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Dealers in Antique Prints & Books

ABA CATALOGUE

ADDENDUM

1. Marie Therese Villetle F. La Ruelle De La Comedie Italienne. Recu en 1761. Quel air pur,/ Le Ciel tranquile/ La paix regne dans cette asile; Isabelle Gertrude Scene VIII.

Avec privilege du Roy [n.d., c.1765].

Engraving, sheet 229 x 173mm. Trimmed within plate.

A French comic actress.

Ex: Collection of Alec Clunes.

Stock No: 7875



2. J Gioseppe Ros=sina Visentino. Dal Volto.....e Arlechin dai Maccharoni.

[n.d., c.1770.]

Etching, 152 x 97mm.

£140

A performer on stage dressed as a harlequin. From an unidentified Italian volume depicting popular comic actors.

Ex: Collection of Alec Clunes.

Stock No: 7860

3. Parnassus.

9 fec [monogram in image.] [n.d., c.1828.]

Hand-coloured lithograph, image 240 x 300mm. £290

A rather surreal scene of a tea party in the clouds above Mount Parnassus, where an absurd singing group is

accompanied by, among other things, a honking goose, a rocking horse, a man turning a hurdy-gurdy and a one-man band.

Mount Parnassus is a mountain of barren limestone in central Greece that towers above Delphi, north of the Gulf of Corinth, and offers scenic views of the surrounding olive groves and countryside. According to Greek mythology, this mountain was sacred to Apollo, the Corycian nymphs, and the home of the Muses. The name "Parnassus" in literary and academic circles typically refers to its distinction as the home of poetry, literature, and learning.

This print may illustrate one of the Parnassus plays produced at St. John's College, Cambridge, as part of the Christmas entertainments at the latter end of the 16th century. The plays concern students' metaphorical journeys to enlightenment and knowledge ('Parnassus') through the university experience and beyond.

Authorship of the plays is uncertain, nor is it known if they were all the work of the same man. John Weever has been suggested as author of the first play; the satirist Joseph Hall has been seen as an influence on – if not the author of – the other two, though recent statistical tests bring Hall's authorship into question. The dramatist John Day has also been proposed as a possible author.

Good colour, on full-size sheet, by an unidentified artist.

Stock No: 7895

4. Master Parsloe's Wonderful Protean Transformation's.

[n.d., c.1816.]

Etching, sheet 203 x 311mm. Trimmed within plate, vertical centrefold. £230

Charles Thomas Parsloe (1804 - 1870), actor.

According to Hall's Harvard catalogue, this is part of a sheet of four images. Very rare.

Harvard Theatre Collection: pg.299, 2. Ex: Collection of Alec Clunes.

Stock No: 7867

5. **Mr. Ransford's Entertainment. Admit Two.**

[n.d., c.1870.]

Printed ticket, 39 x 77mm. Light soiling. £45

A ticket to his own entertainment initialled 'ER' in ink by the performer Edwin Ransford himself. Ransford (1805 - 1876) was a vocalist and actor. After his retirement from the stage from 1845 onwards he produced a series of popular musical entertainments, in which he was the chief performer. Among these ventures were 'Illustrations of Gipsy Life and Character' (with the words to the songs by Eliza Cook), 'Tales of the Sea,' and 'Songs of Dibdin.' Ransford was also well known as a composer of songs and glees, and between 1835 and 1876 upwards of fifty published pieces bear his name. For some years he was also in business as a music publisher at Charles Street, Soho Square, and at 2 Princes Street, Cavendish Square, London.

Ex: *Collection of Alec Clunes.*

Stock No: 7874



6. **Erra Pater Prophecy or Frost Faire 1683. [Stalls and activities on the frozen Thames background captioned in the plate. Below image scratched-letter homily to "Old Erra Pater" in two columns.]**

[n.d., c.1760.]

Etching, sheet 249 x 178mm. Good impression, tipped into album page. £320

'Erra Pater' was the pseudonym of William Lilly. Lilly (1602 - 1681) was a famed astrologer, occultist and almanack maker during his time. He was particularly adept at interpreting the astrological charts drawn up for horary questions, as this was his speciality. Lilly caused much controversy in 1666 for allegedly

predicting the Great Fire of London some 14 years before it happened. For this reason many people believed that he may have had started the fire, but there is no evidence to support these claims. He was tried for the offence in Parliament, but was found to be innocent.

This print commemorates one of most celebrated frost fairs occurred in the winter of 1683-1684, which was thus described by John Evelyn:

"Coaches plied from Westminster to the Temple, and from several other stairs too and fro, as in the streets, sleds, sliding with ice skates, bull-baiting, horse and coach races, puppet plays and interludes, cooks, tipping and other lewd places, so that it seemed to be a bacchanalian triumph, or carnival on the water."

Naive etching by an amateur hand after an engraving of the same title published by James Norris.

Ex: *Collection of The Hon. C. Lennox-Boyd. Guildhall: p799178.*

Stock No: 7579

7. **King Charles Takeing Leave Of His Children 29th. Jan. 1648/9. The King was permitted to see his Children whilst Prisoner at Hampton Court...[etc.]**

[Parr f.] [John Bowles, London, c.1750.]

Engraving, sheet 410 x 440mm. Trimmed within plate, glued to album page. Lower right corner extremity missing. £120

In January 1649, in response to Charles's defiance of Parliament even after defeat, and his encouraging the second Civil War while in captivity, the House of Commons passed an Act of Parliament creating a court for Charles's trial. After the first Civil War, the parliamentarians accepted the premise that the King, although wrong, had been able to justify his fight, and that he would still be entitled to limited powers as King under a new constitutional settlement. It was now felt that by provoking the second Civil War even while defeated and in captivity, Charles showed himself incorrigible, dishonourable, and responsible for unjustifiable bloodshed.

The idea of trying a king was a novel one; previous monarchs had been deposed, but had never been brought to trial as monarchs. The High Court of Justice established by the Act consisted of 135 Commissioners but only about half of that number ever sat in judgement (all firm Parliamentarians); the prosecution was led by Solicitor General John Cooke.

Engraved by Nathaniel Parr.

Stock No: 7916

8. **The King Siezed By Joyce At Holmby House June 4th. 1647. The Scots haveing deliver'd up the King to the Parliament on Jan. 30th. 1646....detain'd Prisoner at Hampton Court.**

[Parr f.] [John Bowles, London, c.1750.]

Engraving, sheet 410 x 440mm. Trimmed within plate, glued to album page. £220

After escaping the Siege of Oxford in April 1646, Charles I put himself into the hands of the Scottish Presbyterian army at Newark, and was taken to nearby

Southwell while his "hosts" decided what to do with him. The Presbyterians finally arrived at an agreement with Parliament and delivered Charles to them in 1647. He was imprisoned at Holdenby House in Northamptonshire, until cornet George Joyce took him by force to Newmarket in the name of the New Model Army. At this time, mutual suspicion had developed between the New Model Army and Parliament, and Charles was eager to exploit it. The King was then transferred first to Oatlands and then to Hampton Court, where more involved but fruitless negotiations took place. He was persuaded that it would be in his best interests to escape — perhaps abroad, perhaps to France, or perhaps to the custody of Colonel Robert Hammond, Parliamentary Governor of the Isle of Wight. He decided on the last course, believing Hammond to be sympathetic, and fled on 11 November. Hammond, however, was opposed to Charles, whom he confined in Carisbrooke Castle. Engraved by Nathaniel Parr.

Stock No: 7915



9. **Mr Van Amburgh in the Grand Spectacle of Charlemagne nightly represented at the Theatre Royal Drury Lane.**

GEM [G E Madeley's monogram in image.] Madeley, lith. 3. Wellington St. [n.d., c.1840.] Lithograph, 315 x 204mm. Trimmed, from centre left to contours of sitter, and laid in album page. £160 Isaac Van Amburgh (1812 - 1865), animal trainer. The paw and tail of a lion are visible behind him. By George Edward Madeley. *Not in Harvard. Ex: Collection of Alec Clunes.* Stock No: 7872

10. **Tenby. South Sands looking from St Catherine's Rock.**

G. Reinagle lithog. Printed by C. Hullmandel. [n.d., c.1840.] Lithograph, image 236 x 383mm. £95 A view in Tenby, Pembrokeshire, Wales. Inscribed 'Pl. 6.' above image. Stock No: 7899

11. **The Indian Queen.**

J. Smith ex.. W. Vincent fe. [n.d., c.1695.] Mezzotint, 195 x 145mm. £340 A fantastic impression of this portrait of actress Anne Bracegirdle (1663?-1748) as the 'Indian Queen'. She wears a headdress of feathers and pearls, earrings, a necklace, and bracelets, and holds a fan of feathers. Two black boys to left, both wearing a headdress of feathers and feathers around their waists, hold her train and parasol over her head. *Chaloner Smith: 1, only state. Ex: Collection of Alec Clunes.* Stock No: 7869

12. **W. Jennings Demorest & Mme. Demorest.**

Printed by Vammel & Voigt N.Y. Engraved by A.H. Ritchie. Demorests Monthly Magazine 1877. Steel engraving, sheet 191 x 147mm. Trimmed, lightly soiled. £95

William Jennings Demorest, publisher on Broadway, New York City, and his wife Ellen Louise Curtis Demorest. Ellen Curtis married Demorest in 1858. She conceived the idea of mass-produced accurate paper patterns for home dressmaking. In 1860 she opened Madame Demorest's Emporium of Fashions on Broadway and he began publishing the quarterly Mme. Demorest's Mirror of Fashions, which featured, in addition to the obligatory colour fashion plates, a pattern stapled into each copy. The patterns also were distributed by themselves, soon through a nationwide network of agencies as they proved immensely popular; in 1876, their peak year, three million patterns were sold. The success of the magazine led to its becoming the expanded Demorest's Illustrated Monthly Magazine and Mme. Demorest's Mirror of Fashions in 1864 (Illustrated was dropped from the name in 1865). While her husband established a mail-order operation to deal in sewing aids and other merchandise, Demorest developed a cheap hoopskirt and a new line of corsets, cosmetics, and other products, at the same time presiding over her emporium. She also supported her husband in his reform work, especially the temperance crusade, and interested herself in projects for the betterment of opportunities for women. She employed a great many women herself, including a large number of African-American women who worked on the same terms as their white coworkers, and she was active in the management of the New York Medical College for Women and the Welcome Lodging House for Women and Children. In 1868 she helped organize Sorosis, a social club. In the 1880s the business declined, in large part because of the Demorests' failure to patent their paper pattern idea and the consequent competition of, among others, Ebenezer Butterick (often credited with having originated the idea). In 1887 Demorest sold the pattern business. Stock No: 7894

13. Camp No. 4, Near Promontory Point Great Salt Lake.

Ackerman Lith. 379 Broadway N.Y. [n.d., c.1853.]
Coloured lithograph, image 115 x 192mm. Glued to sheet at upper edge. £95
Published in New York for Captain Howard Stansbury's 'An Expedition to the Valley of the Great Salt Lake of Utah' 1853. His survey contributed to the accumulating of information essential for locating the trans-American railway route.
Stock No: 7910

14. Theatre Royal Drury Lane Admit ['Two' ink mss.] to the Boxes 1820. ['Tuesday - July 4th R W Elliston' ink mss.] Admitted only at the Free Privilege Office, where a Cheque will be given. Not admitted after Half-past 7.

Ticket printed in red ink on wove paper, 56 x 102mm. £65

Personalised annotated admission ticket to the box at Drury Lane. This issued to Robert William Elliston (1774 - 1831), actor. Drury Lane opened under Elliston's management on the 4th October 1819, with 'Wild Oats,' in which he played Rover. To Elliston's engagement of Clarkson Stanfield and David Roberts Drury Lane owed the reputation for scenery it long enjoyed. At the close of the season 1825-1826 Elliston, unable to meet the claims of the committee of Drury Lane, was compelled to resign the theatre, the management of which was for a time entrusted to his son, and on 10 December 1826 he appeared as a bankrupt. Presented in envelope addressed to Alec Clunes Esq postmarked 1962.

Ex: Collection of Alec Clunes.

Stock No: 7863

15. Dn. Manuel Belgrano. General en Xefe del exercito auxillar del peru.

[n.d., c.1815.]
Soft ground etching, sheet 388 x 305mm. A few filled worm holes. £220

Manuel José Joaquín del Corazón de Jesús Belgrano, usually referred to as Manuel Belgrano (1770 - 1820), was an Argentine economist, lawyer, politician, and military leader, born in Buenos Aires. Belgrano was appointed general by the first autonomous government of Argentina. In 1812, he created the national flag of Argentina; it was raised for the first time on February 27 of that year, on an island in the Paraná River, opposite the city of Rosario. He also led the Jujuy Exodus, which prepared the ground for victories of the Argentine War of Independence in the northwest of the country. Belgrano was one of the leaders of the Argentine Declaration of Independence in 1816. He proposed that Argentina should have a constitutional monarchy led by an Inca descendant, but this idea did not gain support. The warship ARA General Belgrano, which was sunk during the Falklands War, was named after him.

On watermarked laid paper.

Stock No: 7892

16. Grande Menagerie de Mme. Tourniaire. On donne a manger a [blank] heures Prix Des Places: Premieres, [blank] - Secondes, [blank]

[n.d., c.1870.]
Poster advertisement, woodcuts on coarse yellow paper, sheet 414 x 582mm. Unblemished, centrefolds and horizontal crease through upper part of sheet. £450
Vignettes of several animals, flanked by archers aiming their bows beneath palm trees, and three figures entwined by snakes in the centre.

A rare poster for an exhibition of exotic animals in France, obviously unused and without mss. annotations. Louise Tourniaire (1825 - 1901) was born in Germany of a family of acrobats by the name of Ciseck [or Zhieskick]. Apprenticed to the Tourniaire circus family as a child rider at the age of 5, she later married François Tourniaire. She awed Londoners by her principal act in the 1840s. Often referred to as Madame Tourniaire, her career that lasted until 1883. Noted for her nerve, daring and grace, she was one of the first women to stand on one foot on a cantering horse, balancing herself erect. An elegant act upon a single bareback steed was featured wherever Tourniaire went. At Cirque Napoleon in Paris, she became the first female to successfully ride a 4-horse act. In 1851, her brother Benoit was riding master at Vauxhall Gardens.

Ex: Collection of Alec Clunes.

Stock No: 7851



17. Theatre Royal Drury Lane of ['17th Feby' ink mss.] 1807 Admit One to the, Boxes. Play of ['Busy Body' ink mss.] Sign'd ['R. Peake Junr.' ink mss.]

Ticket printed in blue ink on laid paper, 69 x 83mm. Two centrefolds, pin hole at centre. £65
Personalised annotated admission ticket to the box at Drury Lane. This issued to a young Richard Brinsley Peake (1792 - 1847), dramatist, and son of Richard Peake, who was for forty years in the treasury office of Drury Lane Theatre. One of the best of Peake's numerous pieces, 'The Haunted Inn,' a two-act farce, appeared at Drury Lane on 31 January 1828, and was played eighteen times.

Ex: Collection of Alec Clunes.

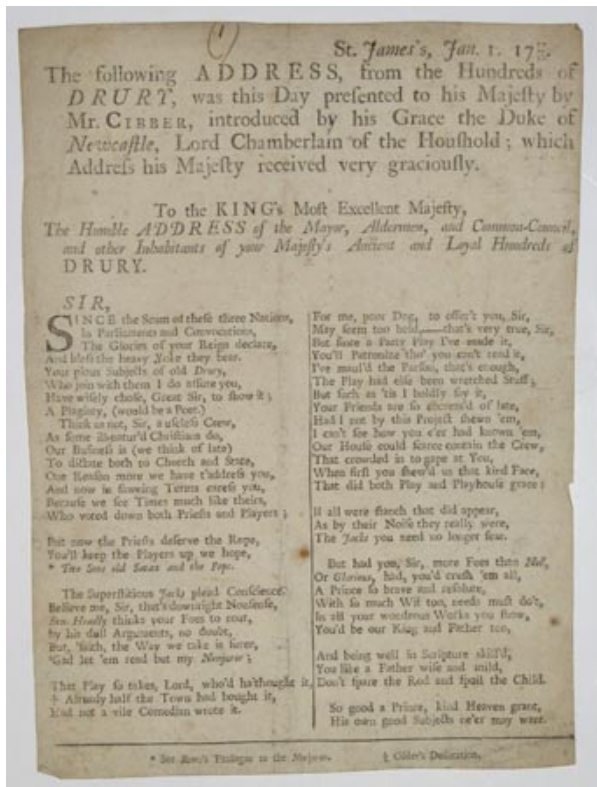
Stock No: 7862

18. **Theatre Royal Drury Lane. Box. Tuesday, Nov [Jan 19' ink mss.] 1839. ['Mr.A. Copeland' ink mss.]**

Ticket printed in blue ink, 60 x 91mm. £70
Personalised admission ticket to the box at Drury Lane presented in original envelope. Envelope with printed border of ears of corn and inscribed 'Free Trade'. This an example of one of the methods of publicity employed by the The Anti-Corn Law League, founded in 1838 to campaign for the abolition of the protectionist corn laws and establish a fully free-trade economy.

The verso of the ticket is annotated in ink: "Wednesday March 15 New Opera at 11 -, on the stage, Mr. H. Phillips." This is probably a reference to the singer Henry Phillips (1801 - 1876).

Ex: *Collection of Alec Clunes.*
Stock No: 7861



19. **St. James's, Jan. I. 1717/18. The following Address, from the Hundreds of Drury, was this Day presented to his Majesty by Mr. Cibber, introduced by his Grace the Duke of Newcastle, Lord Chamberlain of the Household; which Address his Majesty received very graciously. To the King's Most Excellent Majesty, The Humble Address of the Mayor, Aldermen, and Common-Council, and other Inhabitants of your Majesty's Ancient and Loyal Hundreds of Drury. Sir, ...[address follows].**

Letterpress broadside, sheet 235 x 170mm. Creases where folded. Some spotting. £180

Written by Colley Cibber (1671 - 1757), actor and dramatist.

Ex: *Collection of Alec Clunes.*
Stock No: 7885

20. **Avis aux Perturbateurs du bon-ordre Par Feu Bordier mort en l'air a Rouen le 21 Aout 1789. Vous verrez que je serai pendu pour arranger l'affaire. Nuit aux aventures, Act.III, Sc.IX, role de Frontin.**

[n.d., c.1800.]

Engraving, sheet 252 x 153mm. Foxing. £180
Interesting French engraving illustrating a scene from a highly politicised play titled 'Nuit aux aventures'. A harlequin called 'Frontin' stands with his club in front of the gallows, apparently a symbol of chaos and anarchy. The scene seems to have been inspired by actual events in the form of revolutionary riots at Rouen in August 1789, and reflects later attitudes to the early years of the Revolution.

Ex: *Collection of Alec Clunes.*
Stock No: 7859

21. **[Memorial collection relating to the career of W.S. Woodin.]**

[Judd & Glass, Printers, New Bridge Street, E.C., n.d., c.1870.]

Three journal illustrations, largest 278 x 372mm, and one pamphlet, 8vo (217 x 177mm), the collection bound by stitches. Prints with some foxing and tatty extremities, folds as normal, pamphlet lacking wrappers. £260

Illustrations of actor W.S. Woodin as his various comic creations, from a contemporary publication. Also pamphlet published shortly after his death in tribute: "W.S. Woodin's Cabinet Of Curiosities; An Entirely New And Original Musical, Mimetic, Pictorial, Graphical, Polygraphical & Anthropographical Entertainment, Illustrative Of Spring And Its Ramblers. Summer And Its Excursionists. Autumn And Its Tourists. Winter And Its Entertainers." As well as detailing the characters and order of their appearance in each of the four entertainments, also features a brief 'Memoir' to Woodin, 'Comic Advertisements' and Press reviews.

William S. Woodin (d. c.1870) gave monologue entertainments at his Polygraphic Hall. The building in William IV Street, near Charing Cross, Westminster, opened as the Lowther Rooms in 1840. It was the residence of the Fathers of the London Oratory of St. Philip Neri and was used for lectures. It was here, in 1850, where Dr John Newman delivered his Lectures on Anglican Difficulties, after his conversion to Catholicism. On the departure of the religious order, which moved to the Brompton Oratory, the hall became Woodin's Polygraphic Hall in 1855 (and later in the 19th century The Folly Theatre).

Ex: *Collection of Alec Clunes.*
Stock No: 7864

22. **No par giust....o on Ballarin de vent.**

[n.d., c.1770s.]

Etching, 215 x 119mm. Creases where folded. £160

An Italian comedian, as one of the characters from a Commedia dell'Arte. This was a form of improvisational theatre that began in Italy in the 16th century and held its popularity through the 18th century, and still performed today. Performances were unscripted, held outside, and used few props. They were free to watch, funded by donations. A troupe consisted of ten people: eight men and two women.

Ex: Collection of Alec Clunes.

Stock No: 7883

23. **Monsieur Balon [ink mss.]**

[n.d., c.1720.]

Etching with later hand colour, 246 x 171mm.

Trimmed within plate to printed border, piece missing from paper edge upper right. Old mount residue. £240

Claude Balon (also Ballon, often incorrectly named Jean) (1671 – 1744) was one of the leading French theatrical dancers of his day, and a choreographer. Here he is depicted as a harlequin or jester. From an unidentified French publication.

Ex: Collection of Alec Clunes.

Stock No: 7884

24. **The Diagonal Walk, Fountain and Canal, in the Garden of Hampton Court. Vue de L'allee Diagonal, de la Fontaine, et du Canal, dans le Jardin d'Hampton Court.**

Printed for Robt. Sayer, at the Golden Buck, near serjeant's Inn Fleet Street [n.d., c.1790].

Engraving, 174 x 276mm. Crease developing small hole upper centre of image. £95

'3' inscribed upper right, from a series of views at Hampton Court.

Stock No: 7897

25. **Public & Private Actors or taking in & taking out.**

London Publ. by A Sharpe [n.d., c.1830.]

Soft ground etching with hand colour, sheet 308 x 235mm. Trimmed to plate. £180

A rare print showing a man being relieved of his pocket watch by a pick-pocket as he watches a puppet show among a crowd. A white cat seems to have joined in the show and is confronted by Mr. Punch and his club.

Ex: Collection of Alec Clunes.

Stock No: 7873

26. **Singing Witches. Macbeth. Act 4. Sc. 1. Jane Shirreff Priscilla Horton Harriett D. Taylor [facsimile signatures in plate.]**

J. Graf, Printer to Her Majesty. London, Published Decr. 1, 1838, by J. Mitchell, Old Bond Street.

Lithograph on india laid paper, sheet 255 x 305mm. Foxing and age-toning, mostly outside india. £160

Three popular actresses of the day as the famous witches from Macbeth.

Ex: Collection of Alec Clunes.

Stock No: 7871



27. **Vue De Iamcefu [in reverse].**

Grave par Francois Xav. Habermann. Se vend a Augsbourg au Negoce comm de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majeste Imperiale et avec Defense ni d'en faire ni de vendre les Copies [n.d., c.1770].

Hand coloured engraving, sheet 337 x 447mm. Some creasing, marginal repairs, repaired tear through lower right corner of plate. £350

Vue d'Optique in Nanking province, China. Nanjing (Nanking) is the capital of China's Jiangsu Province, and a city with a prominent place in Chinese history and culture. Nanjing (literally: 'Southern capital') served as the capital of China during several historical periods, including as the former capital city of Republic of China, and is listed as one of the Four Great Ancient Capitals of China.

From a 'Collection des Prospects' by Franz Xaver Habermann (1721 - 1796), engraver and publisher in Augsburg, Germany.

Ink annotations in Dutch lower edge of plate.

Stock No: 7903

28. **A View Of The Auction Department At The Horse Bazaar.**

Printed by C. Hullmandel. London. Published Decr. 1824, by J. Watson, No 7, Vere Street. and John Beckensall.

Lithograph, image 305 x 435mm. Light foxing, on fine paper laid to card. £350

A view inside the saleroom at Aldridge's Horse and Carriage Repository on St. Martin's Lane in London's West End. The prospective buyers are semi-caricatured. It was especially known for middle class and tradesmen's horses, a trade which ended in 1926, when motor car sales took over.

Stock No: 7902

29. **The King's Declaration To His Gentry And Army IN September 1642. His Majesty soon after setting up his Standard....was confident of God's Blessing.**

Parr Sculp. [John Bowles, London, c.1750.]

Engraving, sheet 413 x 445mm. Trimmed within plate, glued to album page. £240

Charles I assembles his Royalist army outside Shrewsbury (the town is visible in the background) at the onset of the Civil War.

Engraved by Nathaniel Parr.

Stock No: 7913

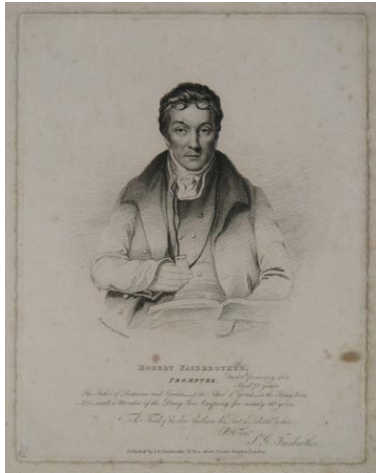
30. **Tenby. South Sands.**

G. Reinagle lithog. Printed by C. Hullmandel. [n.d., c.1840.]

Lithograph, image 235 x 380mm. £95

A view in Tenby, Pembrokeshire, Wales. Inscribed 'Pl. 7.' above image.

Stock No: 7898



31. Robert Fairbrother, Prompter. Died January 1841. Aged 72 years. The Father of Pantomime and Combat__of the School of Garrick__in the Pigmy Revels_1770__and a Member of Drury Lane Company for nearly 40 years. To the Friends of the above Gentleman this Print is Dedicated by their, _ Obt. Servt. S.G. Fairbrother.

Engraved by P. Roberts. Published by S.G. Fairbrother, 31, Bow Street, Covent Garden, London [n.d., c.1841.]. Stipple engraving with etching on india laid paper, 245 x 191mm. Some stain spots to india. £120

A very rare portrait.

Harvard Theatre Collection: pg.4, 1. Not in BM. Ex: Collection of Alec Clunes.

Stock No: 7852

32. **The Cyfartha Ball. Given by William Crawshay....Thursday May 21st. 1846.**

Drawn by J. Appleby. Day & Son Lithrs. to the Queen. Published, March 29th. 1847 by John James Purchase, Carver & Gilder; George St House, Bath, and 54, Wind St., Swansea.

Tinted lithograph with hand colour, image 302 x 246mm. Tatty extremities, pin hole to image lower left. £180

A very interesting locally published lithograph showing the glittering ball arranged by the ironmaster William Crawshay in honour of his son Robert Thompson Crawshay (1817 - 1879). This shows the

immense ballroom at Cyfartha Ironworks near Merthyr Tydfil, decorated with greenery and banners, with hundreds of couples dancing. The ironmaster and industrialist Robert Thompson Crawshay was born at his father's ironworks at Cyfartha in March 1817. From a very early age he manifested a great interest in his father's ironworks, and spent much of his time there. His determination to learn the business led him to participate in all the processes of production, and he even exchanged his own diet for that of the workmen. He married in 1846 and upon his return from honeymoon on May 30th, he and his bride received a joyous welcome and procession organized by the ladies of Merthyr Tydfil. It was in thanks for their reception that William Crawshay gave his splendid ball dedicated "To the Ladies of Merthyr Tydfil and its Vicinity". In the 1860's, however, Robert's refusal to turn the plant over to steel production resulted in its closure after his death in 1879. The ironworks were converted by his son William Thompson Crawshay, at a cost of £ 150,000, and reopened in 1882. It again closed in 1910. In 1915 it was reopened to produce pig iron and shell steel during the Great War. It finally closed forever in 1919 and dismantled in 1928.

See 7906.

Stock No: 7907

33. **The Cyfarthfa Banquet. Given by William Crawshay....Thursday May 21st. 1846.**

Drawn by J. Appleby. Day & Son Lithrs. to the Queen. Published, March 29th. 1847 by John James Purchase, Carver & Gilder; George St House, Bath, and 54, Wind St., Swansea.

Tinted lithograph, image 270 x 404mm. Occasional creasing and spotting. £180

Locally published lithograph showing the lavish banquet arranged by the ironmaster William Crawshay in honour of his son Robert Thompson Crawshay (1817 - 1879). This image shows the tables laid with a lavish buffet and enormous joints of meat, with couples partaking of the feast. The ironmaster and industrialist Robert Thompson Crawshay was born at his father's ironworks at Cyfartha in March 1817. From a very early age he manifested a great interest in his father's ironworks, and spent much of his time there. His determination to learn the business led him to participate in all the processes of production, and he even exchanged his own diet for that of the workmen. He married in 1846 and upon his return from honeymoon on May 30th, he and his bride received a joyous welcome and procession organized by the ladies of Merthyr Tydfil. It was in thanks for their reception that William Crawshay gave his splendid ball dedicated "To the Ladies of Merthyr Tydfil and its Vicinity". In the 1860's, however, Robert's refusal to turn the plant over to steel production resulted in its closure after his death in 1879. The ironworks were converted by his son William Thompson Crawshay, at a cost of £ 150,000, and reopened in 1882. It again closed in 1910. In 1915 it was reopened to produce pig iron and shell steel during the Great War. It finally closed forever in 1919 and dismantled in 1928

See 7907.

Stock No: 7906

34. For The Benefit Of Mr. Salpietro.

F. Bartolozzi inv: et sculp. 1773.

Concert ticket, etching in sanguine, 98 x 113mm. £180

Refers to a Giovanni Salpietro, violinist.

Ex: Collection of Alec Clunes.

Stock No: 7840

35. Désespoir de Mrs. Bellamy sur les marches du Pont de Westminster.

La Ville fe. Benoist del. F. Maradan sculp. [n.d., c.1810.]

Engraving, 190 x 133mm. £130

George Anne Bellamy (1731? - 1788), actress. Initially her beauty and social reputation stood her in good stead. She was small in stature, fair, with blue eyes, and apparently very beautiful. During her early life she was thrown into intimacy with Fox and many characters of highest mark. Her later years were burdened with suffering and debt however. She describes herself on her reappearance in Dublin, when still little more than thirty, as 'a little dirty creature bent nearly double, enfeebled by fatigue, her countenance tinged with jaundice, and in every respect the reverse of a person who could make the least pretension to beauty.'

Ex: Collection of Alec Clunes.

Stock No: 7882

36. For The Benefit Of Mr. Dragonetti.

E.F. Burney del. F. Bartolozzi. sculp. [n.d., c.1805.]

Concert ticket, etching, 118 x 151mm. £130

A lyre is played by a putti held by a female figure, a male figure stands on the other side of the instrument. Domenico Dragonetti (1763 - 1846) was an Italian double bass virtuoso. In 1794 he moved to London to play in the orchestra of the King's Theatre, and settled there for the remainder of his life.

Ex: Collection of Alec Clunes.

Stock No: 7838

37. Mexican Dresses. Trajes Mexicanos. Costumes Mexicains.

C.Castro y J. Campillo del y lito. Mexico, Litog. de Decaen, Portal del Coliseo Viejo [n.d., c.1858].

Tinted lithograph, image 233 x 335mm. Repaired tear to right margin. £280

Mexican costume plate published in "Mexico y sus Alrededores"(as inscribed above image), which Mathes describes as: "One of the significant lithographic productions in the history of the art... This is the most important work illustrating Mexico in the 19th century". One of the artists whose work was used was Casimiro Castro.

Mathes, Mexico on Stone, pp. 28-29 & 57.

Stock No: 7908

38. The Marriage Of The King 1625. The Treaty of Marriage between Charles Prince of Wales & Henrietta Maria younger sister to Lewis XIII....[etc.]

L. Cheron Pinx. I. Mynde Sc. Printed for and Sold by T. Bowles Print and Map Seller next the Chapter

House in St. Paul's Church Yard and I. Bowles Print and Map Seller at the Black Horse in Cornhill - London [n.d., c.1750].

Engraving, sheet 412 x 440mm. Trimmed within plate, glued to album page. Missing upper right corner, filled. On 11 May 1625 Charles was married by proxy to Henrietta Maria of France, nine years his junior. In his first Parliament, which he opened in May, many members were opposed to his marriage to Henrietta Maria, a Roman Catholic, fearing that Charles would lift restrictions on Roman Catholics and undermine the official establishment of Protestantism. Although he stated to Parliament that he would not relax restrictions relating to recusants, he promised to do exactly that in a secret marriage treaty with Louis XIII. The couple were married in person on 13 June 1625, in Canterbury. Charles was crowned on 2 February 1626 at Westminster Abbey, but without his wife at his side due to the controversy. Charles and Henrietta had nine children, with three sons and three daughters surviving infancy.

After Louis Chéron (1660 - 1725).

Stock No: 7914



39. [Apollo and a satyr.]

G. Cipriani inv. [Engraved by F. Bartolozzi?] [n.d., 1781.]

Etching, 109 x 121mm. Some foxing, largely to margins. £180

A fine impression. An identical engraving by Bartolozzi, with extra titles, was issued as a ticket for a benefit concert for Felice Giardini (1716 – 1796), an Italian composer and violinist.

See stock number 7843 for a lettered impression. Ex: Collection of Alec Clunes.

Stock No: 7846

40. For The Benefit Of Mr. Giardini.

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1780.]

Concert ticket, etching with hand colouring, sheet 123 x 112mm. Trimmed to plate and laid on card. £130

Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

Ex: Collection of Alec Clunes.

Stock No: 7839

41. For The Benefit Of Mr. Giardini. A Concert Of Musick.

G. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1780.]
Concert ticket, etching, sheet 135 x 154mm. Trimmed to plate at left and right. Some foxing/staining. £160
Apollo stands with his lyre watching a satyr play his pipes. Felice Giardini (1716 – 1796) was an Italian composer and violinist. He came to London in 1751, where he was highly successful as a performer and society music teacher. He remained in England until 1784 when he travelled to Naples at the invitation of Sir William Hamilton.

Ex: Collection of Alec Clunes.

Stock No: 7843

42. Hanover Square.

G.B. Cipriani inv. F. Bartolozzi sc. [n.d., c.1790.]
Concert ticket, proof etching in sanguine, sheet 132 x 132mm. Trimmed inside plate. £180
An attractive motif of two putti in theatrical masks. On the east side of Hanover Square, at the southeastern corner of Hanover Street, the large building now known as the Hanover Club, or Cercle des Etrangers, had for many years, down to the beginning of 1875, borne the name of the Queen's Concert Rooms, more popularly known as the Hanover Square Rooms. Sir John Gallini erected the house and the original concert-room in the first half of the reign of George III. Supported by the musical talent of Bach, Abel, and Lord Abingdon, Gallini carried on here, from 1785 to 1793, a series of concerts, for which he contrived to gain the patronage of the Court. George III. himself was accustomed frequently to attend these concerts, together with Queen Charlotte.

Ex: Collection of Alec Clunes.

Stock No: 7845

43. For The Benefit Of Mr. Jones.

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1790.]
Concert ticket, etching, sheet 74 x 74mm. Trimmed to plate and laid on backing sheet. £95

Ex: Collection of Alec Clunes.

Stock No: 7841

44. The Ball At The Mansion House. April XVII.MDCCLXXV The Right Honble. John Wilkes, Lord Mayor.

G.B. Cipriani inv. et del. F. Bartolozzi sculp. 1775-
Ticket, engraving with etching, sheet 219 x 216mm. Trimmed to plate. £160
Elaborate ticket for an April 17th 1775 ball in the second floor Ball Room at The Mansion House in the City of London. Three putti dance with a classical female figure, while two more fly overhead bringing vines.

Ex: Collection of Alec Clunes.

Stock No: 7848

45. [An unattributed concert ticket featuring three putti.]

G.B. Cipriani inv. F. Bartolozzi scu. Pubd. Septr. 1st. 1781. by A. Poggi.

Proof etching, sheet 107 x 110mm. Trimmed inside plate, light foxing. £140

An attractive scene with two putti dancing to the accompaniment of the pipe and drum of a third. Proof before cartouche above image lettered.

Ex: Collection of Alec Clunes.

Stock No: 7844

46. Mademoiselle Clairon. Celebre Actrice de la Comedie francoise... [dedication to Count Schuwalow, Curator of the Moscow academy of Arts follows.]

dessine par Cochin le fils. et grave a l'eau forte par Schmid* * * [n.d., c.1750.]

Etching, 174 x 130mm. £130

Mademoiselle Clairon (1723 - 1803), actress working at the Comédie Française where she made her debut in 1743, famous for her numerous love affairs. Goldsmith called Mlle Clairon "the most perfect female figure I have ever seen on any stage" and Garrick admitted that "she has everything that art and a good understanding with great natural spirit can give her.". She retired in 1765.

Also known as Leris or Legris de la Tude; Claire Joseph Hippolyte.

After Charles Nicolas Cochin fils (1715 - 1790).

Scratched letters, second state, with Schmid's name.

Crayen: 140. Wessely: 22. Ex: Collection of Alec Clunes.

Stock No: 7858



47. Bow Street Myrmidons spoiling Bob Booty's Morning Draught. From the Original Picture by John Collet, in the possession of Carington Bowles.

433 London: Published as the Act directs. by Carington Bowles, N°. 69 St. Pauls Church Yard [n.d., c.1790].

Mezzotint, 255 x 350mm. £480

Three Bow Street officers burst open the door of a room where a man and two whores are sitting up in bed, much alarmed at their entry. The highwayman or burglar in the centre, wearing a night-cap, spills the contents of a punch-bowl held in his left hand; over his arm is a netted purse containing coins. One of the women takes up one of a pair of pistols lying by the bed. On the wall is a framed print of Jack Sheppard, shackled and sitting on the ground in prison.

The brothers Henry and John Fielding, both of whom served as magistrates at Bow Street Court, created a salaried constabulary in 1750. The organization, known as the Bow Street Runners, patrolled the highways and streets within the parish of Bow Street. An act of Parliament later created several more offices based on the Bow Street model.

A reissue of the plate first published by Carington Bowles in May 1781 under the title 'Fielding's myrmidons spoiling Bob Booty's morning draught'. Sir John Fielding had died in 1780 and Bowles obviously wished to update his engraving.

See *BM Satires*: 5947.

Stock No: 7889

48. Mr. de Pourceaugnac Act.1er. Sc.8.

Grave par Joullain sur le dessein de Ch. Coypel 1726.

Sevend a Paris chez Surrugue rue des Noyers.

Etching and engraving Trimmed within plate. £230

Monsieur de Pourceaugnac surrounded by two doctors who are both taking his pulse, while in the background a servant approaches from the right, carrying a large syringe.

From a series of 6 plates after Charles Coypel: 'Suite d'estampes des principaux sujets des comédies de Molière', representing scenes from Molière's plays.

Ex: *Collection of Alec Clunes*.

Stock No: 7854



49. The Lovely Sacarissa dressing for the Pantheon. She Blooms in the Winter of her Days, like the Glastonbury Thorn.

Published Feby. 24, 1772.

Mezzotint, 350 x 250mm. Repaired tears to left margin. Some scratching/scuffing to mezzotint. £650

A stout, ugly, and elderly woman holds in her left hand a barber's block, with a carved head in profile, on which is an elaborate pyramidal wig with ringlets. This she is covering with powder or flour from a dredger. Her back is turned to the casement window through which look two grinning old women, wearing frilled muslin caps. Behind on the wall, in deep shadow, is a picture of a dome inscribed "The Pantheon".

Attributed to Philip Dawe (c. 1750 - 1791?).

BM Satires: 5533. Chaloner Smith: undescribed.

Image appears to be based on *BM Satires*: 4647, *Lady Drudger going to Ranelagh, 1772*.

Stock No: 7888

50. Joseph Rullier. Se portant tres-bien, age de cent Neuf ans...[etc.]

C.L. Desrais Del. Dorgez sculp. Avec l'Approbation de Mr. le Lieutenant General de Police [n.d., c.1780].

Etching, 265 x 165mm. Printer's crease into upper part of image. £160

Contemporary portrait of a French centenarian, Joseph Rullier, who is here depicted aged 109. After Claude Louis Desrais (1746 - 1816) by F J Dorgez (1780 - 1814; fl. in Paris).

Stock No: 7917

51. Mr. Henry Faudel At Home Mondays ['7' ink mss.]pm. 5 St. Andrews Place, Regent's Park. Season 186 ['3' ink mss.]

Printed invitation on purple card, 164 x 214mm. £160

Personalised calling card announcing a season of concerts, annotated to 'E. Horne Esq' in ink. Illustrated with vignettes of 'A Quartet In The Olden Time' (an 18th century orchestra) above, and 'A Quartet In The Present Time' below.

See stock number 7865. Ex: *Collection of Alec Clunes*.

Stock No: 7866

52. Mr. Henry Faudel 5 St. Andrews Place, Regent's Park At Home Mondays ['from 25 Novr.' ink mss.] Season 1861 ['& 2' ink mss.]

Printed invitation on yellow card, 115 x 152mm. Tears into image from above and at left. £140

Personalised calling card announcing a season of concerts, annotated to 'Edger Horne Esq' in ink. Illustrated with vignettes of an orchestra, a dog, and men drinking, smoking cigars and playing billiards.

Ex: *Collection of Alec Clunes*.

Stock No: 7865

53. Fort Utah On The Timpanogas. _ Valley Of The Great Salt Lake.

A. Fay [in image]. Ackerman Lith. 379 Broadway. [n.d., c.1853.]

Coloured lithograph, image 112 x 192mm. Soiling, crease through upper right corner. £75

Published in New York for Captain Howard Stansbury's 'An Expedition to the Valley of the Great Salt Lake of Utah' 1853. His survey contributed to the accumulating of information essential for locating the trans-American railway route.

Stock No: 7909

54. Miss R. Isaacs as Albert. In the Play of William Tell.

From *Life and on Stone* by J.W. Gear, 5, Charlotte St., Fitzroy Sqr. [n.d., c.1825.]

Lithograph, sheet 323 x 262mm. Light spotting. £190

Rebecca Isaacs, dramatic singer, d.1877. By John William Gear (1799 - 1866), draughtsman, printmaker and publisher.

Harvard Theatre Collection: pg.296, 1. Ex: Collection of Alec Clunes.

Stock No: 7837



55. The Reform Banquet. At Guildhall, London, July 11th 1832. To the Right Honorable Charles Earl Grey, K.G. &c.&c. This Engraving from the Original Picture in his possession is by permission respectfully dedicated by his Lordship's most Obedient Servant John Charles Bromley.

Painted By B. R. Haydon. Engraved by John Charles Bromley. London, Published July 1st. 1837, By J. C. Bromley, 35, Robert Street, Hampstead Road. Mixed method engraving, 620 x 715mm. Some blemishes to paper surface, evident particularly in title area, expertly restored and filled. £650

Magnificent banquetting scene with portraits of politicians and dignitaries, the Earl Grey standing to give a toast at the top table in the centre of the composition. Also separate etched key plate (sheet 299 x 346mm) giving the names of 102 diners, including Robert Grosvenor, 1st Marquess of Westminster, Lord John Russell, Sir Francis Burdett, and Charles Gordon-Lennox.

The Representation of the People Act 1832, commonly known as the Great Reform Act, introduced wide-ranging changes to the electoral system of the United Kingdom. According to its preamble, the act was designed to "take effectual Measures for correcting diverse Abuses that have long prevailed in the Choice of Members to serve in the Commons House of Parliament." It was proposed by the Whigs led by the Prime Minister Lord Grey. It met with significant opposition from the Tories, especially in the House of Lords. Nevertheless, as a result of public pressure, the bill eventually passed. The Act granted seats in the House of Commons to large cities that sprang up during the Industrial Revolution, and took away seats from the 'rotten boroughs' - those with very small populations. The Act also increased the number of individuals entitled to vote, increasing the size of

electorate by 50–80%, and allowing a total of 653,000 adult males (around one in five) to vote.

BM: 1872,0511.189. Ex: collection of the Hon.

Christopher Lennox-Boyd.

Stock No: 7886

56. Jobson, Nell, and the Doctor, Scene 3d. in the Wives Metamorphos'd. Le Savetier, sa Femme, et le Magicien. 3eme. Scene des Femmes Metamorphosees. From the Original Painting in Vaux-hall Garden.

F. Hayman pinxt. Truchy Sculpt. London, Printed for Robt. Sayer, Map & Printseller at No. 53 in Fleet Street [n.d., c.1790].

Engraving and etching, 260 x 365mm. Faint trace of water stain lower half of sheet. Light marginal foxing, generally pretty good. £330

By French engraver Louis Truchy (1731? - 1764) after a painting by Hayman for a series of illustrations to plays performed at Vauxhall Gardens.

This a reissue of the print originally published c.1743.

BM: 1877,0210.401. Ex: Collection of Alec Clunes.

Stock No: 7919

57. To Major William Popham, and to the rest of the Officers and Soldiers, who on the 4th. of August 1780, surprised & took Possession of the celebrated & hitherto deemed impregnable Fortress of Gwalior; This View of that remarkable Place (engraved by the Order, and at the expence of the honble. Warren Hastings Esqr. to perpetuate the memory of so important an Event) is, with the highest Admiration of their Military Virtue, Inscribed by J. Rennell. Gwalior is situated in Hindoostan, 80 Miles from Agra, and 900 from Calcutta.

The Original sketch'd on the spot by Capt. I.Hickes, the Drawing made by Mr. Hearne. Engraved by Wm.

Byrne, the Figures by J. Hall. Published according to Act of Parliament, by James Rennell, 5th. April 1784.

Engraving, 380 x 485mm. Crease into image at left, two repaired tears into upper part of plate. £500

Impressive view of Gwalior, a city in Madhya Pradesh in India, 76 miles south of Agra. At the heart of Gwalior is its fortress built by Raja Man Singh Tomar, of the Tomar dynasty. This formidable structure had the reputation of being one of the most invincible forts of India. It occupies an isolated rock outcrop. The great Mughal Emperor Babur reputedly described it as, "The pearl in the necklace of the forts of Hind". It first fell to the British in 1780, but was one of the cities taken during the Indian Rebellion of 1857. The old town of Gwalior lies at the eastern base of the fortress.

The publisher is the geographer James Rennell (1742 - 1830), a Major in the East India Company's service. In 1794 he was appointed surveyor-general of the East India Company's dominions in Bengal, and retired from active service in 1777, after having been engaged on the survey for thirteen years. The government of

Warren Hastings, to whom Rennell dedicates this print, granted him a pension, which the East India Company somewhat tardily confirmed. The remainder of Rennell's long life was devoted to the study of geography. His 'Bengal Atlas' was published in 1779, and was a work of the first importance for strategical as well as administrative purposes. He was elected a fellow of the Royal Society in 1781, and took up his residence in Suffolk Street, near Portland Place, where his house became a place of meeting for travellers from all parts of the world. His second great work was the construction of the first approximately correct map of India.

Stock No: 7900

58. The Mathew-orama for 1824 or "Pretty Considerable d__d particular" Tit Bits from America - being all well at Natchitoches.

Augte. Hervieu del. A. Ducote Lithoy. [n.d., c.1835.] Lithograph, sheet 222 x 264mm. Vertical centrefold, mounted to album page. £180

The actor Charles Mathews (1776 - 1835) in 14 of his American characters as played at the Lyceum for his 1824 'monodrama' entertainment 'The Trip To America'. Under each character is lettered a quotation. Copied from the 1824 etching of the same title by Thomas Howell Jones, with minor differences in the image.

Mathews enjoyed great acclaim during his 1822 -3 trip to America, though his impersonations of types of Americans were not well received when performed in the US in 1831.

By Thomas Howell Jones (1824 - 1848; fl.) from a series of 'Mathew-oramas'.

See stock number 7803 (*BM Satires: 14714*). Ex: *Collection of Alec Clunes*.

Stock No: 7857

59. Why, Sir John, my face does you no harm. No, I'll be sworn; I make as good use of it as many a man does of a death's head: or a memento mori. I never see thy nose, but I think upon hell fire.

K. fect. 1784.

Etching with aquatint, sheet 183 x 152mm. £90

A scene from a Shakespeare play featuring Sir John Falstaff, as performed by two well-known 18th century actors.

By John Kay (1742 - 1826), Edinburgh etcher of portrait caricatures.

Not in *BM Satires*. Ex: *Collection of Alec Clunes*.

Stock No: 7881

60. Under the Patronage of His Royal Highness the Duke of Clarence. Theatre Royal Hay-Market. For the Benefit of the Choral Fund Will be perform'd A Grand Concert To begin at 7 o'Clock Box. 5s.

Kirk del. J. Saunders sc. Engrav'd for the Choral Fund Novr. 30th. 1796.

Concert ticket, etching, sheet 105 x 147mm. Some staining, trimmed within plate. £90

Two putti hold aloft a banner supporting a medallion portrait of the Duke of Clarence.

An elaborate admission ticket for a well-off patron to one of the boxes at the Haymarket Theatre. Obviously used, the right portion of the ticket has been detached by one of the staff at the theatre, as intended.

Ex: *Collection of Alec Clunes*.

Stock No: 7850

61. Marcus Friedricus Kleinert. Noricus artis pictoriae....Regii Principis Sobieskii adscriptus.

Se ipsum pinxit. J. Jac. Haid sculps. et excud. A.V. [n.d., c.1750.]

Mezzotint, sheet 415 x 280mm. Trimmed to plate.

£350

A self-portrait by Marcus Friedrich Kleinert (1695 - 1742), German painter who specialised in portraiture, here depicted at work on a canvas in his studio.

Engraved by Johann Jakob Haid (1704 - 1767), mezzotinter and founder of a publishing house in

Augsburg.

Stock No: 7893



62. [Ellen Tree as Rosalind.]

[n.d., c.1838.]

Pencil and watercolour, 323 x 224mm. Light surface soiling. £480

Eleanora ('Ellen') Kean (née Tree) (1805 - 1880), actress, and wife of Charles John Kean, as Rosalind in 'As You Like It'.

A finely executed drawing with strong colour, most probably by Richard James Lane (1800 - 1872), sculptor, engraver and lithographer, and Associate of the Royal Academy. His lithograph published by J. Mitchell in 1838 would have been based on this.

For the litho see *NPG: D22073, Harvard: pg. 172, 31*.

Ex: *Collection of Alec Clunes*.

Stock No: 7870

63. **Les Muses Melpomène, Polymnie, et Erato.**

Le Sueur, Delinavit. Guyot, Excudit. a Paris chez Guyot Graveur, rue Jacques, No. 9..[n.d., c.1790.] Etching with printed and hand colour, sheet 165 x 194mm. Trimmed to plate and glued to album page at corners. £290

Attractive image of three Muses seated in a landscape beside a clump of trees, with good colour. From left to right, Melpomene, kneeling and singing whilst looking at a music score, Polymnia with her arm resting on a book, and Erato, playing the cello.

Engraved and published by Laurent Guyot (1756 - 1808).

Stock No: 7905

64. **Alarming Prospect The Single Ladies off to the Diggings.**

[n.d., c.1853.]

Coloured etching, sheet 211 x 308mm. Some spotting. £120

Unattached women board a ship bound for the mining towns of Australia, while menfolk look on anxiously.

Ellen Clacy's work 'A Lady's Visit to the Gold Diggings' in 1852-1853 may have been the inspiration for the this image, which originally appeared as the frontispiece to the 1853 edition of Punch's Pocket Book.

The gold rush had attracted huge numbers of men to Australia, which was already largely populated by farmers and male convicts. It was believed women would have a civilising influence on the rough male population and were vital to the future of the young colony. The "Family Colonization Loan Society" hoped to attract women to the colony and to provide opportunities for "fallen" women in England to reform and restart their lives in a new country. The society loaned women the fare for passage to Australia and arranged domestic employment in rural areas. The employers and sometimes husbands repaid the fare and paid an addition fee of 3 pounds for their British emigrant.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64, and also practised book illustration, including Dicken's 'Christmas Carol.'

Ex: Collection of Alec Clunes.

Stock No: 7880

65. **Topsy Turvey, __or, our Antipodes.**

[n.d., c.1854.]

Coloured etching, sheet 211 x 308mm. Water stains. £120

A light-hearted illustration of life in a nineteenth century Australian settlement, featuring a game of cards. The 'Regent Street' sign is probably a reference to Melbourne in Victoria. This image originally appeared as the frontispiece to the 1854 edition of Punch's Pocket Book.

By John Leech (1817 - 1864), draughtsman on wood, comic illustrator, lithographer, etcher and painter; born at London. He contributed to 'Punch' between 1841-64,

and also practised book illustration, including Dicken's 'Christmas Carol.'

Ex: Collection of Alec Clunes.

Stock No: 7879

66. **Jo: Baptiste Albrizzi Divi Marci Procuratori Meritissimo Honestarum Artium fautori eximio D.D.D.**

Ants. Marinetti detto il Chiozzotto inv. et pinx. Niclaus Cavalli del. et sculp. Venetiis. [n.d., c.1770.]

Etching, 445 x 344mm. General scuffing and soiling. Repaired tears into plate from right margin. £220

An attractive image of a man gently waking a woman by brushing her forehead with a blade of grass.

By Nicolo Cavalli (1730 - 1822), etcher in Venice and a pupil of Joesph Wagner, published by Giambattista Albrizzi in Venice and inscribed with his dedication.

Stock No: 7891

67. **A Perspective View of St. James's Square. Vue de la Place de St: James's.**

J.Maurer delin. et Sculp. 1753. Publish'd According to Act of Parliament.

Etching, 177 x 285mm. £220

Later impression inscribed '9' upper right, on laid paper watermarked 1817.

Stock No: 7896



68. **A Scene in the Recruiting Officer.**

Ph. Mercier invt. et pinxt. I. Faber fecit. Publish'd according to Act of Parliament, 1739.

Mezzotint, 276 x 323mm. Foxing, small marginal tear upper left. £320

Illustrates George Farquhar's 1706 play 'The Recruiting Officer'. Farquhar (1677 or 1678 – 1707) was an Irish dramatist noted for his contributions to late Restoration comedy. The play follows the social and sexual exploits of two officers, the womanising Plume and the cowardly Brazen, in the town of Shrewsbury as they recruit soldiers.

Ex: Collection of Alec Clunes.

Stock No: 7855

69. **Miss Harriet Powell.**

Engraved from a Painting of Mr. Peters in the Collection of John Taylor Esqr. by J.R. Smith. Publishd october 23 1776 by J Boydell Engraver in Cheapside London.

Mezzotint, scratched letter proof, sheet 261 x 196mm. Horizontal crease through publication line. £180

Harriet Mackenzie, Countess of Seaforth (fl. 1769 - 1779), actress and singer; second wife of Kenneth Mackenzie, 2nd Earl of Seaforth.

First state, with scratched letters and second 'l' of 'Powell' almost erased.

Chaloner Smith 137, I of II. Frankau 281, I of III. D'Oench 81. NPG: D4186. Ex: Collection of Alec Clunes.

Stock No: 7877



70. Miss Nailer in the Character of Hebe.

R.E. Pine pinxt. Carington Bowles excudit. W. Dickinson fecit. Printed for Carington Bowles, No.69 in St. Pauls Church Yard. London, Publish'd as the Act directs, A.D. 1770.

Mezzotint, 352 x 250mm. Some foxing, water stains to title area. £380

An actress, Miss Nailer or Nailor, in character holding a covered vase with an eagle to the right pecking at the lid.

A strong impression.

Chaloner Smith: 53, only state. BM: 1875,0710.7164. Not in NPG, Harvard Collection. Ex: Collection of Alec Clunes.

Stock No: 7918

71. Miss Kitty Fischer.

J. Reynolds pinxt. J. Watson fecit. Printed for John Bowles at No. 13 in Cornhill [n.d., c.1760].

Mezzotint, 150 x 112mm. Glued to album page at corners. £160

Catherine Maria ('Kitty') Fisher (d.1767) as Cleopatra dissolving the pearl. Fisher was a courtesan known for her beauty, wit and daring horsemanship. A favourite model of Sir Joshua Reynolds and an aspiring actress, although originally a milliner, she would become best known for her high-profile affairs with men of wealth.

Chaloner Smith: 53a, II of II. Hamilton: p.98, III of III. Goodwin: 10, II of II. Ex: Collection of Alec Clunes.

Stock No: 7876

72. Hon. Rd. Edgcumbe in the Character of Young Clackitt Lord Wm. Russell, in the Character of Mr Heartly. Lady Caroline Spencer, in the Character of Harriet. Vide Guardian Act. 1. Sc. 1. To their Graces the Duke and Duchess of Marlborough This Plate is most respectfully Dedicated By their Grace's most obliged and most grateful Servant James Roberts.

Painted by J. Roberts 1788. Engraved by J. Jones. Publish'd as the Act directs Decr. 8th. 1788 by J. Roberts Oxford & J. Jones No. 75 Great Portland Street Marylebone.

Mezzotint, 455 x 350mm. Light staining. £450

Richard Edgcumbe (1764 - 1839), Lord William Russell (1767 - 1840) and Lady Caroline Spencer (1763 - 1813) in characters from Philip Massinger's 'The Guardian'.

Plate 3 of 3 in the 'Marlborough Theatricals' series, representing nine different personages in total. The private theatre at Blenheim was opened in September 1787. The actors were amateurs, mostly the immediate family and friends of the Duke and Duchess of Marlborough.

Chaloner Smith: 55, II of II (third plate). Ex: Collection of Alec Clunes.

Stock No: 7921

73. Bianka Capello von A.G. Meissner.

Wien in der Wucherischen Buchhandlung 1786. Engraved titlepage, frontispiece, and 12 engravings, bound with single stitch, largest 115 x 85mm, most c.94 x 70mm. £280

A set of illustrations from an early Vienna edition of August Gottlieb Meissner's 'Bianka Capello'. It is a tragedy inspired by the life of Bianca Cappello (1548 - 1587), an Italian noblewoman who was first the lover and then the wife of Francesco I de Medici, Grand Duke of Tuscany. Meissner (1753 - 1807) was an author and poet who became a professor in Prague in 1785, and in 1805 director of the Lyceum at Fulda. He wrote plays and stories and was active as a translator. His work has a pronounced moralizing trend. Alfred von Meißner was his grandson.

All engravings by Mark after Sambach, and inscribed with plate and page numbers from the volume they have been disbound from.

Ex: Collection of Alec Clunes.

Stock No: 7849

74. To Sir Charles Whitwort Knt. Member of Parliament; Vice President of the Society for the Encouragement of Arts, Manufacturers & Commerce; Treasurer of the Foundling Hospital; &c. &c. &c. this View of the inside of the Chapel of the Foundling Hospital, is with all due Respect dedicated by his most obedient humble Servant, John Sanders.

I. Sanders delin. et Fecit. Publish'd & Sold by the Author in Great Ormond Street, And at W: Sharp's No.9, Bartholomew Lane, according to Act, Jan'y. 7. 1774.

Etching, 385 x 520mm. Horizontal crease through title area, staining to right edge of image. £350

Fine etching of the baroque interior of the Chapel of the Foundling Hospital, with dedication to Charles Whitworth, Earl Whitworth (1752 - 1825). The Foundling Hospital was founded in 1739 in London by the philanthropic sea captain Thomas Coram. It was a children's home established for the "education and maintenance of exposed and deserted young children." By the painter John Sanders. Pulpit lettered 'IHS. 1751'. *Wellcome Library: 23506i.*
Stock No: 7912

75. Miss Rafter in the Character of Phillida. In native Beauty clad without disguise ...[two verse quotation]... And live in Pleasures which alternate spring

Schalken Pinxit. [n.d., c.1770.]

Mezzotint, sheet 266 x 217mm. Trimmed within plate, into lettering at left. Glued to card. £260

A very rare image of the actress Catherine 'Kitty' Clive (née Raftor) (1711 - 1785) as Phillida in Colley Cibber's 'Damon and Phillida'.

The engraver is not identified; the artist Schalken died 5 years before Clive was born. This print is similar to a mezzotint by Faber after Bleek (Chaloner Smith: 85), and to a mezzotint by Faber inscribed with 'G Schliecken' as the painter's name (Russell 85a), which may have been the source for the erroneous inscription. *See Chaloner Smith: 19. Not in NPG. Ex: Collection of Alec Clunes.*

Stock No: 7853

76. Pierce Egan. Author Of The Original Works Of Life In London, Tom & Jerry, Life of an Actor, Trip to Ascot Races, Boxiana, Show Folks, Walks through Bath. Book Of Sports, &c.&c. and Life In Dublin, produced at the Theatre Royal, Hawkins Street, Dublin, on Tuesday, Feby. 18, 1834, with the most decided success.

Drawn by George Sharples. Engraved on Steel by C. Turner. Printed for Pierce Egan, Junr. June 1st. 1832, 4. Paget Place, Waterloo Road, London.

Mezzotint, 360 x 255mm. Occasional spotting, largely to margins. £490

A very scarce portrait of Pierce Egan the elder (1772 - 1849), author of 'Life of London' and other social journals. He wrote first about boxing in his serial publication, 'Boxiana, or Sketches of Ancient and Modern Pugilism' (1813 - 1828).

In 1820, he began publication of a monthly journal, Life in London. His articles for that paper were collected in his best-known work, 'Life in London, or The Day and Night Scenes of Jerry Hawthorn Esq. and his Elegant Friend Corinthian Tom' the following year. These tales of the life of the rich young Regency bucks

were among the first instances of journalism covering common life and not high society and political elites. This plate reissued by his novelist son Pierce Egan the younger (1814 - 1880), first published in 1823. *Whitman: 175, II of II. Not in NPG. Not in BM.*
Stock No: 7901



77. England And America. The Visit of Her Majesty Queen Victoria to the Arctic Ship Resolute _ December 16th. 1856.

Painted By W. Simpson. Engraved By G. Zobel.

London Published June 7th. 1859, By Colnaghi & Co. Pall Mall East _ & E. Gambart & Co., 25, Berners St. Oxford St. _ Paris, 8, Rue De Bruxelles.

Mixed method engraving on india laid paper, image 865 x 558mm. Occasional damage to india, expertly restored and filled. £650

HMS Resolute was a barque-rigged ship specially outfitted for Arctic exploration. In 1852, Resolute was part of a four-ship expedition under Edward Belcher, investigating the fate of the John Franklin expedition, which had searched for the Northwest Passage to Asia. The Resolute and one of her sister ships became lodged in the Arctic ice of Viscount Melville Sound and was abandoned there in 1853. Recovered by an American whaler, the United States Congress bought her for \$40,000 and then had her refitted and sailed to England, where she was presented to Queen Victoria as a token of peace.

The HMS Resolute then served in the Royal Navy for over 20 years, and she was retired in 1879 and broken up. The British government ordered a desk to be made from the timbers of the ship, which was then presented to U.S. President Rutherford B. Hayes in 1880 as a gesture of thanks for her rescue and return. Since then, the desk - known as the Resolute desk - has been used by every president except Lyndon Johnson, Richard Nixon and Gerald Ford. Most presidents have used it as their official desk in the Oval Office, but some have had it in their private study in the Executive Residence.

Ex: collection of the Hon. Christopher Lennox-Boyd.

Stock No: 7887

78. To his Highness the Prince of Bouillon, this Plate The Subject St. Gregory before his Elevation to the Royal Chair observing some Children of Great Beauty set up for Sale in the Slave Market at Rome & finding on enquiry they were English

**Pagans he exclaimed Non Angli sed Angeli
sorent si essent Christiani they would not
be English but Angels were they Christians
is with Permission Humbly dedicated by
His Highness's most Obedient & most
Humble Srvant P. Roberts.**

Painted by Heny. Singleton. Engraved by Piercy Roberts. London Published as the Act directs Jany 1st 1801 by P. Roberts 289 Holborn.

Stipple engraving printed in colours, 540 x 670mm. Water stain upper left corner of image. £450

Saint Gregory I the Great or Pope Saint Gregory I (c. 540 – 604) was pope from September 3, 590 until his death. This illustrates the circumstances of his famous quote "Non Angli, sed Angeli" ("They are not Angles, but Angels") when he first encountered blue-eyed, blond-haired English boys at a slave market. The incident is said by Bede to have led to his dispatching of St. Augustine of Canterbury to England to convert the English.

A fantastic example of colour printing.

Stock No: 7911

**79. Under the Patronage of Their Royal
Highnesses the Prince & Princess of Wales,
A Grand Concert at Free Masons Hall, On
Friday the 5th. Feby. 1796, For the Benefit
of The Free Masons Female Charity.**

Stothard del.: F. Bartolozzi sculp:

Concert ticket, stipple engraving with etching, 137 x 150mm. Some soiling. £160

A child is presented to a classically dressed female figure. A fine impression with wide margins, indicating that this ticket was never actually trimmed by the printer for use. Price inscribed upper right.

Ex: *Collection of Alec Clunes.*

Stock No: 7847

**80. F.se A.M. Raucour, Nee a Paris le 3.
Mars 1756, Debutee a la Comedie
Francoise le 23 Decembre 1772, Recue le 23
Mars 1773.**

Toquet Pinx. Chatelin Sculp. AParis chez Bligny Lancier du Roi Cour du Manege aux Thuilleries [n.d., c.1775].

Engraving, 265 x 180mm. £180

Francoise Marie Antoinette Raucourt (1756 - 1815), French actress.

Not in Harvard. Ex: *Collection of Alec Clunes.*

Stock No: 7856

**81. [Griffin & Johnson in the Characters
of Tribulation and Ananias Act 3d. Scene
2d. Play of The Alchemist.]**

[Painted and engraved by Peter Van Bleeck.] [n.d., c.1748.]

Mezzotint, proof before all letters, 410 x 310mm. Light spotting. £650

The actors Benjamin Griffin (1680 - 1740) and Benjamin Johnson (c.1665 - 1742) in Ben Jonson's 'The Alchemist'. One holds a bag of money, the other a

book, in an interior with a globe at the left edge of the image.

By Peter van Bleeck (c.1695 - 1764), Dutch portrait painter and mezzotinter born at The Hague, son of Richard van Bleeck. In London by 1723, where he married in 1745.

This a fine impression from the Reiss collection, with his stamp on verso.

Chaloner Smith: 5, I of II. BM: 1902,1011.5995. Ex: Collection of Alec Clunes.

Stock No: 7920

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

Victoria R. delt. Edmond Morin, lith. Day & Son, Lithrs. to The Queen. January, 1853.

Lithograph, sheet 285 x 384mm. Foxing, largely to margins. £180

Scene from Racine's 'Athalie'; interior with the young Joas, King of Judah, seated on a throne in the centre. In the foreground stands Joad, the high priest, and Athalie, with Abner, the captain of the Guard, in armour. These and the other characters are captioned below the image.

A rare lithograph, from a sketch by Queen Victoria.

Ex: *Collection of Alec Clunes.*

Stock No: 7878



**83. [For The Benefit Of Mr. Salpietro.]
Music the fiercest grief can charm, And
fate's severest rage disarm [etched in
image.]**

F. Vieira Portuensis inv. F. Bartolozzi sculp. [n.d., c.1780.]

Concert ticket, proof etching, sheet 116 x 150mm.

Trimmed inside plate.

£140

Proof before cartouche lettered. Refers to a Giovanni Salpietro, violinist. Designed by Francisco Vieira 'Portuense' (1765 - 1805), Portuguese painter born in Oporto, where he trained in studio of Jean Pillement.

Ex: *Collection of Alec Clunes.*

Stock No: 7842

**84. The Witch of En - Dor. And he said
unto her....and bowed himself. Vide, the
1st. Book of Samuel, 28th. Chapter & 14th.
Verse. From an Original Picture in the**

**Collection of Daniel Daulby Esqr. of
Liverpool, to whom this Plate is dedicated,
by his obliged humble Servt. Thos.
Macklin.**

Macklin.

Painted by B. West, Historical Painter to his Majesty.
Engraved by William Sharp. London Publish'd June
30, 1788 by Thos. Macklin No. 39 Fleet Street.
Etching and engraving, 491 x 623mm. Ink spots in
title. Horizontal centre crease. £150

A dramatic scene from First book of Samuel in the
Bible, as the Witch, standing at the left, presents the
ghost of Samuel, emerging from a mist in the centre, to
Saul, who bows before the apparition.. Two onlookers,
one in armour, turn to flee in the doorway at right.

Baker: 3.

Stock No: 7904



85. [Sigismunda.]

Painted by F. Wheatley. Engrav'd by Thos. Watson.
London, Publish'd March 10th. 1779, by Dickinson &
Watson No.158, New Bond Street.

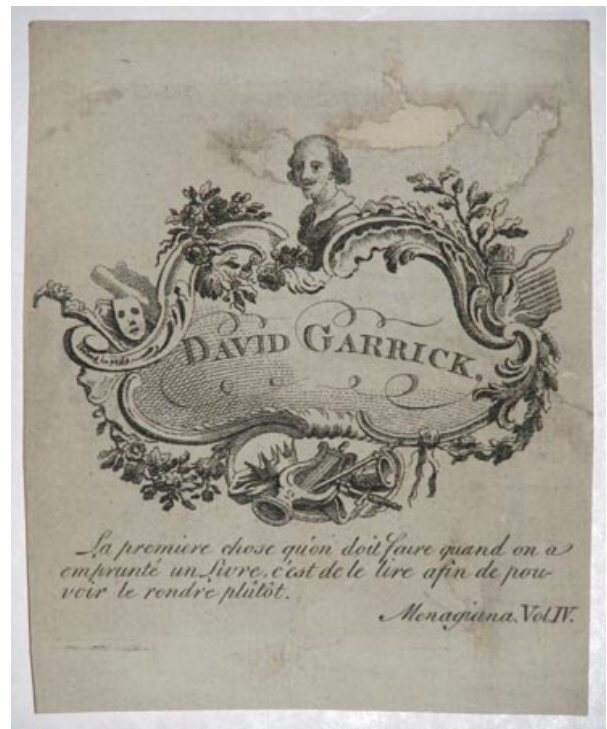
Mezzotint, proof before title, 265 x 200mm. Some age
toning. £230

Sigismunda, a character in Giovanni Boccaccio's
'Decameron'. She was the daughter of Tancredi, Prince
of Salerno, married to the Duke of Capua, and falls in
love with her father's page, Guiscardo. She poisons
herself, drinking from the cup in which her father sends
her Guiscardo's heart, having murdered him.

A strong impression.

*Chaloner Smith 44, I of II. Goodwin 55, between I &
II.*

Stock No: 7890



**86. David Garrick. La premiere chose
qu'on doit faire quand on a emprunté un
Livre, c'est de le lire afin de pouvoir le
rendre plutot. Menagiana. Vol IV.**

I. Wood in et sc. [n.d., c.1770.]

Etched ex-libris bookplate[?], on laid paper, sheet 97 x
80mm. Soiled and trimmed to plate right and left. Hole
and tear to paper above image, the whole laid to
conservation backing. £60

David Garrick (1717 - 1779) was the most famous
English actor of the 18th century. His name is set into a
rococo cartouche featuring a lyre and tragic mask, with
William Shakespeare's head protruding above.

Ex: Collection of Alec Clunes.

Stock No: 7922