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Catalogue 87
February 2019

Item 67: Battle of Borodino

This catalogue is illustrated in full on our web site
www.grosvenorprints.com

Cover illustration: detail from item 177
1. **Vue d’un Jardin Anglais près Versailles.**
Etching, printed in colours and hand finished. 200 x 160mm (8 x 6¼") with very large margins. £260
A garden in the English style near Versailles, with a palladian building and a sculptured fountain.
The colour is particularly fine.
Stock: 51466

2. **Vue d’un Jardin Anglais près Paris.**
Etching, printed in colours and hand finished. 200 x 160mm (8 x 6¾") very large margins. Small hole in unprinted area of the plate. £260
A garden in the English style near Paris, with classical buildings and a ruined bridge.
The colour is particularly fine.
Stock: 51467

3. **Morning. From the Original Picture, painted by Claude le Lorrain; In the Collection of Paul Methuen Esq.r. Vol. II. No.36.**
Engraving. 480 x 600mm (18¾ x 23¼"), trimmed to plate on three sides. Margins dusty. £380
A decorative landscape scene with muscians playing instruments in the foreground to the right, with shepherds and goats behind in the centre. A running stream can be seen on the left, behind which is a building set within hills. From the series 'The Most Capital Paintings in England', Boydell's first major initiative as a pioneering publisher of fine engravings.
Stock: 51229

4. **Bonneville, Savoy.**
Etching & Mezzotint. 215 x 290mm (8½ x 15¼") with very large margins £280
A stretch of river, with a bridge on the right below mountains covered with pines, the low left bank sweeping round on the left, with two figures on a rock in the foreground. In the centre is a medieval town, with a single diagonal stroke in the upper left corner. From Part XIII of the Liber Studorum, lettered 'M' above the image. Finberg: 64: iii of iii.
Stock: 50868

5. **"Flora".**
Mixed method engraving on chine collé. 885 x 520mm (34¼ x 20¾") with very large margins. Mint £450

6. **[Conchiglia di Venere].**
Photolithograph. Sheet 690 x 530mm (27¾ x 21") with very large margins. Tears to the edges. £280
Kirchner (1876-1917) was an Austrian painter in the Art Nouveau style, famed for his influence on the 'pin-up' magazine and postcard industry, naked woman in a clam shell, waving a French flag. Born in Vienna, he moved to Paris in 1900 and to New York on the outbreak of the First World War. In 1915 Robert Boss of the Bruton Galleries commissioned paintings from him, reproduced like this.
Stock: 51380

7. **[The Gem of the North].**
Photolithograph. Sheet 690 x 530mm (27¾ x 21") with very large margins. Tears to the edges. £320
Kirchner (1876-1917) was an Austrian painter in the Art Nouveau style, famed for his influence on the 'pin-up' magazine and postcard industry, naked woman on a bear skin. Born in Vienna, he moved to Paris in 1900 and to New York on the outbreak of the First World War. In 1915 Robert Boss of the Bruton Galleries
commissioned paintings from him, reproduced like this.
Stock: 51381

8. **[Red-haired girl in a green hat.]**
Photolithograph. Sheet 530 x 690mm (21 x 27¼") with very large margins. Tears to the edges. £250
Kirchner (1876-1917) was an Austrian painter in the Art Nouveau style, famed for his influence on the 'pin-up' magazine and postcard industry. Born in Vienna, he moved to Paris in 1900 and to New York on the outbreak of the First World War. In 1915 Robert Boss of the Bruton Galleries commissioned paintings from him, reproduced like this.
Stock: 51382

9. **[Still Life with Dining Table and Fruit.]**
Peint par Prevost. Gravé par Castel. à Paris chez Bance Ainé M.d. d'Estampes, Rue S.t Denis, No.214.
Fine & very scarce colour-printed stipple, with hand-colour. Sheet: 290 x 345mm (11½ x 13¾”). Large margins on 3 sides. Repaired tear at top in margin. Cut to platemark at top. £450
Stock: 51114

10. **[Still Life with Classical Urn.]**
Fine & very scarce colour-printed stipple, with hand-colour. Sheet: 290 x 345mm (11½ x 13¾”). Cut to platemark. £450
Stock: 51112

11. **[Still Life with Dining Table.]**
Peint par Prevost. Gravé par Castel. à Paris chez Bance Ainé M.d. d'Estampes, Rue S.t Denis, No.214.
Fine & very scarce colour-printed stipple, with hand-colour. Sheet: 290 x 345mm (11½ x 13¾”). Cut to platemark on 3 sides. £450
Stock: 51113

12. **Copied from Capt. Phillip's Voyage to Botany Bay, by permission of the Proprietor.**
H. Webber inv.t. T. Holloway sculp.t. [n.d., c.1790.]
Engraving. Sheet: 80 x 70mm (3 x 2¾”). Trimmed. £230

An allegorical scene showing Hope addressing Peace, Industry and Art by the coast. A copy of a roundel which appeared in the frontispiece of 'The Voyage of Governor Phillip to Botany Bay' published by John Stockdale in 1789.
Stock: 51142

13. **War. [&] Peace.**
H. Singleton pinx.t. J. Whissell sculp.t. London, Published June, 1. 1798, by T. Simpton, St Paul's Church Yard; and Darling & Thompson, G.t Newport Street.
Pair of stipple engravings. 650 x 505mm (25½ x 20") with large margins. One repaired tear on each, entering inscription area on 'War' £680

A pair of allegorical scenes. In 'War' an army officer embraces his wife and child before leaving for war, watched by a maid and a negro pageboy, with massed troops and ships in the background. 'Peace' depicts a cottage interior, with a soldier with a scythe on his shoulder, a farmer gesturing through the door to other harvesters working in a field with a windmill.
Singleton's original oils were sold at a Sotheby's sale of Important British Pictures in November 2007.
Stock: 51464

14. **Love and Honour. To The Right hon[ble] the Countess of Estomn[.] This Print from an Original Drawing by H. Bunbury Esq., r is with the gretest respect Dedicated by Her Ladyships Obedient Humble Servant W. Dickinson.**
Stipple, printed in colours. Sheet 405 x 350mm. Some restoration. £280
A dragoon embraces a young woman before leaving, as another rider holds his rearing horse. A scene from 'The Tobacco Box', author unknown.
After Henry William Bunbury (1750 - 1811). The colour is particularly fine.
Stock: 51468

15. **Love and Hope.**
Stipple, printed in colour. Sheet 400 x 450mm. Some restoration. £450
An oval scene of a young woman flirting with a seated soldier holding a rifle, as another woman watches from a gate. A pair to 'Love and Jealousy', both after Henry William Bunbury (1750 - 1811). The colour is particularly fine.
Stock: 51465

16. **[A toy Spaniel.]**
[n.d., c.1750.]
Etching. Sheet 130 x 190mm (5¼ x 7½”). Trimmed into plate, laid on album paper. £130
Stock: 51355
17. **Gate of All Souls' College, with St Mary's Church &c. The Oxford Almanack For the Year of our Lord God MDCCCCXIV [1814].**


The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at one shilling per year. Stock: 51430

18. **South East View of Christ Church Cathedral. The Oxford Almanack For the Year of our Lord God MDCCCLIII [1803].**

Drawn by E. Days. Engraved by James Basire. [Oxford, 1803.] Price Two Shillings and Six Pence. Engraving. 565 x 485mm (22¼ x 19"), with very large margins, stamp duty ink stamp lower right margin. Uncut. Horizontal fold, pinholes in the margins. £230

The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at 4 pence per year. Stock: 51434

19. **St Frideswide's Shrine, in Christ-Church Cathedral. The Oxford Almanack For the Year of our Lord God MDCCCV [1815].**


The interior of Christ Church Cathedral, with the shrine of Saint Frithuswith, (c.650-725), an abess who is now the patron saint of Oxford University.

20. **View of the Cathedral of Christ Church and Part of Corpus Christi College. The Oxford Almanack For the Year of our Lord God MDCCCLI [1811].**


The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at one shilling per year. Stock: 51432

21. **Divinity School. The Oxford Almanack For the Year of our Lord God MDCCCLXVI [1816].**


The interior of the Divinity School, illustrating the very elaborate lierne vaulting designed by William Orchard in the 1480s. The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months’ imprisonment. Stock: 51428

22. **Part of the Quadrangle of Exeter College. The Oxford Almanack For the Year of our Lord God MDCCCLXIII [1813].**


The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at one shilling per year. Stock: 51431
23. **Inside View of the East end of Merton College Chapel. The Oxford Almanack For the Year of our Lord God MDCCCII [1802].**

Drawn by W.m Turner. Engraved by James Basire. [Oxford, 1802.] Price Two Shillings and Six Pence. Engraving. 565 x 485mm (22¼ x 19"), with very large margins, stamp duty ink stamp lower right margin. Uncut. Horizontal fold, pinholes in the margins. £150

The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at 4 pence per year.

Stock: 51435

24. **The Radcliffe Library. The Oxford Almanack For the Year of our Lord God MDCCXVIII [1818].**


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

Stock: 51426

25. **A View of the Theatre, Printing House, &c. The Oxford Almanack For the Year of our Lord God MDCCC [1800].**


The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at 4 pence per year.

Stock: 51437

26. **The Theatre. The Oxford Almanack For the Year of our Lord God MDCCXX [1820].**


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

Stock: 51427

27. **View of St Peter's Church, The Oxford Almanack For the Year of our Lord God MDCCCIX [1809].**

Drawn by Thyne O' Niell. Engraved by James Basire. Published by J. Cooke, Oxford & E. Gardner No 7 Paternoster Row, London. Price Three Shillings and Six Pence. Engraving. 565 x 485mm (22¼ x 19"), with very large margins, stamp duty ink stamp lower right margin. Uncut. Horizontal fold, wear to the edges. £150

The Oxford Almanack has been published annually since 1674. The stamp duty was payable to the compiler of the almanac, set at one shilling per year.

Stock: 51433

28. **The Entrance to Trinity College. The Oxford Almanack For the Year of our Lord God MDCCXVII [1817].**


The Oxford Almanack has been published annually since 1674. The original watercolour of this view is in the Ashmolean.

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

Stock: 51427
29. Wadham College from the Garden. The Oxford Almanack For the Year of our Lord God MDCCXXIX [1819].
The Oxford Almanack is an annual almanac published since 1674. The stamp duty was payable to the compiler of the almanac, set at 1 shilling and threepence per year covered by Act of Parliament 55 Geo. III c. 185. The same act set the penalty for issuing an unstamped almanac as three months' imprisonment.
Stock: 51425

30. [Bank note design.] One Pound.
[c.1825.]
Etching. 140 x 200mm (5½ x 8\textquotedbl{}) very large margins
£65
A design for a one pound note, demonstrating the intricate geometric patterns that were supposed to make forgery more difficult.
Stock: 51364

Dec.r 20th 1909.
Etching. 120 x 190mm (4½ x 7½\textquotedbl{}) with writing sheet below. Some toning, folded. £95
A sheet of printed notepaper guaranteeing the limited edition number of the recipient's purchase.
Stock: 51300

32. Bazaar, 167, Fleet Street. As respectability, moral character, and good temper are indispensable to the prosperity of all who may sit in this Bazaar, you must produce testimonials before you can be admitted....
W. Arding, Printer, 21, Old Boswell Court, Carey Street. [n.d., c.1810.]
Rare letterpress broadside. Sheet 305 x 160mm (12 x 6½\textquotedbl{}).
£360
A guide to selling at a bazaar, with rules about what can be sold. Permission was needed for articles of 'foreign produce and manufacture'; 'the sale of French gloves, Bandanna handkerchiefs, or any other prohibited articles' would lead to prosecution, suggesting the Bazaar was held during the Napoleonic Wars.
Stock: 51305

33. No. [144053] This Policy of Assurance Witneseth, that [Mess.rs Edwards & Moore of the Dry Dock Liverpool Painters ~] have paid the Sum of [Five Shillings] to the Phoenix Assurance-Company of London...
[filled in 29th September 1798.]
Letterpress insurance document with engraved logo and woodcut border, filled in with old ink mss, four blind stamps with Nuremberg signatures. Verso in ink: "The interest in this policy has become the property of Capt James Borrowdale of Liverpool" Sheet 600 x 330mm (23¼ x 13\textquotedbl{}). Folds. £320
The Phoenix Assurance Company was founded as a fire insurance company in 1680, existing for just over 300 years, being bought by Sun Alliance & London in 1984. At the time this policy was issued the company was helping to fund Richard Horwood's monumental 24-sheet map of London, the first (but unsuccessful) attempt to number every house in London.
Stock: 51367

34. Life of Moses.
Engraving on porcelain card. Sheet 150 x 115mm (6 x 4½\textquotedbl{}).
£65
A religious education card, with six scenes from the life of Moses and a representation of the Ten Commandments.
Stock: 51377

35. Phrenology.
Messrs Fowler and Wells. [n.d., c.1850.]
Wood engraving. 90 x 80mm (3½ x 3¼\textquotedbl{}). Trimmed around image, title detached. £65
Part of the cover illustration of the 'American Phrenological Journal' published by Orson Squire Fowler (1809-87) and Samuel Roberts Wells.
Stock: 51445
36. The Greyhound's Grave. The following Ballad, by the Hon. W.R. Spencer, is much admired.  
[n.d., c.1850.]
Rare letterpress broadside. Sheet 230 x 190mm (9 x 11½”). Laid on album paper, porcelain card print view of Gelert's Grave pasted over the top border. £130
The transcript of 'Beth Gelert; or, the Grave of the Greyhound', written by William Robert Spencer (1769-1834, grandson of the 3rd Duke of Marlborough) in 1811. It tells of a dog belonging to Llywelyn the Great; Llywelyn returns from hunting kills Gelert, believing the dog had killed his young son, when in fact he had in fact killed a wolf who was the real threat. Overcome with remorse Llywelyn buries the dog with great ceremony. However the grave, now a tourist attraction in Beddgelelt, was only built in the late 18th century.
Stock: 51387

37. The Defence and Relief of Mafeking. Descriptive Fantasia by Cyril Hendrich.
London; W. Paxton & Co Ltd. 95 New Oxford Street, W.C. [n.d., c.1900.]
Music sheet; 6pp., tinted lithographic cover. 360 x 260 mm (14" x 10") £65
The illustrated cover has medallion portraits of Baden-Powell, Plumer & Carrington.
Stock: 51362

38. Dinner at the Theatre Royal Drury Lane 11th March 1840 to George Byng Esq.re M.P. in Celebration and grateful Acknowledgment of Fifty Years uninterrupted Services as Representative in Parliament for the County of Middlesex.
[1840]
Invitation, lithograph on porcelain card, printed on both sides, with blindstamp. Sheet 125 x 185mm (5 x 7¼"). Some creasing, back has glues stains and abrasions. £50
Ticket numbered 624 in ink, issued to 'Mr. B. Byng Esq.'.
George Byng (1764-1847) eventually spent 57 years in parliament, the last fifteen as Father of the House of Commons, only giving his seat up at his death.
Stock: 51441

Engraved by Courbold & Co., 37 Foster Lane Cheapside. [1798.]
Engraving. Sheet 185 x 230mm (7¼ x 9"). Trimmed. £130
An invitation, with a classical scene of a woman with a lyre and cherubs dancing and playing pipes.
Stock: 51369

40. Regatta = Ball at Ranelagh XXIII June MDCCCLXXV.
Etching, very fine impression. Image 195 x 225mm (7¼ x 8¾”), with large margins. £320
A ticket for the Regatta Ball held at the Ranelagh Rotunda in Ranelagh Gardens, Chelsea, on 23rd June 1775. Old Father Thames stands at the front of a conch shell on the river holding forth three medals from Britannia; Abundance and a putto with shield behind, Triton and Siren in water, two naked children rowing boats far left. The Rotunda on far bank to left background.
Ranelagh Gardens, adjoining Wren's Pensioner's Hospital, became popular as a place to escape the city and take in the cleaner air in Chelsea. Balls, concerts, dinners and of course gossip were shared here almost daily. It quickly exceeded Vauxhall in popularity, but it's popularity waned until the season of 1804 when the fashionable set abandoned it entirely.
Stock: 51270

[n.d., c.1810.]
Engraved trade card. 195 x 230mm (7¼ x 9”) very large margins £220
A trade card describing the "New Invented Breech and Lock for Single Barrel'd Guns, Pistols, and other Fire Arms".
Stock: 51379

42. [Visiting card, annotated proof.] "Mr Brook please to observe the Hair & make the Expression of the Features more expressive..." [Engraved by James Brooke?] [n.d., c.1760.]
Engraving with pencil amendments. 65 x 95mm (2½ x 3¼”), with wide margins with extensive instructions in ink. Some creasing. Touched. £190
A visiting card with a design of a young woman and a floral border around a blank area for the name.
43. [Conservative Festival] To Sir John Tyssen Tyrrell Bart. Charles Gray Round Esq.re Thomas William Bramston Esq.re George Palmer Esq.re Sir George Henry Smyth Bart. Richard Sanderson Sq.re Quintin Dick Esq.re John Round Esq.re, John Attwood Esq.re & William Beresford Esq.re This Representation of the Conservative Festival, held at Chelmsford, on the 22nd September 1841, To Commemorate their Return to Parliament fro the County Boroughs of Essex, is (with their permission) respectfully dedicated by their obedient Serv.t, Henry Guy. Drawn & Lith. by Thos Pickers. Day & Haghe, Lith.rs to the Queen. [n.d., c.1841.]

Rare lithograph. Sheet 425 x 510mm (16½ x 20¼").
Several small tears, most have been repaired. £240
A banquet, held in a specially-contracted pavilion, to celebrate the Return to Parliament of ten Conservative M.P.s for Essex.
Stock: 51438

London: Published by J.J. Stockdale, 24, Opera Colonnade, 1825.
5 scarce & finely coloured aquatints, only joined, in wrappers. Each sheet: 200 x 160mm (8 x 6¼").
Creasing. Wrappers creased and foxed. Trimmed to platemark £350
Five scenes illustrating events from Regency courtstan Harriette Wilson's scandalous memoirs which provided details of her liaisons with prominent members of society including the Duke of Wellington. On being informed of her intention to publish Wellington is noted to have said 'publish, and be damned'. Titles of the scenes included: 'Harriette Wilson at Salt Hill', 'Harriette Wilson with Lord Ponsonby's fare-well Letter.', 'Mrs. Nesbitt & Harriette Wilson', 'The Dukes of Argyll & Wellington' and 'The Hon. Fred. Lamb & Harriette Wilson'.
Stock: 51129

45. The Life of a Nobleman. Scene the First. The Inheritance.
Mezzotint. Sheet 285 x 220mm (11¾ x 8¾"). Trimmed within plate, edges soiled. £65
A young man lounges before a fire as his solicitor reads him the details of his inheritance. After being introduced to drinking and gambling, he loses his fortune, borrows money from a usurer, joins the army, fights a duel and dies from his wounds.
One of a rare series of nine plates by George Dawe, updating Hogarth's 'Rake's Progress'. Dawes was best known for his portraits of Russian military figures of the Napoleonic Wars, now in the Hermitage Museum.
Ex: the Kedleston Hall collection.
Stock: 51277

46. The Life of a Nobleman. Scene the Second. The First Party.
Aquatint. Sheet 285 x 220mm (11¾ x 8¾"). Trimmed within plate. £80
A group of young men make a toast as a footman tried to revive one of their number. After being introduced to drinking and gambling, he loses his fortune, borrows money from the usurer, joins the army, fights a duel and dies from his wounds.
One of a rare series of nine plates by George Dawe, updating Hogarth's 'Rake's Progress'. Dawes was best known for his portraits of Russian military figures of the Napoleonic Wars, now in the Hermitage Museum.
Ex: the Kedleston Hall collection.
Stock: 51278

47. The Life of a Nobleman. Scene the Fourth. The Betting Booth.
Aquatint. Sheet 285 x 220mm (11¾ x 8¾"). Trimmed within plate. £80
A wealthy young man at the races. Having been introduced to drinking and gambling, he loses his fortune, borrows money from a usurer, joins the army, fights a duel and dies from his wounds.
One of a rare series of nine plates by George Dawe, updating Hogarth's 'Rake's Progress'. Dawes was best known for his portraits of Russian military figures of the Napoleonic Wars, now in the Hermitage Museum.
Ex: the Kedleston Hall collection.
Stock: 51279

Aquatint. Sheet 285 x 220mm (11¾ x 8¾"). Trimmed within plate. £80
49.  [Battle scene] Militis Hungarici prima est audacia Virtus [...]  
[Augsburg, n.d., 1730.]  
Rare mezzotint. 410 x 515mm (16 x 20½¼). Thread margins, holes patched, central crease. £320  
A battle scene, with one cavalryman firing a pistol at another as he swings his sword.  
Stock: 51360

50.  [Battle scene] Militis Hungarici prima est audacia Virtus [...]  
[Augsburg, n.d., 1730.]  
Rare mezzotint. 410 x 515mm (16 x 20½¼). Thread margins, holes patched, repaired tear central crease. £260  
A battle scene, with cavalrmen in mêlée.  
Stock: 51361

51.  So wechselt Freud und Leid: [...]  
[Augsburg, n.d., 1730.]  
Mezzotint. 410 x 515mm (16 x 20½¼). Thread margins, holes patched, central crease. £320  
A camp scene: a woman cooks eggs as a man starts to pluck a goose; a soldier dances with another woman; and, in the background, a man is being held down and beaten with a stick.  
Stock: 51359

52.  Don Juan and Haidée.  
[after Alexandre-Marie Colin.] [n.d., c.1840.]  
Lithograph with very fine hand colour. Sheet 245 x 215mm (9¾ x 8½¼). Narrow margins. £140  
A scene from Lord George Byron's epic satire Don Juan: after being exiled from Spain Don Juan was the sole survivor of a shipwreck on an island, the stronghold of Greek pirate Lambro. He was found there by Lambro's beautiful daughter, Haydée who, with her servant, took him to a cave to nurse him back to health in secret. Here they attempt to communicate, not knowing each other's language.  
After a painting by Alexandre-Marie Colin (1798-1873) exhibited at the Paris Salon in 1837.  
Stock: 51289

53.  I sit me down a pensive hour to spend.  
[n.d., c.1800.]  
Engraving. Sheet 65 x 85mm (2¼ x 3¼¾). Trimmed, stained. £70  
A man sits under a tree overlooking a city. The title is a line from Oliver Goldsmith's 'The Traveller', 1765.  
Stock: 51392

54.  Voyage à Lilliput. De retour en son pays, Gulliver tire un parti considérable de l'Exhibition de son troupeau microscopique.  
Lithograph. Sheet 155 x 230mm (6 x 9¾). £160  
After his return to England, Gulliver puts on a show 'Wondering Lilliputian Bulls, Cow, & Sheep imported by D.r L. Gulliver', with an enthusiastic audience.  
Stock: 51243

55.  Voyage à Brobdignag. Gulliver joue sur la piono une gigue anglaise [...]  
Lithograph. Sheet 155 x 230mm (6 x 9¾). £95  
Stock: 51241

56.  Voyage à Brobdignag. Le nain de la reine jette Gulliver dans une grande jarre de lait [...]  
Lithograph. Sheet 155 x 230mm (6 x 9¾). £75  
Stock: 51240

A wealthy young man at a card table getting sharped. Having lost his fortune, he later borrows money from a usurer, joins the army, fights a duel and dies from his wounds.  
One of a rare series of nine plates by George Dawe, updating Hogarth's 'Rake's Progress'. Dawes was best known for his portraits of Russian military figures of the Napoleonic Wars, now in the Hermitage Museum.  
Ex: the Kedleston Hall collection.  
Stock: 51280
57. **Voyage à Brodningag. Afin de s'instruire dans les lois du Royaume de Brodningag, Gulliver parcourt la Bibliothèque Royale [...]**
Lithograph. Sheet 155 x 230mm (6 x 9"). £75
In order to learn the laws of the Kingdom of Brodningag, Gulliver peruses the Royal Library. A scene from a French edition of Gulliver's Travels by Jonathan Swift, illustrated by Garvani (real name Hippolyte Chevalier, 1814-66).
Stock: 51242

58. **"Uncle Tom's Cabin". "Aunt Chloe preparing Supper."**
[after Louisa Corbaux.] London, Printed and Pub.d Oct.r 29th 1852, by Stannard & Dixon, 7, Poland St. Tinted lithograph. Printed area 150 x 210mm Laid on album paper at corners. £120
An illustration from the beginning of Harriet Beecher Stowe's important anti-slavery novel, 'Uncle Tom's Cabin'. Here Tom sits with a writing tablet as his wife cooks and their three children play. George Shelby, son of the slave owner, stands behind Tom's chair. 'Uncle Tom's Cabin' first appeared as a serial in 1851, then as a book in 1852, both being an instant success. This English illustrated edition also appeared in 1852, with illustrations by Louisa Corbaux.
Stock: 51298

59. **A Shepherd Boy.**
James Ward R.A.Pinx.t et Del.t. Printed by P. Simoneau. London Published May 1st 182[5?] No 6 Newman S. & R. Ackermann Strand. Rare lithograph. Sheet 250 x 300mm (9¼ x 11¼"). Trimmed to the image on three sides, publication line weakly inked. £240
A young shepherd boy, leaning against a gnarled tree. James Ward, an artist famed for his mezzotint animal scenes, also experimented with making his own lithographs.
Stock: 51475

60. **[The Woodmen] Les Boucherons. Gravé d'après le Tableau Original de P.pe Wouvermens qui a 18 pouces de large sur douze poces de haut qui est au Cabinet et Monsieur D'Argenville Maitre des Comptes des Sociétés R.les de Londres et de Montpellier. Avec Privilege du Roy 1754.**
P.pe Wouvermens Pinx. J. Moyreau Sculp. A Paris chës Moyreau Graveur du Roy rue des Mathurins la 4e porte Cochere à gauche en entrant par le rue de la Harpe. Engraving. Sheet 375 x 480mm (14½ x 18¼"). Trimmed to the plate. £260
A winter scene, with woodmen collecting firewood. In the foreground a dog defecates.
Stock: 51470

61. **The Experimental Squadron. Dedicated by Permission to, and the especial patronage of Her Most Gracious Majesty, The Queen [...] A Series of Drawings, on stone by L. Haghe, Esq., Lithographer to the Queen, from paintings by J.M. Gilbert, Esq., of Lymington, Marine Painter to the Royal Southern Yacht Club, Illustrative of Her Majesty's Visit to Spithead, July 15th, 1845, at the Departure of the Experimental Squadron [...]**
Lymington: Published and Sold by R.A. Grove [...] M.DCCC.XLVI [1846.]
Subscribers copy. Large oblong folio, printed wrappers with list of subscribers, tinted lithographic title and three numbered plates, as called for and three sheets of text. Disbound, wrappers with some repairs, one plate with a repaired tear entering image, repaired tears in margins of the plates, text chipped and worn. £950
The Experimental Squadrons were groups of ships sent out between 1831 & 1845 to test innovations in ship design. This squadron of 1845 travelled from Spithead to Cork and then Plymouth.
Stock: 51343

62. **[Trafalgar] Situation of His Majesty's Ship, Bellisle, W.m Hargood Esq.r Captain, with the Naïd Frigate, Captain Tho.s Dundas, taking her in Tow at the close of the Action off Trafalgar 21st October 1805.**
Published Aug. 12. 1806 by G. Andrews, No 7, Charing Cross. Coloured aquatint. Sheet 270 x 385mm (10¼ x 15¼"). Trimmed to platemark, small repaired tears, left margin rebuilt. £280
Formerly the French ship 'Formidable', she was renamed Belleisle after being captured by the Royal Navy in 1795. At Trafalgar she was the second ship in the British lee column and so was one of the first ships to engage the enemy, taking fire from seven French and Spanish ships. After being incapacitated by losing her mast she held out for another 45 minutes before other ships arrived to save her. Later she was towed to Gibraltar by Naiad.
Stock: 51474
63. **[Seascape with a ship floundering on a rocky coastline]** Tres Notus abreptas in saxa latentia torqueat. Virgil


Fine etching. 195 x 300mm (7½ x 11¼"), with very large margins. Uncut. £260

Plate seventeen from a series 'Twenty-two prints of several of the capital ships of his Majesties Royal Navy with variety of other sea pieces'. Engraved by Johann Jakob Sartor after Thomas Baston, marine artist (1699-1730, fl.), who made a series of marine paintings for William III in 1699 and published the series of prints from which this plate comes himself. The epigram from Virgil translates as 'The South wind whirled around three ships carrying them off onto hidden rocks.

Stock: 51231

64. **To the Commodore, Officers and Members of the Royal Mersey Yacht Club**

This Print of the 1st Mailing Match of the Season of the R.M.Y.C., on Monday, June 16th 1845, (Appearance of the Yachts in the Crosby Channel) Is respectfully inscribed by their obedient Servant, Henry Melling.


Rare tinted lithograph with hand colour. Sheet 365 x 540mm (14½ x 21¼"). A little soiling and nicks in the edges. £480

A line of racing yachts, a paddle steamer in the distance.

Henry Melling (1808-79) was a founder member of the Royal Mersey Yacht Club in 1844. He worked in oil, watercolour and pastel, as well as etching and lithography, not exclusively marine scenes.

Stock: 51476

65. **[The Kitchener Appeal]** 5,000,000 Men

Frank Brangwyn ft. Published by Raphael Tuck & Sons, Ltd. Solely for the Benefit of the Lord Kitchener Memorial Fund and the British Red Cross Fund.

Raphael Tuck & Sons Ltd, London, Paris & New York. Publishers to their Majesties the King and Queen.


Etching with drypoint, printed on chine collé, with publisher's blindstamp. Proof, remarque in ink of three soldiers firing rifles. 570 x 710mm (22½ x 28½"). Tears in backing paper. £650

A proof for the poster for the Kitchener Appeal urging men to sign up or join the war effort during the Great War. On the left of the central panel are two industrial workers watching as other men move under the panel to become soldiers on the battlefield on the right.

The finished panel continued: "I have said that I would let the country know when more men were wanted for the war. The time has come and I now call for 300,000 recruits to form new armies - Those who are engaged on the production of war material of any kind should not leave their work. It is to men who are not performing this duty that I appeal. 16th May 1915".

Stock: 51341

66. **[3. Yeoman of the King's Body-Guard.]**

[Drawn & engraved by William Henry Pyne.]

Published by William Millar, Albemarle Street Jan.y 1. 1805.

Fine hand coloured etching with aquatint. Sheet 345 x 255mm (13½ x 10"). Trimmed within plate. £75

A 'beefeater' with his pike, Windsor Castle in the distance. From 'The Costume of Great Britain', a work notable for portraying British life on the eve of the Industrial Revolution. Abbey Life 430.

Stock: 51349

67. **[Borodino] Bataille de la Moskowa, Ou Prise de la Grande Redoute.**


Stipple and engraving. Sheet 570 x 840mm (22½ x 33") very large margins. A few nicks in the edges. £450

Napoleon at the Battle of the Moskva (the French name for Borodino), 7th September 1812, en route to Moscow. It shows Napoleon on his white charger before the Shevardino Redoubt, which the French captured at a cost of 4-5,000 French and 6,000 Russian casualties.

Stock: 51463

68. **Lion.**


Etching. Sheet 145 x 200mm (5½ x 8"). Trimmed within plate, mounted on album paper. £75

A recumbent lion.

Stock: 51341

69. **Tiger**


Etching. Sheet 135 x 185mm (5¼ x 7¼"). Trimmed within plate, mounted on album paper. £75

A recumbent tiger with a bone.

Stock: 51342
70. **The Alderney Breed. Cow and Calf, the property of M. Brehaut, of Jersey. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £260

From Professor David Low's 'The Breeds of the Domesticated Animals of the British Islands' (1842), which contained fifty-six lithographs after paintings by William Shiels (1783-1857). Low (1786-1859), professor of agriculture at Edinburgh university and the founder of an agricultural museum, commissioned Shiels to paint 100 scientifically accurate illustrations of domestic livestock for his collection. A selection of these paintings, many of which depict breeds now extinct, were selected by Low to illustrate his ideas on breeding and preservation of indigenous species.

Stock: 51320

71. **The Ayrshire Breed. Cow, 5 Years old, the property of Mr Finlay, Lyonstone, Maybole, bred in the upper district of Ayrshire. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Edges foxed. £260

Stock: 51326

72. **The Devon Breed. Bull, aged 2 years and 9 Months, bred by Mr Denny, Egmore, County of Norfolk. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Slight mount burn around image. £350

Stock: 51334

73. **The Fifeshire Breed. Cow, 6 Years old, the property of Mr Mr B. Ferney of Kilmux._bred by Mr Anderson, Kinglassie. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Mount burn. £260

Stock: 51327

74. **Galloway Breed. Heifer 3 Years Old, the property of the Right Honourable the Countess of Selkirk. _Bull. 4 Years old, bred by Mr Marshall, St Mary's Isle, Kirkcudbrightshire. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £360

Stock: 51328

75. **The Glamorgan Breed. Cow, 5 Years old, bred by Mr Bradley, of Treguff Place, in the County of Glamorgan. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £260

Stock: 51323

76. **The Long Horn Breed. Bull, 4 Years old, bred by Mr Wyatt of Hanwell Castle, Oxfordshire; by a Bull bred [by] Mr Smith of Snitterfield, in the the County of Warwick. Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Mount burn around image. £260

Stock: 51330
77. **Pembroke Breed.** Bull, 3 Years old, bred by Mr Innes Achland of Boulston. _Cow, 5 Years old, bred by the same Gentleman._

**Professor Low's Illustrations of the Breeds of the Domestic Animals.**


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £260

Stock: 51329

78. **The Polled Suffolk Breed.** Cow, rising 6 Years old, bred by Mr Richard England, Binham Abbey, from the stock of Mr Reeve, Weighon, Norfolk. _Professor Low's Illustrations of the Breeds of the Domestic Animals._


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Tear in edge on right. £260

Stock: 51332

79. **The Sussex Breed.** Oxen, 6 years old, bred by Mr Putland, Firle, County of Sussex. _Professor Low's Illustrations of the Breeds of the Domestic Animals._


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £350

Stock: 51333

80. **West Highland Breed.** Cow, bred by Mr Maxwell of Aross Mull...


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13"). Paper toned. £260

Stock: 51322

81. **West Highland Breed.** Bull, 4 years old bred by Colonel McNiels of Barra...


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Some spotting. £260

Stock: 51324

82. **Wild or White Forest Breed.** Cow 8 Years Old, from Haverford West in the County of Pembroke.


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £260

Stock: 51325

83. **Wild or White Forest Breed.** Bull from Cillingham Park, the property of the Right Hon. The Earl of Tankerville. _Professor Low's Illustrations of the Breeds of the Domestic Animals._


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. £260

Stock: 51331

84. **Zetland Breed.** Cow, 5 Years old, the Property of Mr Andrew Duncan, of Coningsburgh. _Professor Low's Illustrations of the Breeds of the Domestic Animals._


Coloured lithograph. Printed area 250 x 330mm (9¾ x 13") large margins. Edges toned. £260

Stock: 51331
85. **La Fin du Banquet.**
Mixed method engraving. \(90\times 610\text{mm} (20\frac{3}{4}\times 24\text{"})\). Trimmmed within plate at sides. Slight foxing in margins.
A cat escapes from her nursing kittens. After Louis Eugène Lambert (1825-1900).
Stock: 51369

86. **Seven Little Maids are We.**
Alfr. Weckerzick Pinx. Kunstanverlag Von G. Heuer & Kirmse, Berlin W.30. Copyright 1899 by Heuer & Kirmse, Berlin. Photogravure on china collé. \(360\times 580\text{mm} (14\frac{3}{4}\times 22\frac{3}{4})\) very large margins.
A row of kittens.
Stock: 51372

87. **[Cats and rat.]**
Henriette Ronner. Fred.k Hunter. [pencil signatures.]
London Published March 1st 1884 by B. Brooks & Sons, 171, Strand.
Printed area dimensions are \(540\times 390\text{mm} (21\times 15\text{"})\).
Mixed method engraving, proof on chine collé, signed by the artist and engraver with very large margins.
Slight staining.
Two kittens watch as a mouse's tail disappears under some papers on a desk, their mother looking down from a stack of books.
Henriëtte Ronner-Knip (1821-1909)
Stock: 51373

88. **[Pair of red Birds of Paradise.]**
[n.d., c.1860.]
Coloured lithograph. Border 400 x 280mm (15\% x 11\text{"}), on backing sheet.
A pair of birds of paradise with long tails in a landscape.
Stock: 51308

89. **[Parrot] Krik mit blauem Kopf.**
Kruger jun del. [n.d., c.1780.]
Engraving with fine hand colour. \(165\times 100\text{mm} (6\frac{3}{4}\times 4\text{"})\). Trimmed within plate at top.
A parrot with a blue crown, from 'Naturgeschichte der Vogel', a German edition of Georges Louis Leclerc, Comte de Buffon's 'Histoire naturelle des oiseaux'.
Stock: 51371

90. **[Bouquet with tulip and carnation, tied with a ribbon, with butterfly.]**
[n.d., c.1650.]
Etching. Sheet 185 x 135mm (7\% x 5\text{""). Trimmed into the printed border.
Similar in style to the series of flower studies after Nicolas Guillaume Delaflleur (1608-63), first published by Cornelis Danckerts in 1638.
Stock: 51471

91. **[Bouquet with chrysanthemums, tied with a ribbon.]**
[n.d., c.1650.]
Etching. Sheet 185 x 135mm (7\% x 5\text{""). Trimmed into the printed border.
Similar in style to the series of flower studies after Nicolas Guillaume Delaflleur (1608-63), first published by Cornelis Danckerts in 1638.
Stock: 51473

92. **[Hollyhocks.]**
A fine Baxter print, with vibrant colour. Image 370 x 265mm (14\% x 10\text{"}), on backboard. Backboard stained at edges.
A group of Hollyhocks after Valentine Bartholomew (1799-1879), 'Flower Painter in Ordinary to the Queen' from 1837. His 'Azaleas ' and 'Camellias' are in the Victoria & Albert Museum.
A fine example of a Baxter print, in which oil-based paints were printed from multiple woodblocks over an etched or aquatint outline. Despite the fine results the process was soon superceded by chromolithography, which was much more cost-effective. CL 276A
Stock: 51307

93. **[Cedar tree] Cedrus Deodara. Loudon. Lawson's Pinetum Britannicum.**
W.m Richardson del et lith. Printed by Day & Son. London & Edinburgh Published by Peter Lawson & Son. [n.d., 1863-84.]
Tinted lithograph with hand colour. 440 x 305mm (17\% x 12\text{"}) large margins.
A portrait of a cedar with an English church spire in the background. A plate from Edward James.
94. General Williams and his Staff leaving Kars. Painted by T.J. Barker, as companion to "The Allied Generals Before Sebastopol". Published by John Garle Browne, Leicester, the sole owner of the Picture.

Rare lithographic keyplate. 530 x 640mm (20¼ x 25¼"), laid on board for hanging under the original print. A little wear. £360

The keyplate to the print "Sir Fenwick Williams and the Officers of his Staff parting with the citizens of Kars", engraved by Charles George Lewis (1808-60) after Thomas Jones Barker (1815-82), with an index of 38 people and places. The original painting, "The Capitulation of Kars, 26 November 1855", is now in the National Army Museum.

The Siege of Kars (June 1855) was the last major operation of the Crimean War. The Russians attacked the most important fortress of Eastern Anatolia, which was defended by Ottoman troops led by Canadian general William Fenwick Williams (1800-83). Williams managed to galvanise the dispirited garrison and repulse three major Russian attacks, but eventually cold, famine and an outbreak of cholera forced it to surrender, after which they were allowed to march out with the honours of war and into captivity.

Stock: 51399

95. The Keyplate to the Grand Picture of the Allied Generals and their Staff Officers Before Sebastopol. Painted by T. Barker Esq. K.L.H. from Photographs and Sketches taken in the Crimea expressly for this picture by Roger Fenton Esq. for Messrs Thos Agnew & Sons, of Manchester, and Mr John Garle Browne of Leicester.

Published May 18th, 1859 by Messrs Thos Agnew & Sons, Manchester, and Mr John Garle Browne, Leicester, The owners of the Picture.

Etched keyplate, scarce. 470 x 645mm (18½ x 25½"), laid on board for hanging under the original print. A little wear at the top in the title. £160

The keyplate with an index of 97 people and places on a hillside overlooking Sevastopol. Thomas Jones Barker (1815-82) based his painting on photographs by Roger Fenton (1819-69), whose 'The Valley of the Shadow of Death', showing a road littered with spent cannon balls, is regarded as the first iconic photograph of war. Fenton was commissioned to photograph the Crimean War by the publishers of this print, Thomas Agnew & Sons.

Stock: 51398

96. [William Beloe.]

[Painted by Sully] [n.d., c.1810.]

Mezzotint, proof, not recorded. 335 x 255mm (13¼ x 10¼"). Trimmed into plate at bottom. £350

Reverend William Beloe (1756-1817), translator and writer, co-founder of 'The British Critic'. In 1803 he became the British Museum's first curator of prints and drawings, a post from which he was dismissed in 1806, blamed for the thefts of caricaturist Robert Dighton.

Dighton had gained the trust of Beloe by drawing portraits of him and his daughter during his visits, then for 18 months stole prints by hiding them in his portfolio. Thomas Sully spent nine months studying under Benjamin West in London when this was painted.

Stock: 51247

97. George Dance, Esq.re A.A. From the original Picture, in the possession of Sir George Beaumont Bar.t to whom this plate is respectfully inscribed by his obliged and faithful servant, S.W. Reynolds. Proof.

Painted by John Jackson Esq.r R.A. Engraved by S.W. Reynolds Engraver to the King. Pub.d by the Engraver, Bayswater June, 30 1820.

Rare proof mezzotint. 355 x 255mm (14 x 10¼"), Small margins. £320

George Dance (1741-1825), artist and Palladian architect best known for Mansion House in London. Whitman 67, iii of iii.

Stock: 51304

98. B.R. Haydon [facsimile signature].

B. Haydon pinx.t. Thomson sculp.

Stipple. Sheet 205 x 140mm (8 x 5½"). Trimmed within plate.

Benjamin Robert Haydon (1786-1846), history painter and diarist. A friend of Wordsworth, Keats and Lamb, Haydon was convinced of his own towering genius but, apart from a couple of successes, his career as a history painter was ultimately a failure. Unwilling to compromise his ideals, he was endlessly in debt and was driven to suicide in 1846.

Stock: 51288
99. **Lady Elizabeth Foster.**
Engraved by Miss Caroline Watson, Engraver to Her Majesty after an original drawing made by Mr Downman for the Scenery at Richmond House Theatre. London. Pub.d by R. Cribb, 288, Holborn, Jan.y 1 1797.
Stipple, very fine impression. 290 x 205mm (11½ x 8¾), with very large margins. £330
Lady Elizabeth Foster (1757-1824), novelist and friend of Georgina Cavendish who lived with her and the Duke of Devonshire in a ménage à trois for 25 years, becoming duchess when Georgina died in 1806. Downman executed a series of portraits of women who had acted in the Richmond House Theatre, the 3rd Duke of Richmond’s private theatre in Richmond House, Whitehall. Regarded as one of the grandest houses of the period, it burned down in 1791, after which the Duke concentrated on his country estate, Goodwood.
First published by M. Lawson in 1788.
Stock: 51313

100. **Her Majesty Queen Charlotte, raising the Genius of the Fine Arts. No 1.**
Rare mezzotint, rubbed. 475 x 380mm (18¼ x 15¼). Thread margins. £250
Queen Charlotte raising the winged figure of Genius, a laurel wreath in her hand.
Charlotte (1744-1818) was queen consort of George III and grandmother of Queen Victoria. She was keenly interested in the fine arts and supported Johann Christian Bach, who was her music teacher. Wolfgang Amadeus Mozart, then aged eight, dedicated his Opus 3 to her, at her request. 
CS: 1, State ii of ii.
Stock: 51319

101. **The Rev: d Dr Dodd.**
Mezzotint, sheet 355 x 255mm (14 x 10¾), with large margins.. Left platemark cracked. £240
The Rev. William Dodd (1729 - 1777), parson and author who was hanged for forgery.
In February 1777 he offered a bond for £4,200 in the name of Lord Chesterfield to a stockbroker named Robertson. Robertson procured the money, for which, according to Dodd, Chesterfield would pay an annuity of £700. Dodd then brought the bond apparently signed by the earl. The bond was transferred to the lender’s solicitor, who noticed some odd marks on the document, saw the earl personally, learnt that the signature was a forgery, and instantly obtained warrants from the lord mayor against Dodd and Robertson. Despite attempts to obtain a pardon, especially by Dr. Johnson, who composed several papers for him, Dodd was sentenced on 26 May and hanged in June.
Stock: 51285

102. **[Lucy Boyd.] JD 1780.**
J. Downman Del.t. P.W. Tomkins, pupil of F. Bartolozzi sculpt.t. Publish’d as the Act Directs De.r 10 1780.
Stipple engraving, proof before title. 260 x 205mm (10¼ x 8¾) with large margins. Loss in margin bottom left. £260
The British Museum example is identified in contemporary mss as ‘Lucy Boyd, second daughter of Sir John Boyd, Bart.’, presumably the sugar merchant and vice-chairman of the East India Company, who built Danson House in Welleng. BM 1868.0328.853.
Stock: 51458

103. **[A woman playing a lute.]**
[n.d., c.1780.]
Rare proof before all letters, stipple, printed in brown. 335 x 260mm (13¾ x 10¼”). Some creasing with thread margins. £260
A woman looking over her shoulder towards the viewer, playing a lute, dressed in flowing robes, a garland in her blonde hair.
Stock: 51249

104. **[An officer.]**
Etching. Sheet 200 x 135mm (8 x 5¼”). Trimmed within plate, mounted on album paper. £65
An officer, sword at hip, standing before St James’s Palace, a sedan chair to the left. From the series ‘Six Whole Length Figures, cloathed in Modern Taste...’.
Stock: 51340
105. Capt.n James Cook F.R.S.
Painted at the Cape of Good Hope, by J. Webber. F. Bartolozzi R.A. sculp. Publish'd as the Act directs, June 4th, 1784, by J. Webber, No.312, Oxford Street. Stipple, fine impression. Sheet: 230 x 180mm (9 x 7¼). Trimmed to the plate. Very slight crease top of title. £280
A portrait of British explorer and navigator Captain James Cook (1728-79).
John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. De Vesme 790 III of III.
Stock: 51152

106. Capt.n James King L.L.D. F.R.S.
J. Webber pinxit. F. Bartolozzi R.A. sculp. Publish'd as the Act directs, June 4th, 1784, by J. Webber, No.312, Oxford Street. Stipple., fine impression. Sheet: 230 x 180mm (9 x 7¼). Trimmed to the plate. £280
A portrait of naval officer Captain James King (1750-1784) who served under James Cook during his Third Voyage. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. De Vesme 851 IV of IV.
Stock: 51153

107. Yours Truly F. Walpole [faesimile signature.]
G.B. Black, 6 Reg.t St. W. London 1869. Rare lithograph. Sheet 490 x 390mm (19¾ x 15¼”). A few small repaired tears. £260
The Hon. Frederick Walpole (1822-1876), naval commander, author and Conservative MP for Norfolk from 1868 until his death. His account of a voyage he made as a lieutenant, 'Four Years in the Pacific in Her Majesty's Ship Collingwood from 1844 to 1848', is regarded as an important first hand account of Hawaii. Another book, 'The Ansaryrri, and the Assassins' (1851) described the Middle East.

A younger son of the Earl of Orford, Frederick's son Robert became fifth Earl in 1894. The artist, George Bridges Black, died later in the year this portrait was completed.
Stock: 51186

par Garvani. Imp. par Thierry frères à Paris. Bureaux 97 rue Richelieu. [1844]. Lithograph, with very large margins. Print area dimensions are 310 x 220 mm (12” x 9”) £130
A Chinese mandolin player, after Garvani, (real name Hippolyte Chevalier, 1814-66).
Stock: 51291

109. The Beautiful Albiness.
[n.d., c.1806.] Fine stipple. Proof. 230 x 155mm (9 x 6¼”). Small margins. £80
With 'Miss Hervey' pencilled in lower margin. Stock: 51448

London, Published 7th July 1871, by the Engraver (T.L. Atkinson) 2 Alma Square, St John's Wood. _ Copyright Registered. Mezzotint on chine collé. 560 x 430mm (22 x 17”) with very large margins. £240
Sir Alexander James Edmund Cockburn (1802-1880), Lord Chief Justice for 21 years, from 1859 until his death. A notorious womaniser, he was nominated for a peerage in 1864, but Queen Victoria refused, noting that "this peerage has been more than once previously refused upon the ground of the notoriously bad moral character of the Chief Justice".
Stock: 51419

Painted by F. Grant R.A. Engraved by J. Faed. London Published April 20th, 1846, by Thomas Mc Lean, 26 Haymarket. Printed November 1st 1851 by Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East _ Publishers to Her Majesty. Proof mezzotint on chine collé. 410 x 320mm (16 x 12½”) very large margins. Small scratch on his coat. £230
Henry Hardinge (1785-1856), 1st Viscount Hardinge, a field marshal, Governor-general of India (1844-8) and the commander-in-chief of the British Army during the Crimean War. He is wearing the star of the Bath, and the sword which Napoleon wore at Waterloo, presented to him by the Duke of Wellington at the Great Review of the Allied Army in 1816. He hides one cuff: he lost his left hand to a shot at the Battle of Ligny on 16 June 1815, which prevented him fighting at Waterloo two days later.
Stock: 51456
Rare wood-engraving with tint. Printed area 250 x 160mm (9¾ x 6¼”). Tears in margins. £75
A monument with a bronze statue of Sir Henry Havelock (1795-1857), famed for the relief of Cawnpore and Lucknow, erected in 1861 in Mowbray Park in Sunderland.
On the statue the inscription gives the correct date of Havelock's death: 24 November 1857.
Stock: 51303

113. [Lord Frederick Roberts.]
Copperfield 1915 [pencil signature].
Photogravure, signed proof on Japanese paper. Sheet 690 x 505mm (27¾ x 20”). Some creasing. Slight stain at top. £160
Equestrian portrait of Field Marshal Frederick Sleigh Roberts (1832-1914), 1st Earl Roberts, who saw service in the Indian Rebellion, Second Afghan War and Second Boer War, probably engraved by Charles Furfe after a photograph by John Copperfield.
Stock: 51397

114. [Johann Christian Bach] [Ionnes Christianus Bach, Saxoniae Natus, Insignis Musicae Magister XL.Vo. Aetatis Anno Obit Londini. Kal Ianuarii A.D. MDCCCLXXIII.]
Scarce & fine etching, proof before title. 225 x 345mm (9 x 13½”). Trimmed to the plate £280
A medallion portrait of Johann Christian Bach (1735-82, son of Johann Sebastian) within an architectural caprice with a pipe organ decorated with the head of Apollo, with a female figure of Fame and a cherub playing a lyre. De Vesme 754. iii.
Stock: 51269

115. Dodici Sonate de Violino e Basso Composte da Felice Giardini Dedicate a sua Altezza Il Serenissimo Principe Freditario di Brounsucie e di Lunebourg. Londra MCCLXV.
G.B. Cipriani del. F. Bartolozzi sculp. [London, 1785.]
Fine & rare etching. 290 x 210mm (11½ x 8¼”). Small margins. £260
A cover of a book of music, with a medallion portrait of Felice Giardini (1716-96) on a plinth with two putti.
Stock: 51230

Rebecca del: Heath Sculpt. Printed by Cox. Published May 21, 1787.
Engraving, proof before full title. 395 x 280mm (15½ x 11”), very large margins. Very slight foxing. £330
George Frideric Handel (1685-1759), composer, sitting on clouds, an allegorical figure of Fame holding a laurel wreath over his head, with Genius bearing a torch at his side. Under the clouds is a view of London.
Stock: 51248

A. Hatsfield lith. [n.d., c.1830.]
Lithograph. Sheet 195 x 155mm (7¾ x 6”). Trimmed. £130
Louis Spohr (1784-1859), a German composer, violinist and conductor known as the ‘forgotten master’ for once having been as famous as Beethoven. His influence was key in the development of German music drama with his greatest triumph in the oratorio. In the later 19th century he was still popular enough for Gilbert and Sullivan to mention him in the same breath as Bach and Beethoven.
Stock: 51188

118. [George Bridges Rodney.] Britons behold the Man.
J. Miller del, et sculp. Published according to Act, June 24, 1783, Dorset Court, near Parliament Street.
Scarce stipple, printed in sanguine. 330 x 225mm (13 x 8½”) very large margins. £320
A medallion portrait of Admiral George Brydges Rodney (c.1718-92), held on a plinth by figures of Time and Fame. An open book lists the commanders he beat, including Spaniard Juan de Lángara (Cape St Vincent); Dutchman Count Byland (Sint Eustatius, Dutch Antilles); and Frenchman François Paul de Grasse (Battle of the Saints)
Stock: 51273
119. **[Edward Herbert, 2nd Earl of Powis.]**

**Powis [facsimile signature].**


Mezzotint on chine collé, Printsellers’ Association blind stamp. 510 x 380mm (20 x 15") with very large margins. £190

Portrait of Edward Herbert (1785-1848), seated and holding the bill to unite the dioceses of Bangor and St Asaph, which he successfully opposed. Painted in 1845, the original oil is in Powys Castle, a National Trust property. *PSA AP 100, Proof 150, Lettered Proof 150*

Stock: 51411

120. **[Henry Thurstan Holland] H.T. Holland [facsimile signature].**


Stipple on india. 290 x 210mm (11½ x 8¼"). £75

Henry Thurstan Holland (1825-1914), Conservative Secretary of State for the Colonies from 1887-92. He granted the charter for Cecil Rhodes's 'British South Africa Company' in 1887. He became Viscount Knutsford in 1895.

Stock: 51187

121. **[Jonathan Peel, Secretary of State for War.]**

[Engraved by Thomas Lewis Atkinson after Sir Francis Grant. London, Published July 2nd 1866 by Henry Graves & Co., the Proprietors, Publishers to the Queen and H.R.H. the Prince & Princess of Wales _ 6 Pall Mall.]

Rare mixed-method engraving on chine collé, proof before all letters. 710 x 470mm (28 x 18½") with very large margins. Two small tears and foxing in the margins. £260

A seated portrait of Lieutenant-General Jonathan Peel (1799-1879), published the year he became the Conservative Secretary of State for War for the second time. A keen follower of horse racing, he owned Orlando, winner of the 1844 Derby. *PSA Li Ed AP 50, BL 50.*

Stock: 51412

122. **[George Percy, 5th Duke.] His Grace, The Duke of Northumberland.**

[Engraved by Samuel Bellin, after J. Sydney Willis Hodges.] London, Published June 14th 1867, by Thomas McLean, 7 Haymarket, S.W.

Mezzotint on chine collé, Printsellers' blindstamp. 520 x 415mm (20 ½ x 16 ½") with very large margins. Some foxing. £140

George Percy (1778-1867) became 5th Duke of Northumberland aged 86, dying 2½ years later, two months after this portrait was published.

Stock: 51414

123. **The Right Hon.ble Charles Shaw Lefevre, Speaker of the House of Commons, 1843. Proof.**

Painted by Sir Martin Archer Shee, P.R.A. Engraved by S.W. Reynolds, 15½ Holland St Kensington. Printed by Brooker & Harrison. Published (with permission) by Charles Augustus Mornwick Jun.r. Mixed-method engraving. 705 x 455mm (27½ x 18¾"); With very large margins, which have tears. £280

Charles Shaw-Lefevre (1794-1888), 1st Viscount Eversley, Whig Speaker of the House of Commons from 1839 to 1857, in his robes. The original oil is in the Parliamentary Art Collection.

Stock: 51418

124. **The Rev. d Rowland Hill, A.M.**

S. Mountjoy Smith Pinx.t. Th.i.s Lupton Sculp.t. London, Published Sept.r 1. 1828, by Smith & Son, 137 New Bond Street.

Mezzotint. Sheet 360 x 275mm (14½ x 10¼"). Trimmed within the plate. £190

Rowland Hill (1744-1833), preacher, enthusiastic evangelical and, as a friend of Edward Jenner, an influential advocate of smallpox vaccination. The original portrait, by Samuel Mountjoy Smith (1809–1874), is in the National Gallery.

Stock: 51283

125. **The most Reverend Richard Robinson D.D., Archbishop of Armagh, Primate and Metropolitan of all Ireland. Engraved from an Original Painting of S:r Joshua Reynolds in the Possession of Mrs Montague to whom this Plate is Inscrib'd by her oblig'd and obedient Humble Servant, John Raphael Smith.**


Rare mezzotint. 510 x 355mm (20 x 14¼"). Trimmed just within plate at bottom. £260

Richard Robinson, 1st Baron Rokeby (1708 - 1794). Robert Walpole called Robinson 'a proud but

Stock: 51239

126. Robert Ball [facsimile signature].
Lithograph on india. Printed area 375 x 280mm (14½ x 11). Surface soiling. £120
Robert Ball (1802-57). Irish naturalist who served as the Director of the Dublin University Museum and inventor of 'Ball's Dredge', for the collection of marine organisms. Wellcome 159.
Stock: 51182

127. J.S. Bowerbank [facsimile signature].
Lithograph on india. Printed area 350 x 240mm (13¼ x 9½"). £160
James Scott Bowerbank (1797-1877) British naturalist and palaeontologist. The Palaeontographical Society was founded on his suggestion. Wellcome 396.
Stock: 51185

128. Rod. I. Murchison [facsimile signature.]
Athenaeum Portraits, No 41.
Painted by W.m Drummond. W.D. Lith. Day & Haghe, Lith.rs to the King. London, Pub.d June 1836, by Thos McLean, 26 Haymarket. Lithograph on india paper. Printed area 220 x 160mm (8¼ x 6¼"). £130
Portrait of Sir Roderick Impey Murchison (1792-1871), geologist who first described the Silurian system; President of Geological Society in 1831 and Royal Geographical Society in 1843.
Stock: 51245

129. Isaacus Newtonus. G. Kneller f. 1689. To the Right Hon.ble the Earl of Portsmouth the collateral descendant of Sir Isaac Newton, This Portrait of that eminent Philosopher, Engraved by Thos Oldham Barlow, from the original picture by Kneller in his Lordship's possession, handed down from Newton himself and representing that great man at the most interesting period of his life; Is inscribed by His Lordship's obedient Servants, The Publishers.
London, Published Jan.y 1st 1867, by Moore, McQueen & Company, Limited, 26 Berniers Street, Oxford Street, & 22 Rue de Dunkerque, Paris. Mixed-method engraving. 500 x 395mm (19¼ x 15½") with very large margins. £260
Portrait of Isaac Newton in his early 40s, painted only two years after the publication of the 'Principia mathematica'. The original oil is still owned by the Earl of Portsmouth.
Stock: 51413

130. Robert Patterson [facsimile autograph].
T.H. Maguire 1849. M. & N. Hanhart Lith. Printers. Lithograph on india. Printed area 345 x 240mm (13½ x 9¾"). £130
Robert Patterson (1802–1872) Belfast-born businessman and naturalist, founder member of the Belfast Natural History Society (1821), elected fellow of the Royal Society in 1859. He wrote 'Patterson's Zoological Diagrams, prepared for the Department of Science and Art' (1859), which was illustrated by Joseph Wolf.
His son and grandson, both Roberts, were also naturalists. Wellcome 2249.
Stock: 51181

131. Lovell Reeve [facsimile signature].
Lithograph on india. Printed area 350 x 240mm (13¼ x 9½"). £140
Stock: 51183

Tinted lithograph on india. Printed area 350 x 240mm (13¼ x 9½"). Abrasion in india in background of portrait. £160
Seated portrait of Prideaux John Selby (1788-1867), ornithological artist best known for his 'Illustrations of British Ornithology', 1821-4, the first publication in which British birds were illustrated life-size. At the same time the publisher, William Home Lizars of Edinburgh, was also preparing the first plates for John James Audobon's 'Birds of America', also life-size. It is said that Audobon switched to Robert Havell Jnr in London after ten plates were finished because he
felt Selby was receiving preferential treatment from Lizards. *Wellcome* 2694.

Stock: 51238

133. **Robert John Thornton, M.D. Public Lecturer on Medical Botany. [also] Entrance into that most noble Public Gallery and admirable Medical Establishment Guy's Hospital.**


A single plate with a stipple portrait and an engraved view. 480 x 360mm (19 x 14¼") very large margins.

A portrait of Dr Robert Thornton, famed for his 'Temple of Flora' flower prints, with a view of Guy's Hospital underneath. The view was published in Thornton's 'A New Illustration of the Sexual System of Carolus von Linnaeus'.

Stock: 51370

134. **The Earl of Egremont.**

Painted by T. Phillips Esq. R. A. Engraved by S. W. Reynolds. London Published Jan.y. 1. 1826 by W. Sams Book and Printseller to the Royal Family N.o. 1 S.t. James's Street opposite the Palace.

Mezzotint. 270 x 380mm (10¼ x 15") with very large margins. Foxing in margins.

Half-length portrait of George Wyndham, 3rd Earl of Egremont (1751-1837) peer and landowner, notably Petworth House in Sussex. Wyndham was a prolific patron of the arts and commissioned works by artists such as Constable and Romney; J. M. W. Turner even had a studio at Petworth House. *W: 84 ii of ii. Ex: the Keelston Hall collection.*

Stock: 51284

135. **[William H.W. Betty Engraved by S.W.Reynolds from a drawing in the possession of Her Grace the Duchess of Devonshire to whom this plate is with permission respectfully inscribed by Her Grace's most humble servants S.W.Reynolds & J.s Ramsay.]**

[Drawn by J.s Ramsay Sheffield Sept 1804 and published in London Feb.y 1805 by S.W.Reynolds 47 Poland Street, R.Ramsay Duke Street, Strand and sold by Ramsay Sheffield.] Fine mezzotint, proof before all letters, 505 x 355mm (20 x 14¼"). Thread margins reinforced on verso, creasing.

£360

William Henry West Betty (1791-1874), a child actor billed as the 'Young Roscius' for his performances in adult roles like Hamlet and Romeo, 1804-6, at Covent Garden. After leaving the stage in 1808 to study at Christ's College, Cambridge, his attempts to return to the stage as an adult all failed.

This plate is unusual in that the entire surface is mezzotinted. The published state also had 'The Young Roscius' written in the lower image. *Whitman: 26, state i of ii.*

Stock: 51180

136. **Mr T.P. Cook as William in Black Eyed Susan. Taken by Permission of R.W. Ellison Esq.r Surry Theatre.**


Coloured etching. Sheet 240 x 195mm, (9½ x 7¼") Laid on card.

£160

Portrait of actor Thomas Potter Cooke (1786-1864) in sailor's outfit, sword in hand, designed as a figure for a toy theatre. Cooke played the part of William in Douglas Jerroll's nautical melodrama Black Eyed Susan over 100 times at the Surrey Theatre in 1829 before he and the play transferred to Covent Garden, where it continued until 1834.

Cooke had naval experience: when Cook was six his father died and he sent to sea under age. He was present at the battle of Cape St. Vincent in 1797, aged ten!

Stock: 51281

137. **Mr. Gomersal as Napoleon Buonaparte. No 73.**

Published by M. Skelt, 11 Swan Street Minories London. [n.d., c.1831.]

Coloured lithograph. Sheet 225 x 190mm (8¾ x 7½"). Paper toned.

£130

Full length portrait of Edward Alexander Gomersal (1788-1862) as Napoleon Bonaparte, standing sword in hand, designed as a figure for a toy theatre. Gomersal played Napoleon in 'The Battle of Waterloo' at Astley's Amphitheatre in 1824, showing his riding talents astride Arabian horses.

Stock: 51276
138. **Mr C. Kemble as Romeo. No 5 New Series.**
London. Pub.d by O. Hodgson, 22 Macclesfield St.t City Road.
Etching with fine hand colour. Sheet 245 x 195mm
(9¾ x 7½"). Tear entering inscription area. £90
A full length portrait of Charles Kemble (1775-1854)
in elaborate dress, designed as a figure for a toy theatre.
Stock: 51275

139. **Miss Fanny Kemble, as Juliet. No 31.**
[n.d., c.1831.]
Coloured lithograph. Sheet 225 x 190mm (8¾ x 7½").
Paper toned. 2 very small pin prick holes £90
Frances Anne [Fanny] Kemble (1809-93), actress and
author, in the role in which she made her debut in
Covent Garden in 1829. Her parents played Mercutio
and Lady Capulet in the production. Her tremendous
success in the role is attested to by the several prints
made to commemorate it.
Stock: 51274

140. **[Charles Mathews] Mr. Mathews.**
**Portrait of Himself And as Representing Four Extraordinary Characters.**
141. That this Print may not be mistaken for a collection of subjects merely Theatrical, it
has been deemed expedient to accompany it by a short explanation of its object. _The
characters introduced are all taken from the life._ _The principal figure is an Idiot amusing
himself with a fly: _The next o him a Drunken Ostler, (introduced in 'Killing no Murder')._ _The
third an extraordinary fat man whose manners and appearance suggested the idea of
Mr. Wiggins, in the face of that name: _And the last Fond Barney, a character well known
on the York Race course._ _The intention of the Artist is to present a portrait of Mr. Mathews
as studying those characters for imitation, preserving at the same time his likeness, as
varied in the representation of each._
Painted by G.H. Harlow. Engraved by H.y Meyer. Red
Lion Sq.re Bloomsbury 1819. London Published April
1st 1819 for the Proprietor, No 3 Red Lion Square,
Bloomsbury.
Stipple. 215 x 160mm (8½ x 6¼"), with very large
margins. £80
A scene incorporating five portraits of the actor
Charles Mathews (1776-1835) in roles from different
plays.
Stock: 51478

142. **James Benwell Aged 82. of the Physic Gardens, Oxford.**
A. Burt del. J. Skelton sculp. Published Nov.r 1st 1817
by J. Skelton, St Aldates, Oxford.
Rare etching, on chine collé. 315 x 245mm (12½ x
9¾"). Cut into chine collé at bottom right. £180

John Benwell (c.1735-1819), Head Gardener of the
Oxford Physic Gardens, standing with a bag of leaves
suspended from a hoe over his shoulder. The garden's
Black Pine tree, the garden's largest tree and J.R.R.
Tolkien's favourite, was planted as a sapling by
Benwell in 1800.
Stock: 51314

143. **McQueen's Dogs at the Jubilee Banquet. The Ladies! "To Drink to those Fair Ladies". Henry 8. A1 S4.**
Walter T. Allen. London Published Dec.r 1st 1886 by
F.C. McQueen & Sons, 181 Tottenham Court Road,
W. Stiefbold & Co Berlin, Knoedler & Co New York -
Copyright registered.
Photogravure with very fine hand colour. 420 x
330mm (16½ x 13"), with very large margins. Mint.
£350
Anthropomorphic terrier, with monocle and evening
attire, proposing a toast with a quote from Shakespeare,
with McQueen's blind stamp. A satirical celebration of
Queen Victoria's Golden Jubilee, 1887.
Stock: 51420

144. **McQueen's Dogs at the Jubilee Banquet. The Queen & The Royal Family! 'God Save the Queen'. Richard III. A VI S I.**
Walter T. Allen. London Published Dec.r 1st 1886 by
F.C. McQueen & Sons, 181 Tottenham Court Road,
W. Stiefbold & Co Berlin, Knoedler & Co New York -
Copyright registered.
Photogravure with very fine & hand colour. 420 x
330mm (16½ x 13") with very large margins. Mint.
£350
Anthropomorphic bulldog, wearing evening attire with
the Order of the Garter, proposing the Royal toast, with
a quote from Shakespeare, with McQueen's blind stamp.
Stock: 51424

Walter T. Allen. London Published Dec.r 1st 1886 by F.C. McQueen & Sons, 181 Tottenham Court Road, W. Stiefbold & Co Berlin, Knoedler & Co New York - Copyright registered.

Photogravure with very fine hand colour. 420 x 330mm (16½ x 13") with very large margins. Mint. £350

Anthropomorphic terrier, in dress uniform with epaulettes and medals, proposing a toast with a quote from Shakespeare, with McQueen's blind stamp. A satirical celebration of Queen Victoria's Golden Jubilee, 1887.

Stock: 51423

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146. **McQueen's Dogs at the Jubilee Banquet. The Volunteers! "Vows to Fight in thy Defence." Henry VI. A1. S1.**

Walter T. Allen. London Published Dec.r 1st 1886 by F.C. McQueen & Sons, 181 Tottenham Court Road, W. Stiefbold & Co Berlin, Knoedler & Co New York - Copyright registered.

Photogravure with very fine hand colour. 420 x 330mm (16½ x 13") with very large margins. Mint. £350

Anthropomorphic bulldog, in a black dress uniform, proposing a toast with a quote from Shakespeare, with McQueen's blind stamp. A satirical celebration of Queen Victoria's Golden Jubilee, 1887.

Stock: 51422

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147. **McQueen's Dogs at the Jubilee Banquet. The Empire! "We are the Empress' Sons." Titus Andronicus. A5. S2.**

Walter T. Allen. London Published Dec.r 1st 1886 by F.C. McQueen & Sons, 181 Tottenham Court Road, W. Stiefbold & Co Berlin, Knoedler & Co New York - Copyright registered.

Photogravure with very fine hand colour. 420 x 330mm (16½ x 13") with very large margins. Mint. £350

Anthropomorphic hound, in the dress uniform of an Indian regiment with a turban, proposing a toast with a quote from Shakespeare, with McQueen's blind stamp. A satirical celebration of Queen Victoria's Golden Jubilee, 1887.

Stock: 51421

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148. **[Unidentified watercolour portrait]**

R.d Dighton Cheltenham.

Pencil and watercolour. Sheet 385 x 275mm (15½ x 11"), paper watermarked 'J Whatman 1836'. A little surface soiling. £140

A plainly-dressed gentleman in top-hat, hands in the pockets of his double-breasted coat, an handkerchief hanging out.

Stock: 51339

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149. **No. XXIV. Miss C_M. No. XXXV. The Bon Vivant.**


Engraving. Sheet 120 x 185mm (4¾ x 7¼"), Tear in bottom edge. £65

Two bust portraits set in ovals, published in the series, the 'Histories of the Tête à Tête annexed', which appeared in 'Town and Country Magazine', a monthly magazine which featured articles on the scandals and romantic affairs of the nobility. According to George: "This appears to be an account of Bamber Gascoyne, but Sir C------ G------ [Crisp Gascoyne], his father, is here alluded to as his grandfather. There are allusions to his services as a Commissioner of 'a certain great board' (the Admiralty), and to the hospitality of his villa in Essex [Bifrons]. Miss C------m is said to be the natural daughter of a late Irish peer of that name, educated at a capital boarding school in Kensington, and to have been drugged and seduced by Lord B. When she was about to be discarded, she met the Bon Vivant who made her a settlement." BM Satire 6293.

Stock: 51363

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150. **Hen. Hardinge gov general of India.**

Cheltenham May 1848.

Pencil sketch. Sheet 185 x 110mm (7¾ x 4¾). Folded, spotted. £65

A caricature portrait of Henry Hardinge (1785-1856), Governor-general of India (1844-8), drawn on his return to England after winning the First Sikh War.

Stock: 51394

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151. **Courage Displayed!!!**

Marks fecit. London. pubd by Marks, 17 Artillery St, Bishopsgate.
Etching with original colour. Sheet 225 x 185mm (8¾ x 7¼"). Trimmed within printed border. £160
A man attacks a mouse with a poker, inadvertently breaking a mirror. Two women stand on a chaise longue, one hitching up her skirts.

Stock: 51352

152. **Comfort in the Gout!! Folios of Caricatures lent out for the Evening.**
A man, leg bandaged and raised on a stool, embraces a young woman.
Joseph Garbanati (c.1775-1852) was an Italian frame carver who settled in London and published a handful of prints 1800-1.

Stock: 51262

153. **The Old Complaint! "Time are horrid bad."**
[n.d. c.1830.]
Lithograph with fine hand colour. Sheet 235 x 275mm (9¼ x 10¾"). Trimmed close to the image. £140
A man, spectacles resting on his forehead, stands above a table with an empty cashbox, accounts ledger and bills.

Stock: 51417

154. **Paul Preaching to the Britons.**
[after Rowlandson?] [c.1808.]
Fine hand coloured aquatint. 390 x 330mm (15½ x 13"). Creased. £360
A fire-and-brimstone preacher haranguing an unhappy-looking audience. An assistant holds up a parasol to shelter him.

Stock: 51194

155. **Entrée et Conduite d’un Jeune Homme dans le Monde.**
A Paris chez Humblot rue St Jacques à l'Enfant Jesus 1742.
Rare etching. Sheet 245 x 320mm (9½ x 12¼"). Trimmed into plate, edges worn, mounted on old card. Damaged. £280
An expensively-dressed young man on a fine horse is confronted by a group of riders representing the temptations of life. They are labelled: 'L'Opera'; 'Comedie Francaise'; 'Comedie Italiene'; 'M.elle Catin', a pretty woman from a French farce; 'Trippaillet Traiteur', a caterer; 'M.r Rognet Tailleur', a tailor; and 'Mad. la Resouce', another figure from a farce.

Stock: 51266

156. **Justice. [Country Characters No 2.]**
Coloured etching. Sheet 230 x 180mm (9 x 7"). Trimmed to image and around title, losing inscriptions and sub-title. £160
A country bumpkin before a magistrate, misunderstanding the clerk.

Stock: 51264

157. **The Disturbers of the Dead Put to Flight. Whether Doctor, or Balaam, is most to be prais'd, / Our Readers are left in some doubt, / The good Doctor 'tis sure, the Outcry first rais'd; / But the braying compleated the Rout.**
Printed for Carington Bowles, Map & Printseller; No 69 in St Paul's Church Yard, London, Publish'd 2d May 1771.
Rare mezzotint. 265 x 360mm (10½ x 14¼"). Trimmed to plate at top, narrow margins elsewhere; repaired tears, backed with paper at top. £280
Three grave-robbing doctors startled by a donkey. The British Museum has a later Bowles & Carver state, bought from the Lennox-Boyd collection. This state is only guessed at in their description so it must be rare. See BM 2010,7081.963 for the later state.

Stock: 51230

158. **Going to the Opera! Law dear what makes you so fond of going to the Opera?**
[n.d., c.1835.]
Rare hand-coloured lithograph. Sheet: 260 x 205mm (10 x 8"). Cut. £160
A scene showing a black man, smoking a cigar being escorted by two women.

Stock: 51102

159. **All a Gog at Guildhall or the Civic Giants Displaying their Solid Attachments.**
[by Charles Jameson Grant.] Dean & Munday Lithographers Threadneedle St. London Pub.d by G. Tregear 123, Cheapside 1830.
Coloured lithograph. Sheet 265 x 355mm (10½ x 14"). Time stained. £260
The two giant guardians of the City of London, Gog and Magog (more correctly Gogmagog and Corineus), greet the new monarch, William IV, and his wide,
160. **The Artificial Sphere. Sacred to the Memory of Cap.t Cook.**
Robertson f. [n.d., c.1785.]
Engraving. Sheet 215 x 160mm (8½ x 6¼"), trimmed within plate, creased.
£80
An illustration of an armillary sphere, with a plinth dedicated to Cook and a sailor holding a chart of Hawaii.
Stock: 51299

161. **[Astronomy] To the worshipfull Andrew Lant of Thorp=underwood in the county of Northampton Esq.r this plate is humbly dedicated by Richard Blome.**
G. Freman Inv. J. Kip S. [London: Richard Blome, c.1680.]
Engraving. 275 x 155mm (10¼ x 6¼"), narrow margins.
£160
Four men in classical dress stand on a terrace watching a comet, one looking through a telescope (the wrong way!). Around them are a globe, an astrolabe, diagrams and various measuring devices. Possibly from Blome's 'The Gentleman's Recreation' Wellcome Library no. 46392i.
Stock: 51244

162. **[Spinning Wheels.] Figure 1. - Hand Cards. Figure 2. - Roving by the Hand Wheel. Figure 3. - Spinning by the Hand Wheel. Pl. 3.**
Rare lithograph with letterpress. Sheet 215 x 245mm (8½ x 9¼"), laid on album paper.
£130
An illustration of spinning wheels, with two women at work in a room with fireplace and grandfather clock.
Stock: 51389

163. **[A man playing a lute.]**
Gravé par Martinet. [n.d., c.1780.]
Engraving. 150 x 100mm (6 x 4¼") very large margins.
£120
A bewigged man in a salon, playing a lute, a book of music on a desk to his side.
Stock: 51290

164. **Die Music. La Musique.**
Jacob Wangner Sculp. [Augsburg c.1740.]
Engraving. Sheet 285 x 355mm (11¼ x 14¼"), trimmed within plate, tear with loss reinstated with ms. at top.
£240
Musicians on a baroque balcony.
Stock: 51292

165. **[Six solos for a Violin & Bass Humbly Dedicated to Crisp. Molineux Esqr Composed by Lewis Borghi.]**
Pub.d Janry 20th 1783 by M.r Borghi No 5 John Street Oxford Street.
Rare etching, scratched letter proof before title. 305 x 230mm (12 x 9¼") small margins.
£280
The title page for a book of music by Luigi Borghi (c.1745-c.1806), an Italian violinist and composer who lived in London from the 1770s. He played in the orchestra of the King's Theatre from 1783 to 1785, and was leader of the second violins in the Handel Commemoration at Westminster Abbey in 1784. _De Vesme: 1868; ii/iv._
Stock: 51271

166. **South Devon Railway. View of the Landslip near the Parson and Clerk Rock between Dawlish and Teignmouth. December 29th 1852.**
A very rare tinted lithograph with hand colour. Sheet 375 x 515mm (14¼ x 20¼"), some spotting and staining.
£420
A view of a landslip that blocked the railway line that still runs on an embankment between the sea and high cliffs. Locomotives on either side of the blockage disgorge their passengers to look.
The railway was built by Isambard Kingdom Brunel and was originally planned to use the 'atmospheric system'. This concept was abandoned in 1848. The nearest train is 'Rocket', a Comet class locomotive (4-4-0 saddle tank broad gauge) which served between 1851-77.
Stock: 51268

167. **La Contravention.**
Rare chromolithograph. Sheet 365 x 865mm (14½ x 34") with large margins. Wear to the left edge.
£320
An automobile speeds away from a bicycle policeman, with the red-headed passenger cocks a snoot with one hand and covers the number plate with a hat in the other.
By Fernand Fernel (1872-1934).
Stock: 51406
168. [Moto-Fuïte.]
Georges Meunier. [also signed in pencil.] Imp. Chaix
Lithograph, a limited edition, 86/100. Sheet 635 x
465mm (25 x 18½¾”). Small tear to the edge of the large
margins. £320
A young woman is being lured into an automobile by a
driver as his wife is being restrained by another driver.
By Henri-Georges Meunier (1873-1922)
Stock: 51404

169. [Moto-flirt.]
Georges Meunier. [also signed in pencil.] Imp. Chaix
Lithograph, a limited edition, 63/100. Sheet 635 x
465mm (25 x 18½¾”). A small tear to the edge of the
very large margins. £320
A driver stands in the passenger seat of his automobile
to flirt with a girl over a high wall. She holds a tennis
racket. By Henri-Georges Meunier (1873-1922).
Stock: 51405

170. Procès-Verbal.
A. Molyne. [n.d., c.1905.]
Rare chromolithograph. Sheet 440 x 895mm (17¼ x
35½¾”) with large margins. Wear to the edges. £320
An automobile with four passengers speeds past a
tethered horse, a policeman with a sword running after
it.
Stock: 51407

171. [Car race.]
And. Nevil 05 [in plate, reversed]. ESA [monogram.]
[L’Estampe Sportive Artistique, n.d., c.1905.]
Rare chromolithograph in chine collé, signed in pencil
by the artist. 495 x 780mm (19½ x 30¼¾”) with very
large margins. Backing paper damaged. Slight damage
to the Indian paper at the top. £420
An automobile racing down a country road, scaring a
coachhorse which rears, upsetting the cart and freeing
geese.
Stock: 51409

172. [Car race.]
And. Nevil Juill. 05 [in plate]. ESA [monogram.] A Été
Imprime par La S.te des Établissements Artistiques
Minot en Aout 1905 pour L’Estampe Sportive
Artistique.
Rare chromolithograph in chine collé, signed in pencil
by the artist. 490 x 780mm (19½ x 30¼¾”) with very
large margins. Backing paper is damaged. With a stain
near the signature. £520
An automobile racing down a country road, chased by
a terrier, watched by crowds lining the road.
Stock: 51408

A Prospect Of the Hospital called Bedlam for
the releife of Persons distracted. w.ch by ye
great care & encouragement of S.r William
Turner Knight (Alderman sometyme Lord
Mayor of London) the most worthy President,
Benjamin Ducane: Esq.r Treasurer, and ye
other Governo.rs of the Hospital was begun in
Aprill, 1675 amd finished in July 1676.
R. White Sculpsit. Sold by W. Herbert at the Golden
Scarce engraving on three sheets conjoined, total 1190
x 580mm. Some restoration with ms. fill. Small
margins. £1500
An elevation of famous mental hospital Moorfields,
designed by Sir Robert Hooke. The governors of the
hospital funded the first publication (1677) of this
exceptionally large view, paying Robert White £40 to
engrave the three plates and having final approval of
his work. After presentation copies of the print were
run off (for the govenors, Charles II and James, Duke of York, and others), the printing plates were given as a reward for service to the Clerk of the Governors "to make the best advantage hee can thereof."

By 1694 the plates were owned by John Garrett (whose partially erase imprint can be seen at the bottom centre), before becoming the property of William Herbert. Herbert's address was the Golden Globe on London Bridge, one of ten new buildings erected on the bridge in 1749. He was forced to move when the bridge was cleared of buildings in 1759. *BM 1777, U. 824. Antony Griffiths, 'The Print in Stuart Britain', BM 1998, cat. 186.*

Stock: 51455

174. **[Entrance to Lloyds, Leadenhall St.]**
Sydney R. Jones. [1928.]
Drypoint etching, signed by the artist. 340 x 220mm (13½ x 18¾”). Inscribed '6th State Trial Proof No 13' in pencil upper left edge. £240

The building at 12 Leadenhall Street completed for Lloyd's, also known as Lloyd's of London, the insurance and reinsurance market, in the year this etching was made.

Sydney Robert Jones (1881 - 1961) was a notable watercolourist and etcher, particularly of architectural views, he also wrote several books on the English countryside. Studied at the Birmingham School of Fine Art.

Stock: 51195

175. **[Views Near London.] by the Waterhouse. [&] By Islington. [&] On the North Side of London. [&] Waterhouse by Islington. [&] The Waterhouse.**
Complete set of six etchings. Each c. 90 x 125mm (3½ x 5”). Three trimmed to the plate, "Waterhouse by Islington with staining. Few small nicks. Old remains of album sheet verso; old ink stock numbers verso.

£1250

An early made up set. *Hind 915-20.*

Stock: 51449

176. **London. Londres en Ballon. Excursions Aériennes.**

Coûted lithograph. 355 x 455mm (14 x 18¾”). £680

A view of London looking down from a hot air balloon, another in the distance. Taken from above Elephant and Castle, it shows Brunel's Hungerford Suspension Bridge and the Houses of Parliament before the completion of Big Ben's Clock Tower.

Stock: 51348

177. **View of the Thames off Three Cranes Wharf when frozen, Monday 31st January to Saturday 5th February 1814, on which a Fair was held, attended by many Hundred Persons.**

Published as the Acr directs 18th February 1814 by Burkitt & Hudson, 85, Cheapside, London Aquatint with very fine original hand colour. Sheet 350 x 495mm (13¾ x 19½”). Trimmed within plate on three sides and into image at top, bisected at centre, rejoined with tape. £2000

A frost fair on the frozen Thames, looking towards London Bridge and the Monument. During the Frost Fair held on the ice an elephant was led across the river below Blackfriars Bridge and George Davis type-set and printed a 124-page book, 'Frostiana', from a stall on the ice. This was the last frost fair: not only was the climate growing milder but the Old London Bridge, with narrow arches that restricted water flow, was demolished in 1831.

Stock: 51246

178. **Hanover Square.**

Sutton Nicholls delin et sculp. Published according to Act of Parliament 1754 for Stowes Survey. Engraving. 345 x 465mm (13½ x 18¼”). Fold, as issued. With small margins. £280

An elevated view of Hanover Square, looking north past 'Tiborn Street' (now Oxford Street) to the hills of Hampstead and Highgate. Among the traffic in the square are carriages and a sedan chair.

First published by John Bowles c.1725, this state has been updated to show paths cutting across the central lawn.

Stock: 51236
179. **A plan of the intended New Road from Paddington to Islington.**
B. Cole sculp. [London: Gentleman's Magazine, 1756.] Engraved map. 165 x 480mm (6½ x 19"). Split in the binding fold. £160
The plan for London's first bypass, building Euston Road & Pentonville Road to allow the Duke of Grafton a better route to drive his cattle to Smithfield Market. Among the features marked are: Oxford Street; Berkeley, Grosvenor, Cavendish, Hanover, Red Lion and Lincoln's Inn Squares; Middlesex Hospital, Foundlings Hospital, Montague House (later the British Museum), St Giles's Church, 'Farthing Pye House' (a pub known for its pies, frequented by William Blake) and White Conduit House (future home to the White Conduit Club, later reorganised as the Marylebone Cricket Club).
Stock: 51450

180. **A South View of Canonbury House, near Islington.**
London: Published by Robert Wilkinson, No. 125, Fenchurch Street [n.d., c.1816.] Scarce engraving with very fine hand colour. 260 x 420mm (10¼ x 16½"). £320
A fine & decorative view looking across fields to Canonbury House.
Stock: 51447

181. **The Charter House, London.**
Drawn and Engraved by J. Storer. Published by J. & J. Cundee, Albion Press, London, 1814, Engraving with hand colour. Sheet 200 x 225mm (8 x 9"). Trimmed. £65
Charterhouse in its original location in Smithfield, with boys playing cricket in the foreground.
Stock: 51454

182. **The Charter House.**
[London: A. Churchill, J. Knapton & others, 1720.] Engraving. 165 x 245mm (6½ x 9¼") large margins. £130
A view of the London Charterhouse in Smithfield, from John Stow’s "A Survey of the Cities of London and Westminster".
Stock: 51451

183. **Highbury Assembly House, near Islington, kept by Mr Willoughby.**
Published 12th Sep.r 1792, by Rob.t Sayer & Co, Fleet Street, London. Rare coloured engraving. 175 x 280mm (7 x 11"). Small margins. £160
The Highbury Assembly House was originally Highbury Barn, one of the few remaining buildings of Highbury Manor after its destruction in 1381. In 1740 a small ale and cake house was opened in the Barn, and when William Willoughby the Younger took it over in 1770 he laid out a bowling-green, trap-ball ground & garden, as well as planting hops for a small brewery. Much enlarged due to its popularity, a dinner of 1841 seated 3000.
Stock: 51452

184. **The South View of Islington Church and Steeple with the Scaffolding & Wicker Work.**
Printed & Published by C.H. Fairland, 1 Spencer St. Islington. Rare tinted lithograph. Sheet 260 x 210mm (10¼ x 8¼"). Slight soiling. £130
In 1787 the church underwent a thorough repair including alterations in the vane. Thomas Birch, a basket-maker, enclosed the spire from the balustrade to the vane with a case of wicker-work with a staircase inside, making a safe passage to the top. He charged £20 for the work, but in the two months the wicker was in place, earned a huge amount by charging visitors 6d to access the staircase. A print of the church was engraved by Matthew Skinner in 1788, of which this is likely to be a copy.
Stock: 51453

185. **[South East View of Chelsea Hospital]**
[Drawn & Publish'd by George Lynn, Chelsea, June 10, 1818, and Sold by Thos. Faulkner, Paradise Row, Chelsea.] Etching, unfinished proof before aquatinting. Sheet 345 x 470mm (14 x 18½"). Tear in right edge, pencil notes underneath. £230
An early proof of Lynn's view of the Royal Hospital, Chelsea, with figures promenading in the grounds, with only the etched outlines of the buildings and figures. *See Longford Images of Chelsea: 82 for the completed print.*
Stock: 51301

186. **Wanstead Grove.**
Hon.ble Anne Rushout. On Stone by W. Gauzi. Printed by Engelmann, & Co. 92, Dean St, Soho. Lithograph on chine collé. 230 x 310mm (9 x 12¼") very large margins. Some foxing. £120
Wanstead Grove, designed and built by Lady Anne Rushout, the artist of this view, between 1818-24 and furnished with fittings bought from the sale of Wanstead House in 1822.
Lady Anne Rushout (1768-1849) was the eldest daughter of John Rushout, Baron Northwick of Northwick Park. A confirmed spinster, she visted the famous "Ladys of Llangollen" several times. She inherited the estate from her uncle George Bowles in
187. **Another View of Wanstead House in the County of Essexes, the Seat of the Right Hon.ble the Earl of Tylney.**
Copper engraving and etching, fine impression. 400 x 554mm (15⅞ x 21¼”). Trimmed to plate, backed with paper. £360
Wanstead House, built in 1715 by Scottish architect Colen Campbell for Sir Richard Child, 3rd Baronet, was the first Palladian mansion built in England. After the notorious rake William Wellesley-Pole ruined the estate, the house's contents were sold at auction in 1825, after which the house demolished and the building materials salvaged also auctioned, raising only £10,000 of the reputed £360,000 cost of building. The surrounding grounds are now Wanstead Park.

Stock: 51318

188. [Six view of Hampton Court.] No. 1. West Front of the Royal Palace at Hampton Court. [&] No 2. East Front of the First Principal Court. [&] No 3. West Front of the First Principal Court. [&] No 4. North Front of the Second Principal Court. [&] No 5. South Front of the Second Principal Court. [&] No 6. South and East Fronts of the Royal Palace at Hampton Court.
Jn. o Spyers del.t et etch’d. F. Jukes Aqua.t Fecit. Pub: as the Act Direc’t May 26 1786 by John Spyers Twickenham and F. Jukes No 10 Howland Street, Rathbone Place London.
Rare complete set of six numbered aquatints. Each c. 205 x 280mm (8 x 11”) very large margins. First plate with crease and ink spotting. £780
A series of views of the exterior of Hampton Court Palace, drawn by John Spyers (c.1731-98).
Born into a family of nurserymen in Twickenham, Spyers is believed to have surveyed Horace Walpole's gardens at Strawberry Hill for the family, before starting to work for Capability Brown in 1764. While Brown was Chief Gardener at Hampton Court Spyers compiled two albums of watercolours of the palace and Bushy Park which Catherine the Great of Russia purchased for 1,000 roubles in 1778. The albums were rediscovered at the beginning of this century and were loaned to Hampton Court for an exhibition in 2016. Spyers publishing this set and a similar series of local gentlemen's houses in 1786, both aquatinted by Francis Jukes (1747-1812). When he died (in apartments at the palace) he was described as 'Surveyor of Hampton Court'.

Stock: 51261

189. **An old Yew, Anckerwycke near Staines, Seat of G.S. Harcourt Esq.r.**
Lithograph on chine collé. 350 x 415mm (13⅝ x 16¼”) with very large margins. £190
The Anckerwycke Yew, believed to be between 1,400 and 2,500 years old. Situated on the opposite side of the Thames to Runnymede, the tree is said to be the last surviving witness to the signing of the Magna Carta.

Stock: 51282

190. **A View in Lyme Park (With that extraordinary Custom of driving the Stags;) the Property of Peter Legh Esq.r to whom this Place is inscrib’d by his most humble Serv.t T. Smith.**
Etching. Sheet 395 x 540mm (15⅜ x 21¼”). Small margins. Some surface wear, indelible numerals in inscription area. Central crease, hardly noticeable in front. £360
A view of the Deer Park in Lyme Park in the Peak District, Cheshire, showing the custom of driving the Red Deer stags through Stag Pond in midsummer.
This is one of 23 plates etched by Francis Vivares (1709-80) after Thomas Smith of Derby (c.1720-67.)

Stock: 51234
191. Cocken near Durham. The Seat of Ralph Carr Esq.r.  
[The name of the artist-engraver burnished out]  
[London: John Smith, 1724.]  
Engraving with later colour. 425 x 600mm (16¼ x 23½") large margins.  
A prospect of Cocken Hall, on the River Wear 3 miles from Durham (see here on the left), published in the 'Britannia Illustrata'. For a time in the 19th century it was the home of John Gully (1783-1863), prize fighter, gambler and MP for Pontefract.  
Stock: 51344

192. Cocken near Durham. The Seat of Ralph Carr Esq.r.  
[The name of the artist-engraver burnished out]  
[London: John Smith, 1724.]  
Engraving. 425 x 600mm (16¼ x 23½"), with large margins.  
A prospect of Cocken Hall, on the River Wear 3 miles from Durham (see here on the left), published in the 'Britannia Illustrata'. For a time in the 19th century it was the home of John Gully (1783-1863), prize fighter, gambler and MP for Pontefract.  
Stock: 51345

193. Durham Cathedral. To the Honourable and Reverend Spencer Cowper D.D. Dean of Durham, this Interior View of His Church and Choir, is Gratefully Inscribed, by his most Obliged Humble Servant, Christopher Ebdon.  
Christ.r Ebdon del.. T. Walker Sculp. Publish'd as the Act Directs March the 1st 1769.  
Very fine engraving. 570 x 505mm (22½ x 20¼").  
Trimmed to plate, a few tears to edges.  
A fine engraving of the interior of Durham Cathedral by Christopher Ebdon (1744-1824), an architect. His brother Thomas (1738–1811) was the organist for the cathedral for nearly 40 years.  
Stock: 51346

Rare lithograph. Sheet 220 x 285mm (8¼ x 11¼").  
Slight stain centre  
A view of Walton-on-the-Naze.  
Stock: 51376

195. The Prospect of the dwelling house of Hen: Winstanley Gent: at Littlebury in the County of Essex, forty Miles distant from London, on the Road to Cambridge.  
[Engraved by Henry Winstanley] [n.d., c.1720.]  
Rare etching, lower sheet of two only. 510 x 700mm (20 x 27¼") with very large margins.  
The "Essex House of Wonders", built in the 1690's by Henry Winstanley (1644-1703), filled with whimsical machines built to his own designs. Here the top of a windmill can be seen over the wall and a time clock and an astronomical clock grace the front walls. The front gate is a turnstile.  
Winstanley was a painter who is said to have learned etching from Wenceslaus Hollar, as well as an amateur inventor. In the 1690's both this house and an amusement arcade in Piccadilly, "Winstanley's Waterworks" became popular attractions, helping fund his most famous enterprise, the first recorded offshore lighthouse, on Eddystone Rocks. He built a brick model of the lighthouse in the garden of the house, although it cannot be seen here.  
In 1703 he was overseeing some repairs when the Great Storm of 1703 hit and both Winstanley and his lighthouse were swept away.  
Stock: 51232

196. View of the Town of Alton Hampshire.  
Scarce tinted lithograph, locally published. Printed area 280 x 350mm. Repaired tear in edge.  
Sky messy.  
£230

Stock: 51235

197. [Hereford Cathedral.] To His Grace Charles Duke of Norfolk, Earl of Surrey, &c. &c. This View of the West Tower and Front of Hereford Cathedral, taken on the Morning of the 17th of April 1786 (on which Day the Tower fell) is with the greatest respect inscribed by his Graces obedient & obliged Servant James Wathen.  
Rare aquatint, pt printed in colours and hand finished. 365 x 275mm. (14¼ x 10¼"). Small margins.  
£260  
View of Hereford Cathedral immediately prior to the collapse of the west tower, west front and the entire adjoining nave and aisles on April 17th 1786 during repair work. James Wyatt rebuilt the west front, along with one bay east of the old front.  
Stock: 51232
198. Mr. Nash's Castle.
Drawn & Engraved by Will.m Daniell. Published by W. Daniell, Cleveland Street, Fitzroy Square, London, Aug.t 1. 1823.
Fine hand-coloured aquatint. Plate: 230 x 305mm (9 x 12½"), watermarked Whatman 1823, very large margins.

East Cowes Castle, built by John Nash between 1798-1800 for himself. After being requisitioned by the War Office during the Second World War, the building suffered many years of neglect until it was demolished in 1963.
From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R.V. Tooley as 'the most important colour plate book on British Topography'. *Abbey, Scenery 16.*

Stock: 51184

199. An Exact Prospect of the City of Rochester taken from Pinsbury Windmill by Ja: Collins.

[London: Joseph Smith, n.d. c.1710]
Scarce engraving. Image 285 x 600mm (11¼ x 23½¼″). Small margins. Trimmed at bottom, losing all of a second view of Chatham bar the title, bottom right corner built up. £360

A view of Rochester from across the Medway, with Royal Navy warships at anchor.

Stock: 51237

200. Croyland Bridge Lincolnshire.
W. Stukely f. 1721 & Jonathan Sisson Mathematico, conterraneo suo amicitiae pignus offert.
Etching. 190 x 300mm (7½ x 11¼″)., very large margins. £140

A view of Trinity Bridge, the unique three-legged footbridge built c. 1390 over the river Welland and a tributary. Both rivers are now diverted, leaving the bridge high and dry. It was drawn by Jonathan Sisson from a sketch by antiquarian William Stukely and published in the *Itinerarium curiosum*.

Stock: 51302

201. [Louth] To the Worshipful the Warden and Assistants of the Corporation of Louth, This North West View of the Town of Louth is Inscribed By their obliged humble Serv.ts Tho.s Espin and Bart. w Howlett.

Drawn by Thomas Espin. Engraved by B. Howlett. Publish'd as the Act directs April 17th [1793?] by John Jackson Lincolnshire.

Scarce etching. Sheet 430 x 585mm (17 x 23¼″). Trimmed within plate, some surface wear including loss of date, repairs left top corner. £320

A view of Louth, Lincolnshire, with workers harvesting hay in the fireground and a windmill on the far horizon.
Thomas Espin (1767-1822) was an amateur artist who ran a 'Mathematical, Architectural, Nautical and Commercial Academy' in Louth. This plate was first published by the engraver, Bartholomew Howlett, in London, 1793; this example was issued by local Louth publisher John Jackson who operated until at least 1811. *See BM 1870,0514.2877 for earlier version.*

Stock: 51233


Painted by John Constable R.A. Engraved by David Lucas. London, Published by M.r Constable, 35 Charlotte St Fitzroy Square 1831.
Mezzotint. 240 x 235mm (9¼ x 9¼″), with large margins. £230


Stock: 50866

203. [Ipswich] The ceremony of laying the first Stone of the Lock to the Wet Dock Ipswich.

Drawn from sketches made on the spot by Henry Davy, June 26 & 27 1839 & Etched & Published by him in Globe Street, Ipswich, July 10, 1839.
Etching. 175 x 260mm (7 x 10¼)″. Small margins. £120

Stock: 51439


Tinted lithograph with hand-colouring. Sheet 335 x 465mm (13¼ x 18¼″). Trimmed close to the image, a few repairs. £360

An aerial view of a race meeting, one of a series capitalising on the excitement offered by ballooning.

Stock: 51469

205. Hastings Fishermen.

Etching with brown wash. In pencil verso top right: "Cooper Sale"; 180 x 260mm (7 x 10¼″) very large margins. £60

Stock: 51378
206. **Stonehenge. Number of Stones 129, Height of the Largest Stones 20 Feet, Estimated Weight of Each 70 Tons, Diameter of the Circle formed by the Ditch 312 Feet.**

Published by K. Claperton, Sarum [n.d., c.1840].

Rare wood engraving. Sheet 160 x 220mm (6¼ x 8¾”). Laid on album paper. £80

A view of the ancient monument, published in Salisbury.

Stock: 51386

207. **Bolton Priory, Morning. No. 4.**


Fine aquatint. 380 x 485mm (15 x 19"), with very large margins. £220

Bolton Priory and the River Wharfe.

The fourth plate of "Six views of and Near Bolton Priory" by Robert and Daniell Havell after Thomas Christopher Hofland (1777-1843). *Ex: the Kedleston Hall collection*

Stock: 51258

208. **Bolton Priory, Twilight. No. 2.**


Fine aquatint. 380 x 485mm (15 x 19"), with very large margins. Tears in left margin. £220

Bolton Priory and the River Wharfe.

The second plate of "Six views of and Near Bolton Priory" by Robert and Daniell Havell after Thomas Christopher Hofland (1777-1843). *Ex: the Kedleston Hall collection*

Stock: 51256

209. **The Strid, near Bolton Priory. No. 3.**


Fine aquatint. 380 x 485mm (15 x 19"), with very large margins. £160

The Strid, a series of small waterfalls on the River Wharfe which, due to the funneling of the river, undercutting of the banks and submerged rocks, is famed for killing anyone who falls in.

The third plate of "Six views of and Near Bolton Priory" by Robert and Daniell Havell after Thomas Christopher Hofland (1777-1843). *Ex: the Kedleston Hall collection*

Stock: 51257

210. **The South East View of Bolton Priory. No. 5.**


Fine aquatint, J. Whatman 1808 watermark. 380 x 485mm (15 x 19"), with very large margins. £220

The fifth plate of "Six views of and Near Bolton Priory" by Robert and Daniell Havell after Thomas Christopher Hofland (1777-1843). *Ex: the Kedleston Hall collection*

Stock: 51259

211. **The South East View of Bolton Priory. No.6.**


Fine aquatint. 380 x 485mm (15 x 19"), with very large margins. £220

A distant view of the priory, the final plate of "Six views of and Near Bolton Priory" by Robert and Daniell Havell after Thomas Christopher Hofland (1777-1843). *Ex: the Kedleston Hall collection*

Stock: 51260

212. **Clanque-Fort, Alderney - Channel Islands.**

[n.d., c.150.]

Pencil and grey wash, on album paper, titled on album paper. £130

Stock: 51446

213. **Singular Rock, by the Road Side, Ten Miles from Carnarvon and Three from Beddgelert. It is called Pitt's Head, Because it bears a Sportive Resemblance to the Head of that Celebrated Statesman.**

Published by H. Humphreys, Castle Square Carnarvon [n.d., c.1850]

Steel engraving. Sheet 125 x 175mm (5 x 6¾”). Laid on album paper. £70

A rock near the bottom of one of the paths to the summit of Snowdon, named after William Pitt the younger.

Stock: 51395

214. **No 60. [Highland Piper.]**

[Drawn & engraved by William Henry Pyne.]

Published by William Miller, Albermarle Street Jan.y 1. 1805.

Fine hand coloured etching with aquatint. Sheet 345 x 255mm (13½ x 10”). Trimmed within plate. £160

A Highland piper playing his bagpipes, dressed in his kilt and feather bonnet, a castle behind. From 'The Costume of Great Britain', a work notable for

Stock: 51351

215. **Mr Power. The Popular Comedian.**

*Tyron Power [facsimile signature] Designed for & presented Gratis with No 124 of The Fly.*


Lithograph. Sheet 260 x 205mm (10¼ x 8¼"). Small tear in edge. £65

Portrait of (William Grattan) Tyrone Power (1795 - 1841), Irish stage actor, comedian, author and theatrical manager.

Stock: 51368


9th October 1864.

Ink and watercolour. Sheet 255 x 465mm (10 x 18½").

The ruins of Newton Abbey, a 13th century Augustinian monastery. Suppressed in the Dissolution of the Monasteries in 1537, it is now an Irish National Monument.

In the foreground is "the Tomb of the Jealous Man and Woman", that of Lucas and Jane Dillon. Sir Lucas Dillon (1530-92, judge of the trial of Nicholas Nugent, hanged for treason in 1582) and his wife are separated by a sword of state, which may suggest some estrangement between the couple.

Stock: 51400

217. **[Vienna] Ansicht der Vorstaedte Weissgaerber und Landstrasse.**

J. Wett del. A. Leitner sc. [Vienna: P. P. Mechtaristen, 1832.]

Engraving with hand colour. 205 x 580mm (8 x 22¼"). Some creasing, repairs on left edge.

A rare Panorama of Landstrasse, a district of Vienna.

Stock: 51374

218. **Jacques Marquis de Castelnaud Marsechal de France...**

J. Frosne Sculpits. A paris chez F. Jollain [n.d., c.1680.]

£140

Jacques de Castelnaud-Bochetel (1620-58), lieutenant general of the king's armies during the Thirty Years War.

In 1658, he took the fort of Leon near Dunkirk from the Spaniards and began strengthening work on the fortifications. During an inspection he was shot by a musket which lodged in his body. The king rewarding the capture of Leon by making Castelnuas marshal of France, but he died of his wound a month later, aged only 38 years old.

Stock: 51443

219. **Otto Koenig von Griechenland.**

[after Joseph Carl Stieler.] [Germany, c.1835.]

Lithograph. Sheet 310 x 235mm (12¼ x 9¼").

Trimmed and laid on album paper. £140

Otto, prince of Bavaria (1815-67) became the first modern King of Greece in 1832 under the Convention of London, whereby Greece became a new independent kingdom under the protection of the Great Powers (the United Kingdom, France and the Russian Empire). In 1862 he was deposed, dying in exile in Bavaria in 1867.

After a painting celebrating his appointment by Joseph Karl Stieler (1781-1851), now in the Benaki Museum, Athens.

Stock: 51306

220. **Desenzano. Giacomo e Fratelli Castelli Albergatore...**

[n.d., c.1800.]

Engraving. 95 x 115mm (3¼ x 4½"). Spotting, creasing.

£75

An advert for a hotel on the shores of Lake Garda.

Stock: 51393

221. **Maison Royale de Ryswyk, ou l'on a tenu les conferences de la paix generale. Het Koninglijke Huis te Rijsijk, alwaar de Vergaderingen tot de Generale Vrede gehouden zijn.**

[after Jan van Vianen.] [The Hague: Anna Beeck, 1697.]

Etching. Sheet 420 x 495mm (16½ x 19½").

Trimmed within the plate and into the image lower left, pasted on album paper. £290

Elevated view of the Huis ter Nieuwburg, a palace in Rijswijk, published to commemorate the Treaty of Ryswick of 1697, ending the Nine Years' War between France and the Grand Alliance of England, Spain, the Holy Roman Empire and the Dutch Republic. Built 1630-6 for stadtholder Prince Frederick Henry, the palace was demolished in 1790.

Stock: 51440


[n.d., c.1700.]

Engraving. 135 x 105mm (5¼ x 4¼") very large margins. Crease. £95

Jonas Slichting von Bukowiez (1592-1661), a Polish theologian.

Stock: 51189
223. [Red Square] Vue de la Place des Boutiques.
Lithograph. Sheet 510 x 660mm (20 x 26") with very large margins. Some slight creasing in image. £780
A view of Red Square, looking towards St. Basil's Cathedral, with the Spasskaya Tower of the Kremlin on the right. After Auguste-Jean-Baptiste-Antoine Cadolle (1782-1849).
Stock: 51265

224. [A small town in a wooded valley.]
J. Koller 1776 [in ink].
Ink and watercolour. Sheet 200 x 290mm (8 x 11½"). £230
Stock: 51383

225. Alexandria.
Tinted lithograph with touches of later hand colour. Printed area 390 x 520mm (15½ x 20½") large margins. £650
European and Turkish warships at anchor in the harbour of Alexandria.
Published in the monumental folio edition of 'Egypt & Nubia: from drawings made on the spot' by David Roberts (1796 - 1864), lithographed by Louis Haghe. Abbey Travel 272.
Stock: 51205

226. Interior of the Mosque of the Metwalys.
Tinted lithograph. Printed area 530 x 350mm (20¾ x 13½") large margins. £800
The Mosque of Sultan Al-Muayyad, a musician and poet, built 1412-21. The 'Madrasa-Khanka' [monastery] of this religious complex was dedicated to Sufis only. The 'Dikka' of decorated wood and ivory, the slender marble columns and the gilded ceilings give a hypostyle plan to the conegregational Mosque. The name Roberts gives, 'Metwalys', refers to the nearby gate 'Bawabbat al-Mitwall', better known as Bab Zuwaillah.
Published in the monumental folio edition of 'Egypt & Nubia: from drawings made on the spot' by David Roberts (1796 - 1864), lithographed by Louis Haghe. Abbey Travel 272.
Stock: 51209

Tinted lithograph, printed area 325 x 490mm (12¾ x 19¾") large margins. Little foxing in margins, a little crease in image. £650
A temple half-buried in sand. Kom Ombo is unique in ancient Egypt as a double temple, being equally split between the deities of Sobek (the Crocodile god) and Horus (the falcon-headed god). The temple had two sets of courts, halls, sanctuaries and rooms. Three-hundred crocodile mummies were discovered in the area of the temple.
Published in the monumental folio edition of 'Egypt & Nubia: from drawings made on the spot' by David Roberts (1796 - 1864), lithographed by Louis Haghe. Abbey Travel 272.
Stock: 51206

228. General View of the Ruins of Luxor, from the Nile.
Tinted lithograph with touches of later colour. Printed area 370 x 500mm (14½ x 19¼") large margins. Slight mount stain. £500
Atmospheric view from the River Nile of the Temple and ancient remains at Luxor in Upper (southern) Egypt; shipping in foreground. Luxor was the ancient city of Thebes, the great capital of Egypt during the New Kingdom, and the glorious city of the god Amon-Ra.
Published in the monumental folio edition of 'Egypt & Nubia: from drawings made on the spot' by David Roberts (1796 - 1864), lithographed by Louis Haghe. Abbey Travel 272.
Stock: 51207

229. Libyan Chain of Mountains, from the Temple of Luxor.
Tinted lithograph with touches of later hand colour. Printed area 350 x 500mm (13¾ x 19¼") large margins. £700
From left to right can be seen: The temple of Rameses III at Medinet Habu, The Colossi of Memnon, and The Ramesseum and temple of Sethi I. The Valley of the Kings is in the distance.
Published in the monumental folio edition of 'Egypt & Nubia: from drawings made on the spot' by David Roberts (1796 - 1864), lithographed by Louis Haghe. Abbey Travel 272.
Stock: 51208
230.  **General Santa Anna.**  
[n.d., c.1825.]  
Aquatint. Sheet 230 x 145mm (9 x 5¼"). Trimmed within the plate, some surface subbing around the face. Equestrian portrait of a young Antonio López de Santa Anna (1794-1876) in uniform. Although he played a significant role in the creation of an independent Mexico, his later career saw Mexico lose over half its territory, including Texas.  
Stock: 51472

231.  **[Five plates from 'The Life and Adventures of Jonathan Jefferson Whitlaw: Or, Scenes on the Mississippi'.]**  
Drawn & Etched by A. Hervieu. [London: Richard Bentley, 1836.]  
Five engravings (of fifteen). Each sheet c. 120 x 200mm (4¼ x 8¾"). Bottom edges frayed by binding damage.  
Five plates from Frances Milton Trollope's searing indictment of slavery in the Southern states of America, written from personal observations made during a stay in America (1827-31), including a journey from New Orleans up the Mississippi to Nashoba, Tennessee, and Cincinatti. The artist, Auguste Hervieu, accompanied them. The book was published fifteen years before "Uncle Tom's Cabin". Frances's fourth son was Anthony Trollope, author of the 'Chronicles of Barsetshire'.  
Stock: 51287

232.  **Vue de l'Interieur d'une Maison de L'Entree de Nootka.**  
Engraving. 270 x 400mm (10½ x 15¼"). Narrow 140 margin at top. Repaired tear. Folds as issued. £80  
An interior scene depicting a group of men and women, drying fish, baskets and chests, within a traditional communal house, with carved ornaments in the background.  
Engraved by Robert Benard after John Webber for the French edition of 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.  
Stock: 51225

233.  **The Inside of a House in Nootka Sound.**  
Engraving. 270 x 400mm (10½ x 15¼"). Trimmed to plate at the bottom. £140  
An interior scene depicting a group of men and women, drying fish, baskets and chests, within a traditional communal house, with carved ornaments in the background.  
Engraved by William Sharp after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.  
Stock: 51211

234.  **Vue des Habitations d'e l'Entree de Nootka.**  
Benard direxit [after John Webber]. [Paris, 1785.]  
Engraving. 245 x 375mm (9¼ x 14¼"). Trimmed close to the plate at the top. Folds as issued. £120  
A view of the habitations of the natives of Nootka Sound. Low, broad buildings of slatted wood with flat roofs are constructed against and on top of dunes at the edge of the water, with frames for drying fish standing near them. Numerous figures are gathered on the shore in the foreground, mostly seated, receiving the Europeans with one in the shallows in the centre, bending over the contents of a laden canoe.  
Engraved by Robert Benard for the French edition of 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.  
Stock: 51226

235.  **A View of the Habitations of Nootka Sound.**  
Engraving. Platemark: 255 x 400mm (10 x 15¼"). Trimmer to platemark at bottom. Small margins on 3 sides. £220  
A view of the habitations of the natives of Nootka Sound. Low, broad buildings of slatted wood with flat roofs are constructed against and on top of dunes at the edge of the water, with frames for drying fish standing near them. Numerous figures are gathered on the shore in the foreground, mostly seated, receiving the Europeans with one in the shallows in the centre, bending over the contents of a laden canoe.
236. **A Man of Nootka Sound.**


Engraving, fine impression. 310 x 240mm (12¼ x 9½"). Trimmed to the plate. £140

A native of Nootka Sound, British Columbia. Directed to right, glancing towards the viewer, with tasselled threads in his hair. He has a nose ring and a grid pattern on his forehead.

A plate from 'Cook's Voyage to the Pacific'. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives.

Stock: 51197

237. **Entrevue du Commodore Byron avec les Patagons.**

R. de Launay sculp. [Paris, Saillant et Nyon & Panckouke, c.1777.]

Engraving. 230 x 380mm (9 x 15¼"). Trimmed into plate lower left by binder, folded as issued. £140

John Byron coming ashore to meet the Patagonians, who tower above Byron and his crew. HMS Dolphin is on the right. Before his account was published a rumour spread that the Patagonians Byon met were nine feet tall, confirming older accounts of them being giants; however the text described them as 6 feet 6 inches.

This scene was copied for the first French edition of Hawkesworth, 'Relation des voyages.' published 1774, which contained the official account of Cook's first voyage.

Stock: 51220

238. **Geo. Washington.**

[Granger Sculp.t.] [Published as the Act directs July 1. 1794 by H. D. Symonds Paternoster Row.] Engraving. Sheet 180 x 105mm (7 x 4¼"). Trimmed, losing inscriptions, laid on album paper. £70

Portrait of George Washington as president, wearing a black coat and a jabot. Below the portrait is an unfurled scroll with a vague map on it, probably representing the site of the new capital. To the left of the scroll is a liberty pole and cap with an oak branch curling around it; to the right is a sword and set of scales.

Stock: 51391

239. **[Alaska] A Man of Oonalashka.**


Engraving, 285 x 220mm (11¼ x 8¾"). Trimmed to the plate. £140

An Unangan man, a native of Unalaska, one of the Aleutian Islands off mainland Alaska. Russian fur traders called his tribe the Aleut.

John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. Most of the illustrations in the Official Account, 'A Voyage to the Pacific', were his.

Stock: 51201

240. **[Alaska] Vue de L'Anse Fermée de L'Entrée du Prince Guillaume.**

Benard direxit [after John Webber]. [Paris, 1785.]

Engraving, 240 x 375mm (9½ x 14¼"). Trimmed close to plate at top. Folds as issued. £130

Cook's ships Resolution and Discovery at anchor under high cliffs in Prince William's Sound, with men in two long boats and many local canoes. Cloud lifts from snow-covered mountains on the far side, gathering into a large cloud in upper right.

Engraved by William Ellis after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage. The English title was 'A View of Snug Corner Cove, in Prince William's Sound'.

Stock: 51227

241. **[Alaska] A View of Snug Corner Cove, in Prince William's Sound.**


Engraving, 255 x 405mm (10 x 16"). Trimmed to the plate at the sides. £230

Cook's ships Resolution and Discovery at anchor under high cliffs, with men in two long boats and many local canoes. Cloud lifts from snow-covered mountains on the far side, gathering into a large cloud in upper right.

Engraved by William Ellis after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.

Stock: 51217
Engraving., fine impression 310 x 240mm (12¼ x 9¾”). Trimmed to the plate. Slight crease in centre.
£140
A woman, head and shoulders facing front and looking towards the viewer, wearing a fur cape tied under her chin. She has pendants hanging from her ears, with a nose ornament and piercings beneath her bottom lip. James Cook entered Prince William Sound in 1778 and named it Sandwich Sound, after his patron the Earl of Sandwich. The editors of Cook's maps changed the name to Prince William Sound, in honor of Prince William, who would later become King William IV. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives.
Stock: 51199

243. [Cook Islands] A Man of Mangea.
Engraving. 290 x 240mm (11½ x 9½”). Trimmed to the plate. £95
A man from Mangaia, Cook Islands, wearing a bone ornamental dagger through his ear and his hair tied up in a bun. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives.
Stock: 51200

244. Mount Vernon, the Seat of the late General Washington.
Engraved by A. Dick. [n.d., c.1820.]
Engraving. Sheet 115 x 165mm (4½ x 6½”). Trimmed. £80
Ship in harbour firing broadside salute.
Stock: 51444

J.Webber del. Delattre sc. [London, G. Nicol and T. Cadell, 1785.]
Engraving, fine impression. 285 x 220mm (11¼ x 8¾”). Trimmed to plate on 3 sides.
£140
An Unangan woman, a native of Unalaska, one of the Aleutian Islands off mainland Alaska. Russian fur traders called her tribe the Aleut. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives.
Stock: 51198

246. La Vaulre Récompensée, A la prise de la Grenade le 4 juillet 1779.
Peint par Demarne de l'Académie Royal de Peinture. Par D**** [Devisme]. [n.d., c.1780.]
Engraving. 340 x 425mm (13½ x 16¼”), large margins. £450
'Valour repaid.' A French propaganda piece, suggesting that Charles Hector, comte D'Estaing, honoured the bravery of the garrison of Fort St George when they surrendered. In fact, the terms D'Estaing proposed were so harsh that the British Governor Lord Macartney preferred to surrender unconditionally, losing any protection a deal would bring.
Stock: 51255

247. Le Port St. George dans l'Isle de la Grenade, Vu de côte de l'Est. Tiré d'un Recueil de différens Portes des Antilles dessinés en 1780...
N. Ozanne del. Johanna F.a Ozanne sculp. A Paris chez le Gouas Graveur, rue St Hyacinte, la Lere porte cochère à gauche par la Place St Michel. [n.d., c.1780.]
Engraving. 210 x 345mm (8¼ x 13½”), large margins on 3 sides. Trimmed within the plate on the left. £260
A distant view, with a European looking down on the port with a telescope. The view was drawn by Nicolas-Marie Ozanne during the American Revolution: the French took the island in 1779, holding it until the treaty of Versailles in 1783. The engraver, Johanna, was one of his sisters: their father died when Nicolas was only sixteen, so he taught his sisters engraving so they could earn a livelihood.
Stock: 51254

248. Une Femme de la Terre de Van-Diemen.
Benard direxit. [n.d., c.1773.]
Engraving. Plate: 245 x 180mm Small margins £130
A portrait of a woman from Tasmania carrying a baby on her back after a drawing by John Webber. An illustration from the French edition of Cook's Third Voyage 'Relation des voyages entrepris par ordre de sa Majesté Britannique actuellement régnante pour faire des découvertes dans l'hémisphère méridional' 1773.
Stock: 50918
249. View on the Wingecarrabbee River, New South Wales.
[after Joseph Lycett.] London Published Dec. 1st 1824 by J. Souter, 73, St Paul's Church Yard.
Coloured aquatint. Sheet 200 x 270mm (8 x 10½”).
Trimmed and laid on album paper.
£320
A European and an Aborigine hunting kangaroos by a cliff-lined river.
From the rare book 'Views in Australia, or New South Wales and Van Diemens Land Delineated', after paintings by a transported forger, Joseph Lycett (c.1774 - c.1825). Abbey 570.
Stock: 51192

250. View of Port Macquarie, at the entrance of the River Hastings, New South Wales.
[after Joseph Lycett.] London Published March 1st 1825 by J. Souter, 73, St Paul's Church Yard.
Coloured aquatint. Sheet 200 x 270mm (8 x 10½”).
Trimmed and laid on album paper, some cockling.
£320
Two British ships in a bay watched by a dozen Aborigines on the shore.
From the rare book 'Views in Australia, or New South Wales and Van Diemens Land Delineated', after paintings by a transported forger, Joseph Lycett (c.1774 - c.1825). Abbey 570.
Stock: 51191

251. The Sugar Loaf Mountain, near New Castle, New South Wales.
[after Joseph Lycett.] London Published Oct.r 1st 1824 by J. Souter, 73, St Paul's Church Yard.
Coloured aquatint. Sheet 200 x 270mm (8 x 10½”).
Trimmed and laid on album paper, some cockling.
£320
Two European hunters admire a view, with an Aborigine family in the foreground.
From the rare book 'Views in Australia, or New South Wales and Van Diemens Land Delineated', after paintings by a transported forger, Joseph Lycett (c.1774 - c.1825). Abbey 570.
Stock: 51193

252. Lake Patterson, near Patterson’s Plains. Hunters River. New South Wales.
[after Joseph Lycett.] London Published Sept.r 1st 1824 by J. Souter, 73, St Paul's Church Yard.
Coloured aquatint. Sheet 200 x 270mm (8 x 10½”).
Trimmed and laid on album paper, some cockling.
£320
A lake with a man with a setter shooting ducks.
From the rare book 'Views in Australia, or New South Wales and Van Diemens Land Delineated', after paintings by a transported forger, Joseph Lycett (c.1774 - c.1825). Abbey 570.
Stock: 51190

[Berlin, Julius Springer, 1855.]
Tinted lithograph with hand colour. Sheet 215 x 135mm (8½ x 5¼”). Narrow left margin. Slight stain in title.
£140
'The road from Melbourne to Ballarat': a convoy of an ox cart and mules with Aborigine porters. Gold was discovered in the region in 1851.
Stock: 51354

254. Sydney.
Steel engraving. 160 x 247mm (6¼ x 9¾”).
£130
A view of Sydney from an elevated viewpoint to the north, published in Edward Carton Booth's 'Australia Illustrated'.
Stock: 51296

255. Chasse a l'Opossum N.Ile Hollande.
[n.d., c.1820.]
Aquatint. Sheet 240 x 195mm (9½ x 7¼”). Trimmed into plate on two sides.
£140
Australian Aborigines hunting opossum, one climbing a tree using an axe for grip.
Stock: 51353

H. Harrell sc. Supplement to The Graphic, Dec 27th, 1879.
Wood Engraving with later hand colour. Sheet 255 x 1290mm (10 x 50¼). Folded as issued.
£650
A large view of Sydney from Balmain, issued to subscribers to 'The Graphic Newspaper'.
Stock: 51358
257. **A Man of Van Diemen's Land.**
J. Webber del. J. Caldwell sc. [n.d., c.1784.]
Engraving. Plate: 285 x 220mm (11¼ x 8¾"). Cut to platemark.
A plate from 'Cook's Voyage to the Pacific'. A portrait of a man from Tasmania, known as Van Diemen's Land until the mid nineteenth century. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives.
Stock: 51000

258. **The Death of Captain Cook.**
Drawn by J. Webber. The figures engraved by F. Bartolozzi, R.A. The Landscape EngrAVED by W. Byrne. London, Published as the Act directs, July 1785 by W. Byrne, No.79 Titchfield Street by J. Webber No.132, Oxford Street.
Engraving. Sheet: 295 x 405mm (11½ x 16¼").
A scene showing the killing of Captain James Cook on Hawaii. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. De Vesme 541.
Stock: 51144

259. **Representation of an offering to Capt.n Cook and his officers at Owyhee one of the Sandwich Islands**
Engraving. 170 x 220mm (6¼ x 8½") very large margins.
Captain Cook and his officers attending a feast on his first visit to Hawaii.
Based on an illustration from the Official Account, 'A Voyage to the Pacific', 1785.
Stock: 51204

260. **A Canoe of the Sandwich Islands, the Rowers Masked.**
Engraving. 255 x 400mm (10 x 15¼"). Small margins.
A view of an outrigger canoe with a sail on the water being paddled by men who wear masks that cover their complete heads. A mountainous landscape with palm trees can be seen in the background.
Engraved by Charles Grignion after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.
Stock: 51212

261. **An Offering Before Cap.t Cook, in the Sandwich Islands.**
Engraving. 260 x 400mm (10¼ x 15¼"). Trimmed to the plate at the bottom, with thread margins at sides.
A scene depicting Captain James Cook and four of his men who sit in front of two tall wooden images draped in cloth, with a group of natives of the Sandwich Islands, sitting in front of a thatched building with a wooden palisade, one standing to present him with a pig.
Engraved by Charles Grignion after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.
Stock: 51213

262. **Tereoboo, King of Owyhee, bringing Presents to Cap.t Cook.**
Engraving. 260 x 400mm (10¼ x 15¼"). Trimmed to the plate at the bottom.
Three long double canoes, rowed from a mountainous land towards the left, the foremost with a sail set near the prow, bent back to form a large funnel and carrying two rows of nobles, who stand, wearing cloaks; the nearest to the viewer, carrying statues.
Engraved by Benjamin Thomas Pouncy after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.
Stock: 51216

263. **A Man of the Sandwich Islands, in a Mask.**
Engraving. 280 x 200mm (11 x 8"). Trimmed to the plate.
A portrait of a Hawaiian wearing a traditional mask consisting of a bowl headress with cut-outs for eyes. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. Most of the illustrations in the Official Account, 'A Voyage to the Pacific', were Webber's.
Stock: 51202
264. **An Opossum of Van Diemen's Land.**
Engraving. 215 x 270mm (8½ x 10½”). Trimmed to the plate.
John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition, recording the explorer's death at the hand of Hawaiian natives. Most of the illustrations in the Official Account, 'A Voyage to the Pacific', were his.
Stock: 51203

265. **Pirogue de Guerre de la Nouvelle Zélande.**
le Veau Dir. [Paris, Saillant et Nyon & Panckouke, c.1774.]
Fine engraving. 240 x 360mm (9½ x 14¼”) very large margins. Trimmed into plate by binder, folded as issued.
A Maori 'waka taua' or war canoe. The scene was sketched by Sydney Parkinson, who had died before the expedition reached England; however, after a dispute over ownership of his work with Parkinson's brother, Hawkesworth removed every reference to Parkinson from the Official Account of Cook's first voyage.
This scene was copied for the first French edition of Hawkesworth, 'Relation des voyages..' published 1774.
Stock: 51222

266. **[Kauai] A Morai, in Atooi**
Engraving. Sheet 270 x 410mm (10½ x 16”). Trimmed to the plate on three sides.
A burial place on Kauai, Hawaii. Engraved by Daniel Lerpiniere after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.
Stock: 51215

267. **The Inside of a Hippah in New Zealand.**
Engraving. Sheet 260 x 410mm (10¼ x 16¾”). Trimmed to the plate.
The interior of a pā, a fortified Maori village. Engraved by Benjamin Thomas Pouncey after John Webber for 'A Voyage to the Pacific Ocean' (1784), the official account of Captain Cook's Third and final voyage.
Stock: 51214

268. **Carte de L'Oceanie ou cinquieme partie du Monde.**
Par A.H. Brué, Geographe de S.A.R. Monsieur. a Paris Chez J. Goujon, Editeur Proprietaire, Rue de Bac, No 6, près le Pont Royal. 1822, Revue et Augmentée en 1825.
Engraved map with original outline colour. Sheet 630 x 930mm (24½ x 36½”), with publisher's blind stamp.
A large and detailed map of the Pacific and Australasia, also showing the coastlines of America and Asia. Australia is depicted before the expeditions of Hume & Hovell and Sturt, so little detail is shown other than the Blue Mountains.
Stock: 51350

269. **[Raiatea] Vue de l'Isle d'Ulietea avec une Double Pirogue et un hangar où les Insulaires retirent leurs Bâtiments de mer.**
le Veau Dir [Paris, Saillant et Nyon & Panckouke, c.1774.]
Engraving. 235360mm (9¼ x 14¾”) very large margins
A scene on Raiatea, illustrating a native boat and a boathouse. It was sketched by Sydney Parkinson, who had died before the expedition reached England; however, after a dispute over ownership of his work with Parkinson's brother, Hawkesworth removed every reference to Parkinson from the Official Account of Cook's first voyage.
This scene was copied by Robert Benard for the first French edition, 'Relation des voyages..' published 1774.
Stock: 51224

270. **Vue de l'Isle d'Otalhi et de plusieurs Pirogues.**
Benard Fecit. [Paris, Saillant et Nyon & Panckouke, c.1774.]
Engraving. 235360mm (9¼ x 14¾”) very large margins Uncut.
A small Tahitian dugout boat, sketched by Sydney Parkinson, who had died before the expedition reached England; however, after a dispute over ownership of his work with Parkinson's brother, Hawkesworth removed every reference to Parkinson from the Official Account of Cook's first voyage.
This scene was copied by Robert Benard for the first French edition, 'Relation des voyages..' published 1774.
Stock: 51223

271. **[Walruses] Sea Horses.**
Engraving. 270 x 410mm (10½ x 16¾”). Trimmed to the plate on three sides.
A scene showing men in a small boat on the right, four of whom stand firing at a herd of walrus gathered on
the ice to left, while an officer fends them off the ice with a boat-hook. Others can be seen in another small boat behind to right, with the Resolution and Discovery in the background. John Webber (1751-93) travelled with Captain Cook on the Third Voyage (1776-80) as the Official Artist of the expedition. His painting of this scene was exhibited at the Royal Academy in 1784 and is now in the National Maritime Museum. Engraved by Edmund Scott and John Heath for ‘A Voyage to the Pacific Ocean’ (1784), the official account of Captain Cook’s Third and final voyage. Stock: 51218

272. **Afghaun Foot Soldiers in their Winter Dress, with entrance to the Valley of Urgundeh.**

[L.t James Rattray] Day & Son, lith.rs to the Queen. London, Published by Hering & Remington, 137 Regent Street. [1848.]

Tinted lithograph with very fine hand colour. Sheet 420 x 585mm (16½ x 23”) with very large margins. £480

Two Afghan 'Rangers', members of a British irregular unit raised in Kohistan, north-east of Kabul. Their commander, Lieutenant Maule of the Artillery, described having his hands full trying to impose discipline among these 'wild, unruly, merry fellows'; Maule, his subaltern and white NCOs were all murdered by their troops in November 1841, two months after Rattray had left the area. The artist, James Rattray (1818-54), a second lieutenant in the 2nd Grenadiers of the Bengal Army, served in Afghanistan during the First Afghan War (1839-42), taking part in the famous retreat from Kabul, manning the rear guard. This lithograph is from the second edition of Rattray's 'Scenery, Inhabitants, & Costumes, of Afghanistan from Drawings made on the Spot', published the year after the first. *Abbey: Travel 513.* Stock: 51337

274. **Jugdelluk, The Last Stand Made by General Elphinstone's Army in the Calamitous Retreat.**

[L.t James Rattray] Day & Son, lith.rs to the Queen. London, Published by Hering & Remington, 137 Regent Street. [1848.]

Tinted lithograph with very fine hand colour. Sheet 420 x 585mm (16½ x 23”) with very large margins. £350

Jagadalak, where the remnants of the army of General William Elphinstone that had occupied Kabul during the First Anglo-Afghan War (1839-42) were destroyed. The artist, James Rattray (1818-54), a second lieutenant in the 2nd Grenadiers of the Bengal Army, served in Afghanistan during the war, taking part in the famous retreat from Kabul, manning the rear guard. This lithograph is from the second edition of Rattray's 'Scenery, Inhabitants, & Costumes, of Afghanistan from Drawings made on the Spot', published the year after the first. *Abbey: Travel 513.* Stock: 51338

275. **Fortress of Alimusjid, and the Khybur Pass.**

[L.t James Rattray] W.L.Walton, lith: Day & Son, lith.rs to the Queen. London, Published by Hering & Remington, 137 Regent Street. [1848.]

Tinted lithograph with very fine hand colour. Sheet 420 x 585mm (16½ x 23”) very large margins. £350

A view of Ghazni, a walled city with an elevated citadel in eastern Afghanistan, protecting the main road to Kabul. It was captured by the British on July 23, 1839, during the First Anglo-Afghan War (1839-42)

The artist, James Rattray (1818-54), a second lieutenant in the 2nd Grenadiers of the Bengal Army, served in Afghanistan during the First Afghan War (1839-42), taking part in the famous retreat from Kabul, manning the rear guard. He was sent to the pass to take the fortress but, as he finished sketching this scene, “suddenly a report was heard, and, to my utter astonishment, walls and bastions composing the fortress blew up simultaneously in the air, like a whirlwind of sand; and so completely was it swept off from the summit of the mountain, that when the dense cloud cleared away not a vestige of the building remained”. From the second edition of Rattray's 'Scenery, Inhabitants, & Costumes, of Afghanistan from

From a Sketch by F.J.E.B. Bedwell. _T.Picken Lith. Day & Son, Chromolith. to the Queen. London Published by Day & Son, Lithographers to the Queen, Gate Street, Lincoln's Inn Fields. Tinted lithograph with fine hand colour. Printed area 400 x 600mm (15¼ x 23¾"), with very large margins. Image trimmed and laid on sheet with printed titles, as issued. £750

In 1858 a British naval squadron with Royal Marines attempted to capture the Taku forts at the entrance to the Pei-Ho River, and were ignominiously defeated. Stock: 51390

277. **Jaffa from the Sea.**

[n.d., c.1850.]

Tinted lithograph. Printed area 285 x 375mm (11¼ x 14¾`). Two tears in upper edge, one entering printed border. £170

An interesting perspective of Jaffa, now a suburb of Tel Aviv, looking past the sails of a boat. Stock: 51375

278. **North West View of the Fort of Bombay.**


Fine aquatint printed in colours and hand-finished. 300 x 370mm (11¼ x 14¾`). Trimmed to plate top and bottom. £360

The defences of Bombay facing the sea. The fort was started by the Portuguese and improved by the British; Grindlay considered them too extensive, needing too large a garrison.

From Robert Grindlay's (1786-1877) 'Scenery, costumes and architecture, chiefly on the western side of India,' 1826-30. Grindlay, founder of the ANZ Grindlays Bank, came to India in 1803, worked with the East India Company and served with the Seventh Bombay Native Infantry from 1804-20. William Westall (1781-1850) had travelled to Australia as artist for the Flinders expedition. Westall found the Australian landscape boring, and so, when the expedition broke up after the lead ship, the 'Investigator', was condemned, Westall travelled to India. This was without the permission of his employers, the Admiralty, who sacked him, although they still paid him to complete nine full oil paintings of his sketches of Australia. *Abbey Travel 442.* Stock: 51252

279. **Remains of a Bridge near the Tantee Bazar, Respectfully inscribed to his excellency Sir George Nugent Bart, K.B. &c. &c. &c.**

Drawn by C. D'Oyly Esq.r. Engrav'd by J. Landseer Engraver to the King, & F.S.A. Published 4 June 1814 by J. Landseer, 33, Foley Street, London. Etching on steel. 265 x 335mm (10½ x 13¼") with large margins. A little creasing. £140

Tanti Bridge (Weaver's Bridge) in Dhaka, plate 20 of Charles D'Oyly's 'Antiquities of Dacca'.

D'Oyly (1781-1845) was a member of the Bengal Civil Service based in Calcutta, Dhaka and Patna from 1797 to 1838 when he retired. In 1848 Dickinson & Co. published his 'Views of Calcutta and its Environs', for which he is best known. Stock: 51315

280. **The Shaking Minarets at Ahmedabad. Drawn on the spot in 1809, by Capt.n Grindlay.**


Aquatint, printed in colours and hand finished. Sheet 285 x 335mm (11¼ x 13¼`) Trimmed within the plate. £320

The Sidi Bashir Mosque is located in the city of Ahmedabad, Gujarat, India. A gentle shaking of either minaret results in the other minaret vibrating after a few seconds; the precise cause of the phenomenon is unknown.

From Robert Grindlay's (1786-1877) 'Scenery, costumes and architecture, chiefly on the western side of India,' 1826-30. Grindlay, founder of the ANZ Grindlays Bank, came to India in 1803, worked with the East India Company and served with the Seventh Bombay Native Infantry from 1804-20. *Abbey Travel 442.* Stock: 51251
281. **The Round Tower, Fort Hyderabad.**
Rare 1st issue tinted lithograph, finished with hand colour. Printed area 320 x 400mm (12⅝ x 15¼"). Original backing board stained and scratched. £380 The Round Tower of Pacco Qillo, a fort built by Mian Ghulam Shah Kalhor c.1768 when he founded the city of Hyderabad.
Published in 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier. Edwards was present during Napier's conquest of Sind Province in northern Pakistan in 1842.
*Abbey: Travel 469.*
Stock: 51310

282. **Ghore on the Indus.**
Rare 1st issue tinted lithograph, finished with hand colour. Printed area 320 x 400mm (12⅝ x 15¼"). Original backing board stained and scratched. £380 Published in 'Sketches in Scinde' by Lieutenant William Edwards of the 86th or Royal County Down Regiment, and aide-de-camp to General Sir Charles Napier. Edwards was present during Napier's conquest of Sind Province in northern Pakistan in 1842.
*Abbey: Travel 469.*
Stock: 51311

283. **Preparation for a Suttee, or the Immolation of a Hindoo Widow. from a Drawing by Capt.n Grindlay.**
Aquatint, printed in colour and hand finished. 215 x 285mm (8½ x 11¼"). Trimmed to plate top and bottom, on binding sheet. £180 Sati was a religious funeral practice among some Indian communities in which a recently widowed woman would have immolated herself on her husband's funeral pyre. The practice was banned in 1829 by the British. From Robert Grindlay's (1786-1877) 'Scenery, costumes and architecture, chiefly on the western side of India,' 1826-30. Grindlay, founder of the ANZ Grindlays Bank, came to India in 1803, worked with the East India Company and served with the Seventh Bombay Native Infantry from 1804-20. *Abbey Travel 442.*
Stock: 51253

284. **[Jazzar Pacha] Gezzar Pacha Condemning a Criminal.**
Sketched on the Spot by F.B. Spilsbury & drawn by D.I Orme. Sold & Published Feb.y 14th. 1803, by Edw.d Orme, Printseller to His Majesty & the Royal Family, 59, New Bond Street.
Fine hand-coloured aquatint. Sheet 270 x 340mm (10⅝ x 13¼"). Trimmed within plate. £140 Ahmad Pasha (c.1725-1804), known as 'al-Jazzar' (the Butcher), Ottoman governor of Sidon from 1776. In 1799, aided by Sir Sidney Smith and the Royal Navy, al-Jazzar defended Acre from the forces of Napoleon Bonaparte. A scene from 'Picturesque Scenery in the Holy Land and Syria'. *Abbey Scenery 383.*
Stock: 50676

285. **[A general prospect of Palmira from the north west.]**
R. Hancock sculp. [n.d., c.1790.]
Engraving. Sheet 180 x 260mm (7 x 10¼"). Trimmed to image at sides, laid on album paper. £130 A view of the classical ruins of Palmyra, based on the image published in Robert Wood's account of his expedition to the Near East. The title comes from the Bowles/Sayer edition of the same scene.
Stock: 51356

286. **The Arch Crossing the Ravine.**
Triumphal Arch crossing the Ravine leading to Petra [in plate].
Tinted lithograph with later colour. Printed area 390 x 295mm (15¼ x 11½"). Framed. Unexamined out of the frame. £160 An ancient bridge over the ravine that leads to Petra. It collapsed in 1896. From David Robert's monumental six volume "Holy Land, Syria, Idumea, Arabia, Egypt and Nubia. From drawings made on the spot by David Roberts...", lithographed by Louis Haghe.
Stock: 51294