Catalogue 98

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

Cover: Detail of item 157
Back: item 103.
1. **A Political and Satirical History of the Years 1756 and 1757. In a Series of Seventy-five Humourous and Entertaining Prints Containing All the most Remarkable Transactions, Characters and Charicaturas of those two memorable Years. To which is annexed, An Explanatory Account or Key to every Print, which renders the whole full and significant.**

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

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

Stock: 38743

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


A list of 100 suggestion for inventors, including: '1. Efficient and economical methods of effecting Agricultural Operations by Steam'; '20. A Method of simultaneously Lighting Street Lamps by Electricity, or otherwise'; and the eternal quest, '53 A Motor working without fuel...'.

Stock: 53268

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

[n.d., c.1850, but later.]

Stipple engraving on steel. 130 x 95mm (5 x 3½") very large margins. £130

The coat of arms presented to the Cook family in 1785, six years after James Cook's death on Hawaii. Beaglehole writes: "The shield azure bears between its two golden 'polar stars' no heraldic symbol but a map of the Pacific hemisphere, with every tenth degree of latitude marked and every fifteenth of longitude; superimposed are Cook's tracks in red, ending precisely at Hawaii. 'And for a crest, on a wreath of the colours, is an arm imbowed, vested in the uniform of a captain of the Royal Navy. In the hand is the Union Jack on a staff proper. The arm is encircled by a wreath of palm and laurel.' Two mottoes, an unusual distinction, accompany these bearings: above the crest the words Circa orbem, below the shield another adaptation from the Royal Society, the biographical statement Nil intantam reliquit.'.

Cook's widow never seems to have used it, nor was it added to any of Cook's memorials. Beaglehole: 'Life of Captain James Cook', p. 692.

Stock: 53275

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

[by George Hayter.] [n.d., c.1824.]

Watercolour and gilt on album paper. Sheet 365 x 270mm (14½ x 10¼"). £320

From an album belonging to Hayter's wife.

Stock: 53281

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

Francisco Simonini Pinxt.t. F. Vivares Sculp.t. Published by Frances Vivares April 25th. 1759. Fine etching. 400 x 500mm (15¼ x 19½"), with large margins. Small tears to margins. £280

A group of bandits cross a stream to attack a party of travellers; some beg for mercy, holding out bags of money, while another man rides away.
Engraved by Francis Vivares (1709-80) after Francesco Simonini (1686 - c.1755), a pair to 'La divisione delle preda. The Booty Divided'. Boydell republished the plates in 1781.

Stock: 53370

6. **No 5. Italian Still Life.**
Publish'd by H. Lacey, 59 Oxford St London, Jan.y 1830.
Scarce aquatint with very fine hand colour. Sheet 165 x 205mm (6½ x 8¼”). Trimmed to image on three sides, into plate at bottom. £160
A table with a coffee cup, spoon, jar of cherries, bowl of plums, wine bottle and potted bush.
Stock: 53273

7. **[An organ caprice.]**
[n.d., c.1780.]
Fine etching, scarce. 220 x 270mm (8¾ x 10½”), Folds, as issued. £320
A frame-like design based on a pipe organ, with the keyboard and music sheets at the bottom, with the pipes projecting upwards, with a lintel at top with garlands and more music. The centre is blank.
Probably published as a frontispiece.
Stock: 53382

8. **[Hearing] Auditus.**
Fine & rare mezzotint. 270 x 205mm (10½ x 8¼”). Narrow margins, laid on album paper. £360
A laughing man seated at a table singing sheet music. On the wall behind are the outlines of a lute and violin. From a set of the Five Senses after Jan Havicksz. Steen (Dutch, c.1625 -79).
Stock: 53236

9. **[Dogs]**
Tinted lithograph. Printed area 325 x 410mm (12¾ x 16”), with wide margins. £240
Eugene Verboeckhoven (1798-1881), Belgian painter.
Stock: 53264

10. **Library of All Souls College.**
Fine coloured aquatint. 250 x 300mm (9¾ x 11¼”), with wide margins. £140
The interior of The Codrington Library, designed by Nicholas Hawksmoor, with the statue of Christopher Codrington (1668-1710), a fellow of the college who endowed the library with books and money earned from his sugar plantation in the West Indies.
Stock: 53442

11. **Bachelor of Laws.**
Fine coloured etching. 300 x 250mm (11¼ x 9¾”), large margins on 3 sides. £160
Portrait of an Oxford scholar in his robes and mortar board.
Stock: 53448

12. **Bodleian Library.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼”), with wide margins. £260
The interior of Duke Humphrey's Library, the oldest reading room of the Bodleian. It was named after Humphrey of Lancaster (1390-1447), Duke of Gloucester, the youngest son of Henry IV and brother of Henry V. On his death he bequeathed the university 281 books, increasing their library more than tenfold.
Stock: 53443
13. **Brasen-Nose College & Radcliffe Library.**
Fine coloured aquatint. 300 x 250mm (11¾ x 9¾"), on paper watermarked 'J Whatman 1811', with wide margins. £230
The quad of Brasenose College, looking at the gatehouse with the dome of Radcliffe Library behind.
Stock: 53439

14. **The Public Schools, & Part of Exeter College Library. From the Garden.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼") with wide margins. £240
Stock: 53446

15. **Master of Arts.**
Fine coloured etching. 300 x 250mm (11¾ x 9¾"), with wide margins on 3 sides. £140
Portrait of an Oxford scholar in his robes.
Stock: 53447

16. **Oriel College.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼"), with wide margins. £220
A view of the East range of First Quad.
Stock: 53445

17. **St John's College, from the Garden.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼"), on paper watermarked 'J Whatman 1812', with wide margins. £190
Stock: 53440

18. **Trinity College Chapel.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼"), with wide margins. £190
The exterior of the chapel from the quad.
Stock: 53444

19. **University & Queen's Colleges, High Street.**
Coloured aquatint. 250 x 300mm (9¾ x 11¼"), with wide margins. £240
A view looking east along Oxford's High Street.
Stock: 53444

20. **An Attempt to prevent Forger of Bank Notes. June 4th 1818.**
Etched and Engraved on Steel by C. Warren, May 1818.
Etching and engraving on steel. 250 x 160mm (9¾ x 6¼"). Some spotting. £130
An example to demonstrate how intricate engraving could be used to make the forgery of banknotes more difficult.
1817 witnessed a twenty-year high for the number of prosecutions for banknote forgery: 142 prosecutions, with 95 persons were convicted and 32 executed. The Bank of England was criticised for preferring heavy-handed prosecutions to making forgery harder.
Stock: 53295

21. **[Bank Note Engraving.]**
Etched and Engraved on Steel by C. Warren, May 1818.
Etching and engraving on steel. 90 x 75mm (3½ x 3¾"). £130
An example to demonstrate how intricate engraving could be used to make the forgery of banknotes more difficult.
1817 witnessed a twenty-year high for the number of prosecutions for banknote forgery: 142 prosecutions, with 95 persons were convicted and 32 executed. The
Bank of England was criticised for preferring heavy-handed prosecutions to making forgery harder.

Stock: 53294

22. [Valentine.]
[American?, n.d., c.1840.]
Tinted lithograph. Sheet 305 x 225mm (12 x 9¼). £75
A woman looks out of her window to see three winged hearts with men's heads bearing down on her.

Stock: 53232

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

Stock: 53267

24. [Map of Matrimony]
[n.d., c.1850.
Coloured inks, 140 x 85mm (5½ x 3¾) within perforated border on scrap sheet. £145
A manuscript 'map of matrimony', with the Gulf of Matrimony, Cape Scandal and Land of Spinsters.

Stock: 53270

G. Bickham jun.r Sculp.t. [London, 1738.]
Engraved music sheet. 325 x 200mm (12½ x 8¼), with very wide margins. £140
A music and lyrics to a song, illustrated by a scene at Islington Spa. From Bickham's 'Musical Entertainer'.

Stock: 53384

26. The Diffident Lover.
Set by Mr Howard. G. Bickham jun.r Sculp.t. [London, 1738.]
Engraved music sheet, 18th century watermark. 325 x 200mm (12¼ x 8¼), with very large margins. £120
A music and lyrics to a song by Frances Perrott, illustrated by an engraving of a pair of lovers. From Bickham's 'Musical Entertainer'.

Stock: 53383

Music score, pp. 6 with with etched illustrated cover. 310 x 250mm (12½ x 9½)
£230
A lady trick-rider billed as 'Miss Ella', made her début at Vienna’s Carl-Theater on 7 February 1855. Her act was a sensation and ran for 51 performances. Johann Strauss capitalised on this novelty act and, just four days later, presented his 'Miss Ella Polka' at his benefit concert in the Sofienbad-Saal. However Carl Haslinger, Strauss's publisher knew something Strauss didn't: 'Miss Ella' was the stage-name of Olmar Stokes, a man, so he amended the title to simply 'Ella-Polka'.

Stock: 53235

28. Matchless Clarinda set by Mr Handel. P.68.
[London: J. Newbery, 1745.]
Engraved music sheet. 210 x 155mm (8¼ x 6¼), with large margins. Repaired tear bottom left margin. £75
The music for Handel's 'Matchless Clarinda', written c.1725 (HWV 228-20). From Thomas Arne's 'Universal harmony, or, the gentlemen & ladies social companion : consisting of a great variety of the best & most favourite English & Scots songs, cantatas &c &c. With a curious design by
29. **The Methodist. The Saviour's name I'll gladly sing...**
Teape, Printer, Tower-hill, London [n.d., c.1810].
Letterpress. Sheet 140 x 150mm (5½ x 6¼). Tears and folds, reinforced with tape.
A songsheet with a strident Methodist hymn.
Stock: 53401

Rare ticket, mixed method engraving, filled in with old ink mss. On card, 180 x 205mm (7 x 8¼). £130
An admission ticket illustrated with two scenes of the perils of artist life: on the left the painter Richard Wilson takes a painting to a pawn shop; and on the right Daniel Defoe leaves the offices of publisher Edmund Curll having had his manuscript of Robinson Crusoe rejected, to be met with by his wife and daughter.
The Guild of Literature and Art was an institution established by Charles Dickens and Edward Bulwer Lytton for the benefit of authors, actors and artists who had fallen upon hard times. This ticket has the facsimile signature of journalist William Henry Wills (1810-80), confidant of Dickens and and honorary secretary of the guild.
Stock: 53399

31. **Guild of Literature and Art. Admit [...] to the Performance at [...] On [...] day the [...] 1851. The Curtain Rises at [...] O'Clock Precisely. [On reverse] Second Representation, Friday, Nov. 14th. Reserved Seat, Seven Shillings.**
Jos. J. Jenkins del et sculp.
for the Eglinton Tournament of 1839, with a colourist's guide.
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire.
The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. See 53287 for published state.
Stock: 53352

34.  [Eglinton Tournament] Authentic Costume of Lady Seymour, Queen of Beauty, as She appeared at the Tournament. Eglinton Castle. Aug.st 1839,
Bouvier, Del. Published by Thos McLean, 26 Haymarket, Sep.t 16th 1839.
Tinted lithographs with very fine hand colour. Sheet 455 x 355mm (18 x 14"), with large margins.
Published version trimmed into publication line at bottom. £260
A full-length portrait of Jane Georgiana Seymour (1809-84, wife of Duke of Somerset), in gothic dress for the Eglinton Tournament of 1839.
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire.
The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. See Ref: 53352 for unique colourist's proof.
Stock: 53287

35.  [Eglinton Tournament] [The Banquet.]
[James Henry Nixon.] London: March 1st 1842. Published by Colnaghi & Puckle, Cockspur St.
Tinted lithograph with very fine hand colour. Sheet 390 x 560mm (15½ x 22"), with very large margins. Surface soiling in borders, edges chipped. £260
The tournament banquet, with the diners in period costume.
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.
Stock: 53289

36.  [Eglinton Tournament] Procession to the Lists.
[James Henry Nixon.] London: March 1st 1842. Published by Colnaghi & Puckle, Cockspur St.
Tinted lithograph with fine hand colour. Sheet 390 x 560mm (15½ x 22""). Surface soiling in borders, tears edges chipped. £280
A team of bagpipers lead a knight to the joust.
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.
Stock: 53290

J.H. Nixon. London: March 1st 1842. Published by Colnaghi & Puckle, Cockspur St.
Tinted lithograph with very fine hand colour. Sheet 390 x 560mm (15½ x 22"), with very wide margins. Surface soiling in borders, edges chipped. £160
The White Rose team for the Eglinton Tournament of 1839, led by William Campbell as a knight in armour, with standard bearer, squires and foot soldiers.
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton had to spend much of the wealth of his estate on the three-day event. Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.
Stock: 53288

[James Henry Nixon.] London: March 1st 1842. Published by Colnaghi & Puckle, Cockspur St.
Tinted lithograph with hand colour. Sheet 390 x 560mm (15½ x 22""). with wide margins. Surface soiling, dusty. £260
The 13th Earl of Eglinton staged a tournament for his family and friends at his estate in Ayrshire. The 4,000 expected visitors turned into 100,000 from all over the British Isles but, because tickets were free, Eglinton
had to spend much of the wealth of his estate on the three-day event. *Twenty of James Henry Nixon's watercolours of the event are held in the Future Museum, Scotland.*

Stock: 53383

39. [Destruction of Jerusalem] Nella distruzione di Gerusalemme una Madre Ebreo uccide il proprio figlio in latte...

Pinelli inv e inc. Roma 1823.
Etching. 310 x 420mm (12¼ x 16½"), with wide margins. £95

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

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

By Bartolomeo Pinelli (1781-1835).
Stock: 53279


Pinelli inv e inc. Roma 1823.
Etching. 310 x 420mm (12¼ x 16½"), with wide margins. Extensive tear. £35

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

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

By Bartolomeo Pinelli (1781-1835).
Stock: 53280

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

Pinelli inv e inc. Roma 1823.
Etching. 310 x 420mm (12¼ x 16½"), with wide margins. £95

Josephus Flavius exhorts the Jews to surrender to Tito.

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

By Bartolomeo Pinelli (1781-1835).
Stock: 53278

42. [Betsy in Trouble.]

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

Very fine stipple, proof before all letters. 325 x 380mm (12¼ x 15¼). Narrow margins, small paper flaw in left edge, indistinct collector's stamp bottom right. £550

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

Stock: 53265


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

Pair of stipple, printed in colours and hand finished. 325 x 380mm (12¼ x 15¼), with very large margins. £550

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

Stock: 53266

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


Pair of stipple. Sheets c.210 x 155mm (8¼ x 6¼). Trimmed within plate and laid on album paper. £380

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

Stock: 53269
45. **The Country Clergyman. Le Curè de Campagne.**

Drawn by R. Westall, R.A. Engraved by R. Field. London, Published March 1 1801, by Anthy Cardon, No 31, Clipstone Street, Fitzroy Square. Stipple. 410 x 450mm (16 x 17¼”). Edges of wide margins ragged. A vicar standing at the door of his church receiving the gratitude of his idealised congregation, as a small girl hugs his legs, looking up adoringly. 

Stock: 53438

46. **Scene from Racine's Tragedy of Athalie.**


£190

Scene from Racine's 'Athalie' with parts played by the Royal Family; interior with the young Joas, King of Judah, seated on a throne in the centre. In the foreground stands Joad, the high priest, and Athalie, with Abner, the captain of the Guard, in armour. These and the other characters are captioned below the image. A rare lithograph, from a sketch by Queen Victoria. 

Stock: 53263

47. **[A turbanned man looks down on a naked woman in a bazaar, a scene from Giovanni Boccaccio's 'Decameron']**

L. Chalon. [London: Navarre Society, c.1900.] Aquatint on steel. 175 x 140mm (6¾ x 5¼”). £60

The Decameron by Giovanni Boccaccio is a medieval allegory told as a frame story encompassing 100 tales by ten young people, written 1350-3. This plate was one of 15 aquatints published for a fine private-press edition which first appeared in the late 1890s as an imprint of the Navarre Society, which specialized in publishing classical literature and erotica. 

Stock: 53260

48. **[A half-naked woman in an Eastern setting, with a jewelry seller, a scene from Giovanni Boccaccio's 'Decameron']**

L. Chalon. [London: Navarre Society, c.1900.] Aquatint on steel. 175 x 140mm (6¾ x 5¼”). £60

The Decameron by Giovanni Boccaccio is a medieval allegory told as a frame story encompassing 100 tales by ten young people, written 1350-3. This plate was one of 15 aquatints published for a fine private-press edition which first appeared in the late 1890s as an imprint of the Navarre Society, which specialized in publishing classical literature and erotica. 

Stock: 53259

49. **[Gay's Fables: The Two Monkeys.]**

[n.d., c.1767.] Engraving. 160 x 85mm (6¼ x 3⅛”). Title excised from text page and stuck under image. £120

Two monkeys sit in a box in a theatre at Southwark Fair, watching an acrobat on a wire. An illustration from an 8vo edition of John Gay's 'Fables'. 

Stock: 53408

50. **[Jerusalem Delivered] A Moon Light Scene of a Forest where Ismen the Magician is sacrificing to Demons and invoking them to rise. Plate 1st. Page 393. To the right honourable Lord Visc.t Charlemont this plate is inscribed by his Lordship's most obliged humble Servant. Eliz.th Jane Collins.**

J. Collins Pinx.t from Tasso's Jerusalem deliver'd. J. Wood Sculp.t. [Published by Elizabeth Jane Collins, first published c.1763 but later.] Etching. Sheet 460 x 540mm (18 x 21¼”). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left. Slight staining. £280

The Muslim sorcerer Ismen casts a spell to protect the forest with enchantments to stop the Crusaders cutting wood for engines for the siege of Jerusalem. It is the first of a set of six prints based on John Collins’ stage sets for a performance of Torquato Tasso’s 'Jerusalem Delivered' at the Royal Theatre in the Tuileries in Paris in 1754.
Tasso's epic poem, first published 1581, tells the story of the First Crusade mixed with heroic myth featuring magic and monsters, based on the styles of Homer and Virgil.

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

Stock: 53228

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

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

Etching. Sheet 460 x 545mm (18 x 21¼"). Trimmed to plate, a few nicks, small stains, dedication weakly inked on left.

£380

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

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

Stock: 53229

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


Stipple, scratched-letter proof before title, printed in sanguine. 310 x 400mm (12¼ x 15¼"), with wide margins. Some of margins folded back, some spotting. £360

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

Stock: 53333


Stipple and line engraving. 135 x 145mm (5¼ x 5¼"), with very wide margins. £75

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

Stock: 53415


P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street.

Stipple and line engraving. 135 x 145mm (5¼ x 5¼") with very wide margins. Tear in edge of large margins, some soiling. £75

A baby Cupid with budding wings, learning to walk.
55. [Birth and Triumph of Cupid] 5. Dreams there is a World.
P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¼"), with very wide margins. Ink stain left image. £75 Cupid asleep, support by a cloud. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King’s expense. See Complete Set Ref: 31775
Stock: 53414

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

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¼"), with very wide margins. Creased. £50 Practising his archery on a tree, Cupid breaks his bow having missed the target. The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty’s Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King’s expense. See Complete Set Ref: 31775
Stock: 53418

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street. Stipple and line engraving. 135 x 145mm (5¼ x 5¼"), with very wide margins. £75 Having broken his bow, Cupid sits on a stool crying.
The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. See Complete Set Ref: 31775  
Stock: 53419

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

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street.  
Stipple and line engraving. 135 x 145mm (5¾ x 5½").  
Printer's creases in margins.  
£75  
A pair of doves return Cupid's bow and arrow.  
The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King's expense. See Complete Set Ref: 31775  
Stock: 53420

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street.  
Stipple and line engraving. 190 x 150mm (7½ x 6").  
with very wide margins. £75  
Cupid reaches his target, a heart on a high rock.  
The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In

P.W. Tomkins Engraver to her Majesty [after 'Lady Dashwood']. London, Published as the Act directs Jan.y 17, 1795 by Tompkins 19 New Bond Street.  
Stipple and line engraving. 190 x 150mm (7½ x 6").  
with very wide margins. £75  
Cupid turns away from his target on the Hill of Difficulty, a heart on a high rock.  
The title page of this work reads: "To the Queen, This Book Representing the Birth and Triumph of Cupid In Her Majesty's Collection, from Papers cut by Lady Dashwood, is with permission most humbly Dedicated by her Majesty's most devoted and very much obliged Servant P.W. Tomkins". 'Lady Dashwood' was the pseudonym of Princess Elizabeth (1770-1840), the third daughter of George III and Queen Charlotte. Her 'papercuts' were engraved by Peltro William Tomkins, the court engraver and former pupil of Bartolozzi, and were published at the King’s expense. See Complete Set Ref: 31775  
Stock: 53421

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

Stock: 53422

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

Stock: 53424


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

Leaving his weapons on a pillar, Cupid walks towards the temple with a flag.

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

Stock: 53425


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

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

Stock: 53426

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

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

On an altar next to two doves, the two hearts burn as Cupid and three other cherubs attend.

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

Stock: 53427

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

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

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

The Battle of Arcole (15-17 November 1796), fought south east of Verona between French and Austrian forces attempting to relieve Mantova.

The scene has Napoleon riding Marengo over the bridge, following the Tricolore: in the painting by Horace Vernet (not Carle as the inscription states) it is Napoleon who carries the standard.

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

Stock: 53360

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

Engraved by Mr George Cruikshank from the original French Print, taken from the celebrated Painting by Girard. Published July 1st, 1824 by John Cumberland, No 19, Ludgate Hill.

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

A faithful rendering of François Gérard's painting, now housed at Versailles.

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

Stock: 53357

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

Engraved by Mr George Cruikshank from the original Design of Swebach, Published at Paris. Published June 6, 1825 by John Cumberland, No 19, Ludgate Hill.

Coloured aquatint. Sheet 215 x 300mm (8½ x 11¾"). Folded twice as issued, small split taped, album paper stuck over left edge. £95

The Battle of Eylau (7-8th February 1807), in which Napoleon fought a Russian army that was reinforced by Prussians late in the day. Although the French gained possession of the battlefield, they had suffered enormous losses and failed to destroy the Russian army; the following morning, Marshal Ney observed: "Quel massacre! Et sans résultat!" ("What a massacre! And without result").

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

Stock: 53360
71. **Napoleon's Decisive Victory over the Austrians, at the Battle of Marengo.**

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

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼"). Folded twice as issued, split taped, album paper stuck over left edge. £95

The Battle of Marengo, fought 14th June 1800, between Napoleon and Austrian forces near Alessandria in Piedmont, a victory that consolidated Napoleon's grip on political power in France.

Stock: 53348

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

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

Coloured aquatint, watermark 1822. Sheet 215 x 275mm (8½ x 10¼"). Folded twice as issued, small split, album paper stuck over left edge. £130

The capture of Naples in 1806, shortly after the evacuation of Anglo-Russian forces sent to suppress the pro-French Parthenopean Republic.

Stock: 53355

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

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

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼"). Folded twice as issued, split taped, creasing, album paper stuck over left edge. £95

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

Stock: 53343

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

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

Coloured aquatint, watermark 1820's?. Sheet 215 x 275mm (8½ x 10¼"). Folded twice as issued, split taped, creasing, album paper stuck over left edge. £95

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

Stock: 53344

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

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

Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼"). Folded twice as issued, small split taped, album paper stuck over left edge. £140

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

Stock: 53364

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

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

Aquatint. Sheet 300 x 215mm (12 x 8¼"). Folded twice as issued, small split taped, album paper stuck over left edge. £160

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

Stock: 53362

77. Napoleon Bonaparte on his Celebrated White Charger.
Engraved by Mr George Cruikshank from the original drawn from Nature by C. Vernet for the splendid French Work entitled "Campaigns in Italy". [London: Printed for John Cumberland, 19, Ludgate Hill, 1828.] Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, one fold with an old repair. £130

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

Stock: 53342

78. Napoleon the Great, in His Coronation Robes.
Engraved by Mr George Cruikshank from the original Painting of Girard. Published October 13, 1826 by John Cumberland, No 19, Ludgate Hill.
Very fine coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, small split, album paper stuck over left edge. £160

A faithful rendering of François Gérard's painting, now housed at Versailles.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.

Stock: 53358

79. Napoleon, when First Consul, & Madame Josephine, (His First Wife) in the Garden at Malmaison.
Engraved by Mr George Cruikshank from the Original Portraits executed by Isabey, Miniature Painter to Napoleon. Published Nov 26, 1824 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, split taped, album paper stuck over left edge. £140

Jean-Baptiste Isabey's portrait of Napoleon at Malmaison, with the addition of a portrait of Josephine. She bought the chateau in 1799 and retained it when the pair divorced in 1810. Josephine died in 1814; after Napoleon's defeat at Waterloo he stayed at Malmaison until he fled from the Prussians sent to arrest him.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.

Stock: 53359

80. Death and Bonaparte.
T. Rowlandson del.t. [London: Ackermann, c.1813.] Aquatint with original hand colour. Sheet 205 x 225mm (8 x 8½”), paper watermarked ‘J Whatman 1811. Narrow margins, folded as issued. £140

A skeletal Death, seated on a dismounted cannon, facing Napoleon Bonaparte seated on a drum, both cradling their heads in their hands.
The scene was first published in 1813 as a broadside: 'Copy of the Transparency exhibited at Ackermann's Repository of Arts, During the Illuminations of the 5th and 6th of November, 1813, in honour of the splendid Victories obtained by The Allies over the Armies of France, at Leipsic and its environs. The Two Kings of Terror'. This version, with the engraved title added, was issued as a folding plate in a book. See BM Satires 12093 for the broadside version.

Stock: 53241

81. Napoleon's Entrance into the City of Berlin.
Engraved by Mr George Cruikshank from the Original Design of Swebach, Published at Paris. Published August 27, 1825 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, small split taped, album paper stuck over left edge. £95

Napoleon's visit to Berlin in 1806, by Joseph-François Swebach.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.

Stock: 53359
82.  Napoleon amd his Army, Effecting the Wonderful Passage of the Alps, at Mount St Bernard.
Engraved by Mr George Cruikshank from the original design of C. Vernet. executed at Paris by L. Duplessi Bertaux. Published July 1, 1823 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, split taped, album paper stuck over left edge. £95
The French army crossing the Alps through the Great St Bernard Pass, into northern Italy in 1800.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.
Stock: 53347

83. Napoleon Witnessing the Conflagration of Moscow, from the Palace of the Kremlin.
Designed and Engraved by Mr George Cruikshank. Published Jan.y 20, 1826 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint, Whatman watermark 1827. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, small split taped, album paper stuck over left edge. £160
The fire that destroyed most of Moscow during the French occupation of 1812. Adapted from a peaceful view of the city in Robert Bowyer's 'Triumphs of Europe'.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.
Stock: 53361

84.  Napoleon's Retreat from Moscow.
Engrav’d by Mr George Cruikshank from the original German Print by C. Beyrer. Published May 17, 1826 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, small split taped, album paper stuck over left edge. £140
The disastrous retreat of the French army through the harsh Russian winter at the end of their occupation of Moscow in 1812.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.
Stock: 53403

85. Napoleon's Bivouac on the Night Preceding the Memorable Battle of Austerlitz.
Engraved by Mr George Cruikshank from the original French Print, published at Paris. Published May 1, 1824 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint. Sheet 215 x 275mm (8½ x 10¼”). Folded twice as issued, small split, small tear in title, album paper stuck over left edge. £130
An adaptation of Adolphe Roehn's painting of Napoleon asleep in a chair, surrounded by his officers, however showing him in full uniform rather than bare-headed and in an overcoat. Also the next day's battle was Wagram (1805) not Austerlitz (1809).
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.
Stock: 53356

86.  Napoleon's Arrival at the Tuileries on his Return from Elba.
[Engraved by George Cruikshank.] Published Sep.r 15, 1827 by John Cumberland, No 19, Ludgate Hill.
Coloured aquatint, Whatman watermark 1827. Sheet 215 x 300mm (8½ x 11¼”). Folded twice as issued, small split taped, album paper stuck over left edge. £140
Napoleon being carried into the Tuileries by ecstatic troops.
From W.H. Ireland's 'Life of Napoleon Bonaparte', 1828. Tooley 278.
Stock: 53363

Engraving. 270 x 390mm (10½ x 15¼”), with very large margins. Paper toning around the edges. £230
A small kangaroo from Aroa, New Guinea.
From 'Voyage de la Corvette l'Astrolabe', the account of Jules Dumont D'Urville's important expedition to the South Seas between 1826 and 1829.
Stock: 53429
Engraving. 270 x 390mm (10½ x 15¼"), with very large margins. Paper toning around the edges. £230
An illustration of a Wallaby, with a sketch of its skull. From 'Voyage de la Corvette l'Astrolabe', the account of Jules Dumont D'Urville's important expedition to the South Seas between 1826 and 1829.
Stock: 53431

89. [Self portrait by George Hayter.]
G.H. 1824 [pencil].
Scarce lithograph on chine collé, laid on album paper, signed in initials GH 1824; 190 x 140mm (7½ x 5½"). £160
An intimate portrait, probably lithographed by the artist. From an album belonging to Hayter's wife. BM 1865.0520.438, dated 1826.
Stock: 53282

90. [Lady Juliana Berners in her Costume as Prioress of Sopewell Nunnery near St Albans. The Earliest English Sportswoman and Poetess of the Chase on record.]
[Drawn from an Antique by Brooke. Engraved by Percy Roberts. Published by Sherwood & Co, July 1st 1825.]
Steel engraving, trimmed as a scrap. Printed area 130 x 80mm (5¾ x 3¼"). Trimmed around decorative border, losing all inscriptions. £65
Juliana Berners (or Barnes or Bernes, born 1388) was a Benedictine nun credited with writing 'The Boke of Saint Albans', first printed in 1488, one of the earliest collections of treatises about field sports. She is regarded as the first female author in the English language.
Stock: 53398

91. Le Chevalier Hamilton Roche.
Fr. Rehberg del.t Jn o Swaine sc.t. [n.d., c.1820.]
Rare stipple. Sheet 260 x 205mm (10¾ x 8¼"). Trimmed within plate. £70
Portrait of John Hamilton Roche, army officer and writer, probably the frontispiece the French edition of his 'Catheoerida, or Poems from Paris'. Other works include 'Russia: A Heroic Poem', 'The Sudburiad' and 'Salamanca. A poem'. Few details are known about his life; however, the London Gazette listed a 'John Hamilton Roche, late of Sudbury, in the county of Suffolk, wine and brandy merchant' as a prisoner of the King's Bench debtor's prison, in 1812.
Stock: 53297

Sir Joshua Reynolds Pinx.t. S.W. Reynolds Sculp.t.
[London: 1836, Hodgson & Graves, 5 Pall Mall.]
Mezzotint, proof before full title. 235 x 170mm (9¼ x 6½"). Surface soiling. With small margins. £65
Laurence Sterne (1713-68), writer and divine; author of 'Tristram Shandy'. The original oil on canvas by Joshua Reynolds, painted 1760, is in the National Portrait Gallery. See NPG D14396 for the standard state and NPG 5019 for the oil.
Stock: 53308

93. August Strindberg [facsimile signature].
Etching. Sheet 250 x 155mm (9¾ x 6"). £60
Johan August Strindberg (1849-1912), Swedish playwright, novelist, poet, essayist and painter, known as 'the Zola of the Occult'.
Stock: 53309

94. Dr. Swift.
For the Lond. Mag: Printed for R. Baldwin in Pater Noster Row 1754.
Engraving. 185 x 110mm (7¼ x 4¼"). Trimmed within plate on left. £50
Jonathan Swift (1667 - 1745) after Richard Barber, shown in an oval, without a wig. An Irish-born writer and dean of St. Patrick's, he is best known for his satirical works, including 'Gulliver's Travels' and 'A Modest Proposal'.

Stock: 53258

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

96. **Mr. William Taplin.**
A half-length portrait of William Taplin (1740-1807), author of 'The Gentleman’s Stable Directory, A New Compendium of Farriery &c &c &c.’, a guide to the management of hunters and road horses.
Stock: 53302

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

98. **[George IV as Prince Regent.] Dedicated by Permission to His Majesty Frederick William King of Prussia, by His Majesty's most Grateful & most Devoted Humble Serv.t H.D. Thielcke.**
Published August 12th 1814, by H.D. Thielcke, Queens House. Stipple with etching, early state. 250 x 205mm (9¼ x 8”). With small margins. £130

99. **Her Most Gracious Majesty, Victoria, Queen of Great Britain and Ireland.**
Lithograph with very fine hand colour. Printed area 265 x 180mm (10½ x 7¼”), with wide margins. Repaired tears in edges. £160
The young queen Victoria seated by a window, wearing a tiara and an ermine robe over a richly-embroidered dress.
Stock: 53277

100. **Her Most Gracious Majesty, Victoria, Queen of Great Britain and Ireland.**
Lithograph with fine hand colour. Printed area 185 x 135mm (7¼ x 5¼”), with wide margins. Mint. £130
The young Queen Victoria standing by a window, wearing a coronet an ermine robe over a richly-embroidered dress, St Edward’s Crown on the table by her left hand.
Stock: 53276

101. **Calliopé une des neuf Muses qui preside a la Rethorique et a la poesie heroique.**
Engraving. Sheet 255 x 165mm (10 x 6¾”). Trimmed to plate, mounted in album paper. £65
Calliopé, the Muse who presides over eloquence and epic poetry; called "Chief of all Muses" by Ovid.
Stock: 53254
102.  *[Fiddler.]*
D. Deuchar f. [n.d., c.1803.]
Etching. 210 x 140mm (8¼ x 5½"), with wide margins.
£80
A plate from 'A Collection of Etchings after the Most Eminent Masters of the Dutch and Flemish Schools'.
David Deuchar (1743-1808), goldsmith and amateur etcher, in Edinburgh. c.1765 he and Alexander Deuchar were appointed Seal-Engravers to the Prince of Wales.
Stock: 53255

103.  **Gay, Young and Airy! who can guard his Heart, / When Beauty throws and Pertness points the Dart?**
Fine & rare mezzotint. 325 x 220mm (12¼ x 8¾"), with wide margins. Foxing spot in title.
£490
A young woman wearing a bonnet and a low-cut gown, carrying a tea tray.
Stock: 53274

104.  *[Bare-breasted woman playing a guitar with her lover.]*
D. Deuchar f. [n.d., c.1803.]
Etching. 115 x 105mm (4½ x 4¼"), with wide margins.
£80
A plate from 'A Collection of Etchings after the Most Eminent Masters of the Dutch and Flemish Schools'.
David Deuchar (1743-1808), goldsmith and amateur etcher, in Edinburgh. c.1765 he and Alexander Deuchar were appointed Seal-Engravers to the Prince of Wales.
Stock: 53256

105.  **The Light of Other Days.**
W. Clark lith. 202 High Holborn. Published by F. Glover, Water Lane, Fleet St. [n.d., c.1835.]
Lithograph. Sheet 265 x 200mm (10½ x 8") Slight soiling, small tear in edge.
£45
A woman in a fancy-dress costume mixing medieval-revival with an early Victorian bustle, standing on a terrace. Behind a guitar leans against the balestrate.
Stock: 53240

106.  **The Note of Admiration. Star, No. 2.**
Lithograph. Sheet 265 x 205mm (10½ x 8"). Damp stains.
£75
A young girl with ringlets stands on a pouffe to reach the keys of a piano.
Stock: 53239

107.  *[Unidentified man.]*
Pariset fec.t [after Pierre Etienne Falconet?]. [n.d., c.1770.]
Rare engraving, proof before title. 230 x 160mm (9 x 6¼"). Mounted in album paper.
£290
Although the pencil mss. on the album paper, in two different hands, suggest the sitter is either Hugh Percy, 1st Duke of Northumberland, or Georges-Simon Harcourt, Viscount Nuneham, we have discounted these attributions. Neither the BM, NPG or Royal Academy have this portrait in their collections of Pariset engravings.
Stock: 53301

108.  **Un Musicien Espagnol. Gravé d'après le Tableau de Rombouts, peint sur toile de 30 pouces de hauteur sur 24 pouces de largeur. Tiré du Cabinet du Citoyen Le Brun, Peintre et M.d de Tableaux.**
Etching. Sheet 245 x 175mm (9¼ x 7"). Trimmed within plate, laid on album paper in corners.
£130
A seated man reading a music book.
From 'Galerie des peintres flamands, hollandais et allemands de Le Brun', a set reproducing paintings by Dutch, Flemish and German masters from the collection of J. B. Lebrun, engraved by various artists from 1777 to 1790-1), and published in 3 volumes, in 1792 and 1794.

Stock: 53375

109.  

Viola. [She never told her Love, / But let Concealment, like a Worm i' th'Bud / Feed on her Damask Cheek: / Shakespear's Twelfth Night.] From the Miniature in the Collection of Nathaniel Chauncy Esq.r.  
Painted by S. Shelley & Engrav'd by Caroline Watson. Engraver to her Majesty. Publish'd according to Act of Parliament Oct. 1 1788 by Caroline Watson Fitzroy Street.  
Stipple, state before before quotation. 255 x 190mm (10 x 7½"), with wide margins.  
£160  
Viola from Shakespeare's 'Twelfth Night', engraved and published by Caroline Watson (c.1760-1814), one of the most significant and prolific female printmakers of her day.  
Stock: 53329

110.  

David Stewart Salmon, aged 105. The legal Father of two Indian Princes of the Waboo Tribe in America. A resident of Cable Street, Liverpool. [After serving his King and Country upwards, of sixty six six months and five days of which time was spent without ever leaving his Majesty's Service, is now allowed 2s. 6d. per week from the Parish of Liverpool. He is the last survivor of the Crew of the Centurion when commanded by Commodore Anson, with whom he sail'd round the World.  
[Published Aug:1 15th. 1807, by I. Troughton, Liverpool.]  
Stipple. Excised scrap, very scarce; 140 x 80mm (5½ x 3¼"), part of the title pasted underneath. Trimmed around portrait, laid on album in corners.  
£320  
Corry's 'History of Liverpool', 1810, describes him as a native of Virginia who served in the Royal Navy for sixty years, leaving at the end of the War of Independence. The Lancaster Gazette of 23 September 1809 states he died on the 14th September, aged 106.  
Stock: 53374

111. Major General; James Wolfe.  
[n.d., c.1765.]  
Engraving. 110 x 95mm (4¼ x 3¾"). Binding damage close to image on left.  
£50  
General James Wolfe (1727-1759) led the British attack on Quebec that ended French rule in Canada in 1759.  
Stock: 53310

112. Louis Spohr.  
Lithograph. Printed area 270 x 210mm (10½ x 8¼"), with wide margins.  
£230  
Louis Spohr (1784-1859), a German composer, violinist and conductor known as the 'forgotten master' for once having been as famous as Beethoven. His influence was key in the development of German music drama with his greatest triumph in the oratorio. In the later 19th century he was still popular enough for Gilbert and Sullivan to mention him in the same breath as Bach and Beethoven.  
Stock: 52617

113. Lord Viscount Keppel.  
Stipple, printed in sanguine. 190 x 130mm (7½ x 5¼"). Trimmed within plate on right.  
£65  
Admiral Augustus Keppel (1725-86), 1st Viscount Keppel, served in the British Royal Navy during the Seven Years' War and the War of American Independence. During the final years of the latter conflict he served as First Lord of the Admiralty.  
Stock: 53313

114. Rev.d William Jacobson, M.A. "Vice Principal of Magdalen Hall, Oxford."  
E.U. Eddis, delt. 1839. J. Graf Printer to Her Majesty. [c.1839.]  
Tinted lithograph. Sheet 280 x 190mm (11 x 7½"). Laid on album paper at corners.  
£75
Dr. Martin Luther...
Rare broadside with a coloured woodcut, laid on album sheet. 300 x 185mm (11 1/4 x 7 3/4"). Trimmed to printed border of woodcut, some staining. £280
A full-length portrait of Martin Luther (1483-1546), standing in a library, book in hand. Behind him stands a swan, often used as a symbol for Luther because of a prophesy by John Hus, the Bohemian philosopher. About to be burned at the stake in 1415, Hus said "You are now going to burn a goose ['Hus' in the Bohemian language], but in a century you will have a swan which you can neither roast nor boil". 102 years later Luther published his 'Ninety-five Theses', so forever became linked with a swan.
Published by Johan Rudolph Thiele (1736-1815), publisher in Helliggejststræde (now Valkendorfsgade).
Stock: 53271

[Virgin Mary holding the infant Jesus]
This Plate is Inscribed to John Gideon Loten, Esq.r late Governor of Ceylon by his most devoted humble Servant Francis Bartolozzi. F. Bartolozzi invent et sculp. 1775. Published'd according to Act of Parl.t 12th Jen.y 1775.
Stipple and etching, printed in sanguine. 195 x 165mm (7 3/4 x 6 3/4") with very wide margins. £220
Johan Gideon Loten (1710-89) was Dutch East India Company's Governor of Ceylon, taking the opportunity to collect natural history specimens. Soon after he returned to Europe in 1758 he moved to London, where he was elected a Fellow of the Royal Society in 1760. He donated watercolours, stuffed birds and mineral stones to the newly-founded British Museum and allowed Thomas Pennant and George Edward access to his personal collection, which they described in their books. However, after the outbreak of the Fourth Anglo-Dutch War in 1780 Loten decided to return to Utrecht.
Stock: 53317

117. [Augusta Fuchs] Quadrilles. From Auber's Celebrated Opera, Le Dieu et la Bayadère. Respectfully dedicated to Mad.ille Augusta, by S.M.
Rare lithograph. Sheet 340 x 255mm (13 1/2 x 10"). With music-seller's ink stamp, mount burn. £230
A music cover with a portrait of Mademoiselle Augusta (Caroline Augusta Josephine Thérèse Fuchs, 1806-1901) en pointe. Born in France, she debuted in London in 1833, toured America with great success, starring in 'Le Dieu et la Bayadère' in 1836, 'La Sylphide' in 1838 and 'Giselle' in 1858. On her marriage she became Comtesse de Saint-James and died at the age of 95.
Stock: 53233

Miss Ellen Tree, as Ion. Designed for and presented Gratis with No 125 of the Fly.
Lithograph. Sheet 265 x 210mm (10 1/2 x 8 3/4"). Slightly trimmed into text at bottom. £50
Ellen Tree (1805-80, later Mrs Charles Kean) in a travesti (breeches role) as the king of Argos Ion in Sir Thomas Noon Talfourd's tragedy of that name. It was privately printed in 1835 and produced at Covent Garden theatre the following year. Despite the inscription the figure of Tree was copied from a portrait by Margaret Gillies (1803-87).
Stock: 53238

Madame Vestris as Oberon in A Midsummer Night's Dream! Copied by permission and presented Gratis with No 120 of the Fly.
Lithograph. Sheet 265 x 210mm (10 1/2 x 8 3/4"). Small tear in bottom edge, some soiling. £65
Lucia Elizabeth Vestris (1797-1856, granddaughter of engraver Francesco Bartolozzi), in costume, holding a spear. After a career as an actress and contralto singer, Vestris became more notable as a theatre producer and manager.
Stock: 53237
120. **Les Métamorphoses du Jour No 25.**

[Dancing Lesson.]


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

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

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

Stock: 53377

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

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

Chromolithograph. Sheet 210 x 115mm (8¼ x 4¾"). £70

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

Stock: 53296

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


Fine aquatint with hand-colouring, sheet 210 x 270mm (8¾ x 10½"). Trimmed within plate, laid on album sheet. £320

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

Stock: 53386

123. **Butterfly Hunting.**

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

Coloured etching. Sheet 195 x 250mm (7¾ x 9¼"). Trimmed to printed border, losing title and inscriptions, laid on album paper. £220

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

Stock: 53371

124. **A Chop-House.**


Stipple, printed in brown. 290 x 345mm (11½ x 13½"), with wide margins on 3 sides. Cut to platemark at top, repaired tear through title. £220

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

Stock: 53367

125. **Cross Readings.**

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

Coloured lithograph. Sheet 300 x 240mm (11¼ x 9½"). Laid on album paper. £240

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

Stock: 53284

126. **[Cross Readings]**

[n.d., c.1835.]

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

A fence covered with overlapping bills, positioned for humorous effect. For example one column begins: 'Important Notice - Mess.rs Christie and Manson respectfully inform the public that they are - [exh]ibiting Daily. Ojibbeway Indians'. Above the fence is a swivel cannon, designed to repel boarders.
127. **Tom, Jerry, Logic, and the "uncommonly big gentleman" among the "Shew Folks" at Bartholomew Fair. One man in his time plays many parts.**

Drawn & Eng'd by R. Cruikshank. Published by Geo. Virtue Oct. 1 1828, Ivy Lane, Paternoster Row. Hand-coloured aquatint. Sheet 145 x 240mm (5½ x 9½"). Some surface dirt in the margins. £60 The trio attend a Shakespearian-style play with a ghost, presented in a tent theatre. From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53378

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

Drawn & Eng'd by I.R. & G. Cruikshank. Pub'd by Sherwood, Neely & Jones, March 1, 1821. Hand-coloured aquatint with etching, pt watermark 1817. Sheet 140 x 225mm (5½ x 9"). Creasing through publishers' inscription. £70 Costumed revellers and masqueraders dancing and merry-making, with an acrobat on a tightrope. Bottom right Tom seduces a woman dressed as a nun while Jerry, dressed as a monk, talks to Logic. From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53381

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

Drawn & Eng'd by I.R. & G. Cruikshank. [n.d., c.1850.] Hand-coloured aquatint with etching. Sheet 145 x 240mm (5¼ x 9½"). £60 Under the portico of the opera house as the audience leaves.

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

Stock: 53379

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

Drawn & Eng'd by I.R. & G. Cruikshank. Pub'd by Sherwood, Neely & Jones, July 2, 1821. Hand-coloured aquatint with etching. Sheet 145 x 235mm (5¼ x 9¼"). Narrow top margin. £60 Dancing to a military band (including black musicians) at Vauxhall Gardens, with a brawl bottom left. From Pierce Egan's "Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their rambles and sprees through the metropolis".

Stock: 53380

131. **The Citizen at Vauxhall.**

Collings del. Smith sculp. Published as the Act directs, by Harrison & Co July 1, 1784. Engraving. 180 x 225mm (7 x 8¾"). Original folds, wear to left edge. £60 A family stand outside the orchestra at Vauxhall Gardens. The stout wife puts a handkerchief round her husband's neck to protect him from the night air. Her daughter holds her fan to her face, flirting with a beau in the middle distance who inspects her through his glass. Musicians play on the first floor. The illustration was published as the frontispiece to the June issue 'The Wit's Magazine', accompanying the 'Humourous Description of a Citizen and his family at Vauxhall' which is transcribed without acknowledgement from the essay of Colman and Thornton in 'The Connoisseur' (May 10, 1755). *BM Satires 6741.*

Stock: 53394

132. **A Windfall.**

[by Henry Heath?] [n.d., c.1810.] Rare etching with hand colour. Sheet 215 x 155mm (8½ x 6"). Trimmed to printed border, losing inscriptions, laid on album paper. £230 A street scene on a very windy day, with a man with a fallen chimney over his face, with only his beaky nose and mouth showing.

Stock: 53372
Etching with fine original hand colour. 220 x 265mm (8 ¼ x 10 ½"). Laid on album paper. £260
Thirteen children cause Christmas chaos in the nursery: four boys play 'Capture the Castle', with trumpets, drums and toy swords, while three girls dance around their mother, who holds up the youngest child. Another boy rides a rocking horse. More sedately a fifth boy builds a house of cards. A fat cook brings in a tray of drinks, oranges and a cake. On the wall is an illustration of Doctor Syntax.
Etched by George Cruikshank, probably after the publisher, S. Knight. BM Satires 15186.
Stock: 53340

134.  Black Monday _or, The End of the Holidays.
Etching with original hand colour. 220 x 265mm (8 ¼ x 10 ½"). Laid on album paper. £190
The moment of departure, with three children and the negro footman in tears. BM Satires 15189.
Stock: 53341

135.  Home from School _or the commencement of the Holidays.
Etching with original hand colour. 220 x 265mm (8 ¼ x 10 ½"). Laid on album paper. £190
Three children arrive home; the two girls rush to embrace their mother as the boy blows a trumpet to announce his return. A negro servant smiles down indulgently at the boy. A parrot on a stand screeches.
BM Satires 15188.
Stock: 53339

136.  [Fashion comparison.]
[n.d., c.1800.]
Fine coloured engraving. Sheet 170 x 105mm (6 ¼ x 4 ¼"). Trimmed into plate on left, into image on right. £160
The figures of a man and a woman, both split down the middle, the left side with older faces and fashion styles, the right younger and more ostentatiously.
Stock: 53272

137.  Illustrations to Knickerbocker's History Of New York.
Drawn and Eng.d by Steedan [on plates]. London Published June 21st 1830, by T. Palser, 67 Fleet Street. Rare set of aquatints with original colour, title and nine plates. Sheets c. 150 x 225mm (6 x 8 ¼"). Some staining, glue marks from scrap album. £900
Washington Irving's first novel, 'A History of New-York from the Beginning of the World to the End of the Dutch Dynasty, by Diedrich Knickerbocker' (1809), was a satire of the Dutch colonists in New York of the early 17th century, published as a true history. Amongst those depicted in these later illustrations are Governor Stuyvesant, van Corlear, van Zant, Hardenbrock, Ten Broeken, van Courtland and van Twiller. We are unable to find any reference to this book.
Stock: 53338

138.  Field Exercise. Stop! Stop! for goodness sake stop, _ Who'd have thought you'd have wheel'd around in this manner.
Sly Dick. [n.d., c.1840.]
Etching. Sheet 155 x 255mm (6 x 10"). Spotting and soiling. £45
An obese citizen is caught between two ranks of soldiers with bayonets fitted and attempts to run the lines.
Stock: 53434

139.  How happy could I be with either!
Coloured etching. 140 x 190mm (5 ½ x 7 ½"). Some creasing, damage to margins, laid on album paper. Small margins. £220
A man with a woman on either arm, all slightly grotesque.
Stock: 53261
J.C. [C.P?] fecit. London Publish'd Deer 1st 1813 by N. Jones 5 Newgate St.
Coloured etching. Sheet 290 x 470mm (11½ x 18½”). Framed. Trimmed into images at sides, original folds. Unexamined out of frame. £250
A satire of the death of William Huntington (1745-1813), a "coal heaver" (i.e. a furnace-feeder) turned strict Calvinist preacher. It shows an auction of his property, held outside his house in Pentonville, showing how wealthy this man of God had become. His supporters paid absurd amounts: according to the BM description "an "old arm chair" intrinsically "worth fifty shillings", actually sold for "sixty guineas"". To the left is Huntington's tombstone, with his own epitaph: "Here lyes the Coal Heaver [...] beloved of his God but abhorred of men" continued with adaptation... "having amased many thousands..". Under the table is a grinning devil. Published in the 'Scourge'. BM Satires 12135.
Stock: 53393

141. Doctor Syntax at Vauxhall Gardens.
[Drawn & etched by Isaac Robert Cruikshank?]
[London, J Johnston, 1820.]
Hand-coloured aquatint. Sheet: 145 x 235mm (5¼ x 9¼”). Trimmed at bottom, losing publisher's inscription. £50
The cleric, his wife and another couple dine finely in an open-air booth, as other visitors to Vauxhall Gardens walk by. From 'The tour of Doctor Syntax through London, or the pleasures and miseries of the metropolis', an imitation of the original work by William Combe. Both Thomas Rowlandson (artist of the original work) and Cruikshank have been credited with the illustrations; the BM thinks it is more likely Cruikshank.
Stock: 53393

J. Green del.t. [Etched by Thomas Rowlandson, aquatinted by either John Bluck and Joseph Stadler] [Pub. 1813, at R. Ackermann, 101 Strand.]
Hand-coloured aquatint. Sheet 135 x 220mm (5¼ x 8½”). Stitching holes through title, publisher's inscription lost. £80
On stage a man waves a dagger, surrounded by a pile of corpses.

James Green's 'Poetical Sketches of Scarborough' were originally drawn as souvenirs but popular demand led to their publication.
Stock: 53392

143. Royal Arms, as Executed in the Carved Wood supplied by The Patent Wood Carving Company, Ranelagh Road, Thames Bank, Pimlico.
Bayliss Lith.r. [n.d., 1851?] Lithograph. Printed border 295 x 230mm (11½ x 9”), with very wide margins. £130
The Patent Wood Carving Company displayed examples of their machine-carved furniture at the Great Exhibition of 1851, publishing illustrations of their exhibits.
Stock: 53413

144. The Auriol Polka. Composed by Charles Matthews, and Respectfully Dedicated by express Permission to Mademoiselle Francesca Auriol.
[Anon., c.1850] London, Published by Duncombe & Moon, 17 Holborne opposite Furnival's Inn. Rare aquatint. 340 x 260mm (13¾ x 10¼”). Slightly trimmed on left. £230
Music cover for a polka named in honour of the dancer Francisca (or Francesca) Auriol (1829-62). Auriol, daughter of the famed French clown Jean Baptiste Auriol, made her London debut in 1847 as a second dancer at the Royal Italian Opera, Covent Garden. She married British dancing clown Richard Flexmore and made a career dancing with him around Europe, with particular success with their 'Dancing Scotsman' of 1854.
Stock: 53234

145. "Blow wind and crack your cheeks!". King Lear, Act 3 Sc.1.
G.E. Madeley lith. 3 Wellington St. Strand. [n.d., c.1840.]
Coloured lithograph. Sheet 150 x 90mm (6 x 3¾”). Narrow left margin with binding marks. £50
A stout man sweats profusely as he plays a bassoon, his cheeks distended with the effort of blowing.

Stock: 53395

146. **The Musical Group.**
Hogarth. [n.d., c.1780.]
Mezzotint with etching. Sheet 180 x 165mm (7 x 6½"), 18th century watermark. Trimmed to plate, small tears entering image. 
£90
A reversed copy of Hogarth’s "Chorus of Singers", the subscription ticket for "A Midnight Modern Conversation", with seventeen men and boys rehearsing. A few details have been changed: for example one of the sheets reads 'An Ode for New Years Day' rather than the oratorio. *BM Satire* 1971.
Stock: 53396

147. **Ce qu'on dit et ce qu'on pense. Je donnerais trois operas pour avoir fait votre romance.** [What we say and what we think. I would give three operas to have written your romance.]
Lith de Gihaut Frères. chez Gihaut Frères éditeurs [n.d., c.1830].
Fine coloured lithograph. Printed area 180 x 150mm (7 x 6") with wide margins. £160
Two man stand talking in a music room with instruments.
Stock: 53397

148. **[Rowing Race.]**
Scarce chromolithograph. Sheet 210 x 1050mm (8¼ x 41¼"). Folded, small hole near centre fold. £260
A race between two sixes, one with a female cox, followed by a motor launch.
Stock: 53291

149. **[Two horses.]**
H. Bernard Chalon Del [1804].
Lithograph. Sheet 230 x 320mm (9 x 12¼"). Trimmed to printed border, date obscured in inking. £450
Stock: 53300

150. **Mr Delmé Radcliffe & his Harriers, 1833.**
Pub.d April, 1833 by R. Ackermann, Jun.r at his Eclipse Sporting Gallery, 191 Regent St.t.
Fine & rare aquatint with superb hand colour. Sheet 285 x 355mm (11¼ x 14"). Trimmed within plate, edges chipped and soiled. £180
Three hunters on horses named under the image (Socks, Guardsman and Bob Handy), surrounded by hounds.
Stock: 53412

151. **Crumlin Viaduct, on the Tafe Vale extension of the West Midland Railway.**
Length 1658 feet. Height 200 feet. Designed & erected by T.W. Kennard Esq.r C.C.
Tinted lithograph. Sheet 290 x 390mm (11½ x 15¼"). Tear through inscription area tapered. £230
The Crumlin Viaduct, opened 1857, was the highest railway viaduct in the UK and the least expensive bridge for its size ever constructed. Despite this it lasted 109 years, being dismantled in 1967.
Stock: 53406

152. **The Land's End. With the Longship's Lighthouse.**
Very rare lithograph, with hand colour. Sheet 230 x 295mm (9 x 11¾"), with large margins. Paper toned. £130
A view of Land's End from the north. *Not in Abbey.*
Stock: 53407

153. **Barracks, Dublin.**
Aquatint, early issue with very fine colour. 315 x 430mm (12½ x 17"), with wide margins. Cracking in platemark, slight mount burn. £450
The barracks, built 1702, were the largest in Europe at the time. The buildings now house the Decorative Arts and History of the National Museum of Ireland.
154. **Power-Court House, Dublin**
Aquaint, early issue with very fine colour. 315 x 435mm (12½ x 17¼"), with wide margins. Tear entering plate at top repaired, slight mount burn. £450
A townhouse constructed in the 18th century for Richard Wingfield (1730-88), 3rd Viscount Powerscourt, now a shopping centre.
From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.70. i.*
Stock: 53247

155. **Rotunda & New Rooms, Dublin.**
Aquaint, early issue with very fine colour. 315 x 430mm (12¼ x 17¼"), with wide margins. £390
The Rotunda Hospital, one of the three main maternity hospitals in Dublin.
From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.60 (i)*
Stock: 53245

156. **Royal Exchange, Dublin.**
Aquaint, early issue with very fine colour. 315 x 430mm (12½ x 17¼"), with wide margins. Faint mount burn. £480
View of Dublin's neo-classical Royal Exchange, 'one of the principal ornaments of the City'. From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.44. ii.*
Stock: 53246

157. **Royal Infirmary, Phoenix Park, Dublin.**
Aquaint, early issue with very fine colour. 310 x 430mm (12¼ x 17½"), with wide margins. Faint mount burn. £480
From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.54 (i)*
Stock: 53244

158. **St Stephen's Green, Dublin.**
Aquaint, early issue with very fine colour. 315 x 430mm (12½ x 17¼"), with wide margins. £620
From 'A Picturesque and Descriptive View of the City of Dublin Described in a Series of the most Interesting Scenes taken in the Year 1791'. *Abbey Scenery: 473; Bonar-Law 'Malton' p.74. i.*
Stock: 53249

159. **[Michael the Brave, mis-identified as Giorgio Stefano Principe di Moldavia.]**
J.A. Böner sc. [n.d., c.1700.]
Engraving. Sheet 240 x 160mm (9½ x 6¼¼). Trimmed to plate, some staining. Slight loss in top right margin. £130
Michael the Brave (Mihai Viteazu, c.1558-1601), one of Romania's greatest national heroes. As Prince of Wallachia (1593–1601), Prince of Moldavia (1600) and de facto ruler of Transylvania (1599–1600), he was the first to rule over all principalities inhabited by Romanians. He was assassinated by an ally under the orders of Habsburg Emperor Rudolph II. The portrait is mis-identified as Gheorghe Ştefan, Prince of Moldavia (d.1668).
Stock: 53409

160. **Louis Racine. De l’Academie Royale des Inscriptions et Belles Lettres, Né à Paris le 2. Novembre 1692.**
AV Pinxit. Gaillard Scul. AParis chez Odieuivre, M.d d'Estampes rûe d'Anjoue entrant par la rûe d'Auphine la deniere porte Cochere aul.er.
Fine engraving. 150 x 105mm (6 x 4¼¼). With narrow margins. £80
161. **Pese. Vue de Baptistère et du Dôme. Pisa. Veduta del Battistero e del Duomo.**
Dessiné d'après nature et lith. par Deroy. Imp. par Lemercier. [n.d., c. 1840.]
Lithograph with fine hand colour with gum arabic shine. Printed area 215 x 265mm (8½ x 10¾"), with large margins. £160
A view of Pisa's Piazza del Duomo, with San Giovanni's Baptistery on the left, with the famous Torre di Pisa leaning into view from behind Pisa Cathedral.
Stock: 53292

162. **The Remains of the Senatorial Bridge, upon the Tyber; now called Ponte Rotto. Over this Bridge the Senate always pass'd to consult the Sybills Books, upon Monte Gianicuolo.**
Engraving. Sheet 390 x 540mm (15¼ x 21¼").
Trimmed to plate, small tear entering inscription area. £420
A view of the Pons Aemilius, ending mid-stream. The oldest stone bridge over the Tiber, it was built in 179BC just to the south of Isola Tiberina, but after being restored many times, it was abandoned after a collapse in 1598, becoming known as 'Ponte Rotto', the Broken Bridge. All but one arch of the bridge shown here was demolished in 1887 to make room for the Ponte Palatino.
Engraved by Francis Vivares from an intermediate drawing by Giovanni Battista Busiri of a painting by Thomas Smith of Derby.
Stock: 53293

163. **[Jacob Roelants] V.N. Jacobus Roelans, D. in Eynthout Pietate Prudentia, Doctrina Spectatiss; Sanatori Ordinis.**
W. Hollar fecit aqua forta A° 1648 Antwerpiae.
Etching. 130 x 85mm (5¼ x 3¼"), with margins. £140
Head and shoulders portrait of Jacob Roelants (1568-1651). Imperial postmaster for the Netherlands and member of the Great Council of Mechelen. Wenceslaus Hollar engraved portraits of several members of the family. Pennington 1493, state ii of iii, before the light patch worked over.
Stock: 53230

164. **Alexander Zemlentin. Kossack of the Don Regiment, Sulin the 9th.**
[n.d., c.1813.]
Watercolour. Sheet 365 x 260mm (14½ x 10¾"). Small split in fold. £260
A finely-executed portrait of a member of one of the Cossack regiments fighting in Holland. A version of this portrait was etched by Andrea Freschi and published by Ackermann in 1813. See Ref: 6967 for coloured etching.
Stock: 53231

165. **Château du Staubbach prise à l'entrée du village de Lauterbrunne.**
Aquatint and etching with fine hand colouring. Sheet 230 x 320mm (9 x 12¼"). Trimmed within plate. £280
A landscape view of the Fall of Staubbach taken at the entrance of the village of Lauterbrunne, Switzerland. A country road view on the valley floor with houses alongside and women fetching water from a pump to the left. Cows are being herded up the road in the foreground with a waterfall and snowy peak in the background. After painter, etcher and watercolourist Gabriel Lory (1764-1846).
Stock: 53262

166. **Tangier.**
D Donald. [British, c.1923.]
Etching, printed in colours, signed artist's proof on vellum. 230 x 325mm (9 x 12¼"), with Fine Art Trade Guild blindstamps. £120
Stock: 53257
167. The London Chronicle from Thursday, July 8, to Saturday, July 10, 1773. Lieutenant Cook's Description of the Inhabitants of New Zealand, their Habitations, Apparel, Ornaments, Food, Cookery, and Manner of Life. (From An Account of the Voyages undertaken by the Order of his present Majesty...]
Letterpress newspaper, with halfpenny tax stamp on reverse. Sheet 300 x 220mm (11¼ x 8¾"). Some wear, splits to folds, loss top right corner. £480
An extract from the recently-published official account of James Cook's first circumnavigation, which contained the first detailed description of New Zealand. The extract begins with Maori tattoos.
Stock: 53402

168. Female Musican.
A. Freschi sculp. [London: John Stockdale, 1812.]
Stipple and line engraving, with original hand colour. Sheet 175 x 100mm (7 x 4"). Trimmed, laid on album paper, old ink mss. plate number at top. £45
Stock: 53252

169. The Professor of Hong Kong.
T.E.T. 1886.
Ink and watercolour. Circular, 80mm (3¼"). Time stained. £140
A dishevelled cello player.
Stock: 53523

170. Mountebank.
W. Milton sculp. [London: John Stockdale, 1812.]
Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper. £45
Stock: 53369

171. Musical Instruments.
A. Freschi sculp. [London: John Stockdale, 1812.]
Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper. £45
Musical instruments including a fish drum, from Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". Abbey Travel 536.
Stock: 53242

172. Musical Instruments.
A. Freschi sculp. [London: John Stockdale, 1812.]
Stipple and line engraving, with original hand colour. Sheet 100 x 175mm (4 x 7"). Trimmed, laid on album paper, old ink mss. plate number at side. £50
Including drums and stringed instruments. From Jean Baptiste Joseph Breton De La Martinière's four-volume "China: Its Costume, Arts, Manufactures, &c. Edited Principally from the Originals in the Cabinet of the late M. Bertin: With Observations Explanatory, Historical, and Literary". Abbey Travel 536.
Stock: 53243

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

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