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*Dealers in Antique Prints & Books*

## SUMMER LISTING

### July 2011



**Item 365 [Ref 21250]**



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Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE  
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1. **My Heart's in the Highlands. Chasing the Wild deer & following the roe, My heart's in the highlands wherever I go. [Separate poem text:] Illustrated Song.- No.3. My heart's in the Highlands, my heart is not here, My heart's in the Higlands a chasing the deer...I sigh fot the hour that shall me retrace The path of my childhood, my own native place. My heart's, &c.**

T.C. Wilson. Alfred Carlile, Lithographer, London.  
[n.d. c.1845.]

Lithograph and text. 268 x 209mm. 10½ x 8¼". Some toning around the edges. £65

My Heart's in the Highlands, a song written by the acclaimed Robert Burns in 1789; accompanied by an illustration of Scotsman in full clan dress holding a rifle, with a stag and deerhound jumping across a stream.

Stock: 21527

2. **Le Peintre. Gravé d'après le tableau original de Corneille Bega qui se trouve dans la Gallerie de S.E. Mons.gr le Comte de Brühl, Premier Ministre de S.M. le Roi de Pol: Elect: de Saxe. de la même grandeur que l'estampe.**

M. Kuyl sculp. à Dresde chez P. Resler Marchand d'Estampes de la Cour [German, n.d., c.1755].  
Etching, 390 x 270mm. 15¼ x 10½". A fine impression on a full sheet, with wide margins, printed on 18th century watermarked paper £280

A painter's studio with the artist standing next to a painting on an easel at left (looking at the viewer uneasily), while his client in rich clothes sits examining the painting. Another man beyond; coat of arms to title area.

After Cornelis Bega (Dutch, 1620 - 1664). Numbered 'No.23' lower right; from 'Recueil d'estampes gravées d'après les tableaux de la galerie de S. E. M. le Comte de Brühl', reproductions of master drawings in the collection of statesman Count Heinrich von Brühl (German, 1700 - 1763).

Stock: 21369

3. **Le Modeleur. 2.**

à Augsburg chez J.J.Haid et fils.  
A rare mezzotint. Sheet 410 x 305mm. 16¼ x 12".  
Trimmed to plate, laid on archival tissue. £450

A sculptor with his hat on, sat at his raised drawing table looking away, possibly towards his subject matter; a candlelit-lamp attached to the desk at top left. His hand poised over the table and paper ready to draw. To his left: tools and various stones. The early stages of copying.

Johann-Jakob Haid (1704-1767), pupil of Reidinger, belonged to a famous German family of portraitists and engravers based in Augsburg.

*Rijksmuseum: RP-P-2005-101.*

Stock: 21732

4. **Le Graveur. 1. No.54.**

à Augsburg chez J.J.Haid et fils.  
Fine mezzotint. Sheet 410 x 305mm. 16¼ x 12".  
Trimmed to plate, laid on album paper. £450  
An engraver at work sitting behind his desk. With his left hand he holds a knife poised ready to draw onto the plate. On the work table to the left above is a candleholder throwing light onto the plate. Behind to the left, there is an engraving depicting a woman with a crucifix.

Johann-Jakob Haid (1704-1767), pupil of Ridinger, belonged to a famous German family of portraitists and engravers based in Augsburg.

*Rijksmuseum: RP-P-2005-100.*

Stock: 21344

5. **The New and Splendid Diorama, Designed and Painted by Mr. Stanfield, From Sketches taken on the spot, during his last Continental Tour. The Various Views will display, The Stupendous and Extraordinary Military Pass of the Simplon. 1.-- Town of Sion, in the Valais. ... Lago Maggiore, with The Boromean Islands. Books of the Pantomime to be had at Kenneth's Dramatic Repository, Russell Street... Lord Byron's Tragedy of Werner; or, The Inheritance.**

Vivant Rex et Regina. No Money to be returne. J. Tabby, Printer, Theatre Royal, Drury Lane.  
Letterpress poster. 336 x 209mm. 13¼ x 8¼". £150  
Clarkson Frederick Stanfield (1793-1867) was a prominent English marine painter who partnered with David Roberts in several large-scale diorama and panorama projects in the 1820s and 1830s these

sometimes included moving pieces, sound effects, and live actors. A 1830 tour through Germany and Italy furnished Stanfield with material for two particular moving Dioramas with one in particular that went to London that very September: The Military Pass of the Simplon. This is the bill-poster for that show.

Stock: 21431

6. **Minerva. All' Illustrissimo Signor Daniel Antonio Bertoli. Nell' antisala della Libreria di S. Marco.**

G. Ant. Faldoni Sculp. [Venice: Zanetti Snr. & Jnr., 1740-1743.]  
Copper engraving on laid paper, 410 x 280mm. 16 x 11". Full untrimmed margins. £220

The sculpted bust of the Roman goddess Minerva in the Biblioteca Marciana (St Mark's Library) in Venice, engraved by Giovanni Antonio Faldoni from a drawing by Antonio Daniele Bertoli. The library is one of the earliest surviving public manuscript depositories in Italy, holding one of the greatest collections of classical texts in the world. Equated with the Greek goddess Athena, Minerva was the virgin goddess of poetry, medicine, wisdom, commerce, weaving, crafts, magic, and the inventor of music.

Plate 'X' from the folio 'Delle Antiche statue greche e romane che, nell'antisala della libreria di San Marco e in altri luoghi pubblici di Venezia..' (100 plates total). Published by Antonio Maria Zanetti (1680 - 1757) in collaboration with his son.

*BNF: FRBNF31681530.*

Stock: 21363

### 7. **Christiana and her Children at Supper in the Interpreter's House.**

[J. Sturt?] [London, n.d., c.1722.]

Engraving, image 160 x 95mm. 6¼ x 3¾". Trimmed just within plate on two sides. £80

A family in medieval dress sitting around the supper table in an interior; a man in armour at centre. A servant (right) brings a plate of food, jug and wine glasses to foreground. Illustration to an edition (the 10th?) of John Bunyan's 'The Pilgrim's Progress'.

Numbered 'Page 43 P.II' upper right.

See *BL 04414.de.18. C.37.b.33.*

Stock: 21469

### 8. **Nampont. Vide Yorick's Sentimental Journey Vol.1. Page 124. From the Original Picture, in the Possession of Commodore James. To whom this Print is inscribed by his very humble and Obedient Servant, George Carter.**

[Inside image plate: ] George Carter pinxit. V. Green, Mezzotinto Engraver to His Majesty fecit. [Inside title plate area:] George Carter pinxit. V. Green Metzotinto Engraver to his Majesty fecit. [Inside image plate: ] Publish'd by J. Boydell Engraver, Cheapside, May 9.th 1774. [Inside title plate area:] Published May 9.th 1774 by John Boydell Engraver in Cheapside London.

Mezzotint, uncut with large margins. Sheet 706 x 531mm. 27¾ x 21"; image and title area in two separate plates. Soiling to upper margin edge. £450

Nampont, from Sterne's 'Sentimental Journey'; "The mourner was sitting upon a stone bench at the door, with the ass's pannel and its bridle on one side, which he took up from time to time,--then laid them down,--look'd at them, and shook his head. He then took his crust of bread out of his wallet again, as if to eat it; held it some time in his hand,--then laid it upon the bit of his ass's bridle,--looked wistfully at the little arrangement he had made--and then gave a sigh."

*CS: 151. Whitman: 179.*

Stock: 21694

### 9. **The Pulse. Le Pouls. Sterne's Sentimental Journey Vol. 1.**

Northcote invt. Parker sculp. Publish'd July 16th 1785, by J. Harris, Sweetings Alley, Cornhill.

Rare stipple with etching printed in brown ink; title in open capitals. 390 x 350mm, 15¼ x 13¾". Near mint condition. Uncut sheet. £480

Writer Laurence Sterne (1713 - 1768), in characteristic curate's garb, in a scene referencing his own novel, 'A Sentimental Journey Through France and Italy'. The author feels for the pulse on the wrist of a young

woman seated beside him at table in a shop, as a man entering the room glances towards them.

In 1765 Sterne travelled through France and Italy as far south as Naples, and after returning determined to describe his travels from a sentimental point of view.

The narrator is the Reverend Mr. Yorick, who is slyly represented to guileless readers as Sterne's barely disguised alter ego. The book recounts his various adventures, usually of the amorous type, in a series of self-contained episodes. The book is less eccentric and more elegant in style than *Tristram Shandy* and was better received by contemporary critics. It was published on February 27 1768, and on March 18 Sterne died.

Four line quotation in English and French below corresponding titles.

After James Northcote (1746 - 1831).

*Ex Collection: Christopher Lennox-Boyd, from Northcote Albums.*

Stock: 21255

### 10. **Peggy,**

Drawn & Engrav'd by Wickstead. London Publish'd May 1st. 1786 by Wm. Dickinson Bond Street.

Stipple printed in brown ink, rare, 175 x 125mm. 7 x 5". Stitching holes to left margin; a fine impression.

£160

A young woman in a tartan or patterned dress and hat, shepherd's crook(?) over her shoulder. An oval illustration to Allan Ramsay's dramatic pastoral 'The Gentle Shepherd' (1725). Four line verse quotation from the poem below title. By Irish caricaturist James Wickstead (1786 - 1787; fl.) who shared an address in 1780s with G.T.Stubbs, who may have worked from his designs.

Stock: 21466

### 11. **Le Concert Agreeable.**

Peint par Lavreince, Peintre du Roi de Suede et de l'Acad. Rle. de Stokolm. Grave par C.N. Varin. A Paris chez Vidal, Graveur, rue des Noyers No.29. [n.d., 1785.]

Copper engraving on laid paper, 385 x 460mm. 15¼ x 18". Fine impression with full margins. £420

An attractive outdoor scene demonstrating the leisurely pursuits of fashionable French society. A group of men and women partake in a musical recital; featuring flute, guitars and a lute, one woman preparing to sing from the open song-book she holds.

Engraved by Charles Nicolas Varin (c.1741 - 1812).

The artist Nicolas Lavreince was a Swedish miniature painter who trained and worked in Paris until the onset of the Revolution. The print was advertised in *Mercure de France*, 26th March 1785, and in the *Journal de Paris*, 30th March 1785.

*BNF: FRBNF40279153.*

Stock: 21361

12. **Ste. Cecile Vierge Chantoit les louanges du vray Dieu au son des instrumens de musique...**

P. Mignard Eques Pinxit. C. Duflos Sculpsit. A Paris chez Audran rue St Jacques, aux 2 Pilliers d'or [n.d., c.1700].

Copper engraving, 555 x 405mm. 21¾ x 16".

Horizontal centre crease; otherwise a magnificent early impression., mounted on 18th century sheet. £520

Saint Cecilia, patron saint of musicians and of Church music, playing the harp, a putto standing to left and reading a music score; in the foreground some musical instruments lying on the ground. It is said that the Christian saint and virgin martyr sang to God as she was dying.

After the 1691 painting by Pierre Mignard (1612 - 1695) now in the Musée du Louvre, Paris.

*Oettingen-Wallerstein Collection.*

Stock: 21650

13. **La Pupille. Dedié à Monsieur Camus de Pont Carré Premier President du Parlement de Normandie honnoriare sw l'Academie des sciences Belles Lettre et Arts, de Rouen. Par son très humble et très obeissance Serviteur Descamps.**

J.B. Descamps pinxit. N. Le Mire Sculp. A Paris chez le S.r Le Bas Graveur du Cabinet du Roy. Et a Rouen chez Descamps vis à vis St Amant. [n.d., c.1750.]

Copper engraving. 385 x 270mm, 15¼ x 10¾". Uncut. Large margins. £240

A scene from Barthélemy-Christophe Fagan's one-act comedy 'La Pupille', first performed 5th June 1734. As a clerk in the public service, Fagan (1702-55) appears to be drawing on personal experience. The original painting, by Jean-Baptiste Descamps (1714-91), is in the Musée des Beaux-Arts, Rouen.

Stock: 21375

14. **Der Vorhang des Köngle Schauspielhauses zu Hannover, gemalt im Jahre 1789 von J.H. Ramberg. [Inside image:] - - Didicisse Fideliter Artes Emollit Mores Nec Sinitesse Feros.**

[n.d. c.1800.]

A very rare etching. 547 x 636mm. 21½ x 25".

Creasing. £280

The design for the painted curtain by Johann Heinrich Ramberg, originally installed at the Großes Schloßtheater in 1789, Hanover.

Stock: 21462

15. **[A Minute & Correct View of the Inside of the New Theatre Covent Garden.]**

Drawn by N. Heideloff. W. Hopwood Sculpsit.

Engraved for No.40, being the Supplement to Vol.6. of the New Series of La Belle Assemblée, Jany. 1st. 1813.

Etched outline, sheet 230 x 275mm. 9 x 10¾". Folds as normal; lacking upper margin. £95

A packed interior of the newly-built Theatre Royal in Drury Lane, Covent Garden, designed by Benjamin

Dean Wyatt. The forth theatre on the site (the same building that survives to the present) opened on 10 October 1812, with a production of Hamlet featuring Robert Elliston in the title role. It seated 3,060 people, about 550 fewer than the earlier building that had burned down in 1809 (though this size is still considered an extremely large theatre). A performance is in progress.

For the monthly periodical 'La Belle assemblée or, Bell's court and fashionable magazine' (1806-1832).

*See BL P.P.5142.*

Stock: 21617

16. **The Opera House.**

Drawn & Engraved by Daniel Havell. London, Published by J. Taylor, High Holborn, 1826.

Etching and aquatint, rare, 160 x 250mm. 6¼ x 9¾".

Printer's(?) crease into right side of plate. £180

Her Majesty's Theatre, Haymarket, London. The name of the theatre changes with the sex of the monarch. The theatre was established by architect and playwright John Vanbrugh, in 1705, as the Queen's Theatre. It first became the King's Theatre in 1714 on the accession of George I. It was renamed Her Majesty's Theatre in 1837. After 1709, the theatre was devoted to Italian opera and was sometimes known informally as The Opera House.

Numbered 'Plate III' upper right. From Edward Wedlake Brayley's 'Historical and Descriptive Accounts of the Theatres of London ... Illustrated with a view of each theatre ... drawn and engraved by the late Daniel Havell' (1826)

*Abbey 227, 3. BL Cup.402.i.8.*

Stock: 21618

17. **Regency Theatre.**

Drawn & Engraved by Daniel Havell. London, Published by J. Taylor, High Holborn 1826.

Etching and aquatint, rare, 145 x 225mm. 5¾ x 9". A fine impression, with full margins. Crease through upper right margin. £140

The theatre and adjoining buildings on Tottenham Street, Tottenham Court Road, London.

Numbered 'Plate XI' upper right. From Edward Wedlake Brayley's 'Historical and Descriptive Accounts of the Theatres of London ... Illustrated with a view of each theatre ... drawn and engraved by the late Daniel Havell' (1826)

*Abbey 227, 11. BL Cup.402.i.8.*

Stock: 21620

18. **New Theatre Royal Haymarket.**

Drawn & Engraved by Daniel Havell. London, Published by J. Taylor, High Holborn, 1826.

Etching and aquatint, rare, 160 x 230mm. 6¼ x 9". A fine impression, with full margins. £180

View of the portico and facade of the New Theatre Royal, Haymarket, London, opened 4th July 1821.

Numbered 'Plate IV' upper right. From Edward Wedlake Brayley's 'Historical and Descriptive Accounts of the Theatres of London ... Illustrated with a view of each theatre ... drawn and engraved by the late Daniel Havell' (1826)

19. **Dancing Dogs, engraved by G.H. Phillips from a painting by W.F. Witherington in the possession of Walter Mudge Esq.r. Proof.**

Published by G.H.Phillips, 30 G.t George Street, Euston Square, May 1st 1826.  
Proof mezzotint on india paper, 380 x 305mm, 15 x 12". A couple of small minor creases in the india lower right and in centre right of image £260  
A travelling showman bangs a drum, while two dogs dance, dressed in clothes, after William Frederick Witherington (1785-1865), elected to the Royal Academy in 1840.  
Stock: 21340

20. **Theatre Royal, Drury Lane. On Monday, December 27th, 1830, Their Majesties Servants will act the Tragedy of Jane Shore. Lord Hastings ... Mr. Macready, Duke of Glo'ster, Mr J. Vining, Dumont, Mr Cooper, Jane Shore .... Miss Phillips, Alicia .... Miss Huddart. Previous to the Tragedy the Band will perform (Second Time in this Country) H. Marschner's Overture to Der Templer und Die Judin. To Conclude with an entirely New Splendid Christmas Comic Pantomime, with New Music, Scenery, Machinery, Dresses, Mechanical Changes, and Transformations, call Davy Jones, or, Harlequin And Mother Carey's Chickens.The Overture and New Music composed by Mr. R. Hughes.. [fifteen scenes in all:] Scene 14.- The Diorama. Scene 15, Grand Hydraulic Temple. Illustrative of The Union of the Waters. --- Marinari.**

[1830.]  
Letterpress. 336 x 210mm. 13¼ x 8¼". Tears and creasing, damaged. £50  
Theatre programme-bill for 'The Tragedy of Jane Shore' and 'Davy Jones, or, Harlequin And Mother Carey's Chickens'.  
The Tragedy of Jane Shore was one of Nicholas Rowe's (1674-1718) many popular works, which was professedly an imitation of Shakespeare's style and was first performed at Drury Lane with Mrs Oldfield in 1714.  
Clarkson Frederick Stanfield's (1793-1867) diorama, from sketches taken on the spot during one of his continental tours. It was in 1823 that he became a resident scene-painter at the Drury Lane theatre, where he also rose rapidly to fame through the huge quantity of spectacular scenery which he produced for that house until 1834. He abandoned scenery painting after Christmas 1834; however he made exceptions for his

21. **Theatre Royal, Drury Lane. On Monday,.....will be received Dibdin's Historical Comic Opera of The English Fleet ... In the Course of the Opera, a Variety of Songs, Duets and Trios, After which, the favorite Interlude of Turning the Tables ... To conclude with the Drama of Charles the Twelfth. ... On Tuesday .... Meyerbeer's Grand Opera of Robert The Devil... After which will be revived, O'Keeffe's Face of The Agreeable Surprise... And the New Grand Ballet Opera of The Maid of Cashmere... On Wednesday.....will be performed the Comic Opera of Love in a Village... The New Farce of The Chimney Piece. A Miscellaneous Concert. And the Favorite Farce of The Waterman. Opera Glasses Lent in the Theatre, by Mr. Hudson, 28, Henrietta Street, Cavendish Square.**

[n.d. c.1833.] S.G. Fairbrother Printer, Theatre Royal, Drury Lane.  
Letterpress programme bill. 336 x 203mm. 13¼ x 8".  
Creasing and tears into the edges, toning along lower edge. £65  
A theatre programme bill for the Theatre Royal with starring roles from John Braham (1774-1856), Mr Liston, Mr Templeton, Mr Wood, Mademoiselle Augusta, Mr Farren, Miss Betts, amongst many others. Mentioned also, is the rehearsing a new grand opera for the debut of Madame Malibran. Opera interest.  
Stock: 21438

22. **The Celebrated Spanish Dance. Las Boleras de Cadiz. Danced by Mad.e Guy Stephan. At Her Majesty's Theatre.**

C.G. del.t & J.H. Lynch. Lith. Printed by M. N. Hanhart. London, Published by William Spooner, 377, Strand, March 12th 1844.  
Lithograph, very scarce. Printed area 420 x 280mm, 16½ x 11". Edges chipped, repairs in borders. £520  
Marie Guy-Stéphan (1818-73) wearing the Romantic Ballet version of a Spanish dress, with front-laced low cut bodice and short sleeves and knee-length full skirt with deep flounce of black lace above the hem.  
'The dancer, playing castanets, stands almost in profile to the audience, with the feet in a wide fourth position, left foot front. The body is inclined from the waist to the left, with the left arm in a demi-seconde position, palm downwards, with the right curved above the head, with the elbow bent. Her head is turned to the right.'  
(Beaumont & Sitwell 86.)  
The original oil by J.H.Lynch was part of the Cyril W. Beaumont bequest to the Victoria & Albert Museum.



See V & A, S.103-1986 for the oil. Undescribed in Harvard.  
Stock: 21376

23. **[Music cover] La Lituana. Danced at Her Majesty's Theatre, by Madlle Cerito...**

[J. Brandard.] [London: Jefferys & Co., c.1845.]  
Lithograph, illustrated sheet music cover. Sheet 265 x 185mm, 10½ x 7¼". Trimmed. A few stains. £130  
Francesca Cerrito (1817- 1909), Italian ballet dancer and choreographer.

By John Brandard (1812 - 1863), Victorian lithographer, engraver and illustrator.

*Beaumont 113.*

Stock: 21669

24. **[Music cover] The Pas Styrien Danced by M. & Madame Paul Taglioni.**

Printed by J. Graf. [London, c.1845].

Scarce lithograph, illustrated sheet music cover. Sheet 215 x 170mm, 8½ x 6¾". Trimmed. £95  
Amalie Taglioni (nee Galster, d.1881) and her husband Paul Taglioni (1808 - 1884) dancing in costume.

*Not in Beaumont.*

Stock: 21671

25. **[Music cover] The New Polski Mazurka.**

[Printed by J. Graf.] [London: Jefferys & Co., c.1840.]  
Scarce lithograph, illustrated sheet music cover. Sheet c.220 x 180mm, 8¾ x 7". Trimmed. £75

The polka-mazurka was danced at the Theatre Royal, Drury Lane by Hermione Elslser and Madame Giubilei; also at The Park Theatre, New York, by Fanny Elssler & Pauline Desjardins.

*See Harvard p.423, 77 (2).*

Stock: 21672

26. **[Music cover] The Greek Romaika. Danced by Mademoiselle Celeste.**

[British/American?, c.1835.]

Rare hand-coloured lithograph, illustrated sheet music cover. Sheet c.275 x 205mm, 10¾ x 8". Trimmed.£180  
The ballet was composed expressly for actress and dancer Celine Celeste (1814 - 1882), here posed in Grecian costume, by A. Fleche.

A version of the music score very similar to that published in London was published in New York City by Firth & Hall.

*See Harvard p.226, 31.*

Stock: 21673

27. **[Music cover] The Krakoviak.**

[J. Brandard.] [London: Jefferys & Nelson, c.1840.]  
Hand-coloured lithograph, illustrated sheet music cover to 'The Krakoviak. From Beniowsky'. Sheet 255 x 170mm, 10 x 6¾". Trimmed. Water stain to upper part.  
Carlotta Grisi (Caronne Adele Josephine Marie Grisi, 1819 - 1899), Italian ballerina, dancing.  
Full title: 'The Krakoviak. From Beniowsky [by R. N. C. Bochsa]. Arranged for the piano forte by T. B. Phipps.'

By John Brandard (1812 - 1863), Victorian lithographer, engraver and illustrator.

*Beaumont 107. See BL h.61.qq.(14.).*

Stock: 21668

28. **[Concert ticket; For the Benefit of Mrs. Banti.]**

[F. Bartolozzi invt. Sculpst.] [London, c.1797.]  
Etching, proof before letters trimmed so roundel, diameter 185mm, 7¼". Small tear into plate lower left, plate mark cut small blemish in paper over edge centre. £180

Muse seated on clouds holding a lyre with three putti; one holds a trumpet, another two laurel wreaths, the third holding the (unlettered) above.

Ticket for the benefit of Brigitta Giorgi Banti (1756 - 1806), singer.

*De Vesme: 1914, ii of vii. See item 20507.*

Stock: 21299

29. **Poems on the Abolition of the Slave Trade; Written by James Montgomery, James Grahame, and E. Benger. Embellished with Engravings from Pictures Painted by R. Smirke, Esq. R.A.**

London: Printed for R.Bowyer, the Proprietor, No 80, Pall Mall, by T. Bensley, Bolt Court, Fleet Street. 1809.

4to, original full diced calf gilt, spine rubbed and chipped at foot, inner hinges strained, marbled endpapers; engr. title, half title, 3 frontis. portraits; pp. (xiv)+ii+141, 9 stipple plates with tissue guards. Some foxing. £1250

Three poems to celebrate the banning of the slave trade by Britain in 1805: Montgomery's 'The West Indies', Grahame's 'Africa Delivered'; and Elizabeth Benger's 'A Poem, Occasioned by the Abolition of the Slave Trade in 1806'. The titlepage contains a roundell vignette of Prometheus being rescued by Hercules; the three medallion portraits are of the leading abolitionists Sharp, Clarkson and Wilberforce; and the nine plates show various scenes of the evils of the slave trade.

Stock: 21739

30. **Greenwich Hospital, a Series of Naval Sketches, Descriptive of the Life of a Man-Of-War's Man. By an Old Sailor [Mathew Henry Barker]. with illustrations by George Cruikshank.**

London: Published by James Robins and Co. Ivy Lane, Paternoster Row; and Joseph Robins, jun. and Co. Lower Ormond Quay, Dublin.

4to, morocco-backed boards gilt; top edge gilt, the others uncut; pp. (iv) + 200, 12 coloured etchings. Some spotting and toning to edges. £800

A collection of anecdotes of a life at sea, which were, according to the Introduction, originally published in the Literary Gazette newspaper. The author, Mathew Henry Barker (1790-1846), served on an East Indiaman, but regularly contributed articles to various journals.

Stock: 21740

31. **[Musical emblem; billhead/trade card?]**

Pub by W Darling N.3 Gt Newport Stt [London, c.1775].

Etched vignette, a cluster of musical instruments behind an open book of music, surmounted by the head of Apollo(?), with laurel crown. Perhaps for a tradesman's advertising stationary. Watermarked laid paper, sheet 110 x 95mm, 4¼ x 3¾". Crease through upper part; trimmed within plate (a fragment of a larger design?). £85

William Darling was an engraver working alone from 1771-1790 and then in partnership with John Peter Thompson after 1790. He published for which may be the origins of this musical vignette.

Stock: **21367**

32. **[Tree studies] Ash [and] Pollard Ash.**

P. S. Munn 1810.

Pen lithograph, from a drawing book; sheet 210 x 325mm. 8¼ x 12¾". Pencil doodle of fox hunting between the images. £160

Sketches of two ash trees: the left with two trunks, the tree on the right pollarded (had its branches removed). By Paul Sandby Munn (1773 - 1845). Munn was named after his godfather, Paul Sandby, who gave him his first instructions in watercolour painting.

Plate numbered '3' upper right.

Paul Sandby Mann (1773-1845) first exhibited at the Royal Academy in 1798 and was a frequent contributor of topographical drawings to that and other exhibitions. He drew some of the views of Britton's "Beauties of England and Wales". He painted little after 1832, when he devoted himself chiefly to music.

*DNB.*

Stock: **21449**

33. **[Four studies of tree branches.]**

P. S. Munn 1811.

Pen lithograph, from a drawing book; sheet 230 x 315mm. 9 x 12½". £160

Sketches from nature by Paul Sandby Munn (1773 - 1845). Munn was named after his godfather, Paul Sandby, who gave him his first instructions in watercolour painting.

Plate numbered '1' upper right.

Paul Sandby Mann (1773-1845) first exhibited at the Royal Academy in 1798 and was a frequent contributor of topographical drawings to that and other exhibitions. He drew some of the views of Britton's "Beauties of England and Wales". He painted little after 1832, when he devoted himself chiefly to music.

*DNB.*

Stock: **21446**

34. **[Tree studies] Elm [and] Birch.**

P. S. Munn 1810.

Pen lithograph, from a drawing book; sheet 215 x 325mm. 8½ x 12¾". Pencil doodle of wagon and horses between the images. £160

Sketches of an elm tree on the left and a birch on the right by Paul Sandby Munn (1773 - 1845). Munn was

named after his godfather, Paul Sandby, who gave him his first instructions in watercolour painting.

Plate numbered '2' upper right.

Paul Sandby Mann (1773-1845) first exhibited at the Royal Academy in 1798 and was a frequent contributor of topographical drawings to that and other exhibitions. He drew some of the views of Britton's "Beauties of England and Wales". He painted little after 1832, when he devoted himself chiefly to music.

*DNB.*

Stock: **21448**

35. **[Tree studies] Oak [and] Scotch Fir.**

P. S. Munn 1810.

Pen lithograph, from a drawing book, printed on Whatman watermarked paper; sheet 220 x 310mm. 8¾ x 12¼". £160

Sketches of an oak tree on the left and Scots Pine on the right by Paul Sandby Munn (1773 - 1845). Munn was named after his godfather, Paul Sandby, who gave him his first instructions in watercolour painting.

Plate is unnumbered.

Paul Sandby Mann (1773-1845) first exhibited at the Royal Academy in 1798 and was a frequent contributor of topographical drawings to that and other exhibitions. He drew some of the views of Britton's "Beauties of England and Wales". He painted little after 1832, when he devoted himself chiefly to music.

*DNB.*

Stock: **21451**

36. **Maiden Speech of a certain would-be M.P. respecting the re-issuing of One Pound Notes. Scene The House of Commons.**

Robert Kay, Printer, Bury; in ink "1832".

Letterpress broadsheet. Scarce local printing. Sheet 350 x 290mm, 13¾ x 11½". Old folds, faint damp staining. £160

A satire on the debate on repealing the Bank Notes Act of 1826, which prohibited notes under £5 in England. Relaxing the regulations was particularly advantageous for areas away from the Bank of England in London, so the satire is based on the speech given by the Honourable Member for Bury (Lancashire) whose dialect is unintelligible despite interpreters being called in.

One of the names mentioned is 'Mr Irving', probably John Irving who, at this time, sat on the Commons' banking committee alongside Alexander Baring of Baring Brothers.

Stock: **21338**

37. **Creation of the World. Genesis Chapt.r 2.d Verses 19th & 20th.**

[n.d., c.1860.]

Fine coloured wood engraving. Sheet 170 x 350mm, 6¾ x 13¾". Torn, some creasing. £140

Possibly the heading of an educational broadside showing Adam and Eve in the Garden of Eden, surrounded by animals and birds, including a lion, elephant, rhinoceros, leopard and zebra.

Stock: **21382**

38. **[Bookplate] Designed for The Book Society by Robert Gibbings.**

[n.d., c.1930.]

Wood engraved design for an ex-libris bookplate, cream laid paper. Sheet 125 x 100mm, 5 x 4". £230  
Featuring a circular mirror, books open and closed, a letter-opening knife and a quill-pen; unlettered scroll cartouche to centre.

A striking and attractive design by Robert John Gibbings (1889 - 1958).

See *Guichard p.39*.

Stock: 21665

39. **Le Lis. le 10 Mai, 1815.**

Dédié aux Amis de Louis Dix huit. [n.d. c.1815.]

Hand-coloured engraving. 132 x 89mm. 5¼ x 3½".

£120

See Ref: 14590 A puzzle print. Lillies for the profiles of Louis XVIII (1755-1824), Marie Antoinette (1755-1793), and Louis-Auguste, Dauphin of France (1754-1793).

Stock: 21532

40. **Tableau de Paris. Galerie des Negociants. No. 10. Apparition nocturne.**

Hauteceur Martinet. Lith de Feillet. [n.d. c.1830.]

Hand-coloured lithograph. 272 x 280mm. 10¾ x 11".

£130

A man sat up in bed startled by his apparition of bleeding dogs at the end of the bed.

Stock: 21571

41. **The Royal Oak, In which may be discovered 20 likenesses of Illustrious Individuals. [List of important personages.] Royal Album.**

[Alf.d Carlile, Lithog.r London.] [n.d. c.1845.]

Lithograph. 272 x 210mm. 10¾ x 8¾". Some toning around the edges. £140

The Royal Oak is the English oak tree within which Charles II hid to escape the Roundheads following the Battle of Worcester in 1651. Here with the heads of the following important personages seen amongst the branches and leaves: The Duke of Sussex, Her Majesty the Queen, Prince Albert, Queen Adelaide, The Prince of Wales, the Princess Royal, Duke of Wellington, Sir Robert Peel, Lord Brougham, Lord John Russell, Prince George, Lord Melbourne, Daniel O'Connell, Father Mathew, &c.&c.

Text "portraits of twenty living characters, whose talents and brilliant achievements have tended to render their country "the envy of surrounding nations-the admiration of the world!"

Stock: 21529

42. **Interior of Mr. Pepys' Library. [Ink above image:] Pepys' Diary.**

Lady Charlotte Neville, del. J. Saddler sculp. London, Henry Colburn, 1854.

Engraving. 121 x 190mm. 4¾ x 7½". Tear and damage to lower right-hand corner. Trimmed. £65

The library of the diarist and Naval administrator Samuel Pepys, for whom the first free-standing bookcase was supposedly built in 1666. A view of the his library here at the Yorks Buildings, Westminster, London.

Stock: 21428

43. **The Newspaper. From the Picture in the Vernon Gallery. Size of the Picture, 9½ In, by 7½ In.**

T.S. Goode, Painter. C.W. Sharpe, Engraver. Printed by G. Virtue. London, Published for the Proprietors [n.d. c.1855.]

Steel engraving. 325 x 225mm. 12¾ x 8¾". Toning around the edges. £50

A gentleman seated reclining in an armchair reading a newspaper.

Stock: 21398

44. **Park's Scraps.**

Pub by A. Park, Leonard St. [n.d. c.1835.]

Hand-coloured lithograph. 222 x 260mm. 8¾ x 10¼".

Laid on album scrap. £85

Arthur Park's depictions of Chinese life with a fruit carrier and souvenir vendor. In the other two opposite corners is a woman and child; in one the child plays a pipe and the other he presents a bird.

Stock: 21410

45. **Frank Apted, 25, High Street, Guildford, Beggars to submit a List of Articles of the various qualities, manufactured on the Premises, or selected with great care, and offered at Reasonable Prices...**

Gardner & Stent, Printers, Guildford [n.d., c.1850s].

Letterpress broadside, retailer-manufacturer's promotional handbill/advertisement; sheet 280 x 225mm. 11 x 8¾". Folds, as usual; a little tatty at extremities. £180

A list of day-to-day household commodities available for sale for the house, kitchen, dairy, laundry and stables; also cloth, tarpaulin, sacking, and other fabrics for the trade.

Mention at the bottom of "Cricket balls, bats, stumps, gloves, guards, &c., from the best Makers".

Frank Apted is recorded as trading at 25 High Street, Guildford, Surrey, from at least 1852 until the 1870s.

Stock: 21706

46. **Le poète Roquebrune rompt la Ceinture de sa Culotte en voulant monter à cheval à la place de Ragotin. Roman Comique Tome 1er chap.20.**

J.B. Pater pinxit. Edme Jaurat Sculp 1732. a Paris chez L Surugue graveur du Roy rue des Noyers vis a vis le mur de St.Yves, Avec Privilege du Roy.

Etching on laid paper, 300 x 380mm. 11¾ x 15". A fine impression; large margins a little soiled, uncut.

£320



Poet Roquebrune breaks the belt of his trousers in wanting to ride in place of Ragotin. Several figures in the square observe the embarrassment of the poet, whose bear behind is exposed. After Jean Baptiste Pater (1695 - 1736), pupil of Watteau. From set of sixteen plates being illustrations to the 1651 'Le Roman Comique (The Comic Romance)', by Paul Scarron the french author and poet who was a great influence on Henry Fielding with his burlesque novel of a theatre troupe in Normandy.

See *BNF FRBNF38444787*.

Stock: **21461**

47. **Jeune Fille Juive. N: 349.**

d'apres Rosselle. Maurin. Lith de Langlame et C.ie. ches Duval, Editeur Passage de l'Opera, Esentier A. [n.d. c.1848.]

Lithograph. 368 x 255mm. 14½ x 10". £75

A young Jewish girl.

Stock: **21424**

48. **[Les Quatre Heures du Jour.] Le Matin. [&] Le Midi. [&] Le Soir. [&] La Nuit.**

Prud'hom del. Lith par Jul. Boilly. Marchant, Edit: r: de Rivoli, 140. Imp. Bertauts, Paris. [n.d. c.1849.]

Four india-laid lithographs, printed onto same sheet; india overlaps seen at sides of images. Sheet 311 x 450mm. 12¼ x 17¼". £220

Morning, personified by a draped woman seated on a couch and reading mischievous Cherubs wait patiently. [&] Noon, personified by a nude woman bathing, while the Cherubs entertain her [&] Evening, personified by a nude woman draped in a shawl at her "toilette", looking in a mirror lit by candles held by admiring Cherubs [&] Night, personified by a nude woman sleeping with Cherubs and doves watching over her. Set of four printed from one stone. Julien Boilly (1796-1874)

*BM: 1882,0211.571. [&] BM: 1882,0211.572. [&]*

*BM: 1882,0211.573. [&] BM: 1882,0211.574.*

Stock: **21705**

49. **[Landscape with figure with stick or crook looking up at rocks beside a river.]**

[W. Basnett.] [British, c.1794.]

Etching on laid paper watermarked 'J Larking 1794'. Sheet 145 x 210mm, 5¾ x 8¼". Small margins; some staining. £45

Numbered '5' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21439**

50. **[Landscape with traveller and large architectural fragment.]**

W Basnett f. [British, n.d., c.1794.]

Etching on 18th century watermarked laid paper, sheet 140 x 210mm, 5½ x 8¼". Trimmed within plate on two sides; large chip into left edge. £30

Numbered '6' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21440**

51. **[Landscape with figure seated lower right.]**

W Basnett sculps. [British, n.d., c.1794.]

Etching on wove paper, sheet 125 x 190mm, 5 x 7½".

Trimmed to plate. £45

Numbered '6' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21442**

52. **[Landscape with two figures and distant buildings.]**

W Basnett. [British, n.d., c.1794.]

Etching on 'J Larking' watermarked laid paper, sheet 140 x 190mm, 5½ x 7½". Trimmed within plate on three sides. £45

The composition has chinoiserie elements; the two figures are Chinese in appearance.

Numbered '5' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21437**

53. **[Landscape buildings beside water, partially submerged steps to foreground.]**

[W. Basnett.] [British, n.d., c.1794.]

Etching on wove paper, sheet 110 x 160mm, 4¼ x 6¼". Trimmed within plate. £30

Numbered '5' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21436**

54. **[A villa and two figures in a landscape.] Second Book of Landscapes, Engrav'd by Pariset.**

[W. Basnett.] [British, n.d., c.1794.]

Etching on laid paper, sheet 115 x 185mm, 4½ x 7¼". Trimmed within plate. £45

Numbered '1' faintly upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.

Stock: **21434**

55. **[Landscape with figure and small building.]**

Basnett f. [British, n.d., c.1794.]  
Etching on laid paper, sheet 120 x 195mm, 4¾ x 7¾".  
Trimmed within plate; small tear from left edge. £45  
The composition has an oriental feel; possibly the figure to left with a turban? is making an offering to a shrine. Boulder or possibly large tree root far right. Numbered '2' upper right. From a book of landscape studies etched by William Basnett, who seems to have worked predominantly for Robert Sayer as a reproductive etcher, probably reproducing a French or Continental series.  
Stock: 21435

56. **Pinxit in pariete Gaspar Pussin Romae In Aedibus Excell. Princ. Column. Mag. Comestab. Reg. Neapolis. [Three figures in a landscape; a city beside a bay in the distance.]**

Joseph Cunego del. et sculp Romae 1782. Romae ex Caleographia R.C.A.  
Etching. Plate 565 x 438mm. 22¼ x 17¼". Some creasing through the image. £290  
Three figures in the centr by a waterfall and stream, trees to left, behind a plume of smoke rises from a building in the hill town with in the distance; sea and mountains beyond. Engraved in 1781-82 by Giuseppe Cunego (Italian, 1760 - 1782 after), Draughtsman and reproductive engraver. Giuseppe (Joseph) Cunego did engrave a set of scene from the Frescoes by Gaspar (Poussin) Dughet in the Palazzo Colonna Rome. While this may be similar it is not thought to be part of that set.  
*See Grosvenor Prints '18th Century English Prints': 240. Different publication to 21649.*  
Stock: 21745

57. **[Three figures in a landscape; a city beside a bay in the distance.] Pinxit in pariete Gaspar Pussin Romae In Aedibus Excell. Princ. Column. Mag. Comestab. Reg. Neapolis.**

Joseph Cunego del. et sculp Romae 1782. Romae apud Dom. Cunego.  
Etching, early impression, image 520 x 400mm. 20½ x 15¾". Trimmed to plate; a strong impression. £360  
Three figures in the centr by a waterfall and stream, trees to left, behind a plume of smoke rises from a building in the hill town with in the distance; sea and mountains beyond. Engraved in 1781-82 by Giuseppe Cunego (Italian, 1760 - 1782 after), Draughtsman and reproductive engraver. Giuseppe (Joseph) Cunego did engrave a set of scene from the Frescoes by Gaspar (Poussin) Dughet in the Palazzo Colonna Rome. While this may be similar it is not thought to be part of that set.  
*See Grosvenor Prints '18th Century English Prints': 240.*  
Stock: 21649

58. **[Landscape with a river.]**

[London: J. & J. Boydell, c.1790s.]  
Etching printed in brown ink on watermarked laid paper, first state before all letters. 215 x 425mm, 8½ x 16¾". A fine impression with full margins. Uncut. £120

Figures and a cluster of trees to riverbank in foreground; buildings in distance on far bank (left). After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2182.*  
Stock: 21288

59. **[Rocky landscape beside a lake.]**

[London: J. & J. Boydell, c.1790s.]  
Etching printed in brown ink on laid paper, first state before all letters. 190 x 275mm, 7½ x 10¾". A fine impression with full margins. Uncut. £130  
Five figures walking towards the water, their backs to the viewer, partially obscured by a slope in the foreground terrain; two figures on far shore in distance. After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2184.*  
Stock: 21290

60. **[Landscape with large fortification.]**

[London: J. & J. Boydell, c.1790s.]  
Etching printed in brown ink on watermarked laid paper, first state before all letters. 195 x 245mm, 7¾ x 9¾". A fine impression with full margins. Uncut. £140  
Soldiers with guns, carriage far left, and oxen pulling a laden cart to lower right foreground. After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal

Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydell's 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2183.*  
Stock: 21292

**61. The Paphian Bower. To the Right Honble. John Fleming Baron de Tabley...**

Painted by J. Martin. Engraved by G. H. Phillips. London, Republished Feby. 15, 1853, by Thomas Boys, (of the late firm of Moon, Boys & Graves) Printseller to the Royal Family, 467, Oxford Street. Paris, E. Gambart & Co. 15, Rue Charlot, \_Depose. Originally Published Decr. 1, 1826.  
Impressive mezzotint on india paper, final state from the re-worked plate, 485 x 650mm. 19 x 25½". Some slight age-toning to surface; else a fine impression, with margins. Broken bottom platemark on left. £820  
Scene from classical mythology: a leafy, wooded landscape with lake and a river, three goddesses with flower garlands kneeling and standing by Cupid (right foreground); a Classical temple partly obscured in the distance and a lake and mountains in distance beyond. A reissue of the plate first published in 1826 by F. G. Moon and by Martin.  
After the oil painting by John Martin (1789 - 1854), exhibited at the Royal Academy in 1823.  
*See V&A E.531-1966. See Michael J. Campbell, 'John Martin: Visionary Printmaker', cat. 188 (for 1826 publication)*  
Stock: 21710

**62. Adveniat Regnum Tuum. Matt. 6. 10.**

M. Heemskerck inventor [Johannes Wierix? n.d., c.1600.]  
£220  
'Thy Kingdom Come'. A fierce winged devil straddles the globe of the world, holding a large scepter and chains shackling people. They entreat God who appears through the clouds top right. After Maarten van Heemskerck (1498-1574).  
*This state with '2' bottom right. Not in BM.*  
Stock: 21342

**63. A Land Storm; Wherein is represented the Story of Pyramus and Thisbe; done from a Picture of Nicolas Poussin. \_ Described in Felibien. Vol.2.d p.440. Servatur Exemplar in Aedibus prae nobilis Viri Gulielmi Morris, Equitis Aurati.**

Vivares & Chatelin Sculp. Jos. Goupy Delineavit. J. Boydell excu.t 1769. [n.d. c.1755.]  
Copper engraving. Plate 495 x 621mm. 19½ x 24½".  
£280

Pyramus and Thisbe, after Poussin; landscape with storm and, in the foreground, Thisbe discovering the body of Pyramus, lying on the ground at centre; in the middle ground, a country lane alongside a river, with herdsmen, flock and cows running to the left, and a rider attacked by a panther. Landscape and town in the background.

The plate was probably one of those acquired by Boydell from Goupy in 1755; in any case the etching must have been completed before Chatelain's death in 1758.

*Andresen: 453 [Poussin].*  
Stock: 21688

**64. Follow me and I will make you now Fishers of Men. The Original of this Print is ye only Landskip ever done by Pietro da Cortona. In the Collection of his Grace the Duke of Devonshire. Size of the Picture 3f 9i by 5f. 5i in length.**

Jos: Goupy Delineavit. Vivares & Chatelin Sculpsit. J. Boydell excudit, 1769. [n.d. c.1750.]  
Etching and engraving. Plate 463 x 591mm. 18¼ x 23¾". Trimmed to the plate along lower edge. £260  
The Calling of the Apostles; four fishing boats in the foreground, drawing up to the shore, St Peter stepping from the nearest, bowing before Christ, who stands on the shore, with two other boats to the right, a town among trees on the far bank to right and palatial buildings overlooking the water, mountains in the background to left.  
This appears to be one of Goupy's plates acquired by Boydell in 1755; in any case it must have been etched before 1758 when Chatelain died.  
*See BM: 1877,0609.1556*  
Stock: 21702

**65. Castel Gandolfo and Part of the adjoining Lake with a Prospect of the Campagna of Rome. In the Collection of her Royal Highness the Princess of Wales. Size of the picture 3ft 2in by 4ft 3in in length.**

Francesco Bolognese Pinxit. Vivares & Chatelin Sculpsit. Jos. Goupy Delineavit. J. Boydell excudit 1769. [n.d. c.1740.]  
Copper engraving and etching. Plate 482 x 629mm. 19 x 24¾". Cut into title area. £330  
Landscape, two men walking with a dog along a cliff-top under a spreading tree on the left, another, carrying a gun, with a dog and a horse, walking towards the edge of the cliff on the far right, the lake below and a castle on top of the steep rocks on the opposite side.  
The most likely hypothesis to explain the oddity of the lettering is that Goupy owned the painting and had it made to promote its sale. He then changed the ownership after selling it to Frederick, Prince of Wales; this would have been in the late 1730s. The plate was

later sold to Boydell, who re-issued it in 1769, changing the name of the owner of the painting to the Princess of Wales as the Prince had died in 1751.

See *BM: 1935,0520.40*.

Stock: 21701

**66. Banditti going out. From an Original Drawing of J. Mortimer, in the Collection of Richard Payne Knight Esq.r [&] Banditti returning. From an Original Drawing of J. Mortimer, in the Collection of Richard Payne Knight Esq.r**

Drawn by J. Mortimer, 1775. Etch'd by R. Blyth. London, Publish'd as the Act directs, Nov.r 9.th 1780, by R. Blyth No.27, Great Castle Street, Cavendish Square.

Pair of etchings. Plate 394 x 451mm. 15½ x 17¾".

£260

Two bandits wearing helmets and carrying spears, either side of a man wearing a turban who carries a cross-bow, one directing him, pointing to the left towards a caravan ascending a mountain path in the distance, while a fourth man ties his sandal behind them and other men, including one wearing a turban who looks back over his shoulder, start down the path from the cave. [&] A bandit wearing armour and a helmet, holding a female captive, who looks down to left, her clothes in disarray, another bandit to right, one hand on his hip, holding a spear in the other, beside a man wearing a plumed helmet who gazes questioningly at the woman, while other bandits approach the cave from the left, bringing captives in oriental dress.

*Sunderland: 102a [&] 103a.*

Stock: 21708

**67. [Cupid burning his bow and arrow.]**

[Guercino inv. F. Bartolozzi sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. 215 x 180mm, 8½ x 7". A fine impression with full margins. Rough left sheet edge where previously bound. Uncut. £120

Cupid has cast his famous accoutrements into a flaming pit and watches from a rocky ledge as they burn in a pit below.

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2172 [undescribed state].*

Stock: 21271

**68. [A crowd of eight half-length figures.]**

[Guercino inv. F. Bartolozzi sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. 245 x 310mm, 9¾ x 12¼". A fine impression with full margins. £160

Three women with turbans on the right; two men in the centre; two bearded men and a woman with a headscarf on the left. The two figures nearest the viewer resemble studies for Christ and the Virgin.

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2150 [undescribed state].*

Stock: 21296

**69. [The Circumcision.]**

[Guercino inv. F. Bartolozzi Sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on watermarked laid paper, first state before all letters. 320 x 220mm, 12½ x 8¾". A fine impression with full margins. Uncut. £140

The circumcision of Christ after Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2169 [undescribed state].*

Stock: 21283

**70. [The Holy Virgin teaching the Infant Jesus to read.]**

[Guercino inv. F. Bartolozzi sc.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. Inked initials inside image on right, maybe an artist's proof. 255 x 285mm, 10 x 11¼". A very fine impression with full margins. Uncut. £140

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after

drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydell's 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2167 [undescribed state].*  
Stock: **21270**

**71. [Study of a man in a turban.]**

[Guercino inv. F. Bartolozzi sc.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on large and good 18th century watermarked laid paper, first state before all letters. 265 x 190mm, 10½ x 7½". A fine impression with full margins. Uncut. £130

A cloak obscures part of the subject's face; the turban is decorated with feathers. After Giovanni Francesco Barbieri (1591 - 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydell's 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2179 [undescribed state].*  
Stock: **21284**

**72. [The Holy Virgin kneeling and cradling the infant Jesus in her arms.]**

[Guercino inv. F. Bartolozzi sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. 285 x 225mm, 11¼ x 9". A fine impression with full margins. Uncut. £120

The Christ Child is wrapped in swaddling clothes. After Giovanni Francesco Barbieri (1591 - 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydell's 'Eighty-two prints, engraved by

F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2154 [undescribed state].*  
Stock: **21268**

**73. The Seventh Plague of Egypt.**

J. Martin Del.t H. Le Keux Sculp.t [Ackermann & W. Egerton. 1828.]

Engraving and etching. 82 x 108mm. 3¼ x 4¼". Cut, laid on album page. £45

A storm over a port with the waves lapping, rain pouring down, and lightening in the background, viewed from a terrace and staircase in the foreground, where Moses stands waving a staff to the storm, those around him kneeling.

Illustration for the 'Forget-me-not' annual

Stock: **21457**

**74. Marcus Curtius.**

J. Martin Del.t H. Le Keux Sculp.t [Pub. by R. Ackermann, London, 1829.]

Etching and engraving. 82 x 114mm. 3¼ x 4½". Cut. £45

Apocalyptic view of Rome with crowds surrounding the chasm opened in the Forum into which the legendary Roman Hero, Marcus Curtius, leaps on the back of a white horse.

Illustration taken from the 'Forget-me-not' annual.

Stock: **21455**

**75. Carthage.**

Painted by J.M.W. Turner. Engraved by T.A. Prior. London, Published August 1st. 1863, by Henry Graves & Co. the Proprietors, Publishers to the Queen, 6 Pall Mall.

Engraving and etching on india. Printsellers Association stamp. In this state only 50 issued. Plate 552 x 717mm. 21¾ x 28¼". £450

Dido building Carthage, the Rise of the Carthaginian Empire, as inscribed on the wall to the left. A classical port with high buildings on the left with a cliff and temple on the right. Dido in group on quay at left, two boys sailing a toy boat in the foreground.

*PSA. Vol.I: LP.I. 50.*

Stock: **19895**

**76. Glen Lynden.**

Painted & Engraved by John Martin. [London: Smith, Elder and Co., 1829.]

Mezzotint and etching. 83 x 128mm. 3¼ x 5". Laid on album sheet. Trimmed. £45

Idyllic, lush landscape, couple seen sitting in clearing in foreground, rocks rising behind them.

Illustration to 'Friendship's Offering. A Literary Album, and Christmas and New Year's Present'.

*Campbell & Wees: 81.*

Stock: **21452**

**77. [Man, woman and sheep in a landscape.]**

J. Smith ex. [first issued c.1700, this a later 18th century impression.]

Mezzotint on wove paper from the republished state by John Smith. Image 160 x 210mm, 6¼ x 8¼". Trimmed into lower part of plate; plate somewhat worn. £120

A shepherd seated and leaning against a rock in the foreground; he wears a hat and smock and plays on a flute. His companion an attractive young woman, distracts him by offering a garland of flowers, sheep to left and in the background. John Smith was a leading London publisher in the late 17th and early 18th century and part of his catalogue included mezzotint copies in reverse by the famous earlier mezzotints from engravers such as Blooteling who first engraved this scene after Govert Flinck (Dutch, 1615 - 1660), and issued by Bernard Lens.

*Chaloner Smith undescribed.*

Stock: 21253

### 78. **The Infant Academy. Proof.**

Sir Joshua Reynolds Pinx.t S.W. Reynolds Sculp.t  
Mezzotint, plate 184 x 204mm. 7¼ x 8". £70

A young boy painting on an oval canvas a young girl with a fashionable hat, who is flanked by two other children; curtain and pillar behind, landscape beyond at left. Proof of the print included in S.W. Reynolds' four-volume series 'Engravings from the Works of Sir Joshua Reynolds, Issued by Samuel William Reynolds, Senior, Bayswater', where it was listed under 'Sacred Subjects'.

*Whitman: p.147 (appendix), state ii of iv (?)*

Stock: 21500

### 79. **A Lady and her Children relieving a Cottager.**

Painted by W. Bigg. Engrav'd by J.R. Smith. London Publish'd March 1. 1784, by I. Birchall. No 473 Strand. Mezzotint. Plate 455 x 555mm. 17¾ x 21¾". Creasing and tearing with a little all over rubbing and wear laid onto conservation tissue. £140

A scene outside a cottage on a wealthy estate; a well-dressed woman, accompanied by her two daughters, a young black servant, who holds a cloak and umbrella, and a small dog, instructing her youngest child to give money to a poor woman, kneeling beside her doorway and holding her sleeping baby. Slavery item.

*Frankau: 204; iii/iii. See CS: 180 [only one state described.]*

Stock: 21396

### 80. **And a mighty angel took up a stone like a great millstonr, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all. Revelations Chap.18. v.21.**

Designed & Engraved by J. Martin, Esq.r [London: William Baynes and Son, 1826.]

Mezzotint and etching. 127 x 75mm. 5 x 3". Trimmed. £45

The angel prophesying the destruction of Babylon; luminous angel in sky above the city, tiny figure of St John the Divine watching from rock in the foreground.

Illustration to Edwin Atherstone's poem 'From the Revelation', published in 'The Amulet; or, Christian and Literary Remembrancer'.

*Campbell & Wees: 75.*

Stock: 21450

### 81. **Quid veneranda sacrum genetrix miraris Jesum: Quid figis in natum lumina blanda tuum. Scilicet aeternum terrena in imagine vultum Non capis aut minimi numina summa Dei. A. Syen.**

G. Flinck Pinxit. C. van Dalen Junior Sculp.sit. A. Blotelingh Excud.

A very fine engraving. 342 x 272mm. 13½ x 10¾". Trimmed inside platemark, slight loss top right. £160  
Jesus Christ sat on the Virgin's lap who's breast is out to feed the child.

Stock: 21707

### 82. **[Holy Family.]**

S. Bourdon Pinx. F. Poilly sculp. Avec privilege du Roy 1658. A Paris chez Peyronnin, rue Princesse au Fauxbourg St. Germain.

A very fine engraving. Collector's marks on verso. 413 x 322mm. 16¼ x 12¾". Crease down left-hand side.

£220

Holy Family with the infant St John, with at centre the Virgin lifting a veil covering the sleeping Christ child, below the infant Baptist, seen half-length, his left hand resting on a lamb and presenting a cross to the Virgin, and on the right St Joseph, seen half-length, conversing with an angel.

*Ex Collection: Dr. C.D. Ginsburg [Lugt: 1145]; Julian Marshall [Lugt: 1494]; [plus unidentified mark: uc].*

Stock: 21721

### 83. **Going to Market.**

T: Gainsborough. I: Ogborne Sculp. Pub: by I: Ogborne No 58 Great Portland St. [n.d. c.1785.]  
Stipple and etching. Plate 209 x 254mm. 8¼ x 10".

Slight foxing. £95

A farmer leads his horse to market passing along the road and a thatched cottage behind; on the back of the horse are two lambs. After a drawing by Gainsborough now part of the collection in the Victoria & Albert Museum.

Stock: 21676

### 84. **Macbeth. Proof.**

Sir Joshua Reynolds Pinx.t S.W. Reynolds Sculp.t  
Stipple and etching. Plate 228 x 253mm. 9 x 10".

Trimmed inside the platemark to the left-hand side.

£120

Macbeth in the foreground to left, seen from the back, faces the witches and the apparitions; by his feet, inside a coiled snake, stand a small bloody child and a child wearing a crown and holding a tree, behind them are the kings, one holding a mirror, and a large figure of a soldier, pointing; the witches sit on the far, Hecate in the middle, with her forefinger pointing upwards.

*Whitman: p.149 (Appendix): 56\*. For a later state see ref. 9567*

Stock: 21501



85. **The Power of Love. Fair Inibecca lover Trenmor unknown to him, & to gain an interview challenged & met him as a warrior, cast off they armour said she, I first will cast off mine, and in so doing she discovered herself to be a female, at the sight of her snowy bosom, he started & Love took possession of his soul. Le Pouvoir de l'Amour. La belle Inibecca aimait Trenmore sans qu'il le sceut, et pour se procurer une entrevue avec lui, elle le defia et le recontra en guerrier, Jette bas tes armes lui dit elle et j'en ferai d'abord autant, en ce faisant elle decouvrit son sexe; a la vue de son sein de neige il tressaillit et l'amour prit possession de son ame.**

Angelica Kauffman pinx. J. Ogborne sculp. [Publish'd June 1st. 1786, by J. Thane, Trenmor Street, Hay Market.]

Stipple. 349 x 311mm. 13 $\frac{3}{4}$  x 12 $\frac{1}{4}$ ". Laid on conservation tissue, cut and some creasing, some repairs, outside the roundel. £240

Inibecca removes the armour that she has been wearing as a disguise, to the surprise of Trenmor, who stands on the left, causing him to drop his spear; tree behind and boats beyond at right.

An illustration of a scene from 'Fingal' in 'Ossian'.

*Alexander: 229.*

Stock: 21467

86. **The Power of Music. Forsaken by her Lover, Miranda sought the gloomy retreats of solitude, she told her griefs to the whispering gates which sported in the Forest, when Zepher pitying her complainings, soothed her care by the soft power of his melodious Harp, and restored tranquility to her mind. Le Pouvoir de la Musique. Délaissée de son amant, Mirande recherché les sombre retraites de la solitude, elle repétait ses cagrins aux doux murmures des vents qui se jouaient dans les Forests; quand Zephyr prenant pitié de ses plaintes adoucit ses douleurs par le tendre pouvoir de sa Harpe melodieuse ; et rendit la tranquillité a son ame.**

Angelica Kauffman pinx. J. Hogg sculp. [London. Publish'd June 1st. 1786 by J. Thane, Rupert Street, Hay Market.]

Stipple rare. 361 x 310mm. 14 $\frac{1}{4}$  x 12 $\frac{1}{4}$ ". Laid on conservation tissue, wormholes, cut and some creasing, damaged. £220

Miranda, walking through woods, hears the sound of Zephyr playing harp behind the trees at left, and holds her finger to her lips.

*Alexander: 228.*

Stock: 21465

87. **La Piece Curieuse.**

[n.d., c.1780.]

Fine stipple, printed in sanguine. 170 x 155mm, 6 $\frac{3}{4}$  x 6". £280

A be-wigged man gives a naked young woman a very personal examination, aided by a magnifying glass, watched by the young woman's guardian. Another man spies on from a hiding place behind a curtain. The title is a play on the French name for a street entertainer's peepshow box, which had portholes to view the attraction.

Stock: 21339

88. **[Hercules and Omphale.]**

G.B. Cipriani Delint. F. Bartolozzi sculpt. London, Publish'd Novr: 1787 by W. Dickinson Engraver No: 158 Bond Street.

Stipple and etching, state before title. 215 x 255mm, 8 $\frac{1}{2}$  x 10". Crease through lower left corner. £230

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

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

After Giovanni Battista Cipriani (1727 - 1785).

*De Vesme 425, iv of v.*

Stock: 21256

89. **[Maternal Happiness.]**

G.B. Cipriani R.A. invt. F. Bartolozzi RA, sculpt. London, Published Janry. 12. 1795, by C. Guisan No. 74, Wells Street Oxford Street, & Sold by A Molteno Printseller, No.76 St. James's Strt.

Stipple and etching, state before title. 275 x 225mm, 10 $\frac{3}{4}$  x 9". Horizontal crease just above image. £260

A woman, her head covered, embracing her child, whose arms stretch out towards her.

After Giovanni Battista Cipriani (1727 - 1785).

*De Vesme 623, ii of iii.*

Stock: 21302

90. **Connubial Happiness.**

Painted by J. Northcote. Engraved by E.J. Dumeé.

London publish'd August 26, 1786; by J.R. Smith No:83: Oxford Street.

Rare stipple with etching printed in brown ink, first state with title in open capitals. 400 x 350mm, 15 $\frac{3}{4}$  x 13 $\frac{3}{4}$ ". Mint. Some very faint staining, else a fine impression with wide margins. £520

A scene of domestic harmony in an interior: a man, his wife and small child around a sofa. Picture on the wall behind, newspaper, and open book on table in foreground.

After James Northcote (1746 - 1831).

*Ex Collection: Christopher Lennox-Boyd, from Northcote Albums. See Slater p.287, unrecorded. Not in Frankau.*

Stock: 21252

91. **The Innocent Stratagem. A Lady fearing her Husband's propensity to Gaming would win his family, contrived by one of her Relations to win his whole Fortune; and when he was full of horro at the supposed situation to which he had reduced them she produces the Bond and acknowledges the Stratagem. La Ruse Innocente. Une Dame qui craignit que son Mari perdrait sa famille par la rage de Jeu, se servit par un parent de gagner toute sa fortune au jeu, et ensuite quand il fut rempli d'horreur dans la supposition qu'il s'étoit ruiné elle lui produit l'obligation en avouant l'artifice. [&] The Power of Innocence. A married couple of fashion having had a trifling difference together, agreed to part; but were prevented by their only Child, each contending to have it. The little prattler supposing her Father angry, said, do Papa! Do, love Mama! Mama loves you! On which a reconciliation took place. Le Pouvoir de l'Innocence. Une petite querelle entre mari et femme fut portée si loin qu'ils déterminèrent de se séparer, mais ne purent pas convenir que posséderait leur Enfant unique. La petite croyant que le Père se fâchoit; dit, Je vous prie Papa, aimez Mamam, Mamam vous aime; quel enfantillage les reconcila!. A Pair**

Thos Stothard pinx. Thane ex. Joseph Strutt sculp. London, Publish'd March 1. 1792, by J. Thane, Rupert Street, Hay Market.

A pair of stipples. Plate 310 x 330mm. 12¼ x 13". Trimmed, some damage off image. £350

In a room, a woman standing in the centre, showing a letter to a man who sits on the left on a sofa, three children sitting on the right in front of a window. [&] A girl grabs onto her father's leg urging him to stay with his mother, a carriage and horse wait outside.

See BM: 1851,0208.304. [*Innocent stratagem*].

Stock: 21468

92. **Maternal Tuition Draws the clean vestments o'er the little Limbs, / And as the fearful eye of Paion swims, / With mild authority commanding, / Repressing ill and good expanding. / Careful she weeds the tender heart betimes! / Ere ill propensions thrive and ripen into crimes.**

Catherine Maria Fanshawe del.t. Caroline Walton Engraver to her Majesty, Sculp.t. Re-issue circa 1820, of plate inscribed: London. Pub.d Jan.y 1 1793 by A.Molteno Printseller to her Royal Highness the Duchess of York No. 76 St. James's Street

Stipple, rare, printed in sepia. 280 x 290mm. Crack in platemark. £260

A classical view of sibling rivalry.

Stock: 21392

93. **For Contemplation, HE, and Valour form'd; For Softness, SHE, and sweet attractive grace.**

Godfrey delin.t. J. Pass sculp. [Ebenezer Sibly, 1794.] Stipple, printed in colours. 190 x 130mm, 7½ x 5¼", Slight soiling. £130

A figure of a naked woman holding a sphere within a zodiac with points showing which part of the body each sign governs. From Ebenezer Sibly's "Universal System of Natural History", a mixture of science and the occult.

*Debus: 'Scientific Truth and Occult Tradition: the Medical World of Ebenezer Sibley (1751-1799)'; in Medical History, 1982.*

Stock: 21380

94. **The Insensible Perspiration.**

Dodd del. J. Pass sculp. Published as the Act directs June 20th 1794.

Stipple, printed in colours. 190 x 130mm, 7½ x 5¼", Slight soiling. £130

A naked man within a cloud, illustrating Sibley's theory of animal magnetism, which he defined as 'a sympathy which exists between the magnet and the insensible perspiration of the human body, whereby an aether, or universal effluvia, is made to pass and repass through the pores of the cuticle, in the same manner as the electrical fluid passes through bodies, and by which many cures are performed'. From Ebenezer Sibly's "Universal System of Natural History", a mixture of science and the occult.

*Debus: 'Scientific Truth and Occult Tradition: the Medical World of Ebenezer Sibley (1751-1799)'; in Medical History, 1982.*

Stock: 21381

95. **Fidelia. How have I been charmed to see one of the most beauteous women the Age has produced on her knees helping on an old man's slipper. Spectator No.449.**

Drawn by Rich.d Westall R.A. Engraved by Louis Schciavonetti V.A. London: Pub. March 1.1819 by Hurst, Robinson & Co\_late Boydells, 90 Cheapside. Hand-coloured stipple and etching, printed in colours. Plate 610 x 502mm. 24 x 19¾". £260

An old man seated in his armchair by the fireplace is assisted by his loyal daughter: papers, ink and quill on the table to the right.

Stock: 21695

96. **The Billet Doux, [The Love Letter]**

Engraved by F.C. Lewis from a picture by G.S. Newton in the possession of Watson Taylor Esqr. London, Published by Mr. F.C. Lewis, 12, Charlotte Street, Rathbone Place, 1827.

Stipple with etching and some aquatint, india paper; 285 x 205mm. 11¼ x 8". A fine impression; trace of crease through lower right corner. £80

A young woman contemplating the contents of the valentine she holds in her left hand; balustrade behind and a ship at sea in the background.

Four lines of verse below title.

After Gilbert Stuart Newton (1794 - 1835).

*From the Encombe Collection, Lord Eldon.*

Stock: 21652

97. **[A woman and young girl.]**

Guercino del. [F. Bartolozzi sc.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on watermarked laid paper, first state before all letters. Initials lower right in image, maybe an artist's proof, 240 x 230mm, 9½ x 9". A fine impression with full margins. £140

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2215, only state.*

Stock: 21511

98. **[A woman and her child, with two men.]**

[Guercino inv. F. Bartolozzi sc.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on watermarked laid paper, first state before all letters. 225 x 155mm, 9 x 6". A fine impression with full margins. Uncut. £160

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2170 [undescribed state].*

Stock: 21286

99. **[Partially nude recumbent woman breast-feeding her naked infant.]**

[Guercino inv. F. Bartolozzi sc.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. 200 x 290mm, 8 x 11½". A fine impression with full margins. Uncut. £95

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2166 [undescribed state].*

Stock: 21269

100. **[Study of a woman wearing a turban.]**

Guercino inv. [F. Bartolozzi sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, "intermediate" state with artist's name but before engraver added. 280 x 195mm, 11 x 7¾". Margins slightly soiled and stained; else a fine impression with full margins. £160

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydells' 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.

*De Vesme 2161, ii/ii.*

Stock: 21293

101. **[Two young women; one holding caged bird, the other an epee sword.]**

[Guercino inv. F. Bartolozzi sculp.] [London: J. & J. Boydell, c.1790s.]

Etching printed in brown ink on laid paper, first state before all letters. 345 x 250mm, 13½ x 9¾". A fine impression; some surface soiling to full margins. Uncut. £140

After Giovanni Francesco Barbieri (1591 – 1666), known as Guercino. One of a number of prints after drawings by Guercino and other masters in the Royal

Collection, etched by Francesco Bartolozzi (1728 - 1815). The original drawings by the Bolognese artist were acquired by the Earl of Bute while on his Grand Tour, and later given to George III. The king's librarian, Richard Dalton, met Bartolozzi in Italy in the early 1760s. This brought Bartolozzi to London in 1764 under Dalton's employ. The plates were later bought by the London publishers John and Josiah Boydell, and published in two folio volumes. This appeared in Boydell's 'Eighty-two prints, engraved by F. Bartolozzi & c. from the original drawings of Guercino, in the collection of his Majesty'.  
*De Vesme 2155 [undescribed state].*  
Stock: 21267

102. **The Anxious Matron.**

Rubens's, Pinxt. Drawn, Printed & Published at Friedel's Litho Estabt. 252, Tottenham Court Road, & at the Polytechnic Institution, 309, Regent St. London. [n.d. c.1840.]

Very scarce and fine hand-coloured lithograph with gum arabic, mint colour. Image 350 x 275mm. 13¼ x 10¾". A fine impression with full, folded margins (small tears at apex of folds). £160

After Peter Paul Rubens (1577 - 1640) by Adam Friedel, Danish-born painter and lithographic printer, publisher of a series of coloured lithographs of the Greek Revolution under the title 'Twenty-Four Portraits of the principal leaders and personages who have made themselves most conspicuous in the Greek Revolution'.  
Stock: 21588

103. **[A poor family outside their cottage.]**

On Stone by F. Sexton Drawn, Printed & Published at Friedel's Litho. Estabt. 252, Tottenham Court Road, and at the Polytechnic Institution, 309, Regent Street  
Rare and fine hand-coloured lithograph with gum arabic, mint colour. Image 350 x 265mm. 13¼ x 10½". Margin partially missing; tatty extremities with some tears. Crease close to left edge of image. £160

A copy of an engraving by Adam Friedel, Danish-born painter and lithographic printer, publisher of a series of coloured lithographs of the Greek Revolution under the title 'Twenty-Four Portraits of the principal leaders and personages who have made themselves most conspicuous in the Greek Revolution'.  
Stock: 21586

104. **The Sea Nymph. Mrs Honey. [titled in pencil.]**

Painted by T. Harper. Eng.d by A.M. Huffman. [pencil] [Pub. by S S Folker, Brighton, n.d., c.1840.]  
Mezzotint, proof before all letters. 270 x 205mm, 10½ x 8". Large margins. £230

A bathing beauty with a headdress of shells. If the pencil title is correct the woman is Laura Honey (1816?–1843) described by DNB as 'a pleasing and graceful actress and a delightful ballad-singer'. Harper & Huffman worked together on Folker's 'Beauties of Brighton', with women in local settings. It is likely that this was made for that series: as Ford does not include it in the six prints he lists in his 'Images of Brighton' it is possible that it was never published.

*See Ford, Images of Brighton, 1262-1267. Not in Harvard.*  
Stock: 21580

105. **[The Flemish Repast]**

[after Carl August Krause] [n.d., c.1760.]  
Copper engraving, proof before all letters. 405 x 300mm, 16 x 11¾". Trimmed to plate. £280

Flemish genre scene, attributed on reverse to Jacques-Firmin Beauvarlet although as the print is not included in the IFF catalogue of his work this is uncertain. The same image was engraved in mezzotint by James Wilson in 1771, and on that print Carl August Krause (1724-64) was named as artist.

*Not in IFF. For Wilson's mezzotint see British Museum no. 2010,7081.1063*

Stock: 21638

106. **Achilles Revenging. Achilles under the protection of Pallas, runs Hector through, and revengeth Patroclus's death. The Trojans are routed, the Greeks get the victory. Minerva is seen attended by her bird: and on one side, Mars with his helmet & sword; on the other, Hercules with his lion's skin and club [parallel text in Latin].**

P.P. Rubens Pinxit. B. Baron Sculpsit Londini Printed for Carington Bowles, next the Chapter House in St. Pauls Church Yard, London.

Early 19th century copper engraving approx. 450 x 480mm (17½ x 19") to plate. Trimmed inside platemark along bottom; flattened creases; repaired tears and remnants of staining. £220

One of a series of eight plates after Rubens' designs for a series of tapestries illustrating the life of Achilles. Engraved by the French artist Bernard Baron (1696-1762) who worked for Hogarth amongst others, and who was involved with several projects engraving large decorative paintings.

*for others in series see refs. 21473 and 21475*  
Stock: 21471

107. **Achilles Instructed. Chiron the Centaur carrieth Achilles on his back, & teacheth him to ride. He instructeth him also in hunting, shooting and Musick. On one of ye side pillars is set Apollo w.th his guitar on the other Aesculapius with a club & a serpent twined about it. A guitar hangeth on a tree. The side & bottom of the picture are adorned w.th hounds, & various instrum.ts of hunting and fowling.**

P.P. Rubens Pinxit. B. Baron Sculpsit Londini Printed for Carington Bowles, next the Chapter House in St. Pauls Church Yard, London.

Copper engraving, 450 x 350mm (17½ x 13½"). Trimmed inside platemark. £220

One of a set of eight plates after Rubens' designs for a series of tapestries illustrating the life of Achilles.

Engraved by the French artist Bernard Baron (1696-1762) who worked for Hogarth amongst others, and who was involved with several projects engraving large decorative paintings.

*for others in series see refs. 21471 and 21473*

Stock: 21475

**108. Achilles Armed. Thetis receives from Vulcan the set of Armour which she had asked him to make for her son Achilles. The picture represents on one of the pillars Jupiter with ye eagle his thunder bearer; on the other, Juno with her peacock: in the middle, Vulcan's forge with his workmen, & a Cupid flying down & reaching an helmet to a Triton: at the bottom, an anvil with other tools of Vulcan.**

P.P. Rubens Pinxit. B. Baron Sculpsit Londini Printed for Carington Bowles, next the Chapter House in St. Pauls Church Yard, London.

Early 19th century copper engraving, 450 x 480mm (17½ x 19") to plate. Remnants of staining £260

One of a series of eight plates after Rubens' designs for a series of tapestries illustrating the life of Achilles. Engraved by the French artist Bernard Baron (1696-1762) who worked for Hogarth amongst others, and who was involved with several projects engraving large decorative paintings.

*for others in series see refs. 21471 and 21475*

Stock: 21473

**109. Her Majesty's Favorites. Hector. Nero. Dash. Blue Parroquet. [Royal Album.] No. 7.**

[Alf.d Carlile, Lithog.r London.] [n.d. c.1845.]

Lithograph. 209 x 266mm. 8¼ x 10½". Some toning around the edges. £75

Queen Victoria's favourite pets; including 'Lorey' the Duchess of Kent's parrot.

Stock: 21530

**110. Pompeii. Mosaico. \_\_ Mosaïque.**

Lenghi Dis. G. Lenghi Edit [French, n.d., c.1870].

Lithograph in fine contemporary colour by hand, sheet 355 x 250mm. 14 x 9¾". Some light foxing; a fine impression overall. £120

The iconic mosaic of a guard dog (one of several) in Pompeii, southern Italy, with the warning 'Cave Canem' ("Beware of the dog"); situated on the floor of the entrance hall to the House of the Tragic Poet, facing the Via di Nola.

Numbered '35' below, from an unidentified publication.

Stock: 21631

**111. The Faithful Friend.**

Drawn on Stone by Richd. J. Lane from a Picture by John Boaden. Printed by C. Hullmandel. Published by J. Dickinson Bond Street April 1826.

Fine lithograph on india paper, sheet 180 x 140mm. 7 x 5½". Margins trimmed. £65

A child and pet spaniel, in a landscape.

By Richard James Lane (1800 - 1872), after John Boaden (1792 or 1793 - 1839), portrait and figure painter.

Stock: 21660

**112. [Chasse au loup - Hunting a Wolf.]**

F. Desportes invenit et pinxit. Joullain Sculpsit. A Paris chez Gautrot et Joullain Quay de la Megisserie a la Ville de Rome. Avec Privilege du Roi [n.d., c.1770]. Etching. Collection stamp on verso. Image 340 x 460mm. 13½ x 18". Trimmed to plate; small tear into image upper right, and arms below, squared off in pencil which would indicate that someone copied the print. £220

A dedication around a crest of Claude Glucq (1676 - 1742), magistrate and art collector who commissioned the painting in 1725 for the Castle Villegenis, the original painting is now in the Musée des Beaux-Arts of Rennes. François Desportes (1661 - 1743), painter of animals and flowers and particularly painter of hunting scenes for Louis XIV, he decorated many of the Royal Palaces. This print was originally advertised with a companion pair, 'Wild boar hunt' in 'Mercure de France', May 1734.

*BM 1871,0812.3723. Collection Stamp: Ministère de l'Intérieur. Sûreté Générale. Préfecture de Police. Colportage.*

Stock: 21629

**113. Le Cerf aux Abbois. [The stag at bay.]**

J.B. Oudry Del. Huquier Sculp. A Paris ches Huquier rue des Mathurins au coin de celle de Sorbonne A.P.D.R. [n.d., c.1770.]

Etching, rare, 555 x 355mm. 21¾ x 14". A good impression, with margins. £320

A stag attacked by several hounds in a wooded landscape.

From a series of animal and sporting subjects after Jean-Baptiste Oudry (1686 - 1755).

Stock: 21626

**114. [Stag Hunting]. A Messire Louis Fagon Chevalier Conseiller d'Etat ordinaire, et au Conseil Roial des Finances Intendant des Finances. (Fagon Coat of Arms)**

J.B. Oudry pinx. N. C. Silvestre Sculpsit. A Paris chez l'auteur rue Jean pain-molet. [n.d., c.1770.]

Etching, 555 x 355mm. 21¾ x 14". A good impression, with margins. Old repaired tear top centre. £220

A stag attacked by several hounds in a wooded landscape by a river bank. Two dogs fight in the left foreground, two are seen approaching in the right background.

One of a number of animal and sporting subjects after Jean-Baptiste Oudry (1686 - 1755). A dedication around a crest from the artist to Louis Fagon (1680 - 1744), an intendant des finances and book collector, whose house Oudry was commissioned to decorate with arabesques, flowers and birds.

Stock: 21628

115. **[A Scottish Terrier Family Group.]**  
J. Hanson Walker J.nr [pencil signature.] J. Hanson Walker J.nr 1904. Copyright 1905 by Photographische Gesellschaft. Published by the Berlin Photographic Company, Berlin [with their stamp]; London, W.1. 33, New Bond Street. New York 14 East 23rd Street. Rare photogravure. Plate 273 x 298mm. 10¾ x 11¾". Mibnor crease on india paper lower right not effecting printed area. £260  
A family of Scottish terriers; two adults and five puppies.  
Stock: 21543

116. **Mischief.**  
F.Sanyds pinxt. L.Flameng sculpt. London. Published 20th June, 1876 by Messrs Ellis & White, 29, New Bond Street.  
Etching on india. Plate 253 x 311mm. 10 x 12¼".  
Printseller's Association Stamp. Water stain to the top left-hand side outside image. Some time staining around edges of the sheet. Very large margins. £380  
A Pug rampaging through a knitting basket, with Chinese pot and furniture in background.  
PSA: L.P. 125. Present: 25. published state.  
Stock: 21384

117. **Marriage Procession of Queen Victoria & Prince Albert At the Royal Chapel, St. James's, on Monday, February 10th, 1840.**  
Published by J. Thomtson [sic], Gloucester-street, Oakly-street, Lambeth. Elliot, Printer, 14, Holywell-street, Strand [1840].  
Uncut rare woodcut in contemporary hand colour, procession in four tiers, all facing to right; letterpress title and captions. Sheet 375 x 500mm, 14¾ x 19¾". Complete as issued. Folds, scarce as full sheet untrimmed in any way. Minor repairs to title area (upper right). £140  
A delightful piece of popular ephemera commemorating the marriage of Queen Victoria and Prince Albert on 10th February 1840, in the Chapel Royal of St. James's Palace, London. Often these would have been cut into their strips and joined to make one long view that may have been put out a small roller to be viewed.  
Stock: 21366

118. **The True Effigies of Capt.n Goodere, Matthew Mahony & Charles White. Drawn from Life by Order of the Capt.n During their Confinement in Newgate in Bristol. Samuel Goodere Esqr; Late commander of his Majesty's Ship the Ruby**  
Published by Tho.s Harris According to Act of Parliament April 21st 1741.  
Engraving. Sheet 290 x 235mm, 11½ x 9¼". Trimmed within plate with obvious lines from former folds. £360  
A broadsheet relating to a famous murder trial, with portraits of the murderers Goodere, Mahoney and White and three scenes of the abduction, including a

graphic depiction of the murder that took place at the HotWells, Bristol  
Feeling slighted by what he regarded as an unfair division of an inheritance, Captain Samuel Goodere arranged for his older brother, Sir John Dinely Goodere, to be abducted, taken to his ship (HMS Ruby) and garrotted. Found guilty, the three were executed on the 20th April 1741 and hung in chains: this print was published the following day.  
Stock: 21373

119. **Earl River presenting his Book & Caxton his Printer to Edw.4. the Queen & Prince; from a curious M.S. in the Archbishops Library at Lambeth. The Portrait of the Prince (afterw.ds Edw.5.th) is the only one known of him, & has been engraved by Vertue among the Heads of the Kings. The Person in a Cap & Robe of State is probably Richard D. of Gloucester, as he resembles the King, and as Clarence was always too great an Enemy of the Queen to be distinguished by her Brother. The Book was printed in 1477, when Clarence was in Ireland, & in the beginning of the next year he was murder'd.**  
C. Grignon sculp. [n.d. c.1790.]  
Engraving. 177 x 120mm. 7 x 4¾". Cut. £45  
Anthony Woodville, 2nd Earl Rivers, seen here presenting his translation of the Dictes and Sayings of the Philosophers to King Edward IV, his brother-in-law, and his family. His book was printed by William Caxton at Westminster in 1477. The man in the cap and robe is thought to be Richard III, Duke of Gloucester, the king's brother.  
Stock: 21720

120. **Rocket Tavern & adjoining Premises as they appeared immediately after the Explosion.**  
Sketched & Drawn, on Stone by F. Lucas. Printed & Published at T: Underwoods Lithographic Estab.t Cherry St. Birm.m [n.d. c.1825.]  
Lithograph, very scarce. 380 x 488mm. 15 x 19¼". £280  
Ruins of the Rocket Tavern in Birmingham following an explosion.  
Ex: Watt Collection.  
Stock: 21684

121. **The Shamrock of Ireland. Royal Album. No.32.**  
Alf.d Carlile Lith. London. [n.d. c.1845.]  
Rare lithograph. 267 x 205mm. 10½ x 8". Toning around the edges. £80  
A shamrock resting on the symbol of Ireland with the words 'Erin go Bragh', translated from the Gaelic meaning "Ireland Forever". In the top leave of the shamrock is Ireland with her harp to her left holding



two laurel reefs to place on the heads of 'Repeal' to the left, a representation of Daniel O'Connell (1775-1847), the Liberator, who campaigned for Catholic Emancipation and repeal of the Act of Union which combined Great Britain and Ireland; and 'Temperance' to the right, Father Theobald Mathew (1790-1856), the Irish teetotalist reformer.

Stock: 21519

122. **Temperance, The Man. Intemperance, The Animal. Royal Album, No. 11.**

[Alf.d Carlile, Lithog.r London.] [n.d. c.1845.]  
Lithograph. 197 x 268mm. 7¼ x 10½". Some toning around the edges. £80  
Irish interest. Representations of 'Intemperance' to the right, Daniel O'Connell (1775-1847), the Liberator, who campaigned for Catholic Emancipation and repeal of the Act of Union which combined Great Britain and Ireland, he also assisted his younger son to acquire the Phoenix Brewery in 1831 and they produced a brand known as "O'Connell's Ale"; and 'Temperance' to the left, Father Theobald Mathew (1790-1856), the Irish teetotalist reformer.

Stock: 21528

123. **[In pencil:] A Hundred Years' Peace. The Signature of the Treaty of Ghent between Great Britain and the United States of America. December 24th 1814.**

**[In pencil:] A.St. John Baker; Henry Boulburn; John Quincy Adams; Christopher Hughes; (a secretary); Jonathan Russell; Walliam Adams; Admiral Lord Gambier; Albert Ballatin; James A. Bayard; Henry Clay. (British Delegates.) (American Delegates.)**

Aforestier 1914. [Pencil signature:] Forestier. No. 3014. Copyright 1914 in London & Washington by the Fine Arts Publishing Co Ltd. 15 Green Street, London. Printed in England.

Coloured lithograph. Stamped: zz3. Remarque to lower right. Board 692 x 832mm. £520

The Treaty of Ghent, 1814, was the peace treaty that marked the end of the War of 1812 between the United States and the United Kingdom. It took so long for news of the treaty to reach the United States, that in fact the Battle of New Orleans was fought after it was signed. Remarque of the British and American flags intertwined to suggest unity.

Stock: 19629

124. **Impudence. Impudence. [&] Modesty. La Modestie.**

[R. J. Lane(?)] [London, J. Dickinson? n.d., c.1825.]  
Pair of fine and rare lithographs on india paper, on album sheet, sheets c.180 x 140mm. 7 x 5½". Margins trimmed. £120

Two allegorical female figures: the woman of virtue, demurely dressed and head covered with a veil, is

contrasted with a bold woman, dressed ostentatiously and posing coquettishly.

By Richard James Lane (1800 - 1872).

Stock: 21661

125. **Westminster School [pencil, lower right.]**

Wallace Hester [pencil signature.] [n.d. c.1930.]  
Etching. 177 x 249mm. 7 x 9¾". Large margins. £120  
Westminster School, Little Dean's Yard in London. The independent school established in 1179 and refounded in 1560.

Stock: 21464

126. **[The Execution of Oliver Cromwell, John Bradshaw and Henry Ireton.] 1. Cromwels haupt. 2. Bratshow. 3. Ireton.**

[n.d. c.1661.]  
Engraving. 140 x 171mm. 5½ x 6¾". £70  
The scene outside Westminster Hall showing a gallows and three heads mounted on poles from the top of the Banqueting House. Following the Restoration of the english Monarchy, Oliver Cromwell (1599-1658), Judge John Bradshaw (1602-1659) and General Henry Ireton (1611-1651), were exhumed then posthumously executed and mutilated by the order of the King in retribuition for their regicide.

Stock: 21574

127. **King Henry III Renewing and Confirming Magna-Charta Arch Bishop Boniface denouncing the Anathema in Westminster Hall. To the People of England this Print is most respectfully Inscribed by their most Obedient Servant John Miller.**

[London: J.S. Müller, 1780.]  
Etching, image 335 x 420mm. 13¼ x 16½". Trimmed within plate; horizontal crease through lower image edge. £170

Grand historical scene inside a crowded Westminster Hall, London; the main players are King Henry III (1207 - 1272), Boniface of Savoy (c. 1217 - 1270), Archbishop of Canterbury, and numerous courtiers and barons. Magna Charta was originally issued in the year 1215 and reissued later in the 13th century in modified versions, which included the most direct challenges to the monarch's authority to date. The impermanence of the Charter required successive generations to petition the King to reconfirm his Charter, and hopefully abide by it. Between the 13th and 15th centuries the Magna Charta was reconfirmed 32 times according to Sir Edward Coke, but possibly as many as 45 times. The Charter was last confirmed in 1423 by Henry VI. Biblical quotation from the Book of Deuteronomy over eight lines, either side of crest labelled 'Magna Charta Granted by K. John on Running Mead June 13, A.D. 1215. Renewed and Confirm'd by K. Henry III. in Westmr. Hall A.D. 1253.'

Engraved and published by Johann Sebastian Müller (1715 - 1792), engraver of historical, topographical and portrait prints, and botanist. He was born in

Nuremberg, where he trained, and emigrated to London in 1744.  
Stock: 21712

128. **(No.3.) Cato Street Conspiracy. Interior View of the Secretary's Room adjoining the Hay-Loft where Thistlewood & the Principal Conspirators retreated on Ruthen, Smithers, & Ellis entering the Loft on the night of Feby. 23rd. 1820. A. A cask, containing weapons & ammunition. B.B. Two marks on the wooden front of the Cupboard near the large window, looking to Cato Street; made by the bullet's from a pistol, fired at Thistlewood, by Ellis the Patiole, at the moment he stabbed Smithers\_ C. Small window looking into the adjoining small Room. The bottles on the Chimney Piece were found there and represented in the Drawing.\_The Rooms were found generally dirty, & had the appearance of not having been recently used.\_ (Size of the Room 7.ft 6in by 4ft.)**

W.H. Harriott. delin.t 26 Feb.y 1820. Printed by F. Major 4 Greenland Place, Cromer St. Price s1./pluin\_s2/.coloured.\_ London. Published by S.&J. Fuller 34 Rathbone Place 26 1820.

Hand-coloured lithograph. Publisher's stamp. 342 x 272mm. 13½ x 10¾". Crease along right-hand edge. Small tear upper left-hand corner. Some staining into image. £120

The Cato Street Conspiracy refers to the attempt to murder all the British cabinet ministers and Prime Minister Lord Liverpool in 1820. Here an interior view of the secretary's room, adjoining the hayloft where Arthur Thistlewood, the ringleader of the group, killed the arresting officer, Richard Smithers.

Stock: 21314

129. **The London Central Poultry and Provision Market. Erected by the Corporation of the City of London. The First Stone Laid December 3rd. 1873 by the Chairman of the Markets Improvement Committee Henry Lowman Taylor Esq.re J.P. Deputy &c. Opened for business December 1st.1875, The Right Honourable William James Richmond Cotton, M.P. Lord Mayor. Horace Jones F.R.I.B.A. Architect. Holland & Hannen Builders.**

C.F. Kell, Chromolith.r 8 Castle St. Holborn EC. [n.d. c.1875.]

Chromolithograph. 482 x 748mm. 19 x 29½". On original board, some cracking of board. £520

View of the poultry and provision market, part of Smithfield Market, showing the traders with their wares in the street and in horse and carts.

*Ex Collection: Norman Blackburn. Collage: q7714889.*  
Stock: 19787

130. **A view of the Custom House, with part of the Tower, taken from ye River Thames London. Vue de la Douane et une partie de la Tour, prise de la Riviere Thamise a Londres.**

Maurer Delin. T. Bowles Sculp. Printed for Carington Bowles in St. Pauls Church Yard, John Bowles in Cornhil, \_ and Rob.t Sayer in Fleet Street.

Engraving and etching in fine contemporary hand colour. Plate 265 x 400mm. 10½ x 15¾". Small tears into the margins; very fine colours. Chip with paper loss into upper right-hand margin. £350

View of the Custom House with boats on the River Thames and the Tower of London in the distance.

Stock: 21307

131. **A View of St. James's Square London ~ Vue de la Place de Ste. Jacques a Londres.**

J. Bowels Delin. et Sculp. London, Printed for R. Wilkinson 58 Cornhill, Bowles & Carver 69 St. Paul's Church Yard, and Laurie & Whittle 53 Fleet Street. Publish'd according to Act of Parliament. [n.d. c.1752; but later c.1800.]

Copper engraving, printed on J. Whatman paper. Plate 260 x 400mm. 10¼ x 15¾". Lightly toned. Small crease into sky. £380

A view of St James's Square with a circular pond in the centre; a boy with a hoop on the pavement in the foreground, sedan chairs and carriages, other people on horses and staff in the square.

Stock: 21387

132. **West India Docks. Plate 92.**

Rowlandson & Pugin delt. et sculpt. Bluck aquat. London Pub. Jany. 1. 1810, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint. Plate 235 x 280mm. 9¼ x 11". Slight staining. £190

A view of the newly-built West India Docks on the Isle of Dogs in London. Outraged at losses due to theft and delay at London's riverside wharves, Robert Milligan (c. 1746 - 1809) headed a group of powerful businessmen, including the chairman of the West India Merchants of London, George Hibbert, who promoted the creation of a wet dock circled by a high wall. The Docks were constructed in two phases. The two northern-most docks were constructed between 1800 and 1802 (officially opened on 27 August 1802) for the West India Dock Company to a design by leading civil engineer William Jessop (John Rennie was a consultant), and were the first commercial wet docks in London.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.

Numbered 'Plate 92.' upper right. On Whatman paper watermarked 1808.

*Abbey, Scenery: 212, 92.*

Stock: 21310

133. **Greenwich Hospital. No.17.**  
Boydell Delin. & Sculp. Publish'd according to Act of Parliament, & Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street, Cheapside London 1753.

Copper engraving, printed on 18th century watermarked paper. Plate 260 x 425mm. 10¼ x 16¾".  
£280

The view of Greenwich Hospital from the River Thames, showing a rowing boat and ships on the river; the Observatory on the Horizon. Wren's design was especially splendid as it was devised to include the Queen's House.

*Guildhall: p5374260.*

Stock: 21498

134. **St. Margarets, Twickenham. Seat of the Earl of Cassillis.**

W. Westall. A.R.A. delt. C. Bentley sculpt. Published 1828, by R. Ackermann, 96 Strand, London.

Hand-coloured aquatint. 285 x 350mm. 11¼ x 13¾".  
Faint residue from old mount. Lower margin trimmed.  
£260

Attractive view of an imposing house on the banks of the River Thames; rowing and sailing craft on the water to foreground.

After William Westall (1781 - 1850) for 'Picturesque tour of the River Thames illustrated by twenty-four coloured views, a map and vignettes, from original drawings...'

*Abbey Scenery 435, 15. See BL 556.\*f.10.*

Stock: 21479

135. **[Eight Paintings by Sir James Thornhill in the Cupola of St. Paul's Cathedral, engraved by Du Bosc, Beauvais, Baron, Vander Gucht, and Simmoneau.]**  
**(1) Saule, Saule, quid me persequeris? Act. Ap. Cap 9. v.4. [The Conversion of Saint Paul] [&] (2) Scito nunc te Domini manu peti. Act: Ap: Cap: 13. v. 11. [Elymas the sorcerer struck with blindness] [&] (3) Viri, cur ista facitis? Act. Ap: Cap. 14. v. 15. [Saint Paul and Barnabas reputed as Gods.] [&] (4) Domini, quid mihi faciendum est ut salvus sim? Act: Ap: Cap: 16: v: 30. [Saint Paul and Pilas in the prison] [&] (5) Quem ergo ignorantes colitis, hunc ego vobis annuntio. Act: Ap: Cap: 17. v.23. [Saint Paul preaching the unknown God] [&] (6) Qui illicita tractaverant cremabant libros. Act. Ap: Cap: 19. c. 19. [Burning the books at the preaching of St. Paul] [&] (7) Propomodum mihi persuades ut Christianus fiam Act: Ap: Cap: 26. v. 28. [Saint Paul preaching before King Agrippa.] [&] (8) Mutati, dicebant esse**

**Deum. Act. Ap. Cap. 28: v.6. [Saint Paul shaking off the viper]**

[Various engravers:] (1) In Tholo Ecc. Cathed. D. Pauli Lond. Jac. Thornhill Pinxt. Car. Du Bosc Sculp. (2) Lond. Beauvais Sculp. Lond: (3) Baron Sculp. Lond. (4-6 & 8) Ger. Vdr. Gucht Sculp. Lond. (7) Simmoneau majr. Sculp. Paris. [n.d. c.1719.]  
Complete set of eight designs for the decoration of the cupola, St Paul's Cathedral; engravings on laid paper. All approx. 440 x 280mm, 17¼ x 11". Occasional wormholes, mostly filled. All with wide margins.

£880

The dome of St. Paul's Cathedral in the City of London is home to the original murals created between 1715 and 1719 by court painter Sir James Thornhill (1676 - 1734), featuring these scenes from the life of Saint Paul (c.AD 5 - c.AD 67).

Saint Paul blinded by the light; Conversion of Peter's Guard; [5] a self-portrait of Thornhill; book burning; and the expulsion of snakes.

*See BL Maps K.Top.23.36.m.*

Stock: 21364

136. **The Noble French Sheperdess in St. James Park.**

Le Roy del. J. P. Levilly sculp. [n.d. c.1780.]

Stipple. Plate 432 x 337mm. 17 x 13¼". Very fine and rare.  
£400

A young maiden walking through the park holding fresh flower and grass cuttings in her apron; a sheep follows nibbling at the bits hanging over the edge.

*Oettingen-Wallerstein Collection.*

Stock: 21683

137. **Covent Garden Theatre.**

Pugin & Rowlandson del.t et sculp.t J. Bluck Aqua.t Plate 27. top right. London: Publish'd 1. July 1808, at R. Ackermann's Repository of Arts, 101, Strand.  
Watermark "J Whatman 1806"

Hand-coloured aquatint with etching. Plate 229 x 278mm. 9 x 11".  
£280

The interior of the former theatre on the site that is now the Royal Opera House, Covent Garden, seen from the back of the stalls, looking towards the stage; as it appeared before it burned down in September 1808. An orchestra assembled towards the back of the stage, behind a choir at the front; the theatre packed with spectators. Candle chandeliers hang around the room from the different levels of the circles. At this time the King patronised the Theatre in the Haymarket and the Covent Garden was much associated with the Prince of Wales. On his assent to the throne the theatre took the words "Royal Opera House" to its title under the new King's patronage. Illustration to the Microcosm of London.

*Abbey Scenery: 212; 27.*

Stock: 21515

138. **Astley's Amphitheatre. Plate 4.**  
Pugin & Rowlandson del.t et sculp.t Hill Aquat.  
London, Pub. Jan. y 1. 1808, at R. Ackermann's  
Repository of Arts. 101, Strand.  
Fine hand-coloured aquatint with etching. Plate 241 x  
292mm. £280  
A view within the amphitheatre, near Westminster  
Bridge, on Surrey side. A central circular arena around  
which a man rides standing on the back of two horses,  
with another man in the ring directing horses;  
spectators seated around the sides, and on balconies on  
three levels, a large stage with black curtain at the  
back, a chandelier hanging from the ceiling.  
Philip Astley (1742-1814), regarded as the "father of  
modern circus", opened Astley's Amphitheatre in  
London 1773. Illustration to the *Microcosm of*  
London. *Abbey Scenery: 212; 4.*  
Stock: 21516

139. **The New Theatre Royal, Haymarket.  
Opened July 4th 1821. Shewing also the  
relative situation of the Old Theatre  
previous to its demolitions.**  
Schnebbelie, Del. Dale, Sculp. London - Published 1st  
June 1822 by Robert Wilkinsonm No. 125 Fenchurch  
Street.  
Engraving 260 x 330mm, 10¼ x 13". Some spotting.  
£120

The Haymarket Theatre, the third-oldest London  
playhouse still in use. This, the current building, was  
rebuilt to compliment John Nash's improvement of the  
area.  
Stock: 21345

140. **Parys. Ao. 1654.**  
[Frankfurt: Matthias Merian, c.1655.]  
Engraved map. 355 x 420mm, 14 x 16½". Split in  
binding fold, small tear. £350  
Map of Paris, with the arms of France and Paris in the  
top corners.  
Stock: 21746

141. **Map of High Barn Farm,  
Hildenborough, Kent. For Sale by Auction  
by Mess.rs Charles J. Parris, April 1931.**  
Charles J. Parris, Chartered Surveyors, Tunbridge  
Wells, and Crowborough.  
Colour-printed wood engraving with mss. additions.  
Wear to binding folds. £120  
A scarce estate plan for a farm in Hildenborough,  
straddling the B245 (Tonbridge Road & London  
Road). Landmarks on the map include the Flying  
Dutchman Inn, Hilden House, Hilden Manor & Hilden  
Bridge.  
Stock: 21635

142. **[The Phoenix.]**  
E. J. Detmold [signed in pencil]. [n.d., 1899.]  
Etching, signed in pencil, with Japanese-style ornament  
heightened with gold. 260 x 175mm, 10¼ x 7". £320

A hawk perched on branch with left wing raised and  
extended. The ornament features a dandelion. An early  
plate, issued the year after his first etchings.  
Edward Julius Detmold (1883-1957) and his twin  
Charles Maurice Detmold (1883-1908) were twins and  
child protégés who worked very closely together until  
C.M. Detmold committed suicide in 1908.  
Traumatised, Edward produced only one etching in the  
next fifteen years, returning to the art only in 1923.  
Stock: 21415

143. **Harold Nelson: Designs Made,  
Engraven & Imprinted by Him at the Sign  
of the Halberd. A.D. 1895.**

[Edinburgh, Otto Schulze & Company, 1904?]  
Etching on india. In pencil "with Harold Nelson's  
compl"; 240 x 190mm, 9½ x 7½". Margins spotted  
Uncut. £140  
Etched title page in a mediaeval style with a strong art  
nouveau influence, showing a man leaning over a work  
desk.  
Harold Edward Hughes Nelson (1871-1948), artist,  
etcher and engraver, who designed bookplates, adverts  
and postage stamps. Influenced by Albrecht Durer and  
William Morris, he specialised in black and white  
images. In advertising his clients included Cadbury's,  
Pears Soap, Dewar's and Selfridges  
This is probably the title to 'Harold Nelson: his book of  
book-plates consisting of 24 original designs'. The date  
1895 in the title is within the halberd monogram.  
Stock: 21377

144. **[Two peacocks standing near  
creeping foliage.]**

M.D. E.J.D. E. J. Detmold [signed in pencil]. [n.d.,  
1905.]  
Etching. Signed. 80 x 165mm, 3¼ x 6½". £280  
Etching, signed with the initials of Charles Maurice  
Detmold (1883-1908) & Edward Julius Detmold  
(1883-1957) as artists and with the full signature of  
Edward as etcher. The Detmolds, twins and child  
protégés, worked very closely together until C.M.  
Detmold committed suicide in 1908, three years after  
this etching. Traumatised, Edward produced only one  
etching in the next fifteen years, returning to the art  
only in 1923.  
*Guichard: p. 35, 'Peacocks was their most remarkable  
piece of collaboration', possibly referring to this plate.*  
Stock: 21412

145. **St Malo [etched in plate.]**  
Eug. Bejot [etched in plate.] E Bejot [pencil signature  
lower right.] [19]22 [etched in plate.]  
Etching. Sheet 310 x 386mm. 12¼ x 15¼". £160  
A view from the bay towards the walled port city of  
Saint-Malo, Brittany, France. The cathedral spire  
stands out above all the other buildings, with merchant  
vessels and a row-boat in the foreground.  
Eugene Béjot (1867-1931) was a French painter and  
printmaker. It was his close friend, the Impressionist  
etcher Henri Guérard, who taught him etching and  
whilst with Guérard in Dieppe in 1930, Béjot made his  
final etchings. Stock: 21496

146. **Le Quai Van Dyck. Anvers. [etched in plate.]**

Eug. Bejot [etched in plate.] E. Bejot [pencil signature lower left.] and as watermark in paper. [19]23 [etched in plate.]

Etching. Sheet 310 x 368mm. 12¼ x 14½". £160

A view of the Quai Van Dyck, Antwerp, Belgium, with Notre Dame Cathedral towering in the background. Steamers and shipping vessels in the bay; a large steam transporter moored to the right.

Eugene Béjot (1867-1931) was a French painter and printmaker. It was his close friend, the Impressionist etcher Henri Guérard, who taught him etching and whilst with Guérard in Dieppe in 1930, Béjot made his final etchings.

Stock: 21499

147. **[The Lily Trotter.]**

EJD [monogram]. E. J. Detmold [signed in pencil]. [n.d., 1924.]

Etching, signed in pencil, 230 x 230mm, 9 x 9". Slight creasing. £220

A jacas chick on a lily pad.

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protégés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatised, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

*Guichard: p. 35, 'as exquisitely detailed as any'.*

Stock: 21417

148. **[Three peacocks in open scenery, with sunset.]**

E.J.D. [monogram] E. J. Detmold [signed in pencil]. [n.d., 1925.]

Etching. Signed. 320 x 410mm, 12½ x 16¼". Creased. £260

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protégés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatised, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

Stock: 21420

149. **[Two Arab horsemen in a fantastical city landscape with monkeys and peacocks.]**

E. J. Detmold [signed in pencil]. [n.d., 1925.]

Etching. Signed. 270 x 430mm, 10½ x 17". Creased. £350

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protégés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatised, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

Stock: 21421

150. **[The Happy Family.]**

[Drawn and etched by Edward Julius Detmold.] [n.d., 1925.]

Etching. 300 x 405mm, 11¾ x 16". £260

A stag, doe and fawn.

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protégés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatised, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

Stock: 21414

151. **[Aztec chief?]**

E.J.D. trial proof. E. J. Detmold [signed in pencil]. [n.d., 1925.]

Etching, scarce. Signed. 560 x 310mm, 22 x 12¼".

Brown tape around edges, stitch holes in lower margin. £450

A man wearing a headress and carrying a spear, The thick pencil-sketch style is a departure from Detmold's usual realistic etchings.

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protégés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatised, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

Stock: 21422

152. **[The Shadow and the Shade.]**

[Nathaniel Sparks RE.] [n.d. c.1928.]

A framed etching with aquatint and engraving. Proof. Plate 152 x 90mm. 6 x 3½". £320

An impression of this print was purchased by Her Majesty Queen Mary at the Royal Academy of Arts in 1928.

Nathaniel Sparks R.E. (1880-1956) won a scholarship to the Bristol College of Art and Science at the age of 10. His allegorical nudes and such subject matter are relatively rare today.

Stock: 21724

153. **[The Oracle.]**

Nathaniel Sparks. [Pencil signature.] [n.d. c.1929.]

Framed etching with aquatint and engraving. Signed in pencil. Plate 178 x 95mm. 7 x 3¾". £320

The oracle represented as a fountain admired by a beautiful and serene nude woman.

Nathaniel Sparks R.E. (1880-1956) won a scholarship to the Bristol College of Art and Science at the age of 10. His allegorical nudes and such subject matter are relatively rare today.

Stock: 21725

154. **[La Badia, Florence.]**

Louis Rosenberg [pencil signature.] LCR [monogram] MCMXXXI [(1931), scratched in plate.]

Etching, 165 x 200mm. 6½ x 8". £140

A view in Florence, Italy, showing the Badia Fiorentina church situated on the Via del Proconsolo in the centre of the city.

Louis Conrad Rosenberg A.R.E. (1890 - 1983)  
American etcher, architect and drypoint artist; born in  
Portland, Oregon in 1890. Studied at MIT and The  
Royal College of Art, London.  
*FAMSF 1963.30.24936.*  
Stock: **21630**

155. **[New York Stock Exchange.]**

Dehmann [pencil signature lower right.] [n.d. c.1930.]  
Etching. Sheet 381 x 254mm. 15 x 10". £240  
A view of the New York Stock Exchange on Wall  
Street in Lower Manhattan, New York City.  
Karl Dehmann (1886-1974).  
Stock: **21495**

156. **[Red & white poppies in an earthenware vase.]**

[Yoshijiro Urushibara.] [n.d., c.1939.]  
Woodblock, printed in colours, signed limited edition of  
150, with original sheet of details. Printed area 310 x  
200mm, 12¼ x 8". Mounted on card. £230  
Yoshijiro Urushibara (1888-1953), Japanese  
printmaker who came to England at the age of nineteen  
to demonstrate Japanese printmaking at the Anglo-  
Japanese Exhibition. He worked with Frank  
Brangwyn, producing a portfolio of woodblocks called  
'Bruges' in 1919, and 'Ten Woodcuts by Yoshijiro  
Urushibara after designs by Frank Brangwyn' in 1924.  
He returned to Japan on the outbreak of World War II,  
but again collaborated with Brangwyn on a portfolio  
entitled 'Leaves from the sketch books of Frank  
Brangwyn'.  
Stock: **21429**

157. **[Chrysanthemums in an earthenware vase.]**

[Yoshijiro Urushibara.] [n.d., c.1939.]  
Woodblock, printed in colours, signed limited edition of  
150, with original sheet of details. Printed area 400 x  
270mm, 15¾ x 10½". Mounted on card. £230  
Yoshijiro Urushibara (1888-1953), Japanese  
printmaker who came to England at the age of nineteen  
to demonstrate Japanese printmaking at the Anglo-  
Japanese Exhibition. He worked with Frank  
Brangwyn, producing a portfolio of woodblocks called  
'Bruges' in 1919, and 'Ten Woodcuts by Yoshijiro  
Urushibara after designs by Frank Brangwyn' in 1924.  
He returned to Japan on the outbreak of World War II,  
but again collaborated with Brangwyn on a portfolio  
entitled 'Leaves from the sketch books of Frank  
Brangwyn'.  
Stock: **21430**

158. **[Cupid riding a Stork.]**

Peter Brunning. [Marked in plate:] PB. [n.d. c.1940.]  
Wood engraving, signed in pencil. Plate 114 x 83mm.  
4½ x 3¼". £130  
A Cupid rides a storklike bird with a reed wrapped  
around its beak as a harness. Reeds and a tree at the  
edge of the water; the sun setting in the background.  
Stock: **21637**

159. **[Pandora's Box.]**

Nathaniel Sparks [signed in pencil lower right.] [n.d.,  
1928.]  
Etching with engraving, 190 x 95mm. 7½ x 3¾".  
Unexamined out of frame. £320  
A naked Pandora holding a small box, by Nathaniel  
Sparks, RE (1880 - 1957).  
Stock: **21737**

160. **Elephant.**

Howitt. Published Jany. 2. 1809 by Ed. Orme London.  
Etching. Plate 165 x 216mm. 6½ x 8½". £95  
Head of an Elephant, part of a series.  
Samuel Howitt (1756-1822) was an English painter,  
illustrator and etcher of animals, hunting, horse-racing  
and landscape scenes.  
Stock: **21513**

161. **Popular Gardens.-Tom, Jerry and Logic laughing at the bustle and alarm occasioned amongst the Visitors by the escape of a Kangaroo, the "Fat Knight" down on the subject.**

Drawn & Eng.d by R. Cruikshanks. Published May 1.  
1829, by Geo. Virtue 26, Ivy Lane, Paternoster Row.  
Hand-coloured aquatint. 146 x 241mm. 5¾ x 9½".  
Toning, crease through lower half. £85  
An escaped kangaroo at London Zoo causes havoc and  
great delight. Bears in the background can be seen on a  
post.  
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". Australian interest.  
Stock: **21416**

162. **Le Merle, La Bécassine Sourde, L'Alouette Ordinaire et la Bouvreuil. La Vénerie. Souvenirs de Chasses.**

Edouard Traviés. [Paris: H. Gache, c.1854.]  
Fine hand-coloured lithograph. 552 x 367mm. 21¾ x  
14½". £500  
A dead blackbird, deaf Becassine, lark and bullfinch.  
Trompe L'oi  
From the series 'Souvenirs du Chasseur' by Edouard  
Traviés (1809-1865). After starting as a caricaturist  
like his younger brother Joseph (1804-1859) he turned  
to the representation of wild animals and insects.  
Stock: **21723**

163. **Le Chardonneret et son nid. — Sure une branche de Pommier a fleurs doubles (Buffon.) Fringilla carduelis (Linné). 49. Europe.**

Edouard Traviés [lithographed into plate.] Imp.  
Lemercier a Paris. Paris, Berrieux, Edit. rue de Rivoli  
36. London, E. Gambart & Co. [n.d. c.1857.]  
Hand-coloured lithograph. 368 x 494mm. 14½ x 19½".  
Some toning around the edges. £350



A goldfinch standing on the edge of her nest, the male flying in with more twigs to make the nest.

From Edouard Traviés (1809-1865) "Les Oiseaux Les Plus Remarquables".

Stock: 21730

164. **La Perruche à poitrine rose (Mâle) Grand.r nat. Palaeornis pondicerianus (Lwinson). Le Gove-mouche princeps (Femelle) Grand.r nat. Pericroctus Speciosus (Stricklaud). 64. Indes Orientales.**

Edouard Traviés [lithographed into plate.] Imp. Becquet, Paris. Paris Ledot aîné Edit. rue de Rivoli 174. London, E. Gambart & Co. 25 Berners St. Oxf. St. [n.d. c.1857.]

Hand-coloured lithograph. 610 x 425mm. 24 x 16¾".  
£550

A pink-breasted parakeet and a prince fly-swallower. From Edouard Traviés (1809-1865) "Les Oiseaux Les Plus Remarquables".

Stock: 21727

165. **Le Geai du Pérou (Buffon) Grandeur naturelle. Corvus Peruvianus (Gmélin). 66. Pérou.**

Edouard Traviés [lithographed into plate.] Paris Ledot aîné Edit. rue de Rivoli 174. London, E. Gambart & Co. 25 Berners St. Oxf. St. [n.d. c.1857.]

Hand-coloured lithograph. 533 x 432mm. 21 x 17".  
£330

A beautifully coloured and exotic Peruvian Jay. From Edouard Traviés (1809-1865) "Les Oiseaux Les Plus Remarquables".

Stock: 21731

166. **L'Epervier. (Buffon) de Grandeur naturelle. Falco Nisus (Linné.) 48. Europe.**

Edouard Traviés [lithographed into plate.] Imp. Lemerrier a Paris. Paris, E. Savary et C. ie Place du Louvre, 10. London, E. Gambart & Co. 25 Berners St. Oxf. St. [n.d. c.1857.]

Hand-coloured lithograph. 526 x 367mm. 20¾ x 14½".  
£330

A sparrowhawk attacking a kingfisher; a dusting of snow on the branches. From Edouard Traviés (1809-1865) "Les Oiseaux Les Plus Remarquables".

Stock: 21728

167. **L'Oiseau de Paradis (Buffon) 5/8 de la Grand. nat. Paradisea Apoda (Linné). 21. Nouvello Guinée.**

Edouard Traviés [lithographed into plate.] Paris Ledot aîné Edit. rue de Rivoli 174. London, E. Gambart & Co. 25 Berners St. Oxf. St. [n.d. c.1857.]

A very fine hand-coloured lithograph. 534 x 432mm. 21 x 17". Some creasing through upper edge of the image, some time staining.  
£450

The exotic bird of paradise found on the island of New Guinea. The males birds are known for their highly elongated and elaborate feathers.

From Edouard Traviés (1809-1865) "Les Oiseaux Les Plus Remarquables".

Stock: 21726

168. **Cat.**

Howitt. Published Jany. 2. 1809 by Ed. Orme London. Etching. Plate 165 x 216mm. 6½ x 8½". £120

A cat lying on its stomach on a windowsill or shelf, with head at left but turned to right, and eyes closed. Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21506

169. **Cat and Kittens.**

Howitt del.t et sculp.t Howitt. Published Jany.2. 1809 by Ed. Orme London.

Etching. Plate 160 x 216mm. 6¼ x 8½". £120

A cat sitting in front of a step with its tail on its paws, directed to left, facing front; two kittens at left snarling at each other, one standing with its back turned, facing the other, standing on the step.

Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21505

170. **Lion.**

Howitt. Published Jany. 2. 1809 by Ed. Orme London. Etching. Plate 165 x 216mm. 6½ x 8½". £80

Head of a lion.

Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21507

171. **Tiger.**

Howitt. Published Jany. 2. 1809 by Ed. Orme London. Etching. Plate 165 x 216mm. 6½ x 8½". £120

The head of a tiger.

Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21508

172. **Bull.**

Howitt. Published Jany. 2. 1809 by Ed. Orme London. Etching. Plate 165 x 216mm. 6½ x 8½". £75

Head of a bull, part of a series.

Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21512

173. **Cat and the Mice.**

Howitt. London: Pub. Feby. 1. 1810 by Edw.d Orme, Printseller to the King, Engraver & Publisher, Bond Street, corner of Brook St.t

Etching. Plate 165 x 216mm. 6½ x 8½". £70

A cat sleeping on the ground in a stable, on the shelf above the left a broom and bucket, and to the right mice in the straw.

Samuel Howitt (1756-1822) was an English painter, illustrator and etcher of animals, hunting, horse-racing and landscape scenes.

Stock: 21504

#### 174. **An Arabian Horse.**

J. Gericault inv.t C. Hullmandel Lithograph. London Published by Rodwell & Martin New Bond St. Mar. 1. 1821.

Lithograph 280 x 355mm sheet size. Minor crease lower right. £450

An important early lithograph by the great romantic artist Gericault. An avid rider, he produced numerous images of horses. He died in 1824 in a riding accident. Plate 8 from a series of 12 lithographs (and a frontispiece), Various Subjects drawn from Life and on Stone by J. Gericault, published in London between February and May 1821. Jean-Louis-André-Théodore Géricault, French, 1791-1824, was educated in the tradition of English sporting art by Claude Vernet and classicist figure composition by Pierre Guérin. His first major work, The Charging Chasseur (1812), revealed influences of the style of Peter Paul Rubens and an interest in the depiction of contemporary subject matter. A trip to Florence and Rome (1816-17) gave Géricault a fascination with both Michelangelo and Baroque art.

*Ses Fitzwilliam: p.288-1945. Beraldi: 29. Delteid: 37.*  
Stock: 21493

#### 175. **Fossil Fish Found Near Stowe Nine Churches.**

G. Scharf del: et lithog. Printed by C. Hullmandel. [n.d. c.1829].

Rare Lithograph. 280 x 451mm. 11 x 17¼". Slight time staining around the edges. Small chip to upper left-hand edge. Small crease to upper right-hand corner.

£170

George Scharf (1788 - 1860). Bavarian born lithographic artist who arrived in London in 1816. He was the lithographer for the plates accompanying Clift's paper 'On the Fossil Remains of two New Species of Mastodon and of other Vertebrated Animals, found on the left Bank of the Irawadi' [1829].

Stock: 21385

#### 176. **[Tree study.]**

J. West 1809. Published by J West, 1809.

Scarce and early lithograph, from a drawing book; 220 x 310mm. 8¼ x 12¼". Lightly soiled and foxed, else a fine impression with full margins. £130

Sketch of the knarled trunk of an old tree. Plate numbered '15' upper right.

Stock: 21454

#### 177. **York Light Infantry Volunteers. A Serjeant in Morning Parade Dress, A Private on Duty.**

C.H.S. Aquatinted by I.C. Stadler. London, Pub.d 1.st Dec.r 1813 by Colnaghi & Co. 23 Cockspur Square.

Fine hand-coloured aquatint. Plate 324 x 248mm. 12¾ x 9¾". Slightly trimmed margins. £180

Two officers in full uniform with rifle and bayonet.

From Charles Hamilton Smith's "Costume of the Army of the British Empire, according to the Last Regulations, 1812"; a record of how Wellington's troops were uniformed and equipped.

*Ogilby: 870; 35. NAM. 1950-11-33-45.*

Stock: 21388

#### 178. **Cambridge University Rifle Volunteers. R. Ackermann's Costumes of the Volunteer Corps. No. 5.**

Drawn by Orlando Norie. Engraved by J. Harris. London, Published May 9.th 1860; By Rudolph Ackermann, at his Eclipse Sporting and Military Gallery, 191, Regent Street. R. Dimmock, Kings Parade, Cambridge.

Hand-coloured aquatint. Plate 388 x 293mm. 15¼ x 11½". £130

The history of the Cambridge University Officers Training Corps stretches back to 1803, when Great Britain was threatened with French invasion. Some undergraduates of the University of Cambridge formed a corps of 'Rifle Volunteers' to help in the defence of Britain. The Cambridge University Rifle Volunteers were formally raised in 1860.

From Rudolph Ackermann's "Costumes of the Volunteer Corps".

*Ogilby: 26; 5.*

Stock: 21390

#### 179. **Pattern of Artillery Uniform. Recommended by the Committee on Volunteer Clothing. R. Ackermann's Costumes of the Volunteer Corps. No. 4.**

Drawn by Orlando Norie. Engraved by J. Harris. London; Published Feb.y 16.th 1860; by Rudolph Ackermann; at his Eclipse Sporting & Military Gallery, 191, Regent Stret.

Hand-coloured aquatint. Plate 375 x 292mm. 14¾ x 11½".. Paper toning, nicks and tears to upper margin edge. £110

Three officers with rifles stand dressed in blue military uniform with red striped highlights down the seam of the leg, jacket edges and hat rim; a manned cannon behind.

From Rudolph Ackermann's "Costumes of the Volunteer Corps".

*Ogilby: 26; 4.*

Stock: 21389

#### 180. **The Death of General Wolfe.**

Painted by B.West. Engraved by W.Woollett. publish'd as the Act Directs London January the 1st 1776 by Mess.rs Woollett, Boydell & Ryland.

Framed engraving, open letter title, very fine, on india paper. 475 x 610mm. Unexamined out of frame. £950  
Depicting the final moments of James Wolfe during the 1759 Battle of Quebec.

*Fagan: XCIII. State viii of 10, first published state.*

Stock: 21644

181. **To His Grace Charles Duke of Rutland &c. &c. This Print representing the Battle of Agincourt, is humbly Inscribed, by his Grace's most obedient and humble Servant, J. Mortimer. Vide Histoire d'Angleterre par Rapin. Tom. 1.**

J.H. Mortimer Pinxt. T. Burke Fecit. London, Publish'd as the Act directs Nov:r 1:st :1783.

Stipple and etching. Paper watermarked: 1820. Plate 502 x 623mm. 19¾ x 24½". Crease vertically through centre where the print had been folded. Paper discolouration to outer edges of the large margins.

£280

Battle scene, the English army surging forward, in the centre a soldier prepares to strike an opponent who holds a shield emblazoned with three fleur-de-lys, fallen men around them, including one cowering from the spear held towards him by a bare-footed figure in the left foreground.

The Battle of Agincourt (25 October, 1415), which was a major English victory against the numerically superior French army in the Hundred Years' War. England led by Henry V of England overpowered Charles d'Albret's strong French army. Published by Jane Mortimer (1738-1824) who married John Hamilton Mortimer (1740-1779) in 1775; between 1780 and 1788, and after his death, she published about 20 prints after his work before retiring to Eastbourne.

*Sunderland: 145a. BM: 1865,0520.833.*

Stock: **21640**

182. **[The Landing of the British Troops in Egypt on the 8th of March 1801.]**

Painted by P.I. de Louthembourg R.A. Etched by L. Schiavonetti V.A. London Pub.d 1803 by Anth.y Cardon No 31 Clipstone Street Fitzroy Square. Stipple, scratched-letter working proof, framed. 620 x 820mm, 24½ x 32¼". Slight spotting. Unexamined out of frame.

£490

The second Battle of Aboukir Bay, in which a British army of 5,000 led by General Ralph Abercromby landed along the beach to dislodge an entrenched French detachment of 2,000 under General Louis Friant. They did so, but not before 1,100 British troops were lost.

The finished print was published in 1804, with a dedication to the officers involved and a remarque of the trophies of war.

From 'de Louthembourg's Campaigns in Egypt and Italy'.

*Government Art Collection: 1533. Ogilby 568: 1.*

Stock: **21581**

183. **[The Battle of Alexandria, on the 21st of March 1801.]**

Painted by P.I. de Louthembourg R.A. Etch'd by Anth.y Cardon. London Pub.d 1803 by Anth.y Cardon No 31 Clipstone Street Fitzroy Square.

Stipple, scratched-letter working proof, framed. 620 x 820mm, 24½ x 32¼". Slight spotting. Unexamined out of frame.

£490

The Battle of Alexandria, in which the British army under General Ralph Abercromby fought the French on the way to lay siege to the city of Alexandria. It shows Abercromby in discomfort from the spent bullet that hit him, causing his death a week later.

The finished print was published in 1804, with a dedication to the Abercromby's memory and a remarque of the trophies of war.

From 'de Louthembourg's Campaigns in Egypt and Italy'.

*Government Art Collection: 1537. Ogilby 568: 2.*

Stock: **21582**

184. **[Six scenes of war horses.]**

[n.d., c.1820.]

Lithograph. Ink mss at top, "p. 1. Grand N. 3" Printed area 375 x 330mm, 14¼ x 13". Ink numerals added to each scene.

£140

Six scenes on one sheet uncut showing war horses, two each showing stables, bivouacs and battle scenes.

Stock: **21641**

185. **The Tournament.**

Painted by J. Martin. Engraved by J.T. Willmore.

Printed by Mc. Queen. Published by Longman, Rees, Orme, Brown, & Green, Nov.r 1829.

Engraving. 95 x 132mm. 3¾ x 5¼". Laid on album page.

£45

Soldiers and spectators in the valley with trees and a manor house in the background. Tents line the outskirts of the ring and jousting field, where contenders prepare themselves.

Stock: **21453**

186. **L'eusses tu ciu? Les Decampes (Tu quoque).**

Lith. de V. Ratier. Paris, chez l'Editeur, rue du Coq, No.4; et Hautcoeur, Martinet, meme rue. [n.d. c.1830.] Hand-coloured lithograph and etching. 324 x 273mm.

12¾ x 10¾".

£130

A French general seated wearing a turban and smoking a hookah with an arabian man sat next to him also smoking. Seated under a parasol on a balcony. Two glasses on the rug in front with a bottle of "Liqueur de Charles X". Reference to Charles X's Conquest of Algeria in 1830.

Stock: **21569**

187. **The Chinese Junk, Keying, [Chinese characters] Captain Kellett. The first Junk that ever rounded the Cape of Good Hope, or appeared in British waters. As she appeared off Gravesend 28th March, 1848, 477 days from Canton.**

Published by Rock, Brothers & Payne, 11, Walbrook, London, 20th May, 1848.

Aquatint, fine and rare. Sheet 305 x 380mm, 12 x 15". Small tear in left. edge.

£490

'Qiyang' was a three-masted, 800-ton Foochow Chinese trading junk, bought by an English businessman despite the ban on selling Chinese ships to foreigners. Having sailed around the Cape of Good Hope it was

taken to America where it was exhibited in New York and Boston in 1847. The following year it arrived in London, mooring in the East India Docks, where it was visited by Queen Victoria.

Eventually interest waned: "The Chinese junk once a most popular attractive exhibition, is now rotting neglected and uncared for on the shore at Tranmere Ferry opposite Liverpool" (Plymouth and Devonport weekly journal, Thursday, 6 December 1855).  
Stock: 21741

**188. Fores's Marine Sketches. Plate. 6. The Schooner Yacht Alarm, R.Y.S. 248, Tons. From the Original Picture in the possession of Joseph Weld Esq.re Lulworth Castle, Dorset. The Alarm as a Cutter of 193 Tons, won in 1830, The Ladies Challenge Cup, 250. Guineas, with 125. Guineas added. King's Cup 100. Guineas. \_ 1831, King's Cup 100 Guineas, \_ 1832 King's Cup 100 Guineas, \_1833, Torquay Challenge Cup, \_1836, Torquay Challenge Cup, 1838, Queen's Cup 100 Guineas. \_1843 Queen's Cup 100 Guineas, 1851 The 100 Guinea Cup of All Nations, at Ryde In 1852 the Alarm was lengthened by the Bow 20 Feet, and rigged as a Schooner.**

J.M. Gilbert, Del.t G. Hicks, Lith. Published November 5th 1852, by Mess.rs Fores, 41, Piccadilly, London. Framed coloured lithograph, fine. 396 x 492mm. 15½ x 19¼". £1150

Alarm, R.Y.S., built by Messrs. Inman of Lymington, 1829, for Joseph Weld, Esq., of Lulworth Castle, Dorset. Sold to G. Duppa, Esq., 1867.

*NMM: PAH0459. Parker: 2231.*

Stock: 21587

**189. Schooner Yacht "Dauntless," 262 Tons, New-York Yacht Club. To Commodore J.G. Bennett, this print is respectfully dedicated by Wm. Foster.**

T.G. Dutton, del.t et lith. London. Published Sept.r 15.th 1869 by Wm. Foster, 17, Billiter Street, E.C. Framed hand-coloured lithograph, fine. Visible image area 439 x 653mm. 17¼ x 25¾". £2000

The Dauntless was built by Forsyth and Morgan of Mystic, 1866. Her original name was L'Hirondelle, James Gordon Bennett owned the schooner from 1867 to 1878 and renamed her Dauntless in 1867. She was a renowned trans-Atlantic racer and the 1870 America's Cup contender Caldwell Hart Colt, son of Hartford firearms manufacture Samuel Colt, owned Dauntless from 1882 to 1894.

James Gordon Bennett Jr. (1841-1918) was a publisher of the New York Herald, founded by his father James Gordon Bennett, Sr., who emigrated from Scotland. Like many of his social class he indulged in the 'good life', which included yachting and he was thus the youngest Commodore ever of the New York Yacht

Club. However, he was not elected Commodore until 1871.

*NMM: PAH8766.*

Stock: 21589

**190. The Battle of Trafalgar Lord Nelson's Victory and Death.**

London: Printed by A. Paris, Rolls' Buildings, Fetter Lane, and sold at No.10, Stationers' Court, Ludgate Street [n.d., c.1805].

Rare broadside handbill on laid paper, letterpress verse in three columns with woodcut border and three vignettes of warships. Sheet c.270 x 210mm, 10½ x 8¼". Creases and folds, as normal, with staining. Closed tear from upper edge, tatty and cipped extremities. £480

Anthem of celebration of Lord Nelson (1758 - 1805) and his great victory over the combined fleets of the French and Spanish navies at The Battle of Trafalgar (21st October 1805), which caused his death. A delightful piece of popular printing. The eye of the viewer is drawn to the immortal words "England Expects Every Man To Do His Duty" capitalised in the centre.

Alexander Paris (trading 1792 - 1836) was a London printer and bookseller trading as Henry Paris in 1809.

*See British Book Trade Index.*

Stock: 21463

**191. Greenland Fishery.**

Brooking Pinx. Boydell Sculp. Publish'd according to Act of Parliament, & Sold by J Boydell, Engraver at the Unicorn ye Corner of Queen Street Cheapside London 1754.

Copper engraving, 295 x 415mm. 11¾ x 16¼". A fine impression, with full margins. £390

A whaling party close to the ice-flows of the Arctic ocean; a whale harpooned from a rowing boat and watching polar bears to foreground.

Numbered '68' lower right. After Charles Brooking (1723 - 1759).

*NMM PAH3380.*

Stock: 21621

**192. Sending on board the Admiral for Letters at Sea.**

O.W. Brierly Del. \_J. Needham Lith. Shipping by Dutton. Day & Son, Lithrs to the Queen. London Published Feby. 1st 1855 by Day & Son, Lithrs to the Queen, 17, Gate Street, Lincoln's Inn Fields.

Large hand-coloured lithograph, image 400 x 610mm. 15¾ x 24". Filled worm holes and some tears from slightly tatty extremities. Corners chipped. £580

Mail is delivered to ships of the Royal Navy in the Baltic Sea in 1854 by steamship; during the Crimean War campaign (1853 - 1856). Titles in French and English; naval ships and the comparatively tiny mail steamer captioned below image. After Oswald Brierly (1817 - 1894). From a set of fifteen lithographs depicting "The Baltic Fleet under Sir Charles Napier on its way to the seat of war".

*Parker: 1618. NMM: PAH8326.*

Stock: 21634

193. **Anne Fisher [facsimile signature]**

Drawn on Stone by J.D. Harding from a Miniature by W.C. Ross. Printed by C. Hullmandel. [British, n.d., c.1840.]

Lithograph on india paper, india 200 x 160mm. 8 x 6¼". Rather surface-soiled. Trace of diagonal crease through lower left corner. £120

Portrait of a woman seated, in a bonnet, stroking a toy spaniel; spindle and thread in background to right. William Ross, portrait 'Miniature painter to the Queen'. Stock: **21689**

194. **David Garrick in the Character of Abel Drugger. [related scraps to the left and below.]**

Mary Darly sc. et ex t F.R. Inv.t P--6. [n.d. c.1776.] Etching and letterpress. Sheet 285 x 240mm. 11¼ x 9½". £170

It is possible that this portrait was used in one of composite volumes of caricatures bound in board by Matthew and Mary Darly. Mary Darly etched a portrait of Garrick as Abel Drugger ('B.M. Cat. of Engr. British Portraits').

David Garrick (1717-1779), the English actor in the role of Abel Drugger in Ben Jonson's "The Alchemist", this was a role that garnered him much acclaim.

See *BM Satires*: 5369.

Stock: **21675**

195. **George Frideric Handel.**

Goldar sculp. [London: J. Harrison] Publish'd as the Act directs Sept. 10 1785.

Copper engraving, 290 x 205mm. 11½ x 8". £130

Oval portrait of George Frideric Handel (1685 - 1759), composer. Born in Saxony, Handel settled in London in 1712 where for nearly fifty years he poured out opera, oratorios, concertos and occasional music. His Messiah, first performed in Dublin in 1742, became a national institution within his lifetime.

For the English translation of Rapin de Thoyras's 'History of England', John Harrison 1784-89.

See *BL HS.74/934*.

Stock: **21678**

196. **The Revd Mr Thomas Warton.**

Sir Joshua Reynolds pinxit. C. Hodges fecit. London Publish'd July 10th. 1784, by W. Humphrey No. 227 Strand.

Mezzotint, state before publisher altered from Humphrey to Rising, title in open letters. 455 x 325mm, 18 x 12¾". Indentation to paper in centre, and repair above title. £240

Thomas Warton the Younger (1728 - 1790), historian of English poetry and Poet Laureate.

The portrait by Sir Joshua Reynolds (1723 - 1792) is in the common room of Trinity College, Oxford. It was exhibited at the Royal Academy in 1784.

*Chaloner Smith 33: ii/iii. Hamilton p.71, ii/iii. DNB.*

Stock: **21623**

197. **Alexander Pope Esqr. In the possession of Mr Arthur Pond.**

A. Pond Pinxt. Goldar Sculp. [London: J. Harrison] Publish'd as the Act directs, June 25 1785.

Engraving, 290 x 200mm. 11½ x 8". £110

Oval portrait of Alexander Pope (1688 - 1744), poet, resting on his left arm on a table, looking to left, wearing open jacket and neckerchief.

The son of a linen-draper, Pope was first noticed by Jacob Tonson who published his Pastorals in 1709. With *The Rape of the Lock* 1712, and his translations of Homer, Pope became the most formidable literary figure of his day, with a large circle of friends and enemies. Primarily a satirical poet and of unsurpassed metrical skill, he wrote 'what oft was thought, but ne'er so well expressed'. A friend of Swift and Lady Mary Wortley Montagu, and famous in the history of landscape gardening for the grounds of his villa at Twickenham, he was revered as one of the great personalities of the age.

After Arthur Pond (1701 - 1758). For the English translation of Rapin de Thoyras's 'History of England', John Harrison 1784-89.

See *BL HS.74/934*.

Stock: **21687**

198. **Geoffrey Chaucer. In the Collection of Sr. Hans Sloane Bart.**

Goldar sculp. [London: J. Harrison] Publish'd as the Act directs, June 25 1785.

Engraving, 290 x 200mm. 11½ x 8". £130

Oval portrait of Geoffrey Chaucer (c.1343 - 1400), English author, poet, philosopher, bureaucrat, courtier and diplomat. Although he wrote many works, he is best remembered for his unfinished frame narrative 'The Canterbury Tales'. Sometimes called the father of English literature, Chaucer is credited by some scholars as the first author to demonstrate the artistic legitimacy of the vernacular English language, rather than French or Latin.

Artist unknown. For the English translation of Rapin de Thoyras's 'History of England', John Harrison 1784-89.

See *BL HS.74/934*.

Stock: **21685**

199. **James Jackson. 45 Years a Singer in Trin Coll Cambridge.**

S Harding Del.t et Sculp.t Published as the Act directs 6 Mar.h 1789 by E. Harding 132 Fleet Street London.

A fine and rare stipple and etching. 304 x 235mm. 12 x 9¼". Trimmed to plate with minor wrinkles in margins. £95

James Jackson (active mid 18th century), a singer at Trinity College Cambridge.

*NPG: D16733.*

Stock: **21674**

200. **[Self portrait by George Morland.]**

[Engraved by Francis Vivares?] [London, Edward Orme, 1806?]  
Crayon manner with stippled face. Sheet 265 x 205mm, 10½ x 8". Trimmed, lacking any inscription. £120

Self-portrait of the artist George Morland (1762/63 - 1804), possibly the frontispiece to Blagdon's 'Authentic Memoirs of the late George Morland'. It is a detail from the self-portrait outside the Bell Inn, pipe in hand and a sketch on the table in front of him, completed as an oil, but this apparently from a blue chalk preparatory sketch.

*Abbey Life*, 208.

Stock: 21393

201. **[Sir R Ker Porter.]**

[Painted by J. Wright. Engraved by S. Freeman.] [Pub. Vernor, Hood & Sharpe 1809.]

Stipple, proof before all letters. 165 x 115mm. 6½ x 4½". Oval 83 x 73mm. 3½ x 2⅞". £65

Sir Robert Ker Porter (1777-1842) was a noted artist, author, diplomat and traveller. He is known today for his accounts of travels in Spain, Portugal and Russia; as a sideline he served as the British consul in Venezuela. He was one of the earliest panorama artists in Britain producing several significant works including the Storming of Seringapatam, the Siege of Acre, the Battle of Lodi, the Battle of Alexandria and many more. He was knighted for his services to the diplomatic corps. Plate to "Monthly Mirror".

*O'D. Vol. III: p.497. iv/vi.*

Stock: 21563

202. **G. Pugnani. Ged. 1728. gest. 1798.**

Riedel sc. 1815.

Stipple, rare. Plate 178 x 114mm. 7 x 4½". £130

Gaetano Pugnani (1731-1798) was an Italian violinist who trained under Giovanni Battista Somis and Giuseppe Tartini. He was the first violinist of the Royal Chapel in Turin, where he was born. Following his success in London, he went on to direct the King's Theatre from 1767 to 1769.

Stock: 21409

203. **[Nicolo Paganini.]**

Designed & Lithographed by Dean & Munday 40 Threadneedle Street [n.d., c.1830].

Scarce lithograph, sheet 175 x 125mm. 7 x 5". Margins trimmed. £90

Unusual souvenir portrait of Italian violinist Nicolo Paganini (1784 - 1840); his bust set into frame surmounted by a violin, bow and crown of laurel. Paganini established himself as Italy's greatest violinist in solo performances between 1810 and 1828. He embarked on a tour of Europe in 1829, reaching London in 1834 where he played to rapturous crowds. Plagued by ill-health, which he treated with mercury and opium, Paganini's gaunt appearance appealed to the romantic sensibilities of his audiences. He was known for his virtuoso playing but also composed music, mostly for his own use.

Stock: 21693

204. **Shakespeare. Macready. Royal Album No. 28.**

Alf.d Carlile Lithog.r London. T.C. Wilson. [n.d. c.1845.]

Lithograph, rare. 268 x 209mm. 10½ x 8¼". Some toning around the edges. £95

William Charles Macready (1793-1873) was an English actor who appeared at Covent Garden, Drury Lane and abroad. Here his roles, as seen in the ovals, have included Richard 3rd, Hamlet, Shylock and Coriolanus (Corio-Lanus).

Stock: 21521

205. **Mrs. Honey, as Psyche in...[text cut.] Royal Album, No. 21.**

Alf.d Carlile, Litho.r London. [n.d. c.1845.]

Lithograph. 269 x 209mm. 10½ x 8¼". Some toning around the edges. £75

Laura Honey (1816? - 1843), actress and vocalist, with butterfly on head; as Psyche in the burlesque 'Cupid'. *DNB describes her as 'a pleasing and graceful actress and a delightful ballad-singer'.*

Stock: 21524

206. **Yours truly John Petrie [facsimile autograph].**

G.B. Black, lith. Day & Haghe, lithrs to the Queen. [n.d., c.1850.]

Scarce lithograph on india paper, india 150 x 130mm. 6 x 5¼". Damage to corner tips, else a fine impression with large margins. £65

John Petrie RA HRSA (1839-93) Scottish Artist.

*Not in BM or DNB.*

Stock: 21632

207. **[Music cover] Madlle. Taglioni's Celebrated Shawl Dance.**

[Anon.] [London: George and Manby, c.1830s.]

Hand-coloured lithograph with gum arabic, illustrated sheet music cover to 'La Bayadère'. Sheet 245 x 190mm, 9¾ x 7½". Trimmed. Creases and one tear lower left. £160

Marie Taglioni (1804 - 1884) the famous ballerina of the Romantic ballet era, in the shawl dance in the ballet of "La Bayadère", composed and arranged for the Piano Forte by Daniel Auber.

*Beaumont 101.*

Stock: 21670

208. **Kean. "Othello's occupation's gone". [Edmund Kean Death Mask]**

Drawn on Stone from a Mask by R.T. Bone. Published by Frederic Lawrence, 369 Strand. [n.d. c.1860.]

A very rare lithograph. 266 x 400mm. 10½ x 15¾". Slightly tatty and torn edges on india, messy. £140

"Othello's occupation's gone"; the immortal words spoken by Edmund Kean in 1833 during his last appearance on the stage. He was playing alongside his son, Charles Kean. Already weak and ill, Edmund sank exhausted, after these words, into his son's arms and died a month later.

Stock: 20697



209. **Professor Ruskin and Sir Henry Wentworth Acland Bart. From a Photograph taken by Miss Acland, at Brantwood, August 1st 1893.**

Copyright. Swan Electric Engraving Co. Published by George Allen, 156, Charing Cross Road, London [c.1893].

Photogravure, 195 x 140mm. 7¼ x 5½". £65

Intimate portrait of Sir Henry Wentworth Acland, 1st Bt (1815 - 1900), Physician, and John Ruskin (1819 - 1900), writer, artist and social reformer; sitting talking in Ruskin's garden over an open book.

Ruskin was one of the great thinkers and critics of the Victorian period, whose writings profoundly influenced attitudes to art, architecture and aesthetics; published 'Modern Painters', 1843-60, 'Seven Lamps of Architecture', 1849, and 'Stones of Venice' 1851-3; later turned to social and political problems, advocating socialistic reforms. Keenly interested in science, he was an accomplished watercolourist. His unfinished autobiography, *Praeterita* is a highly selective account, and a radically different approach to autobiography, intended as an 'informal assemblage of memories'.

Acland made the acquaintance of Ruskin at Christ Church, Oxford, while both were undergraduates. Acland was by nature of an artistic, enthusiastic, and romantic temperament, which strongly appealed to Ruskin, and the two men became lifelong friends. The photographer is Sarah Angelina Acland (1849 - 1930), daughter of Sir Henry.

*NPG x13297. DNB.*

Stock: 21590

210. **A Siamese Priest. Arrived at the Court of K. Charles the 1st. as an attendant to the Ambassador of his Nation just as Rubens was preparing to leave England, however that Eminent Artist found time to make ye above describ'd Drawing. In the Collection of John Barnard Esq.r.**

C.W.Ballie f. May 1.st 1774.

Soft ground etching with roulette. Plate 458 x 330mm. 18 x 13". Some spotting. £240

Portrait of Nicolas Trigault (1577-1628) as a Chinese priest, standing whole-length directed to right, looking towards the viewer, hands joined in front of him, entirely hidden in large sleeves, wearing long robes with a tall hat. Trigault was a Flemish Jesuit, and a missionary to China.

Stock: 21297

211. **Illustr. Carolus Mansfeldie Comes Summus Caesaris Exerci: Tus Imperator et.z.**

C.B.F. 1596. Ioan Orlandi formis.

Copper engraving. 210 x 146mm. 8¼ x 5¾". Trimmed and laid on album sheet. £130

From "Effigie naturali dei maggiori prencipi et piu' valorosi capitani di questa era con l'arme loro. Raccolte con diligenza e intagliate da Giacomo Franco".

Giovanni Orlandi was an engraver, printer and print

publisher from Bologna. Active in Rome from c.1590 until 1613 and then in Naples.

Stock: 21411

212. **Henry de La Tremoille l'er du nom Duc de Thouars, Pair de France, Prince de Tarente et de Talmond, Comte de Laual, Villefranche, Montfort, Taillebourg...Fille d'Ame Duc de Savoye et d'Ioland de France; Il espousa en 1619 Marie de la Tour d'Auvergne, fille de Henry de la Tour, Duc de Duillon, Prince Souverain de Sedan: etc d'Elizabet de Nassau.**

Daret excud. avec privilege du Roy 1654.

Engraving. Plate 209 x 132mm. 8¼ x 5¼". Laid on album sheet. £65

Henri de la Tremoille (1598-1674) was the 3rd Duke of Thouars, 2nd Duke of La Tremoille and Prince of Talmond and Taranto. Despite his father's conversion to Protestantism during the French Wars of Religion, La Tremoille converted to Catholicism around the time that Cardinal Richelieu and Louis XIII suppressed the Huguenot rebellion at the Siege of La Rochelle in 1628. He was heir-general of Frederick IV of Naples and his first wife Anne of Savoy, and succeeded to the Cypriot claims to the title of King of Jerusalem when his father died.

Stock: 21413

213. **Kiupreli Mehemet Pascia Gran Vizir Dell' Imperio Ottomanno. Anno 1660.**

Toorenuhet del: Lerch Sc.

Engraving. 210 x 152mm. 8¼ x 6". Trimmed and laid on separate sheet. £95

Mehmed Köprülü, or Kuprili [1583 - 1661], became grand vizier of Sultan Muhammad IV in 1656. He reorganized the Ottoman fleet, conquered Transylvania, restored internal order (by executing dissidents), reformed the finances, and built forts along the Don and Dnieper rivers. During his vizierate the Ottoman Empire regained some of its former prestige and vitality.

Stock: 21304

214. **I.B. Basedow.**

J.D. Philipp geb: Syrang sc. [German, n.d., c.1731 (?per pencil annotation to verso).]

Etching, 215 x 175mm. 8½ x 7". Slight stain lower right. £130

Oval portrait in profile of Johann Bernhard Basedow (1724 - 1790), German educational reformer, teacher and writer. He founded the Philanthropinum, a short-lived but influential progressive school in Dessau, and was the author of "Elementarwerk", a popular illustrated textbook for children.

Stock: 21605

215. **Marie Therese d'Autriche  
Imperatrice Reine d'Hongrie et de  
Boheme.**

a Paris chez Crepy rue S. Jacques a S. Pierre pres la  
rue de la Parcheminerie [n.d., c.1750].  
Etching, 335 x 235mm. A fine impression, with  
margins. £240  
Impressive equestrian portrait of Maria Theresa  
Walburga Amalia Christina (1717 – 1780), as warrior;  
dressed in masculine military tunic and hat, she  
discharges a pistol in her right hand. Maria Theresa  
was the sovereign of Austria, Hungary, Croatia,  
Bohemia, Mantua, Milan, Lodomeria and Galicia, the  
Austrian Netherlands and Parma. By marriage, she was  
Duchess of Lorraine, Grand Duchess of Tuscany and  
Holy Roman Empress. The siege of a fortification to  
background.  
Stock: 21616

216. **Imp. Wenceslavs cvm conivge Sophia.**

[n.d. c.1760.]  
Engraving. 146 x 121mm. 5¾ x 4¾". £120  
Wenceslaus IV (1361-1419) was, by election, German  
King and, by inheritance, King of Bohemia. Here he is  
seated with his second wife, the first cousin once  
removed of his first wife, Sofia of Bavaria.  
Stock: 21458

217. **Napoleon.**

Isabey Pinxit. Eginton Sculp. London Published by  
Edward Baines June 12. 1815.  
Stipple, 185 x 140mm. 7¼ x 5½". £65  
Emperor Napoleon Bonaparte (1769 – 1821); military  
uniform with hat, right hand tucked into waistcoat.  
Vignette of his coronation below portrait.  
After Jean Baptiste Isabey (French, 1765 - 1855).  
During Napoleon's reign he was appointed Dessinateur  
du Cabinet de l'Empereur.  
Stock: 21696

218. **Poinsot, (Louis.) Membre de la  
Legion d'honneur. Ne a Paris, le 3 Janvier  
1777, elu en 1813.**

Boilly 1822 [in plate]. [French, c.1822.]  
Lithograph, sheet 320 x 240mm. 12½ x 9½". £140  
Expressive bust portrait of Louis Poinsot (1777 –  
1859), French mathematician and physicist. Poinsot  
was the inventor of geometrical mechanics.  
From a series of portraits of members of the Institut  
Royal de France. Poinsot was a member of the  
Académie des sciences, one of five académies that  
made up the Institut.  
*Not in Wellcome.*  
Stock: 21608

219. **Saith Satoore. Sadek Beg.**

Drawn on Stone from the Life by Richard Lane.  
Printed by C. Hullmandel. Published by R Dickinson,  
114 New Bond Stt. Decr. 1824.  
Fine lithograph on india paper, sheet 255 x 180mm. 10  
x 7". Margins trimmed. £160

Full-length portrait of Saith Satoor (Sadek Beg, Sadik  
Bey, Sayyed Khan, Seyeed Khan or Sittik Khan;  
d.1842), in elaborate costume. Satoor was the son of an  
Armenian trader of Bushehr. Educated in Bombay, he  
was a protégé of Abbas Mirza, son and heir of Fath Ali  
Shah of Persia. He travelled with, as interpreter, Sir  
Robert Ker Porter in Persia, Iraq and Turkey, 1818-19.  
From c.1820 he was engaged in commercial enterprises  
between London, Turkey and Persia, until death of  
Abbas Mirza c.1835. Died, heavily in debt, 1842. He  
was painted by Sir George Hayter in 1831.  
By Richard James Lane (1800 - 1872).  
*V&A SP.345. BL India Office P2681.*  
Stock: 21657

220. **Vitellius Caesar.**

Titian del.t J. Pass sc. Engraved for the Encyclopedia  
Londinensis, 1826.  
Colour printed stipple with engraving. Plate 178 x  
132mm.. 7 x 5¼". £80  
Vitellius Caesar (15-69) was Roman Emperor for eight  
months from 16 April to 22 December 69. Upon his  
accession, he was the first to add the honorific  
cognomen 'Germanicus' to his name instead of Caesar.  
He was the seventh of the great Caesar's.  
Stock: 21611

221. **Titus Caesar.**

Titian del.t J. Pass sc. Engraved for the Encyclopedia  
Londinensis, 1826.  
Colour printed stipple with engraving. Plate 178 x  
128mm.. 7 x 5". £80  
Titus Caesar (39-81) was Roman Emperor from 79 to  
81. He was a member of the Flavian dynasty so he  
succeeded his father Vespasian upon his death. He was  
the seventh of the great Caesars.  
Stock: 21612

222. **Domitian Caesar.**

Titian del.t J. Pass sc. Engraved for the Encyclopedia  
Londinensis, 1826.  
Colour printed stipple with engraving. Plate 178 x  
127mm. 7 x 5". £80  
Domitian Caesar (51-96) was Roman Emperor from 51  
to 96 and was the third and last emperor of the Flavian  
Dynasty.  
Stock: 21610

223. **Otho Caesar.**

Titian del.t J. Pass sc. Engraved for the Encyclopedia  
Londinensis, 1826.  
Colour printed stipple with engraving. Plate 190 x  
127mm. 7½ x 5". £80  
Otho Caesar (32-69) was Roman Emperor for three  
months from 15 January to 16 April 69. He was the  
second emperor of the Year of the Four Emperors, and  
the eighth Caesar.  
Stock: 21609

224. **Galba Caesar.**

Titian del. J. Pass sc. Engraved for the Encyclopedia Londinensis, 1826.  
Colour printed stipple with engraving. Plate 177 x 127mm. 7 x 5". £80  
Galba (3BC - 69AD) was Roman Emperor for seven months from 68 to 69. He was the first emperor of the Year of the Four Emperors, and the seventh of the Caesars.  
Stock: 21607

225. **Bohdan Zaleski. Né à Bohatyra en Ukraine le 14 Février 1802.**

Joseph Korowski del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65  
Josef Bohdan Zaleski (1802-86), a Polish Romantic poet and founder of the 'Ukrainian poetic school'. He fought in the November Uprising of 1830.  
A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21279

226. **Kasimir Pulaski. Maréchal de la Terre de Lonza [...] (De la Coll.on de L. Chodzko)**

Oleszkiewitz del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £130  
Casimir Pulaski (1745-1779), a Polish refugee who became a general in the Continental Army under George Washington, and has been called the Father of the American cavalry. He was killed at the Battle of Savannah and is one of only seven people to be awarded honorary United States citizenship, granted 2009. Casimir Pulaski Day is a public holiday in Illinois.  
A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it. It was used on a 1931 US postage stamp.  
Stock: 21247

227. **Stanislas Poniatowski. Colonel des gardes du Roi Stanislas 1er Leszczynski; Général des armées Suedoises; Palatin de Mazovic et Castellan de Krakovie [...] (De la Coll.on de L. Chodzko)**

Joseph Peska del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65  
Count Stanisław Poniatowski (1676-1762), a general in both the Swedish and Lithuanian armies, father of the last king of Poland. A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21246

228. **Stanislas 1er Leszczynski. Staroste d'Odolanow. Grand-Echanson de la Couronne. Palatin de Posnanie. Roi de Pologne. Grand-duc de Litvanie, Duc des Terres Russiennes, des Terres Prussiennes etc, etc. Duc de Lorraine et de Bar. Né à Léopol, le 30 Octobre 1677. Mort à Luneville le 23 Février 1766. (De la Coll.on de L. Chodzko)**

Michel Stachowicz del. Geoffroy sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65  
Stanislas 1 Leszczynski, King of the Polish-Lithuanian Commonwealth, forced to abdicate twice. A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21245

229. **Joseph Poniatowski. Général en chef des troupes polonaises dans les Terres Russiennes [...] (De la Coll.on de L. Chodzko)**

Antoine Brodowski pinx. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £70  
Prince Josef Poniatowski (1763-1813), nephew of the last king of Poland, Stanisław August Poniatowski, a general who became one of Napoleon's marshals, killed at the Battle of Leipzig.  
A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21249

230. **Karolina. Polonaise. 1786 + 1832.**

Joseph Kurowski del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65  
Portrait of a Polish beauty from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21282

231. **Hélène Ostrorog. 1766 + 1793.**

Clementine Maleszewska del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]  
Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65  
Portrait of a Polish beauty, from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21281

232. **Jean Henri Dombrowski. Général d'un corps d'armée polonais en 1794 [...]**

Michel Stachowicz pinx. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Jan Henryk Dąbrowski (1755-1818), fought under Poniatowski in the campaign of 1792 against the Russians, in the 1794 Kościuszko Insurrection, set up the Polish Legions in Italy during the Napoleonic Wars, joining Napoleon on the march on Moscow in 1812. His name appears on the Arc de Triomphe in Paris.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21276

233. **Albert Boguslawski. Célèbre auteur et artiste dramatique. Créateur du théâtre modern Polonaise [...]**

Joseph Korowski del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £90

Wojciech Boguslawski (1757-1829), Polish actor and playwright, director of the Polish National Theatre, regarded as the 'Father of Polish theatre'.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21280

234. **Charles Kniaziewicz Général en 1794 sous Kosiusko, et dans les Légions polonaises en Italie de 1797 [...]**

Joseph Korowski pinx. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Baron Karol Otto Kniaziewicz (1762-1842), fought in the Polish-Russian war of 1792, the Kościuszko Uprising in 1794, the Napoleonic Wars in the Polish Legions, including the Russian Campaign of 1812.

During the November Uprising of 1830 he was a representative of the "Polish National Government" in Paris.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21274

235. **Joachim Lelewel Historien et Archéologue Polonais [...]**

Joesph Malinski del. Camille Huard sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £130

Joachim Lelewel (1786-1861), a Polish historian regarded by the Russians as one of the most dangerous rebels of the 1830 revolt. In 1847, in exile in Brussels, Lelewel, along with Marx and Engels, was a founding member of the Democratic Society for Unity and Brotherhood of All Peoples.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21278

236. **Jean III Sobieski. Staroste de Iaworow. Grand-Enseigne. Grand-Maréchal. Grand-Général de la Coronne. Roi de Pologne. Grand-duc de Litvanie, Duc des Terres Russiennes, des Terres Prussiennes etc, etc. Né à Olesko le 2 Juin 1624. Mort à Willanow le 17 Juin 1696. (De la Coll.on de L. Chodzko)**

François Smuglewicz del. James Hopwood sc. P. Dien imp. à Paris. [n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

John III Sobieski, King of the Polish-Lithuanian Commonwealth from 1674 to 1696. A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21244

237. **Adam-Stanislas Naruszewicz. Historien et poete Polonais [...]**

Jean-Pierre Norblin del. Camille Huard sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Adam Stanisław Naruszewicz (1733-96), a Polish nobleman who wrote the first modern history of the nation.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21277

238. **Sophie Zamoyska Née Czartoryska 1779 Warsaw + Florence 1837.**

J Isabey del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Portrait of Princess Zofia Czartoryska, who married Count Stanisław Kostka Zamoyski in 1798. Like many nobles of the period she died in exile after the Great Emigration of the 1830s.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21328

239. **Thadé Kosciuszko. Eleve de l'école militaire ou Corps des cadets de Warsavie; Général aux armées de L'Amérique du Nord, commandées part Washington [...]**  
**(De la Coll.on de L. Chodzko)**

Joseph Grassi pinx, Kurowski del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £130

Tadeusz Kosciuszko (1746-1817), a Polish-Lithuanian general who fought in the American Revolution before leading the 1794 Polish uprising against Russia.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21248

240. **Claudine Potocka. Née Dzialunska 1779 Warsaw + Florence 1837.**

J Isabey del. James Hopwood sc. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Portrait of Claudine Potocka (1832-36), leaning on a map of Poland. Like many Polish nobles of the period she died in exile after the Great Emigration of the 1830s.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21329

241. **Thadé Reyten. Confédéré de Bar, Nonce de Nowogrodek en Litvanie, à la Diète de Warsovie de 1773 [...]**

François Smuglewicz, del. James Hopwood sc. P. Dien impr. [Paris, n.d., c. 1840.]

Stipple engraving on steel. Sheet 270 x 185mm, 10½ x 7¼". £65

Thadé Reyten (1742-80), Polish lawyer and politician.

A portrait from the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.

Stock: 21275

242. **Sir James Carnac Bart. &c. &c. From the Original by G. Holloway Junr.**

Lith. by J. Bouvier 1842. Printed by W. Kohler.

Lithograph, rare, sheet 295 x 220mm. 11½ x 8¾".

Slight staining £130

Portrait of Sir James Rivett Carnac, 1st Bt (1785 - 1846), Governor of Bombay, India.

Bombay-born Carnac joined the East India Company in 1801 as a Cadet in the Madras Native Infantry. In 1802 he was appointed aide-de-camp to the Governor of Bombay and spent the next seventeen years working for the British administration in India. In 1822 he retired from the Indian service and went to England. In 1827 he was elected as Director of the East India Company, and from 1835 to 1838 served first as

Deputy Chairman and then as Chairman. He became a Whig MP in 1837, but was offered the Governorship of Bombay soon after and resigned his seat the following year. He arrived in Bombay in 1839. However, less than two years into his post, his health faltered and in 1841 he resigned and left India for good.

*DNB.*

Stock: 21593

243. **[Hafiz Abdul Karim.]**

Elliott & Fry [pencil signature lower right.] [London, 1890.]

Albumen print of a painting, to original card mount bearing contemporary annotation dated "6th June 1890". 250 x 200mm, 9¾ x 8". Lower left corner of mount missing, upper right corner tip creased, lower right chipped. Foxing. £240

Fine bust portrait in oval of Hafiz Abdul Karim (c.1863 - 1909), Secretary and 'Munshi' to Queen Victoria (as Empress of India); in striped turban and robe.

Karim, a Muslim, was born near Jhansi in British India, the son of a hospital assistant. In 1887, Victoria's Golden Jubilee year, Karim was one of two Indians selected to become servants to the Queen. Victoria gave him the title of "Munshi", an Urdu word often translated as "clerk" or "teacher", appointed him her Indian Secretary, showered him with honours, and obtained a land grant for him in India.

The firm of Elliott & Fry (active 1863 - 1962) was founded in 1863 by Joseph John Elliott (1835 - 1903) and Clarence Edmund Fry (1840 - 1897), who opened their first premises at 55 Baker Street where they stayed at until 1886. The firm employed a variety of operators who took the photographs, including Francis Henry Hart and Alfred James Philpott in the Edwardian era, Herbert Lambert and Walter Benington in the 1920s and 1930s and subsequently William Flowers. In the early 1940s the studio was bombed and most of the early negatives were destroyed. Shortly after the firm's Centenary in 1963 it was taken over by and amalgamated with Bassano & Vandyk. The National Portrait Gallery owns all the surviving negatives.

*See NPG x128799.*

Stock: 21460

244. **Capt. James Cook F.R.S. [From a Painting by Mr. Dance in the Possession of Joseph Banks Esqr.]**

[Engraved for Hervey's Naval History vol. V page 464.] [Published March 31st 1780, by J. Bew, Paternoster Row.]

Copper engraving. 152 x 89mm. 6 x 3½". Cut. £45

Captain James Cook (1728-1779) the famous British explorer, navigator and cartographer; known for his three voyages to the Pacific Ocean. He was killed in Hawaii in a fight with the locals during his third exploratory voyage in the Pacific in 1779.

Stock: 21489

245. **Sr. Francis Drake.**

Goldar sculpt. [London: J. Harrison] Publish'd as the Act directs Augt. 9, 1786.  
Copper engraving, 285 x 190mm. 11¼ x 7½". Large chip to right margin. £130  
Oval portrait of Sir Francis Drake (1540 - 1596), Admiral and circumnavigator.

The most famous of all English seafarers, Drake earned his fame and fortune through his skilful seamanship and outstandingly successful piracy. His circumnavigation of the globe from 1577-81 involved a number of very profitable raids on Spanish ships and ports. Drake's increasingly frequent and serious attacks during the 1580s were an important factor contributing to Philips II's decision to launch the Armada against England in 1588. Drake served as vice-admiral of the English fleet which defeated the Armada.

For the English translation of Rapin de Thoyras's 'History of England', John Harrison 1784-89.

See *BL HS.74/934*.

Stock: 21679

246. **Capt. James Cook, F.R.S. The celebrated circumnavigator was killed at Owhyhee, Feb.y 14.th 1779. He was born at Marton, near Whitby, in Yorkshire, Oct.r 27.th 1728.**

[n.d. c.1790.]

Stipple 120 x 90mm. 4¾ x 3½". £45  
Captain James Cook (1728-1779) the famous British explorer, navigator and cartographer; known for his three voyages to the Pacific Ocean. He was killed in Hawaii in a fight with the locals during his third exploratory voyage in the Pacific in 1779.  
Stock: 21486

247. **Sir William Sidney Smith. Seige Of Acre.**

Painted by Robert Ker Porter. The Portrait Engraved by Anth.y Cardon the Battle by Ja.s Mitan. London, Published April 1804, by Anth.y Cardon, 31, Clipstone Street, Fitzroy Square.

Portrait, stipple with etching, and engraved battle scene from one plate. Plate 439 x 266mm. 17¼ x 10½".

Large margins. Bit dusty. £110

Sir William Sidney Smith KCB (1764-1840), the admiral of whom Napoleon Bonaparte said 'That man made me miss my destiny', having aided the Turks in their resistance to Napoleon in Egypt and the Levant. The Siege of Acre of 1799 was an unsuccessful French siege of the Ottoman-defended, walled city of Acre (now Akko in modern Israel) and was the turning point of Napoleon's invasion of Egypt and Syria. A Royal Navy flotilla under Commodore William Sidney Smith helped to reinforce the Turkish defences and supplied the city with additional cannon manned by sailors and marines. The seige was eventually raised and Napoleon withdrew to Egypt.

Stock: 21291

248. **Captn. John Hunter Late Governor of New South Wales.**

Eng. by Ridley from an Original Picture. [London: Burney & Gold, 1801.]

Stipple, sheet 165 x 125mm. 6½ x 5". Trimmed within plate; trace of glue stains to corners. Two holes to left of portrait. £140

Oval portrait of John Hunter (1738 - 1821), Vice-Admiral; Governor of New South Wales from 1795 - 1800, succeeding Arthur Phillip. The Hunter River and Hunter Valley north of Sydney are both named after him, as is the suburb of Hunter's Hill in Sydney, and the John Hunter Hospital in Newcastle. Copied from the 1792 engraving by Orme after Robert Dighton.

With coat of arms and Latin motto.

Stock: 21477

249. **Captain G.F. Lyon, R.N. in his Tripoline Costume.**

[R.J. Lane. Printed by C. Hullmandel.] [London, Dickinson? n.d., c.1825.]

Fine lithograph on india paper, sheet 220 x 260mm. 8¾ x 10¼". Margins trimmed. £160

Portrait of George Francis Lyon (1795 - 1832), Captain in the Royal Navy and traveller, reclining and holding a cane, in full Arab costume.

After service in Malta during 1818, Lyon joined the government mission led by Mr. Ritchie, secretary of the embassy at Paris, in Tripoli. The mission left Tripoli in March 1819, arriving in Murzuq in May of that year. After Ritchie's death, Lyon carried on to the southern boundaries of Fezzan but was forced to return to Tripoli in May 1820.

By Richard James Lane (1800 - 1872).

See *NPG D21955*.

Stock: 21658

250. **The Hero & His Horse. Waterloo Revisited 25 Years after the Battle. Royal Album No. 27.**

Alf.d Carlile, Lith, London. [n.d. c.1845.]

Lithograph. 272 x 210mm. 10¾ x 8¼". Some toning around the edges. £70

Field Marshal Arthur Wellesley, Duke of Wellington (1769-1852), standing with his horse at the site of his famed victory at the Battle of Waterloo (1815).

Stock: 21522

251. **Nelson.**

[Alf.d Carlile Lith. London.] [n.d. c.1845.]

Lithograph, rare. 266 x 210mm. 10½ x 8¼". Some toning around the edges. £120

Horatio Neslon (1758-1805) with HMS Victory to the right, a nymph above plays a horn and holds a reef up with the flags of Great Britain behind her; to the left Briannia stands with the Lion of Britain standing next to her.

Stock: 21520

252. **Wellington. War. Peace.**

Alfred Carlile, Lithographer, London. [n.d. c.1845.]  
Lithograph with biographical text. 266 x 202mm. 10½ x 8". Some toning around the edges. £95  
Field Marshal Arthur Wellesley, Duke of Wellington (1769-1852) flanked by two nymphs holding horns and the British standard above; to the left, Wellington on his horse charging into battle, and to the right Liberty.  
Stock: 21525

253. **The Royal Mother. Royal Album No. 26.**

T.C. Wilson dell. Alf.d Carlile, Litho. London. [n.d. c.1845.]  
Lithograph. 272 x 204mm. 10¾ x 8". Some toning around the edges. £60  
Queen Victoria with her first three children: the Princess Victoria, the Prince Albert Edward, later King Edward VII, and the Princess Alice; a lady-in-waiting stands behind in the doorway.  
Stock: 21523

254. **[A Dutch broadside on the life and reign of James II] 't Leven en Bedryf Van Jacobus de Tweede Koning van Engelant.**

't Amsterdam, voor Jacobus Robyn, in de Nieuwe-Brug-steeg, in de Stuurman; 1690.  
Broadside: etched vignette scenes arranged around bust portrait of James II (total 11 images); letterpress title and text in four columns below, very fine and rare.  
Sheet total 580 x 445mm, 22¾ x 17½". Horizontal centrefold; some creasing. £650  
The captioned illustrations show episodes in the eventful life of James II (1633 - 1701), King of England and Ireland as James II, and Scotland as James VII, from 6 February 1685. James was the last Catholic monarch to reign over the Kingdoms of England, Scotland, and Ireland. Some of James's subjects were unhappy with James's belief in absolute monarchy and opposed his religious policies, leading a group of them to depose him in the Glorious Revolution. The Parliament of England deemed James to have abdicated on 11 December 1688, and on 11 April 1689 declared him to have forfeited the throne. He was replaced not by his Catholic son, James Francis Edward, but by his Protestant daughter, Mary II, and his son-in-law, William III. William and Mary became joint rulers in 1689. James II made one serious attempt to recover his crowns, when he landed in Ireland in 1689 but, after the defeat of the Jacobite forces by the Williamite forces at the Battle of the Boyne in the summer of 1690, James returned to France. He lived out the rest of his life under the protection of his cousin and ally, King Louis XIV (the two men greet each other in the lower right cell).  
Stock: 21266

255. **William Villiers, Viscount Grandisson, Father to ye Late Duchesse of Cleaveland.**

A. v. Dyck pinx. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Ducis de Grafton. [n.d. c.1715.]  
Framed engraving. Plate 520 x 330mm. 20½ x 13".  
Large margins. Chip into gold rim at bottom and right-hand edge. £190  
William Villiers (1614-1643), Viscount Grandison, full-length standing in a landscape with hat and hand to hip.  
Stock: 21538

256. **Margarett Smith, Married to Sr. Thomas Carye one of the Bedchamber, and Brother of Philadelphia Lady Wharton.**

A. v. Dyck pinx. 1636. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.]  
Framed engraving. Plate 520 x 330mm. 20½ x 13".  
Large margins. £280  
Margaret Smith, full-length standing in a room with a curtain behind her. Lady Margaret Herbert (c.1608-1663) was daughter of the Master of Requests, Thomas Smith of Abingdon. She married Thomas Carey (d.1634) and remarried Sir Edward Herbert (c.1591-1658) following Carey's death.  
Stock: 21537

257. **Arthur Goodwin. Father of Jane his sole Daughter and Hieress, second Lady of Philip Lord Wharton.**

A. v. Dyck pinx. 1639 P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.]  
Framed engraving. Plate 520 x 330mm. 20½ x 13".  
Large margins. £190  
Arthur Goodwin (c.1593-1643), full-length standing in a room in riding boots with a curtain behind him. He was an English member of parliament from Buckinghamshire who supported the Parliamentary cause during the English Civil War. His daughter Jane (1618-1658) married Philip Wharton in 1637.  
Stock: 21539

258. **Jane, Daughter and Heiress of Arthur Goodwin of Winchendon in Com. Buck. Esq. Married Philip Lord Wharton, Father to the late Marquis of Wharton.**

A. v. Dyck pinx. 1639 P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.]  
Framed engraving. Plate 520 x 330mm. 20½ x 13".  
Large margins. £280  
Jane Goodwin, Lady Wharton, whole length, standing, plucking a rose from a tree in a large vase. Jane Goodwin (1618-1658) married Philip Wharton in 1637. She was daughter of the MP Arthur Goodwin (c.1593-1643).  
Stock: 21540

259. **Patricius, Lord Viscount Chaworth, Who took to Wife the Lady Grace, Sister to John, Late Duke of Rutland, deceas'd in 1711.**

A. v. Dyck pinx. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Ducis de Rutland. [n.d. c.1715.] Framed engraving. Plate 520 x 330mm. 20½ x 13". Slight staining at bottom off image. £160  
According to the British Museum this is John, second Viscount Chaworth (d.1644) (mistakenly described as his son Patricius), standing wearing collar and breastplate, sword, and boots with spurs; shield and plumed helmet on ground beside him.  
Stock: 21541

260. **Henrietta Maria, Queen of Great Britain.**

A. v. Dyck pinx. 1638. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.] Framed engraving. Plate 520 x 323mm. 20½ x 12¾". Large margins. £260  
Portrait of Queen Henrietta Maria (1609-1669), Queen of Charles I, standing with hand resting on a table with a crown and vase of roses. She was the daughter of Henri IV, King of France and Marie de Medicis. In 1625 she married Charles I, but the Civil War forced her to flee to France in 1644; she returned to England following the restoration (1660) and spent a few years at Somerset House as Dowager Queen until she returned to France in 1665.  
Stock: 21534

261. **Philadelphia and Elizabeth Whartons, the only Daughters of Philip Lord Wharton, by Elizabeth his first Lady.**

A. v. Dyck pinx. 1640. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.] Framed engraving. Plate 520 x 330mm. 20½ x 13". Large margins. £260  
Portrait of Philadelphia and Elizabeth Wharton as children, standing by a curtain with landscape in the background. Elizabeth, Countess of Lindsay and, Philadelphia Wharton (c.1636-1707). Elizabeth was by his first wife, Elizabeth Wandesford, whereas Philadelphia was had by Jane Goodwin (1618-1658) and later became Lady Lockhart.  
Stock: 21542

262. **Charles the First, King of Great Britain.**

A. v. Dyck pinx. 1638. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.] Framed engraving. Plate 520 x 330mm. 20½ x 13". Large margins. £260  
Portrait of Charles I (1600-1649), whole length, standing, wearing armour, holding baton; helmet and crown on table to right.  
Stock: 21536

263. **Henry The Eighth King of England, France, & Ireland, &c.&c.**

Goldar sc. [London: J. Harrison] Publish'd as the Act directs, May 14th 1784.  
Copper engraving, 320 x 220mm. 12½ x 8¾". £85  
Oval portrait of King Henry VIII (1491 - 1547; reigned 1509-47).  
Henry VIII succeeded his father Henry VII in 1509. He is well known for his six marriages and for ordering the dissolution of religious houses which took place between 1535 and 1539. Aided by his ministers, Cardinal Wolsey and Thomas Cromwell, his reign was characterised by ambition abroad and ruthlessness at home. His quest for a male heir and a divorce from his first wife Catherine of Aragon led to his establishing himself as head of the Church in England in place of the Pope in 1535.  
For the English translation of Rapin de Thoyras's 'History of England', John Harrison 1784-89.  
*See BL HS.74/934.*  
Stock: 21680

264. **His Royal Highness Prince Albert. [&] Her Gracious Majesty Queen Victoria. A Pair**

Drawn & Engraved by T.W. Huffam. [n.d. c.1840.] A pair of very fine coloured mezzotints; original colour. 272 x 210mm. 10¾ x 8¼". £220  
Queen Victoria (1819-1901) and Prince Albert (1819-1861) who married in 1840.  
Stock: 21533

265. **The Queen of England landing in France, Accompanied by Louis Philip., Royal Album, No,43.**

Alf.d Carlile lith London. Sep.r 2.nd 1843.  
Lithograph. 272 x 208mm. 10¾ x 8¼". Some toning around the edges of the paper. £65  
A representation of Queen Victoria and Louis Philippe of France. Victoria took a keen interest in the improvement of relations between France and Britain. She made and hosted several visits between the British royal family and the House of Orleans, who were related by marriages through the Coburgs.  
Stock: 21510

266. **The Royal Infants. (Prince of Wales, Albert Edward and the Princess Royal, Victoria,) Royal Album. No.**

[Alf.d Carlile, Lithog.r London.] [n.d. c.1845.] Lithograph with explanatory text. 269 x 215mm. 10½ x 8½". Some toning around the edges. £60  
Portraits of the infant Prince of Wales, Albert Edward and the Princess Royal, Victoria, from a sketch by the Queen. Text: "the beautiful facsimile of a Pencilling from the hand of Her Most Gracious Majesty, presented with this number of the Royal Album, is given to the public through the kindness of a noble lady holding an appointment immediately connected with the person of the Queen".  
Stock: 21531



267. **Hail! Happy Union! (The state visit to the Royal Italian Opera on Thursday, April 29th 1855. 4.**

A. Alophe. Imp. Lemerrier, Paris. Coupil et C. ie Paris et New-York. publié le 1. er Juin 1855.

Lithograph, very scarce. Printed area 410 x 580mm, 16¼ x 22¾". Repaired tears. £350

The Royal Box at the Opera, with Napoleon III, Queen Victoria, the Empress Eugenie & Prince Albert seated, painted by Marie-Alexandre Alophe (1812-1883).

Stock: 21432

268. **Ludovicus Septallius. Louys Septal.**

NDL [overlapping in image area.] [n.d. c.1695.]

Engraving. 203 x 152mm. 8 x 6". Trimmed. £120

Ludovicus Septallius (1553-1633), a philosopher, physician, pharmacologist and professor at the University of Pavia.

*Not in Wellcome.*

Stock: 21484

269. **Albrecht v. Haller.**

S. Freudenberger pinx. Bern. I.F. Bause sculps. Lips. 1773. zu Finden in Leipzig [Germany] bei Bause.

Engraving, image 250 x 175mm. 9¾ x 7". Trimmed to plate. £180

Portrait in oval frame of Baron Albrecht von Haller (Bern, 1708 – 1777), Swiss anatomist, physiologist, naturalist and poet. In 1736 he was called to the chair of medicine, anatomy, botany and surgery in the newly founded University of Göttingen. He became a Fellow of the Royal Society in 1743, a foreign member of the Royal Swedish Academy of Sciences in 1747, and was ennobled in 1749. The quantity of work achieved by Haller in the seventeen years during which he occupied his Göttingen professorship was immense.

In 1776 the king of Sweden invested Haller with the North Star, which was added to Freudenberger's painting, but is missing in the engravings.

After Sigmund Freudenberger (Swiss, 1745 - 1801).

*Wellcome 1279-8.*

Stock: 21597

270. **Augustin Tissot. Ne en 1728.**

[Anon., French, n.d., c.1775.]

Rare etching, 300 x 215mm. 11¼ x 8½". A fine impression with full margins. £140

Bust portrait in oval of Samuel Auguste André David Tissot (1728 - 1797), a notable 18th century Swiss physician.

A Calvinist neurologist, physician, professor and Vatican adviser who practiced in the Swiss city of Lausanne, Tissot wrote on the diseases of the poor, on masturbation, on the diseases of the men of letters and of rich people, and nervous diseases.

Four line tribute to pedestal below portrait.

*Not in Wellcome.*

Stock: 21622

271. **Samuel Dale M.L.**

[British, n.d., late 18th C?]

Etching on laid paper, frontispiece, 195 x 150mm. 7¾ x 6". £70

Oval portrait of Samuel Dale (1659 - 1739), physician, aged 78.

From the engraving by George Vertue (1683 - 1756) in the third edition of Dale's 'Pharmacologia' (1737, features over sitter's left shoulder).

*See NPG D9270. DNB. See Wellcome 751.*

Stock: 21603

272. **Edward Jenner, M.D. F.R.S. &c.**

[Engraved by John Raphael Smith.] [Painted, Engraved & Published May 13th 1801, by J.R. Smith, Engraver in Mezzotinto to H.R.H. the Prince of Wales, No.31 King Street, Covent Garden, London.]

Mezzotint. 508 x 357mm. 20 x 14". Cut, damaged.

£120

Dr Edward Jenner (1749-1823) was an English scientist. He is credited as the pioneer of smallpox vaccine, and is sometimes referred to as the "Father of Immunology".

*Frankau: 196. CS: 93. W: 1527-2.*

Stock: 20947

273. **Alessandro Volta.**

Sabatelli delin: Ermini dis: R: Morghen incise.

[Italian, n.d., c.1816.]

Engraving, final closed letter state, 305 x 235mm. 12 x 9¼". Some small creases; margins generally tatty.

£140

Oval portrait of Count Alessandro Giuseppe Antonio Anastasio Volta (1745 – 1827) Italian physicist, pioneer in the study of electricity.

The volt as a unit of electrical measurement is named after him; he is credited with inventing the first battery in 1800.

After Luigi Sabatelli (Italian, 1772 - 1850). Used as the frontispiece in an edition of Volta's works published by Piatti in Florence in 1816.

*Wellcome 3083-6.*

Stock: 21700

274. **Jaq. Sam. Wytttenbach. Ministre de l'Eglise du St: Esprit a Berne...**

Lith. de Langlume. [French, n.d., c.1822.]

Lithograph, rare, sheet 285 x 215mm. 11¼ x 8½".

Horizontal fold crease; some minor staining. £140

Bust portrait of Jacob Samuel Wytttenbach (1748 - 1830), Swiss minister, theologian, and naturalist; author of books on the natural history of the Swiss Alps.

The inscription tells us Wytttenbach was a member of the Royal Society in London.

Stock: 21699

275. **James Watt Esqre. F.R.S. &c.&c.**

Engraved by J. Thompson from an original Painting by Sir William Beechey R.A. London, Published for the European Magazine by J. Asperne, 32 Cornhill Novr. 1. 1820.

Stipple, 200 x 130mm. 8 x 5". A good impression with full margins. £60

Portrait of James Watt (1736 - 1819), engineer.

A mechanical engineer who trained as a mathematical instrument-maker, James Watt invented the condensing

steam-engine in 1765. He took Matthew Boulton as his partner in 1775, and developed an improved version of this engine which revolutionised industry and immortalised Watt's name, inaccurately but effectively, as the 'inventor of the steam-engine'.

For the 'European Magazine' periodical, after Sir William Beechey (1753 - 1839).

*Provenance: from the Collection of James Watt Jnr.*

*Wellcome: 3128-3.*

Stock: **21653**

**276. Anne, Countess of Chesterfield, Daughter of Thomas Lord Wotton.**

A. v. Dyck pinx. 1636. P. v. Gunst sculps. et exc. Amstelod. Ex Museo Sereniss. Domini de Wharton. [n.d. c.1715.]

Framed engraving. Plate 515 x 330mm. 20¼ x 13". Large margins. £280

Portrait of Katherine Stanhope (1609-1667), Countess of Chesterfield, full-length with arm resting on a rock in an open landscape. Katherine was the governess and confidante of Mary Henrietta Stuart, Princess Royal and Princess of Orange. Katherine was the eldest daughter to Thomas Wotton, 2nd Baron Wotton; she married Henry Stanhope, Lord Stanhope (d.1634), known as Sir Henry Stanhope, a noble and politician.

Stock: **21535**

**277. Young Parr. Son to Tho.s Parr the Shropshire man, who was born in 1438 & died in 1635. His living to so great age as 152 years, occasioned his Son to be called young Parr, as past 4 score.**

Printed for Robert Sayer at the Golden Buck in Fleet Street. [n.d. c.1750.]

Mezzotint. Plate 152 x 114mm. 6 x 4½". Some rubbing, scuffing and creasing. £45

Thomas Parr junior, Centenarian, said to be the son of 'Old Parr', the 'oldest man in England'.

*CS: undescribed (but listed p.1763.) See NPG: D28508.*

Stock: **21613**

**278. Andreas Fontaine Eq. Aur. ob Septr. 1753 Aetat. 77. Effigium hanc ex Numismate a J.A. Dassier inciso delineatam & Sculptam esse curavit. B.I.**

[Jacques Antoine Dassier.] pariset sctpt 1774.

A fine stipple engraving, printed in sanguine. Plate 216 x 146mm. £130

Fontaine, Sir Andrew (1676-1753), virtuoso, born in 1676. He was educated at Christ Church, Oxford, under Dr. Aldrich, proceeding B.A. 1696 and M.A. 1700, and studied Anglo-Saxon under Dr. Hickes, in whose 'Thesaurus' he published 'Numismata Anglo-Saxonica et Anglo-Danica illustrata,' Oxford, 1705, folio. Fontaine was knighted by William III at Hampton Court on 30 Dec. 1699, and succeeded to the estate at Narford on his father's death, 7 Feb. 1706. In 1725 he was made vice-chamberlain to Princess Caroline, and he held the same office when she became queen. He was also tutor to Prince William, and was

installed for him knight of the Bath, and had on that occasion a patent granted him for adding supporters to his arms. On 14 July 1727 he succeeded Sir Isaac Newton as warden of the mint, and held the office until his death, which took place in 1753. Fontaine was distinguished as a connoisseur, and his advice was much sought by English collectors of classical antiquities. He formed collections of china, pictures, coins, books, and other objects.

*See BM: 1859,0528.78. Ex Collection: Norman Blackburn.*

Stock: **21704**

**279. [Earl Nugent.]**

JS[ayers] f. Published 14th May 1782 by C.Bretherton. Etching on thick watermarked laid paper, 175 x 110mm. 7 x 4¼". Uncut with large margins. £80

Caricature portrait of Robert Nugent, Earl Nugent (1702 - 1788), bending forward, his head in profile to the left, his right hand extended, his hat in his left hand; as if speaking in the House of Commons. Nugent was noted for speeches in a rich brogue and for his support of every Ministry in turn. An Irish peer and M.P. for St. Mawes, he was nicknamed 'Squire Gawkey' and was also called "the old rat of the Constitution".

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. Numbered '8' upper left. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6059. NPG D9882.*

Stock: **21355**

**280. [The Earl of Effingham.]**

JS[ayers] f. Published 14th May 1782 by C.Bretherton. Etching on thick watermarked laid paper, 175 x 110mm. 7 x 4¼". A fine impression with wide margins. £80

Caricature portrait of Thomas Howard, 3rd Earl of Effingham (1746 - 1791; standing in profile to right, holding a long slender staff in his right hand, a short staff in the left - the two staffs of office for which he was known as the Devil on two sticks. Though he is plainly dressed, without a wig, he wears a sword.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. Effingham County, Georgia and Effingham County, Illinois are named after him in commemoration for his support of the American Colonies as he is best known for resigning his commission in protest against the war. Numbered faintly '10?' upper left. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6061. NPG D2298.*

Stock: **21357**

281. **[The Duke of Grafton.]**

JS[ayers] ff. Published 14th May 1782 by C.Bretherton [crossed].

Etching on thick watermarked laid paper, 175 x 110mm. 7 x 4¼". Uncut, large margins. £70

Caricature portrait of Augustus Henry Fitzroy, 3rd Duke of Grafton (1735 - 1811); standing in profile to the left, his hands both thrust into his waistcoat. He wears a bag-wig, sword, and ruffles. Grafton became Prime Minister in 1768, and led an unstable Government for two years from 1768 to 1770. He was Lord Privy Seal in North's Ministry from June 1771 to November 1775, and again became Lord Privy Seal under Rockingham, retaining office under Shelburne, whose fall was made inevitable by his resignation on 20 February 1783.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. Numbered faintly '9'? upper left. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6060. NPG D9769.*

Stock: 21356

282. **[Earl Bathurst.]**

JS[ayers] f. Published 17th June 1782 by C.Bretherton. Etching on thick laid paper, 175 x 110mm. 7 x 4¼".

Uncut with large margins. £120

Caricature of Henry Bathurst, 2nd Earl Bathurst (1714 - 1794). His hands are thrust into his waistcoat; he wears a tie-wig and sword. He has an almost imbecile expression. Known as the Lord Apsley from 1771 to 1775, Bathurst was Lord Chancellor from 1771 to 1778.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. Numbered 'XVII' upper left. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6070. NPG D9622.*

Stock: 21354

283. **[The Earl of Sandwich.]**

JS[ayers] f. Published by C.Bretherton 3d July 1782 [but a later impression?].

Etching on wove paper, 175 x 110mm. 7 x 4¼". A decent impression, with good margins. Slight foxing. £140

Caricature of John Montagu, 4th Earl of Sandwich (1718 - 1792), First Lord of the Admiralty. He stands directed to the right, his head in profile, his left hand thrust into his waistcoat, his right in his waistcoat pocket.

Montagu instituted reforms in naval dockyards with Anson, but was later blamed for the rundown at the time of the American War of Independence. He was known as 'Jemmy Twitcher' for his part in the prosecution of his friend Wilkes. The Sandwich Islands were named after him. The subject of innumerable

caricatures and lampoons, his most lasting contribution to British culture is his invention of the now-familiar snack - the sandwich.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6076.*

Stock: 21353

284. **[The Earl of Sandwich.]**

JS[ayers] f. Published by C.Bretherton 3d July 1782.

Etching on thick laid paper, 175 x 110mm. 7 x 4¼". Large uncut margins. £160

Caricature of John Montagu, 4th Earl of Sandwich (1718 - 1792), First Lord of the Admiralty. He stands directed to the right, his head in profile, his left hand thrust into his waistcoat, his right in his waistcoat pocket.

Montagu instituted reforms in naval dockyards with Anson, but was later blamed for the rundown at the time of the American War of Independence. He was known as 'Jemmy Twitcher' for his part in the prosecution of his friend Wilkes. The Sandwich Islands were named after him. The subject of innumerable caricatures and lampoons, his most lasting contribution to British culture is his invention of the now-familiar snack - the sandwich.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6076. NPG D5900.*

Stock: 21352

285. **[Isaac Barré.]**

JS[ayers] ff. Published 17th June 1782 by C Bretherton [but a later impression?].

Etching on wove paper, 175 x 110mm. 7 x 4¼". A decent impression, with good margins. Faint staining to right side of plate. £140

Caricature of Isaac Barré (1726 - 1802), full face, standing, his hat in his right hand, his left hand thrust into his waistcoat.

Politician and soldier, Barré was born in Dublin to French parents. He entered the army and fought alongside General Wolfe at the Battle of Quebec in 1759. Entering Parliament in 1761, he gained a fearsome reputation as a scourge of corruption and a champion of the American colonies. His phrase 'Sons of Liberty' became a Patriot slogan during the American War of Independence, 1775-82. He shared John Wilkes's royal enmity and mastery of radical invective; the town of Wilkes-Barré, Pennsylvania, founded 1769, commemorates their friendship. Barré was the subject of Sayers's second important political satire.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is

said to have declared that they did him more harm than all the attacks made on him in parliament or the press. Numbered 'XII' faintly upper left. The publisher Charles Bretherton (c.1760 fl - 1783) was the younger brother of James Bretherton.

*BM Satires 6066. See BM 6028. NPG D9620.*

Stock: 21358

286. **[Lord John Cavendish.]**

JS[ayers] ff. Published 3d July 1782 by C.Bretherton.

Etching on thick laid paper, 175 x 110mm. 7 x 4¼".

Large margins, uncut. £80

Caricature of Whig politician Lord John Cavendish (1732 - 1796), in profile to the right, holding his hat in his left hand as if making a speech in the House of Commons. He holds a document in his right hand.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

The publisher Charles Bretherton (c.1760 fl - 1783)

was the younger brother of James Bretherton.

*BM Satires 6075. NPG D9675.*

Stock: 21349

287. **[Brook Watson.]**

JS[ayers] f. Pubd by Jas Bretherton, 31st. March 1788

[but a later impression?].

Soft-ground etching on wove paper, 175 x 110mm. 7 x

4¼". £120

Caricature of Sir Brook Watson, 1st Bt (1735 - 1807), standing in profile to the right, bending forward, his wooden leg concealed behind a bench (left). He holds out a document with a pendent seal inscribed 'Pension for Services'. From the bench, on which is his hat, hangs an inscribed paper.

Orphaned as a child in 1741, Watson initially went to sea but lost his leg to a shark in Havana. He then served in the army as a commissary and was a member of the original committee of Lloyds in 1772, later serving for ten years as its chairman. He was also MP for the City of London from 1784 to 1793 and became Lord Mayor of London in 1796. The pension was £500 a year, granted to his wife.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

Sayers's hostility to Alderman Brook was perhaps evoked by his opposition to the Shop Tax, 13 March 1788.

The publisher Charles Bretherton (c.1760 fl - 1783)

was the younger brother of James Bretherton.

*BM Satires 7290. NPG D8787.*

Stock: 21359

288. **[Lord John Cavendish.]**

JS[ayers] ff. Published 3d July 1782 by C.Bretherton

[but a later impression?].

Etching on wove paper, 175 x 110mm. 7 x 4¼".

Vertical crease, most evident to verso. A decent impression overall, with good margins. £60

Caricature of Whig politician Lord John Cavendish (1732 - 1796), in profile to the right, holding his hat in his left hand as if making a speech in the House of Commons. He holds a document in his right hand.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

The publisher Charles Bretherton (c.1760 fl - 1783)

was the younger brother of James Bretherton.

*BM Satires 6075.*

Stock: 21350

289. **[Richard Rigby.]**

JS[ayers] f. Published 6th April 1782 by C.Bretherton.

Etching on thick laid paper, 175 x 110mm. 7 x 4¼".

Large margins, uncut. £80

Caricature of politician Richard Rigby (1722 - 1788), standing in profile to the left holding out his hat in his right hand, as if speaking in the House of Commons, his left hand on the hilt of his sword.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

The publisher Charles Bretherton (c.1760 fl - 1783)

was the younger brother of James Bretherton.

*BM Satires 6052. NPG D9008.*

Stock: 21351

290. **[Lord Mahon.]**

JS[ayers] f. Published 17th June 1782 by C.Bretherton.

Etching on thick watermarked laid paper, 175 x

110mm. 7 x 4¼". Large margins, uncut. £130

Caricature of Charles Stanhope, 3rd Earl Stanhope (1753 - 1816), politician and scientist, standing in profile to the right, body bent forward, right hand extended as if making an impassioned speech. He holds his hat and cane in his left hand. He is plainly dressed, his lank and scanty hair tied at the neck.

Stanhope was a leading member of the reforming London Revolution Society 1788-91. He laid out the Society's principles, which asserted that all civil and political authority derived from the people, that the abuse of power justified resistance and that trial by jury, freedom of the press and freedom of elections should always be held sacred. He was satirised in popular prints as 'Citizen Stanhope' because of his democratic principles but the society, though short-lived, was influential in framing Britain's reaction to the French Revolution.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

Numbered 'XIX' in plate upper left. The publisher

Charles Bretherton (c.1760 fl - 1783) was the younger

brother of James Bretherton.

*BM Satires 6072.*

Stock: 21348

291. **Bulstrode Whitelock...**

[W. Faithorne.] Published by Wm Richardson Feby.  
1800 York House No:31 Strand.  
Engraving, sheet 195 x 150mm. 7¾ x 6". £70  
Bust portrait in oval of Bulstrode Whitelocke (1605 -  
1676), diplomat and lawyer; lettered in Latin to frame.  
A Parliamentarian and writer on history and politics,  
Whitelocke was Keeper of the Great Seal and  
Ambassador to Sweden, 1653.  
Inscription below in Latin and English.  
A reissue or copy by William Richardson (active 1777-  
1814) of the 1656 engraving by William Faithorne.  
*See NPG D28947.*  
Stock: 21594

292. **[John Lee.]**

JS[ayers] f. Published by Jas Bretherton 14th July 1784  
[but a later impression?].  
Etching on wove paper, 175 x 110mm. 7 x 4¼". Faint  
trace of vertical crease, evident to verso. A decent  
impression, with good margins. £60  
Caricature portrait of John Lee (1733 - 1793),  
Attorney-General in 1783, M.P. for Clitheroe; standing  
with his arms folded, looking left. His portrait was  
painted by Sir Joshua Reynolds in 1786, and was  
exhibited in that year at the Royal Academy.  
By James Sayers (1748 - 1823). Sayers's caricatures  
were so powerful and direct in their purpose that Fox is  
said to have declared that they did him more harm than  
all the attacks made on him in parliament or the press.  
*See BM Satires 6641. NPG D9832. DNB.*  
Stock: 21324

293. **[Viscount Stormont.]**

JS[ayers] f. Published by Jas Bretherton 14th July  
1784.  
Etching on thick laid paper, 175 x 110mm. 7 x 4¼".  
Upper corner extremities a little frayed; a good  
impression with wide margins. £60  
Caricature portrait of David Murray, 2nd Earl of  
Mansfield (1727 - 1796), diplomat and statesman; right  
hand on hip, left thrust into his waistcoat. He wears the  
ribbon of the Thistle and a Sword (Knight of the  
Thistle). Ambassador to Vienna and then to France in  
the early years of the American War of Independence,  
prominent officer during the reign of George III.  
By James Sayers (1748 - 1823). Sayers's caricatures  
were so powerful and direct in their purpose that Fox is  
said to have declared that they did him more harm than  
all the attacks made on him in parliament or the press.  
*BM Satires 6637. NPG D9850.*  
Stock: 21322

294. **[Viscount Beauchamp.]**

JS[ayers] f. Published 14th July 1784 by Jas  
Bretherton.  
Etching on thick laid paper, 175 x 110mm. 7 x 4¼".  
One rust spot to plate; a good impression with wide  
margins. £60  
Caricature portrait of Francis Seymour Conway, 2nd  
Marquess of Hertford (1743 - 1822), M.P. for Oxford,  
eldest son of the Earl of Hertford. He stands looking  
slightly over his left shoulder, his head in profile to the

left, holding a document in his right hand, his left hand  
in his hip pocket. He was known by the courtesy title  
of Viscount Beauchamp.

By James Sayers (1748 - 1823). Sayers's caricatures  
were so powerful and direct in their purpose that Fox is  
said to have declared that they did him more harm than  
all the attacks made on him in parliament or the press.  
*BM Satires 6643. NPG D9798.*  
Stock: 21320

295. **[Lord Sydney.]**

JS[ayers] f. Published by Jas Bretherton 14th July 1784  
[but a later impression?].  
Etching on wove paper, 175 x 110mm. 7 x 4¼". A  
decent impression, with good margins. £180  
Caricature portrait of Thomas Townshend, 1st  
Viscount Sydney (1733 - 1800), statesman, and Pitt's  
Secretary of State for the Home Department. Sydney is  
named after him. He stands in profile to the left, his hat  
held out in his right hand, his left on his sword.  
By James Sayers (1748 - 1823). Sayers's caricatures  
were so powerful and direct in their purpose that Fox is  
said to have declared that they did him more harm than  
all the attacks made on him in parliament or the press.  
*See BM Satires 6640 & .NPG D6910. See 21312 for an  
impression on laid paper. See Kivell & Spence pg 300.*  
Stock: 21315

296. **The Right Honorable Charles James  
Fox.**

Painted by Sir Joshua Reynolds. Engraved by John  
Jones. London, Publish'd as the Act directs Jan.y 23.  
1796, by J. Jones, No.74, Great Portland Street,  
Marylebone.  
Mezzotint. 514 x 361mm. 20¼ x 14¼". Laid on sheet  
and trimmed. £360  
Charles James Fox (1749-1806), styled The  
Honourable from 1762, as a prominent British Whig  
statesman whose parliamentary career spanned thirty-  
eight years. He is particular known as the arch-rival to  
William Pitt the Younger and as a staunch opponent of  
George III. He supported the revolutionaries of the  
United States, taking up the habit of dressing in the  
coloured of George Washington's army. He served as  
Britain's first Foreign Secretary in the Ministry of the  
Marquess of Rockingham in 1782.  
*Hamilton: p.28; v/v. CS: undescribed state. Russell:  
29a.*  
Stock: 21517

297. **[Lord Sydney.]**

JS[ayers] f. Published by Jas Bretherton 14th July  
1784.  
Etching on thick watermarked laid paper, 175 x  
110mm. 7 x 4¼". A fine impression, with uncut, wide  
margins. £220  
Caricature portrait of Thomas Townshend, 1st  
Viscount Sydney (1733 - 1800), statesman, and Pitt's  
Secretary of State for the Home Department. Sydney  
is named after him. He stands in profile to the left, his  
hat held out in his right hand, his left on his sword.  
By James Sayers (1748 - 1823). Sayers's caricatures  
were so powerful and direct in their purpose that Fox is

said to have declared that they did him more harm than all the attacks made on him in parliament or the press. *BM Satires 6640. NPG D6910. See Kivell & Spence pg 300.*  
Stock: 21312

298. **[The Speaker; Charles Wolfran Cornwall.]**

JS[ayers] f. Published 14th July 1784 by Jas Bretherton.  
Etching on thick laid paper, 175 x 110mm. 7 x 4¼".  
One rust spot, to upper part of wide margin. £120  
Caricature of Charles Wolfran Cornwall (1735 - 1789), Speaker of the House of Commons from 1780-89, in his Speaker's wig and robes. His chair and a raised dais are indicated behind him. He looks to the right, holding out his hat in his left hand. Beneath his feet are the words 'Order, Order, pray Order'.  
By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press. *BM Satires 6064. NPG D9691.*  
Stock: 21303

299. **Levi at the Gate of Bacchus Whilst Bacchus within keeps the juice of the Vine,/ The son of old Levi stands forth as a Sign;/ And a sign of good cheer too, you'll pardon the pun,/ If we judge by this Levi's of Bacchus's Tun.**

FA[tkinson]. [n.d., 1796.]  
Etching, 205 x 135mm. 8 x 5¼". Two holes to wide, large margins, uncut, otherwise a very fine impression. A short clipping of printed text explaining the image is pasted to the front of the print. £220  
[Levi Whitehead of the Bacchus (Backhouse Wines) Inn, Tadcaster, Yorkshire.] Caricature portrait of head waiter Levi Whitehead, made by a traveller, amateur etcher Frederick Atkinson. Atkinson was a silk-mercier and draper in York. A stout, elderly man, with a stern expression, Whitehead stands in profile on the doorstep of the inn which is indicated by a sign on a wrought-iron bracket above his head. The sign bears the image of a horse and is lettered 'Backh[ouse] Wines'. He wears his own short and scanty hair, a striped waistcoat, and long coat; his hand in his breeches pocket. On the extreme right is an arc of the wheel of a departing carriage.  
The subject is identified by a letter of thanks from Whitehead himself to the artist, preserved in the BM. *BM Satires 8875.*  
Stock: 21311

300. **The Hon.ble Sir Alan Chambre Kn.t One of His Majesty's Justices of the Court of Common Pleas.**

Painted by \_ Allan. Engraved by Henry Meyer. 3, Red Lion Square. [n.d. c.1805.]  
Mezzotint. Plate 484 x 349mm. 19 x 13¾". Uncut with large margins. £220

Sir Alan Chambre (1739-1823) was a judge. He was a Justice of the Court of Common Pleas for George III. *NPG: D11223. From the Encombe Collection, Lord Eldon.*  
Stock: 21709

301. **John Bellingham who assassinated The R.t Hon.ble Spencer Perceval in the Lobby of the House of Commons, May 11.th 1812. Drawn by special permission during his confinement.**

J. Jackson del.t E. Scriven sculp.t London: Pub.d May 18, 1812, by T. Clay, Ludgate-Hill.  
Lithograph. 265 x 203mm. 10½ x 8". Cut. £65  
John Bellingham (c.1769-1812) was the assassin of British Prime Minister Spencer Perceval, the only successful attempt on the life of a British Prime Minister. Bellingham was arrested charged and sentenced to be hung. His time waiting for his execution was spent at Newgate where his last hours were attended to by Dr. Forde. Facsimile: A most correct likeness. R. Forde Ordinary. Bellingham had a long an bitter grievance with with the Parliament it's lack of support in a depute with Russian traders some years previous. As exchequer Percival had bloked Bellingham from having his case heard by Parliament. Bellingham was overtaken with his pursuit to have his case heard and lost all reason.  
Stock: 21614

302. **Richard Aldworth From the Original in the Council Chamber.**

[Anon., n.d., c.1816.]  
Etching with aquatint, image 230 x 160mm. 9 x 6¼".  
Lacking margin at top and bottom. £60  
Full length portrait of Richard Aldworth (d.1656), benefactor to the town of Reading, Berkshire; standing beside a table in ruff and gown, right hand on book, statuette of the Virgin to left, skull to right. Numbered 'Pl 22' upper right; from John Man's 'The History and Antiquities ... of the Borough of Reading' (Reading, 1816).  
*O'Donoghue p.32. See BL 190.d.12. G.4081.*  
Stock: 21596

303. **Dame Brettell. Aged 103 Years, 10 Months, & 24 Days. Born at Aberistwyth, S. Wales, the 24th Dec.r 1777. Died at Twickenham, the 9th. of Nov.r 1821.where she resided upwards of 80 Years, enjoying her faculties to the last.**

From an Original Drawing in the possession of Francis Lind Esq.r taken in the Year 1818. J.G. Walker Sculp. Twickenham, Pub.d by T. Mortimer & I.G. Walker, Mr. Ealing, Richmond, Miss Butler, Hounslow, & Mr. Cloy, Ludgate Hill, London, Jany. 16, 1822.  
Engraving. Plate 204 x 157mm. 8 x 6¼". Rare. £70  
Dame Brettell, a centerian. This particular print was recorded in the Literary Gazette and Journal of 1822, as being "much esteemed by the Nobility and Gentry, inhabitants of the neighbourhood of Twickenham".  
Stock: 21573

304. **Willm Wilberforce Esqr.**

Drawn by J. Stewart. Engraved by W. & F. Holl. [British, n.d., c.1840.]  
Stipple and engraving on india laid paper, image 225 x 180mm. 9 x 7". Margins slightly trimmed. £65  
Portrait of William Wilberforce (1759 - 1833), evangelical Christian and social reformer who dedicated himself to the 'suppression of the Slave Trade and the reformation of manners'. He entered Parliament in 1780 as a Tory MP and was the Parliamentary leader of the Abolition movement from 1787. After years of campaigning, Wilberforce's bill to end Britain's part in slave trading was passed to a standing ovation in 1807. A further act of 1833 provided for the emancipation of slaves in British colonies.

Numbered '3' just below image.

This very similar to the portrait by Joseph Slater, except that the eye-glass hanging around the Wilberforce's neck is here held in the sitter's right hand.

See item Ref: 5558 for the Slater portrait.

Stock: 21682

305. **This Portrait of Robert Sinclair Esqre. Recorder for the City of York...**

Painted by Edward Linley. Engraved by Wm. Ward Junr. (Engraver to H.R.H. the Duke of Clarence.) Winchester Row, New Road, London. York, Published Jany. 1826.

Rich mezzotint, 415 x 300mm. 16¼ x 11¾". Crease to upper left corner; otherwise a fine impression. £220  
Vivid half-length portrait of Robert Sinclair, recorder of York. Dedication by the artist to Earl Fitzwilliam. *From the Encombe Collection, Lord Eldon. V&A E.638-1959.*

Stock: 21654

306. **Daniel O'Connell, Esqre. M.P.**

Drawn by J. Stewart. Engraved by H. Robinson. [British, n.d., c.1840.]  
Stipple and engraving on india laid paper, image 235 x 180mm. 9¼ x 7". Margins slightly trimmed. £65  
Portrait of Daniel O'Connell (1775 - 1847); seated, holding scroll in right hand. Known as 'The Liberator', or 'The Emancipator', O'Connell was an Irish political leader in the first half of the nineteenth century. He campaigned for Catholic Emancipation - the right for Catholics to sit in the Westminster Parliament, denied for over 100 years - and Repeal of the Union between Ireland and Great Britain.

Stock: 21698

307. **Father Mathew. Royal Album, No. 38.**

Alf.d Carlile Lith. London. [n.d. c.1845.]  
Lithograph with printed biographical text; two sheets. 266 x 210mm. 10½ x 8¼". Some toning around the edges. £65  
Theobald Mathew (1790-1856), an Irish teetotalist reformer. The Total Abstinence Society began on 10 April 1838 which relied on one enduring act of will to keep a person sober for life. He was a not a person who

believed in gradual approaches or temporary commitments, but instead he advocated a promise that meant complete commitment. He relied on people signing the Total Abstinence Pledge, and in less than nine months, some 150,000 names were enrolled as taking the Pledge. Based in Ireland his work had a remarkable impact on the condition of the people in Ireland with dramatic falls in robberies, homicides, attacks, arrests and it even caused many breweries and distilleries to close. In 1849 he travelled to the United States and when in Washington, President Zachary Taylor invited him to dine at the White House. The House of Congress gave him its highest honours and the Senate admitted him within the bar of the Senate, an honour given previously only to Lafayette. As a high-profile visitor and figure in the United States, he found himself at the centre of the Abolitionist debate.  
Stock: 21518

308. **B. D.' Israeli Esqr. M.P.**

Drawn by R. Scanlon. Engraved by H. Cook. [n.d., c.1840.]  
Stipple with etching, image 220 x 180mm. 8¾ x 7". Some spotting, staining and offsetting. £130  
Uncommon portrait of a young Benjamin Disraeli (later Earl of Beaconsfield, Viscount Hughenden of Hughenden; 1804 - 1881), British statesman and novelist. Twice prime minister (1868, 1874-80), he provided the Conservative Party with a twofold policy of Tory democracy and imperialism.  
A book illustration.  
Stock: 21666

309. **George Dawson M.A. [His facsimile autograph lower right.]**

Drawn & Lithographed by Brooke Smith Jnr. Printed by T. Underwood, High St. Birmm. Birmingham, Published by Brooke Smith Junr. Frederick St. Edgbaston [n.d., c.1847].  
Margins trimmed; horizontal creases and some spotting, damaged. £70  
Striking portrait of a youthful George Dawson (1821 - 1876), preacher and political activist at Birmingham; his attitude suggesting he is addressing his audience from behind a table. Dawson accepted an invitation to preach on trial at a Baptist chapel, Mount Zion, during the last three months of 1844. The congregation had long been dwindling, and the arrival of a young, earnest, and eloquent preacher, entirely unconventional in opinions, personal appearance, and style of preaching, soon attracted crowds of hearers. He preached his first sermon in Birmingham 4th August 1844. In August 1847 a new chapel, under the title of 'The Church of the Saviour,' was opened on the broad principles that differences as to creed ought to be no bar to practical Christian work, and that neither teacher nor congregation should be pledged to any form of theological belief. Special organisations on novel lines were used for the education of children and the care of the poor, with night classes for adults.  
Dawson became one of the most famous lecturers of his day. He lectured for thirty years in all the principal towns in the kingdom. He took an active part in

English and foreign politics, and was a personal friend of Mazzini, Kossuth, and many Polish exiles, and he pleaded their cause with eloquence and zeal. His remains rest in the General Cemetery, Birmingham. A statue of Dawson is in the hall of the Central Free Library, Birmingham, the scene of his labours and honours for more than thirty years.

*DNB.*

Stock: **21601**

**310. John Rudd Leeson MD JP. Charter Mayor. Presented to The York House Society by the Artist.**

Wilfrid Huggins fecit aqua forti. ['W.H' monogram in plate.] Twickenham Sept. 1926.

Drypoint etching on cream wove paper, private plate?, 285 x 210mm. 11¼ x 8¼". A fine impression with full, untrimmed margins. £160

Portrait of physician Dr John Rudd Leeson MRCS, MB, JP (1854 - 1927). He served as an Urban District Councillor in Twickenham, southwest of London, from 1909 until 1919. In 1912, as Chairman of the Council he gave a banquet towards acquiring a municipal charter for Twickenham. and applied to the College of Arms for approval for a coat-of-arms for the place. This was granted and he supplied the motto: Looking Backward Looking Forward, a translation of the Latin *respicens prospiciens*. His final achievement was to obtain, in 1926, a Charter of Incorporation for Twickenham, and, in 1927, he was elected Charter Mayor. Scholarly interest in astronomy, pond life and microscopy led to his election as a Fellow of the Royal Astronomical Society (1911), the Royal Microscopical, Geological, and Linnean Societies. He was a Life Member of the British Association for the Advancement of Science and a member of the Royal Institution. During World War 1 he was a somewhat elderly Captain in the Royal Army Medical Corps. The York House Society is Twickenham's oldest amenity society. It was formed in 1922, dedicated to saving 17th century York House from demolition. The Grade II listed building is now the headquarters of London Borough of Richmond upon Thames.

Stock: **21362**

**311. Nicholas Smith Esquire, Accountant General of the Court of Chancery.**

Painted by W. Owen Esqr., R.A. Portrait Painter to his R.H. the Prince Regent. Engraved by Wm. Ward Engraver to their R.H. the Prince Regent & Duke of York. Pubd. Nov. 21. 1812 by the Engraver 24 Buckingham Place Fitzroy Square.

Rich mezzotint, title in open letters, 350 x 250mm. 13¾ x 9¾". A fine and rare impression, with full margins. £190

Portrait of Nicholas Smith (active 1802 - 1819), Barrister-at-law, and later Accountant-General in Chancery; wearing dark coat, vest and necktie, his hair short and curly.

After William Owen (1769 - 1825).

*From the Encombe Collection, Lord Eldon. Chaloner Smith 75, II. NPG D41759.*

Stock: **21651**

**312. Ganymede.**

This impression before that described as BM Satires: 4915, before numbers added top left and right and before addition of publication line. [Pubd. according to Act of Parl. March 1st. 1771 by MDarly 39 Strand.] Etching. Plate 152 x 107mm. 6 x 4¼". £240  
Samuel Drybutter was a jeweller and bookseller, who kept a shop in Westminster Hall. The newspapers often refer to him as a 'toyman', which means a seller of luxury goods such as jewellery, watches, and various trinkets. Dorothy George describes the etching "A portrait of Samuel Drybutter, bookseller in Westminster Hall, convicted of an 'unnatural offence' in 1771." He was in fact infamous and had appeared in court many times in his career as both plaintiff and defendant but in 1772 magistrates were urged to act against him. The Westminster Journal wrote "A celebrated toyman [i.e. Drybutter], not far from Westminster-hall, has taken a house in Pall-mall for the reception of a detestable set of wretches of his own stamp." Many of the satiric references to Drybutter and the members of the Macaroni Club are full of such puns on sodomy. On Monday, 30 June 1777, Drybutter tried to pick up a man in St James's Park, who rejected his advances and reported him to two soldiers on duty there. The soldiers escorted Drybutter to Pall Mall, where they declared his offence and released him to the fury of the mob which had gathered. He was pelted with mud and severely beaten, but managed to reach his own house. Several hundred people then attacked his house, breaking all the windows and smashing up his shop, but were prevented from tearing it down by the arrival of a military party. Drybutter's arm was badly broken and his innards were so seriously bruised that he died on Saturday, 5th July.

Stock: **21229**

**313. Edward Lord Ellenborough.**

Painted by Sir Thos. Lawrence R.A. Principal Painter in Ordinary to His Majesty. Engraved by Robt. Wm. Sievier 34 Southampton Row Russell Squ[are]. London, Published June 4. 1819, by R. Cribb, No. 288 Holborn.

Impressive stipple and engraving on india paper, open-letter state; 545 x 415mm. 21½ x 16¼". Some mould spots to surface; crease through upper left corner-tip. Slightly tatty and spotty margins. £180

Edward Law, 1st Baron Ellenborough (1750 - 1818), Lord Chief Justice; seated, wearing robes, wig and chain.

Title around a crest with the motto 'Compositum Animi Jus Pasqu'.

After Sir Thomas Lawrence (1769 - 1830).

*From the Encombe Collection, Lord Eldon. NPG D36144.*

Stock: **21655**



314. **William Smith Esq.re**

[n.d. c.1830.]

Etching on india. Plate 229 x 152mm. 9 x 6". Staining and foxing into the upper half of the paper. £75

William Smith (1808-1876) was a print-seller and antiquary. He started at Cambridge University but following his father's death, he and his brother succeeded to the business and he was obliged to abandon his studies. A year later in 1836 he purchased the collection of engravings formed by John Sheepshanks which were considered to be the most perfect in Europe, which he later sold to the British Museum. Among the collections which reached the Museum through his exertions were those of 'Mr. Harding of Finchley' in 1841, of Coningham in 1844 and 1845, selections from the Aylesford and Woodburn collections in 1847, and some etchings of the utmost rarity by Rembrandt, procured at Baron Verstolk's sale at Amsterdam in 1847. He took a prominent part in establishing the National Portrait Gallery, being appointed an original trustee, and chosen deputy chairman in 1858. He was also actively engaged in the management of the Art Union of London. He was elected a fellow of the Society of Antiquaries in 1852. His collections, which included many rare catalogues of galleries and exhibitions, with copious manuscript notes, he bequeathed to the library of the South Kensington Museum.

Stock: 21478

315. **To Mr Joseph Tyler. Respected Sir \_  
At a meeting of Workmen employed in  
your Manufactory, August 26th 1850, it  
was unanimously resolved that a Memorial  
of Respect be presented to you... Presented  
August 11th 1851...**

[Privately published, c.1851.]

Lithographic portrait on india, rare, 350 x 265mm, 13¼ x 10½, on paper with lithographed text, sheet 430 x 320mm, 17 x 12½". Laid on board, some toning of backing paper. £240

Portrait of Joseph Tyler, a quaker who owned a succesful brassfoundery, J. Tyler & Sons, 2 Newgate Street, London. The Post Office Commercial Directory for 1865 described the firm as 'engineers (hydraulic, mechanical & pharmaceutical), brassfounders, brass finishers, cockfounders, braziers, coppersmiths, plumbers, pottery dealers, manufacturers of pumps, water closets, soda water engines & machines, diving apparatus, baths & patent bath boilers, hot water apparatus, fire engines, hose pipe, garden engines & syringes, chemical apparatus for laboratories, brass manufacturers, pewterers & beer engine makers, ice mould makers, manufacturers of moderator & belmontine lamps, lamps for India & colonies, standard weights & measures for corporation use, condensing apparatus for distilling salt water for ships' use...'. His sons, Alfred (1824-84) and Edward (1832-1917) both started in the the family business but made their names elsewhere. Alfred wrote extensively on geology and proposed the name 'pluvial' for periods of extended rainfall. Edward left the business due to ill-health, becoming an anthropologist, developing the modern

definition of 'animism', becoming the first Professor of Anthropology at Oxford University in 1896, receiving a knighthood in 1912. A third son, Louis, remained in the business.

Stock: 21391

316. **Mrs. Wollstonecraft.**

Engraved by Ridley from a painting by Opie. [London: T. Bellamy, c.1796.]

Stipple, sheet 135 x 95mm. 5¼ x 3¾". Trimmed within plate. £65

Half-length portrait in oval of Mary Wollstonecraft (1759 - 1797), writer and feminist; wife of William Godwin.

Author of *A Vindication of the Rights of Woman* (1792), Wollstonecraft is now regarded as one of the founders of modern British feminism. As a teacher she made a powerful case for emancipating and educating women. She was a member of the London-based radical intellectual circle that included Tom Paine and William Godwin, whom she later married. She welcomed the French Revolution and travelled to Paris where she witnessed Louis XVI going to the guillotine in 1793. Godwin's startlingly candid *Memoirs of Mary Wollstonecraft* (1798) dominated the public perception of her for decades.

For the 'Monthly Mirror' periodical. After John Opie (1761 - 1807).

*NPG D2787.*

Stock: 21444

317. **[Man with retroussé nose] In the  
Collection of Tho. Sadler Esqr.**

Carlo Maratti del. AP. [monogram.] [n.d. c.1740.]

Crayon-manner, printed in brown ink, rare. 212 x 160mm. 8¼ x 6¼". Uncut. £180

Arthur Pond (1701-1758) was a British painter, engraver, print-seller, dealer and collector. He studied with John Vanderbank before entering St Martin's Lane Academy in 1720. He visited Italy in 1725-7 with George Knapton, John Dyer and Daniel Wray. This print, one of three produced by Pond from caricatures by Maratti, derives from a drawing by sold through Christies in 1988. The British Museum have drawings by Hugh Howard, who studied in Italy with Maratti (1697-1700) which may have been the the basis for Pond's prints.

*Hake: 89. See British Museum no. 1874,0808.119 for Howard's drawing.*

Stock: 21321

318. **[The Stage Coach, Or The Country  
Inn Yard.]**

Design'd and Engrav'd by W: Hogarth. Publish'd According to Act of Parliament. 1747.

Etching and engraving. Plate Fine large margins. £350  
Scene in the "Old Angel In", a stop for coaches on the road to London; in foreground a large woman enters a coach, the man to her left helps her in with a hand on her round backside, a man with a protruding belly stands waiting, behind him a boy holds out a hat for tips; to the left a refreshment seller yells out advertising her goods, two drunken guests lean out

from a window above with a pipe and a horn, and two figures embrace in the doorway below, the watchdog lies asleep in his kennel on the right; a crowd of election campaigners at the far end of the inn; after Hogarth. Ostensibly showing the various characters and shenanigans of a country coaching inn yard, in typical Hogarth style there are within this image a wealth of metaphors, subtle and not so subtle, for the politics and society of mid 18th century England. In particular, the print contains several allusions to the upcoming General Election that took place at the end of the same month in which it was first published (June 1747). Inscribed 'Price one Shilling' lower left.

*Paulson: 167; iii/iv. BM Satires: 2882.*

Stock: 21308

319. **Marie Philippe. Fille de Chambre du Chevalier Marc-Benefial. Dessine par lui meme, et grave par Matthieu Oesterreich. Tire du Cabinet de S.E. Monsgr: \_le Comye de Bruhl.**

Cav: M. Benefial Del. Matthieu Oesterreich fecit...1750(?)...[in reverse in design, some inscription illegible.] [German, c.1750.]

Etching, 320 x 195mm. 12½ x 7¾". Some light foxing; creasing to wide margins. One closed tear just into lower part of plate. £160

A somewhat grotesque caricature of the chambermaid of Italian painter Marco Benefial (1684 - 1764), after Benefial's own design. She is repairing a hole in a bonnet with needle and thread.

Matthias Oesterreich (1716 - 1778) was a Hamburg-born painter and printmaker who etched various series of reproductions of master drawings in the collection of statesman Count Heinrich von Brühl (German, 1700 - 1763), published in Dresden.

Numbered '23' upper left, this appears to be from one of those series.

Stock: 21360

320. **[A Satire on Hogarth and the Rev. C. Churchill.]**

[Anon., c.1763.]

Etching, sheet 146 x 178mm. 5¾ x 7". Trimmed within plate. Creasing in the top and bottom left-hand corners. £160

In imitation of William Hogarth's 'The Bruiser'; the poet Charles Churchill (1731 - 1764) is a huge bear snarling at a little dog, a personification of Hogarth in the form of his favourite, 'Trump'. The bear has one paw on a scroll inscribed 'Epistle to Wm. Hogarth', which, penned by Churchill, appeared in answer to Hogarth's sketch of his friend John Wilkes in July 1763. Hogarth retaliated by a caricature of Churchill as a bear in clerical bands, and with a pot of porter and a club marked 'Lies and North Britons' (The 'North Briton' was Wilkes's publication). Churchill's abuse is vigorous enough, but it is needless to refute the statement insinuated by his friends that it shortened Hogarth's days.

An inkwell and quill, artist's easel and paint brushes, and a framed picture panel inscribed 'Pannel Painting' also feature in the composition.

*BM Satires: 4086. Ex Coll: F.D. Klingender.*

Stock: 21285

321. **Now Sr. You'r a Compleat Macaroni.**

Brandoin pinxt. Caldwell sculp. [London, n.d., c.1771.]

Etching, sheet 180 x 140mm. 7 x 5½". Trimmed within plate; £85

Caricature of a fashionable gent waving his hat who sports an elaborate hairstyle; the large looped club of hair behind his head is supported by a hairdresser who walks behind him.

From a series of social satires after Michel Vincent Brandoin (1733 - 1790), known as Charles Brandoin; Swiss painter, watercolourist, draughtsman, and caricaturist working in London.

*BM Satires undescribed.*

Stock: 21306

322. **The Little Deans Yard Macaroni. V.4. 2. Sanguineos oculos volvit, virgamque requirit.**

Pub by MDarly Strand July 30th. 1772 accor to Act. Etching. Plate 172 x 120mm. 6¾ x 4¾". Mount burn, paper toning. £180

Dr Samuel Smith, Headmaster of Westminster School, seated in a chair. He looks in profile to the right and points with his left hand, the other hangs over the arm of the chair holding a glove. He wears a flat three-cornered hat, a short tightly curled wig, a pair of bands, and a voluminous gown.

'Sanguineos oculos volvit, virgamque requirit' inscribed above title.

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

Numbered 'V.4' upper left and '2' upper right.

*BM Satires: 5021.*

Stock: 21228

323. **The Bald Fac'd Doe. 10.**

E.T.Invt. Epping Sc. [Darly] Pub by MDarly Strand May 29th 1772 accor to Act.

Etching, part 18th century paper with watermark. Plate 178 x 127mm. 7 x 5". Tears to the edges. £130

A stout woman standing in profile, her hand is thrust beneath her apron, a bunch of keys hangs from her waist. She wears a cap, elbow sleeves, a figured handkerchief or scarf, and a straight full skirt over a quilted petticoat. She is Mrs. Owen, keeper of an inn at Epping, the Bald-Faced Stag in Epping Forest, a well-known inn and a resort of Londoners for venison feasts and City hunts.

After Edward Topham (1751 - 1820).

From 'Macaronies, Characters, Caricatures &c designed by the greatest personages, artists &c', in an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates.

Numbered 'V.3' upper left and '10' upper right.

*BM Satires: 5011.*

Stock: 21227

324. **Sooty Dun the Devil's Mealman.**

Pub.d accord to Act Oct 30 1772 by MDarly 39 Strand.

Etching, part 18th century paper with watermark. Plate 178 x 127mm. 7 x 5". £130

A whole length figure running forwards. He is grinning; in his right hand he holds up a short shovel, in his left is a brush. His clothes are ragged; his toes appear through remnants of buckled shoes. He wears a laced hat, a cravat, and a ruffled shirt. In place of a wig is what appears to be a tightly-curled lamb's fleece resting on his shoulders; two pieces of crossed wood imitate a sword. A miniature figure in ragged clothes and a long thin queue faces him astride a tasselled cane.

Dorothy George states that "He is a chimney sweeper dressed for the first of May celebrations which were usual in London. The small figure may represent a child-apprentice or climbing boy, though there is nothing juvenile in its appearance".

From Volume 5 of 'Caricatures, Macaronies & Characters, published by M Darly'.

*BM Satires: 5042.*

Stock: 21230

325. **The Builder Macaroni. V5. 10.**

Pubd as the act directs by MDarly 39 Strand Novr 1 1772.

Etching. Plate 178 x 128mm. 7 x 5". £140

An elderly man with cocked hat peering through a circular glass.

From Volume 5 of 'Caricatures, Macaronies & Characters, published by M Darly'.

*Ex Collection: Norman Blackburn. BM Satires: 4662.*

Stock: 21231

326. **The Loosing Scavoir Vivre.**

Pubd. Accor.y to Act Nov. 1, 1774 by MDarly 39 Strand.

Etching, printed on 18th century paper with watermark. Plate 172 x 121mm. 6¾ x 4¾". £60

Satire of an elegant young man walking to right with a cane over his right shoulder. He is a member of 'The Scavoir Vivre', a club formed at the Star and Garter, Pall Mall; the club's rules were published in "The Macaroni, Scavoir Vivre, and Theatrical Magazine", 1772.

*See 14217. Not in BM catalogue.*

Stock: 21232

327. **The Paw-miny. The Cock a Toe vulgurly call'd Cockatoo.\_**

Publish'd as the act directs Jy. 23d; 81.

C.B[retherton].J[unior].

Etching, rare, sheet 165 x 110mm. 6½ x 4¼". Lacking upper margin; the rest very thin. £130

A slender man in profile delicately standing on tip-toe in the attitude of a dancing-master. His elbows are held out, he holds his hat. He is dressed like the Frenchman of caricature, with a high toupee wig. This seems to be a caricature of ballet dancer and dancing master Gaetano Apoline Balthazar Vestris (1729 - 1808); or possibly Mr. Fitzgerald.

Charles Bretherton (c.1760 fl - 1783) was an engraver, etcher, watercolourist and publisher in London. He was the younger brother of James Bretherton, hence often signs as Bretherton junior.

*BM Satires 5886.*

Stock: 21309

328. **[La Neglige ("The Neglected").]**

["Simplex Mundities". Etched by T. Rowlandson.]

[London: S.W. Fores, 1786.]

Scarce etching in fine contemporary watercolour by hand, sheet 320 x 230mm, 12½ x 9". Some spotting and surface scuffing; trimmed to printed border. £280  
A charming social satire: a young woman sitting alone reading a book beside a fire; an ornate chimney-piece with vases on the mantelpiece above.

Thomas Rowlandson (1757 - 1827).

*Grego, 'Rowlandson', Vol. I, p.183. BM Satires undescribed.*

Stock: 21301

329. **The Five All's. I Pray for all / I Plead for All / I Maintain All / I fight for All / I Take All.**

I.Kay Del.t Sculp.t. [n.d. c.1788.]

Rare etching and aquatint. Card 160 x 224mm. 6¼ x 8¾". Laid on card, paper loss to right-hand margin.

Tearing to let and righ with time staining, damaged.

£130

[Written in ink above image outside platemark:] Dr. Hunter. Hon.b Hy. Erskine. Mr Baughead. Mr Taylor 7th Reg.t xxxxx. A design in five compartments, each occupied by a figure in profile to the right, above each is an inscription. On the extreme left is a parson preaching from a pulpit; the head of the precentor appears in his desk beneath. Inscribed: 'I pray for all'. Next an advocate in his gown, his right hand raised: 'I plead for all'. Next a corpulent well-dressed man, holding up a sickle in his right hand: 'I maintain all'. Next is a still more corpulent military officer with a drawn sword: 'I fight for all'. Next is the Devil, prancing among flames, his talons extended: 'I take all'.  
*BM Satires: 7416.*

Stock: 21402

330. **The Old Man, His Son, and His Ass; or, Any Thing to please You.**

Pubd Sept. 30 1800 by G Thompson N:13 Long Lane West ['Smithfield' almost erased.]

Hand coloured etching, 370 x 470mm. 14½ x 18½".

Centrefold crease; one hole to left side of image.

Closed tear just into upper centre of plate. Some foxing/staining and rather tatty extremities. £320

Satire echoing Aesop's fable on the impossibility of pleasing everyone at once: an old man, a young boy and a donkey in sequence of scenes represented on winding road among cottages, mill, river and trees; text below in five columns.

A fine example of a popular print on a popular theme.

The publisher George Thompson (trading 1796 - 1839) was one of several to use the same basic image, and probably the same plate was recycled by several printers. Stock: 21368

331. **Milord Pouf montant a Cheval. Doucement moi d'etre un Milord. Oui nos voyons etes un homme de poids.**

A Paris chez Basset Md. d'Estampes Rue St .... [n.d. c.1790.]

Hand-coloured etching. 338 x 266mm. 13¼ x 10½".

£180

Milord, commonly used to address Englishman or male English-speakers by continental European travellers, innkeepers, guides or workers. Here a large English gentleman is being eased gently onto a horse with pulleys and a crank. The horse awaits with a startled look of shock.

Stock: 21441

332. **A Posthaste Conveyance for S-[cottish] Members.**

JS[ayers] f. Published as the Act directs by Jas. Bretherton New Bond Street 20th January 1784. Etching on thick watermarked laid paper, 230 x 280mm. 9 x 11". Creasing to upper right margin. £110 Political satire: a Scotsman enclosed in a letter inscribed in large letters 'To The Majority St Stephens Westmr Free Duke or no Duke'; the letter franked 'Free'. A signpost (left) points 'To London', showing that he is being projected through the air from Scotland to London. A thistle at the foot of the post indicates Scotland. The fellow wears a Scots cap and tartan stockings. This is a satirical swipe at William Henry Cavendish Bentinck, 3rd Duke of Portland (1738 - 1809), who in April 1783 became Prime Minister, with Fox and Lord North as secretaries of state. The Duke was accused of corrupting Scottish MPs by means of a fund for travelling expenses – a theme still very topical! Portland resigned in December 1783, when Fox's India Bill had been thrown out in the Lords.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

*BM Satires 6381. DNB.*

Stock: 21326

333. **A hasty Sketch of Yesterday's Business. Mr ----- in one of the most animated Speeches he ever made in his Life engaged the Attention of the whole house - he began with saying That he should have sat a silent Spectator of the business of the day if a very personal Attack had not been made upon him by calling him the Head of a Faction, he assured the Gentleman nothing was farther from his Heart, all now wished for was a Union upon a broad basis, upon a fair, tho' not an equal footing, and if the Right honourable Gentleman over the Way would but submit to a Capitulation, he would most cordially conconcorate with him. As to the Idea of his having lost any part of his Weight with**

**his Constituents he assured the Right Honble Gentleman he was convinced he never stood higher in their good Opinion than in his present Situation. For although (said he) a Host of Ruffians (I will not call them Electors) desperate as Chairmen from Brookes's lately made an Attempt upon my Life (here somebody sneezed, Ld Mahon laughed and was called to order by the Chair) I say upon my Life Sir I have no doubt but that in Case a Dissolution takes place I shall be prepared to meet it with as high a head as any Member of this House. "Sublimi feriam sidera vertice, Mr ----- then brought forward to their View the only means of securing a permanent and popular Administration ridiculed the Impropriety of attending to Addresses from corporate Bodies, accused Sr Richd Hill of throwing Scripture and Rochester in his Teeth, and concluded with an earnest Exhortation to the Country Gentlemen to lay their Heads together and take into Consideration the Measures which had brought Charles to the Block. Sir Richd Hill said he should neither quote the Bible or Rochester, though he couldn't help saying he would recommend to some Gentr of that house the Precepts of the one and the Repentance of the other, he also recommended That in order to ease the Landed Interest the Reckoning of the Gentlemen at the St Albans should be paid out of the Balance remaining in Mr Rigby's hands, - Mr P-----s [Powys] rose, and was going to enter into an Explanation of the Consistency of his own Conduct but the House seemed not disposed to hear him, so he was angry. The Remainder of this important Debate will be given in our next.**

JS[ayers] f. Published 3d March 1784 by Jas Bretherton New Bond Street 20th January 1784.

Etching on thick watermarked laid paper, 230 x 160mm. 9 x 6¼". Glue stains from verso to wide margins, uncut.

£130

Political satire: the figure of Whig statesman Charles James Fox (1749 - 1806) standing as if addressing the House of Commons, but headless. His right arm is raised, his hat is in his right hand, a handkerchief clutched in the left. Fox's speeches to the House on 28 February and 1 March 1784 are lampooned.

Fox was an opponent of Pitt the younger. Reckless in politics as at the gaming tables, Fox held office briefly as a Tory under Lord North during 1783 but soon switched sides, leading the opposition through a long political life. He championed the French revolutionary

cause, America, Ireland, reform and George, Prince of Wales. A supporter of the revolutionary cause in France, his credibility was diminished from 1792 by the excesses of the French revolutionaries.

By James Sayers (1748 - 1823). Sayers's caricatures were so powerful and direct in their purpose that Fox is said to have declared that they did him more harm than all the attacks made on him in parliament or the press.

*BM Satires* 6437.

Stock: 21347

334. **The British Menagerie - 1. The Austrian Leopard, a very fierce Animal originally but now remarkably tame, a great digester of gold~ 2. The Prussian Eagle also famous for gold eating~ 3. The Gallic Cock, formerly a great crower! but now quietly at roost in the Menagerie~ 4. The Russian Bear a very prudent Animal~ 5. A Sardinian hedgehog lately imported~ 6. & 7. Conde and Brunswick Mice very tame they have subsisted some time on the fragments of old Manifestoes 8. A Neapolitan Bat 9. A Dutch Frog [a remarkable sleeper] 10. A Swedish Pig~ 11. The Whore of Babylon who once was Master of All Europe, but now glad to find a place in this Menagerie.**

Pub.d July 5th, 1796 by S.W. Fores No. 50 Piccadilly corner of Sackville Str., Folios of Caricatures lent out for the Evening.

Engraving. Plate 330 x 463mm. 13 x 18¼". £430

The public's view of British loans to other countries, with Pitt feeding with British funds the various caged beasts, representing the needy European Sovereigns. The interior of a menagerie; the animals represent the sovereigns of Europe and have numbers referring to notes beneath the design. Pitt stands in profile to the left, lifting in both hands a shovel-full of guineas which he puts into the mouth of a gigantic leopard, in a cage which is raised above the level of the ground and stretches across the left wall. Beside him is a bucket full of guineas. Behind him Mr. and Mrs. Bull stand together, a dismayed couple of sightseers. A voracious double-headed eagle, a crown attached to a neck, stands on the top of the leopard's cage and stretches its necks for the guineas. They are '1 The Austrian Leopard, a -very fierce Animal originally but now remarkably tame' and '2 The Prussian Eagle also famous for gold eating'. On a perch beside the eagle a crowned cock sits quietly; he is '3 The Gallic Cock, formerly a great crower! - but now quietly at roost in the Menagerie.' Beneath the leopard's cage are a gigantic frog (resembling an otter) in a tub on the extreme left and next it a hedgehog in a cage. They are '9 A Dutch Frog (a remarkable sleeper)' and '5 A Sardinian Hedge Hog lately imported'.

Two large cages are one above the other against the back wall, and just behind Mr. and Mrs. Bull. In the lower one a crowned bear sits apparently asleep; above, a crowned pig puts its head greedily through the

bars. They are '4 The Russian Bear - a very prudent Animal' and '10 A Swedish Pig'. On the right stands Dundas, in full Highland dress, with feathered bonnet, plaid, dirk, and sporran. His finger-nails are talons and he scratches his arm in accordance with a stock gibe at the Scots. He holds a long wand surmounted by a crown. Two men, one a sailor, bring in on their shoulders a cylindrical cage in which crouches the Pope, wearing his triple crown and holding his cross. He is '11 The Whore of Babylon who once was Master of All Europe, but now glad to find a place in this Menagerie.' In the foreground on the extreme right are two small rats which have come from a little kennel and are nibbling a paper inscribed 'Manof'. They are '6 & 7 Condé and Brunswick Mice - very tame they have subsisted for some time on the fragments of old Manifestoes'. Behind them is '8 A Neopolitan Bat', a bat in a cage.

*BM Satires*: 8821.

Stock: 21287

### 335. **Sayings & Doings.**

Published by William Cole, 10 Newgate Street [n.d., c.1825].

Coloured etching. 220 x 380mm, 8¾ x 15". £190

Three satirical studies in hypocrisy, with men saying one thing and doing another. The first is a monk, saying he is devout and abstainant but being shown as being corpulent with an eye for the maidservant; the second is a sabre-rattling dragoon, shown running from a Death's-Head Hussar; and finally a Fagin-like Jew shunning a suckling pig being offered by a gentile, but tucking into one in private.

Stock: 21395

### 336. **March of Intellect. [Above design:] "Lord how this world improves as we grow older."**

[Esq. Del.] [Pub. by T. McLean 26 Haymarket London-.] [Heath's monogram to the left.] [May 1829.] Hand-coloured etching. 280 x 411mm. 11 x 16¼".

Repaired tears to left with creasing, also in title area, damaged. £180

A complicated design, foreground, middle distance, and sky filled with incidents, chiefly on applications of steam.

In the foreground is a street-vendor's table spread with a white cloth and heaped with pine-apples; beside it sits an elegant young woman reading a book, while a little boy holds over her a large pagoda-like umbrella, heavily fringed. A dustman gnaws a pine-apple, while his vis-à-vis eats an ice. Beside it (left) is the tombstone of the 'Select Vestry', decorated with glass, knife and fork, and topped by a weeping cherub's head. On the right a steam-horse on a low-wheeled platform, on which are the necessary pipes, careers forwards and to the right; the driver, dressed as a jockey, holds a steering-bar set in the creature's head; smoke pours from its nostrils; a huge smoking chimney, placarded 'The Steam Horse VELOCITY No Stopage on the Road', ascends from the tail. Behind the steersman sit four passengers: a lady in a riding-habit, a barrister in wig and gown, a well-dressed man, an Irish haymaker

smoking a pipe. On the left is a little steam trolley beside which walks a woman; on it is a basket of coal placarded 'Prime Cats Meat'. On the extreme left a footman in livery smoking a giant pipe hands a letter to a flying postman, supported on webbed wings, who rings his bell, and has a pouch: 'Two Penny Post'. A man drives a lady in a light three-wheeled chair, worked by bellows and a propeller. A street-seller of 'Mutton Broth' walks before his huge steaming pan which rests on a wheeled platform with a funnel. A massive old-fashioned country wagon has a steam funnel and a steersman: 'London & Bath in Six Hours'. On the extreme right are adjacent open sheds; one contains a complicated mechanism where a top-boot is being brushed by steam; the owner sits on his portmanteau, waiting for them, while he puffs a cigar and reads the 'Gazette de France'. This is placarded 'Royal Patent Boot Cleaning Engine'; above: 'Puras Deus, Non Plenas, Adspicit Manus' [God regards only pure hands, not full ones]. The other is smaller and contains an engine to which is attached a huge razor, operating on the Duchess of St. Albans and placarded 'The St Al—ns New Steam Razor Patronized by her Grace'.

In the middle distance (left) are buildings. The Marble Arch, topped by a gibbet, which is placarded 'Designed to Elevate the Architects'; a man, smoking a cigar, kneels to adjust the noose. Behind is the east front of the Palace, with scaffolding and figures: on the dome, "the ball in the cup", a figure holds a trident, on the right a monstrous bird and a giraffe see. Next the arch is a 'Model for a new Church approved by the Mommitte [sic] of Taste': a fantastic neo-Gothic hybrid with a dome, topped by pillars supporting a platform, from which hangs a big bell, and on which squats a giant mandarin, with a clock-face on its belly, holding up two fingers and a lantern. The roof of the church is flat, covered with tombs, and edged with spikes for the protection of a cemetery, which is placarded 'This Church Yard is perfectly Safe'; a coffin is being hauled up by a crane, apparently worked by steam. A smaller adjacent building (left) seemingly houses a furnace and steam-engine and is inscribed 'Kitchen'. The church abuts (right) on 'Greenwich Hill'; on this rests one end of a huge tube: 'Grand Vacuum Tube-Company Direct to Bengal'; this, receding in perspective, bridges an ocean, the other end resting on 'Bengal', where a tiny passenger steps out and clasps a welcoming Indian by the hand. Passengers on Greenwich Hill are about to enter the tube, where the back of a coach appears; a turbaned conductor shouts 'Now whos for Bengal'. An aperture or window in the tube shows passengers seated on an open coach or wheeled platform; women passengers wear monstrous hats. From the Bengal plain (right) a hill ascends on which rests the end of a bridge: 'Companys Suspension Bridge—To Cape Town'; a massive pier rising from the ocean contains a building: 'Restorateur' [sic]. On the water dividing England from India is a lady in a car harnessed to swans. A big canopied passenger boat is drawn by a team of eight dolphins; the driver shouts 'Come up there'. On a plateau behind Greenwich Hill is a wheeled steam-engine, like a giant watering-can with spout fore

and aft gushing water: this is 'Mc Adams Newly Invented to lay the Dust he makes'. On the sky-line a demoniac figure fires a mortar from which a blast slants across the sky inscribed 'Quick Conveyance for Irish Emigrants': tiny figures, one with a rake, are shot into the air to fall headlong.

Aerial travel is represented (1) by a platform supported at each corner by a balloon on which are soldiers and artillery; (2) by an airship in the form of a whale-like monster with webbed wings, placarded 'For New South Wales'; raffish passengers of both sexes are seen through a window below which are the words 'with Convicts'. (3) A lady (right) sits between two propellers, steering a frail little machine drawn by a big kite. On the left is a massive collection of cloud-borne castles, on which tiny builders are at work; placarded: 'Scheme for the Payment of the National Debt'.

*BM Satire: 15779.*

Stock: **21667**

### 337. **The Steam King.**

London Published Aug.st 3.rd 1829 by Thomas Mc:Lean 26 Haymarket.

Hand-coloured rare lithograph and etching. 280 x 406mm. 11 x 16". Repaired tear upper right-hand corner.

£260

Sir Robert Peel, the Home Secretary in Wellington's government controlling King George IV through a complex steam machine. Related to the Catholic emancipation; following information alluding to the possibility of an Irish Rebellion, Peel and Wellington changed their minds and supported the change as they felt it was less dangerous than civil strife. George IV was violently opposed but reluctantly agreed to change the law.

*BM Satires: undescribed.*

Stock: **21664**

### 338. **More Don-Key's! It is well-known that Asse's are particularly fond of having their Back's Rubbed.**

H. Heath Fec.t. Pub.d 1830 by S.W. Fores, 41 Piccadilly London.

Coloured etching. 250 x 360mm, 9¾ x 14¼". Mounted on album paper.

£240

Four donkeys suck tubes sprouting from a barrel marked 'Foetid gas' (in reverse) while a woman and a groom scrub their balding backs with brushes. In the background a man runs from a beadle with a coroner's warrant, shouting 'D.I.O. [Damme I'm off] I'll give you the Long trot'. To the right is 'Long John's Rubbing Stable', closed down. Satire on an infamous quack, John St John Long, who 'treated' consumption and other ailments with corrosive liniments and friction. Despite being denounced in the *Lancet* as 'king of humbugs' and the deaths of two patients (whose names can be seen in the graveyard), his influential friends and clients seem to have protected him, and the two charges of manslaughter culminated with only one fine of £250. One of these friends would seem to be Mayor of London John Key, whom Heath satirised as 'Don Key'. *BM Satire: 16427.*

Stock: **21400**

339. **Duncan Campbell's vision.**

[n.d., c. 1730]  
A scarce etching, 100 x 155mm (4 x 6"). Trimmed around image and title £85  
Duncan Campbell (c.1680-1730), soothsayer.  
Stock: 21733

340. **The Action of Quickening.**

Dodd del. [Pass sculp.] Published as the Act directs [June 20th 1794] by E. Sibly.  
Stipple, printed in sanguine. 190 x 130mm, 7½ x 5¼", Impression weak around imprint only. £80  
An anatomical diagram of a pregnant woman at the 'stage of pregnancy at which the child shows signs of life' (OED), i.e. when the mother can feel it. A plate from Ebenezer Sibly's 'The Medical Mirror; or, A Treatise on the Impregnation of the Human Female'.  
*Debus: 'Scientific Truth and Occult Tradition: the Medical World of Ebenezer Sibley (1751-1799)'; in Medical History, 1982.*  
Stock: 21378

341. **Formation of the Human Fœtus.**

**Plate I [AND] Plate II.**

Dodd del. J.Pass sculp. Published as the Act directs June 20th 1794.  
Pair of stipples, printed in sanguine. Each 190 x 130mm, 7½ x 5¼", Plate 1 trimmed to plate lower left, printer's crease. £110  
Ten diagrammes of the development of a human fœtus from conception to full term. plate from Ebenezer Sibly's 'The Medical Mirror; or, A Treatise on the Impregnation of the Human Female'.  
*Debus: 'Scientific Truth and Occult Tradition: the Medical World of Ebenezer Sibley (1751-1799)'; in Medical History, 1982.*  
Stock: 21379

342. **Sauntering down Bond Street, in the evening, to "Lose & neglect the creeping hours of time," espied an acquaintance on the opposite side of the way; ever alive to the chance of a supper, darted across, when a heedless "Knight of the Whip," passing with his crazy vehicle, laid me senseless; thus convey'd to the shop of an Apothecary, was stript to ascertain where I was injured. \_ "When sorrows come, they come not singly handed, but in battalions." .had the moritification of being sufficiently sensible to be aware of the exposure of my wardrobe, without the power to prevent it, lost my supper, but gained a few bruises.**

London, Published by W. Egerton, 1821.  
Hand-coloured aquatint. Plate 215 x 274mm. 8½ x 10¾". Water staining to the left. £70  
Satirical scene with in a regency Apothecary or Pharmacy with the treatment of a man who collapsed after being run down by a coach and driver. The driver

stands to the right offering an explanation as to how the accident happened. Four men attend to the injured man while witnesses spy in at the window.  
Stock: 21565

343. **The Cow-Doctor.**

C. Tschaggeny, Pinx.t C. Cousen Sculp.t London, Virtue & Co. [n.d. c.1854.]  
Engraving. 250 x 351mm. 9¾ x 13¾". £60  
Outside a cottage, a peasant couple looks on as a dutch man (a healer?) raises his hand in front of a cow.  
Illustration to "The Art Journal" of 1860.  
Stock: 21399

344. **Le Guerisseur Public.**

Gemahlt von Norb. Grund Gestochen von Johan Balzer [n.d., c.1765.]  
Engraving, 210 x 160mm. 8¼ x 6¼". £120  
A primitive dentist trying to pull out a patient's tooth, watched by onlookers.  
Numbered '54te Platte' upper right.  
After Norbert Joseph Carl Grund (1717 - 1767).  
Stock: 21659

345. **Farriers Shed.**

Drawn & Etched by J.A. Atkinson. London Published Jany. 1st 1807, by William Miller 49, Albermarle Street, and James Walker 8, Conway Street Fitzroy Square.  
Hand-coloured etching and aquatint, paper watermarked 'J Whatman 1805'. 245 x 185mm, 9¾ x 7¼". Printed area slightly age toned; wide margins. £160  
From a first edition of 'Picturesque Representations of the Naval, Military and Miscellaneous Costumes of Great Britain' (1807). Offered with accompanying letterpress text leaf.  
John Augustus Atkinson (1775 - 1830) was a British etcher, painter, draughtsman and printmaker. He spent 1784-1801 in Russia with James Walker who is thought to be his uncle.  
*See Slater, p.110.*  
Stock: 21474

346. **Splendid Jem, once a dashing hero in the Metropolis, recognized by Tom amongst the Convicts, in the Dock Yard at Chatham.**

Drawn & Eng.d by Rob.t Cruikshank. [n.d. c.1821.]  
Hand-coloured aquatint. 146 x 222mm. 5¾ x 8¾". £95  
From Pierce Egan's "Life in London". Prisoners housed in hulks (on River Medway in background) before dispersal to gaols or transportation used as labour in naval dockyards. Jem one of the shackled convicts carrying what looks like a sail raising hat to Tom.  
Stock: 21606

**347. London Characters No. 10. I shant go out of this House, till I gets my money! [&] Beg partdon Sir but \_\_\_ What?**

Published by Charles Tilt, 86, Fleet Street. [n.d. c.1830.]  
Hand-coloured etching. 190 x 235mm. 7½ x 9¼".  
Trimmed along the top into plate. £50  
Two scenes of debtors beeing dunned for their money.  
Stock: 21552

**348. London Characters No. 7. Your Honour's Boots. [&] I hope y.r Honour will have a little job for Nelly, my darling.**

[Published by Charles Tilt. 86, Fleet Street.] [n.d. c.1830.]  
Hand-coloured etching. 185 x 235mm. 7¼ x 9¼". Cut into plate along lower edge, publication line removed. £50

Two scenes: to the left; a small servant man appears before his master with freshly polished boots and spectacles, the man of the household stands towering over him reading a broadsheet paper in front of the fireplace, a table with a teapot and cups. To the right: in the street a washer-woman smoking a pipe blows into the face of a man of society who raises his hand to stop the smoke in revulsion.  
Stock: 21548

**349. London Characters. No. 4. Take my word for it Miss P. she is no better than she should be! [&] Who's that Puppy staring at? Lor my dear how should I know.**

Published by Charles Tilt, 86, Fleet Street. [n.d. c.1830.]  
Hand-coloured etching, printed on Whatman paper, watermark 1827. Plate 178 x 229mm. 7 x 9". Trimmed along upper edge. £50  
Two scenes: to the left; two ladies gossip. To the right; a lady walks along the road accompanied by a skulking minister.  
Stock: 21545

**350. London Characters No. 8. I want a small Glass of Gin, Old Tom Sir? [&] The Post boy y.r Honour.**

Published by Charles Tilt, 86, Fleet Street. [n.d. c.1830.]  
Hand-coloured etching. 190 x 235mm. 7½ x 9¼".  
Trimmed into platemark along upper edge. £50  
Two scenes: to the left; an elderly gentleman with a walking stick stops for a tippie and asks for a gin from a lady wearing a large bow-styled hat. To the right; a policeman stands at the corner of the road and a small man holding a riding crop introduces himself as the post boy, a carriage stands behind in the background.  
Stock: 21550

**351. London Characters No. 9. This vont do Marm, I wants another Tanner. [&] Vy vot's the use of looking don't I tell ye.r my fare's Eighteen Pence.**

[Published by Charles Tilt, 86, Fleet Street.] [n.d. c.1830.]  
Hand-coloured etching. 190 x 235mm. 7½ x 9¼". Cut into plate along lower edge, publication line removed. £50

Two scenes: a coachman holds out his left-hand asking for more after transporting the woman and her luggage. To the right: a coachman holds out his bill looking at the disgruntled man who still owes him.  
Stock: 21551

**352. London Characters. No. 12. Capitable Ingens Marm! Vy they'l last you all the vinter along a Beef Steaks. [&] Buy a broom?**

Published by Charles Tilt. 86, Fleet Street. [n.d. c.1830.]  
Hand-coloured etching. 185 x 235mm. 7¼ x 9¼". £50  
Two scenes of street vendors; to the right selling garlic, and to the left; selling brooms.  
Stock: 21555

**353. London Characters No. 3. What do you smoke Thomas, Awanna? Is. [&] I say Watchman, do I look as if I was drunk? Drunk! no ye'r only a little bit Tosticated or so.**

[Published by Charles Tilt, 86, Fleet Street.] [n.d. c.1830.]  
Hand-coloured etching, printed on Whatman paper, watermark 1827. 186 x 239mm. 7¼ x 9½". Trimmed along lower edge. £75  
Two scenes: the left; a black man dressed in aristocratic costume, all be it too big and baggy for him, stands smoking a pipe talking a stout gentleman. to the right; a watchman with his lantern in the street bumps into a drunkard leaving the tavern.  
Stock: 21544

**354. London Characters No. 5. How does it fit behind? Exquisite!! Exquisite!! [&] Come\_move on there!**

[Published by Charles Tilt. 86, Fleet Street.] [n.d. c.1830.]  
Hand-coloured etching. 190 x 134mm. 7½ x 5¼". Cut along lower edge into platemark. omitting publication line. £50  
Two scenes: to the left, a gentleman asks his tailor to see how his jacket fits and whether it encompasses his figure from behind, the tailor, winking at the viewer, declares it as an exquisitie fit. To the right: a gentleman in a hurry kicks a lady's basket of fruit into the air with oranges rolling away everywhere.  
Stock: 21546



355. **London Characters No. 6. My \_ Dear! [&] Come just drop that ere again my Tulip. Vy6? Vy do you call yourself the re'lar dustman?**

Published by Charles Tilt, 86, Fleet Street. [n.d. c.1830.]

Hand-coloured etching. 190 x 234mm. 7½ x 9¼".  
Trimmed into the platemark along the top, crease into lower left-hand corner. £50

Two scenes: to the left; a coquetish and rather rotund woman wearing a feathered hat and a large brightly coloured flowing dresses winks a very tall and thin man who holds his hand to chest sporting a look of shock and distaste at the lady's abrupt and forward manner. To the right: The town-crier with his bell stands speaking to the regular dustman who sweeps and shovels London's dusty into a wicker basket.

Stock: 21547

356. **"You aut-dacious feller if you don't mind what I say, -strue as goodness - If I don't send you for a Soldier!" "Ah! but Mother Screw, von't let me have it - cos you never paid for the last soft roe'd un-as she trusted yet, my old Gander!!!!"**

London. Pud by A. Park, 47, Leonard St. Finsbury.

[n.d. c.1830.]

Hand-coloured lithograph. 292 x 228mm. 11½ x 9".  
Laid on album sheet. £95

Sewing woman telling a young boy off; social satire.

Stock: 21405

357. **[Share certificate] Cwm Celyn & Blaina Iron Company, Monmouthshire. Share No. 159. £250 Each Share. We, the...Directors...do hereby certify and declare that Thomas Macauley Cruttwell of..Bath...is the Proprietor of the Share...in the Capital of the Joint Stock of the Company, which Capital amounts to £150,000... Witness our Hands this 13th day of December 1839.**

Chas. Wilkinson, sc. Bath. [1839.]

Wood engraved broadside handbill, printed on vellum; numbered, completed and signed in ink. Sheet 240 x 200mm, 9½ x 8". Some slight surface soiling (as normal). £140

Certificate representing one share in a Welsh iron works. The company was dissolved in 1844 owing to "the Stagnation of the Iron Trade" which resulted in great losses.

Stock: 21598

358. **[Share certificate] Cwm Celyn & Blaina Iron Company, Monmouthshire. Share No. 276. £250 Each Share. We, the...Directors...do hereby certify and declare that Margaret Lauder of..Bristol...is the Proprietor of the**

**Share...in the Capital of the Joint Stock of the Company, which Capital amounts to £150,000... Witness our Hands this 13th day of December 1839.**

Chas. Wilkinson, sc. Bath. [1839.]

Wood engraved broadside handbill, printed on vellum; numbered, completed and signed in ink. Sheet 240 x 200mm, 9½ x 8". Surface soiled (as normal); some creasing. £140

Certificate representing one share in a Welsh iron works. To verso a contemporary ink inscription signed by secretary William Williams: "The within Share of £250 has been increased to the sum of £300-". The company was dissolved in 1844 owing to "the Stagnation of the Iron Trade" which resulted in great losses.

Stock: 21599

359. **[Share certificate] Cwm Celyn & Blaina Iron Company, Monmouthshire. Share No. 549. £250 Each Share. We, the...Directors...do hereby certify and declare that William Tarham(?) of...Warminster...is the Proprietor of the Share...in the Capital of the Joint Stock of the Company, which Capital amounts to £150,000... Witness our Hands this 13th day of December 1839.**

Chas. Wilkinson, sc. Bath. [1839.]

Wood engraved broadside handbill, printed on vellum; numbered, completed and signed in ink. Sheet 240 x 200mm, 9½ x 8". Surface soiled (as normal); fold creases and a cluster of pin pricks upper left.. £180

Certificate representing one share in a Welsh iron works. To verso a contemporary ink inscription signed by secretary William Williams: "The within Share of £250 has been increased to the sum of £300-". The company was dissolved in 1844 owing to "the Stagnation of the Iron Trade" which resulted in great losses.

Stock: 21600

360. **To His Majesty Maximilian Joseph King of Bavaria. This Engraving of The Reading of a Will, from the original Picture in His Majesty's Collection is most respectfully dedicated by His Majesty's humble and devoted Servant, David Wilkie.**

Painted by David Wilkie, R.A. Engraved by John Burnet. London, Published June 1, 1842, by Henry Gibbs, 18, Titchborne Street, Regent Street.

Engraving. Plate 515 x 667mm. 20¼ x 26¼". £180

Interior with a large number of figures gathering around a lawyer who is seated on a table in the centre of the room and reading the will of a man whose portrait is displayed on the rear wall; the empty chair of the deceased sits by the fireplace. The man next to the lawyer listens intently through an ear-trumpet.

Stock: 21690

361. **"Wat for youm say Blacka man?  
Gentl-folks say em man o'color." "What  
colour nigger?\_" "Em wish no wot color?  
Why em Flech color, em grinnin Fool!"**

London, Pub by A. Park, 47, Leonard St. Finsbury.  
[n.d. c.1845.]

Hand-coloured lithograph. 285 x 225mm. 11¼ x 9".  
Laid on album page. £160

Inside a tavern; a grinning server holding a tankard  
leans back away from a black man who is dressed in  
the stereotypical manner of the 1840s with a top hat,  
and depicted with large protruding lips. The black man  
leans forward bearing a toothy scowl at the 'white'  
man's racial injustice.

Stock: 21397

362. **The Transport. With all thy Faults I  
Love thee Still. Royal Album. No.45.**

Alf.d Carlile lith London. [n.d. c.1845.]

Lithograph, rare. 272 x 203mm. 10¾ x 8". £180

Transportation of a convict across to Australia; a young  
maid hides weeping behind a rock. It is recorded that  
1181 convicts were transported during 1845.

Stock: 21509

363. **The Bankrupt.**

[n.d. c.1845.]

Lithograph. 266 x 204mm. 10½ x 8". £50

A man seated with a hand on his face and a pistol in  
the other hand. His wife to his right holding a young  
child, and his daughter kneeling by his left leg with her  
head buried in her hands crying. Another pistol lies on  
the table, an open 'gazette' on the floor, and 'unpaid bill'  
pile up on hooks behind to the right on the wall.

Stock: 21514

364. **James Carr-Lloyd. [ink mss.]**

[n.d., c.1820.]

Photographic image 185 x 105mm, 7¼ x 4¼". Laid on  
album paper. £260

A boy leaning on a cricket bat.

Stock: 21636

365. **The Three Favorite Aerial Travellers.  
Vincent Lunardi Esqr. first Aeronaut in  
England, George Biggin Esqr. and Mrs  
Sage first English Female Aerial Traveller.**

Rigaud pinxit. F Bartolozzi sculp. Publish'd June 25th  
1785, by E. Wyatt next door to the Pantheon Oxford  
Street.

Rare etching with stipple printed in brown ink; final  
published state. 335 x 250mm, 13¼ x 9¾". A superb  
impression, with wide margins. Slight spitting on  
platemark top and bottom. £1450

Fanciful depiction of Lunardi's ascent with Mrs Sage  
and Mr Biggin, London, 29th June 1785. Lunardi  
stands waving his hat in the air, Mrs Sage gestures  
with her arms outstretched, and George Biggin looks at  
an altometer. One of the great printed images.  
Balloonist Vincent Lunardi (1759 - 1806) took Mrs  
Laetitia Sage and George Biggin on their first aerial  
voyage which went from Vauxhall Gardens, over St

James's Park and Piccadilly, before landing over two  
hours later in fields near Harrow. Mrs Sage became the  
first English woman to fly in a hot air balloon and later  
published her experience. In reality, the combined  
weight of Mrs Sage and the other two passengers,  
George Biggin and Colonel Hastings, was too much for  
the balloon. Lunardi and Hastings agreed to stay  
behind, allowing Mrs Sage and Biggin to continue  
alone. Biggin became a regular companion of  
Lunardi's and a popular aerial traveller.

After John Francis Rigaud (1742 - 1810).

*De Vesme 1220. VI of VI.*

Stock: 21250

366. **The Ariel The first Carriage of the  
Aerial Transit Company. Royal Album,  
No. 20. The New Flying Wonder.**

Alf.d Carlile, Lithog.r London. [n.d. c.1845.]

Original hand-coloured lithograph with explanatory  
text., scarce, 209 x 268mm. 8¼ x 10½". Some toning  
around the edges. £240

William Henson's aerial Steam Carriage in a fictitious  
flight. Henson (1812-1888) patented his aerial Steam  
Carriage in 1842, and although the machine, named the  
'Ariel', would never have been able to fly (the wings  
would not have been strong enough to carry the weight  
of the steam engine needed to power it), his pioneering  
design laid the foundations for the modern monoplane.  
Henson and his partner, John Stringfellow, planned to  
set up an airfreight company, the 'aerial Steam Transit  
Company' to transport goods around the world.

Stock: 21526

367. **Aerial Steam Carriage.**

J. Shury. 16, Charterhouse Sc. [n.d. c.1845.]

Engraving. 136 x 188mm. 5¼ x 7½". Glue stains to the  
edges. Laid on album sheet. £120

A fictitious flight of Henson's aerial steam carriage  
over a European lakeside town surrounded by  
mountains. William Henson (1812-1888) patented his  
aerial Steam Carriage in 1842 and, although the 'Ariel'  
never actually flew, there is no doubt that its design  
conditioned much of the thinking of the early aviation  
pioneers, and laid the foundations for the modern  
monoplane. Henson and his partner, John Stringfellow,  
planned to set up an airfreight company, the 'aerial  
Steam Transit Company' to transport goods around the  
world. The romantic print produced here shows the  
machine as Henson wished to see it - operating in all  
parts of the world.

*In the Science & Society Picture Library.*

Stock: 21403

368. **[The Chase.]**

Richard Ansdell. W. H. Simmons. London, Published  
by Owen Bailey, 4 Arlington St, Mornington  
Crescen\_Jan.y 1. 1851.

Engraving, india laid. Plate 407 x 666mm. 16 x 26¼".  
£220

A stag jumps across a stream in the hope of escaping  
from a deerhound in pursuit at his side.

*Ex Norman Blackburn Collection.*

Stock: 21323

369. **[A Good Day's Hunting.]**

[James Hardy.] [London, c.1885.]

Etching, remarque proof on india. Plate 381 x 470mm.  
15 x 18½". Stamped: Artist's London Proof. £260

A hunter in the lane with his horse and dogs; his gun slung over this shoulder. A young boy with him holding some fowl; rabbits, pheasants hung on the tree to the right, and lying on the ground by his feet.

Remarque of pointer lower right.

Stock: 19624

370. **Le Manege. Dedie a Messire Marc-Rene de Voyer Marquis d'Argenson, Marechal de Camp des Arnees du Roy, Lieutenant General de la Province d'Alsace, Gouverneur de Romorantin. Tire de son Cabinet; et Grave de la meme grandeur que l'Original Parson tres-humble et tre Obeissant Serviteur T. Major.**

P. Wouvermans pinx. T. Major sculp. A Londres chez l'Auteur Graveur de S.A.R. Frederic Prince de Galles, a la Tete d'or dans West-Street [n.d., c.1750.]

Engraving, very rare, 360 x 450mm. 14¼ x 17¾".

Centrefold as normal. Large margins. £380

A Riding School in a country estate, after Philip Wouvermans the 17th Century Dutch painter. Thomas Major studied in Paris under Jacques-Philippe Le Bas (1707-83), tutor to many of the century's best engravers. Examples of Wouverman's work could be found in the leading 18th century collections of Dutch and Flemish masters in both France and England. The subject of a riding school was one he tackled many times in his career. The painting was in the collection of Marc-Rene de Voyer, 3rd Marquis d'Argenson (1722-87) who had become a friend after his father, the 2nd Marquis, had helped to secure Major's release from the Bastille where he had been incarcerated shortly after his arrival in Paris. On Major's return to England he developed a reputation as one of the best engravers of his day.

Stock: 21625

371. **Mr. Carters Chesnut Horse Young Driver as Running a Heat. 63.**

[n.d. c.1760.]

Copper engraving. Plate 140 x 177mm. 5½ x 7".

Uncut. £75

Stock: 21714

372. **Looby, at full Stretch. 62.**

[N. Sartorius.] [n.d. c.1760.]

Copper engraving. Plate 140 x 177mm. 5½ x 7".

Uncut. £75

Looby, painted by John Sartorius (d.1780) for the Duke of Bolton in 1735. Looby was bred in North Yorkshire by Charles Paulet (1685-1754) 3rd Duke of Bolton. He was a successful racer and in 1733 he won a 300 guineas match at Newmarket.

Stock: 21713

373. **Blank, the Property of His Grace, the Duke of Ancaster. 60.**

Publish'd by R. Sayer, No.53 Fleet Street, as the Act directs. [n.d. c.1760.]

Copper engraving. Plate 140 x 177mm. 5½ x 7".

Uncut. £75

Blank, the horse to General Peregrine Bertie (1714-1778), 3rd Duke of Ancaster and Kesteven. He was Master of the Horse from 1766 to 1778 and from 1765 for a year he held the position of Master of the Horse to Queen Charlotte. All matters connected with the horses of the sovereign, the stables, the coach houses, the stud, mews were all within his jurisdiction.

Stock: 21711

374. **Aaron and Driver, as Running the first Heat at Maidenhead. 64.**

[Richard Roper.] Pub. by Sayer & Bennett, Map, Chart & Printsellers, London. [n.d. c.1760.]

Copper engraving. Plate 140 x 177mm. 5½ x 7".

Uncut. £75

A depiction of the first heat run in a match between Mr Lamego's chestnut, Driver, and Mr Roger's bay, Aaron. Driver won the first heat; the two horses gallop towards a finishing-post on the left, whipped-on by their jockeys. Race meetings were held at Maidenhead until c.1815.

*Tate Britain: T02367 [third heat].*

Stock: 21715

375. **Ye roaring Blades who nightly rove, / Ye fam'd Broughtonian Sons; / With pleasure cast your Eyes above / And stag poor Bucky's Muns. / Like greater Blackguards he ne'er rails / For Pension, Place or Fee; / But honest Industry prevails / Nor dreads the fatal Tree.**

Publish & Sold by Tho.s Bowen Printseller at ye Golden Pallet in Shug Lane near the Haymarket St James's. [1742]

A very scarce copper engraving. 322 x 204mm. 12¾ x 8". Small tear to the right-hand edge. Trimmed just inside platemark. £230

Portrait of John 'Buckhorse' Smith [1732-1746] running through Covent Garden holding his hat; St Paul's Church behind to the right. Buckhorse Smith was another famous fighting man, whose ugliness was probably a result of some form of infantile encephalitis. Whatever the reason, his head was big and bulbous at the top and his face pinched and narrow. He was born, according to *Eccentric Magazine*, "in the house of a sinner" in the notorious Lewkner's

Lane near Drury Lane, where rogues, thieves and ne'er-do-wells gathered to eke out their grimy, violent and precarious existences. Buckhorse learned to steal, and then to fight, with equal mastery and through his appearances at Figg's Academy and then under Broughton, he became something of a cult celebrity. He ranked high for courage and strength among the boxers of his day and displayed great muscular powers

in the battles he had contested. "As ugly as Buckhorse" became a cliché of the time. Buckhorse was never a champion, but apparently his strange looks belied his talents. He was sought after by ladies, who it was said regarded him as enthusiastic and energetic in the arts of love. He died in a ditch one wintry night, cuddling his last bottle of gin.

The earliest known autobiography of an English boxer, *Memoirs of the Noted Buckhorse*, is printed in London. He was never much of a boxer, and reportedly earned his living picking pockets and singing in the streets (it is said that he "sucked in the love of gin" from his first nurse). In 1767 Buckhorse was also the subject of an ode by Christopher Anstey; this too celebrated the man about town rather than the pugilist.

The 1745 rebellion brought the heads of fresh victims to the Bar, and this was the last triumph of barbarous justice. Colonel Francis Townley's was the sixth head. Townley was hanged on Kennington Common. Before the carts drove away, the men flung their prayer-books, written speeches, and gold-laced hats gaily to the crowd. As soon as they were dead the hangman cut down the bodies, disemboweled, beheaded, and quartered them, throwing the hearts into the fire. A monster—a fighting-man of the day, named Buckhorse—is said to have actually eaten a piece of Townley's flesh, to show his loyalty.  
Stock: 21298

**376. Pedestrian Hobbyhorse. Plate 9. Vol...**

No.38 of R.Ackermann's Repository of Arts &c.Publ.Feby. 1.1819.  
Coloured aquatint with very fine colour. 147 x 234mm. 5¾ x 9¼". Spot in title area, slight offsetting. £180  
The hobbyhorse was a toy used by children dating back to the 1300s. The vehicle depicted here is more akin to the velocipede (also known as the 'dandy horse'), on which the rider proceeded by pushing forwards with his/her feet.  
Ackermann's Repository of Arts was an influential illustrated periodical published from in London from 1809-1829 by Rudolph Ackermann. The formal title of the publication was "Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics".  
Stock: 18958

**377. Tom & Jerry sporting their blunt on the phenomenon Monkey, Jacco Macacco, at the Westminster Pit.**

Drawn & Engraved by I.R. & G. Cruikshank. Pubd. by Sherwood, Neely, & Jones, Oct.r 1, 1820.  
Fine hand-coloured aquatint. 151 x 228mm. Staining and board. £95  
Inside Westminster Pit, the famous blood sport arena on Duck Lane, Orchard Street. Jacco Macacco was a fighting monkey who was exhibited in monkey-baiting matches at the Pit. He achieved great fame as reputed victor against dogs, which spread through popular literature and artworks. His most famous fight was against the infamous Puss, a fight which marked the

end of his career. It is not known whether he died as a result of the multiple injuries sustained throughout the fight, or of an unrelated illness shortly afterwards. From Pierce Egan's "Life in London". Spectators surround the rectangular pit where a bull-dog bites a chained monkey,  
*BM Satires: 14331.*  
Stock: 21318

**378. Spring. The Nest. How cruel the boy, who can feel any joy in robbing a bird of its young... Jack in the green, a sooty queen, And half a dozen Boys. Ring Taw. [&] Summer. Bathing. How charming and cool! in river or pool, when heated your body, to bathe... George never saw a kite after, but it made him unhappy to think that he had carelessly been the cause of such an awful calamity. Archery. [&] Autumn. Trap Ball.School's up for to day,m come out boys and play, I'll put my trap here on the grass..But times are so much alter'd now, The Mayor can do the part. Cricket. [&] Winter. Blind Mnas Buff. If for buff your prepared, I'd have you take care of candlde, the fir, and glass...but the water being shallow, they escaped wiuth no further mischiefl than a good ducking in very cold water. It was fortunate the pond was no deeper, or the result might have been fatal. The Christmas Cake.**

[n.d. c.1830.]  
A set of four hand-coloured etchings with text. Sheets 272 x 197mm. 10¾ x 7¾" Laid on album pages, some staining and creasing. £180  
The four seasons in letterpress broadside form depicting different childhood games and relating stories of adventures relevant to the season for the young reader. Some cautionary others amusing; Spring; stealing eggs and Ring Taw, Summer; dangerous swimming and Archery, Autumn; Guy Fawkes and Cricket, and Winter; frozen ponds and Blind Man's Buff.  
Stock: 21592

**379. John Warde, Esq.re on Blue Ruin, with his favorite hound Betsy. To Samuel John Nicoll Esq.re of Lyndhurst, Hants, this plate is respectfully inscribed by his obliged Servant, William Barraud.**

Painted by W.Barraud. Engraved by T.Lupton. London, Published Feb. 10, 1830; bt Mess.rs Moon, Boys, and Graves, Pall Mall. Also may be had in Colours, at R.Ackermann's Eclipse Sporting Gallery, 191, Regent Street.  
Colour-printed mezzotint, framed. 460 x 530mm, 18 x 20¾". Unexamined out of frame. £350

John Warde, mounted on a brown hunter, his hound Betsy with a 'W' brand. A hunt in left distance. He hunted in Oxfordshire & Northamptonshire. Charles James Apperley (Nimrod) 'Memoir of the Late John Warde, Esq.r' called him the Father of the Field'.

*Siltzer, p.86.*

Stock: 21585

**380. Sultan Winner of the Newmarket Whip, in 1823, By Selim out of Bacchante by Williamson's Ditto, the Property of the Most Noble the Marquis of Exeter, to whom this print, by Special Permission, is Most Respectfully Dedicated by his very obliged and obedient Servant, R Ackermann, Jun.r.**

Painted by J. Ferneley, Melton Mowbray. Engr.d by E. Duncan & J. Webb. London, Pub.d 1st Oct.r 1832, By R. Ackermann, Jn.r at his Eclipse Sporting Gallery, 191, Regent Street, (between Conduit Street and New Burlington St.)

Aquatint, printed in colours. 390 x 510mm, 15¼ x 20".  
Unexamined out of contemporary frame. £620

After John E. Ferneley (1782-1860).

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21239

**381. Cadland, Winner of the Derby Stakes at Epsom 1833, Rode by J. Robinson, By Andrew (son of Orville) out of Sorcery by Sorcerer. The Property of His Grace the Duke of Rutland, to whom this print, by Special Permission, is Most Respectfully Dedicated by his very obliged and obedient Servant, R Ackermann, Jun.r.**

Painted by J. Ferneley, Melton Mowbray. Engr.d by E. Duncan & J. Webb. London: Published April 1st 1831, By R. Ackermann, Jn.r at his Eclipse Sporting Gallery, 191, Regent Street, (between Conduit Street and New Burlington St.)

Aquatint, printed in colours. 390 x 510mm, 15¼ x 20".  
Unexamined out of contemporary frame. £620

After John E. Ferneley (1782-1860).

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21238

**382. Riddlesworth, Winner of the Riddlesworth, The Dinner, The Two Thousand Guineas, and the Newmarket Stakes in 1831; (With a Portrait of J. Robinson.) By Emelius, out of Filagree; by Southsayer. The Property of the Right Hon.ble the Earl of Jersey, To whom this print by Special Permission, is most respectfully dedicated by his very obliged and obedient Servant, R Ackermann, Jun.r.**

Painted by J. Ferneley of Melton Mowbray. Engr.d by E. Duncan & J. Webb. London, Publish'd March 1832, By R. Ackermann, Jn.r at his Eclipse Sporting Gallery, 191, Regent Street, between Conduit Street and New Burlington St.

Aquatint, printed in colours. 390 x 510mm, 15¼ x 20".  
Unexamined out of contemporary frame. £620

After John E. Ferneley (1782-1860).

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21243

**383. Dangerous, Winner of the Derby Stakes at Epsom 1833, Rode by Chapple, By Tramp out of Defiance by Rubens, the Property of Mr Sadler, to whom this print, by special permission, is most respectfully dedicated by his very obliged and obedient Servant, R Ackermann, Jun.r.**

Painted by J. Ferneley of Melton Mowbray. Engraved by E. Duncan. London: Published Octo.r 1833, By R. Ackermann, Jn.r at his Eclipse Sporting Gallery, 191, Regent Street, (between Conduit Street and New Burlington St.)

Aquatint, printed in colours. 390 x 510mm, 15¼ x 20".  
Unexamined out of contemporary frame. £620

After John E. Ferneley (1782-1860).

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21236

**384. Mündig. The Winner of the Derby Stakes at Epsom 1835. Rode by W.Scott. Gpt by Catton out of Emma, by Whisker out of Gibside Fairy, by Hermes. The Property of John Bowes, Esq.r M.P. of Streatlam Castle in the County of Durham, to whom this Print is by Permission most respectfully Inscribed By his very obliged & obedient Servant, Rudolph Ackermann.**

Painted by Cha.s Hancock, at Mess.rs Tattersalls.

Engraved by F.C. Lewis. London, Published July 20th 1835, By R.ph Ackermann, at the Eclipse Sporting Gallery, 191, Regent Street, (between Conduit Street and New Burlington St.)

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Laid on board, some paper toning.  
£620

Mündig, a chestnut colt, after Charles Hancock (c.1795 - c.1868). The jockey, William (Bill) Scott (1797-1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a horse in his life, never gone to bed sober and never kissed a lass against her will'.

Mündig was also painted by Herring.

*Siltzer: p.133, described as published in September.*

Stock: 21233

385. **Velocipede. Winner of the St Leger at the York Spring Meeting, 1828. Rode by W.m Scott. (A Horse Equal, if not superior to Eclipse. ) By Blacklock, Dam by Juniper. The Property of Mr Armitage, to whom this Print by Special Permission is Respectfully Dedicated, by his very obliged & Obedient Servant, Rudolph Ackermann, 191 Regent St:**

Painted by Cha.s Hancock, at Mess.rs Tattersalls. Engraved by E. Duncan & J. Webb. London: Pub.d 1st Feb.y 1831, By R. Ackermann, Jnr at his Eclipse Sporting Gallery, 191, Regent Street. (between Conduit St and New Berlington St.)

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". In comtemporary frame. Laid on board, some paper toning. Unexamined out of frame.

£650

After Charles Hancock (c.1795 - c.1868). The jockey, William (Bill) Scott (1797–1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a horse in his life, never gone to bed sober and never kissed a lass against her will'.

*Siltzer: p.134.*

Stock: 21735

386. **Don John. Winner of the Great St Leger Stakes at Doncaster, 1838, Rode by W. Scott. Bred in 1835, by Mr Garforth \_ by Tramp or Waverley (the later known to be his Sire) out of a Comus Mare, (bred in 1820 or 1821, by Mr Garforth) her dam Marciana, by Stamford, out of Marcia, by Coriander. The Property of the Right Hon.ble the Earl of Chesterfield, to whom this Print is Most Respectfully Dedicated, by his very Obliged & Humble Servant, Rudolph Ackermann, 191 Regent St:**

Painted by J. Ferneley of Melton Mowbray. Engraved by E. Duncan. London: Published November 1st 1838, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". In comtemporary frame. Laid on board, some paper toning. Unexamined out of frame.

£650

After John E. Ferneley (1782-1860). The jockey, William (Bill) Scott (1797–1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a

horse in his life, never gone to bed sober and never kissed a lass against her will'.

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21734

387. **Amato, Winner of the Derby Stakes at Epsom 1838, Rode by Chapple. Got by Velocipede, out of Jane Shore, by Woful, her dam, Della Donna, by Seymour, out of Gramerie, by Sorcerer, dam by Sir Peter, out of Deceit, by Tandem, The Property of Sir Gilbert Heathcote, Bar.t M.P. To whom this Print, with Special Permission, is Most Respectfully Dedicated by his Obliged & Obedient Servant, Rudolph Ackermann, 191 Regent Street.**

Painted by Mr C. Hancock, at Mess.rs Tattersall's.

Engraved by E. Duncan. London, Published August 1st 1838, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent St.t.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Some paper toning. Unexamined out of contemporary frame. £620

After Charles Hancock (c.1795 - c.1868).

*Siltzer: p.133.*

Stock: 21240

388. **Bloomsbury, Winner of the Derby Stakes at Epsom 1839, rode by S. Templeman. Bred in 1836 \_ by Mulatto out of Arcot Lass by Androssian, her dam by Cramlington, &c. &c. (this pedigree was under protest when the plate was published). The Property of Mr William Ridsdale, To whom this Print, with Permission, is Most Respectfully Inscribed ed by his very Obedient Servant, Rudolph Ackermann.**

Painted by Mr C. Hancock, at Mess.rs Tattersall's.

Engraved by E. Duncan. London, Published June 18th 1839, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Unexamined out of contemporary frame. £620

After Charles Hancock (c.1795 - c.1868).

*Siltzer: p.133.*

Stock: 21242

389. **Deception, Winner of the Oaks' Stakes at Epsom 1839, Rode by Jn.o Day. Bred in 1836, by Defence, out of Lady Stumps, by Tramp, dam by Cervantes, out of Fanny, by Sir Peter. &c, &c, The Property of Fulwar Craven, Esq, To whom this Print is, with Permission, Most**

**Respectfully Inscribed by his Obliged and Obedient Servant, Rudolph Ackermann.**

Painted by Chas Hancock, at Mess.rs Tattersalls.  
Engraved by E. Duncan. London: Published July 15th 1839, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent St.t.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Unexamined out of contemporary frame. £620

After Charles Hancock (c.1795 - c.1868).

*Siltzer: p.133.*

Stock: 21237

**390. Harkaway, A chestnut horse, foaled in Ireland in 1834, was bred by Thomas Ferguson Esq.re. His sire was Economist, his dam, a chestnut mare bred by Lord Grosvenor, in 1823 [... ]**

Painted by J. Ferneley. Engraved by E. Duncan.  
London, Published June 1st 1840, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent St.t.  
Aquatint, printed in colours. 390 x 510mm, 15¼ x 20".  
Unexamined out of contemporary frame. £620

Harkaway, the Winner of the 1838 Goodwood Cup, after John E. Ferneley (1782-1860).

*Siltzer: pp.111-121, 'It is an extraordinary thing that there are so few prints after Ferneley'.*

Stock: 21241

**391. Launcelot. Winner of the Great St Leger Stakes at Doncaster, 1840, Rode by W. Scott. Own Brother to Touchstone, by Camel, out of Benter, (bred by the Marquis of Westminster in 1826) by Master Henry, her dam, Boadicea (sister to Bucephalus) by Alexander, dam Brunette, &c. The Property of the Most Noble the Marquis of Westminster, by whom he was bred, and to whom this Print is Most Respectfully Dedicated, by his Obliged & very Humble Servant, Rudolph Ackermann.**

Painted by C. Hancock, at Mess.rs Tattersalls.  
Engraved by E. Duncan. London: Published November 1st 1840, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". In contemporary frame. Laid on board, some paper toning. Unexamined out of frame. £650

After Charles Hancock (c.1795 - c.1868). The jockey, William (Bill) Scott (1797-1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a horse in his life, never gone to bed sober and never kissed a lass against her will'.

*Siltzer: p.134.* Stock: 21736

**392. Satirist, Winner of the Great St Leger Stakes at Doncaster 1841, Rode by W.m Scott. A brown horse, bred by The Marquess of Westminster, got by Pantaloon, out of Sarcasm (bred in 1833) by Teniers, dam, Banter, dam of Touchstone, Launcelot &c. The Property of the Most Noble The Marquess of Westminster, to whom this Print is Most Respectfully Dedicated, by his Obliged and Very Obedient Servant, Rudolph Ackermann, 191 Regent St:**

Painted by Chas Hancock, at Mess.rs Tattersalls.  
Engraved by J Harris. London: Published November 1st 1841, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Laid on board, some paper toning. £620

After Charles Hancock (c.1795 - c.1868). The jockey, William (Bill) Scott (1797-1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a horse in his life, never gone to bed sober and never kissed a lass against her will'.

*Siltzer: p.134.*

Stock: 21234

**393. Attila, Winner of the Derby Stakes at Epsom 1842, Ridden by W. Scott. Attila, \_ bred in 1839, was got by Colwick, out of Progress, by Langar; dam by Blacklock, \_ grandam by Knowsley, out of Surveyor's dam. The Property of the Hon.ble Col. Anson. to whom this Print is Most Respectfully Dedicated by his Obliged and Very Humble Servant, Rudolph Ackermann, 191 Regent St:**

Painted by Chas Hancock, at Mess.rs Tattersalls.  
Engraved by J Harris. London: Published July 12th 1842, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". Unexamined out of contemporary frame. £620

After Charles Hancock (c.1795 - c.1868). The jockey, William (Bill) Scott (1797-1848), won nineteen Classics and would have won more if he had not enjoyed his drink: he rode Sir Tatton Sykes to second place in the Epsom Derby, but several sources say he would have won if Scott had not been 'drunk and unable to steer his mount on a proper course'. Scott claimed on his deathbed that he 'had never pulled a horse in his life, never gone to bed sober and never kissed a lass against her will'.

*Siltzer: p.134.*

394. **Daniel Haigh Esq.re.**

Painted by A.Cooper Esq.re R.A. Engraved by W.Giller. [n.d., c1845.]

Colour-printed mezzotint, framed, 470 x 600mm, 18½ x 23½". Unexamined out of frame. £320

Daniel Haigh, master of the Surrey Hunt, mounted on a brown hunter, with the hunt in left distance.

*Siltzer, p.96, undated, 'No publication line'.*

Stock: 21584

395. **Souvenir of the Great University Boat Race on Saturday, April 4, About 3.30 P.M. Best Places to View the Race...**

Printed and Published by Mrs S. Burgess, 4 Artillery Lanes, Bishopsgate, London, E.C. [n.d., but 1908.]

Wood engraving on linen, overprinted with a floral border in colours, framed. 340 x 340mm, 13½ x 13½". Some damp staining and colour run. £340

A linen handkerchief with a stylised portrait of students and lists of the best places to view the race and the crews with their weights, within a colour-printed floral border. The only race held on April 4th in fifty years was 1908; Cambridge won with a time of 19.02 for a third consecutive year.

Stock: 21583

396. **Tombs of the Khalifs, Cairo.**

David Roberts. R.A. L. Haghe Lith. London, Published F. G. Moon, 20 Threadneedle Street, Decr. 1st 1848.

Tinted lithograph. Printed area 510 x 335mm, 20 x 13¼. Scratched on left top. £450

Sultan Al-Ashraf Qaytbay was a slave who became a Sultan, working through the ranks of society and reigned from 1468 and 1496. A prolific builder, Islamic architecture reached its zenith during his reign: his own Mausoleum with its magnificent dome is the focus of this view.

Stock: 21371

397. **Mosque of Sultan Hassan, from the Great Square of the Rameyleh.**

David Roberts. R.A. L. Haghe Lith. London, Published F. G. Moon, 20 Threadneedle Street, Sept. 1st, 1849.

Tinted lithograph. Printed area 330 x 485mm, 13 x 19". Three small pressure creases in sky. £550

One of the greatest works of Islamic art: the main minaret is the tallest of old Cairo. The dome of the Sultan's Mausoleum dates from the 18th century.

Stock: 21372

398. **The Cape of Good Hope.**

Painted & Delineated by Lambert & Scott. Engraved by G. Vander Gucht. Publish'd parfuant to an Act of Parliament April 19. 1736.

Framed engraving, very rare and scarce. Visible area 456 x 611mm. 18 x 24". £1450

A view of Table Bay, Cape of Good Hope. Naval vessels in the bay, including a British Royal Naval vessel firing a cannon to the right; the other naval vessels are those of the Dutch East India company. The Dutch rule in the Cape colony was from 1652 to 1795, until the British occupation started, lasting until 1803 when the Dutch took over again; however the British re-seized occupation after war broke out in Europe in 1806. The prominent feature of the bay was Table Mountain, the flat-topped landmark overlooking the city of Cape Town, South Africa.

*Iziko Museum: APN269576.*

Stock: 21646

399. **Christian Slavery at Algiers. 1816. Capt. Croker Visiting the Hospital at Algiers. Capt. Croker Horror Stricken at Algiers.**

G. Cruikshank fec. Publish'd by W. Hone, 55 Fleet Street [n.d., c.1816].

Rare etching, two illustrations from a single plate; from a pamphlet/chapbook. Sheet 210 x 140mm, 8¼ x 5½". Trimmed to/close to platemark at left and right; lacking upper and lower margins. Stain upper left. £140

Etched sketches showing the miserable condition of European slaves in North Africa under the Ottoman Dey of Algiers, discovered by a British naval officer, Captain (Richard?) Croker.

The Bombardment of Algiers (27 August 1816) was an attempt by Britain to end these slavery practices. An Anglo-Dutch fleet under the command of Admiral Lord Exmouth bombarded ships and the harbour defences of Algiers.

Although there was a continuing campaign by various European and the American navies to suppress the piracy against Europeans by the North African Barbary states, the specific aim of this expedition was to free Christian slaves and to stop the practice of enslaving Europeans. To this end, it was partially successful as the Dey of Algiers freed around 3,000 slaves following the bombardment and signed a treaty against the slavery of Europeans. However, the cessation of slavery did not last long.

By George Cruikshank (1792 - 1878), who collaborated with the publisher William Hone on several satirical broadsides and pamphlets.

Stock: 21251

400. **View of Suez. Taken from the North East.**

Drawn on Stone by W.Walton from a sketch by Capt.n Head. Printed by C.Hullmandel. London, Published by Smith, Elder & Co., Cornhill. [n.d., 1833.]

Lithograph. Sheet 367 x 526mm. 14½ x 20¾". £180

From 'Eastern & Egyptian Scenery, Ruins, &c. Accompanied with Descriptive Notes, Maps, and Plans, Illustrative of a Journey from India to Europe...



Intended to shew the Advantage And Practicability of Steam Navigation from England to India'. The text advocates the British securing the Red Sea route to India in the face of Russian southward expansion.

*RARE. Not in Abbey Travel.*

Stock: 21408

401. **S: Francisco de Campesche, een wel betimmery Stedeken in het Lantschap Jukatan, Vruchtbaer van campeschi hout en Indigo. S: Francisi de Campesia Sanum, regionis Jucatanae, nobile collectione ligni Campeni et Indigo oppidulum.**

Pet. Schenk. Amsteld C.P. [n.d. c.1702.]

Engraving. Plate 215 x 267mm. 8½ x 10½". Large margins. £280

The fortified city of San Francisco de Campeche, Mexico; situated on the shore of the Bay of Campeche of the Gulf of Mexico. Two main forts protected the city from two nearby hills on each side, the forts of San José el Alto and San Miguel.

*NMM: PAD0908.*

Stock: 21559

402. **Acapulco, een stad in Nieu Spanye, gelegen aen de Zuidzee, nevens het flot S. Diego. Aquapulco, fire Acapulco, Hispaniae novae Civitas, ad mare pacificum, portu jucundissimo praedita.**

Pet. Schenk. Amsteld cum Privil: [n.d. c.1702.]

Engraving. Plate 215 x 265mm. 8½ x 10½". Large margins. £350

Acapulco, Mexico; which was the most important port for Spain in the Americas on the Pacific coast.

Stock: 21561

403. **America Meridionale. T.III. T.35. Un Porta colone. Un piantatore e sua moglie in viaggio.**

[n.d. c.1825.]

Hand-coloured lithograph. 284 x 152mm. 11¼ x 6". Some toning around the edges. £130

Two scenes from South America. A farmer with his horse carrying goods to market; and planter with his wife on travels with their two black slaves.

Stock: 21447

404. **America Meridionale. Tom. III. Tav 19. Agricoltore in Suriname e la di lui schiava Negra. Sculture nell'antica Tlapallan.**

[n.d. c.1825.]

Hand-coloured lithograph. 284 x 146mm. 11¼ x 5¾". Some foxing. £130

Two scenes from South America (and Central America). A gentleman landowner smoking a pipe is poured a drink by his black slave, in Surinam; and sculptures from the great Tillan-Tlapallan on the Gulf Coast of Mexico, the home of the great god Quetzalcoatl.

Stock: 21445

405. **America Meridionale. T.III. T.55. La caccia dei Tori fatta dai Vaqueiros. Rio Janeiro.**

[n.d. c.1825.]

Hand-coloured lithograph. 284 x 146mm. 11¼ x 5¾". Foxing around the edges. £130

Two scenes from South America. Gauchos on horse back accompanied by dogs hunt a bull, in Argentina; and a view of the Carioca Aqueduct in the City of Rio de Janeiro, Brazil.

Stock: 21443

406. **[View in the Andes, South America.]**

[Anon., c.1840.]

Etched outline with watercolour. 152 x 240mm. 6 x 9½". Small crease to upper left-hand corner. £350

A very attractive and skilfully executed scene, by a European traveller. Figures under a shelter survey a section of the spectacular Andes mountain range in the distance. The Andes are the world's longest continental mountain range. They lie as a continuous chain of highland along the western coast of South America; this is most likely a view in Chile.

Stock: 21386

407. **A South West view of the City of New York, in North America.**

[British, n.d., c.1770.]

Etching, sheet 95 x 160mm. 3¾ x 6¼". Trimmed within plate, to image on three sides. £130

A fascinating view of pre-Revolutionary New York showing the harbour, Nutting Island, Staten Island, Long Island, Rutgers House, and the South River.

Distant view of the city at right.

After Capt. Thomas Howdell of the Royal Artillery.

Published in an unknown book or periodical.

*See Library of Congress cph 3a52736.*

Stock: 21662

408. **Lower Manhattan [pencil].**

A. Schultz signed in pencil signature. [n.d., c.1930.]

Etching. 160 x 120mm, 6¼ x 4¾". Tiny worm hole within plate mark. £260

Anton Joseph Schutz 1894-1977

Stock: 21642

409. **A View of Bridgetown in the Island of Barbadoes.**

[British, n.d., c.1770.]

Etching, sheet 105 x 150mm. 4 x 6". Trimmed within plate, to image on three sides. £160

Carlisle Bay and Bridgetown, Barbados, a Caribbean island in the Lesser Antilles; several ships at sea.

Published in an unknown book or periodical.

*See Library of Congress cph 3a52736.*

Stock: 21663

410. **L'effigie de la ville de Constantinoble selon qu'elle est notre temps soubz le Turc.**

C.S. D.K. [David Kandel, engraver.] [Basle, Henri Petri, c.1550.]

Woodcut within letterpress text. Printed area 250 x 380mm, 9¾ x 15". Split in centre fold margin, bottom right corner of margin restored. £420

A bird's-eye map/view of Istanbul in the mid-sixteenth century, a hundred years after the fall of the city to the Ottoman Empire. Published in a French edition of Sebastian Munster's 'Cosmographia'.

Stock: 21566

411. **S. Salvador.**

[Frankfurt: Matthias Merian, c.1655.]

Engraving. 190 x 350mm, 7½ x 14¼". Damp stains. £320

A view of Salvador de Bahia in Brazil, with a map of the environs on a tromp l'oeil scroll. The scene is the attack of the the Dutch admiral Piet Hein of the West Indian Company: he captured and sacked the city in May 1624, holding it and other ports until they were retaken by a Spanish-Portuguese fleet in May 1625.

Stock: 21744

412. **Xuntien alias Quinzay**

[Frankfurt: Matthias Merian, c.1655.]

Engraving. 180 x 255mm, 7 x 10". Old ink numeral in top margin. £140

An early map of the Chinese city of Quinzay (Hangchow), based on Marco Polo's account of China in the late 12th Century, when it was the capital of the Sung Dynasty. Polo's usual exaggerated account tells of 12,000 bridges, a massive network of canals the large 'Western Lake' 30 miles in diameter with island pavilions and palaces.

Stock: 21743

413. **Tripoli di Barbaria, een roopnest aen de Middellantsche zee, voorzien van een Schoone haven. Tripolis Numidica, Ptolomaei Leptis magna ad mare mediterraneum in planicie sita, pyratarum victorus nobilis.**

Pet. Schenk. Amsteld C.P. [n.d. c.1702.]

Engraving. 215 x 265mm. 8½ x 10½". Large margins. £250

Tripoli, Libya; located in the northwest of the country on the edge of the desert, on a point of rocky land projecting into the Mediterranean Sea and forming a bay. Due to its long history, there are many sites of archaeological significance, which highlight the Barbary Wars, the Ottoman era and the Italian era.

Stock: 21562

414. **Het Koninglyk hof, en een groot deel van de verre uytgestrekte Stad Marokko, binnen in 'tland gelegen, niet verre van de berg Atlas. Marocco Boacnum Hemerum Ptolomaei, regni cognominis Metropolis, haud procul ab Atlante monte posita.**

Pet Schenk Amsteld C.P. [n.d. c.1702.]

Engraving. Plate 215 x 267mm. 8½ x 10½". Large margins. £250

A view of the great Arabic city of Morocco in North Africa. Travellers in the dunes look through the palms trees towards the walled city, with a minaret standing as a key feature in the centre of the image; other minarets seen to the right.

Stock: 21557

415. **A View near the City of Lin-Tsin on the Banks of the Grand Canal.**

W. Alexander delt. W. Byrne sculpt. London,

Published April 12, 1796, by G. Nicol.

Copper engraving, large margins. Plate 337 x 476mm. 13¼ x 18¾". Paper repairs to top left-hand corner and centre right-hand margin on edge of sheet. £260

A mixture of varying social classes gathered to watch the barges of British Embassy pass along the Grand Canal. In 1792, William Alexander was appointed as one of the draughtsmen to the Macartney Embassy to China. He accompanied the Earl of Macartney to Peking where he made drawings for the plates which accompanied Sir George Staunton's account of that embassy.

Stock: 21485

416. **New Custom House, from the Hope in Madras Roads.**

I. Wathen del.t. I. Clark dire.x.t. London Published by Black, Parry & Co, and Nichols & Co, 1814.

Hand coloured aquatint, image 140 x 215mm. 5½ x 8½". Trimmed inside plate mark fals margins added. £140

From James Wathen's 'Journal of a voyage, in 1811 and 1812, to Madras and China, returning by the Cape of Good Hope and St. Helena' 1814.

*Abbey Travel 517.*

Stock: 21480

417. **To the Honorable the Court of Directors of the East India Company These Eighteen Views Taken at & near Rangoon are Respectfully Dedicated by Permission by their Grateful Obedient Humble Servant Joseph Moore, Lieut.t of His Majesty's 39th Reg.t.**

Drawn by Tho.s Stothard R.A. Engraved by R.W. Smart. Published by Thos. Clay, 18, Ludgate Hill, London. [n.d., c.1826.]

Engraving on india. 320 x 415mm, 12½ x 16¼". £140

The dedication sheet from Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26, illustrating the engagements of the First Anglo-Burmese War (5 March 1824 - 24 February 1826). It features female allegorical figures of Britannia and India, who holds a cornucopia, the arms of the East India Company, and a Burmese temple with its hti (the umbrella-like top ornament) being toppled by the hand of God.

*Abbey Travel: 404.* Stock: 20052

418. **[A young Native of Rank at Calcutta, a student of the Hindu College.]**

[Emily Eden.] [Lithograph by Hullmandel.] [published by J. Dickinson & Son, London 1844.]

Coloured lithograph. 279 x 190mm. 11 x 7½". First state not on original board, small scratch in image area below stool. £480

A scholar of the Hindu College, Calcutta, who was described as "a favourite and successful young student at the Hindoo College, in Calcutta, where scholars acquire a very knowledge of English, and have a familiarity with the best English writers which might shame many of our own schools. The Hindoo youths have an extraordinary aptness and precocity as scholars, and their exhibitions are very interesting and gratifying. This young student, who was the son of a native gentleman of rank in Calcutta, recited English poetry with particular grace and propriety". Plate 18 from Emily Eden's "Portraits of the Princes and People of India" teamed with a young muslim girl in later editions. Emily Eden (1797-1869) was an English poet and novelist who gave witty pictures of English life in the early 19th century. Eden and her sister Fanny accompanied their brother Lord Auckland to Calcutta in 1835, on his appointment as governor-general. As an accomplished artist, her "Portraits of the People and Princes of India" was published on her return to England in 1844.

Stock: 21481

419. **[Young Hill Raja.]**

[Emily Eden.] [Lithograph by Hullmandel.] [published by J. Dickinson & Son, London 1844.]

Coloured lithograph. 362 x 248mm. 14¼ x 9¾". First state not on original board. £480

"A Young Hill Raja, or ruler of one of the Petty States into which the Mountainous Provinces around Simla are divided. The people in that tract are often remarkable for great regularity and handsomeness of features ... and this young Chief was a good looking, pleasing boy."

The hill states of the Himalayan foothills had been brought under British rule after the Gurkha Wars in the first quarter of the 19th century. During Lord Auckland's expedition to the Punjab to meet Ranjit Singh, ruler of the Sikhs, he and his sisters Emily and Frances Eden rested for some months at Simla, repeating their stay on the reverse journey.

Plate 10 from Emily Eden's "Portraits of the Princes and People of India".

Emily Eden (1797-1869) was an English poet and novelist who gave witty pictures of English life in the early 19th century. Eden and her sister Fanny accompanied their brother Lord Auckland to Calcutta in 1835, on his appointment as governor-general. As an accomplished artist, her "Portraits of the People and Princes of India" was published on her return to England in 1844.

Stock: 21482

420. **Reading War Placards at Constantinople.**

[n.d. c.1850.]

Lithograph. 280 x 196mm. 11 x 7¾". Creasing, laid.

£65

Men at a street corner, armed with swords and rifles, look on at the war placards. Two men in the foreground smoking and drinking as a small boy and dog walk past.

Stock: 21503

421. **[Set of four views in a landscaped gardens, continental]**

d'apres nature par F. Wolf [in images.] [German; one plate apparently dated 1842.]

Four hand-coloured lithographs, each image/sheet c.205 x 285mm. 8 x 11¼". Trimmed to images;

spotting and discoloration. One rather tatty. £220

All scenes show groups of figures wandering in the grounds in front of garden ruins, a pavilion which looks a little like an orangery, a cottage and temple type building on a hill above a wooded grove.

Stock: 21633

422. **St. Margareten-Kapelle in der Burg zu Nurnberg. erbauet im X Jahrhundert.**

D Quaglio fec. 1819(?). [Munich, Germany, c.1819.]

Sepia-tinted lithograph heightened in white, printed on watermark Hof paper, sheet 425 x 470mm. 16¾ x 18½".

£220

Impressive imagined view of the candlelit interior of Saint Margaret's church in Nuremberg, Bavaria, Germany, in medieval times; churchgoers at prayer in period costume in the nave, priest at the altar in background.

By Italian-born artist and printmaker Domenico Quaglio (1786 - 1837) who settled in Munich in the late 18th century, and was appointed Court Painter for Architectural Scenery in 1808. This seems to be for the series 'Königlich Baierischer Gemälde-Saal zu München und Schleissheim in Steindruck'.

Stock: 21459

423. **Prosp. der Statt Parys wie solche anietzo an zusehen. 1654.**

[Frankfurt: Matthias Merian, c.1655.]

Engraving. Three sheets conjoined, total 270 x 810mm, 10¼ x 32".

£850

Prospect of Paris, with a 44-point key. In the sky are the arms of France and Paris.

Stock: 21742

424. **[Siege of Copenhagen, 1658.]**

[Anon., German?, c.1710.]

Large and impressive etched prospect on laid paper from two sheets conjoined, very scarce. 260 x 695mm, 10¼ x 27¼". Several vertical folds, as normal; two small tears to small margins left and right good margin top and bottom.

£490

Lettered in German, with inset key and title to banner in sky above.

Panorama of the battlefield during the Siege of Copenhagen by Swedish king Charles X Gustav during the Dano-Swedish War (1658 – 1660); from raised ground behind the besieging forces.

The Swedish army surrounded Copenhagen, hoping to starve it into submission. This failed when the Dutch Republic joined the conflict on the Danish side and a reinforcing fleet managed to smash its way through the Swedish naval forces in Øresund. Charles then tried a decisive assault on the city, hoping to conquer it and win the war; this plan likewise failed. Brandenburg, Poland and Austria then also joined the war against the Swedes.

On August 11, 1658 Charles X and his forces reached Valby hill (current day Frederiksberg) from where they could overlook the Danish capital. That same day the city gates were closed and would not open again for another 22 months. A Swedish fleet of 28 ships blocked the harbour, preventing resupply by sea. The siege had begun. Over 200 heated shot a day were hurled into the city, and several large howitzers were brought to bombard the Danish capital, but the citizens of Copenhagen proved to be resilient and endured the constant barrage.

Charles X fell ill in early 1660 and died in February of 1660. The peace treaty of 1660 established political borders between Denmark, Sweden and Norway which have lasted to the present day.

Stock: 21257

425. **[Russian orthodox parish priest]  
Diacre Séculier en Habit de Choeur  
[Secular deacon in choir dress].**

Le Prince 1764 [in plate]. [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £80

His right arm rests on a pedestal upon which is a censer; he wears an alb and a stole.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Divers Habillements des Prêtres de Russie' series (10 plates including title).

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21260

426. **[Russian orthodox parish priest]  
Curé en habit de Choeur [Parish priest in  
choir dress].**

[J.B. Le Prince.] [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £80

Full ecclesiastical robes, making a blessing gesture with his right hand and holding a book in the other.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Divers Habillements des Prêtres de Russie' series (10 plates including title).

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21261

427. **[Russian orthodox parish priest]  
Curé en Habit de Ville.**

[J.B. Le Prince.] [Paris, c.1782.]

Etching on watermarked laid paper, 230 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part. One rust spot in plate edge upper left. Uncut. £80

With walking stick in right hand and fur hat in left hand; he wears a skullcap and a long robe over a tunic. By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Divers Habillements des Prêtres de Russie' series (10 plates including title).

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21259

428. **Soldat du Corps des Strelits [Soldier  
from the Streltsy militia]. Sous les Armes.**

[J.B. Le Prince.] [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £95

Russian soldier carrying axe over his left shoulder, shotgun over back, and sword at his left side. A horn and gunpowder hangs from his belt at right side.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Les Strelits' series (8 plates including title). Streltsy (strelsi; Russian: "musketeers") was an elite Russian military corps. Established in the mid-16th century, they provided the tsar's bodyguard.

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21265

429. **Tambour des Strelits [Drummer  
from the Streltsy militia].**

[J.B. Le Prince.] [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £120

A young Russian soldier walking to right, beating a drum.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Les Strelits' series (8 plates including title). Streltsy (strelsi; Russian: "musketeers") was an elite Russian military corps. Established in the mid-16th century, they provided the tsar's bodyguard.

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21263

430. **Ecrivain de la Chancellerie du Corps des Strelits [Chancery writer from the Streltsy militia].**

[J.B. Le Prince.] [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £95

Man standing wearing fur lined hat and coat; he holds a quill in his right hand, and carries an inkpot hung from his belt.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Les Strelits' series (8 plates including title). Streltsy (strelsi; Russian: "musketeers") was an elite Russian military corps. Established in the mid-16th century, they provided the tsar's bodyguard.

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21262

431. **Commandant du Corps des Strelits [Commandant from the Streltsy militia].**

Le Prince 1764 [in plate]. [Paris, c.1782.]

Etching on watermarked laid paper, 225 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part. Some faint stain spots. Uncut. £95

Russian officer, looking to the right, and leaning on a pedestal; he holds an axe in right hand and a mace in his left; fur-lined hat and tunic fastened with belt.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Les Strelits' series (8 plates including title). Streltsy (strelsi; Russian: "musketeers") was an elite Russian military corps. Established in the mid-16th century, they provided the tsar's bodyguard.

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21264

432. **[Russian orthodox abbot] Abbé Commandataire au Choeur [Abbot commandataire at the choir].**

Le Prince 1764 [in plate]. [Paris, c.1782.]

Etching on watermarked laid paper, 230 x 145mm, 9 x 5¾". Full margins, stitching holes to upper part.

Uncut. £80

Rosary beads in right hand and staff in the other, with long, hooded cape worn over tunic, and tall hat.

By Jean Baptiste Le Prince (1734 - 1781), from a late 18th century collection of his sets of (mainly Russian) costume and character. This from the 'Divers Habillements des Prêtres de Russie' series (10 plates including title).

Le Prince was a painter and etcher, inventor of aquatint; 1757-62 in Russia. A collected edition of his plates was published in 1782 by Basan.

Stock: 21258

433. **Vue de la Ville et du Port de Bayonne Prise de l'Allee de Bouflers pres la Porte de Mousserole...**

Peint par J. Vernet de l'Academie Royale de Peinture et Sculpture. C.N. Cochin Filius et J. Ph. Le Bas socii Sculpserunt 1764 A.P.D.R.

Large and fine engraving on watermarked laid paper, 535 x 750mm. 21 x 29½". Small margins; little nicks and tears to extremities. Small hole to centre of image, foxed. £490

A magnificent prospect of Bayonne in Gascony, south-western France, at the confluence of the Nive and Adour rivers. Featuring lots of activity on the near riverbank and on the water, with figures loading and preparing ships; a wooden bridge and buildings beyond.

Numbered 'No.12' lower left; from the series 'Les Ports de France' after Joseph Vernet (1714 - 1789), the famous marine painter.

*NMM PAI7143. See BNF FRBNF40329507.*

Stock: 21591

434. **Russisch Kayferliche Artillerie une Fuhrwesen.**

Nach der Natur gezeichnet u. geätzt von Ludwig Ebner. Zu finden in der Academischen Kunsthandlung in Augsburg. [n.d. c.1805.]

Hand-coloured aquatint and etching, rare. 172 x 203mm. 6¾ x 8". £140

A horseback general and two officers stand between two canoons with carriages in the background; Artillery Officers of the Imperial Russian Army. From "Charakteristische Darstellung der vorzüglichsten europäischen Militärs".

Stock: 21494

435. **Russisch Kayferliche Cosacken.**

Nach der Natur gezeichnet und gestochen von Ludw. Ebnen. Zu finden in der Academischen Kunsthandlung in Augsburg. [n.d. c.1805.]

Hand-coloured aquatint and etching. 203 x 152mm. 8 x 6". Creasing. £95

Soldiers of the Imperial Russian Army. From "Charakteristische Darstellung der vorzüglichsten europäischen Militärs".

Stock: 21492

436. **Vue du Grand Hôtel Royal Danieli. dans la plus charmante situation de Venise.**

[n.d. c.1815.]

Fine aquatint. 160 x 204mm. Trimmed and laid on brown card. £160

The Palazzo Dandolo, Venice which was built in 1400 by the great Doge, Enrico Dandolo. It is now the great Royal Hotel Danieli, on the front stretch of the Grand Canale. Seen to the left are the Doge's Palace and the Campanile. A steamer on the canal surrounded by gondolas.

Stock: 21502

437. **Scene Italienne et Vue du Vatican prise de la Villa-Borghese.**

Dejuinne 1823. Lith de Engelmann.  
Fine lithograph on india paper, sheet 285 x 210mm.  
11¼ x 8¼". Margins trimmed. £160  
A man serenading woman with a guitar in the gardens of the Villa Borghese, Rome; a prospect of the city and St Peter's Basilica, Vatican City, in the distance.  
The Villa Borghese Pinciana was built by the architect Flaminio Ponzio (1560 – 1613) at the edge of Rome.  
The Galleria Borghese art collection now occupies the site. After François-Louis Dejuinne (1786-1844 ).  
Stock: 21656

438. **Mountains of Stoggenwoj. In Carinthia.**

Sketched from Nature & on Stone by L.W. Martens.  
Printed by Engelmann, Graf, Coindet & Co. London  
Published by Engelmann, Graf, Coindet & Co. 14, Newman Street, Sepr. 10, 1829.  
Lithograph on india paper, india 370 x 290mm. 14½ x 11½". Margins stained with some foxing effecting the india on its outer edges small marginal tears. £180  
L.W. Martens (fl.1829), artist and lithographer.  
Stock: 21472

439. **The Malcontenta, near Venice.**

Drawn from Nature & on Stone by L.W. Martens.  
Printed by Engelmann, Graf, Coindet & Co. London:  
Published by Engelmann, Graf, Coindet & Co. 14, Newman Street, Sept.r 10, 1829.  
Lithograph, rare. 222 x 272mm. 8¾ x 10¾". Trimmed. £190  
The Malcontenta, designed by Andrea Palladio, and situated above the banks of the River Brenta near Venice. In the 1550s Nicolo and Alvise Foscari commissioned La Malcontenta. As the Villa Foscari originally, it was given this Malcontenta nickname by the spouse of one of the Foscari, after she was locked up in the house as she allegedly did not live up to her conjugal duty.  
L.W. Martens (fl.1829) was an artist and lithographer.  
Stock: 21564

440. **[Grecians.]**

[n.d. c.1840.]  
Fine hand-coloured lithograph with added gum arabic.  
210 x 210mm. 8¼ x 8¼". Cut off at the corners. £75  
A pair of Greek lovers; the woman on the right playing a lute, the man on the right resting a sword on his right foot and a dagger in his waist wrap.  
Stock: 21639

441. **"Beautiful Venice!"**

[n.d., c.1840.]  
Rare mezzotint on steel. Printed area 290 x 210mm,  
11½ x 8¼". Damp stain in margin, surface crack entering image. £190  
An atmospheric view from a balcony of two ladies and a scheming courtier, with the Campanile of St Mark's behind.  
*No record of this print has been found.*  
Stock: 21738

442. **Le Polonais à Rome. Le général Charles Kniaziewicz occupant le Capital Romain, et y établissant le quartier général de la l130gion polonaise d'Italie le 3 Mai 1798, (14 floréal an VI de la république).**

Michel Sckolnicki del. W.A. Le Petit sc. [Paris, n.d., c. 1840.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65  
A parade of the Polish Legions under Karol Kniaziewicz, in the Piazza del Campidoglio, Rome, after the French & Poles occupied the city in May 1798.  
After the Third Partition of Poland (1795), many Poles believed that Poland's best chance of reunification lay with the support of Revolutionary France, so fought for France and Napoleon right up until Waterloo. Here they were fighting the Austrians for control of Italy.  
From a painting in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21337

443. **Église Évangélique à Warsovie. Terminé en 1781.**

Zug del. Adam Pilinski sc. [Paris, n.d., c. 1840.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65  
The Holy Trinity Evangelical Church of the Augsburg Confession, known as Zug's Church after the architect Szymon Bogumił Zug (1733-1807).  
From a painting, probably by the architect, in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21334

444. **Grand Théâtre National à Warsovie. Terminé en 1832.**

Antoine Corazzi del. Adam Pilinski sc. [Paris, n.d., c. 1840.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £80  
The new National Theatre at Warsaw, home of the National Opera, finished 1832 and opened with a performance of Rossini's 'Barber of Seville' in 1833.  
Bombed flat in WWII, it was rebuilt in replica and opened again in 1965.  
From a painting in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21333

445. **Couvent et Eglise de Tynieç sur les borde de la Wistule aux environs de Krakovie.**

J.N Glowaki del. Georges Larbalestier sc. [Paris, n.d., c. 1848.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £60  
A view of the Benedictine abbey at Tynieç, noew a suburb of Krakow, from a painting in the collection of

Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21332

**446. Krakovie Capitale de la République Polonaise. Vue prise du côté du Tertre-Kosciuszko.**

J.N Glowaki del. Outhwaite sc. [Paris, n.d., c. 1848.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65  
A view of Krakow, from a painting in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21331

**447. Eglise de St Stanislas à Malatycze dans le Palatinat de Mstislaw Grand-duché de Litvanie...**

Laurent Gucewicz del. sc. Mangean imp. [Paris, n.d., c. 1848.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65  
A view of the Roman Catholique church of St Stanislas, built 1794. From the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it. Church of St Stanislas Malatycze, bears similarities with the architecture of St Peter's in Rome. The church was built and consecrated in 1794 by Stanislaw Siestrzencewicz-Bohusz (1731-1826), first archbishop-metropolitan of Mogil'ov, now in the Ukraine.  
Stock: 21330

**448. Le Polonais à Milan. Le général Jean Henri Dombrowski donnant lecture de sa proclamation aux Polonais le 20 Janvier 1979 (1.er pluvoise an V) devant les premiers soldats de la légion polonaise d'Italie, rennis sur la place du Dôme de Milan.**

Elie Tremo del. W.A. Le Petit sc. [Paris, n.d., c. 1840.]  
Steel engraving. Sheet 185 x 270mm, 7¼ x 10½". £65  
A parade of the Polish Legions under Jan Henryk Dąbrowski, in front of the Duomo di Milano (Milan Cathedral).  
After the Third Partition of Poland (1795), many Poles believed that Poland's best chance of reunification lay with the support of Revolutionary France, so fought for France and Napoleon right up until Waterloo. Here they were fighting the Austrians for control of Italy. From a painting in the collection of Leonard Chodzko (1800-71), a Polish historian active in the November Uprising of 1830 and the Great Emigration that followed it.  
Stock: 21336

**449. Assens. Seet fra den nordöstlige Side.**  
Tegnet af N.F. Niss i Assens 1856. A. Nay lith. Em. Baerentzen & Co. lith Inst.  
Lithograph, very rare. 394 x 565mm. 15½ x 22¼".  
£280

A view the church and bay at Assens, Denmark. Located on the west coast of the Island of Funen at the shore of the Little Belt. This view here towards the Little Belt with cows grazing in the foreground; windmills to the left and a factory to the right; a steamer and sailing ship in the bay.  
Stock: 21470

**450. Yoo-long Erah-ba-diang.1. [&] Yoo-long Erah-ba-diang.2. [&] Yoo-long Erah-ba-diang.3. [&] Yoo-long Erah-ba-diang.4. [&] Yoo-long Erah-ba-diang.5. [&] Yoo-long Erah-ba-diang.6. [&] Yoo-long Erah-ba-diang.7. [&] Yoo-long Erah-ba-diang.8. [With explanatory text for numbers 3 - 8.]**

J. Neagle Sculp.t. Published May 25.th 1798, by Cadell & Davies, Strand.  
Eight engravings with some explanatory text. Approx general size 210 x 272mm. 8¼ x 10¾". Plates 1, 4 & 5 trimmed, publication removed. Plate 1: repaired tear; plates 3 & 5: repairs to extremities' plates 6 & 8: false margins. All laid on card. £480  
Text and images describing observations made during the corroboree for hunting and initiation performed by the aboriginal people encountered in the early settlement of Botany Bay, Port Jackson, and bush areas near the Hawkesbury River in Australia. From "An Account of the English Colony in North South Wales" by Colonel David Collins (1754-1810) who was the first Lieutenant Governor of Van Diemens Land, founded in 1804.  
*In the National Library of Australia and the National Museum of Australia.*  
Stock: 21602

**451. St Andrews Cathedral Sydney. [In ink on verso:] 2998/50. Rev S. Kay. 24 Nov/49 - Rec.d 30 May 1850 Ent.d Vol III. p 138. SW.**

W. Harris sc. [n.d. c.1845.]  
Engraving, letterhead. 127 x 203mm. 5 x 8". Some creasing, trimmed. £70  
St Andrews Cathedral Sydney, the seat of the Anglican Archbishop of Sydney and Metropolitan of the New South Wales. The cathedral is one of the city's finest examples of Gothic Revival architecture and was designed by Edmund Blacket, and ready for services by 1868.  
Stock: 21488

452. **The Victorian Deaf & Dumb Institution, St. Kilda Road, Melbourne. [On verso:] 1885. The Twenty-Third Annual Report of the Committee of the Victorian Deaf and Dumb Institution. Presented at the Annual Meeting in the Institution, 24th July, 1885. Together with the List of Subscribers, &c., For the Year ending 30th June, 1886, and Abstracts of Treasurer's Accounts.**

Engraved by M.L. Miller (A Former Pupil) An Apprentice to M. Ladd, Engraver, Melbourne. [On verso:] Melbourne: Kemp & Boyce, Printers, 31 Little Collins Street East. 1885.

Engraving and etching. 114 x 172mm. 4½ x 6¾". £70  
The Victorian College for the Deaf was opened in 1860 and is Victoria's oldest deaf school. It was opening by the Deaf Englishman, Frederick J Rose, and was relocated to the building seen here on St Kilda Road in 1866, which was built by William Ireland. The deaf sign language used and taught by Frederick J Rose was primarily that of a London dialect of British Sign Language, which heavily influenced the development of Australian's own sign language, Auslan, and by 1891, the so-called "combined method" (manual and oral) was introduced. In 1913, the State Government took over complete responsibility of the education programs of the Victorian Deaf and Dumb Institution.

Stock: 21487

453. **The Sledges Arriving at the Southern Dépôt. Dedicated by special permission to the Lords Commissioners of the Admiralty, by their Lordships most obedient Servant, W.H.Browne, Lieut.t R.N. (Late of H.M.S. 'Enterprise').**

Litho.d by Cha.s Haghe after the original by Lieut. W.H.Browne. Printed by Day & Son. London, Pub.d Jan.y 31st 1850 by Ackermann & Co., 96, Strand. Tinted lithograph. 254 x 330mm. Some little scuffs to the corners. £220

William Henry Browne joined Sir James Clark Ross, who led HMS Enterprise to the Arctic in 1848 to search for Sir John Franklin's lost expedition. They wintered on Somerset Island in Nunavut, Canada.

*Abbey: Travel 637, pl 5.*

Stock: 21295

454. **The Bivouac. (Cape Seppings.) Dedicated by special permission to the Lords Commissioners of the Admiralty, by their Lordships most obedient Servant, W.H.Browne, Lieut.t R.N. (Late of H.M.S. 'Enterprise').**

Litho.d by Cha.s Haghe after the original by Lieut. W.H.Browne. Printed by Day & Son. London, Pub.d Jan.y 31st 1850 by Ackermann & Co., 96, Strand. Tinted lithograph. 374 x 285mm. 14¾ x 11¼" Tears around the edges, paper loss to a few of the corners. Creasing along upper edge. £220

William Henry Browne joined Sir James Clark Ross, who led HMS Enterprise to the Arctic in 1848 to search for Sir John Franklin's lost expedition. These cliffs are on Somerset Island in Nunavut, Canada.

*Abbey: Travel 637, pl 3.*

Stock: 21294

455. **[This View of the Royal Dock Yard at Chatham...PROOF . ]**

[Painted by R. Paton, the Figures by J. Mortimer.

[right] Engraved by P.C. Canot.] [R. Paton, Wardour Street., Soho, London, 14 February 1775. ]

Rare etching, working proof from the unfinished plate, laid paper. Image 450 x 650mm, 17¾ x 25½".

Trimmed within plate, and to image on three sides.

Centrefold crease and nicks to extremities. £680

An interesting progress proof impression, before the plate was engraved with fine detail. The published state carries the following full title and inscription "TO THE King's most Excellent Majesty, This View of the Royal Dock Yard at CHATHAM. / Is by PERMISSION and with all Humility, Inscribed By His MAJESTY's most dutiful Subject and Servant, / Rich.d Paton. / [far left] Printed by Hocquet. Size of the Picture 4. ft 10. in by 3. ft 4. in / Publish'd by Royal Authority & as the Law directs London Feb.y 14.th 1775. To be had of R. Paton Wardour Street, Soho. "

A fine prospect of Chatham dockyard, Kent, bustling with activity: ships on the water, some in in dry-dock on the far shore, a skeleton of a ship being built to the right of them; carpenters and blacksmiths working on the near bank in the foreground. Two men try to drag a pig across a plank over a gully (lower left) to where people are loading food and drink onto a small ship. The busy docks stretch along the river bend with the infantry barracks and the Commissioner's House centre right.

Richard Paton (1717 - 1791) painted five views of the royal dockyards, in the Royal Collection, in all of which the figures were painted by John Hamilton Mortimer. In 1776 he exhibited at the Royal Academy the views of Rochester and of Deptford docks.

*See NMM PAH9712. See BL Maps K.Top.16.42.c.*

*DNB.*

Stock: 21365

456. **A Stone Bridge at the Earl of Pembroke's at Wilton, Wiltshire Built 1736. Un Pont de Pierre chez le Comte de Pembroke, à Wilton, Angleterre Bâti en 1736.**

R. Morris Delin. P. Foudrinier Sculp. Published according to Act of Parliament. [n.d. c.1766.]

A very rare engraving printed in red ink. Plate 305 x 495mm. 12 x 19½". £260

Lieutenant General Henry Herbert, 9th Earl of Pembroke (1693-1750) took a great interest in architecture and is known to have contributed to the design of a few buildings: Pembroke House, Whitehall; Wimbledon House; Marble Hill House; White Lodge in Richmond; The Palladian Bridge, as seen here, over the little River Nadder at Wilton House. 1736-1737.

Completed by Roger Morris, as clerk of works. The



design inspired by Palladio's rejected design for the Rialto Bridge in Venice (inter alia), adapted and supervised by Henry 9th Earl of Pembroke. Covered bridge with 5 bay Ionic colonnade on balustraded parapet. End pavilions with pedimented breaks on each face and arched openings. Pulvinated frieze and modillion cornice. Approached on each side by balustraded stairs leading to balustraded platforms. Interior: arches into end pavilions with scroll keys. Enriched cornice and lozenge pattern ceiling divisions. Bridge stands on a central and 2 flanking arches in rusticated basement with 2 further arches to carry stairs. Keystone of one of the arches marked "J C 1737", perhaps one of the masons. Paul Fourdrinier, printmaker, (1698 - 1758) Huguenot engraver and publisher of Architectural subjects in particular.  
Stock: 21681

**457. South Front of Kedleston. Elevation de Kedleston.**

R.Adam Arch.t. J.Gandon del. T. White sc. [London, Robert Adam, c.1775.]  
Copper engraving. 545 x 755mm, 21½ x 29¾". Some spotting. £140  
Kedleston Hall in Derbyshire, the seat of the Curzon family, illustrating the south front designed and built by Robert Adam. The central pillared portico was based on the Arch of Constantine in Rome. From the 'Works in Architecture'.  
Stock: 21343

**458. Bryanston, Chateau de l'Honorable W.m Portman, Ecuyer dans la Province de Dorset.**

W. Tomkins pinx. Guyot sculp. [n.d. c.1780.]  
Aquatint with etched outline, very fine, printed in colour. 178 x 190mm. 7 x 7½". Cut. £350  
The palatial country house in Dorset, with the River Stour in the foreground; now the famous public school.  
Stock: 21677

**459. South West View of Durham Cathedral and Castle. (from an original drawing in the possession of Cuthbert Sharp Esq.r) Dedicated (by permission) to The Honorable and Right Reverend Lord Bishop of Durham, by his Lordship's most obliged and humble servant, G.F. Robson.**

G.F. Robson del.t. W. Bennet sculp.t. Published July 1st. 1809, by G.F. Robson, 25, Parliament Street, London.  
Aquatint. 502 x 692mm. 19¾ x 27¼", printed on J. Whatman paper watermarked 1809. Some creasing. £360  
A view of Durham Cathedral with the castle to the left. Cows graze in the foreground from the hill looking down to the town; a couple walk along the countryside path.  
From a series of cathedrals and churches by Robson.  
Stock: 21394

**460. Styles's Hotel. Temple Row, Birmingham.**

T. Hollins del.t F. Eginton Sculp.t [n.d. c.1820.]  
Aquatint. 195 x 254mm. 7¾ x 10". £130  
The Hotel as seen from the churchyard to St Philip's, Birmingham. Carriages and horses seen in the coach-house, stable and main road. In 1858 the hotel was renamed and became the Royal Hotel.  
Stock: 21604

**461. [The East Front, Royal Pavilion, Brighton.]**

[n.d., c.1820.]  
Copper engraving. Sheet 230 x 330mm, 9 x 13".  
Trimmed to printed border. Glue residue on reverse. £160

View of the front of the Royal Pavilion at Brighton, as re-designed by John Nash between 1815-1822. Although the exterior was in the Indo-Saracenic style the interiors were in the most extravagant chinoiserie style ever executed in the British Isles.

*Not traced in Ford's Images of Brighton.*  
Stock: 21575

**462. Wick, Caithness.**

Drawn & Engraved by Will.m Daniell. Published by W. Daniell, Cleveland Street, Fitzroy Square, London, June 1, 1821.  
Hand-coloured aquatint. Collector's stamp. Plate 228 x 298mm. 9 x 11¾". Some paper toning. Paper loss to lower right and upper left corners. £60  
View of Wick Bay at right, crowded with boats; Wick harbour in background at left, town beyond; hills on the coast in foreground at left, with two-storey building on hilltop; within a rectangular border.  
Illustration to Ayton's 'Voyage round Great Britain', vol. V.  
*Abbey Scenery 16: 146. Not in Lugt.*  
Stock: 21643

**463. The Pavilion at Brighton, the Marine Palace of his Majesty, George IVth.**

Engraved by T.Sutherland. Drawn and Published by J. Cordwell, at his Repository, 20 Great East Street, Brighton, 1821.  
Aquatint printed in colours and hand finished, cut and laid on album paper. Sheet 235 x 305mm, 9¼ x 12". £160

View of the front of the Royal Pavilion at Brighton, as re-designed by John Nash between 1815-1822. Although the exterior was in the Indo-Saracenic style the interiors were in the most extravagant chinoiserie style ever executed in the British Isles. In the foreground is the traffic on the Steine; above the title the rooms are identified, marking the Kitchen, drawing rooms, the Round Salon and the Music Room.  
*Ford: Images of Brighton, 491.*  
Stock: 21576

464. **[Dining Room, Royal Pavilion, Brighton.]**

H. Repton Esq.r del.t. J.C. Stadler, sculp. [London: Boydell, Longmans, et al, c.1822.]  
Coloured aquatint. 185 x 260mm, 7¼ x 10¼", on paper watermarked 'Turkey Mill'. Paper lightly toned, time stained.. £95

The only interior view from Humphrey Repton's 'Designs for the Pavillion at Brighton'. Originally published 1808, this example comes from the 1822 second edition, issued on the completion of the rebuilding according to the designs of Repton's rival, John Nash.

*Abbey: Scenery, 57; Ford: Images of Brighton, 419.*  
Stock: 21572

465. **Helmsley Castle, Yorkshire.**

H. Cave del.t Printed by W. Sheldrick. Published 1823 by R. Ackermann, 101 Strand.  
Lithograph, rare. 266 x 304mm. 10½ x 12". Cut. £120  
Helmsley Castle, the medieval castle in North Yorkshire, which was besieged by Sir Thomas Fairfax during the English Civil War in 1644.  
Stock: 21423

466. **Lord Henry Seymours Castle.**

Drawn & Engraved by Will.m Daniell. Published by Wm. Daniell, Cleveland Street Fitzroy Sqaure, London, Augt. 1, 1823.  
Hand-coloured aquatint and etching, on card as issued. Plate 229 x 300mm. 9 x 11¾". £140  
View of Norris Castle in East Cowes from the hillside, with two women kneeling at a basket and wheelbarrow at centre foreground, and a woman bending down behind at left. There is a spade lying on the ground, another leaning against a tree next to baskets at far left; peacocks at right, and figures walking on a path to the castle in middle ground. Boats are seen on the river in the background at left. The castle was designed by James Wyatt for Lord Henry Seymour.  
Illustration to Richard Ayton's 'Voyage round Great Britain', vol. VII. 1823  
*Abbey Scenery: 16; 253.*  
Stock: 21491

467. **Suspension Chain Pier, Brighton.**

This Splendid Structure was projected and Executed by Capt. S. Brown R.N. Drawn, Engraved, Printed & Publish'd by J.Bruce, 28 Middle St, Brighton.  
Very fine coloured aquatint. 165 x 255mm. 6½ x 9¾". Large margins. £160  
The Royal Suspension Chain Pier, with nine lines of description either side of the title. In the foreground are two wheeled bathing huts.  
Designed by Capt. Samuel Brown and opened in 1823, costing £30,000. From 1825 steam packet boats offered excursions to the Isle of Wight from the pier. However the exposed nature of Brighton beach meant that the pier was damaged by storms in 1824, 1833 and 1836. It was overshadowed by the opening of the West Pier in 1866, and remained open until 1896, when a survey found the head was nearly seven feet off perpendicular. Another storm destroyed it later in the year.

*Ford: Images of Brighton, 187.*  
Stock: 21570

468. **Torbay, Devon.**

Drawn & Engraved by Will.m Daniell. Published by W. Daniell, Russell Place, Fitzroy Square, London, May 20, 1825.

Hand-coloured aquatint and etching, on card as issued. Plate 228 x 305mm. 9 x 12". £140

View from a rocky hill at Torbay, with a man and woman standing at a gate in foreground at left, on a path leading to a two-storey building overlooking the sea, with circular veranda, porch and arched doors; cliff behind. Illustration to Richard Ayton's 'Voyage round Great Britain', vol. VIII. 1825

*Abbey Scenery: 16; 275.*  
Stock: 21490

469. **The Church at Ilfracombe, North Devon.**

Drawn on Stone by W.Gauci, from a Sketch by the Rev. J. Bulwer. London: Published by Engelmann, Graf, Coindet & Co. 92, Dean St. Soho: & J. Banfield, Library, Ilfracombe. [n.d. c.1825.]

Lithograph. 246 x 380mm. 9¾ x 15". Trimmed at top. £75

A view of Holy Trinity Church, Ilfracombe, Devon.  
Stock: 21316

470. **Brighton Pavilion. North Front of the Stables. Brighton Pavilion. The Riding Stables [Old ink mss.] [Stables towards Church Street. Riding House]**

[A. Pugin, Del.t. T.Sutherland Aqua.t. [&] Augs. Pugin Del.t. M.Dubourg Sculp.t ] [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, March 1, [ & July 1] 1824 ]

Two aquatints printed in colours and hand finished, trimmed and mounted on brown card together, as issued, again laid on later board. Images 110 x 180mm, 4¼ x 7" & 110 x 190, 4¼ x 7½". Pinholes in card corners, soiling of card edges, number label bottom right. £250

The exterior of the Stables from Church Street and the interior of the Riding House of the Royal Pavilion at Brighton, built 1803-8, before the main buildings were re-designed by John Nash between 1815-1822.

Designed by William Porden in an Indian style, the building provided stabling for sixty horses. The Stables now form part of the Dome arts venue; the Riding School became the Brighton Corn Exchange.

From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 460 & 461.*  
Stock: 21556

471. **[Perspective View of the Stable Building.]**

[A. Pugin, Del.t. T.Sutherland Aqua.t. [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, 1824.]

Aquatint printed in colours and hand finished, trimmed and mounted on brown card, as issued. Image 190 x 330mm, 7½ x 13". Card spotted. £280

The Stables as seen from the Royal Pavilion at Brighton, built 1803-8 to provided stabling for sixty horses, completed before the main buildings of the Pavilion were re-designed by John Nash between 1815-1822. Designed by William Porden in an Indian style, the main feature was a vast 24-metre glass dome which many detractors predicted would collapse as soon as the scaffolding was removed. It survived and is now part of the Dome arts venue.

From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 458.*  
Stock: 21558

472. **Brighton Pavilion. The Steyne Front. [Old ink mss.] [Geometrical view of the Steine Front.]**

[Augs. Pugin Del.t. T.Fielding Sculp.t.] [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, July, 1824.]

Aquatint printed in colours and hand finished, trimmed and mounted on brown card, as issued, again laid on later board. Image 185 x 300mm, 7¼ x 12". Pinholes in card corners, soiling of card edges, number label bottom right. £280

Elevation of the front of the Royal Pavilion at Brighton, as re-designed by John Nash between 1815-1822. Although the exterior was in the Indo-Saracenic style the interiors were in the most extravagant chinoiserie style ever executed in the British Isles. From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 435.*  
Stock: 21549

473. **Brighton Pavilion. View of the Steyne Front. [Old ink mss.] [Perspective view of the Steine Front.]**

[G.F. Robinson Del.t. T.Sutherland Acqua.t.] [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, April, 1824.]

Aquatint printed in colours and hand finished, trimmed and mounted on brown card, as issued, again laid on later board. Image 200 x 320mm, 8 x 12½". Pinholes in card corners, soiling of card edges, number label bottom right. £280

View of the front of the Royal Pavilion at Brighton, as re-designed by John Nash between 1815-1822. Although the exterior was in the Indo-Saracenic style

the interiors were in the most extravagant chinoiserie style ever executed in the British Isles.

From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 436.*  
Stock: 21553

474. **[Interior of the Rotunda.]**

[Drawn by Cha.s Moore. Rob.t. Havell Jun.r Aqua.t. [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, June 3 1823.]

Aquatint printed in colours and hand finished, trimmed and mounted on brown card, as issued, on paper watermarked 'Turkey Mill'. Image 250 x 315mm, 9¾ x 12½". Card spotted. £250

The vast 24-metre glass dome of the Stables of the Royal Pavilion at Brighton, built 1803-8. Designed by William Porden in an Indian style the dome was n innovation which many detractors predicted would collapse as soon as the scaffolding was removed. It survived and is now part of the Dome arts venue. From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 459.*  
Stock: 21560

475. **Brighton Pavilion. North Wing of the West Front. The Private Apartments of his Majesty George IV. [Old ink mss.] [The King's Private Apartment.]**

[Cha.s Moore, del.t. T.Sutherland Acqua.t.] [John Nash Esq.r and Sold by Ackermann, 101, Strand, London, April, 1824.]

Aquatint printed in colours and hand finished, trimmed and mounted on brown card, as issued, again laid on later board. Image 200 x 320mm, 8 x 12½". Pinholes in card corners, soiling of card edges, number label bottom right. £280

View of the rear of the Royal Pavilion at Brighton, as re-designed by John Nash between 1815-1822. Although the exterior was in the Indo-Saracenic style the interiors were in the most extravagant chinoiserie style ever executed in the British Isles. From John Nash's 'The Royal Pavilion at Brighton', published by Nash at the command of George IV. The title in square brackets above is taken from the Index of Subjects.

*Abbey: Scenery, 62; Ford: Images of Brighton, 442.*  
Stock: 21554

476. **Brighton Suspension Pier.**

Drawn by Fox. Brighton. Published by C. & R. Sickelmore, Printers &c. Kings Road.

Fine aquatint. 200 x 415mm. 8 x 16¼", on paper watermarked 'J Whatman 1826'. Margin creased. £160  
The Royal Suspension Chain Pier, designed by Capt. Samuel Brown and opened in 1823, costing £30,000. From 1825 steam packet boats offered excursions to the Isle of Wight from the pier. However the exposed

nature of Brighton beach meant that the pier was damaged by storms in 1824, 1833 and 1836. It was overshadowed by the opening of the West Pier in 1866, and remained open until 1896, when a survey found the head was nearly seven feet off perpendicular. Another storm destroyed it later in the year. Published in Sickelmore's 'Views of Brighton'.

*Ford: Images of Brighton, 207; Abbey: Scenery 63.*  
Stock: 21568

**477. The Royal Arch. Erected in Honor of Their Most Gracious Majesties Arrival at Brighton. Aug.t 30th 1830. At the Expençe of Mess.rs Ranger, Fabian & Lambert**

Printed by C.Hullmandel. Published by C.I. Scott, No 25, West Street, Brighton.

Lithograph with original hand colour highlighted with gum arabic, rare. Printed area 330 x 230mm, 13 x 9".  
Some toning on paper. £260

A triumphal arch erected in Marlborough Place to celebrate the arrival of William IV and Queen Adelaide in Brighton. Fifty feet high and fifty wide, it was covered with foliage and flowers; at night it was illuminated by 4000 lamps.

*Ford: Images of Brighton, 648.*  
Stock: 21567

**478. Amphitheatre. Entrance. Interior. The above was very tastefully planned and beautifully decorated with Evergreens, Dahlias &c. for the reception of Her Most Gracious Majesty Queen Victoria on Her first Visit to the Palace at Brighton on the 4th Oct.r 1837.**

Published by W.Leppard, East Street. [n.d., c.1837.]  
Aquatint, scarce. Sheet 120 x 190mm, 4¾ x 7½".  
Trimmed and laid on album paper. £65

A triumphal gateway erected at the north entrance to the Royal Pavilion to Queen Victoria on her first visit to Brighton as queen.

*Ford: Images of Brighton, 648.*  
Stock: 21577

**479. King John's Barn, Eltham [Interior] [&] [Exterior] (2).**

Hge L delt. & fect. [&] Drawn & Etched by the late Honble. Heneage Legge. London, Published by James Ridgway, Piccadilly, 1845.

Pair of etchings, sheets 175 x 210mm (7 x 8¼") [&] 175 x 240mm (7 x 9½"). Both lacking margins. £120  
Two views of Eltham Palace, then in rural Kent (now southeast London), childhood home of Henry VIII. In 1995 its management was handed over to English Heritage which restored the building in 1999 and opened it to the public.

After Heneage Legge (1788 - 1844), amateur etcher; son of George, 3rd Earl of Dartmouth. He died the year before these prints were published.

Stock: 21703

**480. A Sketch on the Malvern Hills.**

J.M. [n.d. c.1845.]

Hand-coloured lithograph, rare. 393 x 260mm. 15½ x 10¼". Trimmed, loss of paper to upper right-hand corner, small split in middle. £120

Two travellers with donkeys, walking through the Malvern Hills and Cotswolds, Gloucestershire.

*Ex Collection: Norman Blackburn.*

Stock: 21426

**481. Brighton Characters, No. 2. The Fish Woman. "Fish T'day Marm"?**

G. Nibbs lith. Printed by C.Moody, 257 High Holborn. Published by W. Lane, 3 Market St, Brighton, Nov.r 9th, 1846.

Fine coloured lithograph. Printed area 280 x 180mm, 11 x 7". Tape remains on left edge. £75

A woman selling fish on the streets of Brighton, calling up to a potential customer at a window.

Stock: 21579

**482. Brighton Characters, No. 4. The Fisherman. "Who'll have this Lot Cheap".**

G. Nibbs lith. Printed by C.Moody, 257 High Holborn. Published by W. Lane, 3 Market St, Brighton, Nov.r 9th, 1846.

Fine coloured lithograph. Printed area 280 x 180mm, 11 x 7". Tape remains on right edge. £75

A fisherman on Brighton Beach with assorted fish at his feet.

Stock: 21578

**483. Views of Falmouth.**

Published by Rock & Co. London. [c.1870.]

Attractive souvenir booklet of 12 steel engraved views on six leaves, 8vo, complete; original printed card wrappers, embossed upper cover. Binding scuffed and rubbed; some spotting to plates. £140

No text save captions; all views numbered and dated.

Stock: 21317

**484. Views of Burton-On-Trent.**

Published by Rock & Co. London. [c.1865.]

Attractive souvenir booklet of 12 steel engraved views on six leaves, 8vo, complete; original printed card wrappers, embossed upper cover. £140

No text save captions; all views numbered and dated.

Stock: 21319

**485. Old Houses, Moor Street.**

From a Sketch made in 1866. [n.d. c.1870.]

Tinted lithograph. 272 x 375mm. 10¾ x 14¾". £130

Bill boards and posters attached to the outside of an old building on Moor Street, Birmingham. Some read:

"Dudley Castle Fete Monday and Tuesday May 27 and 28"; "Earp Tailor High St."; "Dr. Miller Lecture Love and Courtship"; Train to Hull"; Thorley's Food for Cattle"; Kirbys Pool Great Diving Feat Whit Monday"; and "Australian Curiosity Aston Road" - Australian interest. Plate from "Old Buildings of Birmingham".

Stock: 21483

486. **[Windsor Castle.]**

D. Law. David Law [pencil signature] London, Published July 1st 1886 by Dowdeswells, 133, New Bond Street, W.

Etching, signed by the artist. 440 x 690mm, 17¼ x 27".

Blind stamp lower left margin. £280

A large etching of Windsor Castle from the Thames by David Law (1831-1902).

PSA: A.P. 400. Present 25.

Stock: 21425

487. **Kinross. The House of Sr. John Bruce. Sr. Wm. Bruce himself Archt. 1685.**

G. Borlack delint. R. Cooper sculp. [Edinburgh?, n.d., c.1770.]

Copper engraving, image 295 x 450mm. 11½ x 17¾". Scuff to sky upper right. £260

The principal elevation of Kinross House, a late 17th-century country house overlooking Loch Leven, near Kinross in Perth and Kinross, Scotland.

Construction of the house was begun in 1686, by the gentleman architect Sir William Bruce as his own home. It is regarded as one of his finest works, and was called by Daniel Defoe "the most beautiful and regular piece of Architecture in Scotland". The house, which is undoubtedly the most important early classical mansion north of the border, retains most of its original internal decoration.

Plate 62 from 'Vitruvius Scoticus; being a collection of plans, elevations, and sections of public buildings, noblemen's and gentlemen's houses in Scotland: principally principally designs of the late William Adam, Esq. architect, mason and businessman'. In the 1720s Adam planned to publish a book of architectural drawings of Scottish houses, including his own work and that of others. His Vitruvius Scoticus was started and named in response to Colen Campbell's Vitruvius Britannicus. He commissioned some engravings during his 1727 trip to London, and had begun to collect subscriptions. Further engraving were completed in Edinburgh in the 1730s by Richard Cooper. The project then stalled, possibly due to the lack of subscriptions.

Stock: 21254

488. **St Andrews, Fifeshire.**

Drawn & Engraved by Will.m Daniell. Published by W. Daniell, Cleveland Street, Fitzroy Square, London, July 1, 1822.

Aquatint, printed in colours and hand-finished. 230 x 305mm, 9 x 12". Narrow margins, slight stain bottom left of platemark, on card. £160

A view of St Andrews from the harbour, with St Rule's Tower and the ruins of St. Andrews Cathedral dominating the skyline, with the castle to the right.

Published in Daniell's 'Voyage Round Great Britain'.

Stock: 21370

489. **The Town of St Andrews.**

Drawn on the Spot by I. Clark. London, Published by Smith, Elder & Co. 65 Cornhill, 1824.

Aquatint, 510 x 665mm. 20 x 26¼". Slight mount burn.

The Royal Burgh of St Andrews, from the "Views in Scotland" series. The town is shown from the south-east, with the tower of Holy Trinity on the left, St Rule's Tower and the ruins of St. Andrews Cathedral, with the coast on the right.

Although it cannot be proved it is believed that 'I. Clark' is the Scottish painter John Heaviside Clark, famed as 'Waterloo Clark' for his early sketches of the Battle. He was also skilled in aquatinting, and certainly none of this series has a named engraver. Uncoloured examples of this series are rare, suggesting this is an early impression, possibly a proof.

Abbey No: 489.

Stock: 21374

490. **Ceremony of Laying the Foundation Stone of the University of Edinburgh 16 Nov.r 1789.**

Drawn & Etched by D.Allen 26th Nov.r 1789.

Published by Hugh Paton, Carver & Gilder to the Queen and H.R.H. the Duchess of Kent, Edinburgh. [n.d., c.1865.]

Etching. 330 x 460mm, 13 x 18". Narrow margins.

£260

George III laying the foundation stones of the Old College. Subscriptions had been raised to fund a new university in Edinburgh to plans prepared by Robert Adam; however Adam's death in 1792 and the outbreak of the Napoleonic Wars delayed completion until 1831. Parts of the scheme were delayed further: the dome planned by Adam was added in 1887; the intended quadrangle is due to be completed in Summer 2011! The detail of the print is reminiscent of Rowlandson, with background details like spectators standing on the roof beams of a derelict building, a military band including a bassoon, and soldiers restraining a man clinging to the back of a carriage.

An impression from the original plate with a new title from a separate plate.

Stock: 21346

491. **To E. Loveden Loveden Esq.r This View between Corwen and Llangollen on the River-Dee, is with the greatest respect inscribed by his obedient and obliged Servants, T. Walmsley and F. Jukes.**

From a Picture by T. Walmsley. Engrav'd by F. Jukes. London Pub.d May 10.th 1793 by F. Jukes No:10 Howland Street.

Aquatint and etching, printed on J. Whatman watermark paper. Plate 349 x 444mm. 13¾ x 17½". Some staining around the edges of the margins. Uncut with large margins. £190

A view beneath the Berwyn mountains on the banks of the River Dee.

View of a river which flows into the left foreground with the roofs of buildings seen above the sloping bank, behind trees, on the right, two men near the

water in the foreground and a horse and cows, with mountains in the background.

From a series of sixteen views in North Wales.

*Ex Watt Collection. Abbey Scenery 512: 11.*

Stock: 21718

**492. To the Right Hon.ble Lady Eleanor Butler and Miss Ponsonby. This View of Pentre Felin, near Llangollen, is with the greatest respect inscribed by their obedient and obliged Servants, T. Walmsley and F. Jukes. V. 9.th**

From a Picture by T. Walmsley. Engraved by F. Jukes. London, Pub.d Jan.ry 20, 1794 by F. Jukes Howland Street.

Aquatint and etching. Plate 344 x 439mm. 13½ x 17¼". Some staining and creasing in the margins.

Uncut with large margins. £260

View of a broad path running over a bridge with a large house on the right, trees either side, a man on horseback on the crest of the bridge and a couple approaching it from the left, with mountains in the background.

From a series of sixteen views in North Wales.

*Ex Watt Collection. Abbey Scenery 512: 16.*

Stock: 21719

**493. To The Right Hon.ble the Countess of Orkney. This View of Abbey Crusis, near Llangollen, is with the greatest respect inscribed by her Ladyship's obedient & obliged Servants, T. Walmsley, & F. Jukes. View, 10.th.**

From a Picture by T. Walmsley. Engrav'd by F. Jukes. London, Pub.d Jan.ry 30, 1794, F. Jukes. Howland Street.

Aquatint and etching. Plate 348 x 445mm. 13¾ x 17½". Uncut with large margins. £220

Valle Crucis Abbey, the Cistercian abbey located in Llantysilio, Wales. It was dissolved in 1537 during the Dissolution of the Monasteries, and subsequently fell into serious disrepair.

The great doorway of a ruined abbey with three arched windows and a rose window above, among trees on the right, with a couple on the grass to the left of it and two men on the right, looking at the abbey, under a cluster of trees with a wooden fence to the left and view of hills beyond.

From a series of sixteen views in North Wales.

*Ex Watt Collection. Abbey Scenery 512: 15.*

Stock: 21716

**494. To the Right Hon.ble Lord Viscount Bulkeley, This View of Acrefair, near Wynnstay on the River Dee. Is with the greatest respect inscribed by his Lordship's obedient and obliged Servants. T. Walmsley, and F. Jukes. V. 12.th.**

From a Picture by T. Walmsley. Engrav'd by F. Jukes. London, Pub.d Jan.ry 10, 1794, by F. Jukes No.10, Howland Street.

Aquatint and etching. Plate 343 x 444mm. 13½ x 17½". Uncut with large margins. £220

Acrefair, the village in Wrexham, Wales.

View of a house set among trees on the left, with two figures talking across the wooden fence in front of it, a man walking with a dog on the path in front and another on horseback with livestock further along, passing a large wooden signpost, with mountains in the background.

From a series of sixteen views in North Wales.

*Ex Watt Collection. Abbey Scenery 512: 1.*

Stock: 21717

**495. Melincourt, Vale of Neath.**

George Delamotte. [n.d., c.1820.]

Lithograph, sheet 320 x 190mm, 12¼ x 7½". Trimmed to image. £90

An early lithograph of an 80-foot Welsh waterfall, from Delamotte's 'Sketches of Scenery in South Wales'. Also painted by J.M.W. Turner in 1794, they are now within a nature preserve.

George Orleans Delamotte ( 1809 - 1821; fl.), artist and teacher, son of a French refugee. His brother was William Alfred Delamotte (1775-1863), drawing-master at the Sandhurst Military Academy, whose son Philip was a photography pioneer known for his series on the disassembly of the Crystal Palace in Hyde Park and its reconstruction in Sydenham.

*Not in Abbey.*

Stock: 21404

**496. Ysgwd yr Rhyd. In the grounds of W; Williams Esq.r.**

George Orleans Delamotte. [n.d., c.1820.]

Lithograph, sheet 305 x 190mm, 12¼ x 7½". Trimmed to image. £130

An early lithograph of a Welsh waterfall, from Delamotte's 'Sketches of Scenery in South Wales'.

George Orleans Delamotte ( 1809 - 1821; fl.), artist and teacher, son of a French refugee. His brother was William Alfred Delamotte (1775-1863), drawing-master at the Sandhurst Military Academy, whose son Philip was a photography pioneer known for his series on the disassembly of the Crystal Palace in Hyde Park and its reconstruction in Sydenham.

*Not in Abbey.*

Stock: 21406

**497. Tintern Abbey.**

Bristol Printed at T. Bedford's Lithographic Press Broad St. [n.d. c.1825.]

A rare lithograph. 240 x 330mm. 9½ x 13". £65

A view of Tintern Abbey, Wales, looking south across the River Wye with a small boat in the river and a sailing vessel moored to the right.

Stock: 21418

498. **Observatory. Wincliff, near  
Chepstow, Monmouthshire.**

W. Harris Archt, Bristol. J. Prout lithog: Printed by C.  
Hullmandel. [n.d., c.1840.]

Lithograph on india laid paper, sheet 266 x 210mm.

10½ x 8¼".

£140

Stock: **21305**

499. **Symond's Yat, Monmouthshire.**

E. Quicke del. Bristol, Printed at T. Bedford's

Lithographic Press 23 Broad St. [n.d. c.1845.]

Very rare lithograph. 228 x 310mm. 9 x 12¼". £70

Symond's Yat West, on the Herefordshire side of the  
River Wye.

Stock: **21419**

500. **St. Donat's Castle, Glamorganshire.  
To Thomas Tyrwhitt Drake, Esq.re Grea  
Shardeloes, Amersham, Bucks Lord of the  
Manoer, of Saint Donat's. The above  
Drawing is (with permission) most  
respectfully inscribed, By his obedient  
Servant. Philemon Thomas. This Castle is  
situated on an eminence, having a fine  
Park to the West, and on the South  
pleasant gardens...It is now in the  
possession of Thomas Tyrwhitt Drake,  
Esq.r**

J. Lavars, Lithog. 18, Bridge St. Bristol. Published by  
P. Thomas; St. Athan, Glamorgan. [n.d. c.1840.]

Hand-coloured lithograph, very scarce. 368 x 488mm.

14½ x 19¼". With repaired tears.

£190

A view of St Donat's Castle, the medieval castle in the  
Vale of Glamorgan, Wales, overlooking the Bristol  
Channel. The castle was owned by the Stradling family  
until the death of Sir Thomas Stradling in 1738, when  
ownership of the castle passed to Sir John Tyrwhitt.

Stock: **21497**