (12 x 17½"). Narrow margins top and bottom. £220
A 'Black Spotted Parakeet' seen in Tasmania. In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.
Stock: 52623

392. Homme du Cap de Diemen. Enfant du Cap de Diemen. Atlas du Voyage à la recherche de la Pérouse. No 7.

Piron delin. Copia sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]
Engraving. 305 x 445mm (12 x 17½"). Extensive tear repaired. £190
A Tasmanian man and boy. In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.
Stock: 52621



393. Sauvages du Cap de Diemen Préparant leur Repas. Atlas du Voyage à la recherche de la Pérouse. No 5.

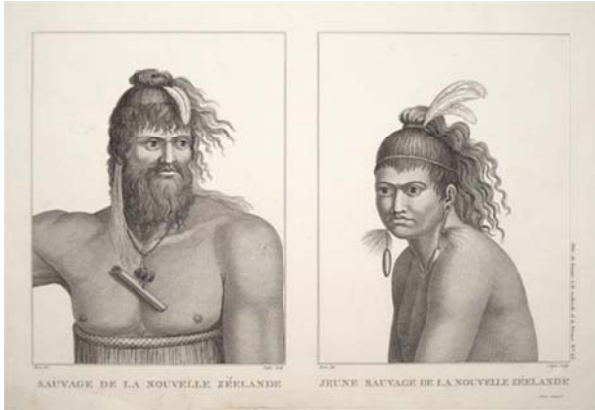
Piron delin. Copia sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]
Engraving. 305 x 445mm (12 x 17½"). Extensive tear repaired. Damaged. £160
Aboriginies of Cape Diemen, Tasmania, cooking food, with the French crew intermingling. In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.
Stock: 52619

394. Pêche des Sauvages du Cap de Diemen. Atlas du Voyage à la recherche de la Pérouse. No 4.

Piron delin. Copia sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]
Engraving. 305 x 445mm (12 x 17½"). Narrow bottom margin. £280
Indigenous Tasmanians fishing. According to an English translation, 'Getting on the rocks, that projected into the sea, they plunged from them to the bottom in search of shell-fish [...] At length [...] they appeared, and convinced us that they were capable of remaining under water twice as long as our ablest divers. An instant was sufficient for them to take breath, and then they dived again. This they did repeatedly, till their baskets were nearly full'. In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La

Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.

Stock: 52618



395. Sauvage de la Nouvelle Zélande. Jeune Sauvage de la Nouvelle Zélande. Atlas du Voyage à la recherche de la Pérouse. No 25.

Piron delin. Copia sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]

Engraving. 305 x 445mm (12 x 17½"). £190

Romanticized portraits of two Maoris. Both have hair decorated with feathers, one wearing a necklace, the other long earrings; neither have tattoos.

In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.

Stock: 52620

396. Toubau, Fils du Roi des Îles des Amis. Vouacécé, Habitant de Fidgi. Atlas du Voyage à la recherche de la Pérouse. No 29.

Piron delin. Copia sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]

Engraving. 305 x 445mm (12 x 17½"). £150

Two portraits: Toubau, son of the King of the Friendly Isles, and Vouacécé, a man of Fiji who the French met in Tongatapu, 150 leagues away.

In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.

Stock: 52622

397. Pirogue de L'Île de Bouka. Pirogue des Arsacides. Atlas du Voyage à la recherche de la Pérouse. No 9.

Peron delin. Perée sculp. Dien Scripsit. [Paris: H.J.Jansen, 1800.]

Engraving. 305 x 445mm (12 x 17½"). Narrow margins top and bottom.

£130

Native canoes of the Solomon Islands.

In 1788 Jean-Francois de Galaup, comte de La Pérouse set sail from Botany Bay and was never seen again. Despite the upheaval of the French Revolution the National Assembly was moved to send an expedition in search of their lost hero, 1791-3, under Chevalier Bruni d'Entrecasteaux. Despite finding no trace of La Perouse, losing its commander and many crew to scurvy, and finally splitting between royalist and republican factions, the expedition was judged a success because of the important observations made by the expedition's scientists, especially in Australia. This account, compiled by the expedition's botanist, Jacques Julien Houtou de Labillardière, was published as 'Relation du voyage à la recherche de La Pérouse', with natural history plates by Redouté and Audebert. The work even has its own abbreviation in botanical literature, 'Voy.Rech.Perouse'.

Stock: 52625

398. Iles de la Sonde, Java - Sunda Islands, Java. Océanie. V. Pitt. No.22.

A. St. Aulaire. Imp. d'Aubert & C.ie. Publié par Aubert, Place de la Bourse, 29. [n.d. c.1830.]

Coloured lithograph. 290 x 201mm (11½ x 8"). £130

Images of Javan costume: Pirogues of the natives; court-attire; bridegroom and bride; natives of various classes; habitations of the natives. A summary paragraph describing the land, population and resources.

Stock: 52461

399. Costume. Chinese. Malabar Coast Hindoos. Persian's Travelling.

M.W. Sharp del. Tomlinson Sculp.t Published by Sherwood, Neely & Jones, 1810.

Engraving. 268 x 203mm (10½ x 8"). Trimmed £75

Three images that depict Asian scenes: Chinese costume with Chinese junk behind; Hindu ladies and gentlemen recline, a temple in the background; and Persian's travelling by elephant.

Stock: 52378



400. [Second Battle of Chuenpi, First Opium War] To Commodore Sir Gorden Bremner, KCB, KCH. Commander in Chief of Her Majesty's Forces in China. This Prints of the Storming of the Forts & Intrenchments of Chuenpee, on the 7th Jan.y 1841, is dedicated by his very faithful Serv.t Fred.k J. White, L.t. R.l. Marines.

F.J. White, del.t. Dickinson, lithog. M. & N. Hanhart, lith Printers. Published by Dickinson & Son, 114, New Bond Street. [n.d., c.1844.]

Rare tinted lithograph with hand colour. Sheet 370 x 560mm (14½ x 22"). £700

British soldiers successfully attacking the hill forts at Chuenpi, during the First Opium War. The resulting 'Convention of Chuenpi', 20th January 1841, laid the foundation of the 'Treaty of Nanking', including the British acquisition of Hong Kong.

Lieutenant White served throughout the China expedition, despite being wounded at Chuenpi. In 1843 the famous 'Panorama' in Leicester Square exhibited a painting of Hong Kong by the proprietor, Robert Burford, based on drawing by White, The Quarterley Review of 1844 contained an advert asking for subscriptions to White's 'Views in China', containing 30 tinted lithographs, 'to be published as soon as a sufficient number of Subscribers are obtained'; as we could only trace two plates it is unlikely the work was completed. *Not in Abbey.*

Stock: 52698

401. Hebrew Women reading the Scriptures at Jerusalem.

David Wilkie ft 1841. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Printed area 250 x 165mm (9¾ x 6½"), with wide margins. £260

Women reading a book, one sucking a baby.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This

plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52172

402. Geographica's Map No.2. Palestine. Scale 1:500,000. Price 100 Mils.

Published & Copyright by Edition "Geographica" P.O.B. 1091 Jerusalem. P.O.B. 2072 Tel Aviv. [n.d., c.1940.]

Chromolithographic map, folded into original printed wrapper. Map sheet 620 x 410mm (24½ x 16¼"). Split in hinge of wrapper. £160

A map of Palestine during the last years of the British Mandate. It shows Tel Aviv as a separate city (1927) but still marks Transjordan (1921-46) on the inset general map of the region. The key marks Arab villages and Jewish Colonies. The cover price is in Palestinian Pounds (mils).

Stock: 52612

403. The East Bastion, Singhur.

From a sketch by Sir Keith Jackson, Bar.t. Amelia Jackson lith. [n.d., c.1830.]

Lithograph. Printed area 160 x 250mm (6¼ x 9¾"), with wide margins. Some light foxing and a small tear in margins. £180

A view of defences on steep cliffs, sketched by Sir Keith Alexander (1798-1843) of the 4th Light Dragoons and lithographed by his wife Amelia. Alexander died in Kabul in 1843.

Stock: 52300

404. Ferouze Shah's Laht, Delhi.

Lieut. Bacon del. A. Picken Lith. Day & Haghe Lith.rs to the King. [n.d., c.1835.]

Lithograph. Sheet 135 x 220mm (5¼ x 8¾"). Browned edges. £70

The Feroz Shah Kotla, built by Sultan Feroz Shah Tughlaq in the 14th century. At that time he moved the third century BC Ashokan Pillar, seen in the foreground.

Stock: 52332

405. Hyder-Ali [Commander in Chief of the Mahrattas.] [&] Tipoo Saib.

[Hyder Ali - F. Bonneville Del.t. J. Chapman Sculp.t.] [Published as the Act directs, Sept.r 10, 1794.]

Pair of stipples on album paper, trimmed as ovals.

Each 105 x 85mm (4 x 3½"), titles excised and pasted underneath. £140

Oval portraits of Hyder Ali (c. 1720-1782), de facto ruler of the Kingdom of Mysore in southern India, and his son Tipu Sultan (1750-99). The names have been switched.

Stock: 52322

406. Kaskaskia.

Aus. d. Kunstanst d. Bibliogr. Inst. in Hildb. Eigenthum d. Verlager. [n.d., c.1850.]

Steel engraving. Sheet 160 x 225mm (6¼ x 9"). £40

A village in India. Stock: 52311



407. **[Maharaja Krishnaraja Wadiyar III] His Highness, the Rajah of Mysoor, This Print is dedicated to the Hon.ble Arthur Henry Cole, British Resident in Mysoor, by his obliged humble Servant, A.Stuart.**

Painted by A. Stuart. Engraved by S.W.Reynolds, Engraver to the King. London, Published May 1827 by A. Stuart No 93 Piccadilly and by W. Sams, Book and Printseller to the Royal Family, 1 St James's Str.t. Extremely rare mezzotint. 625 x 380mm (24½ x 15"). Wear to edges, trimmed to image at top, remargined. £3000

A full-length portrait of Maharaja Sri Sir Mummadi Krishnaraja Wodeyar (1794-1868), ruler of Mysore for nearly seventy years. The Wodeyar dynasty had ruled Mysore from 1399 until 1766, when they were usurped by Hyder Ali. Krishnaraja returned to the throne in 1799 when the British defeated Hyder Ali's son Tipu Sultan.

Under the image are a coat of arms and Krishnaraja's titles written in Kannada script with an English translation.

Little is known about the artist: this portrait is the only one in the British Museum biography. *Not in Whitman; BM 1905,0608.24.*

Stock: 52660

408. **Raldung Peaks, Kunawar.**

Day & Son, lith.rs to the Queen, London. [n.s., c.1850.] Rare tinted lithograph. Printed area 125 x 170mm (5 x 6¾") very large margins. £80

Kinnaur, in the state of Himachal Pradesh, close to the Tibetan border. *Not traced in Abbey.*

Stock: 52295

409. **[Mathura] Muttra.**

Lieut. Bacon del. C.F. Tomkins Lith. Day & Haghe Lith.rs to the King. [n.d., c.1835.]

Lithograph. Sheet 135 x 220mm (5¼ x 8¾"). £130
Mathura, Uttar Pradesh, said to be the birthplace of Krishna.

Stock: 52330

410. **[Mussoorie] The Snowy Range, from Mussori.**

Lieut. Bacon del. A. Picken Lith. Day & Haghe Lith.rs to the King. [n.d., c.1835.]

Lithograph. Sheet 135 x 220mm (5¼ x 8¾"). Browned edges. £70

The Garhwal Himalayan range, from a hill station in Uttarakhand.

Stock: 52333

411. **[Prakasam Barrage] Kistna Annicutt, from the Quarry Bezoarah, Looking S.**

[n.d., c1835.]

Rare & scarce lithograph. Sheet 260 x 350mm (10¼ x 13¾"). Trimmed to printed border, laid on album paper. £260

The first dam on the Krishna River, now the Prakasam Barrage, started in 1852 and completed in 1855, built to provide irrigation to Andhra Pradesh.

Stock: 52304

412. **Deota or Idol House, Shumsher in the Hills of Kooloo, Punjab.**

R.K. Thomas lith. Day & Son, lith.rs to the Queen, London. [n.s., c.1850.]

Rare tinted lithograph. Printed area 125 x 170mm (5 x 6¾"), with very large margins. £120

Not traced in Abbey.

Stock: 52298

413. **Our Race Course.**

Capt. G.F. Atkinson, del. E. Walker lith. Day & Sons, Lith.rs to the Queen. [n.d., 1860.]

Tinted lithograph. Sheet 210 x 270mm (8¼ x 10½") £95

A slightly satirical scene of the racecourse of a backwater station in India, named in the text as 'Kabob'. Published in 'Curry and Rice (on Forty Plates) or The Ingredients of Social Life at 'Our Station' in India' by George Francklin Atkinson (1822-59). An officer of the Bengal Engineers, Atkinson is better known for his more serious work, 'The Campaign in India', about the Mutiny. *Abbey Travel 487.*

Stock: 52319

414. **Sicre Gully Pass, between Bengal and Bahar. Pl. 32, Vol IV.**

[Probably etched by either George Hunt or Thomas Sutherland after Charles Ramus Forrest.] [London: Rudolph Ackermann, n.d., 1823.]

Coloured aquatint. Sheet 150 x 250mm (6 x 10"), on Whatman Turkill Mill paper. Slight ink offset. £90

A temple on a hill, with an elephant with a mahout in the foreground. This example comes from Ackermann's Repository of Arts, published a year

before the same plate was used as a tailpiece in Forrest's 'Picturesque Tour along the Ganges and Jumna'. The image also appeared on a John Hall Pottery Pearlware sauce boat. *See Abbey Travel 441 for Forrest's book.*
 Stock: 52327



415. Suratte, een volkryke Koopstadt in Oostindie onder het gebied van den grooten Mogol.

Pet Schenk. Amsteld C.P. 77. [n.d., c.1702.]
 Engraving. 222 x 280mm (8¾ x 11") with small margins. Small hole upper left corner of image. One stain spot; some creasing. £320
 Surat was a trading post of the Dutch East India Company on the north west coast of India. Dutch warships, East Indiamen and other sailing craft in the foreground.
 Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.
 Plate to Schenk's 'Hecatompolis' (1702), which included one hundred profile views of cities throughout the world. *Hollstein, vol XV, nos.1306-1405.*
 Stock: 52392

416. Sir Arthur Wellesley discovering the body of Tippoo Saib.

Published by J & J Cundee, Albion Press, London, 1812.
 Etching. 115 x 175mm (6 x 7"). Trimmed to plate at top, laid on another print. £60
 An adaptation of Robert Ker Porter's painting, but adding the now-famous Wellesley, made Duke of Wellington two years later.
 Pasted on the reverse is a coloured aquatint of the capture of Napoleon's carriage after Waterloo.
 Stock: 52308

417. [Vrindaban] Bindrabund.

Lieut. Bacon del. C.F. Tomkins Lith. Day & Haghe Lith.rs to the King. [n.d., c.1835.]
 Lithograph. Sheet 135 x 220mm (5¼ x 8¾"). £80
 A view of Vrindavan in Uttar Pradesh, dominated by the 17th century Madan Mohan Temple, was built by Raja Gopal Singhji of Karauli dynasty
 Stock: 52316

418. A Malaye Village.

Drawn & Engraved by Tho.s & Will.m Daniell.
 Published by Mess.rs Longman, Hurst, Rees and Orme. Paternoster Row March 1. 1810.
 Coloured aquatint. Plate 185 x 252mm (7¼ x 10") very large margins. £180
 A scene of a Malay village showing primitive housing structures.
 From the series 'A Picturesque Voyage to India; by the way of China.' consisted of 50 hand-coloured aquatints, drawn and engraved by Thomas and William Daniell, published in 1810. The series was based on sketches made during their travels between 1785 and 1794.
Abbey: 516.16.
 Stock: 52377

419. A Kurd of the Plains, Charging.

[n.d., c.1830.]
 Rare lithograph, with fine hand colour. Sheet 210 x 330mm (8¼ x 13). Trimmed to image, laid on album paper, title pasted on. £130
 A mounted warrior, spear in his right hand, shield in his left, depending on his stirrups to stay in his saddle.
 We have been unable to trace the publication.
 Stock: 52656

420. [Reconstruction of a Baalbek temple.] Tab XLI.

Borra Arch Del. P. Fourdrinier Sculp. [London; Robert Wood, 1757.]
 Engraving. 265 x 400mm (10½ x 15¾"). Framed. Unexamined out of frame. £160
 An elevation of one of the great classical temples of Baalbek, probably either the Temple of Jupiter or Bacchus, published in Robert Wood's 'The Ruins of Balbec, otherwise Heliopolis, in Coelosyria'. Italian architect Giovanni Battista Borra accompanied Wood on a trip through Syria 1750-1; the resulting drawings of the classical ruins were very influential on architects including Robert Adam.
 Stock: 52736

421. Mr Cartwright Consul at Constantinople and his Albanian.

D Wilkie ft. Constantinople Novr 1st 1840.
 [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]
 Tinted lithograph. Sheet 535 x 360mm (21 x 14¼") very large margins. £190
 John Cartwright, consul-general at Constantinople from 1817-44, during which time the Levant Company was wound up, with Cartwright taking on the role formerly played by the Company's representative.
 Despite being described in the plate as an Albanian, Mustapha, Cartwright's janissary, was Swiss by birth. David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*
 Stock: 52157

422. **An Arab Family.**

David Wilkie 1840. [Lithographed by Joseph Nash.]
[London: Graves & Warmsley, 1843.]
Tinted lithograph. Sheet 535 x 360mm (21 x 14¼")
very large margins. £260

A nomadic family.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52169



423. **A Turkish Coffee House.**

David Wilkie Constantinople Novr 7th 1840.
[Lithographed by Joseph Nash.] [London: Graves &
Warmsley, 1843.]
Tinted lithograph. Sheet 535 x 360mm (21 x 14¼").
£260

A group of men of different nationalities in a coffee house, smoking chibouks and a hookah.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52165

424. **The Turkish Courier relating the News of the Capture of Acre.**

David Wilkie Constantinople 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]
Tinted lithograph. Sheet 360 x 535mm (14¼ x 21")
with very wide margins. Repaired tear in bottom left margin. £230

The interior of a café, with everyone's attention on the Tartar who has brought in the news, even the man shaving another on the left.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52171

425. **The Dragoman of Mr Allison at Pera.**

David Wilkie ft Constantinople 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Sheet 535 x 360mm (21 x 14¼")
with very wide margins. £190

A Nubian servant with a pail of water, at Galatea. A dragoman was an interpreter and guide, needing a knowledge of Arabic, Persian, Turkish and European languages.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52166

426. **The Dragoman of the Austrian Consul at Alexandria.**

David Wilkie Constantinople 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]
Tinted lithograph. Sheet 535 x 360mm (21 x 14¼"),
very large margins. £180

Seated, wearing a fez and holding a coffee pot. A dragoman was an interpreter and guide, needing a knowledge of Arabic, Persian, Turkish and European languages.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52170

427. **Three Greek Sisters at Therapia.**

David Wilkie ft. 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]
Tinted lithograph. Sheet 360 x 535mm (14¼ x 21")
with very wide margins. £260

Despite sitting in the Eastern manner, the three women are dressed in European style. According to the original text their house had burned down in a fire that also damaged the British Embassy. *Abbey Travel: 379.*

Stock: 52167

428. **The Letter Writer, Constantinople.**

David Wilkie ft. 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Sheet 360 x 535mm (14¼ x 21"),
large margins. £270

A public scribe taking dictation from two women, described in Wilkie's text as 'one, a Turkish Lady, and the other, a beautiful Greek of Pera, the Frank suburb of Constantinople'.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52084

429. **Sotiri Chief Albanian of Mr Colquhoun British Consul at Bucharest.**

David Wilkie ft. 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Sheet 535 x 360mm (21 x 14¼") very large margins. £230

A group portrait, probably painted at Wilkie's lodgings in Pera. Apart from Sotiri, Wilkie has drawn Madam Guiseppina, his landlady at Pera, with her child, and Mustapha, the janissary of Mr Cartwright, the Consul-general at Constantinople, presenting Sotiri with a hookah.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52168



430. **[Istanbul] Topaune. The Landing Place.**

Drawn From Nature and on Stone by Henry Cooke.

[n.d., c.1860.]

Rare tinted lithograph. Sheet 385 x 530mm (15¼ x 21"). With small margins. £620

An action packed view of Tophane with the Kılıç Ali Pasha, from a series of views of the city.

Little is known about Cooke or this series.

Stock: 52603

431. **[Istanbul] The Golden Horn. From the Lesser Burial Ground.**

Drawn From Nature and on Stone by Henry Cooke.

[n.d., c.1860.]

Rare tinted lithograph. Sheet 445 x 580mm (17½ x 22¾"). With small margins. £380

A view of Istanbul from a cemetery in Galata, from a series of views of the city.

Little is known about Cooke or this series.

Stock: 52601

432. **[Istanbul] Mount Olympus and Scutari. From the Great Burial Ground.**

Drawn From Nature and on Stone by Henry Cooke.

[n.d., c.1860.]

Rare tinted lithograph. Sheet 375 x 530mm (14¾ x 20¾") With small margins. £520

A view looking south from Istanbul across the Sea of Mamara towards the mountain Uludağ, from a series of views of the city.

Little is known about Cooke or this series.

Stock: 52602

433. **The daughter of Admiral Walker.**

David Wilkie - ft 1840. [Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Sheet 535 x 360mm (21 x 14¼"), very large margins on 3 sides. Trimmed nearly to image on right. £260

One of the daughters of Baldwin Wake Walker (1802-76), in Turkish dress. Her father was a Royal Navy officer seconded to the Ottomans at Constantinople to help reorganise their navy, and given the rank of admiral. She is likely to be the eldest of Walker's four daughters, Mary Anne.

David Wilkie (1785-1841) set out for the East in 1840 to gather material for a series of biblical illustrations, visiting Constantinople, Beirut, Jerusalem, Cairo, and Alexandria. He died at sea on his return journey, before he could turn his sketches into the intended oils: This plate appeared in his 'Sketches in Turkey, Syria and Egypt' published in 1843. *Abbey Travel: 379.*

Stock: 52163

434. **[Baldwin Wake Walker] Admiral Walker.**

David Wilkie - ft Constantinople Novr 27th 1840.

[Lithographed by Joseph Nash.] [London: Graves & Warmsley, 1843.]

Tinted lithograph. Sheet 535 x 360mm (21 x 14¼"), with very large margins on 3 sides. Trimmed to image and slight repair on right margin. £260

Baldwin Wake Walker (1802-76), a Royal Navy officer seconded to the Ottomans to help reorganise their navy, shown in his Turkish admiral's uniform.

Earlier in the month this portrait was painted, Walker commanded the Turkish squadron at the bombardment of Acre, for which he became a Knight Commander of the Bath in 1841.

After his return to England he became Surveyor of the Navy; under his auspices Britain built its first iron-hulled warship, HMS Warrior, although Walker believed iron ships would never replace wooden ones.

Abbey Travel: 379.

Stock: 52162

