

Grosvenor Prints

Catalogue 98





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Catalogue 98



Item 34: Authentic Costume of Lady Seymour, Queen of Beauty

Cover: Detail of item 157

Back: item 103.



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 Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humourous and Entertaining Prints Containing All the most Remarkable Transactions, Characters and Charicaturas of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant.**

London, Printed for E. Morris, near St. Paul's. 16mo, original full calf gilt, rebacked with original spine laid on; pp. 15, 75 numbered engraved plates, as called for. Plates 42-47 & 64-67 misbound, 23, 39, 46 & 74 supplied from another set, bookplate on front pastedown. £1800

An extremely rare volume of political and social caricatures regarded as the foundation work in the development of political satire and caricature. It covers the beginning of the the Seven Years War, a pivotal period in the history of Great Britain and the Americas. Subjects include Henry Fox and William Pitt's struggle for power in late 1756, Horatio Walpole (1st Baron Walpole), the Duke of Newcastle and many other prominent political figures of the day. The defeat of General Braddock at Fort Duquesne, the capture of Calcutta, the Byng disaster and British adventures in India and North America are all directly, or covertly included. Many of the caricatures include elaborate rebuses or hieroglyphics, and several have playing card motifs. The text gives a short description of each plate. Stock: 38743

2. **Requirements of the Age; Annual List for 1858.**

The International Patent Office, 33, Essex Street, Strand, London. Letterpress pamphlet, pp. 4. Folds. £160
A list of 100 suggestion for inventors, including: '1. Efficient and economical methods of effecting Agricultural Operations by Steam'; '20. A Method of simultaneously Lighting Street Lamps by Electricity, or otherwise'; and the eternal quest, '53 A Motor working without fuel...'. Stock: 53268

3. **[The Cook Family Coat of Arms] Capt. Cook.**

[n.d., c.1850, but later.] Stipple engraving on steel. 130 x 95mm (5 x 3¾") very large margins. £130
The coat of arms presented to the Cook family in 1785, six years after James Cook's death on Hawaii. Beaglehole writes: "The shield azure bears between its two golden 'polar stars' no heraldic symbol but a map of the Pacific hemisphere, with every tenth degree of latitude marked and every fifteenth of longitude; superimposed are Cook's tracks in red, ending precisely at Hawaii. 'And for a crest, on a wreath of the colours, is an arm imbowed, vested in the uniform of a captain of the Royal Navy. In the hand is the Union Jack on a staff proper. The arm is encircled by a wreath of palm and laurel.' Two mottos, an unusual distinction, accompany these bearings: above the crest the words Circa orbem, below the shield another adaptation from the Royal Society, the biographical statement Nil intentatum reliquit."
Cook's widow never seems to have used it, nor was it added to any of Cook's memorials. *Beaglehole: 'Life of Captain James Cook', p. 692.* Stock: 53275



4. **[Sketch of an easel with an oval frame, with prepared background wash.]**

[by George Hayter.] [n.d., c.1824.] Watercolour and gilt on album paper. Sheet 365 x 270mm (14½ x 10¾"). £320
From an album belonging to Hayter's wife. Stock: 53281

5. **I Banditi Italiani. The Italian Banditti. No. 19. Engraved from an Original Picture of Francisco Simonini, in the Possession of Mr. Panton Betew.**

Francisco Simonini Pinx.t. F. Vivares Sculp.t. Published by Franc.s Vivares April 25th. 1759. Fine etching. 400 x 500mm (15¾ x 19¾"), with large margins. £280
A group of bandits cross a stream to attack a party of travellers; some beg for mercy, holding out bags of money, while another man rides away.

Engraved by Francis Vivares (1709-80) after Francesco Simonini (1686 - c.1755), a pair to 'La divisione delle preda. The Booty Divided'. Boydell republished the plates in 1781.

Stock: 53370

6. **No 5. Italian Still Life.**

Publish'd by H. Lacey, 59 Oxford St London, Jan.y 1830.

Scarce aquatint with very fine hand colour. Sheet 165 x 205mm (6½ x 8"). Trimmed to image on three sides, into plate at bottom. £160

A table with a coffee cup, spoon, jar of cherries, bowl of plums, wine bottle and potted bush.

Stock: 53273

7. **[An organ caprice.]**

[n.d., c.1780.]

Fine etching, scarce. 220 x 270mm (8¾ x 10½").

Folds, as issued. £320

A frame-like design based on a pipe organ, with the keyboard and music sheets at the bottom, with the pipes projecting upwards, with a lintel at top with garlands and more music. The centre is blank.

Probably published as a frontispiece.

Stock: 53382



8. **[Hearing] Auditus.**

J. Steen pinx. J. Gole fec: et Exc: Amstelodami cum Privil: Ord: Holl. [n.d., c.1720.]

Fine & rare mezzotint. 270 x 205mm (10½ x 8").

Narrow margins, laid on album paper. £360

A laughing man seated at a table singing sheet music. On the wall behind are the outlines of a lute and violin. From a set of the Five Senses after Jan Havicksz. Steen (Dutch, c.1625 -79).

Stock: 53236

9. **[Dogs]**

Eugene Verboeckhoven. 1844 [in image] Dessiné sur pierre d'apres nature par Eugene Verboeckhoven. Bruxelles, Imprime par P. Degobert, Lith. Du Roi. [c.1845.]

Tinted lithograph. Printed area 325 x 410mm (12¾ x 16"), with wide margins. £240

Eugene Verboeckhoven (1798-1881), Belgian painter.

Stock: 53264

10. **Library of All Souls College.**

A. Pugin del.t. J. Bluck sculp.t. London Pub.d 1 June 1814 at 101 Strand for R. Ackermann's History of Oxford.

Fine coloured aquatint. 250 x 300mm (9¾ x 11¾"), with wide margins. £140

The interior of The Codrington Library, designed by Nicholas Hawksmoor, with the statue of Christopher Codrington (1668-1710), a fellow of the college who endowed the library with books and money earned from his sugar plantation in the West Indies.

Stock: 53442

11. **Bachelor of Laws.**

T. Uwins del.t. J. Agar sculp.t. London Pub.d Sept.r 1 1815 at 101 Strand for R. Ackermann's History of Oxford.

Fine coloured etching. 300 x 250mm (11¾ x 9¾"), large margins on 3 sides. £160

Portrait of an Oxford scholar in his robes and mortar board.

Stock: 53448



12. **Bodleian Library.**

A. Pugin del.t. J.C. Stadler sculp.t. London Pub March 1 1814 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with wide margins. £260

The interior of Duke Humfrey's Library, the oldest reading room of the Bodleian. It was named after Humphrey of Lancaster (1390-1447), Duke of Gloucester, the youngest son of Henry IV and brother of Henry V. On his death he bequeathed the university 281 books, increasing their library more than tenfold.

Stock: 53443

13. **Brasen-Nose College & Radcliffe**

Library.

A. Pugin Del.t. J. Bluck sculp.t. London Pub.d Feb.y 1814 at 101 Strand for R. Ackermann's History of Oxford.

Fine coloured aquatint. 300 x 250mm (11¾ x 9¾"), on paper watermarked 'J Whatman 1811', with wide margins. £230

The quad of Brasenose College, looking at the gatehouse with the dome of Radcliffe Library behind.
Stock: 53439



14. **The Public Schools, & Part of Exeter College Library. From the Garden.**

F. Nash del.t. J. Hill sculp.t. London Pub.d Aug.t 1813 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾") with wide margins. £240
Stock: 53446

15. **Master of Arts.**

T. Uwins del.t. J. Agar sculp.t. London Pub.d April 1815 at 101 Strand for R. Ackermann's History of Oxford.

Fine coloured etching. 300 x 250mm (11¾ x 9¾"), with wide margins on 3 sides. £140

Portrait of an Oxford scholar in his robes.

Stock: 53447

16. **Oriel College.**

F. Nash del.t. F.C. Lewis sculp.t. London Pub.d Dec.r 1813 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with wide margins. £220

A view of the East range of First Quad.

Stock: 53445

17. **St John's College, from the Garden.**

F. Mackenzie del.t. J. Hill sculp. London Pub.d Sept.r 1st 1813 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), on paper watermarked 'J Whatman 1812', with wide margins. £190

Stock: 53440

18. **Trinity College Chapel.**

A. Pugin del.t. J. Bluck sculp.t. London Pub.d Sept.r 1813 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with wide margins. £190

The exterior of the chapel from the quad.

Stock: 53441



19. **University & Queen's Colleges, High Street.**

Pugin del.t. J. Hill sculp.t. London Pub.d June 1 1813 at 101 Strand for R. Ackermann's History of Oxford.

Coloured aquatint. 250 x 300mm (9¾ x 11¾"), with wide margins. £240

A view looking east along Oxford's High Street.

Stock: 53444

20. **An Attempt to prevent Forgery of Bank Notes. June 4th 1818.**

Etched and Engraved on Steel by C. Warren, May 1818.

Etching and engraving on steel. 250 x 160mm (9¾ x 6¼"). Some spotting. £130

An example to demonstrate how intricate engraving could be used to make the forgery of banknotes more difficult.

1817 witnessed a twenty-year high for the number of prosecutions for banknote forgery: 142 prosecutions, with 95 persons were convicted and 32 executed. The Bank of England was criticised for preferring heavy-handed prosecutions to making forgery harder.

Stock: 53295

21. **[Bank Note Engraving.]**

Etched and Engraved on Steel by C. Warren, May 1818.

Etching and engraving on steel. 90 x 75mm (3½ x 3"). £130

An example to demonstrate how intricate engraving could be used to make the forgery of banknotes more difficult.

1817 witnessed a twenty-year high for the number of prosecutions for banknote forgery: 142 prosecutions, with 95 persons were convicted and 32 executed. The

Bank of England was criticised for preferring heavy-handed prosecutions to making forgery harder.
Stock: 53294

22. **[Valentine.]**

[American?, n.d., c.1840.]

Tinted lithograph. Sheet 305 x 225mm (12 x 9"). £75
A woman looks out of her window to see three winged hearts with men's heads bearing down on her.
Stock: 53232

23. **[Manuscript map of England as a page in an atlas.]**

G.D. [n.d., c.1860.]

Ink, watercolour and gilt on embossed card, with artist's initials. Card 125 x 160mm (5 x 6¼"). £160
An image of a miniature atlas, with the edges in gilt, with a little map of England and Wales and a page of tiny manuscript text.
Stock: 53267



24. **[Map of Matrimony]**

[n.d., c.1850.]

Coloured inks, 140 x 85mm (5½ x 3¼) within perforated border on scrap sheet. £145
A manuscript 'map of matrimony', with the Gulf of Matrimony, Cape Scandal and Land of Spinsters.
Stock: 53270

25. **The Charms of Déshabille, or New Tunbridge Wells at Islington. The Words by Mr Lockman, Written in 1733. To ye Tune of ye Black Joke.**

G. Bickham jun.r Sculp.t. [London, 1738.]

Engraved music sheet. 325 x 200mm (12¾ x 8"), with very wide margins. £140
A music and lyrics to a song, illustrated by a scene at Islington Spa. From Bickham's 'Musical Entertainer'.
Stock: 53384

26. **The Diffident Lover.**

Set by Mr Howard. G. Bickham jun.r Sculp.t. [London, 1738.]

Engraved music sheet, 18th century watermark. 325 x 200mm (12¾ x 8"), with very large margins. £120
A music and lyrics to a song by Frances Perrott, illustrated by an engraving of a pair of lovers. From Bickham's 'Musical Entertainer'.
Stock: 53383



27. **Ella-Polka für das Pianoforte von Johann Strauss. 160.Jes Werk.**

Wien; bei Carl Haslinger, q.m Tobias, k.k. Hof. u. priv. Kunst u. Musikalienhändler [n.d., c.1855].

Music score, pp. 6 with with etched illustrated cover. 310 x 250mm (12¼ x 9¾"). £230

A lady trick-rider billed as 'Miss Ella', made her début at Vienna's Carl-Theater on 7 February 1855. Her act was a sensation and ran for 51 performances. Johann Strauss capitalised on this novelty act and, just four days later, presented his 'Miss Ella Polka' at his benefit concert in the Sofienbad-Saal. However Carl Haslinger, Strauss's publisher knew something Strauss didn't: 'Miss Ella' was the stage-name of Olmar Stokes, a man, so he amended the title to simply 'Ella-Polka'.

Stock: 53235

28. **Matchless Clarinda set by Mr Handel. P.68.**

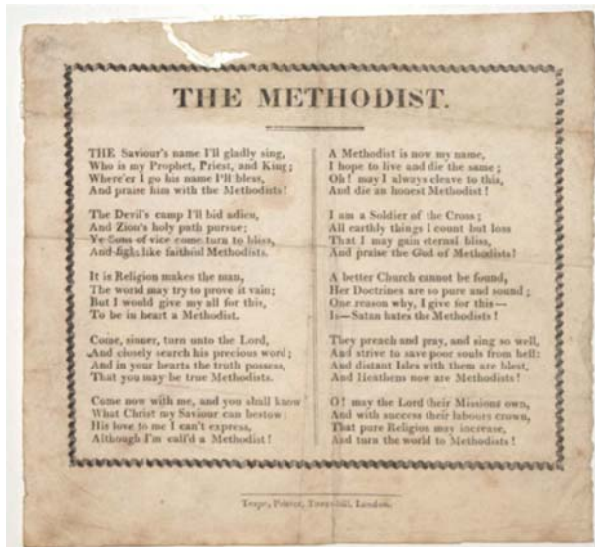
[London: J. Newbery, 1745.]

Engraved music sheet. 210 x 155mm (8¼ x 6"), with large margins. Repaired tear bottom left margin. £75
The music for Handel's 'Matchless Clarinda', written c.1725 (HWV 228-20).

From Thomas Arne's 'Universal harmony, or, the gentlemen & ladies social companion : consisting of a great variety of the best & most favourite English & Scots songs, cantatas &c &c. With a curious design by

way of headpiece expressive of the sense of each particular song'.

Stock: 53389



29. **The Methodist. The Saviour's name I'll gladly sing...**

Teape, Printer, Tower-hill, London [n.d., c.1810]. Letterpress. Sheet 140 x 150mm (5½ x 6"). Tears and folds, reinforced with tape. £140

A songsheet with a strident Methodist hymn.

Stock: 53401

30. **Guild of Literature and Art. Admit [...] to the Performance at [Victoria Rooms, Bristol] On [Wednes]day the [12th Nov] 1851. The Curtain Rises at [½ past 7] O'Clock Precisely.**

E.M. Ward A.R.A. 1851. Etched by T.O. Barlow from a Design by E.M. Ward, A.R.A.

Rare ticket, mixed method engraving, filled in with old ink mss. On card, 180 x 205mm (7 x 8"). £130

An admission ticket illustrated with two scenes of the perils of artist life: on the left the painter Richard Wilson takes a painting to a pawn shop; and on the right Daniel Defoe leaves the offices of publisher Edmund Curll having had his manuscript of Robinson Crusoe rejected, to be met with by his wife and daughter.

The Guild of Literature and Art was an institution established by Charles Dickens and Edward Bulwer Lytton for the benefit of authors, actors and artists who had fallen upon hard times. This ticket has the facsimile signature of journalist William Henry Wills (1810-80), confidant of Dickens and and honorary secretary of the guild.

Stock: 53399

31. **Guild of Literature and Art. Admit [...] to the Performance at [...] On [...]day the [...] 1851. The Curtain Rises at [...] O'Clock Precisely. [On reverse] Second Representation, Friday, Nov. 14th. Reserved Seat, Seven Shillings.**

Jos. J. Jenkins del et sculp.

Rare ticket, etching on steel, printed on card. Sheet 140 x 190mm (5½ x 7½"). £95

Four figures in classical dress around a medallion with the title.

The Guild of Literature and Art was an institution established by Charles Dickens and Edward Bulwer Lytton for the benefit of authors, actors and artists who had fallen upon hard times. This ticket has the facsimile signature of journalist William Henry Wills (1810-80), confidant of Dickens and and honorary secretary of the guild.

Stock: 53400

32. **Farmbrough Cook from London. At the Bell, Hertford.**

[n.d., c.1820.]

Scarce engraved trade card. 90 x 120mm (3½ x 4¾"), with large margins. £180

A trade card for a salesman who used a coaching inn in Hertford to meet clients.

Written in pencil on the reverse: "A card plate in the possession of Mr Tugwell. Mr W.m Cozins struck off these 2 impressions for me, the plate was destroyed in my fire 1820. RB".

Stock: 53411



33. **[Eglinton Tournament] [Authentic Costume of Lady Seymour, Queen of Beauty, as She appeared at the Tournament. Eglinton Castle. Aug.st 1839.] [WITH] [An unlettered proof annotated as a guide for the hand colouring .**

Bouvier, Del. Published by Tho.s McLean, 26 Haymarket, Sep.t 16th 1839.

Tinted lithograph, unique proof before letters, with fine hand colour, with ink mss colouring guide. Sheet 540 x 380mm (21¼ x 15"). Taped tear, some surface soiling. £380

A full-length portrait of Jane Georgiana Seymour (1809-84, wife of Duke of Somerset), in gothic dress

for the Eglinton Tournament of 1839, with a colourist's guide.

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire.

The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. *See 53287 for published state.*

Stock: 53352

34. **[Eglinton Tournament] Authentic Costume of Lady Seymour, Queen of Beauty, as She appeared at the Tournament. Eglinton Castle. Aug.st 1839.**

Bouvier, Del. Published by Tho.s McLean, 26 Haymarket, Sep.t 16th 1839.

Tinted lithographs with very fine hand colour. Sheet 455 x 355mm (18 x 14"), with large margins.

Published version trimmed into publication line at bottom. £260

A full-length portrait of Jane Georgiana Seymour (1809-84, wife of Duke of Somerset), in gothic dress for the Eglinton Tournament of 1839.

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire.

The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. *See Ref: 53352 for unique colourist's proof.*

Stock: 53287



35. **[Eglinton Tournament] [The Banquet.]**

[James Henry Nixon.] London: March 1st 1842.

Published by Colnaghi & Puckle, Cockspur St.

Tinted lithograph with very fine hand colour. Sheet 390 x 560mm (15½ x 22"), with very large margins.

Surface soiling in borders, edges chipped. £260

The tournament banquet, with the diners in period costume.

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. *Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.*

Stock: 53289

36. **[Eglinton Tournament] Procession to the Lists.**

[James Henry Nixon.] London: March 1st 1842.

Published by Colnaghi & Puckle, Cockspur St.

Tinted lithograph with fine hand colour. Sheet 390 x 560mm (15½ x 22"). Surface soiling in borders, tears edges chipped. £280

A team of bagpipers lead a knight to the joust.

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. *Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.*

Stock: 53290

37. **[Eglinton Tournament] Knights of the White Rose.**

J.H. Nixon. London: March 1st 1842. Published by Colnaghi & Puckle, Cockspur St.

Tinted lithograph with very fine hand colour. Sheet 390 x 560mm (15½ x 22"), with very wide margins.

Surface soiling in borders, edges chipped. £160

The White Rose team for the Eglinton Tournament of 1839, led by William Campbell as a knight in armour, with standard bearer, squires and foot soldiers.

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. *Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.*

Stock: 53288



38. **[Eglinton Tournament] General View of the Lists.**

[James Henry Nixon.] London: March 1st 1842.

Published by Colnaghi & Puckle, Cockspur St.

Tinted lithograph with hand colour. Sheet 390 x 560mm (15½ x 22"), with wide margins. Surface soiling, dusty. £260

The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton

had to spend much of the wealth of his estate on the three-day event. *Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.*

Stock: 53353



39. **[Destruction of Jerusalem] Nella distruzione di Gerusalemme una Madre Ebraica uccide il proprio figlio la latte...**

Pinelli inv e inc. Roma 1823.

Etching. 310 x 420mm (12¼ x 16½"), with wide margins. £95

During the destruction of Jerusalem a Jewish mother kills her baby to show defiance to the legionaries, who recoil in horror.

Titus Flavius Josephus (AD 37-c.100), the Romano-Jewish historian, served at the siege of Jerusalem in AD 70 as an interpreter, becoming a friend and advisor to the General Titus, later Emperor of Rome. His account, 'The Jewish War' (c. 75), is the main narrative of the period.

By Bartolomeo Pinelli (1781-1835).

Stock: 53279

40. **[Destruction of Jerusalem] Distruzione di Tempio di Gerusalemme. Storia dell'Imperatori.**

Pinelli inv e inc. Roma 1823.

Etching. 310 x 420mm (12¼ x 16½"), with wide margins. Extensive tear. £35

During the destruction of Jerusalem the legionaries burst into Herod's Temple, slaughtering everyone inside.

Titus Flavius Josephus (AD 37-c.100), the Romano-Jewish historian, served at the siege of Jerusalem in AD 70 as an interpreter, becoming a friend and advisor to the General Titus, later Emperor of Rome. His account, 'The Jewish War' (c. 75), is the main narrative of the period.

By Bartolomeo Pinelli (1781-1835).

Stock: 53280

41. **[Destruction of Jerusalem] Mentre Gioseffo Flavio, esortava li suoi Concittadini ad arendersi a Tito...**

Pinelli inv e inc. Roma 1823.

Etching. 310 x 420mm (12¼ x 16½"), with wide margins. £95

Josephus Flavius exhorts the Jews to surrender to Tito.

Titus Flavius Josephus (AD 37-c.100), the Romano-Jewish historian, served at the siege of Jerusalem in AD 70 as an interpreter, becoming a friend and advisor to the General Titus, later Emperor of Rome. His account, 'The Jewish War' (c. 75), is the main narrative of the period.

By Bartolomeo Pinelli (1781-1835).

Stock: 53278



42. **[Betsy in Trouble.]**

[Painted by J. Russell R.A. Crayon Painter to his Majesty and their Royal Highnesses the Prince of Wales & Duke of York. Engraved by N. Schiavonetti junior.] [London Published April 1. 1797 by Mess.rs Schiavonetti No 12, Michael's Place Brompton.]

Very fine stipple, proof before all letters. 325 x 380mm (12¾ x 15"). Narrow margins, small paper flaw in left edge, indistinct collector's stamp bottom right. £550

A child weeping over her dead bird lying in front of its cage.

Stock: 53265

43. **Betsy in Trouble. [&] The Dog's first sight of himself.**

Painted by J. Russell R.A. Crayon Painter to his Majesty and their Royal Highnesses the Prince of Wales & Duke of York. Engraved by N. Schiavonetti junior. London Published April 1. 1798 by Mess.rs Schiavonetti No 12, Michael's Place Brompton [but later].

Pair of stipples, printed in colours and hand finished. 325 x 380mm (12¾ x 15"), with very large margins.

£550

Two scenes of children and their pets. In the first a child weeps over her dead bird lying in front of its cage; the second shows a golden-haired child teasing a dog with a mirror.

Stock: 53266

44. **Boy and Fighting Cocks. [&] Girl and Favourite Cat.**

W. Hamilton pinx.t. N. Colibert sculp.t. London, Pub. Jan.y 1. 1796 by T. Simpson, S.t Paul's Church Yard, and Darling & Thomson, G.t Newport Street.

Pair of stipples. Sheets c.210 x 155mm (8¼ x 6").

Trimmed within plate and laid on album paper. £380

A boy egging on a pair of fighting cockerels; and a girl carrying an evil-looking cat wrapper in her skirts.

Stock: 53269



45. **The Country Clergyman. Le Curé de Campagne.**

Drawn by R. Westall, R.A. Engraved by R. Field. London, Published March 1 1801, by Anth.y Cardon, No 31, Clipstone Street, Fitzroy Square. Stipple. 410 x 450mm (16 x 17¾"). Edges of wide margins ragged. £230
A vicar standing at the door of his church receiving the gratitude of his idealised congregation, as a small girl hugs his legs, looking up adoringly.
Stock: 53438

46. **Scene from Racine's Tragedy of Athalie.**
Victoria R. delt. Edmond Morin, lith. Day & Son, Lithrs. to The Queen. January, 1853. Lithograph, sheet 285 x 384mm (11¼ x 15"). Very slight foxing. £190
Scene from Racine's 'Athalie' with parts played by the Royal Family; interior with the young Joas, King of Judah, seated on a throne in the centre. In the foreground stands Joad, the high priest, and Athalie, with Abner, the captain of the Guard, in armour. These and the other characters are captioned below the image. A rare lithograph, from a sketch by Queen Victoria.
Stock: 53263

47. **[A turbanned man looks down on a naked woman in a bazaar, a scene from Giovanni Boccaccio's 'Decameron']**
L. Chalon. [London: Navarre Society, c.1900.] Aquatint on steel. 175 x 140mm (6¾ x 5½"). £60
The Decameron by Giovanni Boccaccio is a medieval allegory told as a frame story encompassing 100 tales by ten young people, written 1350-3. This plate was one of 15 aquatints published for a fine private-press edition which first appeared in the late 1890s as an imprint of the Navarre Society, which specialized in publishing classical literature and erotica.
Stock: 53260

48. **[A half-naked woman in an Eastern setting, with a jewelry seller, a scene from Giovanni Boccaccio's 'Decameron']**
L. Chalon. [London: Navarre Society, c.1900.] Aquatint on steel. 175 x 140mm (6¾ x 5½"). £60
The Decameron by Giovanni Boccaccio is a medieval allegory told as a frame story encompassing 100 tales by ten young people, written 1350-3. This plate was one of 15 aquatints published for a fine private-press edition which first appeared in the late 1890s as an imprint of the Navarre Society, which specialized in publishing classical literature and erotica.
Stock: 53259

49. **Fab. 40. [Gay's Fables: The Two Monkeys.]**
[n.d., c.1767.] Engraving. 160 x 85mm (6¼ x 3¼"). Title excised from text page and stuck under image. £120
Two monkeys sit in a box in a theatre at Southwark Fair, watching an acrobat on a wire. An illustration from an 8vo edition of John Gay's 'Fables'.
Stock: 53408



50. **[Jerusalem Delivered] A Moon Light Scene of a Forest where Ismen the Magician is sacrificing to Demons and invoking them to rise. Plate 1st. Page 393. To the right honourable Lord Visc.t Charlemont this plate is inscribed by his Lordship's most obliged humble Servant. Eliz.th Jane Collins.**
J. Collins Pinx.t from Tasso's Jerusalem deliver'd. J. Wood Sculp.t. [Published by Elizabeth Jane Collins, first published c.1763 but later.] Etching. Sheet 460 x 540mm (18 x 21¼"). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left. Slight staining. £280
The Muslim sorcerer Ismen casts a spell to protect the forest with enchantments to stop the Crusaders cutting wood for engines for the siege of Jerusalem. It is the first of a set of six prints based on John Collins' stage sets for a performance of Torquato Tasso's 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754.

Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

John Collins (c.1725-58/9) was a London-born set designer who had studied in Italy. This series was published by his widow. See Ref: 9494 for complete set.

Stock: 53228



51. **[Jerusalem Delivered] The Forest as Enchanted, where Alcast General of Swiss is stopp'd by a fiery Castle, defended by Daemons. Plate 4. Page 400. To the most Noble Peregrine Bertie, Duke of Ancaster & Kesteven, Lord Lord great Chamberlain of England &c, &c., This Plate is most humbly Inscrib'd by his Grace's most Devoted and Obedient Serv.t Eliz.th Jane Collins.**

J. Collins Pinx.t from Tasso's Jerusalem deliver'd. P. Sandby & E. Rooker sculp. [Published by Elizabeth Jane Collins, c.1763.]

Etching. Sheet 460 x 545mm (18 x 21¾"). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left. £380

A knight walks through a forest during the siege of Jerusalem and is confronted by a castle surrounded by fire-breathing demons and dragons. From a set of six prints based on John Collins' stage sets for a performance of Torquato Tasso's 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754. Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

John Collins (c.1725-58/9) was a London-born set designer who had studied in Italy. This series was published by his widow. See Ref: 9494 for complete set.

Stock: 53229



52. **[Achilles mourning Patroclus] [Achilles sese ob mortem patrocli afflictat. Vide Homeri Iliad Liber XVIII. From an Original Picture in the Collection of her Serene Highness the Princess of Daschkam, to whom this Plate is dedicated by her Highness's most obedient Servant, Wm. Wynne Ryland.]**

Angelica Kauffman pinx.t. W.m Wynne Ryland Sculpsit. Published December 4. 1777 by W.W. Ryland London.

Stipple, scratched-letter proof before title, printed in sanguine. 310 x 400mm (12¼ x 15¾"), with wide margins. Some of margins folded back, some spotting.

£360

Achilles grieving over the death of Patroclus, killed by Hector at Troy.

Stock: 53333

53. **[Birth and Triumph of Cupid] 1. Birth.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. £75

A hairless baby Cupid, reclining on a cloud, arm raised. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. See Complete Set Ref: 31775

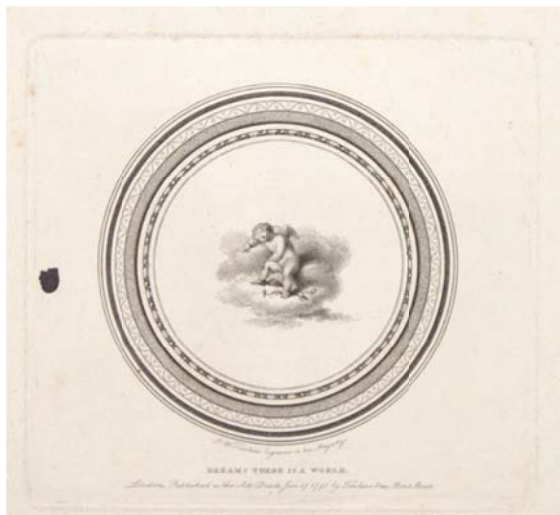
Stock: 53415

54. **[Birth and Triumph of Cupid] 2. Going Alone.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾") with very wide margins. Tear in edge of large margins, some soiling. £75

A baby Cupid with budding wings, learning to walk.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53414



55. [Birth and Triumph of Cupid] 5. Dreams there is a World.

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. Ink stain left image. £75
 Cupid asleep, support by a cloud.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53416

56. [Birth and Triumph of Cupid] 8. Mistakes His Mark.

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. £75
 Cupid practising his archery against a tree. His first arrow is embedded in the tree, snapped; his second misses.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53417



57. [Birth and Triumph of Cupid] 9. In Vexation Breaks his Bow.

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. Creased. £50
 Practising his archery on a tree, Cupid breaks his bow having missed the target.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53418

58. [Birth and Triumph of Cupid] 11. Weeps for the Loss of His Bow & Arrow.

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. £75
 Having broken his bow, Cupid sits on a stool crying.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53419



59. **[Birth and Triumph of Cupid] 12. His Arms Restored.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"). Printer's creases in margins top. £75

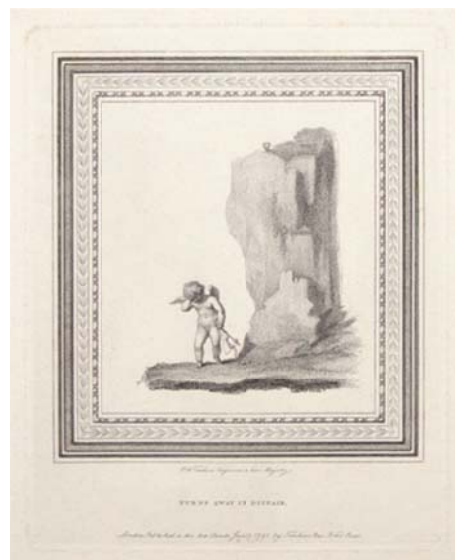
A pair of doves return Cupid's bow and arrow. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53420

60. **[Birth and Triumph of Cupid] 16. Arrives at the Hill of Difficulty.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. £75

Cupid reaches his target, a heart on a high rock. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In

Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53428



61. **[Birth and Triumph of Cupid] 17. Turns Away in Dispair.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. £75

Cupid turns away from his target on the Hill of Difficulty, a heart on a high rock. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53421

62. **[Birth and Triumph of Cupid] 18. Meets with Hope.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. £75

Cupid with an anchor. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In

Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53422



63. **[Birth and Triumph of Cupid] 19. Ascends the Hill with Hope.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. £75
 Cupid flies towards a heart on the Hill of Difficulty carrying the anchor.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53423

64. **[Birth and Triumph of Cupid] 20. Resting on Hope Strikes the Heart.**

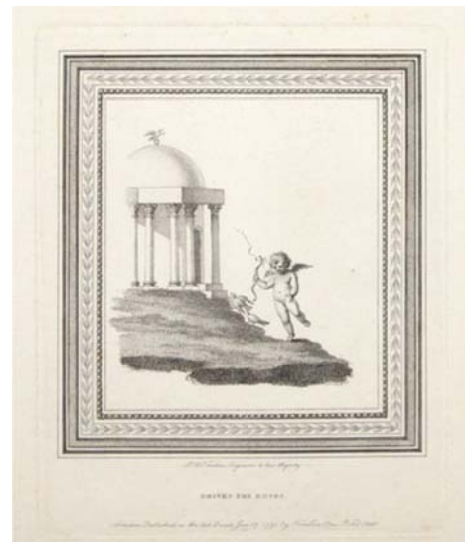
P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. Slight foxing and mark below publication line. £75
 Balancing on the anchor Cupid skewers the heart with an arrow.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53424

65. **[Birth and Triumph of Cupid] 21. Going to the Temple of Venus.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. £75
 Leaving his weapons on a pillar, Cupid walks towards the temple with a flag.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53425



66. **[Birth and Triumph of Cupid] 22. Drives the Doves.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 190 x 150mm (7½ x 6"), with very wide margins. £75
 Cupid waves his unstrung bow to drive the two doves towards the temple of Venus.

The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53426



67. **[Birth and Triumph of Cupid] 24. Uniting the Hearts.**

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¾"), with very wide margins. Slight foxing. £75
 On an altar next to two doves, the two hearts burn as Cupid and three other cherubs attend.
 The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. *See Complete Set Ref: 31775*
 Stock: 53427

68. **Napoleon Forcing the Passage of the Bridge of Arcola.**

Engraved by Mr George Cruikshank from the original design of C. Vernet, executed at Paris by L. Duplessi Bertaux. Published April 2, 1823 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, album paper stuck over left edge. £95

The Battle of Arcole (15-17 November 1796), fought south east of Verona between French and Austrian forces attempting to relieve Mantova. The scene has Napoleon riding Marengo over the bridge, following the Tricolore: in the painting by Horace Vernet (not Carle as the inscription states) it is Napoleon who carries the standard.
 From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*
 Stock: 53345

69. **Napoleon Receiving from General Raff the Austrian Standard, Surrendered at Austerlitz.**

Engraved by Mr George Cruikshank from the original French Print, taken from the celebrated Painting of Girard. Published July 1st, 1824 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"), Whatman watermark 1822. Folded twice as issued, small split, album paper stuck over left edge. £130
 A faithful rendering of François Gérard's painting, now housed at Versailles.
 From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*
 Stock: 53357



70. **Napoleon defeating the Prussian Army, at the Battle of Eylau.**

Engraved by Mr George Cruikshank from the Original Design of Swobach, Published at Paris. Published June 6, 1825 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 300mm (8½ x 11¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £95
 The Battle of Eylau (7-8th February 1807), in which Napoleon fought a Russian army that was reinforced by Prussians late in the day. Although the French gained possession of the battlefield, they had suffered enormous losses and failed to destroy the Russian army; the following morning, Marshal Ney observed: "Quel massacre! Et sans résultat" ("What a massacre! And without result").
 From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*
 Stock: 53360



71. Napoleon's Decisive Victory over the Austrians, at the Battle of Marengo.

Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published Aug. t 1, 1824 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, album paper stuck over left edge. £95

The Battle of Marengo, fought 14th June 1800, between Napoleon and Austrian forces near Alessandria in Piedmont, a victory that consolidated Napoleon's grip on political power in France. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53348

72. The Attack and Capture of Naples, by the French, after a Most Obstinate Resistance.

Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published December 27, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, watermark 1822. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split, album paper stuck over left edge. £130

The capture of Naples in 1806, shortly after the evacuation of Anglo-Russian forces sent to suppress the pro-French Parthenopaeian Republic. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53355

73. [Rovereto] Napoleon & Massena Defeating the Austrian Army, at the Terrible Battle of Roveredo.

Engraved by Mr George Cruikshank from the original drawn from Nature by C. Vernet executed at Paris by L. Duplessi Bertaux. Published August 1, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, creasing, album paper stuck over left edge. £95

The Battle of Rovereto (also Battle of Roveredo), fought 4th September 1796 east of Lake Guardia in northern Italy, at which Napoleon Bonaparte defeated the Austrians who were trying to raise the Siege of Mantova.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53343

74. [San Giorgio] Napoleon & Augereau, in the Heat of the Tremendous Battle of St George.

Engraved by Mr George Cruikshank from the original design of C. Vernet, executed at Paris by L. Duplessi Bertaux. Published June 2, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, watermark 1820's?. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, creasing, album paper stuck over left edge. £95

The Battle of San Giorgio, fought 14-15th September 1796, at which Napoleon Bonaparte defeated the Austrian army commanded by Field Marshal Würmser, who was trying to raise the Siege of Mantova. The remnants of Würmser's army had to seek safety in Mantova, putting pressure on the city's supplies.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53344



75. Napoleon Terminating his Military Career, at the Memorable Battle of Waterloo.

[Engraved by George Cruikshank.] Published Sep.r 15, 1827 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

Napoleon, mounted on a prancing Marengo, in the middle of the battlefield.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53364

76. Maria Louisa, Arch-Duchess of Austria, Empress of France.

Engraved by Mr C. Taylor and Mr George Cruikshank from an original drawing by M. Prudon, and Aquatinted by Mr R.G. Reeve. Published Nov.r 1. 1827 by John Cumberland, No 19, Ludgate Hill.

Aquatint. Sheet 300 x 215mm (12 x 8½"). Folded twice as issued, small split taped, album paper stuck over left edge. £160

A full-length portrait of Maria Louise, Napoleon's second wife, wearing an empire-line gown

embroidered with roses, standing in an idyllic wood with a cathedral behind. After Pierre Paul Prud'hon. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278*.
Stock: 53362

77. Napoleon Bonaparte on his Celebrated White Charger.

Engraved by Mr George Cruikshank from the original drawn from Nature by C. Vernet for the splendid French Work entitled "Campaigns in Italy". [London: Printed for John Cumberland, 19, Ludgate Hill, 1828.] Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, one fold with an old repair.
£130

Napoleon riding Marengo through camp. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278*.
Stock: 53342



78. Napoleon the Great, in His Coronation Robes.

Engraved by Mr George Cruikshank from the original Painting of Girard. Published October 13, 1826 by John Cumberland, No 19, Ludgate Hill. Very fine coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split, album paper stuck over left edge.
£160
A faithful rendering of François Gérard's painting, now housed at Versailles. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278*.
Stock: 53358

79. Napoleon, when First Consul, & Madame Josephine, (His First Wife) in the Garden at Malmaison.

Engraved by Mr George Cruikshank from the Original Portraits executed by Isabey, Miniature Painter to Napoleon. Published Nov 26, 1824 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, album paper stuck over left edge.
£140
Jean-Baptiste Isabey's portrait of Napoleon at Malmaison, with the addition of a portrait of Josephine. She bought the chateau in 1799 and retained it when the pair divorced in 1810. Josephine died in 1814; after

Napoleon's defeat at Waterloo he stayed at Malmaison until he fled from the Prussians sent to arrest him. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278*.
Stock: 53346



80. Death and Bonaparte.

T. Rowlandson del.t. [London: Ackermann, c.1813.] Aquatint with original hand colour. Sheet 205 x 225mm (8 x 8¾"), paper watermarked 'J Whatman 1811. Narrow margins, folded as issued.
£140
A skeletal Death, seated on a dismounted cannon, facing Napoleon Bonaparte seated on a drum, both cradling their heads in their hands. The scene was first published in 1813 as a broadside: 'Copy of the Transparency exhibited at Ackermann's Repository of Arts, During the Illuminations of the 5th and 6th of November, 1813, in honour of the splendid Victories obtained by The Allies over the Armies of France, at Leipsic and its environs. The Two Kings of Terror'. This version, with the engraved title added, was issued as a folding plate in a book. *See BM Satires 12093 for the broadside version*.
Stock: 53241

81. Napoleon's Entrance into the City of Berlin.

Engraved by Mr George Cruikshank from the Original Design of Swebach, Published at Paris. Published August 27, 1825 by John Cumberland, No 19, Ludgate Hill. Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge.
£95
Napoleon's visit to Berlin in 1806, by Joseph-François Swebach. From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278*.
Stock: 53359

82. **Napoleon and his Army, Effecting the Wonderful Passage of the Alps, at Mount St Bernard.**

Engraved by Mr George Cruikshank from the original design of C. Vernet, executed at Paris by L. Duplessi Bertaux. Published July 1, 1823 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, split taped, album paper stuck over left edge. £95

The French army crossing the Alps through the Great St Bernard Pass, into northern Italy in 1800.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53347



83. **Napoleon Witnessing the Conflagration of Moscow, from the Palace of the Kremlin.**

Designed and Engraved by Mr George Cruikshank. Published Jan.y 20, 1826 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, Whatman watermark 1827. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £160

The fire that destroyed most of Moscow during the French occupation of 1812. Adapted from a peaceful view of the city in Robert Bowyer's 'Triumphs of Europe'.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53361

84. **Napoleon's Retreat from Moscow.**

Engrav'd by Mr George Cruikshank from the original German Print by C. Beyer. Published May 17, 1826 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

The disastrous retreat of the French army through the harsh Russian winter at the end of their occupation of Moscow in 1812.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53403

85. **Napoleon's Bivouac on the Night Preceding the Memorable Battle of Austerlitz.**

Engraved by Mr George Cruikshank from the original French Print, published at Paris. Published May 1, 1824 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¾"). Folded twice as issued, small split, small tear in title, album paper stuck over left edge. £130

An adaptation of Adolphe Roehn's painting of Napoleon asleep in a chair, surrounded by his officers, however showing him in full uniform rather than bare-headed and in an overcoat. Also the next day's battle was Wagram (1805) not Austerlitz (1809).

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53356



86. **Napoleon's Arrival at the Tuilleries on his Return from Elba.**

[Engraved by George Cruikshank.] Published Sep.r 15, 1827 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint, Whatman watermark 1827. Sheet 215 x 300mm (8½ x 11¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

Napoleon being carried into the Tuileries by ecstatic troops.

From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. *Tooley 278.*

Stock: 53363

87. **Kangaroo d'Aroé, jeune mâle. (Nouvelle Guinea.) Voyage de la l'Astrolabe. - Zoologie. Mannifères. - Pl 20.**

J.G. Prêtre pinx. Massard Sc. J. Tastu édit. [Paris, n.d., 1830-35.]

Engraving. 270 x 390mm (10½ x 15¼"), with very large margins. Paper toning around the edges. £230

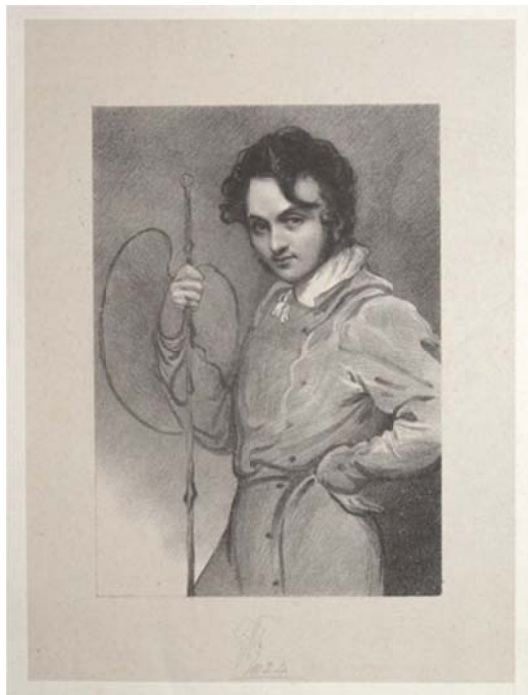
A small kangaroo from Aroa, New Guinea.

From 'Voyage de la Corvette l'Astrolabe', the account of Jules Dumont D'Urville's important expedition to the South Seas between 1826 and 1829.

Stock: 53429



88. **[Wallaby] Kangaroo à Queue Courte, Femelle. (New-Hollande) Voyage de la l'Astrolabe. - Zoologie. Mannifères. - Pl 19.**
 J.G. Prêtre pinx. M.me Massard Sc. J. Tastu édit.
 [Paris, n.d., 1830-35.]
 Engraving. 270 x 390mm (10½ x 15¼"), with very large margins. Paper toning around the edges. £230
 An illustration of a Wallaby, with a sketch of its skull.
 From 'Voyage de la Corvette l'Astrolabe', the account of Jules Dumont D'Urville's important expedition to the South Seas between 1826 and 1829.
 Stock: 53431



89. **[Self portrait by George Hayter.]**
 G.H. 1824 [pencil].
 Scarce lithograph on chine collé, laid on album paper, signed in initials GH 1824; 190 x 140mm (7½ x 5½").
 £160
 An intimate portrait, probably lithographed by the artist. From an album belonging to Hayter's wife. *BM 1865,0520.438, dated 1826.*
 Stock: 53282

90. **[Lady Juliana Berners in her Costume as Prioress of Sopewell Nunnery near St Albans. The Earliest English Sportswoman and Poetess of the Chase on record.]**
 [Drawn from an Antique by Brooke. Engraved by Percy Roberts. Published by Sherwood & Co, July 1st 1825.]
 Steel engraving, trimmed as a scrap. Printed area 130 x 80mm (5¼ x 3¼"). Trimmed around decorative border, losing all inscriptions. £65
 Juliana Berners (or Barnes or Bernes, born 1388) was a Benedictine nun credited with writing 'The Boke of Saint Albans', first printed in 1488, one of the earliest collections of treatises about field sports. She is regarded as the first female author in the English language.
 Stock: 53398

91. **Le Chevalier Hamilton Roche.**
 Fr. Rehberg del.t. Jn.o Swaine sc.t. [n.d., c.1820.]
 Rare stipple. Sheet 260 x 205mm (10¼ x 8"). Trimmed within plate. £70
 Portrait of John Hamilton Roche, army officer and writer, probably the frontispiece the French edition of his 'Cathoerida, or Poems from Paris'. Other works include 'Russia: A Heroic Poem', 'The Sudburiad' and 'Salamanca. A poem'.
 Few details are known about his life; however, the London Gazette listed a 'John Hamilton Roche, late of Sudbury, in the county of Suffolk, wine and brandy merchant' as a prisoner of the King's Bench debtor's prison, in 1812.
 Stock: 53297

92. **L. Sterne. Proof.**
 Sir Joshua Reynolds Pinx.t. S.W. Reynolds Sculp.t.
 [London: 1836, Hodgson & Graves, 5 Pall Mall.]
 Mezzotint, proof before full title. 235 x 170mm (9¼ x 6¾"). Surface soiling. With small margins. £65
 Laurence Sterne (1713-68), writer and divine; author of 'Tristram Shandy'.
 The original oil on canvas by Joshua Reynolds, painted 1760, is in the National Portrait Gallery. *See NPG D14596 for the standard state and NPG 5019 for the oil.*
 Stock: 53308

93. **August Strindberg [facsimile signature].**
 Johann Lindner München 5c. [engraved in reverse]
 Schlesische Verlagsanstalt vorm. S. Schottländer in Breslau. [n.d., c.1900.]
 Etching. Sheet 250 x 155mm (9¾ x 6"). £60
 Johan August Strindberg (1849-1912), Swedish playwright, novelist, poet, essayist and painter, known as 'the Zola of the Occult'.
 Stock: 53309

94. **Dr. Swift.**
 For the Lond: Mag: Printed for R. Baldwin in Pater Noster Row 1754.
 Engraving. 185 x 110mm (7¼ x 4¼"). Trimmed within plate on left. £50

Jonathan Swift (1667 - 1745) after Richard Barber, shown in an oval, without a wig.
An Irish-born writer and dean of St. Patrick's, he is best known for his satirical works, including 'Gulliver's Travels' and 'A Modest Proposal'.
Stock: 53258

95. **Mr. W. Taplin.**

Walker, sc. London. Published by G. Kersley MArch 10th 1789.
Stipple. Sheet 155 x 105mm (6 x 4¼"). Mounted in album paper. £70
A half-length portrait of William Taplin (1740-1807), author of 'The Gentlemans Stable Directory, A New Compedium of Farriery &c &c &c.', a guide to the management of hunters and road horses.
Stock: 53303

96. **Mr. William Taplin.**

Heath, sc. Pub. Jan, 1. 1803 by G. & J. Robinson, Paternoster Row.
Engraving. Sheet 140 x 105mm (5½ x 4¼"). Trimmed within plate. £45
A half-length portrait of William Taplin (1740-1807), author of 'The Gentlemans Stable Directory, A New Compedium of Farriery &c &c &c.', a guide to the management of hunters and road horses.
Stock: 53302

97. **[William Makepeace] Thackeray.**

[n.d., c.1860.]
Watercolour. Sheet 255 x 175mm (10 x 7"). £160
Head and shoulders portrait of William Makepeace Thackeray (1811-63), satirical novelist, apparently after Francis Holl's stipple engraving of Samuel Laurence painting.
Stock: 53305



98. **[George IV as Prince Regent.] Dedicated by Permission to His Majesty Frederick William King of Prussia, by His Majesty's most Grateful & most Devoted Humble Serv.t H.D. Thielecke.**

Published August 12th 1814, by H.D. Thielecke, Queens House.
Stipple with etching, early state. 250 x 205mm (9¾ x 8"). With small margins. £130

Medallion portrait of the Prince Regent, wearing a laurel crown, within a border of laurel and oak, topped by a crown. An early state, before the addition of the text "Georgius Princeps Waliae Patriam Pro Patre Regens" arched in the corona. See BM 1870,1008.2590 for the later state.
Stock: 53306



99. **Her Most Gracious Majesty, Victoria, Queen of Great Britain and Ireland.**

Drawn by J. Bouvier. Printed by L.M. Lefevre, Newman Street. London: Published by William Spooner, 377, Strand. [n.d. c.1837.]
Lithograph with very fine hand colour. Printed area 265 x 180mm (10½ x 7¼"), with wide margins. Repaired tears in edges. £160
The young queen Victoria seated by a window, wearing a tiara and an ermine robe over a richly-embroidered dress.
Stock: 53277

100. **Her Most Gracious Majesty, Victoria, Queen of Great Britain and Ireland.**

J. Bouvier del. Printed by L.M. Lefevre. London: Published by William Spooner, 377, Strand. [n.d. c.1837.]
Lithograph with fine hand colour. Printed area 185 x 135mm (7¼ x 5¼"), with wide margins. Mint. £130
The young Queen Victoria standing by a window, wearing a coronet an ermine robe over a richly-embroidered dress, St Edward's Crown on the table by her left hand.
Stock: 53276

101. **Calliopé une des neuf Muses qui preside a la Rethorique et a la poesie heroique.**

P. Mignard pinx. Jeurat sculp. 1714. à Paris chez Jeurat chez Jeurat, et chez Giffart rue S. Jacques a S.te Thr. [c.1714.]
Engraving. Sheet 255 x 165mm (10 x 6¾"). Trimmed to plate, mounted in album paper. £65
Calliope, the Muse who presides over eloquence and epic poetry; called "Chief of all Muses" by Ovid.
Stock: 53254

102. **[Fiddler.]**

D. Deuchar f. [n.d., c.1803.]

Etching. 210 x 140mm (8¼ x 5½"), with wide margins. £80

A plate from 'A Collection of Etchings after the Most Eminent Masters of the Dutch and Flemish Schools'. David Deuchar (1743-1808), goldsmith and amateur etcher, in Edinburgh. c.1765 he and Alexander Deuchar were appointed Seal-Engravers to the Prince of Wales.

Stock: 53255



103. **Gay, Young and Airy! who can guard his Heart, / When Beauty throws and Pertness points the Dart?**

Ph. Mercier Pinx.t. J. Faber fecit 1744. Publish'd according to Act of Parliam.t March 25, 1744.

Fine & rare mezzotint. 325 x 220mm (12¾ x 8¾"), with wide margins. Foxing spot in title. £490

A young woman wearing a bonnet and a low-cut gown, carrying a tea tray.

Stock: 53274

104. **[Bare-breasted woman playing a guitar with her lover.]**

D. Deuchar f. [n.d., c.1803.]

Etching. 115 x 105mm (4½ x 4¼"), with wide margins. £80

A plate from 'A Collection of Etchings after the Most Eminent Masters of the Dutch and Flemish Schools'. David Deuchar (1743-1808), goldsmith and amateur etcher, in Edinburgh. c.1765 he and Alexander Deuchar were appointed Seal-Engravers to the Prince of Wales.

Stock: 53256

105. **The Light of Other Days.**

W. Clark lith. 202 High Holborn. Published by F. Glover, Water Lane, Fleet St. [n.d., c.1835.]

Lithograph. Sheet 265 x 200mm (10½ x 8") Slight soiling, small tear in edge. £45

A woman in a fancy-dress costume mixing medieval-revival with an early Victorian bustle, standing on a terrace. Behind a guitar leans against the balustrade.

Stock: 53240

106. **The Note of Admiration. Star, No. 2.**

Gunthorp, del. Alvey, lith, London Road. [n.d., c.1840.]

Lithograph. Sheet 265 x 205mm (10½ x 8"). Damp stains. £75

A young girl with ringlets stands on a pouffe to reach the keys of a piano.

Stock: 53239



107. **[Unidentified man.]**

Pariset fec.t [after Pierre Etienne Falconet?]. [n.d., c.1770.]

Rare engraving, proof before title. 230 x 160mm (9 x 6¼"). Mounted in album paper. £290

Although the pencil mss. on the album paper, in two different hands, suggest the sitter is either Hugh Percy, 1st Duke of Northumberland, or Georges-Simon Harcourt, Viscount Nuneham, we have discounted these attributions. Neither the BM, NPG or Royal Academy have this portrait in their collections of Pariset engravings.

Stock: 53301

108. **Un Musicien Espagnol. Gravé d'après le Tableau de Rombouts, peint sur toile de 30 pouces de hauteur sur 24 pouces de largeur. Tiré du Cabinet du Citoyen Le Brun, Peintre et M.d de Tableaux.**

Theod. Rombouts. J.A. Piérion Sculp. 1790. A Paris chez l'Auteur rue du Gros Chenet No.47 et chez Poignant rue Serpente No.14.

Etching. Sheet 245 x 175mm (9¾ x 7"). Trimmed within plate, laid on album paper in corners. £130

A seated man reading a music book.

From 'Galerie des peintres flamands, hollandais et allemands de Le Brun', a set reproducing paintings by Dutch, Flemish and German masters from the collection of J. B. Lebrun, engraved by various artists from 1777 to 1790-1), and published in 3 volumes, in 1792 and 1794.

Stock: 53375

109. Viola. [She never told her Love, / But let Concealment, like a Worm i'th'Bud / Feed on her Damask Cheek: / Shakespear's Twelfth Night.] From the Miniature in the Collection of Nathaniel Chauncy Esq.r.

Painted by S. Shelley & Engrav'd by Caroline Watson. Engraver to her Majesty. Publish'd according to Act of Parliament Oct. 1 1788 by Caroline Watson Fitzroy Street.

Stipple, state before before quotation. 255 x 190mm (10 x 7½"), with wide margins. £160

Viola from Shakespeare's 'Twelfth Night', engraved and published by Caroline Watson (c.1760-1814), one of the most significant and prolific female printmakers of her day.

Stock: 53329



110. David Stewart Salmon, aged 105. The legal Father of two Indian Princes of the Wabee Tribe in America. A resident of Cable Street, Liverpool. [After serving his King and Country upwards, of sixty years six months and five days of which time was spent without ever leaving his Majesty's Service, is now allowed 2s. 6d. per week from the Parish of Liverpool. He is the last survivor of the Crew of the Centurion when commanded by Commodore Anson, with whom he sail'd round the World.

[Published Aug.t 15th. 1807, by I. Troughton, Liverpool.]

Stipple. Excised scrap, very scarce; 140 x 80mm (5½ x 3¼"), part of the title pasted underneath. Trimmed around portrait, laid on album paper in corners. £320
Corry's 'History of Liverpool', 1810, describes him as a native of Virginia who served in the Royal Navy for sixty years, leaving at the end of the War of

Independence. The Lancaster Gazette of 23 September 1809 states he died on the 14th September, aged 106.

Stock: 53374

111. Major General; James Wolfe.

[n.d., c.1765.]

Engraving. 110 x 95mm (4¼ x 3¾"). Binding damage close to image on left. £50

General James Wolfe (1727-1759) led the British attack on Quebec that ended French rule in Canada in 1759.

Stock: 53310



112. Louis Spohr.

F. Shimon 1827. gem: u. gez. Gedr, v. J. Lacroix.

München bey Hermann & Barth [n.d., c.1830].

Lithograph. Printed area 270 x 210mm (10½ x 8¼"), with wide margins. £230

Louis Spohr (1784-1859), a German composer, violinist and conductor known as the 'forgotten master' for once having been as famous as Beethoven. His influence was key in the development of German music drama with his greatest triumph in the oratorio. In the later 19th century he was still popular enough for Gilbert and Sullivan to mention him in the same breath as Bach and Beethoven.

Stock: 52617

113. Lord Viscount Keppel.

Cerachi [Giuseppe Ceracchi] scul: in Marble.

Mercuard [Robert Samuel Mercuard] Pupil to Mr.

Bartolozzi sculp. Pub.,d as the Act directs May 1. 1782 by A. Torre No. 44 Market Lane.

Stipple, printed in sanguine. 190 x 130mm (7½ x 5¼"). Trimmed within plate on right. £65

Admiral Augustus Keppel (1725-86), 1st Viscount Keppel, served in the British Royal Navy during the Seven Years' War and the War of American Independence. During the final years of the latter conflict he served as First Lord of the Admiralty.

Stock: 53313

114. Rev.d William Jacobson, M.A. "Vice Principal of Magdalen Hall, Oxford."

E.U. Eddis, del.t. 1839. J. Graf Printer to Her Majesty. [c.1839.]

Tinted lithograph. Sheet 280 x 190mm (11 x 7½"). Laid on album paper at corners. £75

William Jacobson (1803-84), made Vice Principal of Magdalen in 1832, before becoming Regius Professor of Divinity at Oxford University (1848-1865) and Bishop of Chester (1865-1884).

Stock: 53312



115. Dr. Martin Luther...

Copenhagen, zu finden bey Joh. Rud. Thiele, in der grossen Helligengeiststrasse. [n.d., c.1800.] Rare broadside with a coloured woodcut, laid on album sheet. 300 x 185mm (11¾ x 7¼"). Trimmed to printed border of woodcut, some staining. £280

A full-length portrait of Martin Luther (1483-1546), standing in a library, book in hand. Behind him stands a swan, often used as a symbol for Luther because of a prophesy by John Hus, the Bohemian philosopher. About to be burned at the stake in 1415, Hus said "You are now going to burn a goose ['Hus' in the Bohemian language], but in a century you will have a swan which you can neither roast nor boil". 102 years later Luther published his 'Ninety-five Theses', so forever became linked with a swan.

Published by Johan Rudolph Thiele (1736-1815), publisher in Helliggejtstræde (now Valkendorfsgade). Stock: 53271

116. [Virgin Mary holding the infant Jesus] This Plate is Inscribed to John Gideon Loten, Esq.r late Governor of Ceylon by his most devoted humble Servant Francis Bartolozzi.

F. Bartolozzi invent et sculp. 1775. Published'd according to Act of Parl.t 12th Jen.y 1775. Stipple and etching, printed in sanguine. 195 x 165mm (7¾ x 6½") with very wide margins. £220

Johan Gideon Loten (1710-89) was Dutch East India Company's Governor of Zeylan, taking the opportunity to collect natural history specimens. Soon after he returned to Europe in 1758 he moved to London, where he was elected a Fellow of the Royal Society in 1760. He donated watercolours, stuffed birds and mineral stones to the newly-founded British Museum and allowed Thomas Pennant and George Edward access to his personal collection, which they described in their books. However, after the outbreak of the Fourth Anglo-Dutch War in 1780 Loten decided to return to Utrecht.

Stock: 53317



117. [Augusta Fuchs] Quadrilles. From Auber's Celebrated Opera, Le Dieu et la Bayadère. Respectfully dedicated to Madlle Augusta, by S.M.

N. Currier's Lith. N.Y. New York. Published by James L. Hewitt & Co, 239 Broadway. [n.d., c.1840.] Rare lithograph. Sheet 340 x 255mm (13½ x 10"). With music-seller's ink stamp, mount burn. £230

A music cover with a portrait of Mademoiselle Augusta (Caroline Augusta Josephine Thérèse Fuchs, 1806-1901) en pointe. Born in France, she debuted in London in 1833, toured America with great success, starring in 'Le Dieu et la Bayadère' in 1836, 'La Sylphide' in 1838 and 'Giselle' in 1858. On her marriage she became Comtesse de Saint-James and died at the age of 95.

Stock: 53233

118. Miss Ellen Tree, as Ion. Designed for and presented Gratis with No 125 of the Fly.

W. Clark lith. 202 High Holborn. London Published by Glover & Co., Water Lane, Fleet Street. [n.d., c.1836.] Lithograph. Sheet 265 x 210mm (10½ x 8¼"). Slightly trimmed into text at bottom. £50

Ellen Tree (1805-80, later Mrs Charles Kean) in a travesti (breeches role) as the king of Argos Ion in Sir Thomas Noon Talfourd's tragedy of that name. It was privately printed in 1835 and produced at Covent Garden theatre the following year.

Despite the inscription the figure of Tree was copied from a portrait by Margaret Gillies (1803-87).

Stock: 53238

119. Madame Vestris as Oberon in A Midsummer Night's Dream! Copied by permission and presented Gratis with No 120 of the Fly.

W. Clark lith. 202 High Holborn. London Published by Glover & Co., Water Lane, Fleet Street. [n.d., c.1835.] Lithograph. Sheet 265 x 210mm (10½ x 8¼"). Small tear in bottom edge, some soiling. £65

Lucia Elizabeth Vestris (1797-1856, granddaughter of engraver Francesco Bartolozzi), in costume, holding a spear. After a career as an actress and contralto singer, Vestris became more notable as a theatre producer and manager.

Stock: 53237

120. **Les Métamorphoses du Jour No 25.**

[Dancing Lesson.]

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

Coloured lithograph. Printed area 170 x 210mm (6¾ x 8¼"). Some spotting. £80

A stag dancing master with a violin gives lessons to a pair of dogs and two huge female grasshoppers, all in human clothes.

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

Stock: 53377

121. **Figaro Cartoon. Cards of the Day. Mr R. D'Oyly Carte. Since you have begun, have at you. Taming of the Shrew, act 5, sc. 2.**

Faustin [Betbeder]. [n.d., c.1874.]

Chromolithograph. Sheet 210 x 115mm (8¼ x 4½").

£70

Richard D'Oyly Carte (1844-1901), theatrical impresario whose partnership with Gilbert and Sullivan led to the creation of the D'Oyly Carte Opera

Company.

Stock: 53296



122. **Blind-man's Buff.**

Robert Cruikshank fecit. Pub.d by G. Tregear St Peters Alley Corn Hill. [n.d., c.1825.]

Fine aquatint with hand-colouring, sheet 210 x 270mm (8¼ x 10½"). Trimmed within plate, laid on album sheet. £320

A rowdy game of blind-man's buff at a soirée, with a blindfolded man causing havoc by seizing the dress of a fleeing woman, knocking over an elderly man and knocking a tray of glasses out of the black servant's hands. *Not in BM.*

Stock: 53386

123. **[Butterfly Hunting.]**

[by Thomas Rowlandson.] [Published by William Holland, 1806.]

Coloured etching. Sheet 195 x 250mm (7¾ x 9¾").

Trimmed to printed border, losing title and

inscriptions, laid on album paper.

£220

Two men chase butterflies through a garden with hinged nets, trampling the flower beds, much to the disgust of the owner, who leans out of an upstairs window to complain. *BM Satires 10647.* Rowlandson's original drawing is in the Paul Mellon Collection.

Stock: 53371

124. **A Chop-House.**

H. Bunbury esq. delin.t. W. Dickinson Excudit.

London, Publish'd Oct. 15th 1781; by W.Dickinson No.158 New Bond Street.

Stipple, printed in brown. 290 x 345mm (11½ x 13¾"), with wide margins on 3 sides. Cut to platemark at top, repaired tear through title. £220

The inside of an eating house, with various uncouth types sitting at tables, watched by dogs. *BM Satire 5922.*

Stock: 53367



125. **Cross Readings.**

E.S. Hall. Printed & sold by W. Jeffrey 7 Geo:e Y.d Lombard St. [n.d., c.1840.]

Coloured lithograph. Sheet 300 x 240mm (11¾ x 9½"). Laid on album paper. £240

A fence covered with overlapping bills, positioned to be read for humorous effect. An example reads 'Her Majesty who has been graciously pleased to say she will take' ... 'Any Old Iron Saucepans or Frying Pans in exchange for' ... 'Lords Melbourne and Russell'. Above the fence is a swivel cannon, designed to repel boarders. 'Drury Lane Theatre Mr. Power' 'A cargo off Barbary Apes just landed from Chichewang'. See 12598 for different colouring.

Stock: 53284

126. **[Cross Readings]**

[n.d., c.1835.]

Ink and watercolour. Sheet 265 x 225mm (10½ x 9"). £280

A fence covered with overlapping bills, positioned for humorous effect. For example one column begins: 'Important Notice - Mess.rs Christie and Manson respectfully inform the public that they are - [exh]ibiting Daily. Ojibbeway Indians'. Above the fence is a swivel cannon, designed to repel boarders.

'The singing mouse whose extraordinary performance in his'.

Stock: 53283

127. **Tom, Jerry, Logic, and the "uncommonly big gentleman" among the "Shew Folks" at Bartholomew Fair. One man in his time plays many parts.**

Drawn & Eng.d by R. Cruikshank. Published by Geo. Virtue Oct. 1 1828, Ivy Lane, Paternoster Row. Hand-coloured aquatint. Sheet 145 x 240mm (5¾ x 9½"). Some surface dirt in the margins. £60

The trio attend a Shakespearean-style play with a ghost, presented in a tent theatre.

From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53378



128. **Tom, Jerry and Logic, in character at the Grand Carnival.**

Drawn & Eng.d by I.R. & G. Cruikshank. Pub.d by Sherwood, Neely & Jones, March 1, 1821.

Hand-coloured aquatint with etching, pt watermark 1817. Sheet 140 x 225mm (5½ x 9"). Creasing through publishers' inscription. £70

Costumed revellers and masqueraders dancing and merry-making, with an acrobat on a tightrope. Bottom right Tom seduces a woman dressed as a nun while Jerry, dressed as a monk, talks to Logic.

From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53381

129. **Outside of the Opera House. Gallantry of Tom and Jerry.**

Drawn & Eng.d by I.R. & G. Cruikshank. [n.d., c.1850.]

Hand-coloured aquatint with etching. Sheet 145 x 240mm (5¾ x 9½"). £60

Under the portico of the opera house as the audience leaves.

From a late printing of Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied

by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53379

130. **Tom, Jerry and Logic making the most of an Evening at Vauxhall.**

Drawn & Eng.d by I.R. & G. Cruikshank. Pub.d by Sherwood, Neely & Jones, July 2, 1821.

Hand-coloured aquatint with etching. Sheet 145 x 235mm (5¾ x 9¼"). Narrow top margin. £60

Dancing to a military band (including black musicians) at Vauxhall Gardens, with a brawl bottom left.

From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53380

131. **The Citizen at Vauxhall.**

Collings del. Smith sculp. Published as the Act directs, by Harrison & Co July 1, 1784.

Engraving. 180 x 225mm (7 x 8¾"). Original folds, wear to left edge. £60

A family stand outside the orchestra at Vauxhall Gardens. The stout wife puts a handkerchief round her husband's neck to protect him from the night air. Her daughter holds her fan to her face, flirting with a beau in the middle distance who inspects her through his glass. Musicians play on the first floor.

The illustration was published as the frontispiece to the June issue 'The Wit's Magazine', accompanying the 'Humourous Description of a Citizen and his family at Vauxhall' which is transcribed without acknowledgement from the essay of Colman and Thornton in 'The Connoisseur' (May 10, 1755). *BM Satires 6741*.

Stock: 53394



132. **A Windfall.**

[by Henry Heath?] [n.d., c.1810.]

Rare etching with hand colour. Sheet 215 x 155mm (8½ x 6"). Trimmed to printed border, losing inscriptions, laid on album paper. £230

A street scene on a very windy day, with a man with a fallen chimney over his face, with only his beaky nose and mouth showing.

Stock: 53372



133. "At Home" in the Nursery, or The Masters & Misses Two Shoes Christmas Party.

[After Samuel Knight?] G. Cruikshank fec.t. London Pub.d Jan.y 3rd 1826 by S. Knights Sweetings Alley Royal Exchange.

Etching with fine original hand colour. 220 x 265mm (8¾ x 10½"). Laid on album paper. £260

Thirteen children cause Christmas chaos in the nursery: four boys play 'Capture the Castle', with trumpets, drums and toy swords, while three girls dance around their mother, who holds up the youngest child. Another boy rides a rocking horse. More sedately a fifth boy builds a house of cards. A fat cook brings in a tray of drinks, oranges and a cake. On the wall is an illustration of Doctor Syntax.

Etched by George Cruikshank, probably after the publisher, S. Knight. *BM Satires 15186*.

Stock: 53340

134. Black Monday _ or, The End of the Holidays.

S.K. invt [Samuel Knight?]. G. Cruikshank fec.t. Pub.d by S. Knights Sweetings Alley Royal Exchange. [n.d., c.1826]

Etching with original hand colour. 220 x 265mm (8¾ x 10½"). Laid on album paper. £190

The moment of departure, with three children and the negro footman in tears. *BM Satires 15189*.

Stock: 53341

135. Home from School _ or the commencement of the Holidays.

S.K. inv.t. G. Cruikshank fec.t. Pub.d by S. Knights Sweetings Alley Royal Exchange [n.d., c.1827].

Etching with original hand colour. 220 x 265mm (8¾ x 10½"). Laid on album paper. £190

Three children arrive home; the two girls rush to embrace their mother as the boy blows a trumpet to announce his return. A negro servant smiles down indulgently at the boy. A parrot on a stand screeches. *BM Satires 15188*.

Stock: 53339

136. [Fashion comparison.]

[n.d., c.1800.]

Fine coloured engraving. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed into plate on left, into image on right.

£160

The figures of a man and a woman, both split down the middle, the left side with older faces and fashion styles, the right younger and more ostentatiously.

Stock: 53272



137. Illustrations to Knickerbocker's History Of New York.

Drawn and Eng.d by Steeden [on plates]. London Published June 21st 1830, by T. Palsar, 67 Fleet Street. Rare set of aquatints with original colour, title and nine plates. Sheets c. 150 x 225mm (6 x 8¾"). Some staining, glue marks from scrap album. £900

Washington Irving's first novel, 'A History of New-York from the Beginning of the World to the End of the Dutch Dynasty, by Diedrich Knickerbocker' (1809), was a satire of the Dutch colonists in New York of the early 17th century, published as a true history.

Amongst those depicted in these later illustrations are Governor Stuiveysant, van Corlear, van Zant, Hardenbrock, Ten Broeken, van Courtland and van Twiller. *We are unable to find any reference to this book.*

Stock: 53338

138. Field Exercise. Stop! Stop! for goodness sake stop, _ Who'd have thought you'd have wheel'd around in this manner.

Sly Dick. [n.d., c.1840.]

Etching. Sheet 155 x 255mm (6 x 10"). Spotting and soiling. £45

An obese citizen is caught between two ranks of soldiers with bayonets fitted and attempts to run the lines.

Stock: 53434

139. How happy could I be with either!

London, Pub.d by S. & J. Fuller, Temple of Fancy, 34 Rathbone Place. [n.d., c. 1830.]

Coloured etching. 140 x 190mm (5½ x 7½"). Some creasing, damage to margins, laid on album paper.

Small margins. £220

A man with a woman on either arm, all slightly grotesque.

Stock: 53261



140. **[William Huntington] The Sale of the Coal . Heavers . Scraps!!**

J.C. [C.J?] fecit. London Publish'd Decr 1st 1813 by N. Jones 5 Newgate St.

Coloured etching. Sheet 290 x 470mm (11½ x 18½"). Framed. Trimmed into images at sides, original folds. Unexamined out of frame. £250

A satire of the death of William Huntington (1745-1813), a 'coal heaver' (i.e a furnace-feeder) turned strict Calvinist preacher. It shows an auction of his property, held outside his house in Pentonville, showing how wealthy this man of God had become. His supporters paid absurd amounts: according to the BM description "an "old arm chair" intrinsically "worth fifty shillings", actually sold for "sixty guineas"". To the left is Huntington's tombstone, with his own epitaph: "Here lyes the Coal Heaver [...] beloved of his God but abhorred of men" continued with adaptation... 'having amased many thousands..'. Under the table is a grinning devil.

Published in the 'Scourge'. *BM Satires 12135*.

Stock: 53373

141. **Doctor Syntax at Vauxhall Gardens.**

[Drawn & etched by Isaac Robert Cruikshank?.]

[London, J Johnston, 1820.]

Hand-coloured aquatint. Sheet: 145 x 235mm (5¾ x 9¼"). Trimmed at bottom, losing publisher's inscription. £50

The cleric, his wife and another couple dine finely in an open-air booth, as other visitors to Vauxhall Gardens walk by.

From 'The tour of Doctor Syntax through London, or the pleasures and miseries of the metropolis', an imitation of the original work by William Combe. Both Thomas Rowlandson (artist of the original work) and Cruikshank have been credited with the illustrations; the BM thinks it is more likely Cruikshank.

Stock: 53393

142. **[Scarborough] The Theatre.**

J. Green del.t. [Etched by Thomas Rowlandson, aquatinted by either John Bluck and Joseph Stadler] [Pub. 1813, at R. Ackermann, 101 Strand.]

Hand-coloured aquatint. Sheet 135 x 220mm (5¼ x 8¾"). Stitching holes through title, publisher's inscription lost. £80

On stage a man waves a dagger, surrounded by a pile of corpses.

James Green's 'Poetical Sketches of Scarborough' were originally drawn as souvenirs but popular demand led to their publication.

Stock: 53392

143. **Royal Arms, as Executed in the Carved Wood supplied by The Patent Wood Carving Company, Ranelagh Road, Thames Bank, Pimlico.**

Bayliss Lith.r. [n.d., 1851?]

Lithograph. Printed border 295 x 230mm (11½ x 9"), with very wide margins. £130

The Patent Wood Carving Company displayed examples of their machine-carved furniture at the Great Exhibition of 1851, publishing illustrations of their exhibits.

Stock: 53413



144. **The Auriol Polka. Composed by Charles Matthews, and Respectfully Dedicated by express Permission to Mademoiselle Francesca Auriol.**

[Anon., c.1850] London, Published by Duncombe & Moon, 17 Holborn opposite Furnival's Inn.

Rare aquatint. 340 x 260mm (13½ x 10¼). Slightly trimmed on left. £230

Music cover for a polka named in honour of the dancer Francisca (or Francesca) Auriol (1829-62).

Auriol, daughter of the famed French clown Jean Baptiste Auriol, made her London debut in 1847 as a second dancer at the Royal Italian Opera, Covent Garden. She married British dancing clown Richard Flexmore and made a career dancing with him around Europe, with particular success with their 'Dancing Scotsman' of 1854.

Stock: 53234

145. **"Blow wind and crack your cheeks!!". King Lear, Act 3 Sc.1.**

G.E. Madeley lith. 3 Wellington St. Strand. [n.d., c.1840.]

Coloured lithograph. Sheet 150 x 90mm (6 x 3¾"). Narrow left margin with binding marks. £50

A stout man sweats profusely as he plays a bassoon, his cheeks distended with the effort of blowing.

Stock: 53395

146. **The Musical Group.**

Hogarth. [n.d., c.1780.]

Mezzotint with etching. Sheet 180 x 165mm (7 x 6½"), 18th century watermark. Trimmed to plate, small tears entering image. £90

A reversed copy of Hogarth's "Chorus of Singers", the subscription ticket for "A Midnight Modern Conversation", with seventeen men and boys rehearsing. A few details have been changed: for example one of the sheets reads 'An Ode for New Years Day' rather than the oratorio. *BM Satire 1971*.
Stock: 53396

147. **Ce qu'on dit et ce qu'on pense. Je donnerais trois operas pour avoir fait votre romance. [What we say and what we think. I would give three operas to have written your romance.]**

Lith de Gihaut Frères. chez Gihaut Frères éditeurs [n.d., c.1830].

Fine coloured lithograph. Printed area 180 x 150mm (7 x 6") with wide margins. £160

Two men stand talking in a music room with instruments.

Stock: 53397

148. **[Rowing Race.]**

Ed. Sagot Editeur Paris. [n.d., c.1900.]

Scarce chromolithograph. Sheet 210 x 1050mm (8¼ x 41¼"). Folded, small hole near centre fold. £260

A race between two sixes, one with a female cox, followed by a motor launch.

Stock: 53291

149. **[Two horses.]**

H. Bernard Chalon Del [1804].

Lithograph. Sheet 230 x 320mm (9 x 12½"). Trimmed to printed border, date obscured in inking. £450

A very early lithograph, by Henry Bernard Chalon (1771 - 1849), animal painter, especially of horses, and son of Jan Chalon. In 1793 he married Sarah Ward, sister of the painters William and James Ward. *Man 32. See 8018*.

Stock: 53300

150. **Mr Delmé Radcliffe & his Harriers, 1833.**

Pub.d April, 1833 by R. Ackermann, Jun.r at his Eclipse Sporting Gallery, 191 Regent St.t.

Fine & rare aquatint with superb hand colour. Sheet 285 x 355mm (11¼ x 14"). Trimmed within plate, edges chipped and soiled. £180

Three hunters on horses named under the image (Socks, Guardsman and Bob Handy), surrounded by hounds.

Stock: 53412



151. **Crumlin Viaduct, on the Tafe Vale extension of the West Midland Railway. Length 1658 feet. Height 200 feet. Designed & erected by T.W. Kennard Esq.r C.C.**

Drawn & Pub. by Newman & Co. 48 Watling St. London [n.d., c.1857.]

Tinted lithograph. Sheet 290 x 390mm (11½ x 15¼"). Tear through inscription area taped. £230

The Crumlin Viaduct, opened 1857, was the highest railway viaduct in the UK and the least expensive bridge for its size ever constructed. Despite this it lasted 109 years, being dismantled in 1967.

Stock: 53406

152. **The Land's End. With the Longship's Lighthouse.**

W. Walton lithog. Printed by C. Hullmandel. Sketched and Published by J. Tonkin, Penzance, 1841.

Very rare lithograph, with hand colour. Sheet 230 x 295mm (9 x 11¾"), with large margins. Paper toned. £130

A view of Land's End from the north. *Not in Abbey*.

Stock: 53407



153. **Barracks, Dublin.**

James Malton del et fecit. London, Publish'd July 1795, by Ja.s Malton.

Aquatint, early issue with very fine colour. 315 x 430mm (12½ x 17"), with wide margins. Cracking in platemark, slight mount burn. £450

The barracks, built 1702, were the largest in Europe at the time. The buildings now house the Decorative Arts and History of the National Museum of Ireland.

From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.76, i.*

Stock: 53248

154. Power-Court House, Dublin

James Malton del et fecit. London, Publish'd July 1795, by Ja.s Malton.

Aquatint, early issue with very fine colour. 315 x 435mm (12½ x 17¼"), with wide margins. Tear entering plate at top repaired, slight mount burn. £450

A townhouse constructed in the 18th century for Richard Wingfield (1730-88), 3rd Viscount Powerscourt, now a shopping centre.

From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.70, i.*

Stock: 53247

155. Rotunda & New Rooms, Dublin.

James Malton del. et fecit. London, Publish'd Dec.r 1795.

Aquatint, early issue with very fine colour. 315 x 430mm (12¼ x 17"), with wide margins. £390

The Rotunda Hospital, one of the three main maternity hospitals in Dublin.

From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law p.60 (i)*

Stock: 53245



156. Royal Exchange, Dublin.

James Malton del et fecit. London, Publish'd July 1792, by Ja.s Malton and George Cowen, Grafton Street, Dublin.

Aquatint, early issue with very fine colour. 315 x 430mm (12½ x 17"), with wide margins. Faint mount burn. £480

View of Dublin's neo-classical Royal Exchange, 'one of the principal ornaments of the City'. From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.44. ii.*

Stock: 53246

157. Royal Infirmary, Phoenix Park, Dublin.

Ja.s Malton del. et fecit. London. Pub.d by Ja.s Malton, & G. Cowen, Dublin, July 1794.

Aquatint, early issue with very fine colour. 310 x 430mm (12¼ x 17"), with wide margins. Faint mount burn. £480

From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.54 (i)*

Stock: 53244



158. St Stephen's Green, Dublin.

James Malton del et fecit. London, Publish'd July 1796, by Ja.s Malton.

Aquatint, early issue with very fine colour. 315 x 430mm (12½ x 17"), with wide margins. £620

From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.74, i.*

Stock: 53249

159. [Michael the Brave, mis-identified as] Giorgio Stefano Principe di Moldavia.

J.A. Böner sc. [n.d., c.1700.]

Engraving. Sheet 240 x 160mm (9½ x 6¼"). Trimmed to plate., some staining. Slight loss in top right margin.

£130

Michael the Brave (Mihai Viteazu, c.1558-1601), one of Romania's greatest national heroes. As Prince of Wallachia (1593-1601), Prince of Moldavia (1600) and de facto ruler of Transylvania (1599-1600), he was the first to rule over all principalities inhabited by Romanians. He was assassinated by an ally under the orders of Habsburg Emperor Rudolph II.

The portrait is mis-identified as Gheorghe Ștefan, Prince of Moldavia (d.1668).

Stock: 53409

160. Louis Racine. De l'Academie Royale des Incriptions et Belles Lettres, Né à Paris le 2. Novembre 1692.

AV Pinxit. Gaillard Scul. AParis chez Odieuvre, M.d d'Estampes rue d'Anjou entrant par la rue d'Auphine la deniere porte Cochere aul.er.

Fine engraving. 150 x 105mm (6 x 4¼"). With narrow margins. £80

Louis Racine (1692-1763), French poet of the Age of the Enlightenment, son of dramatist Jean Racine.
Stock: 53304

161. **Pise. Vue de Baptistère et du Dôme.
Pisa. Veduta del Battistero e del Duomo.**

Dessiné d'après nature et lith. par Deroy. Imp. par Lemercier. [n.d., c. 1840.]

Lithograph with fine hand colour with gum arabic shine. Printed area 215 x 265mm (8½ x 10½"), with large margins. £160

A view of Pisa's Piazza del Duomo, with San Giovanni's Baptistery on the left, with the famous Torre di Pisa leaning into view from behind Pisa Cathedral.

Stock: 53292



162. **The Remains of the Senatorial Bridge, upon the Tyber; now called Ponte Rotto. Over this Bridge the Senate always pass'd to consult the Sybills Books, upon Monte Gianicolo.**

Busiri del: T. Smith pin: F. Vivares sculp. Publish'd pursuant to an Act of Paliament 15 July 1746.

Engraving. Sheet 390 x 540mm (15¼ x 21¼"). Trimmed to plate, small tear entering inscription area. £420

A view of the Pons Aemilius, ending mid-stream. The oldest stone bridge over the Tiber, it was built in 179BC just to the south of Isola Tiberina, but after being restored many times, it was abandoned after a collapse in 1598, becoming known as 'Ponte Rotto', the Broken Bridge. All but one arch of the bridge shown here was demolished in 1887 to make room for the Ponte Palatino.

Engraved by Francis Vivares from an intermediate drawing by Giovanni Battista Busiri of a painting by Thomas Smith of Derby.

Stock: 53293

163. **[Jacob Roelants] V.N. Jacobus Roelans, D. in Eynthout Pietate Prudentia, Doctrina Spectatiss; Sanatori Ordinis.**

W. Hollar fecit aqua forta A° 1648 Antwerpiae. Etching. 130 x 85mm (5¼ x 3¼"), with margins. £140
Head and shoulders portrait of Jacob Roelants (1568-c.1651). Imperial postmaster for the Netherlands and member of the Great Council of Mechelen. Wenceslaus Hollar engraved portraits of several members of the

family. *Pennington 1493, state ii of iii, before the light patch worked over.*

Stock: 53230



164. **Alexander Zemenutin. Kossack of the Don Regiment, Sulin the 9th.**

[n.d., c.1813.]

Watercolour. Sheet 365 x 260mm (14½ x 10¼"). Small split in fold. £260

A finely-executed portrait of a member of one of the Cossack regiments fighting in Holland. A version of this portrait was etched by Andrea Freschi and published by Ackermann in 1813. *See Ref: 6967 for coloured etching.*

Stock: 53231

165. **Chête du Staubbach prise à l'entrée du village de Lauterbrunne.**

Dessiné par G. Lory fils. Gravé par J. Hurlimann. [n.d., c.1820.]

Aquatint and etching with fine hand colouring. Sheet 230 x 320mm (9 x 12½"). Trimmed within plate. £280

A landscape view of the Fall of Staubbach taken at the entrance of the village of Lauterbrunne, Switzerland. A country road on the valley floor with houses alongside and women fetching water from a pump to the left. Cows are being herded up the road in the foreground with a waterfall and snowy peak in the background. After painter, etcher and watercolourist Gabriel Lory (1784-1846).

Stock: 53262

166. **Tangier.**

D Donald. [British, c.1923.]

Etching, printed in colours, signed artist's proof on vellum. 230 x 325mm (9 x 12¾"), with Fine Art Trade Guild blindstamps. £120

Boats in the harbour at Tangier, northern Morocco, North Africa; buildings beyond. *Guichard: Appendix 1, p.71.*

Stock: 53257



167. The London Chronicle from Thursday, July 8, to Saturday, July 10, 1773. Lieutenant Cook's Description of the Inhabitants of New Zealand, their Habitations, Apparel, Ornaments, Food, Cookery, and Manner of Life. (From An Account of the Voyages undertaken by the Order of his present Majesty...)

Letterpress newspaper, with halfpenny tax stamp on reverse. Sheet 300 x 220mm (11¼ x 8¾"). Some wear, splits to folds, loss top right corner. £480
An extract from the recently-published official account of James Cook's first circumnavigation, which contained the first detailed description of New Zealand. The extract begins with Maori tattoos.
Stock: 53402

168. Female Musician.

A. Freschi sculpsit. [London: John Stockdale, 1812.] Stipple and line engraving, with original hand colour. Sheet 175 x 100mm (7 x 4"). Trimmed, laid on album paper, old ink mss. plate number at top. £45
A woman with gongs on a framework.
From Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". *Abbey Travel 536*.
Stock: 53252

169. The Professor of Hong Kong.

T.E.T 1886.
Ink and watercolour. Circular, 80mm (3¼"). Time stained. £140
A dishevelled cello player.
Stock: 53253

170. Mountebank,

W. Milton sculpsit. [London: John Stockdale, 1812.] Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper. £45
A Chinese seller of fake medicines, from Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited

Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". *Abbey Travel 536*.
Stock: 53243

171. Musical Instruments.

A. Freschi sculpsit. [London: John Stockdale, 1812.] Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper. £45
Musical instruments including a fish drum, from Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". *Abbey Travel 536*.
Stock: 53250

172. Musical Instruments.

A. Freschi sculpsit. [London: John Stockdale, 1812.] Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper, old ink mss. plate number at side. £50
Including drums and stringed instruments.
From Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". *Abbey Travel 536*.
Stock: 53242

173. Wrestler & Automaton. Tom Tom Player.

A. Freschi sculpsit. [London: John Stockdale, 1812.] Stipple and line engraving, with original hand colour. Sheet 175 x 100mm (7 x 4"). Trimmed, laid on album paper. £90
Rare automaton image. From Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". *Abbey Travel 536*.
Stock: 53251

174. The Taking of ye City of Cotchin in Mallabar.

C. Decker fc. [after Johan Nieuhoff.] [London: Awnsham and John Churchill, c.1703.] Etching with engraving, late 17th century watermark. 280 x 355mm (11 x 13¾"), with wide margins. Original folds £260
The Dutch capture of Kochi (Cochin) from the Portuguese in 1663 with several large warships firing toward the town.
The plate was engraved by Dutchman Coenraet Decker (c.1650-85), a pupil of Romeyn de Hooghe, as an illustration of Johann Nieuhoff's Travels, 1682. This version, with an English title, was first published in 1703 but was reissued up to 1745.
Stock: 53369

