

# Grosvenor Prints

## Catalogue 126



MR. JAMES GILLRAY.

*From a Miniature painted by himself & Engraved by Cha<sup>s</sup> Turner.*

*London, Published April 1794, by G. Humphrey, 27, St. James's Street.*



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## Catalogue 126



Item 161

Cover: Detail of Item 82

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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rainment. C.E. Ellis. E&OE  
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1. **[Tomb of Sir Henry Blount? ]**

Printed & Sold by Tim: Jordan & Tho: Bakewell at y.e Golden Lion in Fleetstreet [n.d. c.1720.]

Mezzotint. 150 x 200mm (6 x 8"), with large margins. Slight creasing. £180

Effigies of a knight in armour and his wife, lying with hands clasped in prayer.

The BM's example has a pencil note suggesting this is the tomb of Henry Blount (1602-82) and his wife Hester in Trinity College chapel, Oxford. However the style of tomb seems anachronistic. *BM 1851,1213.664.* Stock: **60151**

2. **[Rococo ornament.] 7.**

huquier in sculp. et ex. CER. rue st jacques [n.d., c.1750.]

Very fine etching. 305 x 240mm (12 x 9½"), with large margins. £190

Gabriel Huquier (1695-1772) operated from 'rue St Jacques près (or au coin de) celle des Mathurins' 1738-49.

Stock: **60216**

3. **Regiones et villæ rusticæ ducatus potissimum Brabantiae, Ducatus Potiossimum Brabantiae, a Cornelio Curtio in Pictorum gratiam artificiose depictæ:**

A Joanne Gallæo excuæ & in lucem editæ. Anterpiæ, Pars Prima [n.d., c.1650.]

Etched titlepage. Sheet 125 x 200mm (5 x 8"). On 17th century watermarked paper. Trimmed to printed border, mounted in album paper. £160

The title page of 'The Small Landscapes', a series first published by Philips Galle (grandfather of Jan, publisher of this example) in 1601,

Stock: **60214**

4. **Jan Vande velde Fecit.**

Claes Janss Visscher Excudebat Anno 1616.

Etched titlepage. Sheet 120 x 190mm (4¾ x 7½").

Thread margins top and bottom, mounted on album paper. £140

The titlepage for one of the five parts of the series 'Sixty Landscapes' after Jan van der Velde II.

Stock: **60217**

5. **Hibernia. or, an Emblem of Ireland.**

Published 1st March 1798, by John Fiarburn, 146, Minories, London.

Coloured mezzotint. 350 x 250mm (13¾ x 9¾").

Narrow margin at bottom, some surface scuffing and toning. £180

A female allegorical figure of Ireland, full-length, playing a harp. A cherub holds a standard with the harp and St George's cross. Behind is a field and waterfall.

See *BM: 2010,7081.579* for a different working of the plate. Ex *Collection of the Hon. Christopher Lennox-Boyd.*

Stock: **60132**



6. **Fire. From the Original Drawing in the Possession of W. Palmer.**

G.B. Cipriani Inveni.t. F. Bartolozzi Sculpi.t. Publish'd by W. Palmer N.o 163 Strand Oct:r 1784.

Very fine stipple, printed in sepia. 185 x 225mm (7¼ x 8¾"), with large margins. A little spotting mostly in margins. £350

An allegorical figure of Fire as a woman in classical robe in a cloud, holding fire in her right hand and a salamander in her left. One of the two winged cherubs blows a wind. *De Vesme 611. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: **60295**

7. **Beauty & Time.**

Published according to Act of Parliament the 1.st of January 1781[?] by [illegible] Humphrey.

Fine stipple, printed in sepia. 250 x 180mm (9¾ x 7"), with very large margins. Mint. £260

A bare-breasted young woman and Chronos tussle over his scythe.

Ozias Humphrey (1742-1810), miniaturist and publisher, is best known for commissioning William Blake's 'A Small Book of Designs' and 'A Large Book of Designs', containing colour-printed plates from his other works. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: **60292**

8. **Charitas.**

[after Aegidius Sadeler II.] [n.d., c.1670-1700's.]

Very scarce mezzotint. 260 x 200mm (10¼ x 8").

Thread margins. £160

A woman breastfeeding one child while two more children embrace, representing charitas, one of the seven virtues.

Derived from an engraving in the same direction by Aegidius Sadeler II (1570-1629). see *Hollstein 119* for *Sadeler's engraving.*

Stock: **60164**

9. **Fortitudo.**

[Jacob Gole?] [n.d., c.1700.]

Mezzotint. 260 x 190mm (10¼ x 7½"), with very large margins on 3 sides. Trimmed to plate on right, toning in top margin, old ink number bottom right of plate.

Stain top left & right. £220

An opulently-dressed woman representing 'Courage', with high headress, seated on a fallen column, armour and a trumpet at her feet. Through a window is a triumphal column and a palace. The blackness of the background mezzotint suggests it has been reworked.  
Stock: 60180



10. **Genius and Beauty. Genius describing Beauty and Cupid dictating Him.**

G.B. Cipriani inv.t F. Bartolozzi sculp.t 1782 Pub.d as the Act directs Sep.r 15th 1782 by A. Torre No 44 Market Lane London. A Paris chez L. Torre Porte St Antoine A.P.D.R.

Very fine stipple, printed in colours. 230 x 280mm (9 x 11"), with large margins. Title and publication line slightly faded. Mint. £620

Allegorical scene, with Genius (as an artist) drawing the female personification of Beauty, under instruction from Cupid. *De Vesme 620. Ex: Oettingen-Wallerstein collection. For one printed in sanguine see 40368.*

*Sotheby's London / Milan Nov 1997.*

Stock: 60287

11. **[Harmony.]**

[C.B. Cipriani Delin.t. F. Bartolozzi Sculp.t.] [London, Publish'd Feb.y 1.st 1786 by W. Dickinson Engraver & Printseller No. 158 Bond Street.]

Fine proof before letters stipple, printed in sepia. Plate 260 x 205mm (10¼ x 8"), on 18th century watermarked paper. Thread margins. Foxing. £260

A portrait of the figure of Harmony, shown playing a harp. *De Vesme 625 II of III. See Ref. 47256 for fully lettered version.*

Stock: 60326

12. **Love and Affection.**

London: Pub.d Jan.y 1. 1814 by Jn.o Burgis, 32, Southampton Street, Strand.

Fine stipple, printed in colours and hand-finished. Plate 255 x 305mm (10 x 12"). Narrow margins. £280

A vignette scene of Venus standing over a brazier with Cupid (with bird's wings) and Affection (with butterfly wings). Two doves coo at their feet.

The printed colour is particularly fine.

Stock: 60208

13. **[Taste.]**

[Engraved by Pieter Schenck after Andries Both.] [n.d., c.1720.][Bit Later]

Mezzotint. 220 x 175mm (8¾ x 7"). Trimmed into plate at bottom, thread margins elsewhere. £75

A group of hungry peasants devour pancakes made by an elderly woman outside.

A reversed copy of an etching by Jan Both, one of the 'Five Senses' after his brother Andries. *BM:*

*Sheepshanks.6683.*

Stock: 60167

14. **[Midnight] Mitternacht. La Minuit. Septentrio.**

P. Mercier pinx. J.S. Negges Sc. et exc. Cum Gratia et Privil. S.C.M. Acad. Fr. A.A.L.L. [n.d., c.1740.]

Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. £280

A very decorative image showing a young woman in a ball gown, holding a staff, lifts her mask to reveal her face. A German copy of an English print.

Stock: 60190

15. **[Summer] Sommer. L'Etè. Aestas.**

P. Mercier pinx. J.S. Negges Sc. et exc. Cum Gratia et Privil. S.C.M. Acad. Fr. A.A.L.L. [n.d., c.1740.]

Mezzotint. 350 x 250mm (13¾ x 9¾") large margins.

Damage to margins and inscription area, laid on card.

£260

A very decorative image showing a young woman leaning against a tree, holding a wildflower and a fan.

A German copy of an English print by Purcell.

Stock: 60191

16. **The Morning Lesson. Come Sir, why don't you look on your Book.**

T. Stothard del. W. Nutter sculp.t London Published 11 Jany. 1792, by Bull & Jeffryes, Ludgate Hill.

Sstipple, plate 260 x 190mm (10¼ x 7½"), very large margins. £240

A woman sat on a chair with a open book points with a pencil; a young boy stands to her left looking towards viewer. *See reference 27316 for coloured version*

Stock: 60323

17. **Union Fire Office Norwich.**

[n.d., c.1803.]

Very rare engraving, trimmed as oval. Greatest 155 x 125mm (6 x 5"), on paper watermarked 1803. £240

A figure of Justice standing in a Norwich street, standing next to a monument with a vignette of clasped hands.

The Union Fire Office was founded in 1714.

Stock: 60218

18. **La Prude. 2.**

à Augsburg chez J.J. Haid et fils [n.d., c.1740].

Mezzotint. 225 x 150mm (8¾ x 6"), with large margins. Paper toned. £180

A woman dressed expensively, yet demurely. Here 'prude' is used in the sense of 'one who shows extreme modesty'.

Stock: 60171

19. **[The Annunciation.]**

Warner [Joseph Werner] delin. Lens fec: E. Cooper ex [n.d., c.1690.]  
Scarce mezzotint. 130 x 90mm (5 x 3½"). Thread margins. £230  
The archangel Gabriel informs Mary that she would bear Jesus through a virgin birth. A dove representing the Holy Spirit is bathed in light. *See 1870,0514.2755 for a matching scene of the Holy Family in the stable.*  
Stock: 60135

20. **The Triumph of David over Goliath. And When the Philistines saw their Champion was dead, they fled and the children of Israel pursued them to the gate of Ekron. 1 Sam. 17 Chap.**

London, Published 11 July 1795 by Haines & Son, 19 Rolls Buildings, Fetter Lane.  
Mezzotint. 355 x 250mm (14 x 9¾"). Some worming in the sky on right, nicks in small margins. Staining in title. £160  
David stands above the body of Goliath, holding up his severed head. Behind the cavalry of the Children of Israel chase after the Philistine cavalry.  
Stock: 60172

21. **[Jehoshaphat appoints judges] Einleitung der Richter. 2 Chron. 19. V.5.6.7. Praenobilissimo Dicasterio Civitatis primariae Gedanensis.**

A Stech. inv. 1685. D.D.G. humillimus Servus Matth. Deisch fec. Ged. 1769.  
Mezzotint, 18th century watermark. 250 x 420mm (9¾ x 16½"), with large margins. A few spots and slight creases. £240  
Jehoshaphat, the fourth king of the Kingdom of Judah, appointing judges to implement law in his kingdom, as told in 2 Chronicles, Chapter 19, verses 5-7.  
An illustration of a tapestry after Andrzej Stech (1635-97) that once belonged to the bench of judges in the Artus Court in Gdansk, Poland.  
Stock: 60189

22. **[Judith with the Head of Holophernes.] ALT: 36. LAT, 30. unc.**

Venetiano Pinxit. v. Prenner inci. [n.c., c.1730.]  
Very fine mezzotint. Sheet 230 x 170mm (9 x 6¾"). Trimmed to image on three sides, mounted in album paper. £280  
A candlelit scene of Judith with the head of the Assyrian general Holophernes, her servant holding open a sack. From a painting by Carlo Saraceni (1579-1620), painted c.1610, now in the Kunsthistorisches Museum, Vienna (Gemäldegalerie, 41).  
Engraved by Anton Joseph von Prenner (1683-1761) for 'Theatrum artis pictoriae', an ambitious plan to publish 30 volumes of prints representing the entire Imperial art collection in Stallburg, Vienna. Only four were published, each containing 40 plates.  
Stock: 60161

23. **S. Sebastianus Martyr. Virtus futile nomenm Ni decus adfuerit patiendo.**

Pet: Schenck fec. cum Privil. Amstelod. [n.d., c.1700.][Bit later]  
Mezzotint. 245 x 180mm (9¾ x 7"), with large margins. Bit grey. £130  
Two women attend the body of Saint Sebastian, one removing an arrow from his thigh. A suit of armour lies on the ground.  
Stock: 60166

24. **[Susanna]**

[n.d., c.1700.]  
Mezzotint with etching. 240 x 180mm (9½ x 7"). Small margins. Notch in bottom margin. £160  
A naked woman (probably Susanna) bathes in a fountain in a classical garden with a statue of a king (possibly David) playing a harp.  
Stock: 60178

25. **[The Visitation.] When Elizabeth Heard the Salutation of Mary, the Babe leaped in her Womb; S.t Like Chap. 1.st v.41.**

I. Andrews Pinx. I. Johnson fecit. London Printed for R. Wilkinson No. 58 Cornhill [n.d., c.1800].  
Mezzotint, plate 330 x 230mm (13 x 9"), on wove paper. Small margins. £140  
The Virgin Mary visits Elizabeth, who is pregnant with John the Baptist. They are attended by St Joachim and St Joseph.  
Although this is a reissue of a plate from c.1750, the BM has not been able to trace the original publisher.  
*BM: 2010,7081.649.*  
Stock: 60142



26. **Alexander and Philip His Physician. From the Original Picture Painted by Mr Benjamin West; In the Collection of G.Stibbert Esq.r.**

B. West pinxit. Val: Green fecit. Published Jan.y 1st 1772 by John Boydell Engraver, in Cheapside London.  
Scarce mezzotint, 440 x 525mm (17¼ x 20¾"), on 18th century watermarked paper. Nicks and repaired tears on large margins. £490  
Medical interest. Alexander the Great in his tent, nursing his head. *Ex Collection Hon. C. Lennox-Boyd Whitman: 171*  
Stock: 60336

27. **[Bias of Priene.] Bias weinet, indem er jemanden zum Tode verurtheilet. Bias, capitis aliquem damnans, lacrymatur. vid. Srobaeus sermone 44. Praenobilissimo Dicasterio Civitatis primariae Gedanensis.**

A Stech. inv. 1685. D.D.G. humillimus Servus Matth. Deisch fec. Ged. 1769.

Mezzotint, 18th century watermark. 250 x 420mm (9¾ x 16½"), large margins. Stain top right. £280

Bias weeps while condemning someone to death. Bias of Priene (6th century BC) was one of the Seven Sages of Greece, renowned for his probity.

An illustration of a tapestry after Andrzej Stech (1635-97) that once belonged to the bench of judges in the Artus Court in Gdansk, Poland. The story comes from 'Lives and Opinions of Eminent Philosophers' by Diogenes Laërtius (3rd century AD).

Stock: 60188

28. **[Hannibal] Vision misteriosa di Annibale, avanti il suo famoso passaggio sull Apli. per scendere nell'Italia. Rollin 1st. Rom. T.V.**

Pinelli inve inc. in Roma 1818.

Etching. 320 x 430mm (12½ x 17"). Tear in top margin. £180

In Hannibal's vision he sees a giant serpent as a winged Mercury leading him to Italy. Mercury tells Hannibal that in the same way the serpent lays waste to mountains, Hannibal will lay waste to Italy.

Bartolomeo Pinelli (1781-1835) is best known for his images of contemporary Romans, many of which were incorporated into Luigi Rossini's Views of Rome. He has taken inspiration from 'Storia Antica E Romana Di Carlo Rollin'.

Stock: 60241



29. **Nymphs after Bathing.**

G.B Cipriani Inv.t. F. Bartolozzi Sculp. London Pub.d as the Act directs Jan.y 15.th 1783 by A. Torre N.o 44 Market Lane. A Paris chez L. Torre Porte St Antoine A.P.D.R.

Fine stipple printed in sanguine, plate 260 x 205mm (10½ x 8"), with large margins. Some very light foxing. Mint. £280

In a landscape, two beautiful nymphs arrange their hair after bathing in a stream. *De Vesme 467. Ex:*

*Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60288

30. **The Roman Vestal's Trial of Chastity.**

[W.M. Craig del.][R. Cooper sculp.] [Published & Sold Nov.r 1. 1807, by Edw.d Orme, 59. Bond Street, London.]

Rare stipple with etching, sheet 300 x 230mm (11¾ x 9"). Trimmed within plate losing artist, engraver and publisher's names. £140

A Vestal priestess, Tuccia, standing in front of a shrine, holds out in front of her a pan full of water, which leaks through the bottom. Two women watch from the shrine. The Vestal Virgin Tuccia was accused of having breached her vow of chastity, but she proved her innocence by carrying water in a sieve. This apparent miracle saved her life.

Stock: 60339

31. **[Confession.]**

F. Place fec: [after Marcellus Laroon?]. P. Tespest ex: [n.d., c.1690.]

Mezzotint. 260 x 200mm (10¼ x 8"), with large margins. Stain in bottom right corner. £260

A young woman wearing a lace-trimmed veil kneels as she confesses to a bearded monk who sits with his hands tucked into his sleeves. On the wall behind is a picture of the Crucifixion.

Stock: 60184

32. **Remissio Peccatorum.**

Egbertus van Heemskirk p. J. Smith fe: P Tempest ex: [n.d., c.1770.]

Mezzotint, 18th century watermark. 280 x 215mm (11 x 8½"), very large margins. Worming in bottom left corner of margin. Creasing. £180

'The remission of sins.' A friar hears the confession of a chained prisoner.

Engraved c.1685, the paper of this example suggests a later printing. *BM 1874,0808.1282, state ii of ii.*

Stock: 60179

33. **[Edwin & Emma]**

J. [Flaxman] Delin. Rob.t Marquard. scul.t. Publishd as the Act Directs Feby ye 10 1780 by Geo Durand No 8 Catherine Street Strand.

Scratched letter stipple proof printed in sanguine. Plate 275 x 205mm (10¾ x 8), with large margins. £220

A cottage interior in which Edwin dressed as a monk reaches to embrace Emma disguised as a youth, who sits in front of a fire and turns back towards him, gestures with surprise, while a cat plays with a ball by their feet; the moon visible above the half-door behind to right. *Ex: Oettingen-Wallerstein collection.*

*Sotheby's London / Milan Nov 1997. BM 1868,0808.2947*

Stock: 60285



**34. A Silly Family Dispute [&] The Dispute as Silly Made Up.**

Design'd by Edw.d Penny R.A. London, Pub.d Oct.r 1796, by G.T. Stubbs, at the Turf Gallery, Conduit Street, & No.97 High Street, Mary-le-bone. Pair of stipples, printed in colour. 240 x 175mm (9½ x 7"), with large margins. Repaired tear in inscription of The Dispute as Silly Made Up. £320  
In the first image a young couple fight over a meal. In the second they make up; the wife patting the husband on the cheek as a servant carries off the coffee tray. *GT Stubbs CLB 85 & 86. See reference 27310 for just 'The Dispute as Silly Made Up.'*  
Stock: **60322**

**35. The Fisherman.**

Pillement inv.t et delin. P.C. Canot sculpt.t. Published according to Act of Parliament Sep.r 30, 1757. London, Sold at the Golden Head, Little Chapple Street, Soho. Etching. 205 x 295mm (8 x 11¾"), with very large margins. £150  
Men fishing with nets on a shoreline, with the setting sun. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: **60319**

**36. 1.ere Vüe des Environs de Flessingue.**

J. Pillement inv.t. et del. P. Canot sculpt. a Paris chés Basan graveur. Etching. 265 x 360mm (10½ x 14¼"), large margins. A few spots. £150  
A coastal scene with men pushing barrels away from a sailboat, across a footbridge from a rocky outcrop. One from a set of 4. *Gordon Smith: 74/5. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: **60320**

**37. Infantile Sorrow.**

G. Roth pinx.t. E. Scott sculpt.t. Publish'd Nov.r 15 1786, by W. Lewis, No 15 Great Newport Street. Stipple, printed in brown. 185 x 140mm (7¼ x 5½"), with large margins. £170  
A small girl leans on a library table on which is a dead bird. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: **60299**

**38. Jannot veut cajoler sa Margot.**

J. Gole exe: cum Privil: ordin: Hollandiae &. [n.d., c.1700.] Mezzotint, Collectors Mark verso bottom left. 250 x 180mm (9¾ x 7"), with large margins. £240  
The French title translates as 'Jannot wants to cuddle his Margot.' A man holds up an item from a pile and points at a smiling young woman who grabs his wrist in an attempt to stop him.  
Stock: **60165**

**39. Love.**

Wheatly delin. Picot ex. London, Publush'd Feb.y 20. 1788, by W.M. Picot, N.o 6 Greek Street Soho. Hand-coloured stipple with etching, 260 x 310mm (10¼ x 12¼") with large margins. Creased, small holes on margins. £160  
A young couple in rustic dress are discovered in a barn by an old woman, who stands in the open doorway, brandishing a broom. *Webster E49.*  
Stock: **60341**



**40. Maternal Care. Children like the tender Osier take the Bow, / And as they first are fashion'd always grow.**

C. Monnet del.t. Menager sculpt.t. V.M. Picot excud.t. London, Pub.d Dec.r 12, 1777 by V.M. Picot, N.o 471 Strand. Stipple, printed in sanguine. 380 x 290mm (15 x 11½"), with large margins. Mint. £320  
An oval scene of a woman and her three children, attended by two servants.  
The verse is by poet, John Dryden (1631-1700). *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: **60302**

**41. [A boy seated in a studio.]**

W. Vaillant fecit et excudit. [Engraved c.1670 but printed c.1800.] Mezzotint. 280 x 215mm (11 x 8½"), on wove paper. Thread margins. £160  
A boy seated reading in a studio, with a drawing book and a statue of a cherub.  
Stock: **60183**

42. **The Washerwomen. De la collection de C. Leviez.**

Pillement inv.t et delin. P.C. Canot sculp.t. Published according to Act of Parliament Sep.r 30, 1757. London, Sold at the Golden Head, Little Chapple Street, Soho. Etching. 200 x 295mm (8 x 11¾"), very large margins. £130

Women standing in a wooden platform above a bay. *Gordon Smith: 47. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60321*

43. **Banditti Gambling. From an Original Picture, in the Possession of Josh. Fortnom Esq.r.**

Jn,o Mortimer pinx.t. Jn,o Hall sculp.t. London, Publish'd as the Act directs, May 1.st 1780 J. Hall Berwick Street Soho, and J. Boydell, Cheapside. Etching with engraving. 385 x 300mm (15¼ x 11¾"), with large margins. Ink fingerprints within plate but not in image. £140

Three banditti playing dice on a rock. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60343*



44. **Aminto releasing Sylvia. Vide Tasso's Aminto, Act III, Scene 1.**

C. R. Ryley pinxit W. Skelton sculpsit. London Publish'd as the Act directs, March 24.th 1788, by W. Skelton, Engraver, No. 23, Hay Market. Etching with engraving. 340 x 415mm (13½ x 16¼"), very large margins. A little spotting, mainly in margins. £320

Aminto unties the nymph Silvia from a tree. The satyr who had attempted to rape her flees in the background. A scene from 'Aminta', the 1573 play by Torquato Tasso's (1544-95). *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60344*

45. **Aminta.**

P. Bettelini inv. et sculp.t. London, publish'd 8 8bre 1788 by Molteni Colnaghi & Co 132 Pall Mall. A Paris chez Tessari Zanna et Cie Quais des Augustins no.42 Stipple, printed in colours. 330 x 250mm (130 x 9¾"). Small margins. £360

Silvia embraces Aminta on a rocky outcrop, watched by Cupid. A scene from 'Aminta', the 1573 play by Torquato Tasso's (1544-95). Despite being a pastoral set in the time of Alexander the Great, Aminta is in contemporary dress. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60313*

46. **[Canterbury Tales] Departure of the Canterbury Pilgrimes. Prologue, Canterbury Tale Chaucer.**

Drawn by Mortimer. Engraved by J Hogg. London Publish'd Feb.y 12.th 1787 by J. R. Smith No. 31 King Street Covent Garden.

Etching with engraving. 260 x 190mm (10¼ x 7½"), with large margins. Single spot in unprinted area of plate. £160

The pilgrims and their horses gather in a square outside the Tabard Inn, Southwark.

One of nine plates after John Hamilton Mortimer, probably prepared for an edition of Chaucer's 'Canterbury Tales' that was abandoned before publication. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60342*



47. **[The Canterbury Tales] Griselda. There, lowly seated on the dewey ground, she feeds her little charge that bleats around.**

Angelica Kauffman del.t. Fran. Bartolozzi sculp.t. London Publish'd March 35, 1784 by Sus,a Vivares, No 13 Great Newport Street.

Fine stipple with etching, printed in colours. 385 x 290mm (15¼ x 11½"). Thread margins, repair to bottom left corner of plate. £480

Griselda sitting in a landscape with sheep, holding a spindle under her left arm and a shuttle in her right hand.

From Chaucer's 'Clerk of Oxford's Tale'. *De Vesme 1369. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. Stock: 60306*



48. **[Jerusalem Delivered] Death of Clorinda. [&] Rinaldo and Armida.**

Angelica Kauffman pinx.t. F. Bartolozzi sculp.  
Publish'd July 2.d 1785, by A. Poggi, N.o 7. S.t  
Georges Row, Oxford Turnpike.

Pair of fine stipples. Each 265 x 215mm (10½ x 8½"),  
with large margins. £420

Two scenes from Torquato Tasso's epic 'Gerusalemme  
librata' (Jerusalem Delivered).

The first shows Tancred converting the dying Saracen  
warrior maiden Clorinda to Christianity.

The second shows the Saracen sorceress Armida  
approaching the sleeping Christian crusader Rinaldo.  
Ordered to kill the soldier, she falls in love instead. *De  
Vesme 1364 & 13655. Ex: Oettingen-Wallerstein  
collection. Sotheby's London / Milan Nov 1997.*

Stock: **60296** - see images inside back cover



49. **[King Lear] Cordelia. You never erring  
Gods / Fight on his side, and thunder on his  
Foes [...] Vide Shakespeares King Lear.**

Angelica Kauffman pinxi.t. Fran. Bartolozzi sculp.t.  
London Pub. Sep.r 7, 1784 by Ja.s Birchall N473  
Strand & G. Durand N.o 8 Catherine Street.

Fine stipple with etching, printed in colours. 395 x  
320mm (15½ x 12½"), with large margins £450

Cordelia kneels in a landscape, arms outstretched to  
beseech the heavens.

From Shakespeare's 'King Lear'. *De Vesme 1859. Ex:  
Oettingen-Wallerstein collection. Sotheby's London /  
Milan Nov 1997.*

Stock: **60308**

50. **Damon & Phoebe. Young Damon  
stepped forward: he sung is her praise...**

D. Harding delin.t. Delatree sculp.t. London Pub.d  
August 24, 1783 by T. Macklin No 39 Fleet Street.

Stipple, printed in reddish-brown. 385 x 335mm (15¼  
x 13¼"), with large margins. Mint. £320

The shepherdess Phoebe places a garland on Damon's  
head. He holds a recorder. An illustration to 'The  
Seasons', a series of four poems written by the Scottish

author James Thomson (1700-48). *Ex: Oettingen-  
Wallerstein collection. Sotheby's London / Milan Nov  
1997.*

Stock: **60303**

51. **The Damnation of Obadiah. "May all the  
Angels & Archangels, Principalities and /  
Powers, & all the Heavenly Armies, curse &  
damn him - / - him - Obadiah. (Our Armies  
swore terribly in Flanders / quoth my Uncle  
Toby, but nothing to this-") - Vide Tris.**

**Shandy Vol. 2d.**

HW Bunbury delin 1772. J.Bretherton f. Publish'd as  
the Act directs 30th Jan. 1773. By J.Bretherton No.134  
New Bond Street.

Etching. 265 x 400mm (10½ x 15¾"). On 18th century  
watermarked paper. Narrow margins, repaired tear at  
top. £260

Tristram Shandy stands smoking, with Doctor Slop  
sitting with a bleeding finger wrapped in a  
handkerchief. Uncle Toby points at a map of Flanders  
which hangs on the wall over Dr. Slop's head,  
recounting the Siege of Bergem Op Zoom to Corporal  
Trim. Obadiah exits, stage left.

A scene from 'The Life and Opinions of Tristram  
Shandy, Gentleman', by Laurence Sterne. *BM Satire  
5214.*

Stock: **60362**

52. **[Tristram Shandy] The Battle of the  
Cataplasm. - "Susannah roving one way &  
looking another, set fire to Dr Slop's Wig,  
which being somewhat bushy & unctuous was  
as soon burnt as kindled / - You impudent  
Whore cried Slop (for what is passion but a  
wild Beast) / You impudent Whore cried Slop  
getting upright with the Cataplasm in his hand /  
- I never was the destruction of any body's nose  
said Susannah, which is more than you can  
say: / - Is it? cried Dr Slop, throwing the  
Cataplasm in her face / - Yes it is cried  
Susannah returning the Complement with  
what was left in the pan" - Vide Tris. Shandy  
Vol. 4.**

HW Bunbury delin. J.Bretherton f. Published as the act  
directs 3d Feb 1773. By J.Bretherton No.134 New  
Bond street.

Etching. 260 x 395mm (10¼ x 15½"). On 18th century  
watermarked paper, large margins top and bottom.  
Crease. £260

The physician Doctor Slop stands, his wig on fire,  
arguing with Susanna. A scene from 'The Life and  
Opinions of Tristram Shandy, Gentleman', by Laurence  
Sterne. *BM Satire 5216.*

Stock: **60361**

53. [Tristram Shandy.] **The Overthrow of Dr. Slop. "When Obadiah & his Coach Horse turn'd the Corner rapid, furious, pop, full upon him - nothing I think in Nature can be supposed more terrible than such a rencounter. - Obadiah pull'd of his Cap twice to Dr. Slop, once when he was falling & again when he saw him seated" - Vide Vol. 1st. Tristram Shandy".**

H. Bunbury delin. J. Bretherton f. Publish'd as the Act directs 3.d February By J. Bretherton, No. 134, New Bond Street.

Etching. 270 x 400mm (10½ x 15¾"). On 18th century watermarked paper. Small margins. £260

The choleric physician Doctor Slop is thrown from his horse. A scene from 'The Life and Opinions of Tristram Shandy, Gentleman', by Laurence Sterne.

BM: 5215.

Stock: 60360

54. **Andromache Weeping Over the Ashes of Hector.**

Painted by Angelica Kauffman. Engraved by W. Dickinson. London, Publish'd May 20th 1785, by W. Dickinson, Engraver & Printseller, No 158 New Bond Street.

Stipple. 430 x 325mm (17 x 12¾"), with large margins Mint. £360

Andromache mourns her husband Hector, killed by Achilles during the Trojan War. Ex: *Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60309



55. [Andromeda chained to the rock.]

IVS [monogram of Jan van Somer.] [n.d., c.1680.] Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed close to plate, window mounted to image on three sides. Monogram blurred. Small margins, slight creasing. £380

Andromeda chained to the rock, the sea monster Cetus approaching. Perseus and Pegasus are not in sight.

By Jan van Somer c.1645-c.1699. *Hollstein 31.*

Stock: 60128

56. **Ariadne.**

W. Hamiton pinx. London, Published March 25, 1814, by J. Dunford. G.t Newport Str.t.

Coloures stipple, plate 350 x 275mm (13¾ x 11).

Trimmed to plate on right, small margins on other three sides. £260

Ariadne having just been abandoned by Theseus at Naxos leans on rocks and watches his ship leave in turbulent waters. She looks a lot less distraught than she does in other depictions.

Stock: 60327

57. **Bacchus's Delight.**

Drawn by the Rt Hon.ble Lady D. Beauclerk. Engraved by M. Bovi late Pupil to F. Bartolozzi. London, Published Oct.r 1st 1808, by Mess.ns Colnaghi & C.o 23 Cockspur Street.

Scarce stipple printed in colour, sheet 345 x 440mm (13¾ x 17½"). Trimmed and glued to backing sheet at sides. False margins added left and right. Some slight staining in title area. £290

A very decorative image showing Bacchus and revellers harvest and eat grapes.

Stock: 60329



58. **Cupid and Ganymede. From Prior. From the Original Picture, in the Possession of Geo.e Bowles Esq.r.**

Angelica Kauffman pinx.t. Tho.s Burke fecit. Publish'd Jan.y 1.st 1784, by Tho.s Burke, Kemp's Row, Chelsea. Fine stipple, printed in brown. 410 x 310mm (16 x 12¼"), with large margins. £450

Cupid kneels, covering his face in his hands, compaining to his mother Venus that Ganymede has cheated him out of his arrows with false dice.

Ganymede, holding the arrows, protests his innocence. *Alexander 170. Ex: Oettingen-Wallerstein collection.*

*Sotheby's London / Milan Nov 1997.*

Stock: 60304

59. **Diana The bright Diana and her Nymph were found, / Laid Side by side, & both a sleeping sound [...]**

A. Watteau pinx. T. Ryley fecit. Printed for John Bowles ~ at the Black Horse in Cornhill London [c.1750]

Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. Some staining top right and short tear in margin. £280

Diana and a nymph sleep, with a satyr looming over them.

A mezzotint in reverse of an etching published in Jean de Jullienne's posthumous edition of prints after Watteau's drawings.

Stock: 60187

60. **Disarming Cupid.**

Zucchi del.t. J.Baldrey sculp.t. London Pub.d Jan.y 1st 1788 by J.Baldrey No.15 Carlisle Street Soho.

Stipple, finely printed in colours. 250 x 230mm (9¾ x 9"), with large margins. Mint. £360

Four nymphs surround Cupid on a terrace, stealing his bow.

An oil by Antonio Zucchi in similar composition, 'Nymphs garlanding Cupid', is in Nostell Priory, West Yorkshire (NT 960273) Ex: *Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60300



61. **Euphrosine. Come thou Goddess fair & free [...]**

G. Amiconi Pinxit. F. Bartolozzi sculp.t. London Publish'd Sep.t 1 1784 by Ja.s Birchall N473 Strand.

Fine stipple with etching, printed in colours. 350 x 265mm (13¾ x 10½"), with large margins. Mint. £650

Euphrosine, goddess of good cheer, joy and mirth, one of the Three Charities, dances naked at a bacchanalia, with a tambourine. A man and a sleeping baby lie on the ground. Behind is a statue of Pan. *De Vesme 411. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60307

62. **Jupiter and Juno on Mount Ida.**

G.B. Cipriani Inv.t. F. Bartolozzi Sculp.t. Publish'd as the Act directs Jan.y 1.st 1784 by A. Torre N.o 44 Market Lane.

Very fine stipple and etching, printed in sepia. 225 x 175mm (9 x 7"), with large margins. Mint. £350

Jupiter seated on a cloud, embracing his wife Juno, watched by two putti and an eagle. *De Vesme 429, state iv of iv. Ex: Oettingen-Wallerstein collection.*

*Sotheby's London / Milan Nov 1997.*

Stock: 60293

63. **Penelope awaken'd by Euryclea, with the News of Ulysses' return, and the Death of the Suitors.**

Angelica Kauffman Pinx.t. W.W. Ryland & Michel sculpserunt Publish'd May 12 1785 by John Boydell, Engraver, in Cheapside, London

Fine stipple with etching, printed in reddish-brown. 305 x 395mm (12 x 15½"), with very large margins.

Crease. £280

A scene from near the end of Homer's 'Odyssey', as the hero returns to Ithaca to reclaim his throne. Ex:

*Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60311

64. **Venus Instructing Cupid and Psyche.**

London: Pub.d Jan.y 1. 1814 by Jn.o Burgis, 32, Southampton Street, Strand.

Fine stipple, printed in colours and hand-finished. Plate 255 x 305mm (10 x 12"). Narrow margins. £280

A vignette scene of Venus with Cupid (with bird's wings) and Psyche (with butterfly wings). Two doves coo bottom right.

The printed colour is particularly fine.

Stock: 60207



65. **Venus.**

Elias Martin pinx.t J. Fried.k Martin Aculp.t Publish'd as the Act directs 1778. N.o 8 Leicester Street Leicester Square.

Very fine stipple printed in colours, Collector's mark verso; plate 180 x 215mm (7 x 8½"), with large margins. Mint. £680

Very decorative image showing Venus seated in her chariot on clouds, surrounded by cupids and with two doves at her feet.

By Elias Martin, A.R.A. Swedish, born Stockholm in 1739, died Stockholm 1818. He came to London in 1768, becoming a Royal Academy student the next year and was elected A.R.A in 1770. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60282



66. **Venus. Engraved from the Original Picture painted by Sir Joshua Reynolds [...]**  
**Peintre de sa Majesté Britannique.**

Sir Joshua Reynolds pinx.t. Joseph Collyer sculp.t. London: Published 9 Oct.r 1786, by W. Dickinson, New Bond Street, W. Darling, Newport Street, J.Cary Strand, & J. Collyer No. 7 White Lion Row Islington. "Price 7s.6d."

Stipple with etching, 330 x 250mm (13 x 9¾"), very large margins. Mint. £380

Venus reclines naked beneath a canopy, looking at Cupid who peers through the bushes at the right. *Hamilton: pg.159, II. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.* Stock: 60315

67. **Venus Presenting the Cestus to Juno.**

G.B. Cipriani Inv.t. F. Bartolozzi Sculp.t. Publish'd as the Act directs Jan.y 1.st 1784 by A. Torre N.o 44 Market Lane.

Very fine stipple and etching, printed in sepia. 225 x 175mm (9 x 7"), with large margins. A little spotting mostly in margins. £350

Venus places a belt around Juno. Cupid flying in the air behind Venus, holding two arrows and a torch; on the right, a dove and two cupids in a cart, one holding a floral garland; on the left, a peacock.. *De Vesme 496. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60294

68. **Venus Crown'd by Cupid.**

Angelica Kauffman del.t. Rob.t Marcaurd sculp.t. London Published Jan.y 1.st 1784 by Geo. Durand No. 3 Catherine Street Strand, & John Harris Sweeting's Alley Cornhill.

Fine stipple, printed in reddish-brown. 270 x 285mm (10½ x 11¼"). Thread margins. £450

Cupid crowns a reclining Venus with a wreath.

A pair with 'Cupid and Psyche'. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60305



69. **How Sweet's the Love that meets Return, When in Soft flames souls equal burn.**

G. Morland Pinx.t. T. Gaugain sculp.t. London, Publish'd Dec.r 1785, by T. Gaugain, No. 4, Little Compton Street, S.t Ann's.

Fine stipple. 330 x 290mm (13 x 11½"), with very large margins. £480

A pair of lovers lie in each other's arms under a tree at the side of wood.

This print was also issued with the alternative title 'Jenny & Roger' (BM 1860,0728.132), with otherwise identical inscriptions. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.* Stock: 60312

70. **[Pastoral scene with man playing a shawm.]**

[after Dirk Stoop.] J. Smith ex [n.d., c.1700]. Mezzotint. 165 x 120mm (6½ x 4¾"). Thread margins. £160

A man sits under a tree, playing a shawm. Two women, one bare-breasted, holding a shepherd's crook, stand above him.

A reversed copy of Stoop's design for a fan. *BM 1838,0420.74, state ii of ii, with 'J. Smith ex' rather than 'exc'.*

Stock: 60145

71. **[Anthony and Cleopatra] The Death of Mark Anthony. La Mort de Marc Antoine.**

Angelica Kauffman pinxit. J.M. Delattre sculpsit. Published according to Act, Feb.y 23rd, 1785, by Ann Bryer, No. 5, Poland Street, Soho.

Stipple, printed in brown. 385 x 330mm (15¼ x 13"), with large margins. Mint. £350

The death of Marcus Antonius according to Shakespeare: having stabbed himself he finds that Cleopatra is still alive, dying in her arms. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
 Stock: 60310

**72. A Calm, with Fishermen, &c, on the Coast of Italy.**

Vernet pinx.t. London, Printed for & sold by Rob.t Sayer Map and Printseller at the Golden Buck near Serjeants Inn Fleet St. [n.d., c.1760].  
 Mezzotint with etching, 255 x 320mm (10 x 12½") on 18th century watermarked paper. Trimmed to image on three sides, into plate at bottom, laid on album paper.  
 £140

A harbour with with a cliff arch with a tower above, and fishermen landing their catch.  
 From a series of seascapes after Joseph Vernet (1714-89), father of Carle.  
 Stock: 60182

**73. A Sea Storm.**

[after Joseph Vernet.] Printed for Jn.o Bowles [\*\*\*] at the Black Horse in Cornhill, and Rob.t Sayer at the Buck in Fleet Street [n.d., c.1764].  
 Mezzotint. 250 x 320mm (9¾ x 12½"). Trimmed to image on three sides, into plate at bottom, laid on album paper.  
 £140

A scene of a ship in trouble off a rocky shore, men working to save sailors from the water. Behind is an Italianate harbour with a lighthouse, with a lightning bolt crossing the sky.  
 The removal of '& Son' from Bowles's address suggests this example was printed after Carington Bowles went independent in 1764.  
 From a series of seascapes after Joseph Vernet (1714-89), father of Carle.  
 Stock: 60181

**74. [Untitled 17th century battle scene.] 12**  
 Simonin In et Fe. Avec Privile Du Roy [n.d., c.1705].  
 Engraving. Sheet 165 x 240mm (6½ x 9½"). Trimmed within plate, laid on album paper, glue stains at edges.  
 £90

A cavalry battle, with the riders firing pistols, drawn and engraved by Claude Simonin (c.1635-1721), an engraver and designer of ornamental gunfittings. It was published in 'Plusieurs Pieces et Ornaments Darquebuzerie', a collection of designs for ornamental fittings on guns. Originally published in 1684 as a set of eight plates, an enlarged edition of 13 plates was published by Parisian gunmaker Laurent le Languedoc in 1705. Another expanded edition was published about 1776 by Gilles-Antoine Demarteau (this plate without the privilege, as per Metropolitan Museum 2011.310.1-13).  
 On the reverse is Moncornet's portrait of 'Henry Duc de la Trémoille et de Thouars Pair de France'.  
 Stock: 59786

**75. [Alexander I of Russia, Francis I of Austria & Friedrich Wilhelm III of Prussia.] Sehr drey Monarchen hier...**  
 Jos. Ant. Natterer inv.t et pinx.t. Carl Pfeiffer sculp.t. [n.d., c.1813.]  
 Scarce stipple. 280 x 195mm (11 x 7¾"), with large margins.  
 £230

Portraits of the monarchs of Russia, Prussia and Austria (allies in the wars against Napoleon) amalgamated into one head, sharing three noses and two noses, surrounded by sunbeams, within a garland.  
 Stock: 59803



**76. The Oak in Penshurst Park. Under which Sir Philip Sydney is said to have composed his Arcadia.**  
 WB del Nov. 16th 1809.  
 Aquatint with engraving. 325 x 255mm (12¾ x 10"), with large margins top and bottom. Trimmed to plate at sides.  
 £360

A blasted oak with a door-size entrance into its trunk, cows grazing. Underneath is a ten-line verse praising the oak, signed 'F.D.C'.  
 In 1977 Blackwell's Antiquarian Department suggested that the artist was William Blake; an article in 'Blake: An Illustrated Quarterly' (1979) discusses the possibility and discounts it on stylistic grounds, although suggests the author of the verse was Frances Dorothy Cartwright (1780-1863).  
<https://bq.blakearchive.org/13.3.bentley>  
 Stock: 60248

**77. The Royal Allied Oak and Self Created Mushroom Race. Behold the Oak, whose firm fix'd stay / Doth check Oppression's course, / Whose slightest branch can ne'er decay, / While strong with Virtue's force / [...] The Mushroom Race you have to seek In weeds about the Root, Who scarce dare at the Oak to peep, Or at its Princely Fruit.**

J. Field del.t. Etch'd by Heath. Pub. May 29. 1815, by J. Jenkins, 48 Strand.  
 Etching with fine hand colour. 305 x 215mm (12 x 8½"). Small tear just entering plate, slight staining.  
 £250

A puzzle-print: a gnarled and aged oak creates profiles of George III, Louis XVIII, the Prince Regent, Tsar Alexander I, Wellington and Blücher. On the ground are two mushrooms and plants, in which are hidden the profiles of Napoleon Bonaparte; his son Napoleon (King of Rome) and brothers Louis, Jerome and Joseph; Charles XIV John of Sweden; and Joachim Murat. In the background the tower of Windsor Castle emerges from trees. *BM Satires: 12547. See Ref: 50308 for trimmed image.*  
 Stock: 60246

78. **[Anne Brown] Clara. From an Original Picture in the Collection of John Taylor, Esq.r.**

[After Rev Mathew William Peters] Pub.d March 1.st 1780 by J.Walker N.o 148 Strand.  
 Fine stipple printed in colours, plate 160 x 135mm (6¼ x 5¼"). Thread margins. £160  
 Portrait of Anne Brown (also known as Cargill, c.1748-84) as Clara in Sheridan's 'The Duenna', seen bust-length in profile to left within oval frame, wearing lace-edged veil and cape.  
 Reverse copy of a mezzotint by John Raphael Smith (1751-1812). *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
 Stock: 60279

79. **[Anne Brown] Miss Ferard. in the Strand London.**

[After Rev Mathew William Peters] J.P. Woffinik Sculp. [n.d. c.1780]  
 Stipple printed in sanguine, plate 265 x 205mm (10½ x 8"), with large margins. £260  
 Portrait of Anne Brown (also known as Cargill, c.1748-84) as Clara in Sheridan's 'The Duenna', seen bust-length in profile to left within oval frame, wearing lace-edged veil and cape. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
 Stock: 60278



80. **[Anne Brown] Clara. From an Original Picture in the Collection of John Taylor, Esq.r.**

Wm. Peters, R.A. pinx:t : Walker Excud:t. Pubd. 13 Decr. 1777 by J. Walker No:13, Parliament Street  
 Fine stipple printed in colours, plate 265 x 205mm (10½ x 8"), with large margins. £320

Portrait of Anne Brown (also known as Cargill, c.1748-84) as Clara in Sheridan's 'The Duenna', seen bust-length in profile to left within oval frame, wearing lace-edged veil and cape.

Reverse copy of a mezzotint by John Raphael Smith (1751-1812). *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
 Stock: 60277

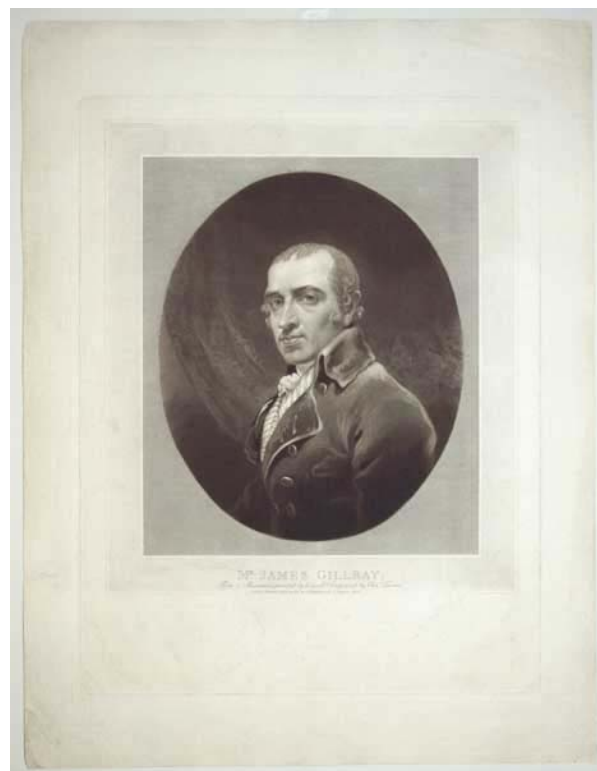
81. **[Anne Brown] [Clara]**

Peint par Guill.m Peters: R:A: Egrave' par : P : Charlay : L Ausgsbourg 15 Julliet 1778.

Fine stipple printed in sanguine, plate 200 x 160mm (7¾ x 6½"), with very large margins. £280

Portrait of Anne Brown (also known as Cargill, c.1748-84) as Clara in Sheridan's 'The Duenna', seen bust-length in profile to right within oval frame, wearing lace-edged veil and cape.

A German reverse copy of the stipple after Rev Matthew William Peters (c.1741-1814) engraved by John Walker (fl.1776-1802). *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
 Stock: 60276



82. **M.r James Gillray.**

From a miniature painted by himself & Engraved by Cha.s Turner. London, Published april 19 1819 by G.Humphrey, 27 S.t James's Street.  
 Mezzotint, plate: 300 x 395mm (12 x 15½"), with very large margins, on 19th century watermarked paper.

£380

Oval head and shoulders portrait of caricaturist and printmaker James Gillray (1757-1815).

State with title in thick and thin letters, and all inscriptions engraved within border of horizontal and vertical lines surrounding image. *Whitman 1907: 224.II.*

Stock: 60043

83. **Godfrid Kneller Germ. À Carolo II. Monarcha Britann. ad depingendum Ludovicum Min Galliam missus; Pictor utrinqu. vere Regius. A.O.C. MDCLXXXV.**

G. Kneller p. I. Beckett f. I. Smith ex.  
 Mezzotint, sheet 370 x 280mm (14½ x 11"), on 18th century watermarked paper. Thread margins. Slightly creased and repaired tears on margins, some small wormholes. £260  
 Half-length portrait of Sir Godfrey Kneller (1646-1723). Kneller was the leading portrait painter in England during the later 17th and early 18th centuries, and was court painter to British monarchs from Charles II to George I. *CS 59.II. Ex Collection Hon. C. Lennox-Boyd.*  
 Stock: 60233



84. **Georgius Lambert, Chorographiae Pictor.**

J. Vanderbank pinx. J. Faber fecit. Sold by J. Faber, at y.e Golden head y.e South side of Bloomsbury Square. [n.d. c.1727.]  
 Very fine mezzotint, 18th century watermark, 350 x 250mm (13¾ x 9¾") with small margins at bottom. Large margins on 3 sides. Trimmed to plate at bottom edge. £260  
 Half-length portrait of George Lambert (1700-1765), holding landscape print in his right hand. Lambert was a landscape and topography painter and scenographer. *CS 214.*  
 Stock: 60243

85. **Ernestus Guilielmus Londicerus. Nob. Ordin. per Esthoniā Equestris Pictor.**

P. Schenck fe: et exc: Amstelo: cum Privilegio [n.d., c.1675-1719]  
 Mezzotint. 255 x 185mm (10 x 7¼"). £230  
 A three-quarter portrait of Estonian painter Ernst Wilhelm Londicer (1655-97) in lavish wig and clothes.  
 Stock: 60211

86. **[The Graces crowning the bust of Raphael Immortal Chaplets round his head.]**  
 [G. B. Cipriani del. Fra. Bartolozzi R. A. sculpt.]  
 London 1787 Published 3 March by S Watts as the Act directs.

A fine & scarce stipple and etching. Proof before title and artist. Plate 152 x 209mm. 6 x 8¼", very large margins. Some light foxing. Scoring marks in margins. Uncut. £160

Bust on a pedestal in the centre; Three Graces decorating the bust with festoons and a crown of laurel leaves; a figure representing Painting seated on the pedestal and crying; on the left, a putto also leaning over the pedestal, grieving. *De Vesme: 2225; i/iv. See 21164 & 14697 for later states.*  
 Stock: 60325

87. **Guilielmus Wissing. Inter Pictores sui Soeculi celeberrimos nulli secundus, Artis suae non exiguum Deus & Ornamentum, Obijt Sept: 10. An Aet: 31 D.ni 1687. Immodicis brevis est Aetas.**

W Wissing pinx: J Smith fe. [1687]  
 Mezzotint, 340 x 245mm (13½ x 9¾") with small margins. Slightly foxed. £190  
 William Wissing (1656-87), portrait painter. Apprenticed to Sir Peter Lely, Wissing became one of the leading portraitists of the 1680s, in the period between the death of Lely and rise of Sir Godfrey Kneller. Wissing's career coincided with the vogue for mezzotint publishing, in which next to Kneller's, Wissing's works were the most widely reproduced (as in this self-portrait).

Engraved by John Smith (1652-1743), a first-class mezzotint engraver who made the mezzotint portrait a serious rival to the traditional engraved portrait (in which the French specialised). In the first half of the 18th century no serious print collection, whether in Britain or abroad, was without examples of Smith's work. In 1688 Smith became the regular engraver of Kneller's portraits. *Ex: collection of the Late Hon. C. Lennox-Boyd; CS 278 i/ii.*  
 Stock: 60249



88. **Guilielmus Wissing. Inter Pictores sui Soeculi celeberrimos nulli secundus, Artis suae non exiguum Deus & Ornamentum, Obijt Sept: 10. An Aet: 31 D.ni 1687. Immodicis brevis est Aetas.**

W Wissing pinx: J Smith fe. [1687]  
 Mezzotint, 18th century watermark, 340 x 245mm (13½ x 9¾"). Trimmed to plate. Nick and stain in top right corner. £260

William Wissing (1656-87), portrait painter. Apprenticed to Sir Peter Lely, Wissing became one of the leading portraitists of the 1680s, in the period between the death of Lely and rise of Sir Godfrey Kneller. Wissing's career coincided with the vogue for mezzotint publishing, in which next to Kneller's, Wissing's works were the most widely reproduced (as in this self-portrait).

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Stock: 60247

89. **Colley Cibber, Esq.r. Late Poet Laureat.**

J.B. Vanloo pinx 1740. Edw.d Fisher fecit 1758. Printed for John Spilsbury Engraver, Map & Print Seller - in Russell Court Covent Garden London. Mezzotint, 355 x 260mm (14 x 10¼") with small margins. Small stain in inscription area. £190

Three-quarter length portrait of Colley Cibber (1671-1757) writing a letter, while a young woman draws away a quill from his right hand. Cibber was an English actor-manager, playwright and Poet Laureate. CS 9.

Stock: 60234

90. **M.rs Cath.e Macaulay.**

[after Robert Edge Pine.] [n.d., c.1790.] Engraving. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate, tear in inscription area. £130  
A full-length portrait of Catharine Macaulay (1731-91) leaning on a plinth lettered 'Government a Power Delegated for the Happiness of Mankind Conducted by Wisdom Justice and Mercy.'

A reversed version of the painting by Robert Edge Pine, c.1775, depicting the author as a Roman senator (to convey her commitment to representative government), now in the National Portrait Gallery (NPG 5856). The painting also inspired a figure by the Chelsea-Derby Porcelain Factory (see BM 1887.0307.II.301).

England's first female historian and the world's only female historian at the time, she is famous for her Whiggish 'The History of England from the Accession of James I to the Revolution'.

Stock: 60148

91. **[Anne Yearsley, Hannah More and Elizabeth Montague] Miss More presenting the Bristol Milkwoman to M.rs Montague. The most elegant dresses of the present Year.**

J. Taylor jun.r del et sculp. [n.d., c.1785.] Engraving. Sheet 110 x 130mm (4¼ x 5"). Trimmed, pasted on album paper. £130

A scene of Hannah More (1745-1833, religious writer, philanthropist, poet and playwright) presenting poet

Anne Yearsley ('Lactilla', 1753-1806) to Elizabeth Montagu (1718-1800, social reformer).

More became a patron of Yearsley, a labouring-class poet, raising subscriptions to publish for Yearsley's 'Poems, on Several Occasions'; however the two fell out over the money raised.

In 1788 Yearsley published 'A Poem on the Inhumanity of the Slave-Trade'.

In the four corners of the print are roundel insets of fashionable headwear.

Stock: 60255



92. **Elizabeta D.G. Angliæ Fran. Hibern, et Virginiae Reginae.**

CVSichem fecit. [Dortrecht: De l'Impression de Guillaume Guillemot, 1601.]

Etching, set in letterpress. Sheet 270 x 145mm (10¾ x 5¾"). Laid on album paper. £320

A life-time portrait of Elizabeth I, shown full-length, holding orb and sceptre, after Christoffel van Sichem I (1546-1624).

From the second volume of Jean-François Le Petit's 'La Grande Chronique Ancienne et Moderne, de Hollande, Zelande, West-Frise, Utrecht, Frise, Overyssel & Groeningen, jusques à la fin de l'An 1600. The English queen was included as she was, according to the sur-title, 'Protectrice de la liberté des Provinces unies du Pays-bas'.

Stock: 60222



93. **His Royal Highness Frederick Duke of York. Commander in Chief of his Majesty's Land Forces.**

London. Published'd Feb.y 18.th 1799 by G. Thompson N.o 43, Long Lane, West Smithfield, and J.Evans N.o 41.

Scarce original coloured mezzotint, plate 350 x 250mm (13¾ x 10), with large margins Some creasing, nicks in edges. Messy. £180

An equestrian portrait of Frederick Augustus (1763-1827), Duke of York & Albany, in uniform with sword drawn, soldiers in rank behind.

A popular print, published the year after he was appointed Commander-in-Chief. *Ex Collection of the Hon. Christopher Lennox-Boyd*

Stock: 60134



94. **The Introduction of the Princess of Brunswick to the Prince of Wales. The Royal Stranger now mid hopes & fears, / Before he Prince & destined Lord appears;...**

Publish'd June 1st 1795, by J. Coard, No 11 Lisson Street, Edgware Road.

A rare & scarce mezzotint. 350 x 250mm (13¾ x 9¾") Paper toned, stained. £220

An idealised scene of the first meeting of George and Caroline of Brunswick, shortly before their marriage on 8th April 1795. The text refers to Caroline 'In beauty perfect' and George as a 'Godlike Youth': in reality George called for a glass of brandy, obviously disappointed, and Caroline said to her escort Lord Malmesbury '[the Prince is] very fat and he's nothing like as handsome as his portrait'. The pair separated the following year. *Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 60174

95. **[William IV] His Royal Highness the Duke of Clarence.**

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

Scarce mezzotint with etching. 330 x 255mm (13 x 10"). Trimmed to plate at sides, tear taped. £180

Full length portrait of Prince William Henry (1765-1837, later William IV) as a naval officer, standing at the deck, guns and sword in hand.

At 13 William joined the Navy as a midshipman and was present at the Battle of Cape St Vincent two years later. He was promoted to lieutenant in 1785, captain in 1786, and commanded a frigate and became vice-admiral in 1788. His active serve ended in 1790, the year after George III created him Duke of Clarence and St Andrews in 1789, and four years before this print was published. *Not in CS. Ex Collection of the Hon. Christopher Lennox-Boyd*

*Christopher Lennox-Boyd*

Stock: 60177



96. **[Detail from Alexander's triumphant entry into Babylon]**

[Engraved by John Smith after Charles Le Brun.]

[London, c.1680.]

Very rare, rich and fine mezzotint, proof before letters. 230 x 165mm (9 x 6½"). Trimmed to plate at bottom, tear in top margin taped. £290

A reversed detail of Charles Le Brun's 'Entrée d'Alexandre à Babylone ou Le Triomphe d'Alexandre' (Louvre INV 2898), showing Alexander the Great in a chariot, looking at the viewer, with a blank background. *BM 2010,7081.66, 'Apparently not known in any lettered state'.*

Stock: 60163

97. **Apollo.**

G.B. Cipriani Inv.t. Rich.d Earlom Sculpsit. Published Mar 25th. 1788, by John & Josiah Boydell, No. 90, Cheapside London.

Stipple and etching, printed in colours. 305 x 225mm (12 x 8¾") very large margins. A little faint spotting. Slight creasing. £260

A profile portrait of Apollo as a young man.

An early example: the following year the plate appeared in "A collection of prints, after the sketches and drawings of the late celebrated Giovanni Battista Cipriani, Esq.r R.A. Engraved by M.r Richard Earlom", with the publicated date changed to 1789 (as per BM example. *See BM: 1861,0518.377. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60301



98. **A Bacchant.**

F: Bartolozzi Inv.t et Sculp.t. Mango Exc.t. Pub.d Nov.r 23 1778 as the Act Directs by the Proprietor N.o Bentinck Street near Berwick Street, Soho. Stipple printed in sanguine, plate 245 x 165mm (9½ x 6½"), with large margins. Very slight paper toning.

£350

A bare breasted priestess of the God of Wine, Bacchus, lifts a bowl as if to drink. *De Vesme 368 II of III.* Ex: *Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60283

99. **[Bacchus.] ALT, 20. LAT, 18. unc:**

Van Dalen Pinx. v. Prenner inc. [n.c., c.1730.] Very fine mezzotint. Sheet 225 x 165mm (8¾ x 6½"). Trimmed to image on three sides, mounted in album paper, slight creasing.

£280

A head and shoulders portrait of Bacchus wearing a wreath of vine leaves, holding a drinking glass. From a painting by Jan van Dalen (fl. 1632-70), painted 1648, now in the Kunsthistorisches Museum, Vienna (Accession Number GG\_1687).

Engraved by Anton Joseph von Prenner (1683-1761) for 'Theatrum artis pictoriae', an ambitious plan to publish 30 volumes of prints representing the entire Imperial art collection in Stallburg, Vienna. Only four were published, each containing 40 plates.

Stock: 60155

100. **Hebe for this cup, This nectard cup, the sweet assurance gives, Of present, and the pledge of future bliss. Vide Miltons Comus.**

F: Bartolozzi Inv.t. R.t Marcuard Pupil of W: Bartolozzi Sculp.t. Mango Excud.t. Publish'd as the Act Directs April 22, 1778, by the Proprietor N: 9 Bentinck Street near Berwick Street Soho. Fine stipple printed in colours, plate 280 x 220mm (11 x 8¾"), with very large margins. Mint.

£420



Bust portrait of a young woman representing Hebe, goddess of healing, youth and beauty, holding a cup aloft. Ex: *Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60284

101. **[Six mezzotint portraits after Gérard de Lairesse.] [Two Roman soldiers] [&] [baby's head] [two Roman soldiers] [&] Pietas. [&] [child with bird and dog] [&] [crying girl.]**

[Two Roman plates] AB f; [Pietas] G. lairesse pinxit. A Blooteling f et ex; [child] Lairesse in. A. Blooteling ex; [crying girl] G. Lairesse Pinx. A. Blooteling F. et Ex. [n.d., c.1700.]

Six scarce mezzotints on one sheet, 18th century watermark. Largest 125 x 90mm (5 x 3½"). Old ink mss. in margin.

£290

A collection of plates after Gérard de Lairesse (1640-1711) by Abraham Blooteling (1640-1690), a Dutch mezzotinter who came to London in the 1670s, helping to introduce the technique to England. *BM 1902,1011.254; 1929,1112.2.99; 1902,1011.255; 1929,1112.2.101; 1929,1112.2.102; & 2010,7081.143.* Stock: 60186

102. **Semiramis.**

C. Monnet, del.t. Picot, Excud.t. London. Pub.d Oct.r 10. 1777, by V.M. Picot. N.o 471, Strand.

Fine stipple in sanguine, plate 250 x 210mm (10 x 8¼"). Small margins.

£260

A representation of the semi-legendary Semiramis; head and shoulders portrait looking down wearing a headress. Ex: *Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60275

103. **The Age of Innocence.**

Painted by Sir Joshua Reynolds Engrv'd by J Grozer. London, Published Feb.y 10th 1788 by W. Dickinson Engraver Bond Street.

Stipple with etching. 280 x 215mm (11 x 8½"), very large margins.

£280

A bare-footed young girl sitting under a tree, hands together on her chest, staring to the right, after a painting in the Tate since 1847 (N00307).

The Tate records that "it is very probably identifiable with a work exhibited by Reynolds at the Royal Academy in 1785, and entitled simply 'a little girl'" and that Sir Robert Edgcumbe, a Victorian descendant of Reynolds, identified her as the artist's great-niece Theophila Gwatkin (1782-1844). *Hamilton*: pg. 141. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60317

104. **Done From the Original Painting at Altrop, in the Collection of John Spencer Esq. To Whom this Plate is humbly Dedicated, by His Obliged & most hum.ble serv.t John Faber.** God.y Schalcken Pinx.t. W.m Shipley Delin.t. J. Faber fecit 1751.

Mezzotint, 330 x 230mm (13 x 9"), with large margins on three sides. Creased in title, repaired nicks and tears on top margin. Laid on archival paper. Small bottom margin. £140

A boy blowing a flaming stick of charcoal in his left hand, while carrying a candle in a flat holder in the right hand. *CS: II of III. Ex Collection Hon C. Lennox-Boyd.*

Stock: 60286

105. **A Circassian Lady.**

London Pub.d Aug.t 10, 1778, by V. M. Picot N.o 471, Strand.

Fine stipple in sanguine, plate 165 x 135mm (6½ x 5¼") with large margins. £180

Bust of a young woman in an oval in profile to left, looking slightly down, wearing a gown, turban and earring.

The print was made by French/British Victor Marie Picot (1744-1802) who also published it. *Ex:*

*Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60280

106. **[Constancy.]**

[Engraved by Francesco Bartolozzi after Giovanni Battista Cipriani.] London, Publish'd June 1st 1782 by J. Walker Carver, Gilder & Printseller N.o 148 opposite Catherine Street Strand.

Stipple, printed in reddish-brown, proof before title. 210 x 135mm (8¼ x 5¼"). £220

A half-length portrait of a woman in a classical robe, one breast bared. One of a set of twelve oval allegorical portraits. "I am constant as the Northern Star ...". Caesar's famous words from Shakespeare. *De Vesme: 589, between I & II.*

Stock: 60358

107. **Contemplating the Picture.**

J.R. Smith Delin.t. London publish'd Nov.r 14.th 1785 - by J.R. Smith, N.o 83 - Oxford Street.

Stipple, printed in brown. 280 x 230mm (11 x 9"). Glue stain in edge of plate top left. £420



A woman stares at a miniature portrait in a locket. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. BM 1880,0807.113, "D'Oench notes that the drawing for this print is now known as 'The Locket' Ref: 268; (Huntingdon Library)". Frankau: 90.*

Stock: 60298

108. **[Mary Dickinson] The Country Girl. How Happy is the harmless Country Maid, [...] From an Original Picture in the Collection of the Marquis of Granby.**

Painted by W. Peters R.A. Engraved by W. Dickinson. London, Publish'd Mar. 1st, 1778 by W. Dickinson, No 20 Henrietta Street, Covent Garden, and T. Watson No 142, New Bond Street.

Mezzotint. 265 x 200mm (10½ x 8"), on 18th century watermarked paper, with margins. Repaired tears in margins. £280

A portrait identified by Chaloner Smith as Mary Dickinson, sister of the engraver, with a high hat with ribbons and low-cut dress, within an oval frame. *CS 17, state ii of ii. From the Halsey Collection.*

Stock: 60125

109. **[Flora.]**

London Publish'd April 2.d 1785 by J. Walker 118 Strand.

Fine stipple, printed in sepia. 125 x 95mm (5 x 3¾"), with large margins. £180

A young woman gathering flowers, with a garland in her hair. *Ex: Oettingen-Wallerstein collection.*

*Sotheby's London / Milan Nov 1997.*

Stock: 60297

110. **[Smiling girl] Du Cabinet de la Maj. Imp. de toutes les Russies Catherine, II. d'après l'original de Greuze gravé par J. Walker Graveur de la Maj: Imp.**

S.t. Petersburg Nov: 20 1785.

Mezzotint. Sheet 225 x 190mm (8¾ x 7½"). Trimmed within plate. Slight rubbing. £190

A quarter-length portrait of a young, smiling girl in a bonnet.

James Walker (c.1760-1822) was appointed mezzotinter to the court of Catherine the Great in 1784, returning to London on various occasions to arrange publication of his plates. When he finally returned in 1802, 26 of his copper plates were lost at sea.  
Stock: **60185**

**111. Lavinia.**

Painted & Engraved by J. Dean. Publish'd Feb.y 1.st 1791 by J. Dean Bentinck Street Soho.  
Fine & rare stipple, 250 x 185mm (9¾ x 7¼") with large margins. Stained and slightly scuffed. £160  
Portrait of a country girl holding a bundle of hay and a pitcher.  
Possibly a representation of Lavinia from Roman Mythology, however could also be Lavinia from Shakespeare's 'Titus Andronicus'.  
Stock: **60338**

**112. [A young woman shielding a candle.]**

Moreland Pinx.t. Purcell fecit. [n.d., c.1760.].  
Mezzotint. 355 x 255mm (14 x 10"). Trimmed to plate. £220  
Engraved by Richard Purcell after Henry Morland (1716-97), father of George Morland. CS 85.  
Stock: **60176**



**113. [A young woman shielding a candle.]**  
Moreland Pinx.t. Purcell fecit. [n.d., c.1760.].  
Mezzotint. 355 x 255mm (14 x 10"), large margins.  
Nicks in edges of margins. £320  
Engraved by Richard Purcell after Henry Morland (1716-97), father of George Morland. CS 85.  
Stock: **60175**

**114. [Man with drawn sword.]**

Joh. Baptista Piazzetta Venetus delineavit. Lorenz Haid sculpsit. Cum Gratia et Privilegio Sacrae Casareae Majestatis. Johann Christian Leopold excudit Augustae Vindelicorum [n.d., c.1750].  
Mezzotint. 390 x 270mm (15¼ x 10½"). Thread margins, some damage to image with old repairs, mounted on album paper. Damaged. £280

The head of a man with a moustache, wearing a feathered hat and lace collar, the hilt of his sword visible over his shoulder.

After Giovanni Battista Piazzetta (1682-1754), a Venetian noted for his paintings of expressive heads.  
Stock: **60192**

**115. Constantia Charming.**

Elias Martin ino & Sculp.t. Published December 18.th 1778, Leicester Street, No. 8.  
Fine stipple printed in colours, plate 220 x 165mm (8¾ x 6½"), with large margins. Very light foxing. £260  
A half portrait of a woman wearing a veil, with covered shoulders, directed to the left, reading from a book.  
By Elias Martin, A.R.A. Swedish, born Stockholm in 1739, died Stockholm 1818. He came to London in 1768, becoming a Royal Academy student the next year and was elected A.R.A in 1770. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. See 36350 for one printed in sanguine.*  
Stock: **60281**



**116. Maternal Care.**

Bartolozzi inventit. London Pub.d. as the Act Sept.r 15 1794 by Colhaghi & Co.  
Stipple, with superb colour printing. 330 x 265mm (13 x 10½"), with large margins. £290  
A mother breastfeeds a baby as an infant lies asleep in her lap. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: **60314**

**117. Adriene Sophie Marquise de ★★★ Sage ou folle à propos, tendre, enjouée ou grave / Apollon est son maitre det l'Amour son Esclave.**

aug. de St. Aubin ad vivum delin. et sculp. [scratched letters] Se trouvé à Paris chez Aug. de S.t Aubin Graveur du Roi et de sa Bibliotheque, rue Thèrese Butte S.t Roch, et à la Bibliotheque de Roi. A.P.D.R.  
Etching with engraving. 280 x 205mm (11 x 8") very large margins. Paper toned around image. £190

A profile portrait of a woman in oval, with instruments and music at bottom.

Slater suggests she is Adriene Sophie, Marquise de Breteine (Adrienne Sophie, Marquise de Bretagne)  
Stock: 60213

118. **Louise Emilie Baronne de ☆☆☆**  
**L'Amour en la voyant crut voir sa mere un**  
**jour / Et Tout ce qui la voit les yeux de**  
**l'Amour.**

aug. de St. Aubin ad vivum delin. et sculp. [faint scratched letters] Se trouvé à Paris chez Aug. de S.t Aubin Graveur du Roi et de sa Bibliotheque, rue Thèrese Butte S.t Roch, et à la Bibliotheque de Roi. A.P.D.R.

Etching with engraving. 280 x 205mm (11 x 8") large margins. Paper toned around image. £140

A profile portrait of a woman in oval.

The BM suggests the woman is Augustin de Saint-Aubin's wife; however her name was Louise-Nicole Godeau.

Stock: 60212



119. **A S.t James's Beauty. [&] A St. Giles's Beauty.**

J.H.Benwell Pinxt. F. Bartolozzi Sculpt. Publish'd 8th Sept. 1783. by E.M. Diemar, No.377. Strand. London. Pair of very fine stipples. Each 280 x 215mm (11 x 8½"), with large margins. £520

Two bust portraits in ovals: Priscilla Burrough dressed in the height of late eighteenth century fashion; and Elizabeth Burrough wearing white lace cap with satin ribbon and shawl over low dress with fichu.

Elizabeth Burrough would have been a prostitute in the notorious St. Giles slum, the so-called 'Rookery'.

After John Hodges Benwell (1762 - 1785). *De Vesme 1291. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997. See reference 625 for proof impressions.*

Stock: 60290

120. **[Portrait of an unknown woman.]**

WHollar fec 1646.

Etching. 105 x 100mm (4¼ x 4"). Thread margins.

Slight foxing. £320

A head and shoulders portrait of a woman in a black dress, wearing pearl necklace and a shoulder wrap with scalloped lace border joined with a jewel at the front. Her hair is parted in the middle in two tresses tied in two bows falling over her shoulders.

From an unnumbered series of thirty-seven women's heads in roundels, apparently an open-ended sequences of etchings. *Pennington 1912, state i of iv.*

Stock: 60348

121. **Abelard.**

D. Gardner Pinx.t. Tho.s Watson fecit. London Publish'd May 28th 1782 by Tho.s Watson, 33 Strand. Mezzotint, 18th century watermark, 260 x 195mm (10¼ x 7¾"). Small margins. £230

Imaginary portrait of medieval philosopher Pierre Abelard (1079-1142). This print was published as a pair with an image of Héloïse d'Argenteuil, his lover with whom he corresponded after they were separated (hence the paper and quill). Alexander Popes' poem about the couple ensured their popularity as a subject for artists in the 18th century. *Whitman 27.*

Stock: 60124



122. **Celia.**

T. Cheesman inv.t et sculp.t. Publihed May 1, 1799, by T. Cheesman N.o 40 Oxford Street, London. Coloured stipple, pt printed in colour; sheet 275 x 195mm (10¾ x 7¾"). Trimmed to printed border. £290

Half-length portrait of a young woman wearing a hat and dress with large collar and holding a basket of flowers amongst a countryside landscape. Most likely a representation of Celia from Shakespeare's 'As You Like It'.

Thomas Cheesman (c.1760-1834) was a British draughtsman, painter and stipple engraver. He studied under Bartolozzi from the mid 1770s.

Stock: 60324

123. **Waere asbeeldinghe van David Catholyken Conick van Mooren-Land. folio 6.**

[Antwerp: Michiel Cnobbaert, 1668.]

Rare engraving. 290 x 180mm (11½ x 7"). Trimmed close to plate, loss of print in grease stain in background near eye on right. £160

A portrait of the mythical Christian King David of Abyssinia, son (or grandson) of the more famous Prester John, from Cornelius Hazart's 'Kerckelycke historie van de gheheele wereldt'.

The Prester John legend began during the Crusades of the early 12th century, when the Christian countries were looking for allies. In 1221 the Bishop of Acre reported that King David of India had conquered Persia and was moving towards Jerusalem, hoping to revive morale after the failure of the Fifth Crusade. However the victorious warlord was not the Christian David but the Mongol Genghis Khan.

Stock: 60136

**124. Evelina.**

Painted by J. Hopner. Engraved by J. Baldrey. London, Publish'd Jan:y 1.st 1787 by W. Dickinson Engraver & Printseller N.o 158 New Bond Street.

Stipple, printed in brown, sheet 296 x 220mm (11¾ x 8¾"). Ink stamp Collector's mark: E.M.H., Mrs. E. M. Hamilton. Trimmed within plate. £180

According to the 'Woman's Exhibition, 1900, Earl's Court, London, S.W.: Official Fine Art, Historical and General Catalogue' this is a portrait of Miss Fanny Burney (1752 –1840) as the titular character in her novel "Evelina" (1778). Half-length portrait facing towards the left, she wears a dress covered by a fichu and a bonnet.

Stock: 60330



**125. [The Vicar of Wakefield] Burchel reading the Ballad. He saw, with wisdom's penetrating Eye. / The lovely chaste Sophia, charming Maid all Sympathy. Vicar of Wakefield Pa. 70.**

Engrav'd from an Original Drawing by Edw.d Fisher. Printed for R. Sayer & J. Bennett No. 53, Fleet Street, as the Act directs 20 Dec.r 1776.

Mezzotint. 250 x 195mm (9¾ x 7¾"), with large margins. Small hole in image. Slight crease. £260

A portrait of Mr Burchell leaning on a tree stump, within an oval frame.

Stock: 60168

**126. Major John Bernardi Anno ætaris 73 primoqi die Martij A.o Dni. 1728.**

W. Cooper pinx. Ger:VanderGucht sculp. [n.d., 1728.] Engraving. Sheet 165 x 110mm (6½ x 4"). Trimmed to image and laid on album paper. £130

Portrait of Major John Bernardi (1657-1736), English soldier and Jacobite who spent 40 years in Newgate Prison, without proper trial, for his involvement in an assassination plot against William III, dying there aged nearly eighty.

This portrait comes from his autobiography, 'A Short History of the Life of Major Bernardi by Himself', in which he describes marrying in Newgate in 1712 (aged 68) and fathering ten children while imprisoned.

Sharpe 315 I of II.

Stock: 59862



**127. Johannes Dux de Marlborough &c.**

G. Kneller S.R.A. et Angl. Eq. Aur. pinx. E.C. Heiss excud. aug. vind. Cum Privileg. S.C.M. [n.d., c.1710.] Mezzotint. 325 x 220mm (13 x 8½"). Trimmed to image, tear in top left corner taped. £230

Portrait in oval of John Churchill (1650-1722) in wig and armour, after a portrait by Godfrey Kneller (1646-1723).

Stock: 60209

**128. Frederick Duke of Schonberg. Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen.ll of all his Ma.ties Forces, Master Gen.ll of his Ma.ties Ordnance, One of his Ma.ties most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen.ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.**

G. Kneller pinx. I. Smith fe: et ex. [n.d. c.1689.] Mezzotint, sheet 375 x 255mm (14¾ x 10"). Trimmed to plate, slightly creased on right. £240

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black serving boy on right holding a helmet.

Schomberg was a Marshal of France and a general in

the English and Portuguese army. He was killed at the Battle of the Boyne in 1690. *CS 227.II. Russell 227.I.*  
Stock: 60334

129. **John Bull Mus. Dcot. Cantab. Instaur. Oxon. MDXCII. from an Original Paintng in the Music School Oxford. by J.W. Childe.**

Illman sculp. [n.d., c.1820.]  
Stipple. Sheet 220 x 135mm (8¾ x 5¼"). Trimmed within plate, surface soiling. £130

John Bull (c. 1563-1628), composer, organist, virginalist and organ builder, drawn by Childe after a portrait painted by an unknown artist in 1589, when Bull was aged 27. A favourite of Elizabeth, Bull was appointed Gresham Professors of Music, but had to flee England when incurring the displeasure of James I, settling in Antwerp.

The original portrait is now in the Faculty of Music and Bate Collection of Musical Instruments, University of Oxford.

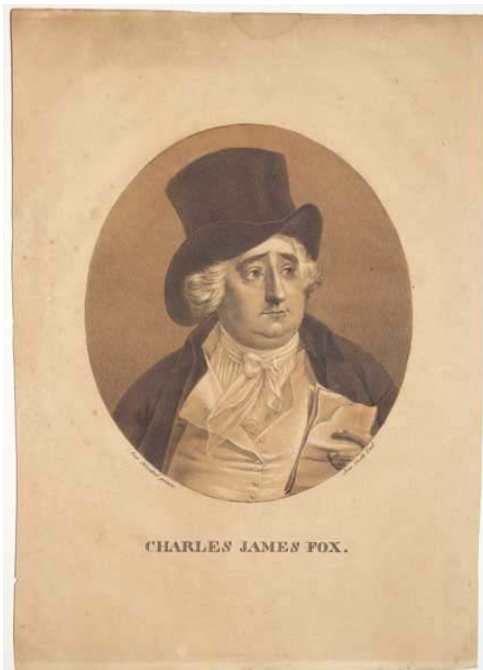
Stock: 59857

130. **The Population of the British Empire 1821.**

H. Adlard Sculp. [n.d., c.1821.]  
Etching on paper watermarked 1825. Plate 165 x 125mm (6½ x 5"), with margins. £95

A portrait of Prime Minister George Canning surrounded by rings giving the population statistics of London, Edinburgh and Dublin, the Home Countries and counties. Around the outer ring is a text 'India and other Foreign Possessions upwards of 82 Millions'.

Stock: 60236



131. **Charles James Fox.**

Ant. Hickel pinx. Jos. Selb del. [n.d., c.1820.]  
Very scarce lithograph. Sheet 355 x 255mm (14 x 10").  
Paper toned, with surface soiling. £260

A reversed detail of the seated portrait of Fox by Karl Anton Hickel (painted 1794, now in the National Portrait Gallery). See *NPG 743*.

Stock: 60251

132. **Henry Hunt, Esq.re M.P. for Preston.**

[n.d., c.1835].  
Stipple. Sheet 220 x 150mm (8¾ x 6"). Trimmed to plate. £90

A portrait of Henry Hunt (1773-1835) a radical politician who advocated the repeal of the Corn Laws. *NPG D20838*.

Stock: 59854

133. **[William Pitt the Elder] Earl of Chatham. Begun from a Painting by M.r Brompton, but Corrected from a Cast Moulded from his Lordships face, by Joseph Wilton Esq.r Royal Academician.**

Publish'd August 27 1778 by I. K. Sherwin No. 234 Strand & No. 4 Old Bond Street.

Etching with engraving. Sheet 380 x 285mm (15 x 11¼"). Trimmed within plate. £190

A three-quarter portrait of William Pitt, first Earl of Chatham, in his robes, gesturing towards right with his left hand, his right on his chest.

Stock: 60220



134. **The Lord Henry Scot. Son to the late Duke of Monmouth.**

I. Closterman Pinxit. W. Faithorne fecit. Cum Privilegio Regis. Sold by E. Cooper at y.e 3 pigeons in Bedford street.

Rare mezzotint, 355 x 250mm (14 x 9¾"). Trimmed to plate, slightly stained in inscription area on left.

Printers crease centre left. £260

Three-quarter length portrait of Henry Scott, Earl of Deloraine (1676-1730), holding out hand to a horse with cropped ears held by a groom. Son of the Duke of Monmouth, Scott was elected to the Scottish Parliament in 1706 and voted in favour of the Acts of Union. *CS 35*.

Stock: 60231

135. **[The Remorse of the Apostle Peter?] ALT, 21. LAT, 28. unc.**

Guido Reni Pinx. v. Prenner incit. [n.c., c.1730.]  
Mezzotint. Sheet 165 x 225mm (6½ x 8¾"). Trimmed to plate, mounted in album paper. £160

Engraved by Anton Joseph von Prenner (1683-1761) for 'Theatrum artis pictoriae', an ambitious plan to publish 30 volumes of prints representing the entire Imperial art collection in Stallburg, Vienna. Only four were published, each containing 40 plates.  
Stock: 60154

136. **[Madoonna and Child, with St John the Baptist.] Ecce Tibi Deus Hic; et tantum non Dea, Virgo est; / Sanctior an fingi Hac ulla Tabella potest: Bern: Bauhusius P.S.I.**

P. Schenck Fe: et Excu: cum Privil: Amst. [n.d., c.1720.]

Mezzotint, 18th century watermark. 250 x 185mm (9¾ x 7¼"), with large margins. £180

Mary with a sleeping Jesus, accompanied by John the Baptist, with a short text by Bernard Bauhuysen (1576-1619) a Flemish Jesuit priest and song writer.

Stock: 60140



137. **The Virgin and Child. In the Gallery at Houghton.**

Domenichino Pinxit [but Il Sassoferrato]. G. Farington delin.t. Val. Green fecit Mezzotinto Engraver to his Majesty. Published Oct. 1. st 1774 by John Boydell Engraver in Cheapside London.

Fine mezzotint. 255 x 175mm (10 x 6¾"), very large margins. £260

Half-length portrait of the Virgin with Jesus in her arms, both looking towards the viewer.

A mezzotint by Valentine Green for 'A Set of Prints Engraved after the Most Capital Paintings in the Collection of Her Imperial Majesty the Empress of Russia, Lately in the Possession of the Earl of Orford at Houghton in Norfolk', 1773-1788. For some reason this plate was replaced by a stipple in 1782.

The painting, formerly in the collection of Sir Robert Walpole at Houghton Hall, had been attributed to Domenico Zampieri (1581-1641), known as Domenichino.

Today it is recognised as the work of Giovanni Battista Salvi, 'Il Sassoferrato'. *Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 60141

138. **[Madonna and Child] Ego dilecto meo, et ad me conversio ejus. cant. 7.10. Ex Musæo Sim: du Bois Londini.**

Scidon pinx: J. Smith fec: 1700. Sold by J. Smith at the Lyon and Crown in Russel-Street Covent-garden. Fine mezzotint. 180 x 255mm (7 x 10"). Small margins. £180

The Madonna and child, a shallow basket with bottle and cloth beside them. An example of the second state, with year added.

Engraved by John Smith after Bartolomeo Schedoni (1578-1615).

Stock: 60139

139. **[The Virgin and Child under a tree, with St John the Baptist.]**

V. Salimbene in. B. Lens F. E. Cooper Ex. [n.d., c.1720.]

Rare mezzotint. Sheet 170 x 135mm (6¾ x 5¼").

Trimmed slightly into image upper left, thread margins elsewhere. £190

After Ventura Salimbeni (1568-1613) of Siena, originally published by Bernard Lens II, the engraver.

Stock: 60138



140. **[The penitent Mary Magdalene.]**

[Engraved by Thomas Park after Gaetano Gandolfi.] [n.d., c.1800.]

Mezzotint, proof before all letters. Sheet 210 x 170mm (8¼ x 6¾"). Trimmed within plate at bottom. Small margins. £180

The penitent Magdalene as a woman with loose dark hair lying on a cloak, gazing down sorrowfully at a skull lying on a cross, scourge and wooden cross.

Stock: 60144

141. **[Mary Magdalene.] ALT, 27. LAT, 21. unc:**

Forini pinx. v. Prenner inci. [n.c., c.1730.]

Mezzotint. Sheet 220 x 165mm (8½ x 6½"). Trimmed to image on three sides, mounted in album paper, slight creasing. £180



St Mary Magdalene seated at a table, her chin resting in her palm. From a painting by Francesco Furini (1603-46), painted c.1635, now in the Kunsthistorisches Museum, Vienna (Gemäldegalerie, 213).

Engraved by Anton Joseph von Prenner (1683-1761) for 'Theatrum artis pictoriae', an ambitious plan to publish 30 volumes of prints representing the entire Imperial art collection in Stallburg, Vienna. Only four were published, each containing 40 plates.

Stock: 60156



142. **[St Geneviève.]**

C. Vanlo Eques Pinxt. S. Paul Sculpt. Rob.t Sayer Excudit. [n.d. c.1770.]

Mezzotint, 505 x 350mm (20 x 13¾") with large margins. Creased in centre. £320

Saint Genevieve sitting in a landscape at the edge of a stream reading a book, a tree behind her and her sheep sitting beside her to right, while two cherubs look down on her to upper right. Scratched-letter proof with artist and engraver's names only.

Stock: 60337

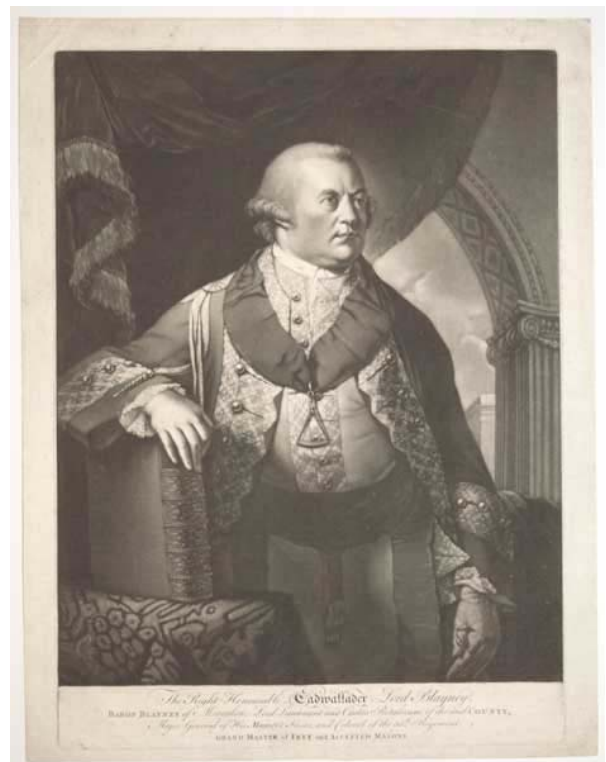
143. **[Lady Diana Beauclerk's two daughters]**

Lady Diana Beauclerk del. F. Bartolozzi Etched. Publish'd May 15th. 1780, by F. Bartolozzi No 1 Bentinck Street, in Berwick Street Soho.

Very fine and rare etching with stipple and hand colour, sheet 280 x 295mm (11 x 11¾"). Trimmed inside platemark. Mount burn and foxing. £260

Elizabeth, later Lady Herbert, drawing in a sketch-book leaning on her knees; her younger sister Mary, later Countess Jenison Walworth, seated behind her. Etching after a drawing by their mother, Lady Diana Beauclerk (1734 - 1808), a talented amateur artist whose designs were much admired by Horace Walpole. Etched by Francesco Bartolozzi (1725-1815), Italian printmaker who was invited to London by George III's librarian Richard Dalton, and who in 1768 was elected as a founding member of the Royal Academy in London. In England Bartolozzi became the most celebrated exponent of the 'stipple' technique whereby he produced prints using dots rather than lines. In 1801 he was invited to Lisbon to reform the royal printing press, and he spent his final years in Portugal. *De Vesme 1212 III of III.*

Stock: 60328



144. **The Right Honourable Cadwallader Lord Blayney. Baron Blayney of Monaghan, Lord Lieutenant and Custos Rotulorum of the said County, Major General of His Majesty's Forces, and Colonel of the 38.th Regiment. Grand Master of Free and Accepted Masons.**

[n.d. c.1750.]

Rare mezzotint, 380 x 275mm (15 x 10¾") with large margins. £360

Three-quarter length portrait of Cadwallader, 9th Baron of Blayney (1720-1775), wearing heavy robes decorated with plaid, a masonic apron and collar. Cadwallader was one of the most famous and influential Freemasons, elected Grand Master of England in 1764-66. *CS 25 i; pg. 1719*

Stock: 60332

145. **[Lady Smyth.]**

Painted by Sir Joshua Reynolds. Engraved by F. Bartolozzi, R.A. Publish'd Mar. 15 1789, by F. Bartolozzi & C.o.

Stipple with etching, proof before title, 18th century watermark; 380 x 300mm (15 x 11¾") with small margins. Repaired nicks in margins. £280

Three-quarter length portrait of Charlotte, Lady Smyth (1776-1823), seated wearing black broad-brimmed hat with white feathers and black transparent shawl, with her two daughters holding their brother up between them. *De Vesme 1221 iii of iv. Provenance Brussels Gentleman's Club.*

Stock: 60347

146. **The Hon.ble Lady Essex Mostyn.**

G. Kneller S.R. Imp. & Angl. Eques Aur. pinx. 1705. I. Smith fec. Sold by I. Smith at the Lyon & Crown in Russel Street Covent Garden.

Fine mezzotint, 350 x 250mm (13¾ x 9¾") with large margins. Small tears in margins. £360

Portrait of Lady Essex Mostyn as a young woman holding flowers in her lap and wearing a plain, loose dress and robe. Lady Essex Mostyn was the daughter of Daniel Finch, 2nd Earl of Nottingham. She married the Welsh politician Sir Roger Mostyn, 3rd Bt. (1673-1739), with whom she had thirteen children. *CS 184*. Stock: **60289**



**147. [Charlotte & Anne Spencer] The Mask. From the Original Picture in the possession of his Grace the Duke of Marlborough.**

Sir Joshua Reynolds pinxit L. Schiavonetti sculp.t. London, Pub.d April 21 1790 by T. Simpson St Pauls Church Yard. Stipple. 230 x 265mm (9 x 10½"), very large margins. Repaired tear in margin, faint crease. £260  
Portrait of two of the daughters of George Spencer, 4th Duke of Marlborough: Charlotte (1769-1802), holding a Graecian theatrical mask, and Anne (1773-1865). It was engraved by Luigi Schiavonetti after an intermediary drawing by Francesco Bartolozzi (a different state of the print indicates 'F. Bartolozzi delineavit'). *Hamilton: pg. 133. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: **60316**

**148. [Jane, Countess of Harrington, with her children Lord Petersham and the Hon. Lincoln Stanhope.]**

Painted by Sir Joshua Reynolds. Engraved by F. Bartolozzi, R.A. Publish'd Mar. 15. 1789, by F. Bartolozzi & Co. Stipple and etching printed in brown ink, proof before title, 380 x 300mm (15 x 11¾"). Collector's mark in ink on verso of M. Bovi, the famous engraver. Very small & thread margins. £280  
Jane, Countess of Harrington (1755 - 1824), wife of Charles Stanhope, 3rd Earl of Harrington, with her children. Seated to right, she looks up at Lord Petersham who stands on a stone ledge, wearing a large feathered hat. Her other son stands behind her at left, with his right hand on her shoulder; curtain behind and landscape beyond at right. *Hamilton: pg.106, I. De Vesme 1216 iii of iv. Provenance Brussels Gentleman's Club.*

Stock: **60349**

**149. Thomas Thynne Esq.r.**

P. Lellij Eques pinxit. Sold by Alex: Browne at y.e blew ballcony in little Queen Street. [n.d. c.1680.] Mezzotint, 17th century watermark, 340 x 250mm (13½ x 9¾"). Thread margins, stained in title. £240  
Three-quarter length portrait of Thomas Thynne (1648-1682), wearing wig, jacket with wide sleeves. Thynne was as an English landowner and politician who sat in the House of Commons from 1670 to 1682. He was assassinated on 12 February 1682 by emissaries of the Count of Koningsmark, who was pursuing his wife. *CS 40.II. Blackett-Ord & Turner B.49.II. Ex Collection Hon. C. Lennox-Boyd.*

Stock: **60333**



**150. The Right Hon.ble the Dutchess of Dorset.**

G. Kneller pinx. R. Williams fecit. [n.d. c.1700.] Fine mezzotint, 340 x 245mm (13½ x 9¾") with large margins. £320  
Full-length portrait of the Duchess of Dorset, although which one has not been ascertained. The personage has been altered from Henrietta Wentworth (1660-1686), wearing bejewelled dress and robe lined with ermine. *CS 54.IV. Not in Layard.*

Stock: **60291**

**151. Cotton Decks of Stanfield in Suffolk Aged 75. A Noted Breaker of Pointers, has attended New Market meetings these 30 Years past is Qualified to Hawk, Hunt &c. by the Hon.ble Cha.s Bertley.**

F. Sartotius pinx.t. Rob.t Laurie fecit. London, Printed for Rob.t Sayer, Map and Printseller, N.o 53 in Fleet Street, as the Act directs 2, March, 1772. Coloured mezzotint. 260 x 360mm (10¼ x 14¼"). Small margins chipped. £190  
Mezzotint by Robert Laurie (c.1755-1836) after Francis Sartorius (1734-1804). According to Siltzer this is a companion to a print after Nathan Drake.

An early example, before the printing plate was trimmed by c.20mm at top. *Siltzer 242. CS II of II. Ex Collection of the Hon. Christopher Lennox Boyd.*  
Stock: 60130

**152. Cobbler Foot. Vendor of Strap Oil, &c. to the Collegians of St. Peter's Westminster.**

Painted & drawn on Stone by J. Hayes. Printed by Engelmann, Graf, Coindet & Co. [n.d., c.1840.] Scarce lithograph on chine collé. 285 x 210mm (11¼ x 8¼"), with large margins. Slight spotting. £160

Three-quarter length portrait of a cobbler, standing, holding a strap and papers. George Keppel (1799-1891), 6th Earl of Albemarle, who attended Westminster from 1809 to 1815 (when he fought at Waterloo). In his memoir 'Fifty Years of My Life', he tells how he left school after curfew: 'I took into my counsel the school Crispin, one Cobbler Foot by name, an old man-of-war's man, and he made for me a rope ladder, a "Jacob's ladder," I think they call it, similar to that made for ascending the sides of ships of small burden. Thus provided, I climbed the wall with much less risk to my neck than via the lamp iron".

Stock: 60143



**153. To the Gentlemen of the Ad Libitum Society, this Print of E.d Heardson their Cook is (with permission) dedicated by their obd.t. Humble Serv.t J. Barry.**

Painted by I. Barry (Minature Painter). Engraved by J.R. Smith Mezzotinto Engraver to his R.H. the Prince of Wales. Pub. as the Act directs by J. Barry [n.d., 1785].

Mezzotint, early state with title in open letters. 380 x 275mm (15 x 10¾"), with very large margins. Some creasing and scuffing. £240

A boxing image. Half-length portrait of Edward Heardson in chef's hat and wearing a the medallion of Sublime Society of Beef Steaks (with a gridiron motif), carving a joint.

The society was founded in 1735 by John Rich, Theatre Manager of Covent Garden, when he and his

chief set designer cooked steaks on a gridiron over a fireplace because they were too rushed to go for a proper dinner. Others joined in and the Sublime Society began, limited to twenty-four members who would meet weekly. Heardson, a former bare-knuckle boxer became cook in 1756. George, Prince of Wales became a member in 1785, the same year this portrait was published; as he was patron to John Raphael Smith the suggestion is that he commissioned it. *Frankau 170.I. CS:78..I. O'Dench 271.*

Stock: 60224

**154. To the Gentlemen of the Ad Libitum Society, this Print of E.d Heardson their Cook is (with permission) dedicated by their obd.t. Humble Serv.t J. Barry.**

Painted by I. Barry (Minature Painter). Engraved by J.R. Smith Mezzotinto Engraver to his R.H. the Prince of Wales. Pub. as the Act directs by J. Barry [n.d., 1785].

Mezzotint, early state with title in open letters. 380 x 275mm (15 x 10¾"). Narrow margins. £280

A boxing image. Half-length portrait of Edward Heardson in chef's hat and wearing a the medallion of Sublime Society of Beef Steaks (with a gridiron motif), carving a joint.

The society was founded in 1735 by John Rich, Theatre Manager of Covent Garden, when he and his chief set designer cooked steaks on a gridiron over a fireplace because they were too rushed to go for a proper dinner. Others joined in and the Sublime Society began, limited to twenty-four members who would meet weekly. Heardson, a former bare-knuckle boxer became cook in 1756. George, Prince of Wales became a member in 1785, the same year this portrait was published; as he was patron to John Raphael Smith the suggestion is that he commissioned it. *Frankau 170.I. CS:78..I. O'Dench: 271.*

Stock: 60223

**155. The Ploughman.**

Engraved by W. Giller, from a sketch by T. Barker. London, Published by James Bulcock, 163, Strand (11, Doors East of Somerset House) June 1, 1828.

Fine & rare mezzotint, 365 x 290mm (14½ x 11½") with large margins. £260

A young ploughman raising his arms and yawning broadly, carrying a lantern, followed by a dog.

Stock: 60335

**156. [John Wilkes.]**

JS ff. [James Sayers.] Published 17th June 1782 by C.Bretherton.

Etching. 175 x 110mm (7 x 4¼"), with large margins. Faint glue stains at edges of outer margins. £130

A full-length caricature portrait of John Wilkes, wearing a hat, bag-wig, ruffled shirt, and sword, with wrinkled riding-boots, looking old and toothless, with his squint exaggerated. *BM Satires 6067.*

Stock: 60133



157. **The Way to Stretchit!!**

[by Isaac Cruikshank?] London Pub by T. Tegg 111 Cheapside [n.d., c.1811].

Scarce coloured etching. Framed. Sight size 240 x 340mm (9½ x 13½"). Unexamined out of frame. £360  
A smutty satire. A pretty young woman sitting astride a donkey asks a rustic: "Measter is this way to Stretchit". Leering, the man replies: "yes my lass that be a very good way to stretch it".

Stock: 60345

158. **Illustrations of Time by George Cruikshank.**

London: Published May 1st 1827 by the Artist, 22 Myddleton Terrace Pentonville ~ Sold by J.s Robins & Co, Ivy Lane Paternoster Row.

Etched title page. Sheet 265 x 355mm (10½ x 14"). Trimmed within plate. £240

The decorative titlepage with a central vignette of a winged figure of 'Time' dining on artifacts of the world, including an elephant!. The titlepage of a set of six plates with multiple images of time (see Stock 51767). *BM Satires 15469*.

Stock: 60359

159. **Delicious Weather. [&] Raw Weather.**

[after James Gillray.] Publish by J. Sidebotham 24 Lower Sackville. [&] Pub by J. Sidebotham 24 SackvilleSt. [Dublin, n.d., c.1810.]

Pair of coloured etchings. Each c. 250 x 210mm (9¾ x 8¼"). Small margins, slight mount burn. £390

A pair of Irish copies of prints by James Gillray published in 1808. In 'Delicious Weather' a man sits on a wheeled garden bench, taking snuff, an orange tree and roses in pots behind him. In 'Raw Weather' a pedestrian walks along a muddy country lane, not dressed for the bad weather.

Published by J. Sidebotham (also Sidebetham), who operated both in Dublin and London (including the Burlington Arcade). See *BM 11094 & 11097 for Gillray's originals*.

Stock: 60370 - See images on inside back cover

160. **Histoire Veritable et Remarquable, arrivée à l'endroit d'un nommé Roux, fils d'un Cordonnier, lequel aiant renié son Père, le Diable en prit possession. Sur l'Air des Pendus.**

[Rotterdam: Fritsch and Böhm, 1712.]

Engraved plate with letterpress, sheet 180 x 215mm (7 x 8½"). Repaired tears, original binding folds.

Damaged. £130

A plate illustrating a poem in François Gacon's 'L'Anti-Rousseau, par le poète sans fard', a satire of the works of Jean Baptiste Rousseau. It tells of the son of a shoemaker (like Rousseau) who grows up and renounces his father and gets possessed by the devil.

Stock: 60137



161. **[Henry Dundas, Viscount Melville] The Wounded Lion. "and now, all the sculking nerd of the forest, some out of Insolence, others in Revenge, some, in fine, upon one Pretence / "some upon another, fell upon him by Consent. - but nothing went so near the Heart of him in his Distress, as to / "find himself batter'd by the Heel of an Ass." - Vide Aesop's Fables.**

[James Gillray.] Pub.d July 16th 1805. by H. Humphrey. 27 St James's Street.

Coloured etching. 260 x 380mm (10¼ x 15"), with large margins, watermarked 'J Ruse 1802'. Nicks in edges of margins. £950

A satire in defence of Melville as First Lord of the Admiralty, depicting him as a lion wounded by grapeshot fired by John Jervis, 1st Earl of St Vincent. As he lies bleeding he is attacked by various animals, including a fox, rats with lawyers' wigs (Jekyll, Erskine, and Adair) and a snake (Grey). The grapeshot has also struck Britannia, who slumps against a tree. Dundas became First Lord in 1804 despite an inquiry regarding financial misconduct from his term as Treasurer of the Admiralty (1782-1800) was still ongoing. Gillray's point is that Britain's interests during time of war were being damaged for political ends. *BM Satires 10421*.

Stock: 60357

162. **"Two Pair of Portraits;" \_presented to all the unbiased Electors of Great Britain," by John Horne Tooke.**

Js. Gillray, invt. & fect. Publishd December 1s.1798.by J.Wright Piccadilly for y.e Anti Jacobin Review.

Rare extract. 4pp. letterpress with folded etching. 195 x 265mm (7¾ x 10½"). £240

John Horne Tooke sits at an easel, on which are portraits of Fox and Pitt. Sitting on the floor are portraits of Lord Holland and Chatham. Horne Tooke

asks "Which two of them will you chuse to hang up in your Cabinets; the Pitts, or the Foxes?". On the wall is a bust of Machiavelli.

The text is a transcript of Horne Tooke's pamphlet with the same title. *BM Satires: 9270*.

Stock: **60225**



**163. The Levee, or the Maecenas of Scrubs and Scaramouches. Attic Miscellany.**

Drawn by Collings. Etch'd by Barlow. Published as the Act directs, by Bentley & C<sup>o</sup> June 1st 1791.

Etching. 195 x 235mm (7¾ x 9¼"). Original binding folds. £240

A boxing satire. A group of parasitic followers surround Richard Barry (1769-1793), 7th Earl of Barrymore, including boxers, jockeys, cock-fighters and a man resembling the Prince of Wales. On the back wall are paintings of 'Scrub' (after his nickname 'Lord Scrub'), racing, cockfighting and a pierrot and harlequin. On the floor is an open book: 'New Pantomime by Bar & Co'.

Despite being painted at an early age as an angelic Cupid by Richard Cosway, Barry found infamy as a rake, beginning at school at Eton, from where he would hire cabs to London to visit prostitutes. The Prince of Wales nicknamed him 'Hellgate'. He married the daughter of a sedan chair man: after he accidentally killed himself with his own musket aged 23, she turned to prostitution and bare-knuckle boxing before becoming a matron of the female prisoners at the Tothill Fields Bridewell.

Stock: **60162**

**164. [Jesse Ramsden] M.r Ramsden.**

Engraved by C. Knight, from an original in the possession of M.r Colnaghi. London, Published Aug.st 31 1803 by A. Tilloch, Cary Street.

Stipple. 190 x 120mm (7½ x 4¾"). Trimmed into plate on right. £140

Oval head and shoulders portrait of Jesse Ramsden (1735-1800), mathematician, astronomical and scientific instrument maker specialising in dividing engines which allowed high accuracy measurements of angles and lengths in instruments .

Based on a painting by Robert Home.

Stock: **59833**

**165. [John Woodward] D.r Woodward, From an Original Picture in the family of his Executor, the Late Col. R.d King.**

W. Humphrey Fec.t. Pub. 2 May 1774 by W. Humphrey.

Mezzotint. 155 x 115mm (6 x 4¼"), large margins.

£120

Portrait in oval of John Woodward (1665-1728), English naturalist, antiquarian and geologist. He was the founder by bequest of the Woodwardian Professorship of Geology at Cambridge. *CS 19*.

Stock: **59836**

**166. [Woman with a hairdresser.]**

Petrus Schenck inven: Fecit et exc Amstela: Cum Privil. Ord: Holl et West-Frisi [n.d., c.1690.]

Scarce mezzotint, 17th century watermark. 245 x 185mm (9¾ x 7¼"). Thread margins, a little surface scuffing. £180

A hairdresser positions two mirrors so a woman with long, crimped hair can see the back of her head.

Stock: **60129**



**167. A Ghost. L'Apparition.**

Painted by R. Westall. Engrav'd by Schiavonetti. London, Pub.d March 1. 1791, by T Simpson St. Paul's Church Yard.

Stipple, printed in colours. Framed, sight size 230 x 255mm (9 x 10"). Unexamined out of frame. £280

Two girls huddle, one points, in fear of a "ghost", which is in fact a young boy playing around with a sheet over his head.

As the pair, 'The Mask' after Joshua Reynolds, depicted two of the daughters of George Spencer, 4th Duke of Marlborough (who owned the painting), it is likely these are also his children. *See also reference 60316*.

Stock: **60369**

**168. [Buffeting the Bear] [&] [Playing at Leapfrog.]**

[Possibly published by P. Stampa c.1800.]

Two mezzotints with engraving. Sheets c.165 x 230mm (6½ x 9"). Trimmed within plate, losing title at bottom, pasted on album sheet. £190

A pair of ovals depicting children at play.

The London publisher P Stampa published very similar versions (BM 2010,7081.1678 & 2010,7081.2030) but, as these examples have been reworked (with line engraving around the eyes), it is impossible to tell whether they are the same plates).

Stock: 60173

169. **Wild Arabian, & Barbary Horses. N.o 23, of National Menagerie, or studies in Zoology from Nature.**

W. Day, Lith.rs to the King 17 Gate Street. Published by S. Maunday 30, Regent Street [n.d., c.1835]. Rare lithograph. Printed area 210 x 450mm (8¼ x 17¾"). Folds over image. £290  
Two horses in a landscape.  
Stock: 60245

170. **Patience at Paddington or Angling in the Junction Canal. 302**

Woodward delin. Etch.d by Roberts. [n.d., c.1818.] Hand coloured etching. 270 x 360mm (10½ x 14¼"). Thread margins, repaired tear at bottom. £220  
A satire of 'Cit' anglers optimistically fishing in the man-man canal. *BM Satires 10890*.  
Stock: 60193

171. **[Kenwood House] Frontispiece. Rural scene near Highgate.**

[n.d., c.1800.] Engraving. Sheet 140 x 90mm (5½ x 3½"). Trimmed within plate. £160  
A view of Kenwood House from under a copse, probably from a book of poetry.  
Stock: 60147



172. **[Joseph Chalier] Philippe Sidney.** peint par H.F. Tassaert. gravé par J.J. Tassaert. A Paris et a Londres chez Tessari et Comp.ie [n.d., c.1835.] Stripple, printed in colours. 350 x 255mm (13¾ x 10"), large margins. £380  
A portrait taken from a bust of Joseph Chalier (1747-93) who was a French lawyer and revolutionary politician. It is apparently a reissue of a portrait of Chalier that Jean Joseph François Tassaert engraved,

originally attributed to painter Jacques Philippe Caresme. This version has the title changed, Henriette-Félicité Tassaert as painter, and the revolutionary symbols in the borders removed. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*

Stock: 60318

173. **Garde Francaises sortant du Cabaret.**

dessiné par le Chev De Berny. [n.d., c.1780.] Etching. 240 x 160mm (9½ x 6¼"), large margins. Mint. £160  
A drunken soldier of the French Guards staggers the street. *Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.*  
Stock: 60340

174. **A Parmesan Lady. In the Collection of John Taylor Esq.r.**

W.m Peters pinxit. Engraved by J.R. Smith. Published July 1st, 1776 by John Boydell Engraver in Cheapside London. Mezzotint. 260 x 200mm (10¼ x 7¾"). Thread margins. £190  
A half-length profile portrait within an oval border, one of four 'Ladies in Foreign Dress'. The artist is Matthew William Peters (1742-1814), most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales. *D'Oench: 74. Frankau 271 II.*  
Stock: 60127

175. **[Aleksandr Vasilyevich Suvorov] General Suvarrow. (from the Life)**

Published 12th Dec.r 1799, by Laurie & Whittle, No. 53 Fleet Street, London. Mezzotint. 115 x 90mm (4½ x 3½"), large margins. Some staining and spotting. £190  
Oval half-length portrait of Alexander Vasilievich Suvoroff (c.1729-1800), in uniform. The fourth (and last) Generalissimo of Russia, Suvoroff was famed for never losing a battle when he was in command.  
Stock: 60254

176. **Philippus II Catholicus, Hispaniarum Rex et Indiarum Noviq' Orbis Monarcha Potentissimus.**

Ant. Moro Pinxit. J. Suýderhoef Sculpsit. P. Southman Effigiauit et excud. Cum Priuil Sa. Cæ. M. [n.d., c.1645.] Very fine etching with engraving. Plate 405 x 275mm (16 x 11"). £320  
Philip II (1527-98), King of Spain from 1556, wearing a black hat and garments with a white ruff, and the Order of the Golden Fleece. Although this print is attributed to Antonis Mor, it more resembles that by Sofonisba Anguissola now in the Prado (P001036).  
Stock: 60219



Item 48



Item 159

