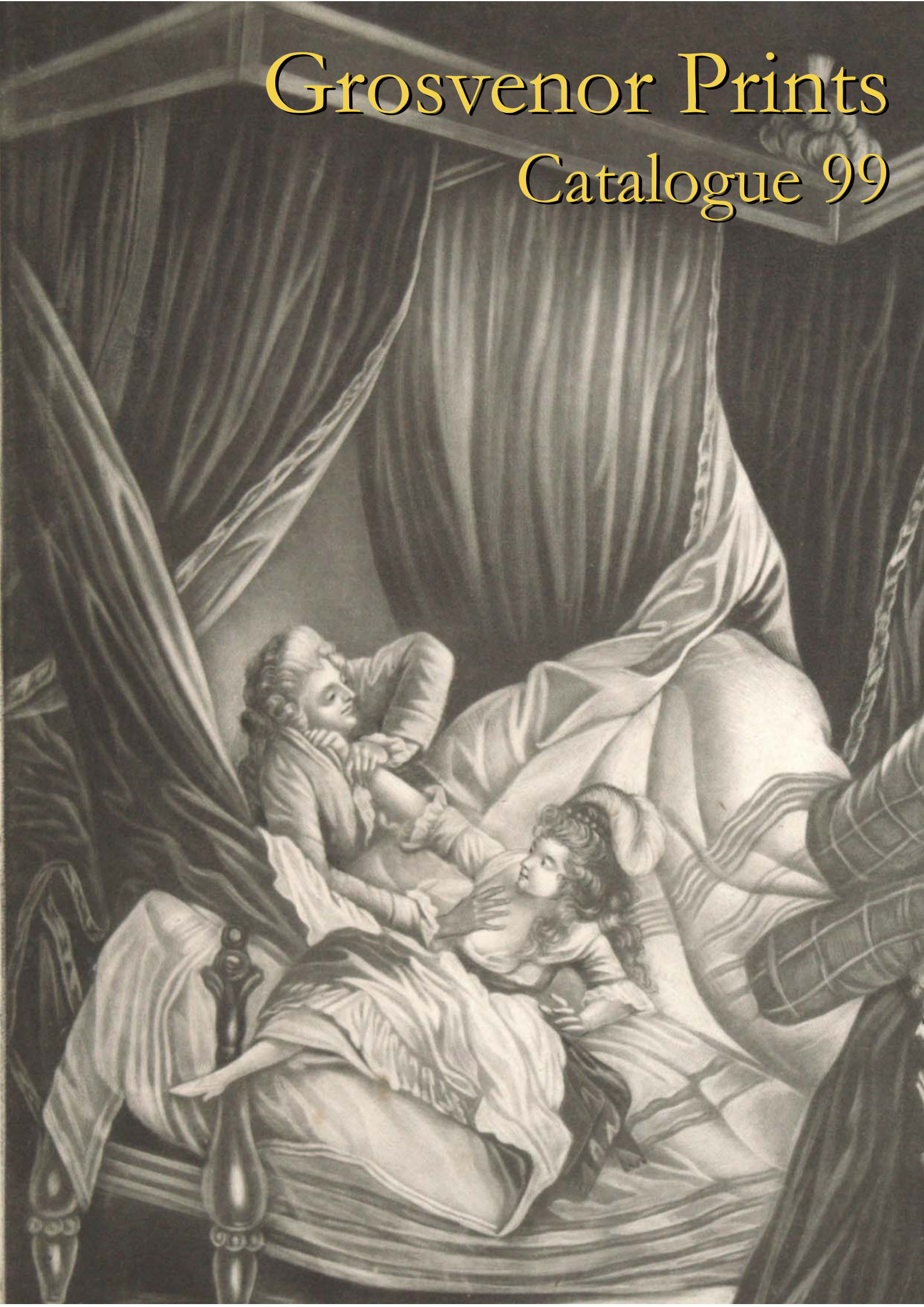


# Grosvenor Prints

## Catalogue 99





Grosvenor Prints  
19 Shelton Street  
Covent Garden  
London WC2H 9JN

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

## Catalogue 99



*Item 223: A Peep into the Dressing Room, or Handsome Leg.*

*Cover: Detail of item 226*

*Back: Detail of Item 41*



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





1. **[Eight satires as playing cards.] 7. The Sea Lyon. [&] 14. Mons.r Dupe. [&] 15. Mons.r Surecard. [&] 26. Null Marriage. [&] 38. Hic Higer Est ~ Acapulca. [&] 66. The Devil of a Medley. [&] 80. The Court Cards or all Trumps 1756. [&] 90. The Court Cards of 1759, or Hearts is Trump & has Won the Game.**

[London, Printed for E. Morris, near St. Paul's.]  
[n.d., c.1760].

Eight engravings. Each sheet c. 130 x 100mm (5¼ x 4"), with wide margins. £480

Eight plates from "A Political and Satirical History of the Years 1756 and 1757 In a Series of Seventy-five Humorous and Entertaining Prints Containing All the most Remarkable Transactions, Characters and Caricaturas of those two memorable Years". *BM Satires* 3943, 3504, 3506, 3522, 3535, 3574, 3465 & 3699.

Stock: 53493

2. **The Eglinton Tournament. Friday August 30th 1839.**

Published by Hodgson & Graves, Print-Sellers to the Queen, Pall Mall, 1840.

Folio, original cloth gilt; pp. iv, tinted lithographic titlepage and eight plates, as called for. Covers and front endpaper detached & worn; plates spotted. £500

An account of a re-enactment of a medieval tournament staged by Archibald William Montgomerie, the 13th Earl of Eglinton, 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.

Stock: 53759

3. **In Fairyland, a series of Pictures from the Elf World. By Richard Doyle with a Poem by William Allingham.**

London: Longmans, Green, Reader & Dyer, 1870. Folio, disbound; lithographic title and 2pp. index, 16 colour-printed wood-engraved plates, as called for, with portrait of Doyle. Lacking text pages. £300

The colour plates from the most famous work by Richard Doyle (1824-83), with the colour illustrations printed by Edmund Evans (1826-1905), who had perfected the colour wood-engraving process (chromoxylography).

Stock: 53766



4. **[Works of William Hogarth] Sammlung Hogarthischer Kupferstiche. Erste Lieferung von sechs Platten [& parts 2 -7].**

[Gottingen: J.C. Dieterich, n.d., 1794-c.1830.]

7 parts (of 14), folio, 365 x 265mm (14¼ x 10½"), original marbled wrappers with calf spine, printed labels on front cover, in later portfolio; each part with six numbered engravings (part 3 with eight), as called for. Some spotting and staining throughout. £690

A collection of the first 44 plates of 88 in this German edition of the engraved works of William Hogarth, published in parts 1794-1834. The plates were engraved by Ernst Ludwig Riepenhausen to accompany a commentary on the engravings of Hogarth by Georg Christoph Lichtenberg, 'Ausfürliche Erklärung der Hogarthischen Kupferstiche'. Paulson describes the plates as "good copies" of the originals. Part 1 contains: Strolling Actresses Dressing in a Barn; A Midnight Modern Conversation; The Four Times of the Day. Part 2: A Harlot's Progress.

Part 3: A Rake's Progress. Part 4: Marriage à-la-Mode. Part 5 & 6: Industry & Idleness. Part 7: The Invasion: France, Plate 1st, The Invasion: England, Plate 2nd; The Distrest Poet; The Laughing Audience; The Company of Undertakers; Tailpiece, or The Bathos. The complete set of 14 parts is rare. *Paulson Vol. I, p. 81.*

Stock: 53761



5. **[Twelve portraits of Sibyls.]**

[by Romeyn de Hooghe.] [Amsterdam: Hendrik Boom & the widow of Dirk Boom, 1688.] Album, 18th century boards, with twelve engravings laid in, each trimmed to printed border, sheet c. 170 x 120mm (6¾ x 4¾"). Binding rubbed. £600

All twelve portraits of the Sibyls from 'Dissertationes de Sibyllis, earumque oraculis' by Gervais Gallé (latinised as Servatius Gallaeus), a Walloon preacher. The Sibyls depicted are: Persica, Libyssa, Delphica, Cumaea, Erythraea, Samia, Cumana, Hellepontica, Phrygia, Tiburtina, Europaea and Eagyptia.

Stock:

6. **[Writing and Drawing Made Easy, Amusing and Instructive. Containing The Whole Alphabet in all the characters now us'd, Both in Printing and Penmanship; Each illustrated by Emblematic Devices and Moral Copies, Calculated for the Use of Schools and Curiously Engrav'd by the Best Hands.]**

[Printed for and Sold by T. Bellamy, Bookseller at Kingston upon Thames; as also by most of the Book-sellers and Print-sellers in Town and Country.] [n.d., c.1750.]

A rare school book; oblong 8vo, 175 x 215mm (7 x 8½"), rebound in limp wrappers, late 18th century calf gilt strips laid on; 46 engraved plates. Lacking two engraved titles and two

plates (or six) and 4pp. text. Plates worn and stained, rear plates with burns in margins, first plate laid on front pastedown, some old mss.

£690

A well-used school book, which has obviously suffered at the hands of several pupils. It consisted of two plates for each letter of the alphabet, one illustrated and one of engraved text); this example lacks the illustration of 'The Dog' and the text for 'The Zealot' and possibly both plates for 'I' and 'U', although these were also lacking in the only example we could compare (archive.org).

Written by William Chinnery (1708-91)

Stock: 53767

7. **[Design for a frame.] No. 2**

Publish'd by F: Vivares Novem.r. 1757.

Engraving in red ink on laid paper. Sheet 125 x 210mm (5 x 8¼"). £80

From a set of designs by Francis Vivares (1709 - 1780), French-born engraver and publisher who came to London in 1727. He enjoyed a very high reputation in France, where he was regarded as the greatest landscape engraver, and became a key teacher of the British school of line engraving.

Stock: 53579

8. **[Design for a frame.] No. 2**

Publish'd by F: Vivares Novemr. 1757.

Engraving on laid paper. Sheet 100 x 235mm (4 x 9½"). £80

From a set of designs by Francis Vivares (1709 - 1780), French-born engraver and publisher who came to London in 1727. He enjoyed a very high reputation in France, where he was regarded as the greatest landscape engraver, and became a key teacher of the British school of line engraving.

Stock: 53578

9. **[Landscape with Trees, Girls Crossing Footbridge.]**

W Havell. [1807]

Rare pen lithograph. Sheet 320 x 230mm (12½ x 9"). Trimmed to image as normal, tipped on album sheet. Staining bottom right. £280

An early pen lithograph first published in the second issue of 'Specimens of Polyautography' issued in 1807. The first part of 'Specimens' (1803) was the first set of artist's lithographs ever published, showcasing the new medium which allowed artists to make prints arguably resembling drawings more than any earlier technique. Unlike most printmaking techniques, lithography required no special training as artists

could work directly onto the plate and leave specialist printers to actually make the prints. For this reason many artists who were not trained printmakers (such as Géricault and Delacroix) often worked in lithography. By William Havell (1782-1857), landscape painter. This print was made in the year that the young artist moved from Reading to London, quickly establishing a reputation for his acute observation of nature. Havell later spent ten years living in China and India (1816-26), drawing many of his later subjects from these experiences. *Ex Collection Hon Christopher Lennox-Boyd.*

Stock: 53523

10. **Nouveau Theatre Italien.**

Coypel jun. Inventit. J.B. Scotin Sculp. [Paris, Briasson, 1733.]  
Etched titlepage. Sheet 145 x 85mm (5¾ x 3¼").  
Trimmed within plate, mounted on album paper. £65

A decorative titlepage, with cherubs dressing up before an audience of other cherubs. From Monicault's 'Le nouveau théâtre italien, ou, recueil general des comédies représentées par les Comédiens italiens ordinaires du roi'.

Stock: 53647

11. **Rosina A comic Opera as performed at the Theatre Royal Covent, Garden; Composed and selected by William Shield. Price 8.s.**

G.B. Cipriani inv. F. Bartolozzi sculp. London. Printed for Will. m Napier, Music-seler to their Majesties, No.474, Strand.  
Rare engraving. Sheet 185 x 230mm (7¼ x 9").  
Trimmed. Some creases and foxing. £130  
A frontispiece to the comic opera, Rosina, by William Shield to an English-language libretto by Francis Brooke. The opera was written in 1771/72 but first performed at the Theatre Royal, Covent Garden, on 31 December 1782. On the left a naked woman draped with cloth reaches out. To the right a faun grapples with some reeds. Above two winged putti are playing instruments; a horn trumpet and pan pipes.

Stock: 53718

12. **Le Theatre Italien de Gherardi. Tom III.**

[London, Jacob Tonson, 1714?]  
Engraved titlepage. Sheet 145 x 85mm (5¾ x 3¼"). Trimmed within plate, mounted on album paper. £140  
The decorative titlepage to volume three (of eight) of 'Le Theatre Italien de Gherardi'. It shows an orchestra of putti playing a violin, cello, lute, flute and piano.

On the plinth is written an early modern usage of 'E pluribus unum', now famous as a motto of the United States of America.

Evaristo Gherardi (1663-1700) an Italian actor and playwright, compiled this collection of anonymous plays between 1694 and 1700, when he was assassinated. This 8vo version went through several editions, including by Adrian Braakman in Amsterdam in 1701 and Tonson & les Libraires François in London in 1714.

Stock: 53646

13. **[Spaniel & Pheasant].**

G. Vernon Stokes.  
Coloured drypoint etching, 39 of 75, signed by the artist. 290 x 245mm (11½ x 9½") very large margins. £360  
A Spaniel chasing a pheasant. By animal artist George Vernon Stokes (1873-1954).

Stock: 53655



14. **History of Eton College.**

[London: Rudolph Ackermann, 1816 but later]  
Extract. 4to, later maroon cloth gilt; pp. 72; nine aquatints and one etching, all with original hand colour. Some spotting. £450  
An extract containing all the plates and text relating to Eton from Ackermann's 'Public Schools', first published 1816. The plates are are four exterior views, interiors of the chapel, School Room, Hall and Library and a portait of a scholar. *Abbey: Scenery 438.*

Stock: 53764

15. **The Quad. Haileybury.**

G. Hayes. Published by W.H. Beynon & Co Cheltenham. [n.d., c.1900.]  
Etching on india. 190 x 350mm (7½ x 13¾"), with wide margins. £130  
Haileybury and Imperial Service College (usually shortened to Haileybury), is an independent school founded in 1862 at Hertford Heath, Hertfordshire, in 500 acres of parkland occupied

until 1858 by the East India College. The principal architect, William Wilkins, also designed the National Gallery in London, and Downing College, Cambridge. The school is built around four ranges which enclose an area known as Quad, the largest academic quadrangle in the UK and one of the largest in the world.

By Gertrude Ellen Hayes (1872-1956), who married Alfred Kedington. Both were art tutors at Rugby School.

Stock: 53474

16. **Haileybury from the 20 Acre Field.**

G. Hayes. Published by W.H. Beynon & Co Cheltenham. [n.d., c.1900.]

Etching on india. 190 x 355mm (7½ x 14"), with wide margins. £130

Haileybury and Imperial Service College (usually shortened to Haileybury), is an independent school founded in 1862 at Hertford Heath, Hertfordshire, in 500 acres of parkland occupied until 1858 by the East India College. The principal architect, William Wilkins, also designed the National Gallery in London, and Downing College, Cambridge. The school is built around four ranges which enclose an area known as Quad, the largest academic quadrangle in the UK and one of the largest in the world.

By Gertrude Ellen Hayes (1872-1956), who married Alfred Kedington. Both were art tutors at Rugby School.

Stock: 53475

17. **St Albans School [pencil.] Plate 1 [in pencil.]**

Etched by W.A. Donald [pencil.] [Engraved c.1930, but later impression.]

Etching. Plate 205 x 265mm (8 x 10½") very large margins. £70

A view of part of St Albans School, the public school in Hertfordshire, and one of the oldest in the world. The school was established in 498 A.D.

Stock: 53528

18. **Main Gateway, King's College, Cambridge.**

N.W. Keates [signed in pencil.] [n.d. c.1925.]

Etching. Publisher's stamp 200 x 270mm (8 x 10½"), with wide margins. £75

William Wilkins gatehouse to King's College, Cambridge, erected 1824-28 in the neo-Gothic or Tudor-Gothic style. Millbourn watermark.

Stock: 53563

19. **[Cambridge. Trinity College, The Fountain.]**

Arthur Spencer [pencil signature]. [n.d. c.1920.] Etching. 260 x 280mm (10¼ x 11"). £50

The fountain in the Great Court of Trinity College, fed by a conduit leading from a spring more than a mile away.

Stock: 53511



20. **A View of Baliol College (a), Trinity College (b), &c. in the University of Oxford. 7.**

I. Donowell Arch. del. London Printed for John Bowles at No 13 in Cornhill, Rob.t Sayer at the Golden Buck in Fleet Streetm & Carington Bowles No 69 in St Paul's Church Yard. [n.d., c.1760.]

Etching. 295 x 435mm (11½ x 17"), with large margins. Paper toned, repaired tear margin left. £330

After John Donowell (1753 - 1786; fl.), architect and topographical draughtsman working in London.

Stock: 53459

21. **A View of Exeter College back gate (a), the Museum (b), the Theatre (c), the Printing House (d) &c. in the University of Oxford. 6**

I. Donowell Arch. del. London Printed for Robert Wilkinson, 58 Cornhill, Bowles & Carver, 69 St Paul's Church Yard & Laurie & Whittle, 55 Fleet Street. [n.d., c.1794.]

Etching. 295 x 435mm (11½ x 17"), with wide margins. Repaired tear on left. £220

The Museum of the History of Science, the Sheldonian Theatre and Nicholas Hawksmoor's Clarendon Building.

After John Donowell (1753 - 1786; fl.), architect and topographical draughtsman working in London.

Stock: 53460

22. **[New College Chapel.]**

F.P. Barraud [in plate]. F.P. Barraud. R.W. Hester [pencil signatures]. London, Published April 2nd 1891 by Mess.rs Dickinson & Foster, Publishers

to The Queen, 114, New Bond Street, W,  
Copyright Registered.

Coloured etching, signed by the artist and  
engraver. 450 x 580mm (17¾ x 22¾"), with  
Printsellers' Association blind stamp £260  
A large-scale view of the chapel at New College,  
by Francis Philip Barraud (1824-1900). The arms  
of the college appear under the image.

Stock: 53462

23. **[Pembroke College] Collegium Pembrochianum.**  
[Drawn and engraved by David Loggan.] [Oxford,  
David Loggan, 1675.]

Engraving. 300 x 420mm (11¾ x 16½"), with  
large margins. Splits, tears and toning in margins.  
£230

An elevated view of Pembroke College,  
published in David Loggan's 'Oxonia Illustrata',  
the first illustrated book on Oxford.

Stock: 53456

24. **A View of Queen's College (a), University  
College (b), All Souls College (c), the Steeple of  
St Mary's College (d) &c. in the University of  
Oxford. 4**

I. Donowell Arch. del. London Printed for Robert  
Wilkinson, 58 Cornhill, Bowles & Carver, 69 St  
Paul's Church Yard & Laurie & Whittle, 55 Fleet  
Street. [n.d., c.1794.]

Etching. 295 x 435mm (11½ x 17"). Two tears  
entering plate. £180

A view on the High Street, Oxford.

After John Donowell (1753 - 1786; fl.), architect  
and topographical draughtsman working in  
London.

Stock: 53461



25. **St John's College from the Garden.**  
M.A. Rooker., del & sculp. [c.1787.]  
Engraving, fine impression. Sheet 345 x 485mm  
(13½ x 19"). Trimmed to plate on three sides.  
£260

Drawn and engraved by Michael Angelo Rooker  
for the Oxford Almanack.

Stock: 53453

26. **[St John's College] Sive Area Ædificium  
Cantuariense Nova**

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

Engraving. 310 x 505mm (12¼ x 20"), with wide  
margins. Central crease as normal.. Corner  
margin missing top right, tears in margins. £190  
A view of Canterbury Quadrangle, the first  
example of Italian Renaissance architecture in  
Oxford, commissioned by Archbishop Laud and  
completed in 1636. Published in David Loggan's  
'Oxonia Illustrata'.

Stock: 53458

27. **Operative Jewish Converts' Institution,  
Palestine Place, Bethnal Green.**  
[n.d., c.1859]

Wood engraving. Sheet 100 x 185mm (4 x 7¼").  
Trimmed, losing letterpress. £85

The headquarters of the Jewish Converts  
Institution for Christian Israelites. In 1909 the  
organisation was still operative, in Bodney Road,  
Hackney.

Stock: 53580

28. **Army Form B. 218F. Young Men, Your Country  
Needs You! More men are urgently required for  
the Regular Army... Kitchener... What the Army  
Will Do For You... Conditions of Service... God  
Save the King.**

[n.d., 1914.]

Letterpress pamphlet with facsimile signature,  
pp. iv. Front 225 x 145mm (8¾ x 5¾"). £50

A call-to-arms from the beginning of the First  
World War.

Stock: 53699

29. **[Recruitment campaign 1914-6] Buckingham  
Palace. To My People. At this grave moment in  
the struggle between my people and a highly  
organised enemy who has transgressed the  
Laws of Nations and changed the ordinance  
that binds civilized Europe together, I appeal to  
you. I rejoice in my Empire's effort, and I feel  
pride in the voluntary response from my  
Subjects all over the world who have sacrificed  
home, fortune, and life itself, in order that  
another may not inherit the free Empire which  
their ancestors and mine have built. I ask you to  
make good these sacrifices. The end is not in  
sight. More men and yet more are wanted to  
keep my Armies in the Field, and through them  
to secure Victory and enduring Peace. In  
ancient days the darkest moment has ever  
produced in our race the sternest resolve. I ask  
you, men of all classes, to come forward  
voluntarily and take your share in the fight. In  
freely responding to my appeal, you will be**

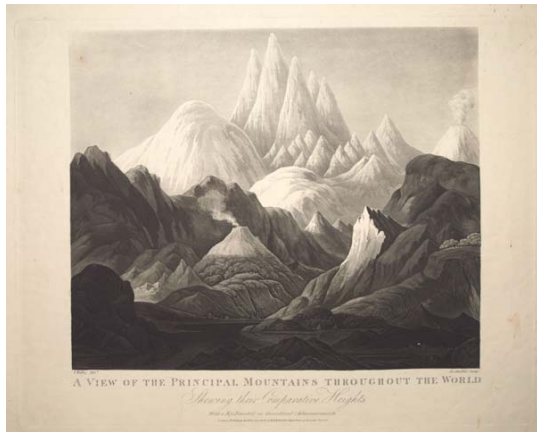
giving your support to our brothers, who, for long months, have nobly upheld Britain's past traditions, and the glory of her Arms. George R.I.

[London 1914-6.]

Letterpress with facsimile signature. Sheet 250 x 155mm (9¾ x 6¼"). £30

A call-to-arms from the first half of the First World War. See *Imperial War Museum IWM PST 12111* for variant.

Stock: 53698



30. **A View of the Principal Mountains throughout the World. With a Key Founded on Geometrical Admeasurements. [with] Key to the Plate of the Mountains.**

T. Hulley Del.t. J.C. Stadler Sculp.t London, Published, April, 12. 1817 at R. Ackermann's Repository of Arts, 101 Strand.

Aquatint and etching. 340 x 420mm (13½ x 16½"), on paper watermarked 'J. Whatman 1817'. Key 325 x 410mm (12¾ x 16"), with wide margins. Tiny abrasion near St Paul's, very slight staining outside image area. £550

An imaginary view looking up from a river towards increasingly high mountains as a comparison of altitudes, with St Paul's Cathedral, the Pyramids and St Peter's Basilica also shown. Two volcanos, Etna and Cotopaxi (Ecuador), smoke. At the back are five peaks of the Himalayas, the highest being Dhaulagiri (now only the seventh highest peak), with sheer sides tapering to points.

Finding this plate with its key is rare.

Stock: 53753

31. **Greenwich Amateur Dramatic Society, Season 1861-2. The Third Entertainment will be given by the members of the above society, on Thursday, the 12th of June, 1862, in the Concert Room of the Greenwich Institution.**

[1861]

Letterpress pamphlet, pp.. iv, cover 200 x 130mm (8 x 5"). Glue residue on blank page.

£65

Stock: 53686

32. **Greenwich Amateur Dramatic Society, Season 1861-2. The Third Entertainment will be given by the members of the above society, on Thursday, the 12th of June, 1862, in the Concert Room of the Greenwich Institution.**

[1861]

Letterpress. 200 x 130mm (8 x 5"). £50

Stock: 53688

33. **Olive Leaf from the Mount of Olives.**

J.G. [n.d., c.1880.]

Rare wood engraving with leaf pasted on. Sheet 150 x 115mm (6 x 4½"). Pasted on album sheet, leaf slightly worn. £120

A souvenir, featuring a leaf on a design of olive twigs, palm trees and a prospect of Jerusalem.

Stock: 53682

34. **Description of A View of Rome, Ancient and Modern; with the Surrounding Country, Taken from The Tower of the Capitol Now Exhibiting at the Panorama, Leicester Square.**

Painted by the Proprietor, Robert Burford, from Drawings taken by Himself in 1837. London: Printed by T. Brettell, Rupert Street, Haymarket. 1839.

8vo, printed leaflet, pp.16, with etched panorama, folded, 365 x 505mm (14¼ x 19¾").

Panorama separated, some ink offset. Pages spotted £180

A guide and key plate published as a souvenir of the exhibition of a panorama of Rome displayed at 'The Panorama', a purpose-built gallery in Leicester Square. The first of its kind, it was opened by Robert Barker (1739-1806) in 1793 to instant acclaim. After Barker's death the business was continued by his son Henry Aston Barker (1774-1856), then from 1826 by Robert Burford (1791-1861). In 1865 the Marist Fathers purchased the building for a French Catholic church, 'Notre Dame de France', which still stands in Leicester Place.

Stock: 53539

35. **Hanover Square.**

G.B. Cipriani inv. F. Bartolozzi sc. [n.d. c.1782.] Etching with engraving. Sheet 110 x 110mm (4¼ x 4¼"). Trimmed close to image. £120

Two putti wearing draperies lift each other's mask.

Ticket for a masquerade ball at the Queen's Concert Rooms, once on the east side of Hanover Square. *De Vesme: 1968: ii/iii.*

Stock: 53320





36. **The Centurion Cornelius. From an Original Picture brought to this Country by M Bryan Esq. And when the Angel which spake unto Cornelius was departed he called two of his household servants and a devout soldier of them that waited on him continually And when he had declared all these things unto them he sent thme to Joppa. Acts. Chap.r X Verse 7 & 8.** Painted by Rembrandt. Engraved by Ja.. Ward Painter & Engraver to his R.H. the Prince of Wales. London: Pub. April 10 1800 by Mess.rs Wards & Co. No. 6 Newman Street. A large mezzotint. 585 x 660mm (23 x 26"). Thread margins, 2 tears through inscription area and top edge. £450  
Cornelius, following a vision of an angel, summons 'two of his household servants, and a devout soldier' in order to send them to Joppa to fetch the apostle Peter (Acts X: 1-8). The painting has also been seen as showing the parable of the Unmerciful Servant, in which a servant is forgiven for his debts by a king, but fails to show the same leniency to a fellow servant. The painting (London, Wallace Collection) is no longer believed to be by Rembandt, although its authorship is disputed. *Frankau: 22, ii of ii.*  
Stock: 53758

37. **The Crucifixion.** [n.d., c.1840.]  
Wood engraving with bright original hand colour. Printed area 160 x 345mm (6¼ x 13½"). £50  
Christ on the Cross with two weeping women, the thieves and the Roman soldiers plating dice for his robe. The soldier about to spear Jesus is mounted on a splendid stallion.  
Stock: 53450

38. **David & Goliath. 1st Samuel, Chap.r 17 Verses 41 to 49.**

[n.d., c.1840.]

Rare wood engraving with bright original hand colour. Printed area 160 x 345mm (6¼ x 13½").

£130

A youthful David with crook and sling confront the massive Goliath between the armies of Israel and the Philistines.

Stock: 53451

39. **The Flight into Egypt. Mathew Ch. 2 V.14.**

O. Hodgson 111, Fleet St. [n.d., c.1840.]

Wood engraving with bright original hand colour. Printed area 175 x 340mm (7 x 13½").

£120

Mary and the infant Christ, both with glorioles. on a donkey led by Joseph. On the left are the pyramids in moonlight.

Orlando Hodgson published a variety of toy theatre prints: this image also gives the impression of a theatre set.

Stock: 53449

40. **Joseph and his Brethren.**

[n.d., c.1840.]

Rare wood engraving with bright original hand colour. Printed area 160 x 345mm (6¼ x 13½").

Tear entering image on left.

£95

Joseph, wearing his coat of many colours, takes Jacob's hand and gestures towards Egypt.

Stock: 53452



41. **[Alexander and Hephaestion Visit the Family of Darius in their Tent after the Battle of Issus.]**

C. le Brun Pinxit, G. Edelinck Sculpsit. [n.d, 1675.]

Rare engraving. On two sheets, 640 x 420 (25¼ x 16½") & 640 x 520mm (25¼ x 20½"). Trimmed at bottom, losing dedication, title and publisher's address.

£480

Sisygambis, mother of Darius III, prostrates herself before Hephaestion, mistaking him for Alexander. Instead of flying into a rage, Alexander dismisses this error as of no

importance and puts the family under his protection.

Prints of this size were unusual during this period, due to expense. This engraving of a painting belonging to Louis XIV was published as a propaganda piece, lauding the magnificence of royalty. Gérard Edelinck, the engraver, has also chosen to make dividing line jagged, so the join would disappear in the darkest parts of the image.

The original oil, painted c.1660, is still at Versailles.

Stock: 53752



42. **The Exposition of Cyrus. This Print, engrav'd from the Original Picture, painted by Benedetto Castiglione, in the Collection of the Right Honourable the Earl of Lincoln; is, with the deepest Sense of Gratitude, most humbly dedicated to the Subscribers and Encouragers of this Undertaking \_ By their much obliged & most obedient humble Servant, John Boydell.**

Benedetto Castiglione Pinx.t. R.d Earlom delint. John Boydell Sculpsit 1765. Publish'd according to Act of Parliam.t by Jn.o Boydell, Engraver, in Cheapside London, May 1st. 1765.

Fine engraving. Plate 515 x 430mm (20¼ x 17") very large margins. £350

A woman is surprised to find a naked young boy lying on a cloth in the foreground, guarded by dogs.

Cyrus's grandfather, alarmed by a prophecy that his grandson would dethrone him, gave orders to cast the baby into the wilderness. Rescued by a shepherd and his wife, Cyrus returns to fulfil the prophecy in 559 BC, becoming king of Persia

and creating the first Persian Empire. *Ex: Duke of Westminster.*

Stock: 53467

43. **The Finding of Cyrus. From the Original Picture, Painted by Benedetto Castiglione, In the Collection of the Right Honourable the Earl of Orford, at Houghton: To whom this Plate is most, Humbly Dedicated, by his Lordship's Most Obliged, and Most Obedient Servant, John Boydell.**

Benadetto Castiglione pinxit. E. Edwards delin.t. John Boydell Sculpsit & excudit. Published by J. Boydell Engraver, in Cheapside, London; Jan.y 1st. 1767.

Fine engraving. 430 x 540mm (17 x 21¼"), with large margins. £320

A shepherd and his wife finding the infant Cyrus being suckled by a dog.

Cyrus's grandfather, alarmed by a prophecy that his grandson would dethrone him, gave orders to cast the baby into the wilderness. Rescued by a shepherd and his wife, Cyrus returns to fulfil the prophecy in 559 BC, becoming king of Persia and creating the first Persian Empire.

This plate was engraved from a painting in the collection of Robert Walpole at Houghton in Norfolk and subsequently sold to Catherine the Great of Russia. It is now residing in the Hermitage, as 'Childhood of King Cyrus', attributed to Antonio Maria Vassallo rather than Giovanni Benedetto Castiglione. *Ex Collection Duke of Westminster.*

Stock: 53470

44. **The Distressed Mother.**

G.B. Cipriani inv. F. Bartolozzi sculps. London: Published as the Act directs 1 March 1785 by W. Byrne No 79 Titchfield Street.

Stipple. 215 x 225mm (8½ x 8¾"). Small margins. £180

Shows Mother & child escaping a fire in ancient Rome. Stipple engraving by Francesco Bartolozzi (1725-1815) after his frequent collaborator Giovanni Battista Cipriani (1727-85). *Calabi & de Vesme 1324.*

Stock: 53315

45. **The Finding the Doll.**

Engraved by P.W. Tomkins, Historical Engraver to Her Majesty [after Elizabeth Upton]. London Pub. as the Act Directs, Jan 18. 1796 by Tomkins New Bond Street.

Stipple. 160 x 180mm (6¼ x 7"), with wide margins. £160

A child excited to find a new doll. A plate from 'The Birth-Day Gift or the Joy of a New Doll,

From Papers Cut by a Lady" by Elizabeth Upton, Lady Templetown (1747-1823), lady of the bedchamber to Princess Amelia. Upton's designs from cut Indian paper were used by Wedgwood to produce sentimental, morally didactic and uplifting subjects.

Stock: 53350

46. **Doll at Breakfast.**

Engraved by P.W. Tomkins, Historical Engraver to Her Majesty [after Elizabeth Upton]. London Pub. as the Act Directs, Jan 18. 1796 by Tomkins New Bond Street.

Stipple. 160 x 180mm (6¼ x 7"), with large margins. £160

A child excited to find a new doll. A plate from 'The Birth-Day Gift or the Joy of a New Doll, From Papers Cut by a Lady" by Elizabeth Upton (1747-1823), Lady Templetown, lady of the bedchamber to Princess Amelia. Upton's designs from cut Indian paper were used by Wedgwood to produce sentimental, morally didactic and uplifting subjects.

Stock: 53351



47. **The Farm Yard. From the Original Picture, by Peter de Laer, called Bamboccio; In the Collection of Rob.t Udney Esq.r. To whom this plate is Dedicated, by his much obliged and most Humble servant, John Boydell. No. 47.**

Peter de Laer Pinxit. P.C. Canot Sculpsit. J. Boydell excudit 1768.

Engraving. Platemark: 480 x 610mm (19 x 24"). Cut to inside platemark at top. Slight foxing. £420

Fine cattle image showing rural scene with a ruined building, partially overgrown, part used as a barn, with people sitting at a small table outside. Cattle and goats are shown on the right with a man lifting a basket from a horse nearby. A view of a town is in the background to the right.

From the series 'The Most Capital Paintings in England', Boydell's first major initiative as a pioneering publisher of fine engravings.

Stock: 53724

48. **Le Souhait De La Bonne Annee Au Grand Papa.** Canot pinx. J. Ph. Le Bas Sculp. A Paris chez J. Ph. Le Bas Graveur du Cabinet du Roy. Et a Rouen chez J.B. Descamps vis-a-vis S. Amand. 1747. Etching and engraving, 18th century watermark, 390 x 275mm (15¼ x 10¾"). Trimmed to plate. Water stain in title area. £230

A French interior scene: two children give a birthday present to their grandfather, who sits by a fireplace with tea or coffee on the table in front of him. A handsome clock adorns the mantelpiece. After Jacques Philippe Le Bas (1707 - 1783).

Stock: 53576

49. **Physick.**

Ostade pinx.t. R. Houston fecit. [London: Bowles & Carver, n.d., c.1775.]

Mezzotint. Sheet 175 x 120mm (5¾ x 4¾").

Trimmed to plate on three sides, into plate at bottom, losing publisher's inscription. £65

A doctor looking at a fluid in a round-bottomed flask. From a painting by Adriaen van Ostade once in the collection William Beckford (1709-70), a Lord Mayor of the City of London, a pair to 'Law',

Stock: 53685

50. **Don Quixote. Plate I.**

Stothard del. Grignon sculp. Published as the Act directs, by Harrison and Co. Mar. 9, 1782. Engraving. 170 x 100mm (6¾ x 4"). Trimmed to plate. £45

Sancho Panza being tossed in a blanket outside an inn after Don Quixote refuses to pay for lodging. Quixote watches from behind a wall. Circus item.

An illustration from an English edition of Miguel de Cervantes's 'The History and Adventures of the Renowned Don Quixote', illustrated by Thomas Stothard (1755 - 1834).

Stock: 53520

51. **Juliette dans Jadis et Aujourd'hui, Opéra bouf.**

Etching. Sheet 185 x 110mm (7¼ x 4¼").

Trimmed within plate, damage at top, mounted on album sheet. Damaged. £65

A larger portrait of a woman with two small figures of men behind, one in contemporary dress, the other in the clothes of a century earlier. An illustration to a printing of 'Jadis et Aujourd'hui' (roughly 'Then and Now'), a comic opera by Rodolphe Kreutzer (1766-1831) with lyrics by Charles-Augustin Bassompierre (Sewrin) (1771-1853).

Stock: 53649

52. **[Le roi et le fermier.] Trio Betsy.**  
Frussote sculp [after F.M.I. Quéverdo.] [Paris: F.N. Martinet, c.1763.]  
Etching. 180 x 115mm (7 x 4½"), with large margins. £95  
One of six plates illustrating 'Le roi et le fermier', a 1762 opéra-comique in 3 acts by Pierre-Alexandre Monsigny to a libretto by Michel-Jean Sedaine. Here Betsy (mis-engraved as 'Betsy' in the title), her sister Jenny and her mother sing a trio while stitching and spinning.  
Stock: 53651

53. **[The Weird Sisters, played by] G.J. Bennett. Drinkwater Meadows. W.H. Payne. [facsimile signatures] ["A Drum! A Drum! Macbeth doth come!"]**  
[Drawn by Richard James Lane.] [J. Graf, Printer to Her Majesty.] London, Published Dec.r 1, 1838, by J. Mitchell, Old Bond Street.  
Lithograph. Sheet 185 x 250mm (7¼ x 9¾").  
Trimmed losing printer and publisher's inscription (plate not signed by the artist), laid on album paper. £65  
The three witches from Shakespeare's 'Macbeth', played by George John Bennett (1800-79), Drinkwater Meadows (1799-1869) and William Henry Payne (1804-78), all well-known actors.  
Stock: 53700

54. **[Le maréchal ferrant] Chantant a plein gorge. Dedié à Mr de la Ferté Indendant et Contrôler Général de l'Argentrée, munus plaisirs et affaires de sa Majesté. Par son très Humble et très Obeissant Serviteur Martinet.**  
Queverdo del. Therese Martinet 1767. [Paris: Claude Jan-Baptiste Héissant, 1765.]  
Etching. 220 x 135mm (8½ x 5¼") with wide margins £80  
Marcel, the Blacksmith of the title, sings as he hammers a horseshoe. The first scene of 'Le maréchal ferrant', a comic opera by François-André Danican Philidor and Antoine-François Quétant, based on one of the stories in Boccaccio's Decameron. The opera was first performed in 1761, including a staging before Louis XV. This illustrated edition had six plates engraved by Marie Thérèse Martinet after François Marie Isidore Queverdo.  
Stock: 53645

55. **[Le maréchal ferrant] Jannette. "Colin, Colin, J'ai leu l'appeller, il ne me respond point... il est mort..."**  
[Engraved by Marie Thérèse Martinet after François Marie Isidore Queverdo.] [Paris: Claude

Jan-Baptiste Héissant, 1765.]  
Etching. 220 x 135mm (8½ x 5¼"), with wide margins. £70  
Jeannette, daughter of the Blacksmith of the title, finds Colin slumped across a table asleep after a drinking a potion and thinks him dead. One of six plates in an edition of 'Le maréchal ferrant', a comic opera by François-André Danican Philidor and Antoine-François Quétant, based on one of the stories in Boccaccio's Decameron. The opera was first performed in 1761, including a staging before Louis XV.  
Stock: 53644

56. **[Le Tourment de l'Absence.] O ma tant douce Coombelle.**  
Martinet [after F.M.I. Quéverdo.] [Paris: F.N. Martinet, c.1763.]  
Etching. 180 x 115mm (7 x 4½"), with large margins. £80  
A man playing a lute serenading a young woman as an older lady looks on. An illustration of 'Le Tourment de l'Absence', a song with music by Pierre-Alexandre Monsigny and words by Michel-Jean Sedaine.  
Stock: 53652



57. **Apollo, Herdsman to King Admetus. From the Original Picture of the same size, painted by Filippo Lauri; In the Collection of Robert Bragg, M.D, To whom this Plate is Dedicated, by his most Obliged Servant, John Boydell. See Ovdiss Met: 11. 679. No.10.**  
Filippo Lauri pinx.t. R. Earlom delint. J. Boydell excudit, 1768. W.m Byrne Sculpsit. Published March 1st. 1768.  
Fine engraving. 410 x 520mm (16¼ x 20½"), with large margins. £420  
Apollo sits playing a lyre, with enraptured women sitting at his feet, and fauns and dryads dancing as others watch. In the background Mercury steals the king's cattle. Although Apollo was sentenced to a year of servitude to the mortal King Admetus as

punishment for killing Delphyne (or, according to later tradition, the Cyclopes), many writers describe their bond as more romantic than master-and-slave. *Ex Collection Duke of Westminster*

Stock: 53469

58. **[Hercules and Omphale.]**

G.B. Cipriani Delin.t. Engrav'd by F. Bartolozzi.

[London, Publish'd Nov:r 1st 1787 by W.

Dickinson Engraver No: 158 Bond Street.]

Stipple and etching, state before title, printed in sepia. Sheet 225 x 365mm (9 x 14¼"). Trimmed within plate.

£230

Hercules seated to left, holding a spindle; on the right, Omphale, half-naked, wearing his lion's skin over her head, seated with legs crossed, her right hand resting on a club held by a putto. On her left, Cupid, holding a bow, two putti holding wreaths; in a horizontal oval.

In classical mythology Omphale was queen of Lydia; Herakles/Hercules was her slave for three years, as punishment for murdering his friend Iphitus.

After Giovanni Battista Cipriani (1727-85). *De Vesme 425.*

Stock: 53316

59. **[The Infant Academy.]**

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

Stipple, printed in sanguine, proof? Sheet 270 x 320mm (10¾ x 12¾"). Trimmed within plate.

£130

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

Although trimmed there are no signs of the flourishes of the title, which should touch the bottom printed border.

Stock: 53693

60. **The Power of Beauty. From the Original Picture of the same Size, Painted by Filippo Lauri, In the Collection of his Grace the Duke of Montagu; To whom this plate is most Humbly Dedicated by his Grace's most Obliged and most Obedient Humble servant John Boydell. No. 42.**

Filippo Lauri Pinx.t. R. Earlom delin.t. Will.m Walker Sculpsit. Published by J. Boydell Engraver, in Cheapside London, Nov:r 24th. 1767.



Fine engraving. 410 x 510mm (16 x 20"), with large margins. £390

Venus reclining under a tree pointing at a satyr who kneels, gazing infatuated at her, as Cupid binds its hands behind it. A flying putto pulls on the satyr's beard, grasping an arrow, ready to strike.

After Filippo Lauri (1623 - 1694). From the series 'The Most Capital Paintings in England', Boydell's first major initiative as a pioneering publisher of fine engravings. *Ex Collection Duke of Westminster.*

Stock: 53471

61. **[Part of a Fallen Tree.] 13.**

TB [monogram of Thomas Barker of Bath]. [Bath, D. Redman, 1814.]

Pen lithograph, laid on original backing page; 310 x 240mm (12¼ x 9½"). £140

A knarled old tree with part of its trunk fallen. From "Thirty Two Lithographic Impression from Pen Drawings of Landscape Scenery", 1814. Views around Bath, Wales, the Lake District and elsewhere.

Stock: 53525

62. **[A lane with hunter and dog.]**

W. Delamotte del. 1819. Lithograph by B. King 40 Piccadilly West.

Lithograph. Sheet 250 x 170mm (9¾ x 6¾"). £75 *Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 53706

63. **Sir J.B. Warren's Action off Ireland with a Squadron of French Frigates.**

N. Pocock Del. T. Medland sc. Publish'd by Burney and Gold May 31. 1800.

Aquatint. Sheet 140 x 225mm (5 x 9"). Some creasing. Trimmed. £60

The Battle of Tory Island, (or Warren's Action, after the British leader, Sir John Borlase Warren), fought off the north-west coast of Ireland on the

12th October 1798 between the British and French. Part of the French Revolutionary Wars, it was also the last action of the Irish Rebellion of 1798 and the last French attempt to invade the British Isles. Theobald Wolfe Tone, the Irish rebel leader, was found aboard the French flagship: he committed suicide before he could be hanged.

Published in the Naval Chronicle. *Parker: 137.*  
Stock: 53517

64. **A Cutter, with a View of South Sea Castle.**

Dom.k Serres R.A. del. J. Clarke & J. Hamble sculp. Edw.d Orme Excudit. Published & Sold Jan.y 1, 1806 by Edw.d Orme, Printseller to the King, 59, Bond Street London.

Aquatint. 285 x 440mm (11¼ x 17¼"). Repaired tear bottom right. Some creasing. Holes near bottom edge where previously bound. £220  
Small boats off Southsea Castle, the fort built by Henry VIII to protect Portsmouth.

Plate 19 of the 'Liber Nauticus, and Instructor in the Art of Marine Drawing' by Dominic Serres and his son John Thomas Serres, published during the Napoleonic Wars (and so perhaps explaining the coastal defences shown here). Both were marine painters to the king, and John was the Master of Drawing at the Chelsea Naval School and, according to the title page of the 'Liber', 'Marine Draught-man to the Honourable the Board of Admiralty'. *Abbey Life 345.*

Stock: 53540

65. **[The Rear Guard.]**

J.P. Beadle. [c.1910.]

Photogravure. 345 x 515mm (13½ x 20¼"). Laid on board. £160

Major-General Robert Crauford (1764-1812) commanding the 1st Flank Brigade (composed of the 1/43rd, 1/52nd and 2/95th), the rearguard protecting the British Army's retreat from Mayorga to Corruna, 1808-9, during the Peninsula War. Marching through mountain passes in the snow, without food, it is the disciplinarian Crauford's leadership that is credited for the success of the retreat.

James Princip Beadle (1863-1946), who specialised in military scenes, experienced both the Boer War and the First World War.

Stock: 53115

66. **No. 56. Aldgate Ward Association. Present (as a Rear Rank.) The same as a front rank the feet excepted, the right foot steps out to the right & the left steps forward.**

Rowlandson Delin. London Pub. Nov. 1, 1798, at Ackermann's Gallery, 101 Strand.

Coloured aquatint with gold highlights. 250 x 200mm. Trimmed. Some old mount staining around platemark £80

From the 'Loyal Volunteers of London'. *Abbey: Life 379.*

Stock: 53607

67. **Officers of the British Army, No. 51. 1st (or Royal) Dragoons.**

L. Mansion & St. Eschauzier inv & del. Printed by Lefevre & Co. London, Published by W. Spooner 259, Regent Street.

Fine lithograph laid on card. Sheet 450 x 300mm (18 x 12"). Mount burn. £180

A mounted portrait of an officer of the 1st Dragoon Guards. The regiment was first raised by Sir John Lanier in 1685 as the 2nd Queen's Regiment of Horse, named in honour of Queen Mary, consort of King James II. It was renamed the 2nd King's Own Regiment of Horse in 1714 in honour of George I. The regiment attained the title 1st King's Dragoon Guards in 1751.

Stock: 53665



68. **To the Committee of the Bristol and Clifton Zoological Society, This Portrait of their old Favorite Jupiter, is respectfully dedicated by the Publisher.**

Drawn by J. West Giles. M. & H. Hanhard, Imp.t. Clifton, Published by John Burbidge, 6, Regent Place, June 24th 1853.

Very scarce tinted lithograph. Sheet 330 x 450mm (13 x 17¾"). Foxing in lower margin. £320  
A fine lithograph portrait of a lion.

Stock: 53609

69. **De Algemeene en Byzondere Natuurlyke Historie. Voorberigt.**

De Seve Del. [Amsterdam, n.d., c.1780.]

Engraving, 90 x 140mm (3½ x 5½"), set in letterpress, large margins £55

An engraved caprice forward heading from a Dutch edition of the Comte de Buffon's 36-

volume 'Histoire naturelle, générale et particulière', with stylised depictions of an elephant, rhinoceros, camels and goats, being managed by a putti.

Stock: 53712

70. **Histoire Naturelle. L'Éléphant.**

De Seve Del. [Paris, n.d., c.1780.] Engraving, 90 x 140mm (3½ x 5½"), set in letterpress, large margins. £55  
An engraved caprice chapter heading from the Comte de Buffon's 36-volume 'Histoire naturelle, générale et particulière', with stylised depictions of an elephant, rhinoceros, camels and goats, being managed by a putti. The letterpress text (in French) describes elephants.

Stock: 53711



71. **Cubs Bred Between a Lion and Tigress, Three Months Old.**

London, Published by G.B. Whittaker, Feb.y 1825.

Engraving. Sheet 135 x 220mm (5¼ x 8¾"). Trimmed within plate. £95  
A pair of 'Ligers'.

Stock: 53691

72. **Graphic Illustrations Of Animals, Shewing Their Utility To Man, In Their Services During Life And Uses After Death. The Ass.**

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

Fine hand coloured lithograph. Sheet 380 x 485mm (15 x 19"), very large margins. £160  
A central illustration of an ass is surrounded by eight vignette scenes depicting the commercial uses and relationship to man of the animal, in life and death (each captioned). Plate to 'Graphic Illustrations Of Animals', illustrated by Benjamin Waterhouse Hawkins (1807 - ?1889), artist and sculptor of natural history subjects. In 1852 he was appointed director of the fossil department at the Crystal Palace, where he worked with Richard Owen on the famous models of dinosaurs and other extinct lifeforms.

Numbered 'Pl. 6' upper right.

Stock: 53577

73. **[Cockatoo.]**

32/36. Jan Sirks [pencil] [n.d., c.1920.] Etching, limited edition, signed by the artist. 255 x 175mm (10 x 7"). Paper toned, margins with paper manufacturer's blind stamp. £140  
Jan Sirks (1885-1938) of Rotterdam. Australian interest.

Stock: 53588



74. **The Oblique-Leaved Begonia.**

Reinagle pinx.t. Caldwell sculp.t. London. Published July 1, 1800 by Dr. Thornton.

Aquatint with stipple and line, printed in colours and hand-finished. 510 x 380mm (20 x 15"), very large margins. Two small tears in margin. £850  
'Begonia nitida', introduced from Jamaica by Sir Joseph Banks, the botanist on Cook's first circumnavigation. Published in Thornton's 'Temple of Flora', the first series of flower prints to show the plant within a habitat. *Dunthorne: p. 248, state iii of iii.*

Stock: 53465

75. **Index to the View of London. [Lettered A-Z; and; Numbered 1-90 listings of specific locations.]**

[J. Swertner.] Published as the Act directs by J. Swertner Aug.t 1.st 1789.

Etching with aquatint. Sheet 125 x 750mm (4¾" x 29½"). Folds with some creasing through the image. £140

Key to an aquatint view of Westminster and the City of London from Islington by The Rev. John Swertner (1746-1813). Swertner was a Moravian Minister who, when not producing views such as this, was a prolific writer of hymns. *Guildhall Library Print Room: p7494442.*  
Stock: 53659

76. **Scenes in Egypt.**

R. Ackermann 101 Strand.

Rare aquatint with hand colour on both sides of the sheet. 200 x 325mm (8 x 12¾"), watermarked 'Russell & Co 1799'. Crack in left image, trimmed into plate at bottom, crack in platemark at top, creasing and soiling. Messy.

£120

Two scenes of ruins on one plate, apparently designed to be separated. They are coloured front and rear to create an effect when held up to a light source. Transformation image.

Stock: 53587



77. **View of Mount Vesuvius. From the Original Transparent Drawing by W.m Orme.**

[Engraved by Charles Turner.] Orme, New Bond Street, Excute. R.M. Sold & Published Feb. y 1, 1799, by Edwd. Orme, New Bond Street, London. Where may be had a great variety of Transparent Prints & every requisite for drawing them.

Rare transparency, aquatint with etching. 170 x 210mm (6¾ x 8¼"). Trimmed to platemark, some wear. £120

A rare transparency item showing dramatic view of an eruption of Mount Vesuvius in the Bay of Naples. Boats and lighthouse in foreground. After William Orme (1771-1854; active), brother of Edward and Daniel. Charles Turner mentions engraving this plate in his diaries. *Ex collection of the Hon. Christopher Lennox Boyd.*

Stock: 53516

78. **[Dr Tom Bentley.]**

Cavr. Ghezzi. del. [Engraved by Arthur Pond.] [n.d., c.1760.]

Etching. 340 x 220mm (13¼ x 8¾"). Repaired tear, some surface wear, laid on card. £110  
A caricature of Thomas Bentley LLD (1693 - 1742), classical scholar, probably on his grand tour 1725-6.

After Pierleone Ghezzi (1674 - 1755), caricaturist and etcher who worked in Rome. It was used by Hogarth for his plate 'Characters and Caricaturas' to exemplify the difference (as Hogarth saw it) between the caricature of Ghezzi, Leonardo et al, and his own delineation of character. *BM: 1873,0712.643. See Martin Myrone & Tim Batchelor, 'Rude Britannia: British Comic Art'; Bindman: Hogarth and his Times; Hake:80.*  
Stock: 53510

79. **Miss Elizabeth Smith.**

Engraved by T. Woolnoth. Published Feb. r 1. 1822 by Dean & Munday, Threadneedle Street. Engraving. Plate: 180 x 120mm (7 x 4¾"). Thread margin two sides. Holes in right side where it has previously been bound. £50

A portrait of English translator, linguist and biblical scholar Elizabeth Smith reading a book (1776-1806).

Stock: 53537

80. **Henricus Spelmannus Eques Auratus.**

R. White Sculp. Engraving. Sheet 280 x 185 (11 x 7¼"). Trimmed to image and laid on album paper. Toning £90

Bust portrait of Sir Henry Spelman (1562-1641) in an oval frame. He served as a member of parliament for Worcester and was a well-regarded antiquarian.

Stock: 53777

81. **D. Antonius van Dyck Eques. [In image] Ant Van Dyck pinxit. De Larmessin Sculp.**

From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 190 x 135 (7½ x 5¼"). Trimmed to image and laid on album paper. Foxing along the left margin. £140

Half portrait of Sir Anthony van Dyck (1599-1641), back turned and looking over his shoulder. Van Dyck was a Flemish Baroque artist and, after artistic success in the Netherlands and Italy, was recruited as a court painter in England. He was granted a knighthood by Charles I.

Stock: 53791



82. **Albertus Durerus, Norebergens. Vir virtute tumque arte insignis habetur, Tentonica gentis gloria summa suae. Contulit huic Caesar insignia Nobolitatis. Tantus bonos artis, famaue tanta viri. [in image at top] cum privilegue ord gen foeder inf germ province Pars II hexcud**

Hh [Hendrick Hondius] excud.

Engraving, 195 x 125mm (7¾ x 5"). Trimmed to image and laid on album paper. Slight staining and creasing in the margins. £180

Half portrait of Albrecht Durer (1471-1528), right profile. Durer was one of the most important printmakers of the German Renaissance and had close relationships with artists of the Italian Renaissance, evidence of which can be found in the classical motifs peppered throughout his art.

Stock: 53813

83. **John Flaxman. Né en 1755.**

R.J. Lith. de Macaire, R. de l'Odéon, No. 21 [n.d., c.1825].

Rare lithograph. Sheet 260 x 175mm (10¼ x 7"). £70

John Flaxman (1755- 1826), English draughtsman and sculptor specialising in funerary monuments.

Stock: 53298

84. **Giorgone de Castel Franco.**

De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 190 x 140mm (7½ x 5½").

Trimmed to image and laid on album paper.

Toning. £140

Head and shoulders portrait of Giorgione de Castelfranco (1477/8-1510), inclined to the left, holding a severed head. Giorgione was an Italian painter and together with Titian, founded the Venetian school of Italian Renaissance painting.

Stock: 53782

85. **Ioannes Holbenius Pictor Regis. Magna Britannia sui Soeculi celeberrimus anno 1543 aetat 43.**

De Boulonois fecit. From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 180 x 130mm (7 x 5"). Trimmed to plate and laid on album paper. Toning £130

Hans Holbein the Younger (1497-1543) was a German painter and print maker. Living in England his high profile patrons included Thomas More, Anne Boleyn and, later in life, Thomas Cromwell. During the Reformation campaign and was employed by Henry VIII's as the King's Painter.

Stock: 53740



86. **S.r Godfrey Kneller Bar.t & Kn.t of ye Roman Empire. Principal Painter to K. Charles 2.d James 2.d William 3.d Q.Ann & King George 1st.**

Se Ipse Pinx.t. J. Faber fecit 1735.

Mezzotint. 355 x 25)mm (14 x 10"), with wide margins. Some creasing, left margin reinforced on reverse. £220

Sir Godfrey Kneller (1646-1723) was the leading portrait painter in England during the later 17th and early 18th centuries, and was court painter to British monarchs from Charles II to George I. Born in Germany and took place as a student to Rembrandt. CS:208.1

Stock: 53473

87. **Lionardo Da Vinci Pittore**

From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 190 x 135 (7½ x 5¼"). Trimmed to image and laid on album paper. £130

Head and shoulders portrait of Leonardo da Vinci (1452-1519) facing sharply left. Da Vinci was an Italian pioneer during the Renaissance and is regarded as one of the greatest polymaths.

Stock: 53789

88. **Nicholaus Fabricius de Pierese. [In image] Ant Van Dyck pinxit. De Larmessin Sculp.**

From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 190 x 135mm (5¼ x 7¾").

Trimmed to image and laid on album paper.

Minor toning. £70

Half portrait of Nicolas-Claude Fabri de Peiresc (1580-1637), inclined to the right. Peiresc was a

French astronomer and well respected in the scientific community.

Stock: 53795



89. **Tychonis Brahe**

De L'armessin Sculp From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 185 x 135mm (7¼ x 5¼").

Trimmed to image and laid on album paper.

Light staining across the image. £160

A half portrait of Tycho Brahe (1546-1601), a Dutch astronomer and nobleman. He observed that the moon orbited the Earth and that the planets orbited the Sun - although still believed the Sun orbited the Earth. He wore a prosthetic nose for much of his life after losing the original in a drunken duel with a cousin.

Stock: 53793

90. **Pierre Aretin Ne a Arezzo en Toscane, mort environ l'an 1556. age de 65 ans. [Top of image left] Titianus pinxit [right] W Hollar fecit 1647**

Etching, 185 x 135mm (7¼ x 5¼"). Trimmed to image and laid on album paper. Toning £75

Pietro Aretino (1492-1556) was a well-regarded Italian author, poet and playwright as well as an influential satirist and notorious blackmailer. He was a close friend of Titian's, who painted his portrait many times. *Pennington 1346 iii of iii.*

Stock: 53770

91. **Vera Effigies Iohannis Cleaveland**

Rare engraving. Sheet 130 x 80mm (5 x 3¼").

Trimmed to plate and laid on album paper.

Paper is distorted. Minor toning around edges.

£70

John Cleveland (1613-1658) was an English poet and a Royalist supporter during the Civil War.

Stock: 53734

92. **Catharine Cockburn.**

[n.d., c.1780.]

Engraving, 180 x 110mm (7 x 4¼"). Small margins. Slightly time-stained.

£50

Catharine Trotter Cockburn (1679 - 1749), novelist, dramatist, and philosopher.

Stock: 53542

93. **[Thomas Gray] Mr. Gray. Engraved by J.R. Smith, from an Original Drawing in the possession of The Revd. Mr. Potter.**

[n.d., c.1783.]

Stipple and etching. 150 x 115mm (6 x 4½").

Thread margins, mounted in album paper. £65

Thomas Gray (1716 - 1771), poet, classical scholar and letter writer, famed for his 'Elegy in a Country Churchyard'.

Frontispiece to Robert Potter's 'Inquiry into Some Passages in Dr. Johnson's Lives of the Poets'.

After William Mason (1725 - 1797), poet and divine; friend and biographer of Gray. *Frankau: 157. D'Oench: 278. Not in BM, NPG.*

Stock: 53515

94. **[Elizabeth Gunning] Miss Gunning.**

Saunders Jun.r del. / F Bartolozzi R A Sc.t. [n.d., 1796.]

Stipple. Sheet 130 x 90mm (5 x 3½"). Trimmed, laid on album paper, some staining. £65

Oval portrait of Elizabeth Gunning (1769-1823), author and poet, published as the frontispiece of her translation of the French 'Memoirs of Madame De Barneveldt'. *De Vesme 1080, iv of iv.*

Stock: 53696

95. **Dr. Samuel Johnson.**

London Published July 1. 1811, by Adlard & Jones.

Stipple, printed in colours. Sheet 275 x 215mm (10¾ x 8½"). Trimmed within plate £95

Dr. Samuel Johnson (1709-1784) the English author, poet, critic, and lexicographer.

Stock: 53307

96. **Jean Locke ne en Aout M.D.C.XXXII Mort le XXVIII. Octobre. M.D.C.C.IV. Hic oculos, hie ora vides, hic omina, docta Lockius humane pingens penetralia mentis. Effingi artificis que potuere manu. Ingenium solus pinxerit ipse fuum. Adiferibebat Johannes Clericus.**

G. Kneller Eques pinxit 1697. E. Morellon la Cave Sculp 1734.

Engraving. Sheet 225 x 160mm (9 x 6¼").

Trimmed to image and laid on album paper.

Toning £140

John Locke (1632-1704) was an influential English philosopher and a prominent figure in the Age of Enlightenment. Among many other things and schools of thought, he is credited and cited as the 'father of Liberalism'.

Stock: 53771

97. **M.re Francois Rabelais. Docteur en Medecine Curee de Meudon lez Paris.**

Moncornet ex. [n.d. c.1660.]

Engraving. 165 x 115mm (6½ x 4½"). Red ruling on platemark. Small margins. £80

François Rabelais (c.1483-1553), French humanist and doctor but most important for his satirical writings, especially 'Gargantua and Pantagruel'. W: 2416-2.

Stock: 53689



98. **Sir Walter Scott Bart.**

Engraved by Willm. Walker from a Picture by Sir Henry Raeburn R.A. Printed by McQueen.

Published 1st. Octr. 1826 by W. Walker, 3 Gt. Queen Street, Edinburgh & 18, Norton Street, Portland Road, London [& Shroth, Paris].

Stipple and etching on india paper, proof, 395 x 305mm. (15½ x 12") with large margins. A fine impression, some foxing. £230

Royal arms to margin. After Sir Henry Raeburn (1756 - 1823).

Stock: 53674

99. **Mr. William Shakspeare. 'His True Effigies.' To the Right Honorable the Earl of Essex, an Admirer of Shakspeare, of Polite Literature, and of the Fine Arts.**

Engraved by W.m Ward A.R.A. from a Painting by Tho.s Phillips Esq.r R.A. after a Cast by G. Bullock, from the Monumental Bust, at Stratford-upon-

Avon. This Print is Published April 23, 1816, being the Second Centenary after the Poets Decease, by J. Britton, Tavistock Place, London. Mezzotint on chine collé, printed in brown. 230 x 150mm (9 x 6"), with large margins. Slight foxing. £160

From the commemorative bust of William Shakespeare (1564-1616) writing at a table, sculpted by George Bullock (1782/3 - 1818) in Stratford Church.

Stock: 53491

100. **Mr. William Shakspeare. 'His True Effigies.' To the Right Honorable the Earl of Essex, an Admirer of Shakspeare, of Polite Literature, and of the Fine Arts.**

Engraved by W.m Ward A.R.A. from a Painting by Tho.s Phillips Esq.r R.A. after a Cast by G. Bullock, from the Monumental Bust, at Stratford-upon-Avon. Printed by Lahee. This Print is Published April 23, 1816, being the Second Centenary after the Poets Decease, by J. Britton, Tavistock Place, London.

Fine mezzotint, printed in brown. 230 x 150mm (9 x 6"), with large margins. £160

From the commemorative bust of William Shakespeare (1564-1616) writing at a table, sculpted by George Bullock (1782/3 - 1818) in Stratford Church.

James Lahee was a printer renowned for the quality of his work. *Ex Collection of the Hon. Christopher Lennox Boyd.*

Stock: 53490

101. **[Horace Walpole]**

[After Reynolds]

Engraving. Sheet 170 x 100mm (6¾ x 4").

Trimmed to image and laid on album paper. £65  
Horace Walpole (1717-1797) was a prolific writer, known for his 'Gothic castle' residence in Twickenham.

Stock: 53773

102. **Iacob Bobart A native German by ye founder to be keeper of ye Physic Garden at Oxford he died early feb.y 4th 1679 in the 81st year of his Age. Thou Germane Prince of Plants each yeare to thee thousands of Subjects grant a Subsidie.** D. Loggan del.

Engraving. Sheet 180 x 130mm (7 x 5"). Trimmed to border and laid on album paper. Toning. £180  
Jacob Bobart (1599-1679) moved from Germany to England to be the first head gardener of Oxford Botanic Garden. W335

Stock: 53738



103. **Her Royal Highness Augusta Princess of Wales, &c.**  
 Chas. Philips ad Vivum pinxt. 1737. I. Faber fecit. Sold by I Faber at the Golden Head in Bloomsbury Square.  
 Rare mezzotint. 350 x 255mm (13¾ x 10"). Sheet trimmed to plate size. Slight creasing in upper & lower left corner. £230  
 Augusta, Princess of Wales (1719-72); wearing a bodice with lace around the neck-line, frilled sleeves, panniers decorated with tassels, an ermine-lined cloak, and a crown. Her left hand pointing out to the side, towards the base of a pillar with carved motif of the Prince of Wales's feathers in the right background. Augusta of Saxe-Gotha, daughter of Frederick II, Duke of Saxe-Gotha, married Frederick, Prince of Wales in 1736. She was mother of George III.  
 John Faber Jr after Charles Philips (1708 - 1747). *Chaloner Smith 19, I of II. Ex Collection of Hon C. Lennox-Boyd.*  
 Stock: 53617

104. **Katherine Queen Dowager.**  
 [Engraved by Isaac Beckett.] J. Smith excudit. [n.d., c.1700.]  
 Mezzotint. 200 x 145mm (8 x 5½"). 'dec 1705' in ink under title. Trimmed to plate. Some time staining. £190  
 Catherine of Braganza. Originally published by Beckett. *CS: Beckett 13, state ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*  
 Stock: 53658

105. **[Charles I & Henrietta] Carolus D. G. Angliæ, Scotiæ, et Hiberniæ Rex. etc. Henrietta Maria Borbonia, D.G. Angliæ, Scotiæ, et Hiberniæ Regina, etc.**  
 A. Khol f. [Nuremberg, n.d., c.1649.]  
 Scarce engraving. 150 x 225mm (6 x 9").  
 Creasing, small split in fold, small margins £120  
 Engraved by Andreas Khol (1624-57) of Nuremberg, originally on a broadsheet describing the execution of Charles. This is a rare early issue, before the plate was cut to separate the portraits. *Hollstein 11 & 74, not listing the portraits together. See BM Bb,5.212 for broadsheet.*  
 Stock: 53507

106. **Apotheosis of Her Royal Highness The Princess Charlotte Augusta of Wales. To Perpetuate the Memory of this Amiable Princess, so justly beloved and regretted By the British Nation, This tribute of Respect is most humbly Dedicated to her afflicted Consort His Royal Highness Prince Leopold of Saxe Coburg, by Lieut.t R.P. Read. Proof.**  
 Lieut.t Read Inv.t E. Burney Del.t Fry & Wright Sculp. London Published June, 4.th 1818, for the Proprietor by J. Rippin, No.21. Theobalds Road. Stipple. Plate 470 x 325mm (18½ x 12¾").  
 Trimmed to plate. £260  
 A tribute to Princess Charlotte of Wales (1796-1817) who tragically died following childbirth aged 21.  
 The Princess raised to heaven, people around the tomb weeping, including Britannia to the left; Windsor Castle seen to left background, where a monument was erected at her tomb in St George's Chapel. *NPG: D33524.*  
 Stock: 53629

107. **[His most gracious Majesty King George the Fourth.]**  
 Painted by Sir Tho.s Lawrence Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c.  
 Engraved by Cha.s Turner, Mezzotinto Engraver in Ordinary to His Majesty. London Published Jan.y 1. 1824, by Hurst, Robinson & Co. Printsellers to His Majesty, No. 8 Pall Mall, and 90 Cheapside.  
 Mezzotint on chine collé, proof before title. 505 x 355mm (20 x 14"), with large margins. Bit messy, tears in edges. £190  
 A portrait of George IV (1762 - 1830) after Sir Thomas Lawrence (1769-1830), wearing a dark suit with fur collar and garter star, his left arm extended and resting over the back of the seat. *Whitman: 219, this state not listed (without*

printer's name), before or after state i. Ex: collection of the Hon. Christopher Lennox-Boyd.  
Stock: 53478



108. **[His most gracious Majesty King George the Fourth.]**  
Painted by Sir Tho.s Lawrence Principal Painter in Ordinary to His Majesty, P.R.A. &c. &c. &c. Engraved by Cha.s Turner, Mezzotinto Engraver in Ordinary to His Majesty. Printed by Ja.s Lahee. London Published Jan.y 1. 1824, by Hurst, Robinson & Co. Printsellers to His Majesty, No. 8 Pall Mall, and 90 Cheapside.  
Mezzotint on chine collé, proof before title. 505 x 355mm (20 x 14"). Some surface soiling. £320  
A portrait of George IV (1762 - 1830) after Sir Thomas Lawrence (1769-1830), wearing a dark suit with fur collar and garter star, his left arm extended and resting over the back of the seat.  
*Whitman: 219, I. Ex: collection of the Hon. Christopher Lennox-Boyd.*  
Stock: 53477

109. **Iaques Duc de Iorck II,e fils de Charles I.er Roy d'Anglerre Irland etc.**  
C. Woutier pinxit. P de Jode Sculp. Jan Meyssens. Exe Antwerp.  
Engraving. Sheet 175 x 120mm (7 x 4¾").  
Trimmed to image and laid on album paper.£85  
A bust portrait of James II (1633-1701), right facing. He was designated the Duke of York at birth and reigned as king 1685-88 until he was deposed.  
Stock: 53774

110. **Jacobus II.dus D:G: Ang: Sco: Fran: etc Hib: Rex.**  
G. Kneller pinx: I. Beckett fe: E. Cooper ex. Cum Privilegio Regis [n.d. c.1685.]  
Mezzotint. Sheet 430 x 250mm (17 x 9¾").  
Trimmed to image, laid on album paper. £320  
A full-length portrait of James II (1633-1701) in armour, with a warship and anchor behind.  
Kneller painted the portrait when James was Duke of York and Lord High Admiral. *C.S. 50, ii of ii..*  
Stock: 53769
111. **James II, King of Great Britain, France & Ireland & et.**  
I. Beckett Execudit  
Mezzotint, trimmed. 200 x 145mm (8 x 5¾").  
Trimmed to plate and laid on album paper.  
£180  
James II (1633-1701) inherited the throne of England, Ireland and Scotland after the death of Charles II and was deposed in 1688. After continued failure to regain favour he lived out the remainder of his exile and life in France.  
Stock: 53772
112. **Prince Rupert Published as the Act directs, 30th, Jan.y, 1787. by John Stockdale, Piccadilly.**  
Samuel Cooper pinxit. John Stockdale, Piccadilly. 1787.  
Stipple engraving, trimmed. 135 x 100mm (5¼ x 4"). Trimmed to image and laid on album paper.  
Minor toning. £60  
Head and shoulders portrait of Prince Rupert (1619-1682) inclined to the right, in an oval frame. He turned his efforts to science later in life and is credited with many military based discoveries. He was the third founding member of the Royal Society in 1660 and one of the first mezzotinters.  
Stock: 53775
113. **Carolus Walliae Princeps &c.&c.&c.**  
Peint par L Tocqué 1748 et Gravé par J. G. Will en la même année. Later impression.  
Etching and engraving with small margins. Plate 460 x 330mm (18¼ x 13¼") with large margins.  
Abrasions from where previously mounted. Right corner margin torn. £320  
Portrait of Charles Edward Stuart, half-length, turned to right; in armour, with insignia of the Order of the Garter; in trompe l'oeil masonry border, title and coat of arms.  
Charles Edward Stuart, the Young Pretender (1720-1788), also known as "Bonnie Prince Charlie". He led the Jacobite Rebellion, landing in Scotland in July 1745 and, having raised an army of more than 5000 armed men, reaching as far

south as Derby before retreating northwards. He forces were defeated at Culloden by the army of William, Duke of Cumberland. *Sharpe: 230.*

Stock: 53722



114. **Effigies R. P. Lanceloti Andrewes Episcopi Wintoniensis.** See heer a Shadow from that setting Sunne,/ Whose glorious course through this Horizon runn/ Left the dimm face of our dull Hemisphere,/ All one great Eye all drown'd in one great Teare./ Whose rare industrious Soule led his free thought/ Through Learning's Universe, and (vainly) soughy/ Room for her spacious Self; untill at length/ She found y.e way home: with an holy strength/ Snatch't herself hence to Heav'n; fill'd a bright place/ 'Midst those immortal Fires, and on the face/ Of her Great Maker, fixt a flaming eye,/ Where still she reads true, pure Divinitie./ And now y.t grave Aspect hath deign'd to shrink/ Into this lesse appearance. If you think/ 'Tis but a dead face, Art doth heer bequeath/ Look at the following leaves & see him breath.

John Payne fecit. Are to be sold by R. Badger dwelling at Stationers Hall 1635.

Fine engraving, 17th century watermark. Sheet 240 x 165mm (9½ x 6½"). Trimmed to image. Sheet in fragile condition with two tears to the top and right edges. £160

Lancelot Andrewes (1555-1626) was an English bishop and scholar. He was well respected in his community and often had royal audiences. A highlight of his career was his involvment in the translation of the king James Bible.

Stock: 53750

115. **Tho: Barlow. S. S. Theol: Dr. Coll: Reg: Praepositus, et pro. D. Margareta SS. Theol. Professor Publicus. Oxon. A.o 1672. Hercules ultra quem jactat rauca columnas/ Fama (nec officio par tamen illa suo)/ En tibi BARLOUM, potuit qua Sculptor, at ipsa/ Arte licet claram vincit ut umbra manum!/ Ora venusta vides, et nobilis Atria nientis;/ Quad nitet interius nulla Tabella dabit.**

D. Loggan ad vivum sculp. c. 1670.

Engraving. Sheet 240 x 175mm (9½ x 7").

Trimmed to image and laid on album paper.

Toning.

£85

Thomas Barlow (1608/9-1691) was Provost of Queens College, Oxford and bishop of Lincoln under Charles II and James II.

Stock: 53751

116. **The Portraicture of the Reverend Mr. John Diodati. Minister of God's Word. Aetatis 70. Anno 1647. 'Reader looke well on Diodati, more/ Uppon the Golden worke he stands before./ Lest in the Scripture's Labyrinth the minde/ Should snare and lose it selfe, heer thou mayst finde/ A Clue that through each mysterious storie/ Lead thee from earth up the throne of Glorie. Wher thy well-guided soule shall once meet his/ Whoe heer directs thee to eternall bliss.'**

[on left in plate] W. Hollar fecit 1643.

Engraving. Sheet 195 x 110mm (7¾ x 4").

Trimmed to plate and laid on album paper.

Minor toning

£130

Giovanni Diodati (1576 - 1649) was an Italian theologian and translator. He translated the first version of the Italian Bible from Hebrew and Greek sources.

Stock: 53726

117. **Vera Effigies Reverendi Doni. Iosephi Hall Norwici Epis Copi. This picture represents the Forme, where dwells A Mind, which nothing but that Mind excels. There's Wisdome, Learning, Witt; there Grace & Love Rule over all the rest: enough to prove, Against the froward Conscience of this Time, The Reverend Name of BISHOP is no Crime.**

William Marshall sculpsit. 1641.

Engraving. Sheet 125 x 70mm (2¾ x 5").

Trimmed to plate and laid on album paper.

Toning.

£95

Joseph Hall (1574-1656) was appointed bishop of Exeter in 1627. He was known for his satirical writings and was a high profile controversialist. He, among a group of priests, was found guilty of treason and spent a brief speel in the Tower of

London; he was released on bail and retired soon after.

Stock: 53737

118. **Effigies Doctissimi Uiri Martini Luther Theologi Obut 17 Februa: A.o 1546.**

Theo Hollinam fec.

Engraving, 160 x 115mm (6¼ x 4½"). Trimmed to plate and laid on album paper. Toning. £160

A half portrait of Martin Luther (1483-1546) inclined to the right and in an oval frame. Luther was a German professor of theology, a priest, monk and a leading figure of the Protestant Reformation.

Stock: 53808

119. **Reginaldus Pollus Card**

From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 185 x 135mm (7¼ x 5¼").

Trimmed to image and laid on album paper.

Toning. £65

Half portrait of Reginald Pole (1500-1558), inclined to the left. He was the last Catholic Archbishop of Canterbury.

Stock: 53790

120. **Homer. After an ancient terminus in Mr. Townley's collection. dug up near Baiae, 1780.**

Drawn by E.F. Burney. Engraved by L. Schiavonetti. [n.d. c.1800.]

Engraving. 260 x 175mm (10¼ x 7"). £60

Head of Homer, the legendary epic poet and author of the 'Iliad' and the 'Odyssey'.

Stock: 53526

121. **Paris and Oenone. When Paris lives not to Oenone true / Back Xanthius' streams shall to their fountains flow. Ovid Epift V.**

Angellica Kauffman pinx.t. F. Bartolozzi sculpsit.

J. Walker excudit. Publish'd May 31st. 1781 by I. Walker Carver and gilder. No. 148 strand, near Somerset House.

Stipple, 240 x 190mm (9½ x 7½"), with large margins. 536733 £160

Paris and Oenone as a young happy couple, back when Paris was a shepherd before he abandons Oenone for Helen of Troy. Paris takes Oenone's arm and carves into the tree a promise to be faithful.

Stock: 53673

122. **Dick.**

J. Lilley. [n.d., c.1840.]Lithograph. Sheet 245 x 215mm (9¾" x 8½"). Paper slightly stained.

£320

Extremely rare. A head-and-shoulders portrait of a black man in a high-collared shirt and jacket.

Lilley flourished between 1832 to 1853 and produced portrait of Duke of Wellington.

Stock: 53705



123. **[Catherine Viscountess Hampden.]**

[Painted by J. Hoppner, Engrav'd by J. Young.]

[Publish'd May 1st 1786, by J. Young No. 28 Newman Street, Oxford Street, London.]

Rare mezzotint, proof before all letters. 385 x 275mm (15¼ x 10¾"), with large margins. Title added in pencil. £360

A half-length portrait of Catherine Hampden (1749-1804), wife of Thomas 2nd Viscount Hampden, wearing large plumed hat, low dress and cape. *CS:32. state i of ii.*

Stock: 53488

124. **Jupiter Dodonæus. Ex nummo Aureo Alexandri Regis Epiri Filii Neoptolemi; penes Math. Duane Armig.**

Gyles Hussey del. 1774. f. Bartolozzi sculp. London, Publish'd Decr. 1. 1788, by J. Thane, Rupert Street, Hay Market.

Stipple with etching, printed in brown ink fine impression; published state. 235 x 170mm (9¼ x 6¾"), with wide margins. Very slight foxing. £160

A coin or cameo bearing the head in profile of Zeus, the King of the Gods in classical mythology, crowned with oak leaves.

After study by Giles Hussey (1710 - 1788). *De V: 2407.*

Stock: 53565

125. **D. Kenelmus Digbi Eques auratus apud Carolu Rege magnae Britanniae.**

After van Dyck. By Robert van Voerst.  
Engraving. Sheet 245 x 185mm (9¾ x 7¼").  
Trimmed to plate and laid on album paper.  
Toning £160  
Kenelm Digby (1603-1665) was a well respected English courtier and diplomat and recognised polymath. He excelled in the fields of natural philosophy, astrology and Roman Catholic theology. He experienced bouts of unpopularity throughout the Civil War, going through periods of self-imposed exile in France. However, the Restoration period saw his own reputation restored through his relationship with the Queen Mother. *W 815-3*

Stock: 53736

126. **Paul Rycaut Esq. late Consul of Smyrna; & Fellow of the Royall Societies.**

After P Lely pinxit., R. White sculp.  
Engraving. Sheet 235 x 155mm (9¾ x 6").  
Trimmed to image and laid on album paper.  
Toning £130  
Sir Paul Rycaut (1629-1700) was a British diplomat, spending much of his career in (now) Anatolia. He was a historian, specialising in the Ottoman Empire.

Stock: 53747

127. **Sr. Christopher Wren Hugh Howard Esquire.**

After Sir Godfrey Kneller pinxit. A. Bannerman sculp.  
Engraving. Sheet 185 x 130mm (7¼ x 5").  
Trimmed to border and laid on album paper.  
Toning along left and upper edges. £65  
Sir Christopher Wren (1632-1723) was a highly acclaimed architect, responsible for repairing many churches across London after the Great Fire of London, including St. Paul's. He was also an anatomist, astronomer and geometer.

Stock: 53732

128. **[John Madox] The Author, in his Turkish Costume.**

Drawn on Stone by R.J. Hamerton. Printed by C. Hullmandel. Published by R. Bentley New Burlington Street. [n.d. c.1834.]  
Lithograph. 229 x 145mm (9 x 5½"). Slight foxing. £80  
John Madox in Turkish costume, holding pen and parchment. He travelled around the Levant in the 1820s, visiting Abu Simbel, Karnak and Luxor, including some excavations. This is the frontispiece of his 'Excursions in the Holy Land, Egypt, Nubia, Syria, &c.'

Stock: 53530



129. **Shylock. Merchant of Venice, Act IV, Scene 1st. If every ducat in six thousand ducats / were in six parts and evry part a ducat / I would not draw them; I would have my bond.**

[Drawn & etched by John Hamilton Mortimer.]  
Published 15 March. 1776 by J. Mortimer, Norfolk Street, Strand. [Watermarked 'S&A 1825'.]

Etching. 400 x 325mm (15¾ x 12¾"), with large margins. £230

From the second set of "Six Characters from Shakespeare", here as re-issued by Thomas Palser after Mortimer's death.

Stock: 53472

130. **Mr. Edw.d Bright late of Maldon in Essex. Who died Nov:r 10.1750, Aged 29 Years. He weigh'd 43 Stone & ½ (14tt to ye Stone) which is, 5 hundred, 1 quarter, 21 pound. \_ Engraved for the Universal Magazine.**

Publish'd according to Act of Parliament for J. Hinton at the Kings Arms in St. Pauls Church Yard. 1751.

Engraving. 205 x 120mm (8 x 4¾"). Trimmed into plate top and left. £65

Edward Bright (1721 - 1750), the obese grocer of Maldon.

Stock: 53687

131. **Henry Jenkins.**

For the Lond. Mag: Printed for R. Baldwin Junr. at the Rose in Pater Noster Row 1753.

Engraving, sheet size 200 x 120mm (8 x 4¾").

The bottom edge of the plate has been torn, affecting the published description. £45

Reputed centenarian d.1670. *Not in BM.*

Stock: 53547





132. **Henry Jenkins Who Liv'd to the Surprizing Age of 169.**

[After Walker.] [Robert Sayer, n.d., c.1760.]  
 Mezzotint. 330 x 225mm (12½ x 8¾"). Trimmed to plate and adhered to backing paper at corners. £250  
 Henry Jenkins (died 1670), a reputed centenarian. *CS: Engraver not ascertained 95.*  
 Stock: 53626

133. **Mathe. Hale Miles Capitalis Justic. de Banco Regis Ano 1677. For W. Shrowsbery at The Sign of the Bible In Duck Lane.**

F. H. Van Houet sculp. London. 1677.  
 Engraving. Sheet 230 x 150mm (9 x 6"). Trimmed to image and laid on album paper. Toning £85  
 Sir Mathew Hale (1609-1676) was an influential English barrister and judge.  
 Stock: 53748

134. **Ianus Dousa.**

de L'armessin Sculp From 'Academie des Science et des Arts', Amsterdam 1682.  
 Engraving. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed to image and laid on album paper. Minor toning. £70  
 Half portrait of Janus Dousa (1545-1604), inclined to the left. Dousa, Lord of Noordwyck, was a Dutch poet and historian and the first librarian of Leiden University Library.  
 Stock: 53794

135. **Joseph Moxon. Born at Wakefield August 8. Anno 1672. Ductor as Astronomiam et Geographiam vel Usus Globi.**

Rare engraving. Sheet 175 x 125mm (7 x 5"). Trimmed to plate and laid on album paper. £220  
 Joseph Moxon (1627-1691) was a diverse tradesman; he was hydrographer to Charles II, a printer of maps and books, maker of globes and mathematical instruments. He wrote the first English dictionary on mathematical terminology. *Wellcome 2082 not in.*  
 Stock: 53733

136. **Iohannes Ogilvius.**

P. Lilly Pinxit. P. Lombart Sculpsit. Londini. [n.d. c.1670.]  
 Copper engraving, 17th century watermark. 325 x 240mm (12¾ x 9¼"). Trimmed to plate size. Three small perforations across the image, three very small nicks on left repaired. £250  
 John Ogilby (1600-1676), a multi-talented Scotsman. Starting his life with an early apprenticeship to a dancing master, he went on to become a successful publisher, cartographer and translator, with his crowning achievement being his 'Britannia', the first printed road atlas. *NPG: D5387.*  
 Stock: 53571

137. **Navali Fulgent Rostrata Corona Cui Belli Insigne Superbum Tempora. Nobiliss Princ Iacobus Dux March et com Ormond Com Brecknock et Ossery Bar de Lanthoni et Dom Pocillat de Moor Parck Bar de Arcloo Suprem Pocillat Regn Hybern Nobiliss Aur Periscel Eques &c.**

Piet Schenck fec, et exc Amstelod.  
 Scarce mezzotint, 275 x 185 (10¾ x 7¼"). Trimmed to plate and laid on album paper. Toning. £230  
 A half portrait of James Butler, 2nd Duke of Ormonde (1665-1745), inclined slightly to the right and framed in an oval. Butler was an Irish statesman and soldier. In 1715 he was accused of treason after the Jacobite rising and went into exile.  
 Stock: 53810

138. **Robert Devereux, Earle of Essex, His Excellency, etc. Generall of ye. Army, [in plate] W. Hollar fecit**

Engraving. Sheet 165 x 115mm (6½ x 4½"). Trimmed to plate and laid on album paper. £50  
 Robert Devereux (1591-1646) third Earl of Essex. He served as a Parliamentarian soldier during the Civil War, but resigned in 1646 having been overshadowed by Cromwell and Fairfax. He died

from a stroke later that year. *P 1401 ii P. Stent excudit variant state*

Stock: 53730

139. **Phoebe Hassel; died at Brighton, 1821, aged 108. [Old ink mss.]**

[n.d., c.1825.]

Wood engraving. Sheet 155 x 190mm (6 x 7½"), with wide margins. Top margin has been folded, creased and torn. £60

In Hove Church Yard is a tombstone: 'In memory of Phoebe Hassel 1713-1821 died age 108. She served for many years as a private soldier in many parts of Europe and at the battle of Fontenoy, fighting bravely, she received a bayonet wound in the left arm'.

Stock: 53613

140. **Major General Sir William Williams of Kars.**

P.C. French, del.t. T.H. Maguire lith. Published May, 22nd 1856, by Paul & Dominic Colnaghi & Co. 13 & 14 Pall Mall East, Publishers to her Majesty. M. & N. Hanhart, Impt.

Fine lithograph. Sheet 230 x 290mm (9 x 11½"). Tipped onto album paper, with short ink mss. biography on slip. £85

Sir William Fenwick Williams (1800-83) sitting in an armchair. During the Crimean War Williams was appointed a lieutenant-general in the Ottoman Sultan's army under the name of Williams Pacha. In 1855 he defended the Anatolian city of Kars for four months, inflicting heavy losses on the besieging Russians before starvation forced him to surrender. The Russian commander, General Mouravieff, allowed the officers to retain their swords as a mark of honour. After being released from captivity at the end of the war he continued his career in the army, becoming Commander-in-Chief, North America, colonel-commandant Royal Artillery, governor of Nova Scotia 1865-7, then first Lieutenant Governor of Nova Scotia post Canadian Confederation, governor of Gibraltar 1870-6 and Constable of the Tower of London 1881.

Stock: 53509

141. **François Cramer Esq.r. From the original picture in the possession of M.r Marshall, Oxford. This Portrait is dedicated with respect to the Conductors of the Music Meetings of the Choirs of Worcester, Hereford and Gloucester by their most obedient Serv.t James Wyatt.**

Published by James Cyatt, Carver & Gilder, Oxford, June 6th 1826. To be had of C. Lonsdale, 26 Old Bond Street, London. Engraving. 355 x

270mm (14 x 10¾"). Trimmed close to plate.

£140

Franz or François Cramer (1772-1848), an English violinist and conductor who was the Master of the King's Musick from 1834 until his death. He was appointed to this post by King William IV and, following the King's death in 1837, he continued as Master of the Queen's Musick to Queen Victoria.

Stock: 53829



142. **Nicolo. Né Malte le 6 Décembre 1775. mort à Paris le 15 mars 1818.**

Galerie Universelle. Publié Blaisol. Place Bendome No.24. Lith de Ducarme.r des fossés S.t G.n l'Aux.ois No.24, Paris.

Lithograph. Sheet 295 x 210mm (11½ x 8¼").

Trimmed and glued to backing sheet at corners

£180

A portrait of the french composer Nicolas Isouard. The print itself suggests the musician was born December 6th 1775 and died in Paris on March 15th, 1818; however these dates are hugely contested with some believing he was born 16th May 1773 or 30th May 1775, although most sources agree that he died 23rd March 1818. He is most famous for his opéra comique Cendrillon and opéra bouffon Les rendez-vous bourgeois.

Stock: 53680

143. **Brothers Rainer and their Sister. Tyrolian Singers. Natives of Fügen, in the Liller Valley.**

Drawn on Stone by E. Wilson. Vowles Litho. Printed & Pub.d 1827, by Vowles, 12, May 1827, 3, St. Michaels Alley, Cornhill.

Lithograph with added hand colour. 235 x 260mm (9 x 10"). Trimmed. Some cockling and surface dirt. £110

The Rainer Family (Felix, Anton, Maria, Joseph & Franz) specialised in vocal harmonies, including yodelling. They are credited with the premier performance of 'Silent Night' in the Tyrol in

1819. Turning professional they toured extensively from 1824, visiting Britain in 1827 and performing for George the Fourth, who presented these costumes to them, before touring the United States in the 1830s. They disbanded in 1838.

Stock: 53606

144. **The Hon:ble Nicholas Haddock Esqr. Rear Admiral of the Red Squadron of his Majesties Fleet.**

T. Gibson Pinx.t. J. Faber Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square. [n.d. c.1770.]

Mezzotint. 355 x 250mm (14 x 9¾"). Narrow margins. £180

Nicholas Haddock (1686-1746), Royal Naval admiral and a Member of Parliament. He first distinguished himself at the age of 16 as a midshipman at the Battle of Vigo in 1702. Promoted to lieutenant, he served at the relief of Barcelona in 1706, and at the Battle of Cape Passaro in 1718, he was Captain of the 70-gun *Grafton*, and led the attack. In 1732 he was appointed to command of *The Nore*. He was Commander-in-Chief in the Mediterranean from 1738 to 1742, where he successfully blockaded the Spanish coast and took valuable prizes including two treasure ships, but failed to force the Spanish fleet into an action. He was promoted to Vice Admiral in 1741 and to Admiral in 1744. Haddock served as MP for Rochester, an Admiralty borough whose seats were almost invariably filled by distinguished naval officers, from 1734 until his death. *C.S. 172 I of II. Parker: 388. From the Collection of Viscount Hood. Collection Hon Christopher Lennox-Boyd*

Stock: 53314

145. **[Commander James Hawker.]**

[n.d., c.1770.]

An extremely rare mezzotint, an early working proof. Sheet 325 x 210mm (12¼ x 8¼") Trimmed into image on right. £490

A fine & unique proof portrait of a British naval commander stationed in North America in the build up to the American War of Independence. Captain James Hawker (1730-86) commanded the 'Sardoine' sloop, patrolling the Eastern Seaboard to prevent smuggling. On several occasions he needed his contingent of marines to protect his ship from the colonists. On 30 January 1766, at the height of the Stamp Act crisis, he had the chief magistrate of Wilmington, Delaware, warn a mob that anyone approaching



his ship would be fired on by the marines. In Charleston the following year, a party from 'Sardoine' boarded a suspected smuggling schooner and the populace threatened to use the batteries of Fort Johnson against the 'Sardoine'.

Hawker captained the frigate 'Mermaid' in the War of Independence before retiring in 1781. One of his three sons, Edward, became an admiral; three of his five daughters married admirals. *Ex Collection Hon Christopher Lennox-Boyd.*

Stock: 53589

146. **S.r Walter Raleigh.**

J. Houbraken sculpsit Amst. Impensis J. & P. Knapton Londini 1739.

Copper engraving. 380 x 240mm (9½ x 14½"), with wide margins. £160

Sir Walter Raleigh [1554? - 1618], explorer, published in the 'Heads of Illustrious Persons of Great Britain'. He sponsored one of the first English attempts to colonise North America, the ill-fated Roanoke colony, and led two expeditions to discover El Dorado, the City of Gold, in South America.

Raleigh was also 'a soldier in Ireland; a sailor [...] celebrant of colonialism (in his 'Discoverie of the Large, Rich and Bewtiful Empire of Guiana' of 1596); a poet; a dancer; a royal favourite who brilliantly mastered the Elizabethan court

rhetoric of chaste love only to plummet into disfavour after a marriage the Queen didn't like; an enthusiastic brawler who laughed throughout the Earl of Essex's execution; and atheist; and an associate of what Nicholas Popper calls "poet-ruffians". He was also [...] a prisoner, condemned to the Tower of London for his part in a plot to promote Arabella Stuart to the throne.' (Adam Smyth, 'Wrong Rivers' in TLS June 14 2013). *Ver Huell 13. Ex Norman Blackburn Collection.*

Stock: 53631



147. **[Sir Charles Saunders K.B. Admiral of the Blue Squadron, First Lord Commissioner of the Admiralty, Member of his Majesty's most Honorable Privy Council, and Treasurer of Greenwich Hospital. From an original picture in Greenwich Hospital.]**

Shipster [after Richard Brompton]. [Published as the Act directs July 1st 1799, by R. Faulder Bond Street.]

Stipple, fine proof before title. 195 x 140mm (7¾ x 5½"), with large margins. £160

Half-length portrait in roundel of Admiral Sir Charles Saunders (1715-75), reduced from an oil by Richard Brompton (1734-1783). During his naval career Saunders served in the Seven Years War, commanding the navy at the capture of Quebec. He became First Lord of the Admiralty in 1766

Stock: 53299

148. **Antonio Da Corregio Pittore**  
De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 190 x 135mm (7½ x 5¼").  
Trimmed to image and laid on album paper.  
Toning, £130

A head and shoulders portrait of Antonio de Correggio (1489-1534), inclined to the right. Correggio was a prominent painter in the Parma School of the High Italian Renaissance.

Stock: 53788

149. **Polidoro Da Caravagio Pit. [In plate] DL**  
From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 180 x 130mm (7 x 5"). Trimmed to image and laid on album paper. £130  
A head and shoulders portrait of Caravaggio (1499-1543). Caravaggio was an Italian painter in the post-Renaissance period and a pupil of Raphael.

Stock: 53787

150. **Perino del Vaga Pit**  
De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 185 x 135mm (7¼ x 5¼").  
Trimmed to image and laid on album paper.  
Toning. £90  
Head and shoulders portrait of Perino del Vaga (1501-1547), left inclined in an oval frame. Perino was an Italian painter of the late Renaissance period.

Stock: 53785

151. **Tiziano D'Uccello.**  
De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 185 x 135mm (7¼ x 5¼").  
Trimmed to image and laid on album paper.  
Minor toning. £130  
A head and shoulders portrait of Tiziano Vecelli (1488/90-1576), known in English as Titian, inclined to the left. Titian was praised as the most versatile Italian painter of the Renaissance period.

Stock: 53786

152. **Barbara van Beck The woman with a hairy face, shewn in London 1668.**  
G. Scott Sc.  
Stipple engraving, on album sheet with view of 'Tradescant's House, at South Lambeth'. 125 x 80 (5 x 3¼"). Trimmed to image. Faint staining.

£65

Head and shoulders portrait of Barbara van Beck (1625-1668?), inclined to the right. Van Beck was a celebrity due to her hypertrichosis condition.

Stock: 53802

153. **Rene Des Cartes Seigneur de Perron naquit l'An 1596 Et mourut l'An 1652 en Suede la Royne layant fait venir aupres d'elle a cause de Son excellent Scavoir dans la Sciences.**

Moncornet ex.

Engraving, 170 x 120 (6¾ x 4¾"). Trimmed to image and laid on album paper. Toning and slight stain near the centre of the image. £80

A half portrait of Rene Descartes (1596-1650), inclined to the left and framed in an oval.

Descartes was a French philosopher, mathematician and scientist and is best remembered for the phrase 'I think, therefore I am'.

Stock: 53809

154. **Pierre Gassendi Chanoine et Prevost de l'Eglise Cathedrale de Digne, Theologien et Professeur Royal des Mathematiques a Paris ne a Chantiersier bourg de Provence dans le Beilge de Digne et mort a Paris l'an 1655 age de 66 ans. Philosophe, savant Moral Ingenieux, Franche défenseur & Epicure, Tel etoit Gassendi dont tu vois la figure, mais que par ses ecrits tu connoistras bien mieux.**

Grave par Desrochers et Vend chez lui, et Paris rue St. Jacques au Meccenas.

Engraving, 145 x 100mm (5¾ x 4"). Trimmed to image and laid on album paper. Toning. £95  
A head and shoulders portrait of Pierre Gassendi (1592-1655), inclined to the right. Gassendi was a French philosopher, priest, astronomer and observational scientist. *W 1086*

Stock: 53812

155. **Hugo Grotius Iuris Consultus.**  
De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 190 x 140mm (7½ x 5½").  
Trimmed to image and laid on album paper.  
Creasing in upper right corner. £120  
Head and shoulders portrait of Hugo Grotius (1583-1645), left inclined in an oval frame. Hugo Grotius was a Dutch jurist, lawyer, diplomat and philosopher.

Stock: 53784

156. **Jean Hus ne en Boheme il fut recteur de l'universite de Prague il fut Brule a Constance l'an 1415.**  
Grave par E. Desrochers et Paris rue du soie pres la rue St. Jacques.  
Engraving, 150 x 100mm (6 x 4"). Trimmed to image and laid on album paper. Toning. £70  
A head and shoulders portrait of Jan Hus (1372-1415), left profile and framed in an oval. Jan Hus was a Czech theologian and philosopher. He was

a key predecessor of Protestantism and a leading figure in the Bohemian Reformation.

Stock: 53811

157. **La Bella Laura Del Petrarca**  
Palma pinxit. N. De Larmessin Sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 185 x 140mm (7¼ x 5½").  
Trimmed to image and laid on album paper.  
Toning. £160  
A half portrait of Laura del Petrarca, who is thought to have been Laura de Noves (1310-1348), the wife of count Hughes de Sade. The Italian poet Francesco Petrarca (1304-1374) wrote extensively and passionately about a Laura, who caused him to give up his vocation as a priest.

Stock: 53781



158. **Dantes Aligerius Florent.**  
E. De Boulonois fecit. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 185 x 135mm (7¼ x 5¼").  
Trimmed to image and laid on album paper.  
£120  
A half portrait of Dante Alighieri (1265-1321), inclined to the left in an oval frame. Dante is possibly the most well remembered poet of the Middle Ages, particularly the Divine Comedy and its depictions of heaven and hell.

Stock: 53799

159. **Pierre Ronsard Prince des Poetes Francois, du 16.e siecle. Ne'en Vendomois le u Sept. 1524. Mort en Touraine le 27 Dec. 1585.**  
L. Pinxit, A. D. Sculp.  
Engraving. Sheet 150 x 110mm (6 x 4¼").  
Trimmed to image and laid on album paper.  
Toning along right margin. £65  
Head and shoulders portrait of Pierre Ronsard (1524 - 1585), facing right and in an oval frame. Ronsard was a highly regarded French poet.

Stock: 53805

160. **The Effigies of the Right Hon.ble Heneage Lord Finch, Baron of Daventry, Lord High Chancellor of England, & one of the Lords of the most Hon.ble Privy Councill, o King Charles ye. Second Anno Dni: 1676.**

After John Michael Wright 1679.  
Engraving. Sheet 280 x 170mm (11 x 6¼").  
Trimmed to image and laid on album paper.  
Toning. £75  
Heneage Finch (1620-1682), became 1st Earl of Nottingham in 1681, a position which was created for him, and resided in what is now known as Kensington Palace. He had an active role during the Popish Plot.

Stock: 53745

161. **Vera Effigies Guilielmi Iones Equitus Aurati et Utriusque Banci Iusticiar:**

W. Sherwin sculp. c. 1675.  
Engraving. Sheet 240 x 145mm (9½ x 5¾").  
Trimmed to image and laid on album paper.  
Toning. Three stains along upper margin. £85  
Sir William Jones (1566-1640) was a Welsh judge and MP.

Stock: 53749

162. **Carolus Ludovicus D.G: Come Palatinus ad Rhenum, Sri: Rni, Imru Princeps, Archidapifer & Elector, Dux Bavaria, Nobilissimi Ordinis Garterij Eques etc.**

Ante van Dyck pinxit. W. Hollar fecit 1646.  
Engraving. Sheet 280 x 200mm (11 x 8").  
Trimmed to plate and laid on album paper.  
Toning & foxing. £140  
Karl Ludwig (1617-1680) became Charles Louis in 1649 reclaiming his father's title of Elector Palatine after living half his life in exile during the German Thirty Years War. He ruled the Electorate of the Palatinate, badly affected by the war, with moderate success for more than thirty years. *P1447 iii of iii.*

Stock: 53728

163. **The Right Honourable, Edward Lord Montague, Baron of Kimbolton, Viscount Mandevile, Earle of Manchester, And Maior Generall of the Parliament Forces, in the associated countyes Norfolke, Suffolke & Essex, etc.**

W. Hollar fecit 1644  
Engraving. Sheet 95 x 70 mm (3¾ x 2¾").  
Trimmed to plate and laid on album paper. Wide margins. Toning and small stain in left margin. £65

Edward Montagu was the second Earl of Manchester. He led a key role in the Civil War as military commander of the eastern counties, with Oliver Cromwell as his second in command.

Montagu's support for the war later diminished and he resigned from his position of command. He also opposed the trial of Charles I and retired from public life but after the Restoration remained largely respected and lauded by his contemporaries and Charles II. *P1309 only state.*  
Stock: 53729

164. **Thomas Morus**

E. De Boulonois.  
Engraving, text verso. Sheet 180 x 130mm (7 x 5"). Trimmed to plate and laid on album paper.  
Minor toning around edges. £130

Thomas More (1531-1606) was an English MP, representing Ripon during the reign of Mary I.  
Stock: 53735



165. **The Right Honorable Frederick Lord North, First Lord Commissioner of his Majesty's Treasury, Chancellor & Under Treasurer of the Exchequer, Chancellor of the University of Oxford, One of his Majesty's most honorable Privy Council, Knight of the most Noble Order of the Garter &c. &c. &c.**

N. Dance faciem pinx.t. T. Burke fecit. Publish'd Sep.t 20th 1775 by W.m Wynne Ryland Engraver to his Majesty NO 159 near Somerset House Strand London.

Mezzotint, fine impression. 505 x 355mm (19¾ x 14"). Adhered to backing paper at corners and left & right, cut almost to plate. £320  
Frederick North (1732-92), Lord North and later 2nd Earl of Guilford. He was Prime Minister from

1770 until he became the first P.M. to be forced from office by a vote of no confidence, brought on by the defeat at Yorktown in 1781 during the American War of Independence. He resigned on 20th March 1782. *CS 6 i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 53623

166. **John Penn Esq.**

Drawn by A. Tendi, from an original bust by Deare. Engraved by L. Schiavonetti. Published March 1.1801, by J. Hatchard 173 Piccadilly. Stipple and etching. Sheet size 245 x 150mm (9¾ x 6"). Cut to platemark. £65

Bust portrait sculpture, facing three-quarter to right, head slightly tilted towards the viewer, in an oval within rectangular frame; after Tendi's drawing of sculpture by Deare; published state. John Penn (1760-1834), grandson of William Penn, was the last proprietor of the Province of Pennsylvania, and a governor of the Isle of Portland where he built Pennsylvania Castle. Following the war of American Independence, the Penns settled in England and were granted an annuity by Parliament for their losses.

Stock: 53548

167. **Iohannes Vaughan Miles Capitalis Just. de Com: Banco. Ano: 1674.**

R. White sculp. Engraving. Sheet 245 x 160mm (9¾ x 6¼"). Trimmed to border and laid on album paper. Toning and foxing. £95

John Vaughan (1639-1731), 3rd Earl of Carbery and Governor of Jamaica (1675-78). He was known for being corrupt throughout his governance and had a general reputation for lewd decadence.

Stock: 53746

168. **Caleb Whitefoord Esq. Fellow of the Royal Societies of London and Edinburgh, Fellow of the Society of Antiquaries, and late Secretary to the British Commission, for treating of Peace with America \_\_Anno. 1782.\_\_**

Painted by Sir Joshua Reynolds. Engraved by I. Jones, Engraver Extraordinary to His R.H. the Duke of York. Pubd. As the Act directs June 1st. 1795. by I. Jones. No. 74. Great Portland Street. Portland Place. Mezzotint. 350 x 250mm (13¾ x 9¾). Trimmed. £320

Caleb Whitefoord (1734-1810), wit and Diplomat. Friendship with Benjamin Franklin led to Whitefoord being chosen by Shelburne in 1782 as intermediary between Franklin, as minister of the United States at Versailles, and



the British government. Whitefoord went to Paris in April and served for a year as secretary to the commission which concluded the peace with America.

Stock: 53625

169. **John Wilkes Esq; before the Court of King's Bench.**

Gent. Mag. May 1768.

Engraving. 145 x 195mm (5¾ x 7¾"), with wide margins. Three vertical folds as normal. £130 John Wilkes (1725-97), before the Kings Bench shortly before his imprisonment in 1768. A fold-out plate to the Gentleman's Magazine.

Stock: 53524

170. **Lady Stanhope [Lady Ann de Delaval Stanhope].**

Painted by Benjamin Wilson. Engraved by James Bafire, 1771. Published According to Act of Parliament, May, yr.1st.1772. Proof. Plate 515 x 350mm (20¼ x 16"), with wide margins. Creases and tears to margins. Small hole in the edge of the platemark on the left bottom. Title and publication line slightly faded. Slightly foxed.

£260

Anne Hussey (Delaval), Lady Stanhope (died 1811), wife of Sir William Stanhope. Skull on table.

Stock: 53721

171. **Effigies Alberti Dureri Norici Pictoris et Sculptoris hactenus excellentissimi delineata ad imaginem eius quam Thomas vincidor de Boloignia ad vivum depinxit Antuerpia 1520.**

E. De Boulonois fecit. From 'Academie des Science et des Arts', Amsterdam 1682. Engraving. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed to image and laid on album paper.

Toning. £160

Head and shoulders portrait of Albrecht Durer (1471-1528), inclined to the left in an oval frame. Durer was a German painter and printmaker, one of the most important of the German Renaissance  
Stock: 53801

Head and shoulders portrait of Daniel Heinsius (1580-1655) inclined to the right. Heinsius was a famous and well-respected Dutch scholar, printer and poet, writing in both Dutch and Latin.  
Stock: 53778

172. **Henricus Goltzius**

E. De Boulonois fecit. From 'Academie des Science et des Arts', Amsterdam 1682. Engraving. Sheet 180 x 130mm (7 x 5"). Trimmed to image and laid on album paper. Minor toning.  
£160

Half portrait of Hendrick Goltzius (1558-1617) inclined to the right. Goltzius was a Dutch painter and printmaker, a leading engraver of the early Baroque period.  
Stock: 53798



173. **Iean Guttemberg.**

De Larmessin Sculp. Amsterdam 1682. Engraving. Sheet 185 x 140mm (7¼ x 5½"). Trimmed to image and laid on album paper. Toning,  
£260  
Half portrait of Johannes Gutenberg (1400-1468) inclined to the right, holding printing types. Gutenberg was a German printer, publisher and inventor. He introduced printing to Europe via the printing press, which began the Printing Revolution and is seen as a marker of the 'modern period' in human history.  
Stock: 53779

174. **Daniel Heinsius, Eques. [In image] DL**

De Larmessin Amsterdam 1682. Engraving. Sheet 185 x 135mm (7¼ x 5¼"). Trimmed to image and laid on album paper. Minor toning.  
£190

175. **Thomas Johnes, Esq. r M.P.**

Engleheart sculp. Publishe by Londman, Hurst, Rees & Orme, June 1810. Stipple with engraving, very large margins. 225 x 180mm (8¾ x 7"). Notation on the reverse of the plate has produced slight score marks on the front.  
£120  
Thomas Johnes (1748-1816), M.P. for the borough of Cardigan, Radnorshire & Cardiganshire. After inheriting an estate in Hafod in Ceredigion he spent much of his fortune developing it, including building cottages for his tenants and encouraging them to use the latest agricultural techniques, building a new church and planting three million trees.  
Stock: 53553

176. **P.M. Mc Douall [facsimile signature].**

[n.d. c.1840.] Stipple and line engraving. 400 x 300mm (15¾" x 11¾"), with wide margins. Creasing, messy. £190  
Peter Murray M'Douall (McDouall) (circa 1814-1854), Chartist and medical practitioner, shown in a courtroom. McDouall was a prosperous surgeon who became radicalised after seeing the plight of factory workers. He was known for his passionate temperament and became the foremost advocate of attaining reform through physical force. He was imprisoned for sedition in 1839 but this served only to enhance his reputation.  
Stock: 53505

177. **Thomas Beconus Sacrosanctae Theologiae Professor Anno Aetatis Suae.49.1560. Vive Memor Lethi. Ora expressa vides, viuos imitantia vultus, Quod potuit calimo, pictor, & arte vides. Mentis quam nullus potuit tibi reddere pictor, Effigiem scriptis, praebuit ipse suis.**

[London, 1563.] Woodcut engraving. 215 x 130mm (8½ x 5"). Trimmed to plate, tipped onto album sheet. £120  
[Verso] Titlepage of the third part of his "Bookes".  
Thomas Becon (c.1512-1567) was a British protestant reformer. He studied under Hugh Latimer, and was ordained in 1553. Like other bishops and preachers of the time, he was arrested for his protestant views and was forced



to recant around 1540. He then took on his nom-de-plume 'Theodore Basille' and when Edward VI came to the throne seven years later he was made chaplain to the Lord Protector. Cranmer made him one of the "Six Preachers of Canterbury" and a chaplain in Cranmer's own household. *BM: O,8.66.*

Stock: 53570

178. **Rev.d Rowland Hill, M.A.**

Painted by Derby. Engraved by Freeman. London, Published February 1st. 1831, by Page & Son, 62 Blackfriars Road.

Engraving. Sheet 400 x 295mm (15¾ x 11¾").

Slight creasing. £80

Rowland Hill (1744-1833), preacher, enthusiastic evangelical and, as a friend of Edward Jenner, an influential advocate of smallpox vaccination.

Stock: 53118



179. **D. Franciscus Junius. D. Franciscus Junius. SS. Theol. Doctor et Professor primarius in acade: Lugdun: apud Batavos. Aetat. 53: 1598. 'Regia maiestas quam quondam vidimus oris, Talis erat: Iuru, sic rediuiuus eris. Sin furor est, tentare hominem caelestia, quenquam; Et furor est, dotes pingere velle tuas.'** DH.

W. Hollar fecit Londinia 1639.

Engraving. Sheet 185 x 125mm (7¼ x 4¾").

Trimmed to plate and laid on album paper.

Minor toning £120

Franciscus Junius the Elder (1545-1602) was a Protestant reformer, scholar and theologian. His Treatise on True Theology was a popular text in Reformed scholasticism. *P 1429 ii of ii*

Stock: 53681

180. **Reverendissimus in Christo Pater D. D. Gulielmus Sancroft Providentia Divina Archiepiscopus Cantuariensis, Totius Anglice Primas &c.**

R. White Sculp.

Engraving. Sheet 195 x 140mm (7¾ x 5½"), Trimmed to image and laid on album paper.

Toning and foxing along the left margin. Stain in the title area. £65

Head and shoulders portrait of William Sancroft (1677-1693), inclined to the right and framed in an oval. Sancroft was the 79th Archbishop of Canterbury (1677-1690).

Stock: 53776

181. **[John Wesley.]**

[Engraved by George Baxter after George Romney.] [Baxter, c.1858.]

Mezzotint, an unfinished Baxter process print, before printed colours. Sheet 130 x 95mm (5¼ x 3¾") with registration holes not trimmed. Soiling of edges, £130

A 'Baxter-print' portrait of John Wesley, usually found printed in colours. The registration holes above and below the portrait give a clue to how the layers of oil-based colours were lined up so precisely.

Stock: 53694

182. **Samuel Wesley. Father of the Wesleys.**

London, J. Willey & Co, 73, Fleet S.t. E.C. [n.d., c.1863.]

Steel engraving. Sheet 240 x 170mm (9½ x 6¾"). £65

Samuel Wesley (1662-1735), Church of England clergyman as well as a poet and a writer of controversial prose such as 'Maggots'. However he is best known as the father of John and Charles Wesley, founders of Methodism.

Stock: 53695

183. **K. Charles II and Coll:Carless, advising under the Royal Oak.**

Engraving. Sheet 185 x 110mm (7¼ x 4¼").

Trimmed to border and laid on album paper.

£70

Charles II (1630-1685) was king of England, Scotland and Ireland after the 1660 Restoration of the monarchy. William Carlos (died 1689) was a royalist soldier and best known for hiding in an oak tree with Charles while hiding from Cromwell's soldiers.

Stock: 53742

184. **Jean III .me de Nom Par la Grace de Dieu, Roy de Pologne, Grand Duc de Lithuanie (...).**  
de L'armessin Sculp 1684. A Paris chez la venue Bertrand et Rue St. Jacques a Le Passe d'or Pres St. Severin; 1684.  
Engraving. Sheet 240 x 175mm (9½ x 7").  
Trimmed to image and laid on album paper.  
Minor foxing and staining on right side. £140  
Head and shoulders portrait of John III Sobieski (1629-1696) in an oval frame. John III Sobieski was the king of Poland (1676) and Grand Duke of Lithuania.  
Stock: 53792



185. **Maximilianus II. Nil maiestari divina Modestia, Belli/ Nil Studium summo Pacis dextravit Amor./ Omnia sic pariter, prout res tempusq, ferebant, Egit: et hunc numero quis Divum ascribere nobit.**  
C de Pas ex, G. Eno Pasochar.  
Engraving, with pencil squared up lines. Sheet 145 x 105mm (5¾ x 4¼"). Trimmed to image and laid on album paper. £230  
Portrait of Maximilian II (1527-1576), Holy Roman Emperor, on horseback, by Crispijn de Passe.  
Stock: 53804
186. **Pierre II, Roy de Portugal.**  
Edelinck sculp.  
Engraving. Sheet 215 x 160mm (8½ x 6¼").  
Trimmed to border and laid on album paper.  
Minor toning. £90  
Pedro (or Peter) II (1648-1706) was the king of Portugal from 1668 until his death, after the

death of his elder brother. During his reign he successfully ended the Portuguese Restoration War and instigated a lasting alliance with Charles II and the English.  
Stock: 53741

187. **Filippo Quarto Re Delle Spagne Delle Indie &.**  
Engraving. Sheet 210 x 155mm (8¼ x 5").  
Trimmed to image and laid on album paper.  
Toning. £75  
Head and shoulders portrait of Philip IV of Spain (1605-1665), inclined to the left and in an oval frame. As a ruler Philip is remembered for his patronage to the arts, but failed in other areas, such as military and domestic reform, which contributed significantly to the decline of the Spanish Empire.  
Stock: 53803
188. **S. Ignatius De Loiola.**  
J. Gole exc cum privil ord Holland ex West Frisiae. Holland. Mezzotint, 250 x 180mm (9¾ x 7"). Trimmed to image and laid on album paper.  
Toning and foxing. £160  
A full portrait of Ignatius of Loyola (1491-1556), turned to the left. Ignatius was a Spanish Basque Catholic priest and co-founded the Jesuit order. He was canonised in 1622.  
Stock: 53807
189. **[Madonna and Child. From the Original Picture of the same size Painted by Carlo Dolci; In the Collection of Will.m Locke Esq.r.] Vol. II. No. 52.**  
Carlo Dolci Pins. F. Bartolozzi Sculp.t. J. Boydell excudit 1769.  
Fine engraving, scratched-letter proof before title. 230 x 165mm (9 x 6½"), with large margins.  
Laid on album paper. £160  
The Virgin Mary holding the infant child close to her breast for feeding.  
Stock: 53318
190. **Iosephus Scaliger.**  
N. De Larmessin sculp. From 'Academie des Science et des Arts', Amsterdam 1682.  
Engraving. Sheet 180 x 135mm (7 x 5¼").  
Trimmed to image and laid on album paper.  
Minor toning. £80  
A head and shoulders portrait of Joseph Justus Scaliger (1540-1609), inclined to the left. Scaliger was a French religious leader and scholar, known most for expanding the notion of 'classical history' beyond the parameters of Greek and Roman, to include other ancient civilisations and cultures. *W. 2620*  
Stock: 53796

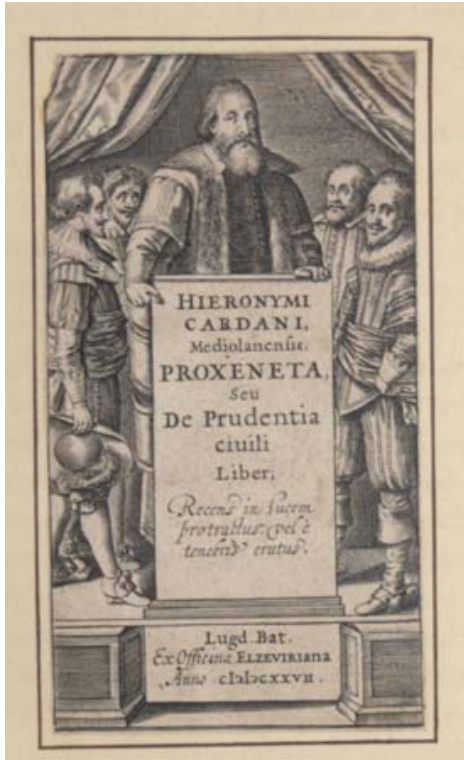
191. **Julius Caesar Scaliger.**

N. De Larmessin From 'Academie des Science et des Arts', Amsterdam 1682.

Engraving. Sheet 180 x 130mm (7 x 5"). Trimmed to image and laid on album paper. £70

Head and Shoulders portrait of Julius Caesar Scaliger (1484-1558), inclined to the left. Scaliger was an Italian scholar. *W. 2621*

Stock: 53797



192. **Heironymi Cardani, Mediolanensis, Proxeneta, Seu De Prudentia ciuili Liber: 'Recens in Lucem protractus: vel e tenebris erutus'.**

Lugd. Bat. Ex Officina Elzeviriana Anno CIDICXXVII [1627].

Engraving, 100 x 55mm (4 x 2¼"). Trimmed to image and laid on album paper. £230

Frontispiece to the Book 'Recens in Lucem protractus: vel e tenebris erutus' by Gerolamo Cardano (1501-1576). He was an Italian polymath, credited with describing apparatus yet to be invented, such as the combination lock. He was a profoundly influential mathematician and wrote over 200 scientific works.

Stock: 53816

193. **Christophorus Clavius.**

E. de Boulonois fecit. [n.d., c.1680.]

Scarce engraving. 330 x 215mm (13 x 8½")

Trimmed to image minus left corner. Damaged. £190

Mathmatician & astronomer, opponent of the heliocentric model of Copernicus, and architect of the Gregorian Calendar. *W621*

Stock: 53661

194. **Sir John Herschel.**

G. Gabrielli Del.t. et Sculp.t. Eton: Williams & Son, 1875.

Stipple and engraving on india laid paper. 240 x 170mm (9½ x 6¾") very large margins. £160

Sir John Frederick William Herschel, 1st Bt (1792-1871), mathematician and astronomer, son of Sir William Herschel; in an oval. He followed his father in astronomical research, mapping the sky of the southern hemisphere; his many scientific achievements included contributions to early photography; he invented photographic use of sensitized paper, introduced 'hypo' as a fixed agent, and coined the terms 'photograph', 'negative', and 'positive'. *Wellcome: 1378-1.*

*NPG: D35722.*

Stock: 53513

195. **Joseph Priestley. L.L.D: F.R.S.**

London: Sold by D. Eaton 187 High Holborn [n.d., c.1804].

Engraving. 200 x 150mm (7¾ x 6"), on Whatman Turkey Mill paper. Trimmed within plate top and left. £120

Joseph Priestley (1733-1804), theologian, Dissenting clergyman and scientist, renowned for his discovery of oxygen and carbon monoxide. A close friend of Benjamin Franklin, he was an avid supporter of the American and French Revolutions, resulting in him leaving for the USA as the British government cracked down on radicals.

Stock: 53463

196. **D. Christophorus Iacobus Trevv, S.R.I Nobilis, consiliarius archiater et comes palatinus caesareus sereniss.marggravi onoldinoculmbaco-brandenburgici consiliarius intimus archiater actualis et collegii medici onoldini senior, perill.reip.norimbergensis physicus ordinarius senior, collegiique medici seniorum primarius; academiae caesareae Leopoldi-norCarolinae naturae curiosorum director, regiarum societatum londinensis et, Berolinen sis itemque botanicae Florentinae sodalis.**

D. van der Smiffen pinxit. J.J. Haid Sculps. et excud. A.V. [n.d., 1748]

Scarce copper engraving. 320 x 195mm (12½ x 7¾"), with wide margins. Light foxing. £240

Christoph Jacob Trew, physician and botanist and publisher. [1695 - 1769]. *Wellcome: 2975-1.*

Stock: 53627

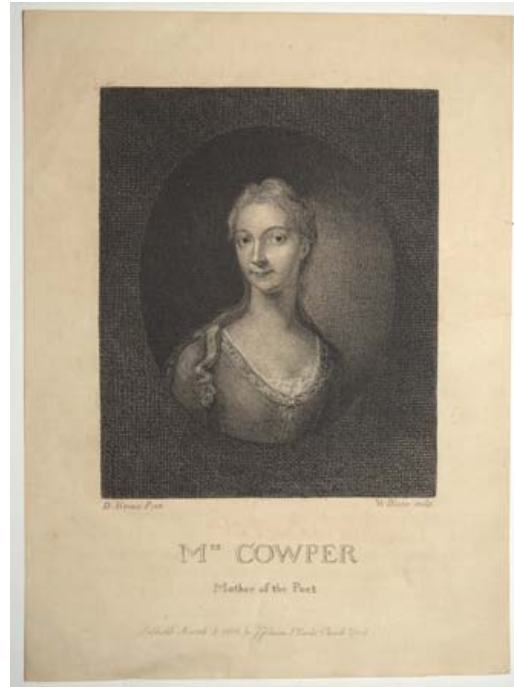
197. **Andrea Verrocchio [In image] DL**  
 De Larmessin From 'Academie des Science et des Arts', Amsterdam 1682.  
 Engraving. Sheet 185 x 130mm (7¼ x 5").  
 Trimmed to image and laid on album paper.  
 Toning £110  
 Half portrait of Andrea del Verrocchio (1435-1488), left inclined and right-gazing. Verrocchio was an Italian sculptor, painter and goldsmith. Leonardo da Vinci was among his students.  
 Stock: 53783

198. **Baccio Bandinelli**  
 E. De Boulonois fecit. From 'Academie des Science et des Arts', Amsterdam 1682.  
 Engraving. Sheet 185 x 135mm (7¼ x 5¼").  
 Trimmed to image and laid on album paper.  
 £120  
 Half portrait of Bartolommeo Bandinelli (1488-1560) surrounded by small scale sculptures. Bandinelli was an Italian sculptor influenced by and deeply obsessed with Michelangelo.  
 Stock: 53800

199. **Michelagnolo Buonaroti. [In image DL] De Larmessin Sc.**  
 From 'Academie des Science et des Arts', Amsterdam 1682.  
 Engraving. Sheet 190 x 135mm (7½ x 5¼").  
 Trimmed to image and laid on album paper.  
 Toning and staining around left and top margins.  
 £190  
 Half portrait of Michelangelo Buonarroti (1475-1564), inclined to the right and holding a small sculpture. Known commonly as Michelangelo, he was an Italian Renaissance sculptor, painter, architect and poet.  
 Stock: 53780

200. **The Effigies of the Right Hon.ble William Earle of Craven, Viscount Craven of Uffington, Baron Craven of Hampsted = Marshall, Lord Lieutenant of the County of Middlesex and Borough of Southwarke, and one of the Lords of his Majestys most Hon.ble privy Councill &ca. [Anon., 1679.]**  
 Engraving. 265 x 170mm (10½ x 6¾"). Trimmed to plate, and laid on backing paper. £220  
 Portrait of William, Earl of Craven; one hand on his helmet to the right, the other holding a truncheon. Illustration to John Guillim's, 'Display of Heraldrie' (1679).  
 William Craven, 1st Earl of Craven (1608-1697), an English nobleman, Royalist and soldier. He fought for Frederick V on the Continent and fell in love with his wife, Elizabeth of Bohemia, the daughter of James I. On the outbreak of civil war

in 1642, Craven was living at The Hague with Elizabeth, whom he supported financially for many years. He took no direct part in the civil wars, but his royalist sympathies and financial assistance to the Crown provoked retaliation- in 1651 his English estates were seized and sold to raise funds for the Commonwealth fleet. *NPG: D29510.*  
 Stock: 53630



201. **Mrs Cowper Mother of the Poet.**  
 D. Heins Pinx. W Blake sculp. Publish'd Novemb.r 5. 1802 by J. Johnson St Pauls Church Yard.  
 Engraving, sheet 205 x 185mm (10 x 7¼"). Some creasing. £220  
 Portrait of Ann Cowper (d.1737), mother of poet William Cowper (1731-1800), engraved by William Blake after a painting by Norwich portrait painter Heins. Published as an illustration in William Hayley's Life of Cowper (1802). Hayley was a patron of Blake and employed him to provide a series of engravings for this project. *O'D 1.*  
 Stock: 53535

202. **[Lord FitzClarence; with facsimile signature.]**  
 D'Orsay fecit 1841. London, Published by J. Mitchell, Royal Library, 33, Old Bond St. M. & N. Hanhart, Imp.t.  
 Lithograph on india paper. 205 x 160mm (8 x 6¼"). Some light foxing. £75  
 Portrait of General Lord Frederick FitzClarence (1799-1854), illegitimate son of King William IV and his mistress, actress Dorothea Jordan. While a lieutenant in the Coldstream Guards, FitzClarence commanded a small detachment of

Guards to act in support of the police with the arrest of the Cato Street conspirators in 1820. From a series of portraits by Count Alfred Guillaume Gabriel d'Orsay (1801 - 1852). *O'Donoghue p.216, 1. See NPG 4026(25).*  
Stock: 53529

and returned to an extravagant life in England after the Restoration.

Stock: 53739



203. **The Countess of Salisbury.**

G. Kneller Eques pinx: J. Smith fe: & ex: [n.d., c.1696.]

Mezzotint. 345 x 250mm (13½ x 9¾"). Small margins. Slight crease down left edge of image.

£220

Portraits of Frances, Countess of Salisbury (1670 - 1713), wife of James Cecil, 4th Earl. Three-quarter length in a landscape, wearing black veil on head, and black high dress.

After Sir Godfrey Kneller (painter/draughtsman; German; British; Male; 1646 - 1723); By the famous early mezzotinter John Smith (1652 - 1743), *Chaloner Smith 221, II.*

Stock: 53628

204. **Portrait of Joseph Charles Horsley, carried off by Charles Rennett, on the 8th. November, and recovered again at Brake, near Bremen, Novr. 23rd 1818.**

J. Green pinxt. R. Cooper sculpt. Published May 25th. 1819, at R. Ackermann's, 101, Strand. Aquatint and etching, sheet 295 x 225mm (11½ x 9"). Trimmed to plate. Small amounts of foxing occur in the margins, over the title of the print and across the image itself. £190

Portrait of a young boy sitting facing the viewer and holding a flower, a terrier beside at right with sad expression. A dramatic mask with snake lies on the ground in the left foreground, sea behind.

By sweet-talking a nursery-servant, Rennett kidnapped the three-year-old son of his first cousin, who had inherited an estate that Rennett felt should have been his. He absconded to Germany, where he was apprehended and brought back to England. Found guilty, Rennett was sentenced to seven years' transportation to Australia. *See 53141 for a portrait of Rennell*

Stock: 53549

205. **Mrs Jane Lane**  
c. 1700.

Engraving. Sheet 160 x 95mm (6¼ x 3¾"). Trimmed to border and laid on album paper. £70  
Jane Lane, or Lady Fisher (1626-1689) was influential to the escape and disguise of Charles II in 1651 and was exiled for her involvement. She maintained a close relationship with the king

206. **The Earle of Derby.**

P. Lely pinxit. R.Tompson excudit. [n.d., c.1670.] Mezzotint. 340 x 245mm (13½ x 9½"), with large margins. £280

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

Stock: 53487

207. **Madame Catalani.**

W.H. Brooke, del.t. Sid.y Hall, sculp. Bury Str.t Bloomsb.y. London, Printed for and sold by W. Pinnock, 267 St. Clement's Church Yard and also by W. Sams, Bookseller to H.R.H. The Duke of York No. 1 St James's Street [n.d., c.1830]. Stipple portrait within engraved border. Sheet 260 x 180m (10¼ x 7"). Trimmed within plate. £50

Half-length portrait of Angelica Catalani (1780-1849), a soprano with a range of nearly three octaves.

Stock: 53650

208. **Mr. Thomas Clark, Late of Exeter Change, Strand.**

London, Published for the European Magazine by James Asperne No.32, Cornhill 1st. Nov.r 1816.

Stipple. 175 x 125mm (7 x 5"). Trimmed to plate on left. Slight staining. £60

Thomas Clark, a shopkeeper who took a long lease on the Exeter Exchange, in the Strand, in

1773. He rented out the upper floors to Gilbert Pidcock, becoming the winter quarters of his travelling menagerie. It was at this zoo that Stubbs painted his rhinoceros; he also bought a dead tiger for three guineas.

When the Exeter 'Change was demolished in 1829 many of the animals were sent to the new London Zoo in Regent's Park.

Stock: 53519

209. **The Tyrolese Family Rainer. Songsters of Nature!!**

Drawn on Stone by E. Wilson. Vowles Litho. Printed & Pubd. 1827, by S. Vowles, 3, St. Michaels Alley, Cornhill.

Lithograph with added hand colour. Sheet 220 x 280mm (x 11". Trimmed. Some cockling and brown spots. £130

The Rainer Family (Felix, Anton, Maria, Joseph & Franz) specialised in vocal harmonies, including yodelling. They are credited with the premier performance of 'Silent Night' in the Tyrol in 1819. Turning professional they toured extensively from 1824, visiting Britain in 1827 and performing for George the Fourth, who presented these costumes to them, before touring the United States in the 1830s. They disbanded in 1838.

Stock: 53605

210. **Mlle Alexandrine Saint-Aubin rôle de Virginie, dans Paul et Virginie. Buvez, bon Noir, buvez. Si cela ne vous desaltère pas assez, je serai un second voyage. Acte 1. Scene II.**

A Paris chez Martinet, Libraire, rue du Coq No 13 et 15 [n.d., 1810].

Coloured etching. Sheet 210 x 130mm (8¼ x 5". Trimmed within plate. £95

Virginie gives a black slave water from her cupped hands.

Jeanne-Charlotte Saint Aubin (1764-1850, née Schroeder), soprano, as Virginie in the opera Paul et Virginie, with music by Rodolphe Kreutzer (1766-1831) and libretto by Edmond Guillaume François de Favières (1755-1837), premiered 1791. It is based on the short novel of the same name by Jacques-Henri Bernardin de Saint-Pierre (1737-1814), which tells the tragic story of two children in the French colony of Mauritius.

Stock: 53648



211. **[Richard Green of Blackwall.]**

[Engraved by James Thomas Linnell after Francis Grant.] [n.d., c.1849.]

Rare chine collé lithograph. Sheet 350 x 275mm (13¾ x 10¾"). Trimmed into india at sides, wear to edges. Creasing £240

Richard Green (1803-63), builder of East Indiamen ships, partner in 'R. & H. Green & Co Ltd.' of Blackwall, sailing as 'Green's Blackwall line' with routes to China and Australia. A philanthropist, he helped set up schools for sailors and was a benefactor of the Merchant Seamen's Orphan Asylum, the Dreadnought Hospital and the Poplar Hospital.

Stock: 53708

212. **The late Henry Holland, Esqr: \_ View Hans Place.**

London Painted & Published Augt. 21 1806 by G. Gerrard 28 St George's St. Hanover Sq.

Etching. 300 x 205mm (11¾ x 8"), paper watermarked 'J.W. Whatman 1805, with large margins. £240

Henry Holland (1746?-1806), architect who was employed in designing Brighton Pavilion in 1787 and the alteration and enlargement of Carlton House in Pall Mall the following year.

Here he is shown seated before Sloane Place, the villa he built for himself in Knightsbridge.

Stock: 53468

213. **What wouldst thou view but in one face all hospitalitie, the race of those that for the Gusto stand, whose tables a whole Ark command of Natures plentie, wouldst thou see this sight, peruse Mai'js booke, 'tis hee. Aetatis Suae. 71 1660.**

la Parry. For Nathaniell Brooke, att the Angell in Cornehill.

Rare engraving. 150 x 90mm (6 x 3½) Cut to the plate. Laid on paper. £260

Robert May, from the frontispiece to his masterpiece on Restoration cookery 'The Accomplisht Cook' first published in 1660 [b.1589]. May was trained in Paris as a professional cook and worked for a succession of noble families, mostly like him Catholics.  
Stock: 53660



214. **Sir Hugh Myddelton Knight & Baronet. The famous Aqueduct call'd the New River was performed at his Charge...**

C.J. fe. 1632. Ad Tabula, Cornelii Janssonii, jam penes Illustriss. Comitem Oxoniensem, Georgius Vertue sculpsit, A.D. 1722. [London, c.1722 or later.]

Engraving. 375 x 280mm (14¾ x 11"). Small margins. £180

Sir Hugh Myddelton (1560-1631), goldsmith and entrepreneur, after Cornelius Jonson or Janssen. Early in the seventeenth century Myddelton became involved in the successful project to bring a supply of water to London, which was still the most important source of piped water into the metropolis two hundred years later. In 1605 an act of parliament was obtained to bring water from springs near Hertford to north London (a distance of nearly forty miles), as surveyed by the mathematician Edward Wright (1561-1615, famed for his correction of Mercator's Projection). Myddelton's involvement is not recorded until 1609, when he took the lead in the project which was completed in 1613. The establishment of the New River was Myddelton's main claim to fame, and he was involved with the running of the company for the rest of his life, although he was also involved in mining and land draining projects. *Ex: Collection of The Hon. C. Lennox-Boyd. Alexander: 962.*

Stock: 53618

215. **[Richard Tomson] Richard Thompson.**

G: Soust pinxit. F: Place fecit. P: Tempest excudit. [n.d. c.1670.]

Mezzotint. Plate 260 x 210mm ( 10¼ x 8¼").

Roughly cut to plate size. £220

Portrait of Richard Tompson, half-length in an oval, long hair, wearing neckcloth and robe. Tompson (active 1659-1693) was a publisher and printseller, auctioneer and dealer. With Alexander Browne he played a pivotal role in the development of the English mezzotint. Tompson himself was not a printmaker, and his plates were made by engravers including Jan Van Somer, Jan Van der Vaart and Robert Williams. In 1669 Tompson co-published with Browne the

latter's "Ars Pictorial", a treatise on art combining art theory and practical instructions. From 1674, the two men were also partners in what was probably the first art auctioneering business in London. *Ex Collection: R. Hobson of Hove. CS: 13, ii. NPG: D11851.*

Stock: 53552

216. **[Concert of Cats.]**

[Painted by P. Breughel. Etched on Stone by an Amateur.] [R. Ackermann's Lithography July 1817.]

Lithograph with very fine hand colour. Sheet 120 x 155mm (4¾ x 6"). Trimmed as a scrap. Crease bottom right. £50

A group of cats singing from a gather score decorated with mice. One cat plays the trombone.

Stock: 53518

217. **[Robert Darcy, Earl of Holderness] 29. The Patriot of Patriots.**

Publish'd according to Act Oct 7th 1756, by Darly & Edwards, at the Acorn facing Hungerford Strand.

Engraving. 110 x 80mm (4¼ x 3¼"), with wide margins. Wormhole in top margin. £80

Caricature of Robert Darcy (1718-78), Secretary of State for the Northern Department. Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3662.*

Stock: 53504

218. **[Henry Fox] 77. The Toy Woman, 1757. Here's Pretty Toys for Girls & Boys pretty weathercocks & Turnabouts that go with ev'ry Wind.**

[Darly & Edwards, 1757.]

Engraving. 80 x 110mm (3 x 4¼"). Worm hole in right margin. Small margins. £130

Henry Fox as a fox-faced woman selling toys from a basket on her back. A satire of Fox's attempts at becoming Prime Minister, using the offices of state as bribes.

Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3535*.

Stock: 53500

219. **[Henry Fox] Guy Vaux the 2d. The Wicked is Snared in the Work of his own Hands thou hast seen it. Psalm 10.**

Publish'd according to Act Dec. 16 1756 by Edwards & Darly at ye. Acorn facing Hungerford Strand.

Etching. 80 x 110mm (3 x 4¼"), with wide margins. £65

Scene lampooning Secretary of State Henry Fox shortly after his resignation from the Cabinet (which hastened the collapse of the Duke of Newcastle's government). Fox (drawn literally as a fox, complete with bushy tale) is shown dressed as Guy Fawkes, walking towards the Houses of Parliament beneath the watchful Eye of Providence.

Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. The description of this print read 'Similar to a modern Guy, who would have made as great a Blow-up at the helm as ever his Predecessor in King James's time could have done; had not the Eye of Providence interven'd'. *BM Satires 3439*.

Stock: 53494



220. **[Satire of George III and Paul Pindar.]**  
[by Thomas Rowlandson.] [n.d., c.1787.]  
Etching. 205 x 245mm (8 x 9¾"). Paper soiled, top edge of margin frayed £140  
A satire of George III, who is about to be bucked from Pegasus, the winged horse. Another man, perhaps John Wolcot (writer of satires under the

name Paul Pindar), is already falling, losing his wig and a scroll titled 'Ode for New Year'. Behind the horse is a faceless Harlequin, waving a club, perhaps having spooked the horse. *BM Satires 7188*.

Stock: 53683

221. **[Regina Minotti] 34. The Idol. Behold with most Indignant Scorn the Soft Enervate tribe, / Their Country Selling for a Song How Eager they Subscribe.**

Publish'd according to the Act Oct. 6th 1756 by Darly & Edwards at ye Acorn facing Hungerford Strand.

Engraving. 80 x 110mm (3 x 4¼"), with wide margins. Worm hole in right margin. £130

Satire of Regina Mingotti (1722-1808), Austrian soprano, standing on a table above volumes of English culture (Dryden, Shakespeare & Johnson). Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3533*.

Stock: 53499

222. **55. Gloria Mundi.**

[London: Edwards & Darley, c.1760.]

Engraving. 100 x 75mm (4 x 3"), with wide margins. Worm hole in top margin. £95

William, Duke of Cumberland (1721-65), standing in glory on top of the globe, one foot on Britain. However the Mediterranean is emphasised, a reminder of the French naval dominance in the region early in the Seven Years's War.

Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3441*.

Stock: 53495

223. **A Peep into the Dressing Room, or Handsome Leg. 290**

Published 12th May, 1794 by Laurie and Whittle, 53, Fleet Street London.

Rare mezzotint. 355 x 260mm (14 x 10¼").

Narrow margins. £360

A man creeps through a door leading to a staircase to peep at two women in deshabille, one with her breasts exposed. On the wall is a painting of a bathing scene.

Stock: 53285

(see back cover)



224. **Bliss-and Ton. No. 2. Sketches from the King's Theatre.**  
[by John Doyle.] London: Published by Thos. McLean, 26, Haymarket, June 1, 1835. Printed by Lefevre & Koller.  
Lithograph. Sheet 250 x 220mm (9¾ x 8½"). £160  
A portrait of two opera-goers in a box.  
Stock: 53707

225. **Characteristics, or England, Ireland, and Scotland. I say\_ there's a \_\_ fine Girl! Let's go in & ask if Mr Thomson lives there? & have a Chat with her. / Och \_by my Soul but we'll buy Something of the dare Cratur\_ Oh the Swate little Jewel! / Hoo't a'wa Mon. Dunn'a throw awa the Siller! we'll jost gang in & a'ask for twa & Sixpence for ha'alfa Croon.**  
Drawn by M.E. Esq,r. Eng.d by Geo.Hunt. London, Published by Tho.s McLean, 26 Haymarket 1827.  
Coloured aquatint. On trimmed paper J. Whatman paper watermarked 1827. Sheet 200 x 200mm (8 x 8"). Pinholes in three corners. Brown spots in title and publishing line. £160  
Three dandies ogling a shop girl through a window, showing their lechery in different ways. *BM Satires 14995; Hickman p.63.*  
Stock: 53531



226. **Love & Opportunity.**  
P.A. Bandouin pinx.t. R. Lowrie [Robert Laurie] fecit. London, Printed for Rob.t Sayer No 53 Fleet Street as the Act directs 12 Jan.y 1788.  
Rare mezzotint. 355 x 260mm (14 x 10¼").  
Trimmed to plate at bottom. £360  
A couple engage in rough and tumble on a collapsing canopy bed, watched by a young girl.  
Stock: 53286

227. **Life in Philadelphia. Have you any Flesh coloured Silk Stockings, young Man? Oui Madame! Her is voen pair of the first qualité!**  
Engd. by Chas Hunt London. Pub. by Harrison Isaacs. Charles Street, Soho Sq.re. [n.d. c.1825.]  
Hand-coloured aquatint. 230 x 190mm (9 x 7½").  
Sheet has been trimmed to plate. Slight discolouring in the margins. £190  
A large black woman asks the man at the counter for flesh coloured stockings, for which he offers her a pair of black stockings.  
Stock: 53569

228. **32. Britons Strike Home, An Old Tune, Proper to be Play'd upon Several Instruments at this Juncture.**  
To be had at Edwards & Darley's facing Hungerford in the Strand. accord.g to the Act 1756.  
Engraving. 80 x 110mm (3 x 4¼"), with wide margins. Worm hole in right margin. £65  
Between two lines of music is an arm extending from a cloud with an axe, threatening a salmon with the head of the Duke of Newcastle (Thomas Pelham-Holles).  
Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3405.*  
Stock: 53497

229. **72. The Egotist. When two silly Dogs Fight, in comes Pug & Steals the Bone.**  
to be had at the Acorn, facing Hungerford, Strand. [London: Edwards & Darley, c.1760.]  
Engraving. 80 x 110mm (3 x 4¼"), with wide margins. Worm hole in right margin. £65  
While England and France fence, Holland eats and drinks as much as he likes. A satire on the Seven Years's War.  
Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3464.*  
Stock: 53496

230. **The Spartan Boy. Having stolen a Cub Fox, conceald it under his Garment when being observed he sufferd it to bite him mortally rather than undergo the disgrace of a discovery.**  
Printed for Carington Bowles, No 69 in St Pauls Church Yard London. Publish'd as the Act directs [date excised] 271.  
Mezzotint, platemark 155 x 115mm (6 x 4½"), with wide margins. Some creases top left. £80  
The story of the Spartan boy who allowed a fox to tear out his bowels while being questioned,

rather than admitting to stealing, was recounted in Plutarch's life of Lycurgus, to exemplify the seriousness with which stealing was punished.  
*Ex: collection of the Late Hon. C. Lennox-Boyd*  
 Stock: 53534



231. **88. Methodism or the Religious Humbugg. 1758.**  
 [Darly & Edwards, 1759.]  
 Engraving. 80 x 110mm (3 x 4¼"). Trimmed into plate on left & top, wormhole in edge of plate on right. Small margins. £120  
 A preacher, probably George Whitfield, in a pulpit, published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. The text of the book describes this as a satire on 'the prevailing Power of Enthusiasm, which has loudly blech'd forth from the mouths of Mercenary Mechannicks'. *BM Satires 3662.*  
 Stock: 53502

232. **[Quiberon Bay] 98. The Old Art of War, taught to Mon.r Conflans by S.r Edw.d Hawke Nov.r 20. 1759.**  
 [Darly & Edwards, 1759.]  
 Engraving. 100 x 75mm (4 x 3"). Worm hole in sur-title. Small margins. £130  
 A satirical plan of the Battle of Quiberon Bay, with a key of ship names underneath. The battle was one of the Royal Navy's greatest victories and one of the chief events of the 'Annus Mirabilis' of 1759.  
 Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3689.*  
 Stock: 53501

233. **37. Punch's Opera with the Humours of Little Ben the Sailor. These Figures Gemm'men & Ladaes are the Richest & Largest in Europe.**  
 Published according to the Act Oct. 15 1756 by Edwards & Darley at ye Acorn facing Hungerford Strand.  
 Engraving. 80 x 110mm (3 x 4¼"), with wide margins. Worm hole in right margin. £120  
 Six puppets hanging by their necks, representing the cabinet of the Duke of Newcastle (Thomas Pelham-Holles), including Lords Hardwicke & Holderness, Henry Fox, Lyttleton and Anson (Little Ben).  
 Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3394.*  
 Stock: 53498

234. **75. The True Patriot. To the Hon.ble the Lord Mayor, Alderman & Common Council of the City of London, this Plate is dedicated by their hum.ble Serv.td Darly & Edwards.**  
 To be had at the Acorn facing Hungerford Strand.  
 Engraving. 80 x 110mm (3 x 4¼"). Wormhole in right margin. Small margins. £80  
 A medallion portrait of William Pitt the Elder, set on a pedestal with figures of Loyalty, trampling on envy, and Liberty, crushing Henry Fox. The plate celebrates Pitt's becoming Prime Minister in 1757, at the expense of Fox.  
 Published in 'A Political and Satirical History of the Years 1756 and 1757', a volume of seventy-five satirical prints with short descriptions. *BM Satires 3662.*  
 Stock: 53503

235. **Shave Close, or the Political Barbers. How the Deuce Master Bull cou'd your Breast ever harbour ... Monsieur give a jog, - Then your Fates past escaping.**  
 Sold facing the Union [Coffee House] in the Strand. [Anon., c.1762.]  
 Etching. 190 x 265mm (7½ x 10¼"). Bit messy, creasing & some marks. Sheet has been trimmed to plate. £140  
 Political satire: scene in a barber's shop, at centre John Bull being shaved by the Earl of Bute, who is assisted (right) by the Duc de Nivernois (1716 - 1798), French Ambassador to Britain for the conclusion of the peace 1762-63. The Duc, here halfway through dressing a wig on a stand, stands opposite a second assistant with his own wig, obviously a Scotsman.

The familiar chief target is Prime Minister John Stuart, 3rd Earl of Bute (1713 - 1792), unpopular as a Scot and for his influence on the young George III. Pitt and the majority of public opinion opposed his concessions to France during the peace negotiations of 1762. Bute was blamed for making peace with France in 1763 at the expense of Prussia and was forced to resign, but continued to retain the King's confidence despite criticism of his role in public affairs.

Eight lines of verse in two columns below image.  
*BM Satires 3959.*

Stock: 53557

236. **A Perspective and Political View of the Timber-Yard at the L-e. The Saw Mill.**

[n.d., c.1769.]

Engraving. Sheet 165 x 105mm (6½ x 4¼" mm).

Cut within plate mark. £75

A satirical scene showing a figure sawing through the 'Magna Carta' and 'Bill of Rights' in front of a saw mill while John Wilkes looks on from the left. *BM Satire 4278.*

Stock: 53538

237. **[Plate comparing the skull of an ape to that of a human]**

C.J.S. Reuss del. [n.d., c.1760.]

Engraving. 230 x 175mm (9 x 6¾"). Small margins, paper thin in plate top right. Slight hole top left. £140

Stock: 53709

238. **[Mont-Dore] General View of the Mons Dor from the East. Plate IX.**

[c.1826.]

Rare aquatint with original hand colour, on three sheets conjoined, total 180 x 110mm (7 x 43¼"), on paper watermarked 'J Whatman Turkey Mill 1826. With original binding folds. £280

A geological examination of the basalt rocks of Mont-Dore, an extinct volcano in Auvergne-Rhône-Alpes. The famous British geologists Sir Charles Lyell and Sir Roderick Impey Murchison visited the Mont-Dore together in 1828.

We are unable to trace this publication.

Stock: 53703

239. **[Mont-Dore] Northern view of the Mons Dor, and the Valley of the Dordogne taken from the rock called La Monlithe at the foot of the Pay Gros. Plate X.**

[c.1826.]

Rare aquatint, on three sheets conjoined, total 180 x 110mm (7 x 43¼"). With original binding folds. £280

A geological examination of the basalt rocks of Mont-Dore, an extinct volcano in Auvergne-Rhône-Alpes. The famous British geologists Sir Charles Lyell and Sir Roderick Impey Murchison visited the Mont-Dore together in 1828.

We are unable to trace this publication.

Stock: 53702



240. **The Little Savoyards**

After Mind. [n.d., c.1825]

Very fine watercolour, part Whatman watermark, Under in pencil "Sept 12, 1825 M.A.A.", 135 x 190mm. 5¼ x 7½". £250

Children watch a young boy plays a lute and makes puppets dance by pulling a cord attached to his leg.

Stock: 53521

241. **[Le Football.]**

[Louis-Marcel Myr.] [Pencil Signature]

[n.d.c.1925]

Etching, limited edition of 50. 150 x 200mm (6 x 8"), with wide margins. £170

Stock: 53616

242. **[Battledore and Shuttlecock] Amor, ut pila, vices exigit. [&] [Owling.]**

[Owling] A. V. Venne inv.e. A. Matham. fe.

[Amsterdam c.1632.]

Two etchings, back to back. Sheet 130 x 135mm (5 x 5¼"). Trimmed into print. £75

On one side is a scene of a man and woman playing 'battledore and shuttlecock', a forerunner of badminton in which the object is to keep the shuttlecock aloft as long as possible. On the reverse is a scene of two men hunting with owls, one on horseback, the other walking, carrying a frame on which nine owls are perched.

From an edition of Jacob Cats' "Spiegel vanden Ouden ende Nieuwe Tijd", first published 1632.

Stock: 53704

243. **Plan and Survey of Egham Race Course; in the County of Surrey; with Notes Referring to an Appendix; by Wm. Kemp. To His Royal Highness The Duke of York; This Plate, being No.6 of a Series of Surveys, of the Principal Race Courses in England; is most Respectfully Dedicated, by His most obedient, and very humble Servant, [facsimile signature:] Wm. Kemp.**

Davies sc. 34 Compton St. Brunsw.k Sq.re. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d. c.1825.] Hand-coloured engraving. J Whatman watermark 1824. 210 x 275mm (8¼ x 10½). Two vertical folds as published £95 Egham Racecourse was situated in Runnymede Meadows from 1734-1884 before the racing was moved to Kempton Park, due to large gangs of London pickpockets invading the Egham meetings.  
Stock: 53556

244. **Plan and Survey of Pontefract Race Course in the County of York; including the Rises and Falls: with Notes Referring to an appendix, by Wm. Kemp. To Christopher Wilson Esq.r This Plate being No.3 of a Series of Surveys of the Principal Race Courses in England, is most Respectfully Dedicated by His most obedient and very humble Servant [facsimile signature:] Wm Kemp.**

Davies sc. 34 Compton Str. Bruns.k Squ. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d. c.1825.] Hand-coloured engraving. J. Whatman watermark 1822; 210 x 280mm ( 8½ x 10¾"). Two vertical folds as published. Three small perforation marks in the middle. £95 Pontefract Racecourse, the thoroughbred horse racing venue in West Yorkshire; notable races held here include the Silver Tankard Stakes and the Pontefract Castle Stakes.  
Stock: 53554

245. **Plan and Survey of York Race Course; with Notes Referring to an Appendix; by W.m Kemp. To The R.t Hon.ble Earl Fitzwilliam; This Plate, being No.2, of a Series of Surveys, of The Principal Race Courses in England; is most Respectfully Dedicated by, His most obedient and very humble Servant, Wm. Kemp [facsimile signature.]**

Davies Sc. Compton Str. London, Published by Sherwood, Jones & Co. Paternoster Row. [n.d. c.1825.] No publication line. Engraving with added colour, Whatman watermark 1824. 210 x 275mm (8¼ x 10¾).

Folded in two places, with two further creases on left and right as normal. £95 York Racecourse, the thoroughbred horse racing venue in North Yorkshire.  
Stock: 53555

246. **[Photograph of an angler fishing in the River Purwell, Ickleford, with another of the same location.]**

Photographed by T.B. Lachmore, Bancroft Street, Hitchin. [n.d., c.1870.] Two photographs. 185 x 240mm (7¼ x 9½"). £160 Two photographs of a house by the side of the River Purwell, Ickleford, Herts. One has an angler, probably the owner of the house, fishing. The house still exists, where the Arlsey Road crosses the river.  
Stock: 53755



247. **The Death of the Stag. To Philip, Earl of Chesterfield, this Print Ingraved after a Capital Picture of P. Wouvermanns, is humbly Dedicated to his Lordship, by his most Obedient and Dutiful Servant Tho.s Major.**

P. Wouvermans pinx. A. Lawrence fe. aqua forti. Tho.s Major Sculpsit. London sold by T. Major Ingraver to H. R. H. the Prince of Wales at the Golden Head in Chandois Street the lower end of St Martins Lane. Publish'd accord.g to Act of Parliament Feb.y 10 1753.

A large & fine etching and engraving. 505 x 670mm (19¾ x 26½"), with large margins. Centre fold as normal. £350

A hunting party outside an inn, with one of the group blowing his horn, after Philips Wouerman (1619 - 1668), etched by Andrew Lawrence and finished by Thomas Major. From a bound issue of the series 'The Most Capital Paintings in England' (1763-86, issued in parts and available as volumes of prints from 1769 onwards).

Stock: 53479



248. **New Hungerford Market, London. On the Day of Opening, July 2nd 1833 - with the Acent of Mr Graham in his Balloon.**

Drawn by R.W.Billings. On stone by I.S.Templeton. London, Published Aug.15 1833 by R.W.Billings (at Mr Brittons, 17 Burton Street) & sold by J.W.Williams, 10 Charles St, Soho Square.

Lithograph. 275 x 340mm (10½ x 13½). Tear in top margin. Margins soiled with crease in the bottom left-hand corner. £350

A very large crowd gathered at New Hungerford Market in London July 2nd 1833. George Graham is ascending in his balloon in the top right.

Stock: 53662

249. **The Chavolant; or Kite Carriage.**

Engraved by Percy Roberts. London. Published by Sherwood & Co. 1827.

Aquatint. 220 x 135mm (8¾ x 5¼"). £180

George Pocock (1774-1843) was an English schoolteacher and inventor of the 'Charvolant', a kite-drawn carriage. In 1826, he patented the design of his 'Charvolant' buggy, which used two kites on a single line to provide enough power to draw along a buggy carrying several passengers at considerable speed. This scene depicts five figures in the buggy, travelling along a road in the centre. The two well dressed figures at the back wave to onlookers on both sides. *The Aeropleustic Art, or Navigation in the Air, by the Use of Kites, or Buoyant Sails.*

Stock: 53612

250. **The first Locomotive used on the Stockton & Darlington Railway.**

Rock & Co. London No 5506. I. Jan 1866. Rare steel engraving. Sheet 90 x 105mm (3½ x 4") Trimmed, toning at edges. £95

A locomotive and two carriages mounted on a plinth. When the line opened in 1825 the first locomotive was 'Locomotion No. 1'; in 1828 its boiler exploded, killing the driver, but it was rebuilt and used until 1841. In 1857 it was put on

display; between 1892 and 1975 it graced one of the platforms at Darlington Bank Top railway before being moved to its current home, the Head of Steam museum, in the North Road Station on the route of the Stockton and Darlington Railway,  
Stock: 53684

251. **This decorated Map is drawn to mark the Royal Procession of Their Majesties Coronation on the 12th May, 1937. Drawn and Produced for Kaylene Ltd, Manufacturing Chemists, Waterloo Road, N.W.2.**

Drawn by Claude Atkinson. Copyright Maxwell, Love & Co., London.

Colour wood engraving. Sheet 295 x 370mm (11¾ x 14½"), with printed paper sleeve. Original folds, some creasing. £160

A pictorial map of Westminster showing the route of George VI and Queen Elizabeth from Buckingham Palace to Westminster Abbey via The Mall and Whitehall, then back via the Victoria Embankment, Northumberland Avenue, Trafalgar Square, Pall Mall, St James's Street, Piccadilly Circus, Regent Street, Oxford Street, Marble Arch, East Carriage Road, Hyde Park Corner and Constitution Hill.

Upper right is a scroll with 'With the compliments of Kaylene Ltd'. The same map was issued with the compliments of Marmite.

Stock: 53697

252. **Devonshire Square.**

Sutton Nicholls delin et sc. Published according to Act of Parliament 1754 for Stowes Survey.

Engraving. Sheet 340 x 465mm (13¼ x 18¼"). Trimmed within plate, some creasing. Repaired damage bottom left. £140

An elevated view of Devonshire Square, off Bishopsgate Street, with a statue of Hermes/Mercury a coach and sedan chair. First published by John Bowles c.1725, the remains of the original publisher's inscription can be seen at the bottom of the image.

Stock: 53586

253. **Ironmongers Hall with a View of Fenchurch Street. L'Hotel des Ferronniers dans la Rue de Fenchurch a Londres.**

J. Donowell delin. T. Bowles Sculp. Published according to Act of Parliament Aug 1. 1753. London Printed for Tho. Bowles in St Pauls Church Yard, John Bowles & Son in Cornhill, R Sayer in Fleet Street and H. Overton without Newgate.

Engraving and etching. 260 x 415mm (10¼ x 16¼"), with large margins. £220

View of Thomas Holden's new Ironmongers' Hall in Fenchurch Street, opened 1745, destroyed by a German bomb in 1917.

Stock: 53482

Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53667

254. **London Bridge.**

Published May 29<sup>th</sup> 1799 by T. Malton. Fine hand coloured aquatint with etching, 315 x 415mm (12½ x 16½"). Some tape stains in margins where previously mounted. Title and publishing line slightly faded. £280

A view of London Bridge from the south bank looking towards the north and the Monument. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53670



255. **The Mansion House from the Poultry.**

Published Nov.<sup>r</sup> 5, 1798 by T. Malton. Fine hand coloured aquatint with etching, 315 x 415mm (12½ x 16½"). Some tape stains in margins where previously mounted. £320

A view of the Mansion house from Poultry street. T. Malton [jun.], A picturesque tour through the cities of London & Westminster, London 1792 [-1801], vol.II, pl.59. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53669

256. **The Monument.**

Publish'd March 31<sup>st</sup>. 1798 by T. Malton. Fine hand coloured aquatint with etching, 380 x 310mm (15 x 12½"). Some tape stains in margins where previously mounted. £270

A view of the Monument to the Great Fire of London. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of

257. **St. Bennet's Fink, Threadneedle Street.**

Published Sep.<sup>r</sup> 29<sup>th</sup>. 1797 by T. Malton. Fine hand coloured aquatint with etching, 380 x 310mm (15 x 12½"). Some tape stains in margins where previously mounted. £220

A view of St Benet Fink church. This version of the church was built to the designs of Sir Christopher Wren after the Great Fire of London. The Wren church was demolished between 1841 and 1846. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53668

258. **St. Lawrence's Church & Guild-hall**

Published Nov.<sup>r</sup> 5.<sup>th</sup> 1798 by T. Malton. Fine hand coloured aquatint with etching, 315 x 415mm (12½ x 16½"). Some tape stains in margins where previously mounted. £250

A view of St Lawrence Jewry, a Church of England guild church, and Guildhall. Built to the designs of Sir Christopher Wren. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53671

259. **St. Paul's from Cheapside.**

Published Sep.<sup>r</sup> 29<sup>th</sup>. 1797 by T. Malton. Fine hand coloured aquatint with etching, 420 x 310mm (16½ x 12½"). Some tape stains in margins where previously mounted. £320

A fine view of St. Paul's Cathedral. Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53666

260. **White Hall.**

Publiff'd Oct.<sup>r</sup> 30 1794 by T. Malton. Fine aquatint, 315 x 415mm (12½ x 16½"). Faint mount burn. £250

A view of Whitehall with the Banqueting House. T. Malton [jun.], A picturesque tour through the cities of London & Westminster, London 1792 [-1801], vol.I, pl.15. Thomas Malton (1748 - 1804)

was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

Stock: 53672

261. **Great Subscription Room at Brooks's, St. James's Street.**

Rowlandson & Pugin Delt. et Sculpt. J. Bluck Aquat. London. Pub. 1st Oct, 1808 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 230 x 280mm (9 x 11"), paper watermarked "1808", with large margins. £260 The gaming room at Brooks's, a gentlemen's club founded in 1764, with a barrel-vault ceiling designed by John Adam. Notable members of the club include David Garrick, Herbert Walpole, Joshua Reynolds, William Pitt the Younger, William Wilberforce, George IV and William IV. *Abbey, Scenery: 212.*

Stock: 53543

262. **Egyptian Hall, Mansion House.**

Rowlandson & Pugin Del.t. Et Sculpt. J. Bluck, Aqua.t. London. Pub 1st Jany, 1809 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. Plate 230x280mm (9 x 10¾"), with wide margins. £170 A dining scene inside Egyptian Hall in Mansion House; waiters and servants running around serving all the guests on the long tables. It would seat 350 and was based on the designs by the classical Roman architect Vitruvius of Roman buildings in Egypt, with giant columns supporting a narrower attic area. *Abbey, Scenery: 212.*

Stock: 53545

263. **Fire in London.**

Rowlandson & Pugin delt. et sculpt. J. Bluck, Aqua.t. London. Pub 1st Sept, 1808 at R. Ackermann's Repository of Arts 101, Strand. Hand-coloured aquatint. Plate: 230 x 280mm (9 x 11") very large margins. Slight mount burn. £160 The fire that destroyed the Albion Flour Mills, on the Southwark side of Blackfriars Bridge, March 2nd, 1791. Also destroyed were John Rennie's steam-driven milling machines inside: it was rumoured the fire was deliberately set to prevent these innovations putting windmill-owners out of business.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 53466

264. **[Chelsea Reach, Looking Towards Battersea.]** Walter W Burgess [signed in pencil lower right, with sun symbol.] [n.d. c.1894.]

Etching. Proof. Plate 180 x 285mm (7 x 11¼"), with wide margins. £260

Fine view of the Thames. William Walter Burgess [1844 - 1908] annually exhibited his etchings at the Royal Academy from 1874 to 1903. Burgess was a full member of the Royal Engravers and such major museums as The British Museum and the Victoria and Albert Museum, London, include his etchings in their permanent collections.

From: Bits of Old Chelsea. A series of forty-one etchings by W. W. Burgess. Kegan Paul & Co.: London, 1894. *Elizabeth Longford: Images of Chelsea, 223.*

Stock: 53566

265. **View of Vauxhall Iron Bridge.**

Publish'd Aug. t 20. 1816. by Whittle & Laurie, 53 Fleet Street, London.

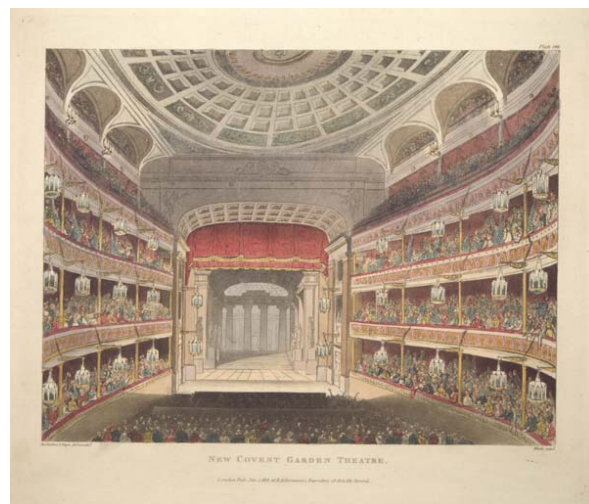
Fine coloured engraving. Plate 285 x 440mm (11¼ x 17½"). Some creases, small margins.

£280

View of the Vauxhall Iron Bridge, with moored boats to the left and the bridge beyond; a windmill can be seen in the distance to the left.

*Adams (London): 191.29. Crace: IV.14.*

Stock: 53602



266. **New Covent Garden Theatre.**

Rowlandson & Pugin del.t. et sculpt.t. Bluck, Aqua.t. London. Pub Jan 1st 1810 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 24 x 285mm (9½ x 11¼), with wide margins. £380

The newly-opened theatre, built after the original building burnt down in 1808, itself burning down in 1856. Its replacement became the Royal Opera House in 1892. *Abbey, Scenery: 212.*

Stock: 53544

267. **The Pest Houses, Tothill Fields Commonly Called The Five Chimnies. Formerly the Residence of Dick Hubbard.**  
[n.d., c.1825.]  
Lithograph with hand colour, on india laid paper. 210 x 235mm (8¼ x 9¼"). £120  
Figures skating on a pond in front of the Hospital for Infectious Diseases in Tothill Fields, Westminster. 'Pest Houses' were built originally to house victims of the Plague.  
Stock: 53508
268. **[National Gallery & St. Martins in the Field]**  
Fred. A. Farrell [signed in pencil] [n.d. c.1925]  
Etching. 240 x 325mm (9½ x 13), with wide margins. Some foxing. £260  
Frederick Farrell (1882-1935), a Scottish self-taught etcher & watercolourist, was the official artist with the 51st Highlanders during the First World War.  
Stock: 53664
269. **A View of the River Thames from Chelsea.**  
Chas. White, Sct. [London, n.d., c.1794.]  
Rare etching. 120 x 170mm (4¾ x 6¾). Two small stitching marks in the left margin. £120  
A charming view; in the foreground a woman guides a child along the top of a wall. A pedlar approaches from right, his wares in a tray strapped to his front.  
One of 'Six Views of the Thames', Laurie & Whittle. After Jean Baptiste Chatelain (1710? - 1771). *Guildhall Library Record: 6832. Longford Images of Chelsea: 201. For an uncut sheet of 'Six Views of the Thames' see ref. 4028.*  
Stock: 53573
270. **[Peter Pan.] [No.9]**  
Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1920.]  
Etching with original description sheet. 200 x 140mm (5½ x 8"), with wide margins. Slight mount stain. £120  
View of the statue of J.M. Barrie's Peter Pan held in Kensington Gardens.  
Stock: 53614
271. **Market Place, Wokingham, Berks. from Mr. Johnson's.**  
W. A. Delamott Jun.r Del.t Sandhurst 1832.  
A rare lithograph. Sheet 220 x 345mm (8¾ x 13½"), with wide margins. Some surface dirt and foxing. £65  
Wokingham, Berkshire with a view of the market place and the old Market Hall with its pillared undercroft. This building was replaced in 1858.  
Stock: 53601



272. **[Ullswater] To Sir John Call, Bar.t, This View of Ullswater Lake, is with the greatest respect inscribed by his muchg obliged & obedient Serv.t W.m Burgess.**  
Drawn from Nature by W.m Burgess. Engraved by F. Jukes. Publish'd as the Act directs by W.m Burgess Drawing Master Michaels Grove Brompton.  
Aquatint. 470 x 540mm (18½ x 21¼"). Small tear entering inscription area, wear to margins. £320  
A man on horseback talks to a herdsman with two cows, with the lake and distant mountains. One of a series eight views after drawings made by William Burgess in 1792, published firstly by the artist 1793-4 and then re-published by Jukes, in 1796.  
Stock: 53581
273. **A South-West View of Chatsworth &c. a beautiful seat of his Grace the Duke of Devonshire. To whom this plate is humbly inscribed by his Grace's most dutiful and most obed.t serv.t T. Smith.**  
J.Smith pinx. Vivares Sculp. Publish'd pursuant to an Act of Parliament Oct: y.e 25th 1744.  
Engraving. 395 x 540mm (15½ x 21¼"). Some small tears to small margins. £380  
A South West view of Chatsworth situated alongside the River Derwent, built on land purchased by Sir William Cavendish in 1549.  
Stock: 53725
274. **Sherborne Lodge, Dorsetshire. The Seat of the Rt. Honble. Edward Earl Digby. From a Drawing in the Collection of Thomas Lifter Parker Esqr. of Browseholme Hall, Yorkshire.**  
Drawn by J. Buckler F.S.A. Engraved by George Cooke. London: Published by Nichols, Son & Bentley. 1815.  
Engraving. Plate 275 x 375mm. (10¾ x 14¾") very large margins. Creasing and tears in margins. £140



Sherborne Lodge (Castle), the 16th Century Tudor mansion in Dorsetshire. Edward, 6th Lord Digby (1730-1757) inherited the lodge in 1752 and Hery, 7th Lord, Early Digby, laid out the present castle gardens, including the 1753 lake designed by Lancelot Brown.  
Stock: 53678

275. **A prospect of the Southside of Christ Church the Cathedrall of Canterbury.**

Tho. Johnson del.t. W. Hollar fecit.  
Engraving. Sheet 175 x 275mm (10¾ x 7"). Sheet trimmed to plate and laid on album paper.  
£130

Southside prospect of Canterbury Cathedral, founded in 597. *P961c iii of iii*  
Stock: 53727

276. **[Mercery Lane, Canterbury.]**

Chas. H. Clark [pencil signature.] [n.d. c.1930]  
Etching, 275 x 125mm,(10¾ x 5") with very wide margins.  
£70

Intriguing view of the Cathedral Gate and Canterbury Cathedral beyond, glimpsed through a narrow lane; figures on the pavements.  
*Guichard: Appendix 1, p.71.*

Stock: 53558

277. **[Dover.]**

T.A. Prior sculp. [n.d., c.1860s.]  
Steel engraving on india laid paper, proof. 260 x 460mm (10¼ x 18").  
£160

A prospect of the sea front at Dover, Kent, shipping in the harbour and the famous white cliffs and castle beyond.

With separate text sheet.

Stock: 53610

278. **The Gate Tower, Dover Castle [marked in pencil in lower left of sheet.]**

H.y G. Webb [pencil signature.] [n.d. c.1900.]  
Etching, signed in pencil. sheet 375 x 265mm (14¾ x 10½"), very large margins. Tear in the left margin.  
£75

Constable's tower and gateway, which was inserted into the curtain wall by Hubert de Burgh between 1221 and 1227 to replace the old north entrance.

Harry George Webb (1882-1914) was a landscape and architectural painter and etcher, who exhibited at the Royal Academy and the Royal Society of Etchers. He set up the Caradoc Press in Chiswick in 1899 with his wife Hesba.

*Guichard: Appendix only as named artist.*

Stock: 53532

279. **Entrance to All Souls College, and St Mary's Church from the High Street.**

Published Feb. 24th 1802 by T. Malton.  
Aquatint. Sheet 430 x 330mm (17 x 13").  
Trimmed within plate.

£160

A view of the High Street, Oxford.

Stock: 53454



280. **New Meadow Buildings, Christ Church (in course of erection).**

Drawn & Engraved by. J. H. Le Keux, Durham.  
[Published by Macmillan & Co. Oxford & London Nov.r 1st. 1864.]Etching on india. 330 x 400mm (13 x 16 "). Backing paper worn.  
£130

A view of the Meadow Building of Christ Church College in Oxford University, showing the college under construction. Several groups of figures walk by the building while construction workers work by some scaffolding.

Stock: 53457

281. **Thomas Clarkson. Playford Hall. Aug. 31. 1846, aged 87. Thomas Clarkson penned the original Autograph, (of which the above is a perfect facsimile, obtained by the Anastatic Press) in ink pre-pared for the purpose; about 4 weeks before his death, which took place on the 26th of the 9th month, 1846, in his 87th year. The windows immediately opposite the gate are these of his usual sitting room, the two above them of that where he ended his mortal career. WDS.**

W.m Dillwyn Sims [facsilimile within plate].  
Ipswich Anastatic Press. [n.d., c.1846.]  
Lithograph. Sheet size: 275 x 385mm (10¾ x 15¼"), with wide margins. Two discoloured spots in lower left corner.  
£75

A view of Playford Hall, Suffolk, with abolitionist Thomas Clarkson (1760 - 1846), walking towards the gates. Clarkson was founding member of The Society for Effecting the Abolition of the Slave Trade (also known as the Society for the Abolition of the Slave Trade) and helped achieve

passage of the Slave Trade Act of 1807, which ended British trade in slaves. Clarkson rented Playford Hall in around 1813 and lived there until his death in 1846.

Stock: 53546

282. **St. Catherine's Hill near Guildford**

Drawn & Etched by J.M.W. Turner Esqr. R.A. Engraved by J.C. Easling. [Published June 1811 by, J.M.W. Turner, Queen Ann Street West.]. Mezzotint with etching. Sheet 200 x 265mm (8 x 10½"). Trimmed to image on three sides, losing publication line at bottom. £120

A view looking up a track to a hill with a ruined chapel.

Turner also etched this plate before it was completed with mezzotint by Charles Turner (no relation). It was published in the 'Liber Studiorum', a series of engravings cataloguing Turner's works. *Rawlinson 33*.

Stock: 53690

283. **The Cowthorpe Oak. Yorkshire.**

Drawn by W.H. Hammer Esq.r. F.A.L.S.S. Engraved by J. Laporte. Publish'd Sep.r 1, 1806, by J. Laporte, 21 Winchester Row, Edgware Road.

Lithograph. In ink under artist "girth 47 feet". Sheet 360 x 525mm (14 x 20¾"). Some small stains, creasing. £180

Portrait of an ancient oak tree, so famous that it was sketched by J.M.W. Turner. Believed to pre-date the Norman Conquest, it was already on the decline when this view was taken, but it was only when it was hit by lightning in 1950 that it died. However acorns from it have been planted as far away as New Zealand.

Stock: 53584

284. **A View of Halifax From The S.E.**

Drawn on Stone by John Horner. Printed by C. Hullmandel. Published by N: Whitley, Halifax. 1822.

Coloured lithograph. Image 305 x 465mm (12 x 18¾"). Mount burn. £180

A locally published prospect of Halifax, in West Yorkshire. A folio of 20 lithographs by Horner, 'Buildings in Halifax', was published in 1835.

*Abbey: 148*.

Stock: 53481



285. **Town, Fort & Harbour of S.t Heliers, Jersey.**

Drawn by J. Le Capelain \_ Walton, lith. Day & Son, lith.rs to the Queen [Jersey: Philip Falle, 1847.]

Tinted lithograph with touches of hand colour. Sheet 485 x 640mm (19 x 25¼"). Small repaired tear below title, faint mount burn. £350  
A ketch approaching the harbour of St Helier in choppy seas.

John Le Capelain (1812-48) commemorated the 1846 visit of Queen Victoria and Prince Albert with 'The Queen's Visit to Jersey', which was presented to her as an official souvenir by the States of Jersey. This led the Queen to commission Le Capelain to paint the Isle of Wight, but on the island he developed tuberculosis, dying on Jersey in 1848..

Stock: 53582

286. **The Rev.d E. Irving. Of the Caledonian Church, Cross Street, Hatton Garden.**

Drawn from Life by G.H. Jones. London. Pub.d by Thomas Mc.Lean, 26 Haymarket Aug.t 16, 1823. Lithograph on india. 235 x 165mm (9 x 6½"), with wide margins. £130

Rev. Edward Irving (1792-1834) was a Scottish clergyman, generally regarded as the main figure behind the foundation of the Catholic Apostolic Church. He had little success in converting the Scottish public and was about to give up hope and focus his attention towards missionary labour in the East when he suddenly received an invitation from the Caledonian Church in London; over that charge he was ordained in 1822.

Stock: 53564

287. **The Highlander. This is the last and only Remains of the Roman Dress that at present exists in Europe. [&] A Highlander - Un Montagnard d'Ecosse.**

Pub'd according to Act of Parl.t Sep.r 12th 1771 by M.Darly at No. 39. Strand. [&] Pub'd according to Act of Parl.t by M.Darly Oct 2.d 1771.

Pair of engravings, each 210 x 160mm (8½ x 6½")  
Trimmed to plate. Some staining. £160  
A highlander wearing kilt & plaid (ie. tartan cloth slung over the shoulders) from front and rear. At the time of publication the anti-Jacobite 1746 Dress Act banning tartans as common wear was still in force. It was repealed in 1782.

Stock: 53657

288. **John Anderson My Jo. 'But now your brow is beld, John./ Your locks are like straw;/ But blessings on your frosty pow./ John Anderson my Jo.'**

Painted & Engraved by John Burnet. London  
Published Octr. 1827, by Moon Boys & Graves,  
Successors to Messrs. Hurst, Robinson & Co. 6  
Pall Mall. et a Paris par Pieri Bernard, Boulevard  
des Italiens.

Engraving. Publisher's stamp at bottom in  
publication line. 455 x 365mm (18 x 14¼"). Sheet  
is trimmed to plate. Slight crease lower right  
bottom. £160

An old Scottish man sitting by the hearth in a  
cottage interior, with grandchild and wife, who  
reminisces about his once youthful looks as they  
now share old age.

Robert Burns's 'John Anderson My Jo' is a  
cleaned-up adaptation of a bawdy ballad, which  
Burns wrote for for James Johnson's 'Scots  
Musical Museum' in 1790.

By John Burnet (1784 - 1868), etcher, mezzotint,  
line engraver and painter of landscapes and  
humorous genre, also writer; worked in  
Edinburgh, London, engraved after E.G. Wilkie,  
Turner and Landseer.

Stock: 53611



289. **The Prospect of their Ma.ties Castle of Sterling. [with label] Sold as Cheap as in London, by John Hogben, Master of the Mathematical Free-School, ar Rye in Sussex.**

[after John Slezer.] [n.d., c.1760.]

Engraving with contemporary hand colour. Sheet  
240 x 425mm (9½ x 16¾"). Trimmed to image,  
title excised and pasted on reverse as normal,  
laid on thick paper with print-seller's label.

£240

A view of Sterling Castle, first published in  
Slezer's 'Theatrum Scotiae', first published 1693  
so predating the outer walls of the present-day  
castle (built 1711-4).

An expanded version of Hogben's label explained  
that he also sold 'globes, maps, spectacles and  
fishing tackle'. The Free school is now Rye  
College.

Stock: 53756

290. **[Kingstown Harbour.]**

E. Duncan, pinx. T.A. Prior, sculp. [n.d., c.1860s.]

Steel engraving on india laid paper. 250 x  
445mm (9¾ x 17½") very large margins. £160

Shipping in front of the harbour and town of  
Dunleary (Irish: Dún Laoghaire or Dún Laoire),  
near Dublin, Ireland. The town had been  
officially renamed Kingstown in 1821 in honour  
of a visit by King George IV, but reverted to its  
Irish name by resolution of the town council in  
1921, one year before Irish independence.

From a plate engraved for the Stationers'  
Almanack.

The Stationers' Company had published the  
Stationers' Almanack since 1747, a single-sheet  
which consisted of calendar text set out beneath  
an engraved headpiece that recorded significant  
events of the preceding year.

Stock: 53608

291. **Ionna Puella Restuaratrix Rerum Gallicarum. Johanna de Maecht van Orleans, Behoutster der Saken van vrancvyck.**

Rare engraving, 180 x 130mm (7 x 5"). Trimmed  
to image and laid on album paper. Toning. £75

A head and shoulders portrait of Joan of Arc  
(1412-1431), right profile and framed in an oval.  
Joan of Arc, sometime nick-named 'the Maid of  
Orleans' was a heroic figure during France's  
Hundred Years War. She was executed for  
continuing to dress in 'male' clothing and was  
eventually canonised 1920.

Stock: 53814

292. **Joh. Henr. Biehler, Joh. Georg. II et Joh. Georg. III. Electorum Sax. Cubicular. in Dresden. Nat. ueising in Wurtenb. 5 Febr. 1633 Denat. 7 Mart. 1698.**

D. Richter pinx. Pet. Schenck fec: et exc:  
Amstelod: cum Privilegio. [n.d., c.1700.]

Scarce mezzotint. 265 x 180mm (10½ x 7"). Slight  
crease. Small margins. £380

Johann Heinrich Biehler (1633-98), Jeweler and  
cubicular (i.e. 'Groom of the Stool') to the  
elector of Saxony, Johann Georg II and his son  
Johann Georg III.

Stock: 53349

293. **Johann Georg Quartus Dux Saxoniae Jul. Cliv. Mont. Angar. & Westphal, S. R. I. Achimaresc. & Elect. &c. Miles numero praestantior omni. Ovid.**

P. Schenck fec cum privial Amstelod.

Mezzotint, 250 x 180mm (9¾ x 7"). Trimmed to image and laid on album paper. Slight stain in title bottom right. £230

A full portrait of John George I, Elector of Saxony (1585-1656). John George, born in Dresden, became Elector of Saxony in 1611, which made him a key, if not very effective, ruler during the Thirty Years War.

Stock: 53815



294. **[Quatre Vues de Livourne.] I.ere Vüe de Livourne. Dediée a Son Altesse Royale Monseigneur l'Archiduc Pierre Leopold... Par Son très humble et très Soumis Serviteur Ja. Ph. Hackert. [&] II.eme Vue de Livourne... [&] III.eme Vue de Livourne... [&] IV.eme Vue de Livourne....**

Peint par Ja. Ph. Hackert. 1778. Grave a l'eau forte par B.A. Dunker et termine par G. Eichler. A Rome chez George Hackert Graveur Place d'Espagne.

Set of four etchings with engraving. 345 x 480mm (13½ x 19"), with wide margins. £1400

A rare set of matching four views of Livorno, an important free port in Tuscany, known to the British as 'Leghorn', showing it as a bustling port filled with ships. The second plate illustrates the famous 'Monument of the Four Moors', decorated with four bronze slaves. The third has portrait of an Ottoman merchant with women and wares on the quayside. The fourth has a storm and shipwreck, with people being pulled from the sea onto the shore.

After Jacob Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling first in Rome and (from 1787) Naples.

Stock: 53754

295. **[I. - Santa Maria della Salute.]**

Wilfred Huggins [signed inside plate in pencil.]

W.H [MDCCCCXIII.] W.R. Howell & Co.

Etching, in original mount attached to top of margins at corners. Sheet 360 x 460mm (14 x 18"), with wide margins. Glued to a mount.£170  
From: "A Series of Etchings made in Venice by Mr. Wilfrid Huggins." Limited Edition: 206.

Here is seen one of the few open spaces on the Grand Canal, used and enjoyed by the general public. The Church of Santa Maria della Salute, whose façade is shown, is bold and imposing in appearance and in situation. It is endeared to the Venetians, having been erected in 1630 to commemorate prayers offered and answered for the rescue of the city from a devastating plague. So prominent a feature in the architectural aspect of the canal be ignored, and in the common experience, ends by being loved. The square fronting the Church, for many hours during the day shows dramatic variations in sunlight and shadow.

Stock: 53679

296. **Zumalacarregui. Vainqueur de Sarsfield, Sola, Guesada, Rodel, Mina & Valdes [facsimile signature].**

Dessine d'apres nature par un Officier de sa Cavalerie. Lith. By W. Clerk, 202 High Holborn. [n.d. c.1830].

Rare lithograph on india paper. 200 x 150mm (8 x 6"), with wide margins. Some surface dirt. Some small tears in margins. £90

Tomas de Zumalacarregui [1788 - 1835]. Spanish Carlist general. A professional soldier, he fought against the French in the Peninsular War (1808-14) and supported the absolutist cause during the disturbances of 1820-23. When King Ferdinand VII died (1833), Zumalacárregui supported the claim of Ferdinand's brother Don Carlos to the throne. He was undefeated until his death in the siege of Bilbao in 1835.

Stock: 53663

297. **[The Blue Mosque Cairo]**

Signed in pencil M. Sherlock. Artists Proof 9/30. [n.d., c.1947.]

Etching. 350 x 250mm (14 x 10"). £95  
Marjorie Sherlock (1897-1973). Part of a series Cairo and Egyptians subjects etched and exhibited after the Second World War in Glasgow.

Stock: 53656



298. **[Karnak]**

M. Sherlock. [Signed in pencil.] [n.d., c.1947.]  
Etching. 390 x 255mm (15¼ x 10"), with large margins. Small tear in right edge. £130

A view of the pillars of the Great Hypostyle Hall in the Precinct of Amun-Re, Karnak.

By Marjorie Sherlock (1897-1973), one of a series Cairo and Egyptians subjects etched and exhibited in Glasgow after the Second World War.

Stock: 53486

299. **[Brazilian animal] [Between these Trees he saw as strange a Monster, the foremost part resembling a Fox, the hinder a Monkey, the Feet were like a Mans, with Ears like an Owl; under whose Belly hung a great Bag, in which it carry'd the Young."]**

[London: John Ogilby, 1671.]

Engraving. 130 x 165mm (5 x 6¾"). Trimmed from a larger sheet of text. £95

An illustration of a creature seen in Brazil, published Ogilby's 'America', a translation of the work by Arnoldus Montanus. The description, as above, comes from the text, not present here. It seems to be an exaggerated account of either an opossum or a giant anteater.

Stock: 53710

300. **The Interview of Cortes and Motezuma in the City of Mexico. Vol. 2 Page. 97. 1. Motezuma in his Royal Robes. 2. Cortes putting a rich Collar about the neck of Motezuma. 3. The Chair and Canopy of Motezuma. 4. The Guard that attended Cortes.**

J. Mynde Sc. [n.d. c.1830.]

Engraving. 225 x 340mm (9 x 13½"). Large margins on 3 sides. Slight creasing & minor tears along lower edge. £140

On November 8, 1519, Montezuma (c.1466-1520) met Hernán Cortés (1485-1547) on the

causeway leading into Tenochtitlan and the two leaders exchanged gifts. Montezuma gave Cortés the gift of an Aztec calendar, one disc of crafted gold and another of silver. Cortés later melted these down for their material value. Mayer *'México Ilustrado'*: p.93.

Stock: 53568

301. **Brandford Court, Yale.**

E. Parsons. [n.d. c. 1930.]

Etching, 240 x 190mm (9½ x 7½") with large margins. £95

Yale University.

Stock: 53604

302. **[Vanderbilt Hall].**

E. Parsons. [n.d. c. 1930.]

Etching, 225 x 180mm (9"x7"), with large margins. Rust mark in top left margin. £95

View of Vanderbilt Hall, Princeton University.

Stock: 53603

303. **[Dominica] Roseau and Point Michell. From Morne Daniole.**

[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]

Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £190

One of eleven views from the rare book 'Views in the Island of Dominica' which were, according to Abbey, probably published for private circulation.

First Lieutenant, Whitworth Porter (1827-92) was in Dominica from 1847-50 with his wife Anne. He later served in the trenches of Sebastopol during the Crimean War (publishing a book about his experiences), where he was promoted to brevet-major, then Captain in 1859. He was appointed commanding Royal Engineer at Barbados in 1874, then commanding Royal Engineer of the western district, stationed at Plymouth, 1877. He retired with the honorary rank of major-general in 1881. Major interest to Malta collectors. He wrote "A History of the Knights of Malta" and was connected to the "Order of St. John & Jerusalem". *Abbey Travel: 695.*

Stock: 53590

304. **[Dominica] Morne Daniole. From King's Hill.**

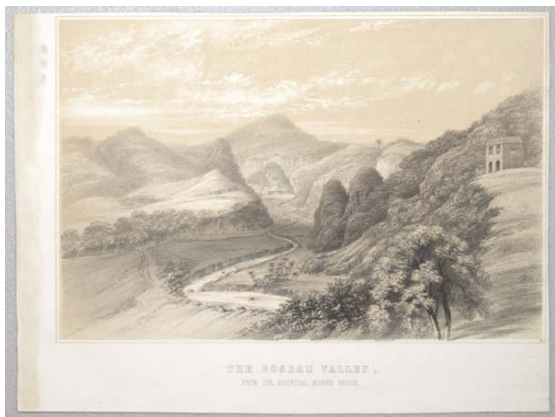
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]

Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £160

Stock: 53599

305. **[Dominica] The Layeau Valley. From the Sea.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £160  
Stock: 53597

306. **[Dominica] Morne Bruce. From the Magazine Battery.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £160  
Stock: 53596



307. **[Dominica] The Roseau Valley. From the Hospital, Morne Bruce.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.] Tinted lithograph.  
Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £190  
circulation.  
Stock: 53595

308. **[Dominica] Prince Rupert's Bay.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £190  
Stock: 53594

309. **[Dominica] The Savannah.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £160  
Stock: 53593

310. **[Dominica] Government House. From the Ruins of the Old Government House.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right, abrasion in sky. £160  
Stock: 53598

311. **[Dominica] Point Michell and Scott's Head. From the Magazine Battery.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £180  
Stock: 53591

312. **[Dominica] Rodney's Rock. An Arrow marks the spot from which Major Moore, 54th Reg.t, fell on the 15th June 1848 and lay exposed to heavy rain in a state of insensibility till the next morning, notwithstanding which he received no lasting injury.**  
[after Lieutenant Whitworth Porter and Mrs Anne Porter.] [n.d., 1849.]  
Tinted lithograph. Printed area 175 x 230mm (7 x 9"). Narrow margins top and right. £160  
Stock: 53592

313. **[Four lithographic views of Jamaica on an album sheet.] Campbellsfield Penn. [&] The Kingston Theatre. [&] The Episcopal church of Kingston. [&] [Untitled scene of a plantation owner and foreman leading a runaway slave back].**  
[n.d., c.1830.]  
Four lithographs, various sizes, trimmed and laid on album paper, three with titles pasted underneath. Album sheet 440 x 260mm. £230  
Stock: 53701

314. **[New South Wales] N.Ile Holland; Port Jackson: Passage de Cox, dans les Montagnes-Bleues.**  
Dessiné par Marchais d'après A. Pellion. Gravé par Schroeder. [Paris, 1822-4.]  
Stipple. 235 x 320mm (9¼ x 12½"), with large margins. Crease in margin. £320  
Europeans riding up a steep inline marked with a fence. Cox's Pass was the first route across the Blue Mountains known to the settlers. After a former convict living with the Aboriginies passed the details of the route to the Europeans, William Cox (1764-1837) built a 101-mile dirt track in six months, linking Sydney and Bathurst. A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.  
Stock: 53643

315. **View of Sidney.**  
Drawn from an Original Sketch by W.H. Wilson. Engraved by H. Bibby. The London Printing and Publishing Company. [n.d. c.1850.]  
Engraving. Sheet 180 x 280mm. 7¼ x 11". £75

A view of Sydney Harbour with ships and sailing vessels around the docking yard. Chimneys with smoke billowing are seen to the right with houses to the left across the bay.

Plate facing p.109 of *Australia* by R. Montgomery Martin. *In the National Library of Australia.*

Stock: 53533

316. **[Hawaii] Îles Sandwich. Vue de Morai du Roi à Kayakakoua, sur l'île Owhyhi.**

Dessiné par J.s Arago. Gravé par Lejeune. [Paris, 1822-4.]

Stipple. 235 x 320mm (9¼ x 12½"), with large margins. Some spotting in margins, creasing.

£230

A morai or heiau, a temple near Kealakekua Bay, near where Captain Cook was killed.

A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.

Stock: 53641



317. **[Hawaii] Îles Sandwich: Maison de Kraïmokou, Premier Ministre du Roi; Fabrication des Étoffes.**

A. Pellion delin.t. Villeroy sculp.t. [Paris, 1822-4.]

Stipple. 235 x 320mm (9¼ x 12½"), with large margins. Some spotting in margins.

£230

Kalanimoku, the chief minister of the king of Hawaii, standing in the doorway of a hut, standing over his wife Likelike, who is beating a sheet of kapa, fabric made of plant fibre. Bottom left is an 'olo', the largest of the native surfboards, a size reserved for the royal class.

A plate from the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi sur les corvettes de S.M l'Uranie et la Physicienne pendant les années 1817, 1818, 1819 et 1820'.

Stock: 53640

318. **Woodland scene, New Zealand.**

H. Wallace. [n.d., c.1910.]

Etching. 250 x 190mm (9¾ x 7½"), with wide margins.

£120

Woodland scene in New Zealand.

Stock: 53560

319. **[Fern forest, New Zealand]**

H. Wallace. [n.d., c.1910.]

Etching. 140 x 220mm (5½ x 8¾").

£160

A forest of fern trees, overlooking a bay, probably Bay of Islands, New Zealand.

Stock: 53561

320. **Trees above a bay, New Zealand**

H. Wallace. [n.d., c.1910.]

Etching. 180 x 250mm (7 x 9¾) very large margins. Toning on margins of sheet.

£85

Trees overhanging the Bay of Islands, North Island.

Stock: 53559

321. **[Hoorn Islands?]**

[after Jacob Le Maire.] [n.d., c.1620.]

Engraving 195 x 170mm (7¾ x 6¾"), set in text. Some overprinting of letterpress, as usual.

£140

A view of the crew of the 'Eendracht' and 'Hoorn' enjoying the hospitality of islanders, during the circumnavigation of Jacob Le Maire and Willem Schouten, 1615-7. The letterpress overprinting '1616 Majus' suggests the view is of the Hoorn Islands where they rested for three weeks, April 28th - May 12th, 1616.

Stock: 53717

322. **[Marianas] Ruines de Colonnes Antiques, Vues sur L'île Tinian. Ruines de Colonnes Antiques, Vues sur L'Îles Tinian.**

J.s Arago delin.t. Fortier et Duparc sculp.t. [Paris, 1822-4.]

Stipple. 315 x 230mm (12½ x 9"), with large margins. Some spotting of extreme margins.

£230

Two views of ruins of latte stones (columns used as foundations of houses) on Tinian in the Northern Mariana Islands. The lower scene shows a French officer and the artist being shown 'The House of Taga', with two lines of stone columns. When Anson visited Tinian in 1742 there were twelve columns standing; here there are at least nine. Today there is only one, the others toppled by earthquakes.

Drawn by Jacques Étienne Victor Arago (1790-1855) and published in the official account of Louis-Claude de Freycinet's circumnavigation, 'Voyage Autour Du Monde fait par ordre du roi

sur les corvettes de S.M l'Uranie et la  
Physicienne pendant les années 1817, 1818,  
1819 et 1820'.

Stock: 53638

323. **Îles Mariannes: Ruines de Piliers Antiques. Vues  
sur L'Île Rota.**

J.s Arago delin.t. Fortier et Duparc sculp.t. [Paris,  
1822-4.]

Stipple. 315 x 230mm (12½ x 9"), with large  
margins. Some spotting of margins. £230

Columns of latte stone (columns used as  
foundations of houses) on Rota in the the  
Northern Mariana Islands. Few such sites survive  
because of intensive sugar cultivation during the  
Japanese Mandate of the 1920s and 1930s.

Drawn by Jacques Étienne Victor Arago (1790-  
1855) and published in the official account of  
Louis-Claude de Freycinet's circumnavigation,  
'Voyage Autour Du Monde fait par ordre du roi  
sur les corvettes de S.M l'Uranie et la  
Physicienne pendant les années 1817, 1818,  
1819 et 1820'.

Stock: 53639

324. **Mr. Merkus, Gouverneur des Moluques, offrant  
des Babi-Roussas à l'Expédition de l'Astrolabe.  
(Célèbes.)**

de Sainson pinx. V. Adam Lith. J. Tastu, Editeur.  
Lith. de Lemercier. [Paris, 1833.]Lithograph,  
large publisher's stamp at bottom. Printed area  
275 x 355mm (10¾ x 14") very large margins.

Some spotting in margins £160

Henrik Merkus, Baron de Kock (1779-1845),  
governor of the Malaku Islands, offers  
babiroussas to the officers of the Astrolabe.  
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: 53483

325. **Ein Tatuierter Nukahiwier. Habitans de Nakahiwa  
tatoué. No.27.**

Lith. von Honegger. [Schinz, c.1845.]Lithograph.  
355 x 266mm (14 x 10½"). Foxing £75

A tattooed man of Nuku Hiva, French Polynesia.  
From Heinrich Rudolf Schinz's "Naturgeschichte  
und Abbildungen des Menschen".

Stock: 53512

326. **Dost Mahomed Khan and part of his family.  
Dost Mahomed Khan. Hyder Khan. Mahomed  
Akram Khan. Abdool Ghunee Khan.**

Sketched at Calcutta. E.E. [Emily Eden] 1841.  
[Lithographed by Lowes Dickinson.] [London: J.  
Dickinson & Son, 1844.]



Rare tinted lithograph. Sheet 460 x 370mm (18 x  
14½"), with large margins. £360

Head and shoulders portraits of Dost  
Mohammed Khan, his two sons Muhammad  
Akram Khan and Haider Khan, and his cousin Abd  
al-Ghani Khan, from Emily Eden's 'Portraits of  
the Princes & Peoples of India'.

Dost Mohammed Khan had been Emir of  
Afghanistan until he was deposed by the British  
in 1839 at the beginning of the First Afghan War  
and exiled to Mussoorie. He returned to the  
throne after the disastrous conclusion to the  
war for the British.

The Hon. Emily Eden, the seventh daughter of  
William Eden, first baron Auckland, accompanied  
her brother, George, Lord Auckland (1784-1849)  
to India, where he served as Governor-General  
from 1835-1842. A highly gifted amateur artist  
and writer, Eden recorded her observations of  
life in India during this period in the form of  
letters and an extensive collection of sketches,  
meeting people like Dost Mohammed using her  
brother's influence. On her return to England in  
1842, Eden arranged to have her images printed  
privately as a portfolio of 24 lithographs.

Stock: 53226

327. **Saith Satoore. Sadek Beg.**

Drawn on Stone from the Life by Richard Lane.  
[London. Pub.d by R. Dickinson 144 New Bond  
Street Dec. 1824. Printed by C. Hullmandel]  
Lithograph on india. Sheet 255 x 190mm (10 x  
7½"). £160

Saith Satoor (d.1842). The son of an Armenian  
merchant, Satoor was educated in Bombay and  
travelled as interpreter to the British artist



Robert Ker Porter in the Middle East from 1818-19. Lithograph from life by Richard Lane (1800-72), lithographer and sculptor, and one of the most accomplished practitioners of the new medium of lithography. Sator was also portrayed by Sir George Hayter (1831 portrait in the Victoria & Albert Museum, London).

Stock: 53536

328. **Foreign Costumes, No.3. Circassia.**

L. Mansion del.t. Published by W. Spooner 259 Regent Street [n.d., c.1830].

Fine lithograph with bright original hand colour, highlighted with gum arabic. Printed area 245 x 150mm (9¾ x 6"). Damp stain in margin bottom left. £95

A Circassian man wears a turban and has one hand on the hilt of his curved sword. Circassia, a mountainous Muslim country in the Caucasus bank of the Black Sea, was taken by the Russians in 1864; by 1867 90% of the population had been killed or deported to the Ottoman Empire. William Spooner and L. Mansion published a series of fancy national costumes.

Stock: 53527

329. **Costume Etrangérs. Georgie.**

L. Mansion del.t. London, Published by W. Spooner 259, Regent Street. Printed by Graf & Soret.

Lithograph with fine hand colour. Printed area 240 x 140mm (9½ x 5½"). Tear in inscription area, some spotting, scraps stuck on reverse. £65

A woman in an elaborate dress, turban and fur-trimmed coat, in a rose garden.

Stock: 53522



330. **[Elephanta Caves] To Will.m Hornby Esq.r late Governor of Bombay and the Gentlemen of the Bombay Club This Plate of the Temple of Elephanta is respectfully dedicated by their much obliged humble Serv.t James Wales.** Painted by Ja.s Wales from a correct Drawing done on the Spot by Ja.s Forbes Esq.r. Ja.s

Phillips Sculp.t. Pub.d as the Act directs, March 20, 1790 by James Wales, painter, Wells walk, Hampstead.

Engraving, fine open letter proof. 440 x 680mm (14¾ x 26¾") very large margins. Crack in platemark repaired, creasing in margins, faint damp stain at bottom left. Repaired tear on left centre 2" in. £550

A view of the Main Temple of the Elephanta Caves, temples carved into basalt caves on the island Gharapuri in Mumbai Harbour. The view looks past the pillars to the 'Trimunti', a 20ft tall sculpture of a three-headed Shiva. Representing the three essential aspects of Shiva (creation, protection and destruction), it is regarded as the most important sculpture in the complex.

James Forbes (1749-1819) worked for the East India Company in India from 1765-84.

Stock: 53757

331. **Ladak.**

W.H.K. Delt. Hanhart, lith. [London: Richard Bentley, 1863.]

Tinted lithograph. Sheet 245 x 150mm (9¾ x 6") very large margins. £90

View in Ladakh, a region of northern India near the Tibetan border.

Plate to Captian William Henry Knight's 'Diary of a Pedestrian in Cashmere and Thibet.' *British Library: 001989980. Not in Abbey.*

Stock: 53575

332. **Rajah's Palace, Ladak.**

W.H.K. Delt. Hanhart, lith. [London: Richard Bentley, 1863.]

Tinted lithograph. Sheet 140 x 230mm (5½ x 9"), with wide margins. £120

View in Ladakh, a region of northern India near the Tibetan border.

Plate to Captian William Henry Knight's 'Diary of a Pedestrian in Cashmere and Thibet.' *British Library: 001989980. Not in Abbey.*

Stock: 53574

333. **A Zemindar or Farmer of the Upper Provinces and A Puthan a Famous Wrestler.**

[Lithographed by Lowes Dickinson after Emily Eden.] [London: J. Dickinson & Son, 1844.]

Rare tinted lithograph. Sheet 460 x 370mm (18 x 14½"), with large margins. £360

Two standing figures from Emily Eden's 'Portraits of the Princes & Peoples of India'. In the text she wrote: "The first of these figures represents a respectable landholder of the Upper Provinces, in his winter dress. The second figure is that of a Mahomedan of Upper India, of the Pathan Tribe



which is of Afghan descent. The man was famous as a wrestler".

The Hon. Emily Eden, the seventh daughter of William Eden, first baron Auckland, accompanied her brother, George, Lord Auckland (1784-1849) to India, where he served as Governor-General from 1835-1842. A highly gifted amateur artist and writer, Eden recorded her observations of life in India during this period in the form of letters and an extensive collection of sketches. On her return to England in 1842, Eden arranged to have her images printed privately as a portfolio of 24 lithographs.

Stock: 53225

334. **Ancient Gateway, looking to the Water, at Malacca.**

I.Wathen del.t. I.Clark direx.t. London Pub.d by Black, Parry & Co, 1814.Coloured aquatint. 205 x 275mm (8 x 10¾"). Toning around the edges. Cut to platemark. £130

From James Wathen's 'Voyage to Madras and China'.

Stock: 53615

335. **Amboine. Soldat de la milice Malaise. Officier de la garde bourgeoise.**

de Sainson pinxt. Kœppelin lith. J. Tastu, Editeur. Lith. de Bichebois ainé, rue cléry, 23. [Paris, 1833.]Lithograph with original hand colour, large publisher's stamp at bottom. Printed area 240 x 360mm (9½ x 14¼"), with wide margins. Toning at edges. £160

Two illustrations of uniforms of the Dutch colony of Amboine: on the left a soldier of the local militia, on the right a European officer.

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: 53485

336. **Amboine. Passar ou Marché au quartier Malais. Boutique au quartier Chinois.**

de Sainson pinxt. Alexis Noël lith. J. Tastu, Editeur. Lith. de Lemercier. [Paris, 1833.]Lithograph with original colour. Large publisher's stamp at bottom. Printed area 400 x 280mm. Toning to edges. £160

A covered market and a shop on Amboine.

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: 53484

337. **Overblyfselen van den Dalam der gewezen Sultanas van Bantam. Ruines du Dalam des Anciens Sultans de Bantum. Java. PL.XII.**

C.W.M. van de Velde. P. Lauters. Uitgegeven by, Frans Buffa en Zonen te Amsterdam. [n.d. c.1846.]Lithograph on india with hand colour. Image area 210 x 305mm (8¼ x 12"). Some spotting, backing paper toned. £160

The ruins of the palace of the sultan of Banten, Java, after Dutchman Carel William Meredith van de Velde (1818-98), a sailor, doctor and watercolourist.

From "Gezigten uit Neèrlands Indië, naar de natuur geteekend en beschreven".

Stock: 53476

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