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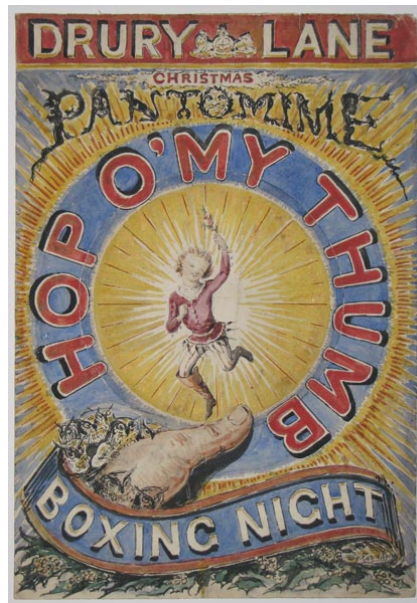
**Fax: 020 7379 6695**

**E-mail: grosvenorprints@btinternet.com**

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*Dealers in Antique Prints & Books*

## Catalogue for July 2007



Item 4

### The Arts

#### 1. **Zacharias.**

MA Bonaroti Inve. Piroli f. [n.d., c.1810.] Engraving in brown ink, 370 x 260mm. 14½ x 10¼". **£130**

The Old Testament Prophet Zechariah, after the fresco by Michelangelo (1475 - 1564) on the ceiling of the Sistine Chapel.

Engraved by Tommaso Piroli (1752 - 1824) in Rome, probably from a folio of Michelangelo's designs.

Stock: 11684

#### 2. **[Man tuning a lute while a woman leafs through a song book; three other figures.]**

Wateaux P. N Parr f.(?) [n.d., c.1750.] Etching, 90 x 100mm. 3½ x 4". Slightly foxed. **£75**

A familiar theme of figures playing music and singing after Antoine Watteau (1684 - 1721). It appears that Nathaniel Parr (1739 - 1751; active), the London engraver and occasional publisher working mainly for Bowles and other publishers, has re-engraved the plate and erased the name of the original (French) engraver.

Stock: 11362

#### 3. **Veduta Indiana.**

A. Basoli inv e dip. G. Sandri dis. L. e F. Basoli inc. [Italy, 1821.] Sepia aquatint with line. 295 x 390mm, 11¾ x 15¼". **£160**

The exterior of an Indian fort. One of three designs by Antonio Basoli for the 1813 production of Gioja's ballet, 'Riti Indiani', published in Basoli's 'Collezione di varie scene teatrali', 1821.

Stock: 11607

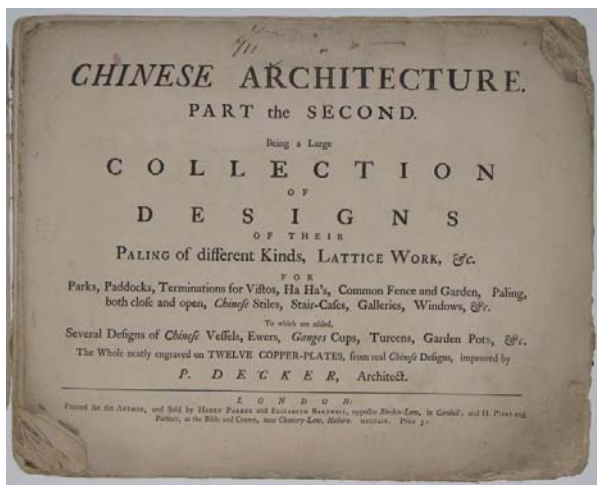
#### 4. **Drury Lane Christmas Pantomime. Hop O' My Thumb.**

[n.d., c.1911?] Ink and watrecolour. Sheet 360 x 250mm, 14 x 10". **£240**

A painted playbill for a pantomime version of 'Le Petit Poucet', a fairy tale by Charles Perrault (1628-1703). There were productions at Drury Lane in 1864, 1892 & 1911. From the collection of Alec Clunes.

Stock: 11598

## Books & Ephemera



5. **Chinese Architecture. Part the Second. Being a Large Collection of Designs of their Paling of different Kinds, Lattice Work, &c. For Parks, Paddocks, Terminations for Vistas, Ha Ha's Common Fence and Garden, Paling, both close and open, Chinese Stiles, Stair-Cases, Galleries, Windows, &c. To Which are added, Several Designs of Chinese Vessels, Ewers, Ganges Cups, Tureens, Garden Pots, &c.**

The Whole neatly engraved on Twelve Copper-Plates, from real Chinese Designs, improved by P. Decker, Architect. Printed for the Authorm and Sold by Henry Parker and Elizabeth Bakewell, opposite Birchin-Lane, in Cornhill; and H. Piers and Partner, at the Bible and Crown, near Chancery-Lane, Holborn. MDCCLXIX. Price 3s. Part 2 only. Oblong 4to, wrappers, disbound, edges worn; title & 12 engraved plates. Some worming. **£480**

Designs for fences, windows and paling, with some plates decorated with vases etc.  
Stock: 11565

6. **The Court of Oberon, or The Three Wishes. A Drama in Three Acts.**

[By Elizabeth Yorke, Countess of Hardwicke.]  
London: Printed At The Shakspeare Press By W. Nicol. MDCCCXXXI. [1831.] Book, 4to (280 x 220mm, 11 x 8¾"), first edition. Contemporary half morocco gilt over brown cloth boards, gilt lettered spine. With a coloured lithographic frontispiece illustrating Act I on india paper by Templeton after the author's design. Also dedication to Princess Victoria, Preface and cast list, pp.55, complete. Binding scuffed and rubbed, spine chipped at top. First four leaves slightly foxed, remainder ok. **£360**

Lady Elizabeth Scot Yorke (nee Lindsay) (1763 - 1858) married Philip Yorke, 3rd Earl of Hardwicke in 1782 to become Countess of Hardwicke. This play was written before 1800 by the Countess for her children. Printed in aid of the "distressed Irish".

*British Library: 003999563.*

Stock: 11638

7. [ALBUM.] **Graphic Drawings by the Late Captn. Thomas Fernyhough Governor of the Military Knights, of Windsor. Obit. January 8th 1844 [stamped in gilt to front cover.]**

[n.d., c.1840s. The drawings executed c.1815.] Album, large folio (635 x 465mm, 25 x 17"); 120 pen & ink portraits of mostly English and mostly 16th and 17th century sitters, copied to scale from engravings and etchings. They are tipped into 60 pages (arranged up to five per page) and separated by original guard leaves. Opposite corresponding ink mss. biographies (to verso of preceding page). Original gilt-tooled full purple morocco, with banded spine and large engraved brass clasp. Extremities of binding scuffed and rubbed, spine splitting from covers at top end. Some spotting to drawings, generally marginal and to backing sheets only, otherwise good and fresh. **£2700**

The first page bears an ink mss. note by the artist: "These Drawings were done partly in Ireland and England, as well as on the Recruiting service at the close of the last important struggle between England & France and were a labour of 5 years, during a research through Granger's Bio-Graphical History of England." There is an additional note underneath by the artist's son, who evidently had this album made in honour of his deceased father: "These drawings were done...by my father...He never had any instruction in drawing and only commenced these drawings at the age of 40 years", signed 'J.R. Fernyhough 18 Belsize Park, Hampstead'. Thomas Fernyhough (d.1844) had been Governor of the Military Knights of Windsor. The Military Knights of Windsor are retired military officers who receive a pension and accommodation at Windsor Castle, and who provide support for the Order of the Garter and for the services at St. George's Chapel, Windsor Castle. They are commanded by a senior retired officer as Governor of the Military Knights of Windsor. The Military Knights of Windsor were constituted by King Edward III following the Battle of Crécy, when many knights captured by the French were forced to liquidate their estates to raise ransom money in order to secure their release. They were therefore sometimes also known as Alms Knights, or Poor Knights. Today the Military Knights, who are not necessarily poor, but are still military pensioners, participate in the Order's processions, escorting the Knights and Ladies of the Garter, and in the daily services in St. George's Chapel.

In 1828 Thomas wrote a book about the military exploits of the four Fernyhough brothers of Staffordshire. He was a keen genealogist and worked for many Staffordshire families, using his grace and favour residence in Windsor Castle as a convenient locality for researching in national archives. He assisted William Salt in cataloguing his famous historical collection, which later became the nucleus for the William Salt Library in Stafford.

One of his sons was William Henry Fernyhough (1809 - 1849), who after emigrating in 1836 pursued a career in Australia as a sketcher, silhouette artist, lithographer and architectural draughtsman.

These are impressively skilful and accurate, faithful copies, easily mistaken for prints at first glance. A real labour of love, they form a very impressive and unique collection.

Stock: 11674

**8. Souvenirs de la Belgique. Album Contenant Douze Vues Des Plus Beaux Monuments Du Pays Et Un Plan de la Ville de Bruxelles.**

Chez Gerard, Lithographe, Rue de la Bergere, No.6, a Bruxelles, pres du Marche au Bois. [n.d., c.1853.] Book, oblong 4to (230 x 295mm, 9 x 11½"), 12 lithographs on india laid paper and one fold-out map of Brussels 1853, complete as issued. In original printed wrappers with title and vignette to cover. Wrapper scuffed and rubbed, plates good. Tear to map. **£270** Souvenir book of views in Brussels, Belgium, each one captioned in English, French and German, aimed at foreign visitors to the city.

Stock: 11469

**9. [Facsimile mss.] Cumberland Fleet. Sir/ You are desir'd to attend a Meeting of Members of this Society...[etc.] Josh: Wood Secy. [facsimile signature.]**

J. Hall Sculp 1770. Unfilled printed invitation with etched illustration on laid paper, sheet c.275 x 215mm. 10¾ x 8½". Creases where folded; age toned and laid on tissue backing. Left margin partially missing. **£160** The Cumberland Fleet is an alternative name still occasionally used of the The Royal Thames Yacht Club (RTYC), the oldest sailing club in the United Kingdom. Its headquarters are located at 60 Knightsbridge, London, overlooking Hyde Park. The club was first formed in 1775 by Prince Henry, Duke of Cumberland and Strathearn, younger brother of King George III, who made a silver cup available for a race on the River Thames. This cup is held aloft in the illustration by a figure of Neptune who rides on the waves in an oyster shell with a British maritime flag accompanied by three other allegorical/mythological figures. This group heads towards racing sailing boats in the distance far left.

Members of the club in these early years met in coffee houses. The club owned various properties in London from 1857 onwards and moved to its present location in 1923.

Stock: 11717

**10. [Trade Card] Th.s Burnham, Bookseller, Northampton.**

[n.d., c.1790.] Stipple. Sheet 95 x 130mm, 7¾ x 5". Laid on album paper. **£120** Trade card of a bookseller & publisher, depicting three putti.

Stock: 11567

**11. The Executors & Family of Sir Joshua Reynolds return thanks for the tribute of respect paid to departed Genius & Virtue, by your attendance at the funeral of that illustrious painter & most amiable man, in St Paul's Cathedral, on Saturday, March 3rd 1792.**

E.F.Borney del. F.Bartolozzi R.A. sculps. Stipple. 140 x 190mm, 4½ x 7½". **£330**

An acknowledgement of attendance at Sir Joshua Reynolds's funeral.

Stock: 11592

**12. [Trade Card] Sun Fire Office.**

Clark Sculp.t. Moorfields. [n.d., c.1800.] Engraving. 105 x 140mm, 4¼ x 5½". Creased. **£220**

Trade card for the 'Sun Fire Office', founded in 1710, featuring a fire engine.

Stock: 11570

**13. A Ruin near Tirlemont in Flanders.**

I. F. Mannskirsch Delin & Sculp. London; Pubd July 16. 1798 at R. Ackermann's Gallery, 101 Strand. Transparency, etching and aquatint with watercolour to verso, 350 x 290mm. 13¾ x 11½". Hole in image upper right. **£160**

A view near Tirlemont in Belgium.

By Franz Joseph Manskirsch (1770 - 1827), a German landscape painter working in England who undertook several commissions for Ackermann.

Stock: 11468

**14. The London Gazette Extraordinary. Published by Authority. Saturday, April 9, 1814. Foreign-Office, April 9, 1814, Eight P.M.**

Letterpress broadsheet with woodcut royal coat of arms, sheet 210 x 180mm. 8¼ x 7". Creases where folded twice (as often), leading to slight loss of text.

**£140**

Contemporary first sheet of The London Gazette, Britain's oldest continuously-published newspaper, announcing Napoleon Bonaparte's abdication and surrender. With Coalition troops having captured Paris in March, Napoleon abdicated unconditionally on 6 April. In the Treaty of Fontainebleau the victors exiled him to Elba, an island in the Mediterranean, off the Tuscan coast.

These "Extraordinary" issues are rarer as they were published between regularly scheduled issues to report notable news when it came to the publisher's attention. The Gazette has recorded significant political events, the everyday working of government and to some extent the lives of ordinary everyday people since the plague of 1665 drove King Charles II from London. By the early eighteenth century the Admiralty and War Office published despatches in the Gazette and submitted details of the appointments and promotions of their officers, a process continuing even today and known as "being gazetted". Military despatches published included those of particular importance,

Nelson's death at the Battle of Trafalgar and the first news of Wellington's victory at Waterloo.

Numbered 'Numb. 16882.' upper left and '785' upper right.

Stock: 11682

**15. Royal Jennerian Society MDCCCIII. Kings shall be thy nursing Fathers, and their Queens thy nursing Mothers: Isaiah XLIX. 23. Honorary Diploma. London: [dated in ink '1 March 1827'.] The Governors by an Unanimous Vote did themselves the High Gratification to elect ['The Revd. G. Smith' added in brown ink] An Honorary Member of their Great Royal Establishment. [Signed in ink 'Andw. Johnstone'] LLD Registrar, 52 Burr Street. [Signed in ink 'John Fox'] Secretary No. 22 Bridge St. Blackfriars.**

G. Oben delineavit. J. Dudley Sculpsit. [1827.] Diploma of membership, signed and dated and completed in ink; etching and engraving, 380 x 320mm. 15 x 12½". Horizontal centrefold. Soiled.

£120

The Royal Jennerian Society was established in 1803, following Edward Jenner's (1749 - 1823) successful experiments in the 1790s, to give vaccinations on a wide scale. The President of the Society at this time was the Duke of Wellington (1769 - 1852). The diploma lists patrons of the society, including Everard Home, Matthew Baillie, William Babington, Astley Cooper and Benjamin Travers. On the left is a statue of Jenner holding a dead snake representing Jenner conquering smallpox. Through the arch is a view of the City of London.

A highly decorative diploma by James George Oben (1779 - 1819).

Red seal of the society glued over lower right corner.

*For a similar diploma for 1820 see BM:*

*1866,0407.276.*

Stock: 11350

**16. [Trade Card] Norwich Union Fire & Life Insurance Office, Established 1797. Lovell & Juxon, Agents, Paradise Street, Birmingham.**

Reynolds. Sc.t. [n.d., c.1820.] Engraving. Sheet 110 x 180mm, 4¼ x 7". Ragged bottom edge. £35

Trade card for 'Lovell & Juxon', featuring a fire engine. The firm is listed in 'Wrightson's Triennial Directory of Birmingham', 1818.

Stock: 11569

**17. Corona Ferrea.**

Monza, presso Luca Corbetta Stampatore

Libra[missing]. [n.d., c.1820s.] Hand coloured engraving, sheet 155 x 215mm. 6 x 8½". Trimmed within plate. £80

The Corona Ferrea, or Corona del Ferro (Iron Crown) was used until the 19th century to crown Kings of Italy

and Holy Roman Emperors. Tradition has it that it was forged with the iron of one of the nails that were used in the crucifixion of Jesus. The crown is venerated as a relic, and is kept in the cathedral of Monza, in the Lombardy region of Italy.

Published for the cathedral library at Monza, possibly from a larger print or broadside.

Stock: 11471

**18. Royal Academy Club. MDCCCL [amended in ink mss to read MDCCCXCV]**

Lithograph on gilt-edged card. Sheet 120 x 180mm, 4¾ x 7". £160

Printed from a stone created for 1850, this has the dates of the meetings of the club in early 1895 added in ink mss.

Stock: 11572

**19. Dean's Portable Steam Engine and Patent Irrigator and Fire Engine combined, Mounted on Four Wheels, With Shafts, &c. Complete, for Travelling.**

[n.d., c.1850.] Wood engraving. Sheet 100 x 165mm, 4 x 6½". Trimmed, laid on album paper. £120

A horse-drawn water pump, patented by A. Dean of Birmingham.

Stock: 11576

**20. Kingdom Of Scotland County of Dumfries, Parish of Gretna.**

A. Thurnam, Printer, Carlisle. [1850s.] Unfilled and unsigned marriage certificate, letterpress, with woodcut vignette and decorative border. Sheet 250 x 200mm, 9¾ x 8". £120

Gretna Green in Dumfries and Galloway, Scotland, famed for its runaway weddings, became known as the 'Caledonian Temple of Hymen' in the late eighteenth century and was lampooned as the centre of the 'marriage trade'.

Stock: 11685

## Decorative



**21. Marcus Curius Dentatus rejecting the Bribes of the Samnites. From the Original Picture of the same Size, painted by Pietro da Cortona, in the Collection of his Grace the Duke of Devonshire,..[to whom the plate is dedicated by the publisher.]**

J. Mortimer delint. Anthy. Walker Sculpsit. Publish'd according to Act of Parliament 1st. of March 1763, by J. Boydell Engraver, in Cheapside, London. Engraving, 430 x 540mm. 17 x 21¼". **£240**

Marcus Curius Dentatus (d.270 BC) was a plebeian hero of ancient Rome, notable for ending the Samnite War. He is offered bribes in the form of luxurious vases, platters and dishes by classically-dressed soldiers. He sits by the hearth in a simple interior, his armour hanging on the wall, throwing out one arm in refusal, pointing with the other to turnips next to the fire. Crest below image.

Numbered 'No.1.' lower left.

One of a set of three plates from drawings by John Hamilton Mortimer (1740 - 1779) after 17th century paintings in the collection of the Duke of Devonshire: the others were engraved by J F Ravenet, being 'Charity' by Carlo Cignani and 'The Shepherds in Arcadia' by Poussin (see nos. 1162 & 1163).

Stock: 11764

**22. The Shepherds in Arcadia. From the Original Picture, by Nicolas Poussin, in the Collection of his Grace the Duke of Devonshire...[to whom the plate is dedicated by the publisher.]**

J. Mortimer delint. S.F. Ravenet Sculpsit. Publish'd according to Act of Parliament, 1st. March 1763, by J. Boydell Engraver, Cheapside. Engraving, 515 x 385mm. 20¼ x 15¼". **£280**

Two shepherds and a shepherdess looking at a tomb inscribed 'et in arcadia ego', one tracing the words with his finger, a skull amid flowers on top of the tomb. In the foreground, a river god is seen from behind, pouring water from an urn. Crest below image.

Numbered 'No.3.' lower left.

After Nicolas Poussin (1594 - 1665), final plate of a series of three made after seventeenth-century

paintings then in the Devonshire collection. The painting, in 1766 kept in Devonshire House, is now at Chatsworth. The intermediary draughtsman is John Hamilton Mortimer (1740 - 1779).

Stock: 11762

**23. [The Shepherds in Arcadia.]**

[John Mortimer.] [London: John Boydell, 1763.]

Engraving, proof before all letters, 515 x 385mm. 20¼ x 15¼". **£350**

Two shepherds and a shepherdess looking at a tomb inscribed 'et in arcadia ego', one tracing the words with his finger, a skull amid flowers on top of the tomb. In the foreground, a river god is seen from behind, pouring water from an urn. Crest below image.

After Nicolas Poussin (1594 - 1665), final plate of a series of three made after seventeenth-century paintings then in the Devonshire collection. The painting, in 1766 kept in Devonshire House, is now at Chatsworth. The intermediary draughtsman is John Hamilton Mortimer (1740 - 1779).

Stock: 11763

**24. Jason. From the Original Picture Painted by Salvator Rosa, In the Collection of the Right Honourable the Earl of Besborough [to whom the plate is dedicated by the engraver].**

Salv. Rosa pinxt. R. Earlom delint. John Boydell Sculpsit. Publish'd according to Act of Parliament, by J. Boydell, Engraver in Cheapside, London, Novr. 2d. 1765. Engraving, 510 x 380mm. 20 x 15". Trimmed to lower platemark. **£280**

Jason leaning forward across a rock pouring water over the back of a dragon, which turns its head to right; in a forested, rocky landscape. Jason was the leader of the Argonauts in their search for the Golden Fleece at Colchis, where he met Medea. Crest below image. Numbered 'No. 24' lower left, with dimensions of original painting.

After Italian painter Salvator Rosa (1615 - 1673).

Stock: 11754

**25. Orlando rescues Olymphia from the Orca in the Island Ebuda. Vide Orlando Furioso, Canto X Stanza 28 &c. From the Original Picture in the Collection of the Right Honble., Lord Scardsale.**

Annibal Carracci Pinxt. Bartolozzi Sculpsit. Published according to Act of Parliament, by J Boydell Engraver in Cheapside London 1768. Etching, 420 x 450mm. 16½ x 17¼". **£330**

Orlando on the left, pulling on an anchor which is stuck in the gullet of an enormous sea monster in the right foreground. Olymphia lies chained to a rock and other men watch in amazement, gathered behind Orlando.

Illustrates 'Orlando Furioso' (1st ed. 1516, expanded 2nd ed. 1532) by Italian poet Lodovico Ariosto (1474 - 1533).

After Annibale Carracci (1560 - 1609).

Stock: 11751

**26. Venus Relating to Adonis, The Story of Hippomenes and Atalanta. Engraved from the Original Picture; Painted by Mr. Benjn. West.**

Benjn. West pinxit. R. Earlom delint. J. Boydell excudit 1769. John Hall Sculpsit. Published according to Act of Parliamt. Sepr. 1st. 1769, by J. Boydell Engraver, in Cheapside London. Engraving, 435 x 535mm. 17 x 21". Lightly stained. **£330**

Venus and Adonis, the goddess reclining on the ground with her head resting on his breast. The hunter's lion sits on the ground at left, putti play with two doves in the trees behind at right.

Numbered 'Vol.II. No.51' lower left, with dimensions of original painting.

After Benjamin West (1738 - 1820).

Stock: 11752

**27. [Apollo playing his lyre in a landscape, with dancing.]**

Philipo Laura pinx. W Byrne sculp. J. Boydell, Exc. 1768. Engraving, scratched letter proof before title, 410 x 520mm. 16 x 20½". **£330**

The god Apollo during his year of servitude to King Admetus, Thessalonian King and one of the Argonauts, in punishment for killing the Cyclops. Apollo sits to left, playing a lyre with women sitting at his feet, enraptured, fauns and dryads dancing under the trees behind them and fauns lying in the foreground on the right, watching. Meanwhile Mercury steals the King's cattle in the background. Crest flanked by putti below image.

Numbered 'No:10.' lower left.

After Filippo Lauri (1623 - 1694).

Stock: 11758

**28. Pylades and Orestes. From the original picture painted by Mr Benj West in the collection of Alex Geddes Esq.**

Benjn. West pinxit. James Basire Sculpsit. Published July 1st. 1771, by John Boydell Engraver in Cheapside London. Engraving, 495 x 590mm. 19½ x 23¼".

Trimmed to lower plate mark. **£240**

The two men, mythological murderers of Clytemnestra, being led prisoner before an altar, at which Iphigenia (daughter of Agamemnon and Clytemnestra) stands with a group of captive Greek women.

From the series 'The Most Capital Paintings in England', numbered 'Vol.II. No.43' lower left, with dimensions of original painting.

After Benjamin West (1738 - 1820).

Stock: 11753

**29. Phryne Tempting Xenocrates. From the Original Picture Painted by Salvator Rosa, In the Collection of the Right Honourable the Earl of Besborough**

Salvator Rosa pinxit. John Boydell excudit. S.F. Ravenet sculpsit. Published July 18th. 1770 by J.

Boydell, Engraver in Cheapside London. Engraving, 510 x 380mm. 20 x 15". **£330**

The famous Greek courtesan Phryne (4thC BC fl.) reclining invitingly to left against a cushion, pointing and looking towards the philosopher Xenocrates (396 BC - 314 BC), who draws back. Phryne tested the legendary self-control of Xenocrates, one of Plato's successors and scholar/rector of the Academy 339-314 BC. Crest below image.

Numbered 'Vol.II.No. 9' lower left, with dimensions of original painting.

After Italian painter Salvator Rosa (1615 - 1673).

Stock: 11755

**30. Venus and Adonis.**

Nic: Poussin pinxit. R. Earlom fecit John Boydell excudit. 1766. Etching with aquatint, 415 x 500mm. 6¼ x 19¾". **£280**

Venus and Adonis, the youthful huntsman of mythology, lying asleep, their weapons on the ground, a chariot in trees behind a cloud above, a river god watching from left. Two dogs are leashed to a tree behind the lovers, straining after a rabbit or hare, which is brought down instead by four putti; more putti in the cloud and to left. Crest below image.

Numbered 'Vol.II. No:6.' lower left.

After Nicolas Poussin (1594 - 1665).

Stock: 11759

**31. Pyramus and Thisbe. To the Right Honourable Henry, Earl of Pembroke and Montgomery...[plate dedicated by the publisher].**

Leod. Bramer pinxit. J. Boydell excudit. P.C. Canot sculpsit. London, Published April 7th. 1768.

Engraving, 450 x 550mm. 17¾ x 21¾". **£230**

Four men, wearing furs, turbans and long robes, grieving the death of Pyramus and Thisbe, the ill-fated lovers from mythology. The couple lie on the ground; she holds a sword at her side. Crumbling, overgrown city walls behind and a search party carrying torches in the background to left. Crest below image.

Numbered 'Vol.II. No.25.' lower left.

After Leonard Bramer (1596 - 1674).

Stock: 11756

**32. La Naissance. Un satyre icy naît... ne souffre pas toujours.**

C. Gillot fecit. avec privilege du Roi. A Paris chez J. Audran Graveur du Roy à l'Hôtel Royal des Gobelins. [n.d., c.1715.] Etching, sheet 260 x 340mm. 10¼ x 13½". Trimmed close to and within plate. Slight soiling, small chip and tear to lower edge. Plate worn to left. **£250**

Several satyrs gathered in wooded landscape and attending the birth of a satyr. The mother lies on a hamac while some female figures are taking care of her baby.

From a set of four 'Vie des satyres' by painter and etcher Claude Gillot (1673 - 1722), master of Watteau.

A magnificent collection of proof states of his etchings is in the Fitzwilliam Museum, Cambridge.

See *BM: 1874,0808.1601.*

Stock: 11644

**33. Les Obsèques. 'Pour un satyre mort... toutes ces façons ?'.**

C. Gillot fecit. avec privilege du Roi. A Paris chez J. Audran Graveur du Roy à l'Hôtel Royal des Gobelins. [n.d., c.1715.] Etching, sheet 260 x 340mm. 10¼ x 13½". Trimmed close to and within plate. Slight soiling, small chip and tear to lower edge. Plate worn to left. **£250**

Funeral of an old satyr, with satyrs gathered around a monument and mourning, while a procession arriving from the left is carrying the deceased body.

From a set of four 'Vie des satyres' by painter and etcher Claude Gillot (1673 - 1722), master of Watteau. A magnificent collection of proof states of his etchings is in the Fitzwilliam Museum, Cambridge.

See *BM: 1874,0808.1601.*

Stock: 11643

**34. Nicaise.**

N. Lancret pinxit. De Larmessin Sculp. a Paris chez de Larmessin graveur du Roy rue des Noyers a la 4me. porte cochere entrant par la rue St. Jacques A.P.D.R. [n.d., c.1750.] Engraving, 330 x 370mm. 13 x 14½". Foxed. **£280**

Two lovers in parkland, a man carrying a carpet under his arm meeting a woman wearing a white dress. A woman keeps watch in the distance to left.

Illustration to poet and fabulist Jean de La Fontaine (1621 - 1695), who published his Fables in 12 books from 1668 to 1694, and his 'Contes et nouvelles en vers' in various editions from 1664-74. Four lines of his verse below title.

After Nicolas Lancret (1690 - 1743), painter of fêtes galantes.

Stock: 11507

**35. Fama triumphus a Francisco Petrarca primum excogitatus...[etc.]**

Titianus pinxit. Io. Ant. Buti del. Silvester Pomarede Sculpsit Romae Anno Iubilaei 1750. Engraving, 390 x 520mm. 15¼ x 20½". Vertical centrefold. **£130**

Female figure of Fame on lion-drawn chariot sounding a trumpet. Her foot rests on a male figure of Death with a skull. The chariot is surrounded by representations of several figures from mythology and history (each named in image), including Aristotle, Alexander the Great, Dido, and Achilles.

By Silvestre Pomarede (1740 - 1760; active) after Titian (1489/90 - 1576), intermediary drawing by Gianantonio Buti.

Stock: 11343

**36. Les Amusements Du Printems.**

Gravé par James Mason d'après Le dessin original de Même grandeur, inventé et dessiné par Jean Pillement. London. Publish'd according to act of Parliament December 26th 1757. Engraving. 435 x 520mm, 17¼ x 20½". Creases and chips in margin **£590**

Springtime pastimes by a river.

Stock: 11604

**37. Le Midi.**

Gravé par P.C.Canot d'après le dessin original de même grandeur, inventé et dessiné par Jean Pillement. London publish'd according to act of Parliament December 26th 1759. Engraving. 390 x 450mm, 15¼ x 17¾". Creased. **£330**

A rural scene at midday.

Stock: 11603

**38. L'Ane obstiné.**

Gravé par F.S. Ravenet d'après le Dessin original de même grandeur inventé et dessiné par Jean Pillement. London publish'd according to act of Parliament December 26th 1759. Engraving. 430 x 505mm, 17 x 20". Creased just inside platemark. **£480**

The obstinant ass.

Stock: 11601

**39. Les Plaisirs de L'Hiver.**

Gravé par P.C.Canot d'après le dessin original de même grandeur, inventé et dessiné par Jean Pillement. London publish'd according to act of Parliament December 26th 1759. Engraving. 430 x 525mm, 17 x 20¾". **£490**

Skating and sledging on a frozen river.

Stock: 11602

**40. Le Soleil Couchant.**

Gravé par W:m Elliot d'après le dessin original de même grandeur inventé et dessiné par Jean Pillement. London Publish'd according to act of Parliament Dec.r 26: 1759. Engraving. 390 x 450mm, 15½ x 17¾". **£360**

Sailing boat with children and dog on bank of river.

Stock: 11600

**41. Le Gouter. [&] Le Dejeune. [&] Le Diner. [&] Le Souper.**

Peint par Baudouin peintre du Roy (2). [&] Peint par J.B. Huet (2). Bonnet direxit. [Paris: L.M. Bonnet, n.d., c.1770. Two plates with publication lines visible.] Pastel manner, set of four, each image c.260 x 200mm. 10¼ x 8". Some water staining, spotting and soiling to plates; unexamined out of gilt frames. Presented in French gold leaf mounts with blue washlines. **£950**

The four principal meals of the day in a wealthy and fashionable French household. An attractive set.

In the first plate, a married couple and their child are served in their garden by a black servant. The daughter's doll lies on the ground to right and a canoodling couple are observed in the background to left. The final plate of the series is a carousing interior scene around the candlelit supper table.

Engraved and published by Louis Marin Bonnet (1736 - 1793), inventor of the crayon-manner technique.

After Pierre Antoine Baudouin (1723 - 1769) and Jean Baptiste Huet (1745 - 1811).

*Slater: pg.172, 'Le Gouter' undescribed.*

Stock: 11351

**42. Les Baignets. (The Fritters.) Dedies a Madame la Presidente du Plaa. Par...De Launay.**

H. Fragonard inv. et del. N. De Launay Sculp. A Paris chez De Launay, Graveur du Roy, la Porte Cochère près la rue des Rats, Rue de la Bucherie. A.P.D.R. [n.d., 1782.] Engraving, 290 x 330mm. 11½ x 13". Rather tatty extremities. **£240**

A rustic interior, children sitting at a table watching a woman, kneeling by the fireplace, making some fritters in a frying pan. In an oval frame on a pedestal with coat of arms.

This print was advertised in the 'Journal de Paris' 2 May 1782; from a set of eight.

After Jean Honoré Fragonard (1732 - 1806), painter and etcher; pupil of Chardin, then Boucher. Stock: 11508

**43. L'Arc-En-Ciel. Seconde Vue De Flandres. Grave d'apres le Tableau Original de Teniers, de meme grandeur Tire du Cabinet du Chevalier de la Roque.**

D. Teniers pinx. Le Bas Sculp. A Paris chez Le Bas Graveur du Roy au bas de la rue de la Harpe vis a vis la rue Percee chez un Fayancier. 1740. Etching, 295 x 375mm. 11½ x 14¾". Age toned. **£60**

A rainbow over a Flanders landscape, two figures and a dog in the foreground to right.

From a series of 'Vue de Flandres' after David Teniers the Younger (1610 - 1690), by Jacques Philippe Le Bas (1707 - 1783). Numbered '21' lower right.

Stock: 11476

**44. This Print ingrav'd from an Original Painting of the same Size, by David Teniers, in the collection of his Royal Highness Frederic Prince of Wales, is with the utmost Duty and Respect Humbly dedicated to his Royal Highness by Thos. Major.**

D. Teniers pinxt. T. Major Sculp. Publish'd according to Act of Parliament June 12th. 1749. London sold by the Author in West Street at the Golden Head the upper end of St. Martin's Lane. Engraving, 385 x 485mm. 15¼ x 19". Paper age toned. **£330**

Flemish peasants drinking and smoking outside a country tavern in a landscape.

From the series 'The Most Capital Paintings in England', numbered 'No.10' lower right.

Stock: 11553

**45. In the Collection of Richd: Richardson Esqr. from St. John Chap. 4. V. 46.**

Francisco Mielly Pinxt. Chatelin et Vivares Sculp. Publish'd by F. Vivares June 2d. 1749. Etching, 430 x 505mm. 17 x 19¾". **£360**

Christ walking with his disciples, meeting the centurion's servant on the road half-way to Capernaum. A city at the foot of a mountain in the background to right, overlooking a river, and a family walking by the river, turning to look.

After Italian painter Francesco Mielly (fl.1750). Numbered 'No.1' lower right. Stock: 11494

**46. [A landscape.] From an Original Picture of Annibale Caracci In the collection of John Pitt Esqr. To whom this Plate is Inscribed by his Obliged Humble Servt. William Woollett.**

Annibale Carracci pinxt. W. Woollett sculp. Sold in Green Street Leicester Fields, London. Etching, 405 x 555mm. 16 x 21¾". **£320**

In the centre in the distance is a town, with a river running around it; to left a wooded hill with a figure seen from behind leaning forward drinking from a waterfall. Further down the hill, two men on a bridge; to right, a distraught woman lying on the ground, her wrist being held by a man standing to left. These two are said by Fagan to be the Old Testament figures Judah and Tamar.

After Annibale Carracci (1560 - 1609).

Numbered 'No.2' lower right.

*Fagan: 50, VI.*

Stock: 11739

**47. High Land on the British Coast.**

Pillement delin. Smith Sculp.t. London, Printed for Rob.t Sayer at the Golden Buck in Fleet Street.

Engraving. 190 x 285mm, 7½ x 11¼". Creased, mounted on album paper. **£70**

A pair of figures on a rough path.

Stock: 11605

**48. ['The Marriage of Isaac and Rebecca' or 'The Mill'.]**

[Painted by Claude Lorrain. Engraved by Francis Vivares.] [Published by Vivares 1766.] Hand coloured engraving, image 450 x 585mm. 17¾ x 23". Trimmed to image and laid to card. **£280**

Wooded landscape with seated figures watching a man and woman dance, accompanied by pipes. Cattle at right, boats on a stretch of water with classical temples on the far bank beyond, a water-mill on the shore at right.

After Claude Lorrain (1600 - 1682).

Stock: 11521

**49. No.39. [Landscape with a river, windmill and two figures.]**

Ioh. Georg Hertel, exc. Aug.V. 2 [n.d., c.1768.]

Etching, 165 x 260mm. 6½ x 10¼". Vertical crease. **£25**

From a series of compositions engraved and published by Johann Georg Hertel (1719 - 1768) in Augsburg. This after Jacob van Ruysdael (1628/9 - 1682).

Stock: 11475

**50. The Flight Into Egypt. From the Original Picture, Painted by Domenichino, In the Collection of the Right Honourable the Earl of Coventry; [to whom the plate is dedicated by the engraver.]**

Domenichino Pinxit. J. Gresse delint. Willm. Byrne Sculpsit. Published by J. Boydell, Engraver, in Cheapside, London; March 25th. 1767. Engraving, 420 x 530mm. 16½ x 20¾". **£330**

The Holy Family approaching to right, with a mule, on the bank of a river walking towards the ferry boat. A pyramid and small temple with a triangular pediment among the trees on the far bank and two figures on the opposite shore. Crest below image.

Numbered 'No.38' lower left, with dimensions of original painting.

After Domenico Zampieri, known as Domenichino (1581 - 1641).

Stock: 11748

**51. The Watering Place. From the Original Picutre Painted by Sr. Peter Paul Rubens; In the Collection of his Grace the Duke of Montagu.**

Painted by Rubens. Engraved by John Browne. Published Decr. 1st. 1770, by J. Boydell Engraver, in Cheapside London. Engraving, 485 x 610mm. 19 x 24". Creases through upper corners and elsewhere. Closed tear into upper centre of image. **£330**

A landscape with a man watering his horses in the foreground and a herdsman and a milkmaid driving cattle through the shallows of a river with thickly wooded banks. A piper sits on the bank. Vignette with crest below image.

From the series 'The Most Capital Paintings in England', numbered 'Vol:II. No.55' lower left, with dimensions of original painting.

After Peter Paul Rubens (1577 - 1640).

Stock: 11749

**52. Celadon and Amelia. From an Original Picture, in the Collection of Wm. Lock Esqr.**

R. Wilson pinxit Londini. Browne aqua forti fecit. Woollett sculpt. Publish'd June 10th. 1766 as the Act directs, by W. Woollett in Long's Court, Leicester Fields, & Ryland & Bryer at the King's Arms in Cornhill, London. Engraving, 445 x 545mm. 17½ x 21½". A fine impression. **£330**

Celadon at the centre, looking to the heavens with his arms outstretched in disbelief and grief; Amelia lies dead at his feet. In the background a house with a shepherd driving his sheep up a hill, on which is a fortress. To right, a bay with stormy seas and a broken bridge.

Illustrates Scottish poet and playwright James Thomson's (1700 – 1748) masterpiece 'The Seasons', with seven lines of verse from 'Summer' arranged to left and right of title.

After Richard Wilson (1714 - 1782).

*Fagan: 57, VII.*

Stock: 11495

**53. The Jealous Husband. Ingrav'd from a Capital Painting of David Teniers (2 feet 10 Inches Wide by 2 Feet 4 Inches high;) in the Collection of his Royal Highness the Prince of Wales, at Carlton House.**

D. Teniers Pinxt. T. Major Sculp. London Sold by T. Major Ingraver to H.R.H. the Prince of Wales, at the Golden Head in West-Street the upper end of St. Martin's Lane. Publish'd Feby. 20: 1750 according to Act of Parliament. Engraving, 360 x 450mm. 14¼ x 17¾". **£230**

Interior of a large stable with a young man trying to embrace a woman holding a child, an elder man entering the stable holding a knife at right. A cart with vegetables and barrels in right foreground, an old milkmaid attending the cows in left background, dead hares hanging from the ceiling.

From the series 'The Most Capital Paintings in England', numbered 'No.11' lower right.

After David Teniers the Younger (1610 - 1690).

Stock: 11522

**54. [Achilles and the daughters of King Lykodemes looking at the gifts sent by Ulysses.]**

Invente et peint par S. le Clerc et grave par E. Jeaurat 1713. à Paris chez Jeaurat demeurant au bas des fossez St Victor chez Mr. le Brun audit. des Comptes, et chez P. Giffart rue s. Jacques a Ste Therese C.P.R. Copper Engraving, 370 x 445mm. 14½ x 17½". **£240**

A scene from Greek mythology. While the women are looking at the jewels, Achilles (centre right) holds a sword and shield and admires the helmet held by a slave on the right.

Six lines of French text below image.

Engraved and published in Paris by Edmé Jeaurat (1688 - 1738), who married the sister of the painter of this picture Sébastien Leclerc II (1676 - 1763).

Stock: 11517

**55. Jacob's Departure. Genesis Chap: XXXI. Verse 17. &c. To her Royal Highness the Princess Dowager of Wales, This Print Engrav'd from a Capital Painting of F. Lauro, is Humbly Inscrib'd, by her Royal Highness's most Dutiful & obedient Servant Tho.s Major.**

F. Lauro pinx.t. T.Major sculp.t. Published according to Act of Parliament March 4th 1754. Sold by T.Major Engraver to his R.H. the Prince of Wales at the Golden Head in Chandois Street near St Martins Lane London.. Copper engraving. 505 x 620mm, 20 x 24½". With centre fold as issued. **£360**

Stock: 11611

**56. Danae. From a Painting of Titian in the Collection of the King of Naples.**

R. Strange Neapoli delint. Ao. 1762 Atque Ao. 1768 Aere incidit Londini. [n.d., 1768.] Copper engraving, 400 x 490mm. 15¾ x 19¼". **£240**

Danae, according to Greek mythology the daughter of Acrisius, king of Argos, and mother of Perseus, reclining and looking up at Jove, who appears as a cloud scattering gold. Cupid stands on the bed at her feet, stepping to the left with his bow in right hand, looking back over his shoulder.

Captioned below the image in English and Latin.

After Titian (1489/90 - 1576), a companion to 'Venus'.

Stock: 11515

**57. [St Mary Magdalene in penitence in the desert.]**

[Antonio Correggio.] [n.d., c.1810.] Engraving on india laid paper, 1st state before all letters, 340 x 410mm.

13½ x 16¼". A fine impression. **£260**

After Antonio Correggio (1489 - 1534).

Stock: 11519

**58. [Cupid blowing soap bubbles.]**

I. Smith ex: [n.d., c.1700.] Mezzotint, 125 x 100mm. 5 x 4". **£75**

By the famous early mezzotinter and re-publisher of older plates John Smith (1652 - 1743).

*Chaloner Smith: undescribed.*

Stock: 11493

**59. [Diana and Actaeon.]**

P. Berchet in. et. pinx. I. Smith fec. et ex. [n.d., c.1710.] Mezzotint, 250 x 345mm. 9¾ x 13½". **£**

Diana with female companions, nude and semi-nude, bathing in a pool. Diana points at Actaeon, partially concealed behind a rock, wearing cloak and tunic, and with antlers growing from his head. His two hunting dogs bark at him. In the foreground, lying on a bank, bows, arrows, and quivers; in a landscape.

After Pierre Berchet (1659 - 1719/20), painter of decorative history subjects who trained under La Fosse and worked in France and Britain. He executed the ceiling painting for the Chapel of Trinity College, Oxford, c.1694.

*Chaloner Smith: undescribed.*

Stock: 11339

**60. [A young woman at a window.]**

Johannes Raoux pinxit. B. Lens exc. [n.d., c.1720s.]

Mezzotint, 205 x 150mm. 8 x 6". Tatty and chipped margins; a good impression. **£260**

A young woman at a window looking down towards the street below and clutching the curtain; her loosely fitting dress slipping to reveal her right breast.

Presumably a prostitute soliciting for business.

A characteristic female subject after Jean Raoux (1677 - 1734).

Stock: 11733

**61. Gratitude.**

G: D: L: pinx. I. Smith ex. [n.d., c.1720.] Mezzotint, 225 x 185mm. 9 x 7¼". **£230**

Female figure, wearing a long robe, pouring liquid from a cup into a fire on a raised stand; beside her another female figure with plate of food on her lap, and two nude putti embracing. Through a clearing in the

background a group of figures dancing round a statue is visible.

After Gérard de Lairesse (1641 - 1711), engraved and published by the famous early mezzotinter and re-publisher of older plates John Smith (1652 - 1743).

*Chaloner Smith: undescribed.*

Stock: 11492

**62. Hebe.**

Painted by Wm. Peters R.A. Engraved by J.R. Smith.

Pubd. 10th. June 1779 by H. Humphrey No. 18 New Bond Street. Mezzotint, 455 x 330mm. 18 x 13". Tear just into plate at right. **£230**

Portrait of Miss Mortimer (possibly the sister of John Mortimer, the painter) as a scantily-clad Hebe, seen in profile to left holding cup, head looking down at eagle. In Greek mythology Hebe was goddess of youth and daughter of Zeus/Jupiter. She was cup-bearer and handmaiden of the gods who married Herakles/Hercules after his apotheosis.

After Rev Matthew William Peters (1741/2 - 1814).

*See Chaloner Smith: 117. D'Oench: 136. Unrecorded with Humphrey publication line.*

Stock: 11489

**63. Filial Piety. Cimon, condemned to famish in Prison is privately suckled by his Daughter Pero. The Judges, in order to transmit to Posterity their approbation of so rare an example of filial piety, pardon'd the Father for the Dughters Virtue.**

Put:r Jordaens Pinx.t. Geo.e Keating Sculp.t. London, Published 26th March, 1790, by Geo:Keating, No 18 Warwick Street, Golden Square, Mezzotint. 440 x 540mm, 17¼ x 21¼". Faint famp staining in title area. **£480**

A story told by Roman historian Valerius Maximus (c.AD 50). Rubens also painted the same scene.

Stock: 11599

**64. Rembrandt's Peasant Girl.From the Original Picture in the Collection of the late Noel Desenfnas Esq.**

Rembrandt Pinxt. W. Say Sculpt. London, Published Jany. 27. 1814, by T Macdonald 39 Fleet Street.

Mezzotint printed in colour 348 x 470mm 15 x 18½inches. Trimmed inside plate in elaborate gilt frame with with an F. B. Daniell label on reverse, the frame has some damage on lower moulding.

Unexamined out of frame **£850**

The painting now hangs in the Dulwich Picture Gallery with the title "Girl at a Window". This particular engraving from the Estate of Mrs. Olive Pearsonof Brook House, Norton Wiltshire.

Stock: 11765

**65. Psyche.**

[n.d., c.1820.] Mezzotint printed in colours, image 205 x 155mm. 8 x 6". Trimmed close to image and glued to scrap sheet at corners; title excised and glued below.

**£140**

A young woman with butterfly wings as Psyche, mythological lover of Eros/Cupid, holding in both hands a small box on which sits a butterfly. Possibly by Henry Hoppner Meyer (1782/83 - 1847) portrait painter and mezzotint and stipple engraver of portraits.  
In fine colour.  
Stock: 11679

**66. Jupiter and Europa. From the Original Picture, by Guido Reni, In the Collection of Robert Udny Esqr.**

G. Reni pinxit. F. Bartolozzi sculpsit. Published May 1st. 1771, by J.Boydell Engraver, in Cheapside London. Stipple and etching in sanguine, 400 x 310mm. 15¾ x 12¼". **£380**  
Europa embracing a bull, decorated with floral garlands; in the background on right, the sea. Europa was a Phoenician woman of high lineage in Greek mythology, from whom the name of the continent Europe has ultimately been taken. A myth tells of her abduction by Zeus in the form of a white bull. Europa's earliest literary reference is in the Iliad, which is commonly dated to the late 9th or to the 8th century BC.  
Vignette with crest flanked by putti below image. Numbered 'Vol.II. No.44' lower left, with dimensions of original painting lower right.  
After Guido Reni (1575 - 1642).  
Stock: 11750

**67. The Muse Erato.**

Angelica Kauffman Pinxt. Joseph Zucchi Sculpt. Publish'd Jan. 3, 1780, by W.W. Ryland, No. 159, Strand, London. Stipple and etching in brown ink, 250 x 200mm. 9¾ x 7¾". **£450**  
The Muse of music plucking her lyre. The Muses in Greek mythology, poetry, and literature are the goddesses or spirits who inspire the creation of literature and the arts.  
After Angelica Kauffman (1741 - 1807).  
Stock: 11503

**68. Eloisa.**

Angelica Kauffman pinxt. W. Wynne Ryland Sculpt. Published Nov. 28 1779 by W.W.Ryland No. 159 Strand, London. Stipple and etching in sanguine, 395 x 305mm. 15½ x 12". **£320**  
A woman in white robes seated in an armchair beside a desk, turning her head away from a letter that she is reading inscribed 'Abelard' with an expression of despair.  
Representation of Héloïse, illustrating Alexander Pope's (1688 – 1744) epic poem 'Eloisa to Abelard'. It is an Ovidian heroic epistle inspired by the 12th century story of Héloïse's illicit love for, and secret marriage to, her teacher Pierre Abélard, perhaps the most popular teacher and philosopher in Paris. Two lines of his verse below title.  
After Angelica Kauffman (1741 - 1807).  
Stock: 11501

**69. Abra.**

Angelica Kauffman pinxt. Thos. Burke Sculpt. London Pubd. July 15 1783 by Jas. Birchall No. 473 Strand. Stipple in sanguine, 380 x 285mm. 15 x 11¼". **£320**  
Abra sits on a rock amidst trees and mountains, weaving a foliage wreath. On the right, two sheep rest, and her crook lies at her feet.  
Illustrates William Collins's (1721 – 1759) 'Persian Eclogues', with four lines of his verse either side of title.  
After Angelica Kauffman (1741 - 1807).  
Stock: 11498

**70. Ludit Amabiliter. From an Original Picture in the Possession of John Nightingale Esqr.**

Angelica Kauffman ex acad. Regali artm. Londin Pinxt. Gulis. Wynne Ryland Chalcogs. Regis Britana. Sculpt. Publish'd Mar, 12. 1779 for the proprietor No. 159 Strand London. Se vend a Londres chez les freres Torri Merchands d' Estampes. Stipple and etching in sanguine, 395 x 305mm. 15½ x 12". **£380**  
A woman sitting on a bench in a garden, looking at a songbird in a cage hanging from a tree at left while she turns the handle of a music box.  
After Angelica Kauffman (1741 - 1807).  
Stock: 11502

**71. Eloisa meditating on St. Preux's Letter. Rousseau's Eloisa Vol.1 Page 16.**

F. Wheatly R.A. pinxt. London Pubd. June 27. 1791 by S. Vivares No.13 Gt Newport Street. Stipple with etching, 370 x 265mm. 14½ x 10½". **£180**  
A woman seated in a wooded landscape, turning her head away from a letter that she is reading with an expression of despair.  
Representation of Héloïse, illustrating 'Julie, or the New Heloise', an epistolary novel by Jean-Jacques Rousseau (1712 – 1778) inspired by the 12th century story of Héloïse's illicit love for, and secret marriage to, her teacher Pierre Abélard, perhaps the most popular teacher and philosopher in Paris.  
After Francis Wheatley (1747 - 1801).  
Stock: 11566

**72. Hope.**

I.H. Ramberg delin. F. Bartolozzi Sculpt. London Published 1st. July 1787. by Robert Wilkinson No 58 Cornhill. Stipple, 205 x 230mm. 8 x 9". Trimmed to plate top and bottom. **£130**  
Hope, one of the three theological virtues in Christian tradition, represented as a classical female figure. Hope is seen as "an anchor of the soul", as referenced in the Epistle to the Hebrews of the New Testament. Hence she holds an anchor over her left shoulder.  
After Johann Heinrich Ramberg (1763 - 1840).  
Stock: 11588

**73. La Petite Loterie.**

Dessine par Pescorski. Grave par Gautier Aine. [n.d. c.1805.] Stipple printed in blue and brown ink, 260 x 200mm. 10¼ x 8". Trimmed to platemark. **£180**

Cupid on a pedestal with a tombola drawing lots for three women dressed in the classical manner, probably representing Greco-Roman deities.

Very rare.

Stock: 11669

**74. To The Queen's, Most Gracious Majesty This Work Is by Humble Permission, Dedicated by Her Majesty's Most Dutiful, Most Grateful & Most humble Subject, H.D. Thielcke. Pleasures of Childhood [&] Affection & Pleasure [&] The Father's Return [&] Faith and Charity [&] The Warrior's Tale [&] Resting after Travelling.**

Drawn by....E. [Princess Elizabeth.] H. Thielcke sculpt. [All plates.] Published Oct. the 10, 1810 by H. Thielcke Queens House. Engraved and etched dedication page to Queen Charlotte and six stipple plates after Princess Elizabeth (1770 - 1840), daughter of George III. Proofs on india laid paper, each 200 x 250, 8 x 9<sup>3</sup>/<sub>4</sub>". **£1100**

Groups of allegorical figures, probably fan designs. Possibly the same plates were published as 'Six Engravings by H. Thielcke, after the designs of her Royal Highness the Princess Elizabeth. With illustrations in verse' by R. Ackermann in 1813. These are early proof states published by the engraver. All plates inscribed 'Pubd. Oct. 10. 1810. by H. Thielcke Queens House', and 'Proof' lower right. Two plates and dedication on J. Whatman paper watermarked 1810.

*See BM: 1891,0713.489. See British Library: 001056116.*

Stock: 11636

**75. The Favorite Cat. [&] The Favorite Bird.**

[n.d., c.1820.] Pair of hand coloured stipples with aquatint, each sheet 190 x 160mm. 7<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>4</sub>". Trimmed within plates and glued to scrap sheets. Glue stains to corners. **£280**

Two little girls, one with her pet cat, the other a caged bird.

Stock: 11635

**76. Madona and Child. From the Original Picture of the same size, Painted by Carlo Dulci; In the Collection of Willm. Locke Esqr.**

Carlo Dolci pinxit. J. Boydell excudit 1769. F. Bartolozzi Sculpt. Published Augt:1st 1769, by J. Boydell, Engraver in Cheapside London. Engraving, 230 x 165mm. 9 x 6<sup>1</sup>/<sub>2</sub>". Marginal staining. **£160**

The Virgin Mary holding the infant Jesus to her exposed left breast. Crest below image.

Numbered 'Vol.II. No.52.' lower left.

Stock: 11761

**77. Mother & Child. From the Original of the same Size...In the Collection of Clotworthy Upton Esqr...[to whom the plate is dedicated by the publisher.]**

G.B. Cipriani Invt. J. Boydell excudit. Bartolozzi Sculpt. Published May 2d. 1768. Engraving, 230 x 165mm. 9 x 6<sup>1</sup>/<sub>2</sub>". **£160**

The Virgin Mary holding the infant Jesus, His arms stretched out to front, looking up to the sky. Crest flanked by angels below image.

Numbered 'No.44.' lower left.

After Giovanni Battista Cipriani (1727 - 1785).

Stock: 11757

**78. Lady and Child. From the Original Picture...In the Collection of the Rt. Honble Lady Viscountess Midleton...[to whom the plate is dedicated by the publisher.]**

Salsa Ferrata pinxit. J. Boydell excudit. Bartolozzi sculp. 1767. Published by J. Boydell, Engraver in Cheapside, 1767. Engraving, 230 x 165mm. 9 x 6<sup>1</sup>/<sub>2</sub>". Marginal staining. **£140**

A lady with a gauzy striped veil, holding a sleeping baby against her shoulder, leaning her head towards the child's cheek. Crest flanked by soldiers below image.

Numbered 'No.40.' lower left.

After Giovanni Battista Salvi, called Sassoferrato (1609 - 1685).

Stock: 11760

**79. A Timely Caution. [&] Good - Advice.**

London, Printed for Robert Sayer Map & Printseller No.53 Fleet Street, as the Act directs Jany. 20; 1787. Pair of stipples with etching, each 275 x 225mm. 10<sup>3</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>". **£650**

A decorative pair of young women contemplating the amorous advances of suitors, five lines of advice in verse below each portrait. They hold a love poem and picture of a gentleman respectively.

Stock: 11486

## Dogs



### 80. **Beagles.**

London. William Darton; at the Repertory of Genius; 58, Holborn Hill. [n.d., c.1820.] Coloured engraving. 230 x 285mm, 9 x 11<sup>3</sup>/<sub>4</sub>". Trimmed into plate top and bottom. **£120**

An uncommon print.  
Stock: 11608

### 81. **Beagle. 'Blue Bell' formerly the Property of Sir John Seabright, Bart.t.**

W.R.Smith del. W.R.Smith, sc. London. Published by Richard Bentley, 1846. Engraving. Sheet 165 x 205mm, 6<sup>1</sup>/<sub>2</sub> x 8". Chipped bottom edge. **£40**

Sir John Saunders Sebright (1767-1846), whose pamphlet 'the Art of Improving the Breeds of Domestic Animals' (1809) was cited by Charles Dickens in his 'Origin of Species'. His most successful creation was the bantam chicken named after him, the Sebright.  
Stock: 11609

### 82. **Skye Terrier.**

Painted by A. Cooper R.A. Drawn on Stone by Thomas Fairland. [London: B.B.King, c.1835. Printed by Graf & Soret.] Hand coloured lithograph with gum arabic, sheet 280 x 225mm. 11 x 8<sup>3</sup>/<sub>4</sub>". Sheet trimmed. **£220**

Fine colour. Published for a series of dog heads.  
Stock: 11633

### 83. **[A terrier bitch with litter outside a kennel.]**

[London: Dean & Co., c.1845.] Hand coloured lithograph, image and sheet 220 x 290mm. 8<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub>". Trimmed to image. Glued to scrap sheet. **£220**  
Stock: 11634

## Historical, Social & Political



### 84. **[The Trojans' first meal in Latium.] To Anthony Henley of ye Grange in Hantshire Esq:r.**

F.Cleyn inv. W.Hollar fecit. [London, 1697-8.] Etching. 295 x 195mm, 11<sup>1</sup>/<sub>2</sub> x 7<sup>3</sup>/<sub>4</sub>". **£30**

The Trojans, led by Aeneas, rest having landed their ships in Italy. Originally engraved by Wenceslas Hollar for the 1654 edition of Virgil as translated by John Ogilby, this example was printed to illustrate Dryden's translation.

*Pennington: 315, v of v.*  
Stock: 11596

### 85. **The Mob destroying & Setting Fire to the Kings Bench Prison & House of Correction in St. Georges Fields.**

Publish'd the 1st of Augst. 1780, by Fielding & Walker, Pater Noster Row. Engraving, 210 x 330mm. 8<sup>1</sup>/<sub>4</sub> x 13". Folds, as normal. Slightly soiled. **£220**

The King's Bench Prison was a prison in Southwark, south London, from medieval times until it closed in 1880. It took its name from the King's Bench court of law in which cases of defamation, bankruptcy and other misdemeanours were heard; as such, the prison was often used as a debtor's prison until the 1860s. It was badly damaged in a fire started in the 1780 Gordon Riots.

Fold-out plate to a periodical. By Fielding & Walker, printers and publishers of the 'Westminster Magazine' and 'European Magazine' (probably John Walker, engraver).  
Stock: 11693

## London



### 86. Foundling Hospital, The Chapel.

Rowlandson & Pugin del.t. et sculp.t. J.Bluck Aqua.t.  
London. Pub 1st Oct.r, 1808 at R. Ackermann's  
Repository of Arts 101, Strand. Coloured aquatint. 225  
x 270mm. 9¾ x 10½". **£80**

The Foundling Hospital in Guildford Street. It was  
founded in 1742 by Captain Thomas Coram, whose  
friends included William Hogarth (later a governor of  
the institution) and Handel (who donated an organ to  
the chapel and gave performances of the 'Messiah' on  
it, raising £7,000).

Published in Ackermann's famous work, the  
'Microcosm of London', the figures were drawn by the  
famous caricaturist Thomas Rowlandson and the  
architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11443

### 87. Coal Exchange.

Rowlandson & Pugin del.t. et sculp.t. Hill Aqua.t.  
London. Pub 1 May, 1808 at R. Ackermann's  
Repository of Arts 101, Strand. Coloured aquatint. 225  
x 270mm. 9¾ x 10½". **£140**

The interior of the Coal Exchange, Thames Street.

Published in Ackermann's famous work, the  
'Microcosm of London', the figures were drawn by the  
famous caricaturist Thomas Rowlandson and the  
architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11444

### 88. Picturesque Scenery Round London. No. 1 [-?], Most Respectfully Dedicated to Mrs Acton, of Lowestoff, Suffolk, by her Obliged Servant, Jane Smith, Teacher of Etching.

London: Published as the Act directs, October 1, 1822,  
by Jane Smith, 22 Carmarthen Street, near Upper  
Gower Street, Bedford Square. 12 etched plates, largest  
200 x 155mm, 8 x 6". **£590**

An uncommon work, privately printed by the artist,  
with views in Battersea, Chalk Farm, Westbourne,  
Paddington Canal, Craven Hill, Islington, Stoke

Newington, Bagnigge Wells (near Pentonville) &  
'Cock-Crow Heath'.

The titlepage calls for six etchings, so it is likely that  
two parts are present.

*Not in Adams.*

Stock: 11653

### 89. [Fleet Street, Ludgate Hill, "Glasgow Herald"]

Fred. A. Farrell [signed in pencil] [n.d. c.1925]

Etching. 267 x 312mm. 10½ x 12¼inches. Residual  
paper staining only apparent on verso. **£320**

b.1882. Scotland. Official Artist with the 51st  
Highlanders 1914-1918.

Stock: 11724

### 90. A Perspective View of the Royal Stables at Charing Cross. [Translated into French to right.]

J.Maurer delin. et Sculp. 1747. Publish'd according to  
Act of Parliament. Etching, 190 x 285mm. 7½ x 11¼".  
Stain spot lower right. A strong impression. **£150**

View of the royal stables in the King's Mews, Charing  
Cross. Trafalgar Square was built on the site. St.  
Martin-in-the-Fields to right.

Stock: 11544

### 91. A Perspective View of the West Front of the Royal Building for His Majesty's Horse and Foot Guards, &c.

Wm Kent Inv't. J. Vardy delin: et Sculp. According to  
Act of Parliamt, 1752. Hand coloured etching, sheet  
365 x 585mm. 14¼ x 23". **£480**

A military review in Horse Guards parade.

After Painter, sculptor, and architect William Kent  
(1685 - 1748). He built the Horse Guards and the  
block of treasury buildings (the central portion of a  
design never fully executed) which overlook the parade  
at Whitehall. Devonshire House in Piccadilly, the Earl  
of Yarborough's in Arlington Street, and Holkham,  
Norfolk, the seat of the Earl of Leicester, are also  
examples of his skill in the Palladian style, and do  
more than any other of his existing works to justify the  
high patronage which he enjoyed.

A scarce print.

Stock: 11692

### 92. A North View of London. Vue Septentrionale de la Ville de Londres.

Canaleti Delin. Stevens Sculpt. Publish'd according to  
Act of Parliament. Published 12th May, 1794, by  
Laurie & Whittle, 53, Fleet Street, London. Hand  
coloured engraving, 255 x 400mm. 10 x 15¾". Age  
toned, marginal staining and tears. **£450**

Panoramic view of the City of London taken from the  
bowling green at Islington, and showing the New River  
Head waterworks in the foreground.

After Antonio Canaletto (1697 - 1768).

*Guildhall Library Record: 27637.*

Stock: 11484

93. **St. James's Square.**

Publish'd according to Act of Parliament, 1754 for Stowes Survey. Engraving 462 x 343mm. Vertical creases from folds, as usual. Light foxing, some offsetting. **£290**

Aerial view of St James's Square from the south, showing horse-drawn carriages and sedan chairs. By Sutton Nicholls (fl.1680 - 1740) for Stowe's Survey.

Numbered '12' lower right.

Stock: 11736

94. **A View of the Custom House, with part of the Tower, taken from ye River Thames London. [Translated into French to right.]**

Printed for John Bowles at the Black Horse in Cornhil, & Carrington Bowles in St. Paul's Church Yard, London. [n.d. c.1780.] Etching, 175 x 270mm. 7 x 10½". Tear into French title. **£140**

View of the Custom House with boats on the River Thames and the Tower of London in the distance. From a series of reduced views in London, numbered '4a' upper right.

After John Maurer (fl.1713 - c.1761).

Stock: 11361

95. **London Plate V.**

Drawn, Engraved & Published by William Daniell, N.o 9 Cleveland Street, Fitzroy Square, London, Jan.y 1, 1805. Coloured Aquatint Repaired tear in lower margin. **£1950**

"Six Views of London" - Westminster Bridge & Abbey from the Adelphi.

Stock: 11770

96. **London Plate II.**

Drawn, Engraved & Published by William Daniell, N.o 9 Cleveland Street, Fitzroy Square, London, August 1. 1804. Coloured Aquatint Unexamined out of frame. **£2600**

"Six Views of London" - Tower of London and City Panorama, including St. Pauls.

Stock: 11771

97. **London Plate VI.**

Drawn, Engraved & Published by William Daniell, N.o 9 Cleveland Street, Fitzroy Square, London, Jan.y 1, 1805. Coloured Aquatint Minor stain along left margin. **£1950**

"Six Views of London" - Westminster Bridge & Abbey from the Adelphi.

Stock: 11769

98. **The Roman Catholic Chapel, (Lincolns Inn Fields.)**

Rowlandson & Pugin delt. et sculpt. J. Bluck aquat. London Pub. 1st April 1808, at R. Ackermann's Repository of Arts 101, Strand. Hand coloured aquatint, 235 x 280mm. 9¼ x 11". **£60**

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

Numbered 'Plate 16.' upper right.

*Abbey, Scenery: 212, 16.*

Stock: 11485

99. **Blackfriars Bridge, St. Paul's &c, &c from the House of M: A. Taylor Esqr. Whitehall. [ink mss.]**

M.E. Arden 1803. F & G Lewis [ink mss.] [c.1803.] Etching and aquatint in brown ink, proof before letters(?), image 160 x 330mm. 6¼ x 13". Trimmed within plate. **£320**

View on the River Thames in central London, including Blackfriars Bridge, Watt's Shot Tower on the right and St Paul's Cathedral. Boats and barges in the foreground.

*Guildhall Library Record: 27750.*

Stock: 11483

100. **Waterloo Place, Carlton House. This Plate representing the Improvements opposite Carlton House is with Permission Dedicated to His Royal Highness the Prince Regent by his Royal Highness most dutiful & obliged Servants. Colnaghi & Co.**

Augt. Pugin delt. T. Sitherland Aquat. London. Pubd. May 1. 1817. by Colnaghi & Co. 223 Cockspur Street. Hand coloured aquatint with hand coloured engraved vignette of Carlton House below, on india laid paper. 425 x 325mm, 16¾ x 12¾". **£220**

Panorama with several figures and carriages on Waterloo Place, on the northern side of St. James's Park, with a view down Lower Regent Street, London. It was developed as the approach to Carlton House, Pall Mall, which was the town residence of the Prince Regent for several decades.

After Augustus Charles Pugin (1762 - 1832).

Stock: 11690

101. **Interior of the Exhibition of Modern Mexico at the Egyptian=Hall Piccadilly.**

[Agostino Aglio.] [n.d., c.1825.] Lithograph, image 160 x 280mm. 6¼ x 11". Two vertical creases where folded, as normal. Tatty extremities, crease through top right corner. **£140**

The London Museum, the Egyptian Hall or Museum, or Bullock's Museum, was established at 22 Piccadilly by William Bullock (c.1773 - 1849). Figures inspect artefacts from Bullock's exhibition on Mexico in 1824 of 1825. A fold-out illustration to the exhibition catalogue titled 'Catalogue of the Exhibition, called Modern Mexico; containing a panoramic view of the city, with specimens of the natural history of New Spain ... Now open for public inspection at the Egyptian Hall, Piccadilly.'

By Agostino Aglio (1777 - 1857), lithographer born in Cremona, Italy who settled in England in 1803 and began working in lithography from 1809.

Bullock had architect Peter Frederick Robinson (1776 - 1858) draw up plans for a building inspired by an Egyptian temple. The Egyptian Hall was built at a cost £16,000 and was completed in 1812. The Museum contained 15,000 items. According to the guidebook Bullock had formed his collection 'during seventeen

years of arduous research at a cost of £30,000. Admission was 1 shilling or 1 guinea for an annual ticket.'

*British Library: 000528023. See Guildhall Library Record: 28546.*

Stock: 11716

**102. Hungerford Stairs, Westminster.**

From *Nature & on Stone* by G. Harley: the figures by D. Dighton. Printed and Published at Rowney & Forster's Lithographic Press, 51, Rathbone Place, July, 1822. Lithograph, sheet 325 x 440mm. 12¾ x 17¼". Tatty and stained extremities; water stain. **£45**

View of a scene at Hungerford Stairs, Westminster, showing to the right figures on a boat and to the left figures on the bank including a woman with a saucepan and a rag. The Swan Inn can be seen in the background.

After George Harley (1791-1871), the figures by Dennis Dighton (1792 - 1827), son of Robert.

*Guildhall Library Record: 28495.*

Stock: 11735

**103. View Of The House Of Lords And Commons From Old Palace Yard. Vue De La Chambre Des Pairs Et Celle Des Communes Prise Pour La Cour Du Palais.**

Drawn & Engraved by Robt. Havell & Son. London, Published by Messrs Colnaghi & Co. Cockspur Street. [n.d. c.1830.] Hand coloured aquatint, 280 x 375mm. 11 x 14¾". **£360**

Plate to Robert Havell's 'Views of the Public Buildings and Bridges in London and its Environs', 1820-1.

Numbered 'PL 12' upper right. Paper watermarked 'J. Whatman 1829'.

*Abbey Scenery: 220, 12.*

Stock: 11689

**104. The Queen & Prince Albert going in State to the Opera.**

Painted by J. Pollard. Lithd. & Pubd. by Dean & Co. Threadneedle St. [n.d., c.1845.] Hand coloured lithograph, sheet 225 x 285mm. 9 x 11¼". Sheet trimmed to image on three sides. On linen backing. **£220**

Very fine colour.

After James Pollard (1792 - 1867).

Stock: 11711

**105. The Queen & Prince Albert taking an airing in Hyde Park.**

Painted by J. Pollard. Lithd. & Pubd. by Dean & Co. Threadneedle St. [n.d., c.1845.] Hand coloured lithograph, sheet 220 x 280mm. 8¾ x 11". Sheet trimmed. On linen backing. **£220**

The Royal Carriage passing the Wellington Monument (Achilles) on Hyde Park Corner.

Very fine colour.

After James Pollard (1792 - 1867).

Stock: 11712

**106. [Big Ben and Westminster.]**

Fred. A. Farrell [signed in pencil.] [n.d. c.1925.]

Etching, 300 x 235mm. 11¾ x 8¾". **£320**

The Clock Tower, part of The Palace of Westminster, and Westminster Bridge (a barge passing underneath) from the south bank of the Thames.

Fred. A. Farrell (1882 - 1935), Scottish. Official Artist with the 51st Highlanders 1914-1918.

Stock: 11504

**107. Fulham.**

Thos: Priest Pinx: et Sculp: Publish'd According to Act of Parliament September 25. 1738. Etching, 255 x 370mm. 10 x 14½". Margin trimmed. **£220**

View of Fulham showing All Saints Church, the wooden Putney Bridge over the River Thames, and figures including a ferryman on his boat in the foreground.

Numbered '4' lower right.

*Guildhall Library Record: 23145.*

Stock: 11482

**108. Governour Pitts House at Twickenham. Vue de la Maison Governour Pitt a Twickenham.**

Boydell delin et Sculp. Publish'd according to Act of Parliament & Sold by J. Boydell Engraver at the Unicorn the corner of Queen Street Cheapside London 1753. Hand coloured engraving, 255 x 420mm. 10 x 16½". **£240**

This is the house on the Thames at Twickenham that would become known as Orleans House. With boats and a fisherman in the foreground.

On laid paper, numbered 'No 29' lower right.

Stock: 11691

**109. Fulham [ink mss.]**

[n.d. c.1790.] Pen and ink and sepia wash heightened with white, image 110 x 195mm. 4¼ x 7¾". Mounted on card. **£75**

View of the wooden bridge at Putney with Fulham and All Saints Church beyond, with boats on the River Thames and a fisherman sitting on the bank lower left foreground.

Copied from an engraving after Thomas Priest. Rare.

*See Guildhall Library Record: 23145.*

Stock: 11550

**110. Vue du Pont du Fulham de la Bourg de Putney [captioned in ink on verso.]**

[n.d. c.1770.] Pen and ink on laid paper, image 175 x 260mm. 7 x 10¼". Some foxing. **£130**

View of the wooden bridge at Putney and Fulham beyond, with boats on the River Thames and figures on the bank in the foreground.

A drawing by an accomplished hand copying an engraving.

*See Guildhall Library Record: 19747.*

Stock: 11481

111. **St Mary Islington.**

Drawn on Stone by B.R. Baker. Printed by C. Hullmandel. Published May 1st. 1821 by B.R. Baker 77 White Lion St. Pentonville. Hand coloured lithograph, sheet 455 x 345mm. 18 x 13½". Upper left corner chipped. Two tears into image at right, one repaired. **£330**

South west view of St. Mary, Upper Street, Islington, with a carriage in the street in front. Figures standing in the street include a woman carrying pails.

A rare print.

*Guildhall Library Record: 19246.*

Stock: 11526

112. **View of the Late Calamitous Wreck at Brentford, Occasioned by the bursting of the Banks & Locks on the Grand Junction Canal, On Saturday Night the 16th. Jany. 1841.**

Day & Haghe, Lithrs. to the Queen. Drawn, Lithographed & Pubd. by E. Wildman, 23. Jany. 1841. Tinted lithograph, sheet 310 x 510mm. 12¼ x 20".

Some foxing and surface soiling. **£150**

In 1841 boats wrecked at Brentford included two from Tipton (Staffs.) loaded with coal, two others from Tipton with coal and peas, two from Bloxwich (Staffs.) with hoop iron, and two from Stourbridge (Worcs.) with wheat. There were also three large coal barges at Brentford End, five large barges with wheat and linseed, and a barge with slate and stone from Nuneaton (Warws.); other craft came from Wolverhampton, Brierley Hill (Staffs.), and Tipton. Stock: 11552

113. **[Kennington Lane.]**

Francis Dodd [signed in pencil.] [n.d., c.1910.] Etching, 1st state, from a limited edition marked '1 of 6' in pencil by the artist lower left. 230 x 310mm, 9 x 12¼". **£190**

An attractive view of Kennington Lane, Kennington in Lambeth, south London. Traffic and several figures. Francis Dodd (1874 - 1935) was born in Glasgow and received his training at the Glasgow School of Art.

After moving to London he became one of the leading portrait artists of his time. He was an official war artist in the 1914-1918 war, and made many fine etchings.

Stock: 11506

114. **St Augustine's, Hackney [pencil.]**

M. Douglas. [pencil signature.] [n.d., c.1920.] Etching. 225 x 150mm, 9 x 6". **£120**

St Augustine's Tower, all that remains of an early C16th parish church. The Grade 1 listed building is in the grounds of St Johns' Church in Hackney.

Stock: 11648

115. **Pye Corner Smithfield. The Fire of London 1666 began in Pudding Lane and ended at Pye Corner, Smithfield Where this boy was put up as a memorial of that dreadful calamity.**

Pub.d Jan 11, 1791, by T. Smith G.t Mays Buildings. Aquatint with line engraving. 230 x 180mm, 9 x 7".

**£60**

A statue of a boy, with 'This Boy is in Memory Put up for the late Fire of London Occasion'd by the Sin of Gluttony 1666' written on his body and arms. Known as 'The Golden Boy of Pye Corner', it is now located on the corner of Giltspur Street and Cock Lane. From 'Smith's Antiquities of London'.

Stock: 11558

116. **Debating Society, Piccadilly.**

Rowlandson & Pugin del.t. et sculp.t. J.S. Stadler sculp.t. London. Pub. Aug t 1, 1808 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¾ x 10½". **£140**

The interior of Great Room of No 22 Piccadilly, with the Athenian Lyceum Sebatng Society in session. Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11450

117. **Fleet Prison.**

Rowlandson & Pugin del.t et sculp.t. Stadler Aqua.t. London. Pub.1st Sept.r, 1808 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 230 x 280mm, 9 x 11". Crack in platemark. **£240**

The notorious debtors' prison near Farrington Street. Founded in 1197 this building shown here was built 1781-1782, after the previous one was destroyed in the Gordon Riots of 1780.

In the yard some of the inmates are playing tennis.

*Abbey, Scenery: 212.*

Stock: 11505

118. **Magdalen Chapel.**

Rowlandson & Pugin del.t. et sculp.t. Bluck aqua.t. London. Pub 1st Feb.y, 1809 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¾ x 10½". **£70**

An interior of the Chapel of Magdalen House, St Georges Fields, a home for the reception of penitent female prostitutes.

*Abbey, Scenery: 212.*

Stock: 11442

### 119. **St Margarets, Westminster.**

Rowlandson & Pugin del.t. et sculp.t. J.Bluck aqua.t. London. Pub. Aug.t 1st, 1809 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¼ x 10½". **£140**

The parish church of the House of Commons, built 1486-1513 but with many alterations. The glass in the east window, shown here, was made to celebrate the engagement of Catherine of Aragon to Prince Arthur in 1499. However after his death and her marriage to Arthur's brother, Henry VIII, the glass was sent to Waltham Abbey. It was installed in St Margaret's in 1758.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11452

### 120. **St Stephen's, Walbrook.**

Rowlandson & Pugin del.t. et sculp.t. Bluck aqua.t. London. Pub. Nov.r 1st, 1809 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 270 x 225mm. 10½ x 9¾". **£60**

Built by Sir Christopher Wren between 1672-9, this church was a 'dry-run' for the theories he used on St Paul's. Despite this the 'Critical Review of Publick Buildings in London' (1734) described St Stephen's as 'the masterpiece of the celebrated Christopher Wren'.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11453

### 121. **Society of Agriculture.**

Rowlandson & Pugin del.t. et sculp.t. J.C.Stadler aqua.t. London. Pub. June 1st, 1809 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¼ x 10½". **£130**

The Society of Agriculture, meeting at 32 Sackville Street, off Piccadilly.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11455

### 122. **Chelsea Hospital.**

Rowlandson & Pugin del.t. et sculp.t. J. Bluck aquat. London Pub. Jany. 1st. 1810 at R. Ackermann's Repository of Arts 101 Strand. Hand coloured aquatint, 235 x 280mm. 9¼ x 11". **£160**

Interior view of the dining hall at the Royal Hospital Chelsea, the Chelsea Pensioners eating.

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

Numbered 'Plate 98.' upper right.

*Abbey, Scenery: 212, 98.*

Stock: 11768

### 123. **South Sea House. Dividend Hall.**

Rowlandson & Pugin del.t. et sculp.t. Sutherland aqua.t. London. Pub. Feb 1, 1810 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¾ x 10½". **£140**

The Foundling Hospital in Guildford Street. It was founded in 1742 by Captain Thomas Coram, whose friends included William Hogarth (later a governor of the institution) and Handel (who donated an organ to the chapel and gave performances of the 'Messiah' on it, raising £7,000).

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11445

### 124. **Excise Office, Broad Street.**

Rowlandson & Pugin del.t. et sculp.t. Sutherland aqua.t. London. Pub. Feb 1, 1810 at R. Ackermann's Repository of Arts 101, Strand. Coloured aquatint. 225 x 270mm. 9¾ x 10½". Slight offset from text. **£130**

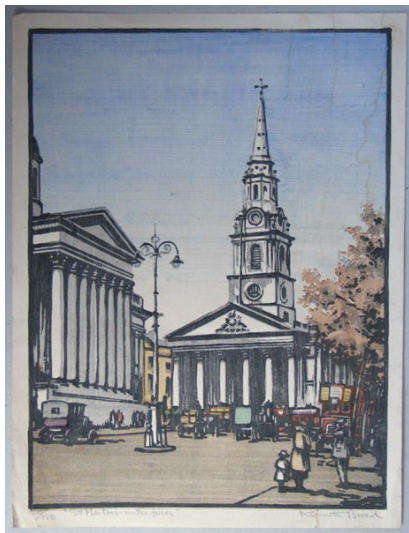
The Excise Office was responsible for collecting taxes on products including alcohol; tea, coffee and chocolate; malt, hops, starch, candles; and paper, vellum and parchment

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin.

*Abbey, Scenery: 212.*

Stock: 11451

## Modern Etchings



### 125. **St Martins-in-the-Fields.**

Kenneth Broad. [n.d., c.1930.] Colour woodcut, limited edition no 20 of 150. Sheet 245 x 185mm, 9¾ x 7¼".

£95

Stock: 11589

### 126. **['The Little Gate' - Chelsea.]**

Theodore Roussel [etched in plate and signed in pencil.] [n.d., c.1890.] Etching, 205 x 165mm. 8 x 6½".

£330

The fine wrought-iron gate to 4 Cheyne Walk, Chelsea. By Theodore Casimir Roussel (1847 - 1926), English painter and etcher of French birth. He was born and educated in France and settled in England in 1878, when he quickly established a reputation. In 1885 he was introduced to James McNeill Whistler, his neighbour in Chelsea, London, and in consequence a lifelong friendship was formed. In 1888 Whistler introduced him to the techniques of etching and drypoint. As Roussel was a member of Whistler's London circle his work was influenced by the latter in style and choice of subject-matter.

Scarce.

*Guichard: pg.57. Longford 'Images of Chelsea': 552.*

Stock: 11675

### 127. **["First Editions."]**

Percy Lancaster [signed in pencil lower right, with monogram etched in plate lower left.] [n.d., c.1910.] Drypoint etching, 21 of an edition limited to 50, 250 x 225mm. 9¾ x 8¾".

£360

A collector closely inspects some books, by Percy Lancaster (1878 - 1951). A prolific artist he is best known for landscapes, moorland scenes and his pictures of Dutch and French flower markets. He was also a very successful etcher.

Inscribed '21, 50' in pencil lower left.

Stock: 9496

### 128. **[The Colt.]**

C.F. Tunnicliffe [signed in pencil.] [1926.] Etching with some aquatint, limited edition numbered '33/75' by the artist in pencil. 220 x 250mm, 8¾ x 9¾".

£750

Charles Frederick Tunnicliffe, R.A. R.E. (1901 - 1979) lived on Anglesey having studied at the R.C.A. This work is characteristic of his robust deeply bitten etchings steeped in rural life. In all he produced some sixty etchings, mixed with aquatint, between 1926 and 1935.

Stock: 11559

### 129. **[The British Chief Caratacus, a Prisoner Before the Roman General Ostorius, 50 AD.]**

W. Walcott [signed in pencil.] [n.d., 1934.] Etching with aquatint in brown ink, 195 x 235mm, 7¾ x 9¼".

A good impression, with full margins. £260

Caratacus is named by Dio Cassius as a son of the Catuvellaunian king Cunobelinus. Caratacus and his brother Togodumnus led the initial defence of Britain against Aulus Plautius's four legions, primarily using guerrilla tactics. They lost much the south-east after being defeated in two crucial battles on the rivers Medway and Thames. Togodumnus was killed and the Catuvellauni's territories were conquered. Caratacus survived and carried on the resistance further west.

We next hear of him in Tacitus's Annals, leading the Silures and Ordovices of modern Wales against Plautius's successor as governor, Publius Ostorius Scapula. Finally, in 51, Scapula managed to defeat Caratacus in a set-piece battle, capturing Caratacus's wife and daughter and receiving the surrender of his brothers. Caratacus himself escaped, and fled north to the lands of the Brigantes (modern Yorkshire) where the Brigantian queen, Cartimandua handed him over to the Romans in chains.

Plate II to a set of 6 etchings, 'The Pageant of Ludlow', three by Frank Brangwyn and three by Walcott, to celebrate the tercentenary of the production of Milton's *Comus* at Ludlow Castle.

William Walcott R.E (1874 - 1943) was described by Furst as 'next to Brangwyn the greatest decorative etcher this country has produced'.

Stock: 11557

### 130. **[Sidmouth.]**

Albany E. Howarth [signed in pencil.] [n.d., c.1920s.] Drypoint etching, 240 x 400mm. 9½ x 15¾".

£70

The cliffs and seafront at Sidmouth, Devon.

By Albany E. Howarth ARE (1872 - 1936).

Stock: 11496

### 131. **[Coal Hill, Peking.]**

Katherine Jowett [pencil signature.] [n.d, c.1925.] Coloured woodblock, image 205 x 145mm. 8 x 9¾".

£230

View in Peking, China.

By Katherine Jowett (1890 - c.1965), British artist in woodblock. In her early twenties, she followed a Methodist missionary, with whom she was in love, to China, but found on arrival in Peking that she did not want to marry him after all. Instead, she married Hardy Jowett, a prominent member of the British community in Peking, by whom she had two sons. She became an avid lover of all things Chinese, and studied the art of woodblock. Her pictures, and particularly her prints,

were very popular in China in the twenties and thirties and not just with the Western community: even Chairman Mao had a set of her prints in his study.  
Stock: 11677

132. **[Mallard duck and drake in flight.]**  
G. Hammond Steel 1934. [signed and dated in pencil.]  
Etching, 150 x 205mm. 6 x 8". Unexamined out of frame. **£230**  
The tops of riverbank reeds lower right.  
George Hammond Steel (1900 - 1960) was born in Sheffield and studied at Sheffield School of Art, Birmingham and London and exhibited regularly at the RA, RBA, RI, Leicester Galleries and the Paris Salon. He is represented in a number of provincial galleries.  
Stock: 11720

133. **[Rome - View from the Ponte Sisto.]**  
William Scott. Rome 1880. Etching. 150 x 215mm, 6 x 8½". **£50**  
Stock: 11660

134. **[Mostar.]**  
Frank Brangwyn [pencil signature.] [n.d., c.1920.]  
Etching, signed by the artist. 150 x 150mm, 6 x 6". **£130**  
The Stari Most (The Old Bridge), the C16th bridge over the river Neretva in Mostar, Bosnia. After standing for 427 years, it was destroyed in 1993 during the Bosnian War.  
Stock: 11650

135. **[Untitled Mediterranean scene Monte Carlo?]**  
Arthur Walsh. 1957. [pencil.] Etching, signed by the artist. 130 x 165mm, 5 x 6½". With sheet with pencil presentation inscription from Walsh dated 1957. Spots in margin. **£120**  
Stock: 11659

136. **Lavenham [pencil.]**  
M. Douglas. [pencil signature.] [n.d., c.1920.] Etching. 225 x 150mm, 9 x 6". **£60**  
The C15th church of Lavenham in Suffolk, paid for by wool-wealth, with the highest church tower in England at 141 ft (43 m).  
Stock: 11649

137. **Mickleham Church. [pencil.]**  
Walter G. Price. [pencil signature.] [n.d., c.1920.]  
Etching, signed by the artist. 125 x 90mm, 5 x 3½". **£60**  
St Michel's Church, Mickleham, between Leatherhead and Dorking, Surrey.  
Price was born in Birmingham, His etchings were exhibited between 1910-1933, including one at the R.A.  
Stock: 11662

138. **Mill House, Abinger. [pencil.]**  
Walter G. Price. [pencil signature.] [n.d., c.1920.]  
Etching, signed by the artist. 85 x 130mm, 3¼ x 5". **£60**

Abinger, near Dorking, Surrey.  
Price was born in Birmingham, His etchings were exhibited between 1910-1933, including one at the R.A.  
Stock: 11661

## Natural History



139. **The Burmese White Elephant, "Toung Taloung." Imported by Mr. Barnum.**  
Extra Supplement to the Illustrated London News, January 26, 1884. Chromolithograph, sheet 290 x 405mm. 11½ x 16". Tatty and torn extremities. **£75**  
The animal was imported into New York in 1884 and exhibited by the showman, businessman, and entertainer Phineas Taylor Barnum (1810 – 1891).  
Stock: 11681

## Naval & Military



140. **Tournament At Calais In 1416. Richard Earl Of Warwick Unhorsing Sir Collard Fynes.**  
Painted by Edward Corbould. Glyphographed by Thomas Taylor. [n.d., c.1870.] Glyphograph, sheet 560 x 730mm. 22 x 28¾". **£160**

An impressive example of the glypograph printing method, patented in 1842, of creating a relief printing block by drawing through a composition on a metal plate, and making an electrotype of the result. After Edward Henry Corbould (1815 - 1905).  
Stock: 11348

**141. R. Ackermann's Costumes of the British Army. No.11. 11th. (Or Prince Albert's Own) Hussars.**

H. de Daubrawa Pinxt. on Stone by J.W. Giles. Day & Haghe Lithrs. to the Queen. London, Published Jany 1st. 1842, by Rudolph Ackermann 191 Regent Street. Hand coloured lithograph, sheet 370 x 300mm. 14½ x 11¾". **£240**

Hussars in combat with enemy cavalry. In 1840, the 11th Hussars regiment was named for Prince Albert, Queen Victoria's consort, who later became the regiment's Colonel.

During the Napoleonic Wars battle honours were received for Salamanca, Peninsular and Waterloo. The regiment's nickname, the "Cherry Pickers", came from an incident during the Peninsular War, in which the 11th Light Dragoons (as the regiment was then named) were attacked while raiding an orchard at San Martin de Trebejo in Spain. When the regiment became the 11th (Prince Albert's Own) Hussars in 1840, their new uniform by coincidence included "cherry" (i.e. crimson) coloured trousers, unique among British regiments and worn since in all orders of uniform except battledress. This was not in memory of the orchard incident but reflected the crimson livery of Prince Albert's House: Saxe-Coburg and Gotha. The 11th Hussars were to charge with the Light Brigade, which was commanded by their former Colonel, Lord Cardigan, at Balaklava during the Crimean War.

In 1928, the 11th Hussars became the first British regiment to become mechanized. In 1936, they became involved in suppressing the Arab revolt in the British Mandate of Palestine.  
Stock: 11548

**142. [A British Navy Frigate closed hauled, broadside view.]**

[London: R. Pollard, 1784.] Etching and aquatint with colour added by hand, 165 x 215mm. 6½ x 8½". **£75**  
By painter, engraver and publisher Robert Pollard (c.1755 - 1838).  
*NMM: PAD7745.*  
Stock: 11390

**143. Destruction of the Turkish Fleet by the Russians.**

Engrav'd for the Gentleman's Museum & Grand Imperial Magazine. [n.d., c.1775.] Engraving, 120 x 180mm. 4¾ x 7". **£30**  
This probably illustrates the Battle of Chesme on 5-7 July 1770 in Çeşme Bay, between Asia Minor and the island of Chios in the Aegean Sea. It was part of the Orlov Revolt of 1769, a precursor to the later Greek War of Independence (1821-29), and the first of a

number of disastrous fleet battles for Turkey against Russia.

Illustration for 'The New Universal Magazine of Knowledge, Pleasure, and Amusement; or, Gentleman's Grand Imperial Museum.'  
Stock: 11379

**144. The Distressed situation of the Quebec & the Surveillante, a French Ship of War. In memory of the much lamented tho' glorious Death of Capt.n Farmer, who when he had silenced his Enemy was blown up in his Ship after an Action of three Hours & a half on the 6th of October 1779. This Representation, is with great Veneration Dedicated to the Officers of the Royal Navy, by their most obedient Servant Richard Paton.**

Rich.d Paton Pinxt. Fittler & Lerpiniere Sculp.nt., J.Boydell excudit. 1780. Published Dec.r 12th. 1780, by John Boydell, Engraver, Cheapside, London. Engraving. 495 x 610mm, 19½ x 24". **£420**

A heroic sea battle off Ushant, part of the British naval blockade of French ports during the American Revolutionary War.

In July 1779 the 'Quebec' had run aground on a submerged rock and had to throw her 12 pound cannon overboard to refloat. Refitting at Portsmouth, there were no available replacements, so the 'Quebec' returned to her station with only 9 pound cannon. Thus when she came across the French frigate 'Surveillante' she was heavily outgunned.

After over three hours combat both ships were in desperate condition, both on fire. However the French managed to extinguish the flames; although Farmer ordered the magazine flooded it ignited, blowing the 'Quebec' to bits.

Stock: 837

**145. The squadron under the command of Sir J T Duckworth forcing the narrow channel of the Dardanelles, February 19th 1807. From a drawing by Sir W. Parker, Bart.**

Painted by T. Whitcombe. Engraved by T. Sutherland. Pubd. by Pyall & Stroud, 19, Hanway Street, Oxford Street. [n.d., c.1807.] Hand coloured aquatint, sheet 185 x 250mm. 7¼ x 9¾". **£70**

A squadron of seven ships of the line commanded by Sir John Thomas Duckworth (1748 - 1817) firing upon the fortifications of the Dardanelles guarding Istanbul, Turkey.

A book illustration.  
*NMM: PAD5769.*

Stock: 11401

**146. [A Frigate under sail.]**

London Pub Augst 2 1784 by R. Pollard N7 Brayn's Row, Spa Fields. Etching and aquatint with colour added by hand, 160 x 240mm. 6¼ x 9½". **£75**

By painter, engraver and publisher Robert Pollard (c.1755 - 1838).

*NMM: PAD7740.*

Stock: 11387

147. **Shipping.**

London Pubd Augst 2 1784 by R. Pollard N7 Brayn's Row, Spa Fields. Etching and aquatint with colour added by hand, 165 x 240mm. 6½ x 9½". **£75**

A Royal Navy two decker under sail.

By painter, engraver and publisher Robert Pollard (c.1755 - 1838).

*NMM: PAD7739.*

Stock: 11388

148. **[Cutter and frigate becalmed.]**

London Pubd, Augst 2 1784 by R. Pollard, N7 Brayn's Row, Spa Fields. Etching and aquatint with colour added by hand, 170 x 240mm. 6¾ x 9½". **£75**

By painter, engraver and publisher Robert Pollard (c.1755 - 1838).

*NMM: PAD7742.*

Stock: 11389

149. **[A seascape; ships saluting near shore.]**

P. Monamy Pinx. E. Kirkall Fe. [n.d., c.1730.] Mezzotint with etching printed in blue ink, 190 x 250mm. 7½ x 9¾". A fine impression. **£420**

Men on shore in the foreground, two drawing in a net, the other watching as a ship approaches a fortress on cliffs to left, with billowing smoke from its canons shrouding its sides. Other ships follow in a line behind, and another ship closer in to right has men putting off in small boats from either side. This vessel appears to be firing its canons in salute also.

After Peter Monamy (1681 - 1749).

*NMM: PAD7500.*

Stock: 11704

150. **The Departure Of The Packet.**

On Stone by Paul Gauci, from a Drawing by S. Owen. Printed by Engelmann, Graf, Coindet & Co. And Published by them at 14, Newman St., London Jan 1, 1830. Lithograph on india laid paper, sheet 200 x 240mm. 8 x 9½". Some foxing. Glued at corners to album page. **£130**

A tranquil harbour scene; figures on a quayside and the largest ship departing for sea to right.

After marine painter and watercolourist Samuel Owen (1768/9 - 1857), by Paul Gauci (1834 - 1866; fl.), son of Maxim Gauci and brother of William Gauci.

Stock: 11623

151. **Ikmalick And Apelagliu.**

On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [1835.] Tinted lithograph with colour added by hand, sheet 135 x 180mm. 5¼ x 7". Some offsetting. **£60**

Officers, including a figure probably intended to be Sir James Clark Ross (1800 - 1862; second from right), below deck with two Inuit.

Plate to 'Narrative of the second voyage of Captain Ross to the Arctic Regions in the years 1829-33' London: A.W. Webster, 1835. The co-authors were Sir James Clark Ross and Sir John Ross (1777 - 1856).

*British Library: 002297687. Not in Abbey.*

Stock: 11392

152. **Her Majesty Prince Albert, Proceeding in the State Barge, to land at the Royal Dock-yard, Devonport.**

N.M.Condy del. L. Haghe lith. Day & Haghe Lithrs. to the Queen. London Ackermann & Co. Strand, Foster Fenchurch St. Fry, Plymouth. [1843.] Hand coloured lithograph, sheet 250 x 320mm. 9¾ x 12½". **£160**

Queen Victoria and Prince Albert are rowed to shore from the Royal Yacht that bears their names (in distance to right) in Devon.

After Nicholas Matthew Condy (1818 - 1851).

*NMM: PAD5881.*

Stock: 11640

153. **H.M.S. Assistance and Pioneer fast to the Floe, off Cape Majendie, Wellington Channel, 1853.**

Commr. W.W. May del. T.G. Dutton lith. Day & Son lith.rs to the Queen. [London, 1855.] Tinted lithograph, sheet 270 x 360mm. 10½ x 14¼". Tatty and chipped extremities, with several tears. **£110**

Numbered 'Pl. V', from Walter William May's 'Series of Fourteen Sketches Made During the Voyage up Wellington Channel in Search of Sir John Franklin'.

Under Sir Edward Belcher five ships entered the Arctic to search for Franklin and the crews of the 'Erebus' and 'Terror', missing from an earlier expedition. Four out of the five vessels were abandoned in pack ice, for which Belcher was court-martialled, but acquitted.

*Abbey Travel: 646, 5.*

Stock: 11400

154. **The Royal Yacht lying in Barn Pool, Her Majesty returning from her visit to Mount Edgecumbe.**

N.M.Condy del. L. Haghe Lith. Day & Haghe Lithrs. to the Queen. 1843, Ackermann & Co. Strand. Foster Fenchurch St. Fry, Plymouth. Hand coloured lithograph, sheet 250 x 320mm. 9¾ x 12½". **£160**

HMY Victoria and Albert, a twin paddle steamer launched 25 April 1843, at anchor in Devon.

After Nicholas Matthew Condy (1818 - 1851).

*NMM: PAD5881.*

Stock: 11639

## Portraits



### 155. **Jodocus de Momper Pictor montium Antuerpiæ.**

Ant. van Dyck fecit aqua forti. G.H. [n.d., c.1645.]  
Etching. 240 x 165mm, 9¼ x 6½". Trimmed to plate top & bottom. **£140**  
Joos de Momper (1564-1635), considered a pioneer of landscape painting. More than 500 paintings have been attributed to him, mostly fantasy landscapes. Published in Gillis Hendrics' posthumous edition of van Dyck's 'Iconography'.  
Stock: 10605

### 156. **Mr. Will: Richards.**

G: Kneller Pinx. I. Smith Fec: et ex: [n.d., c.1688.]  
Mezzotint, 235 x 190mm. 9¼ x 7½". Tipped into album page. **£140**  
William Richards (1643 - 1705), divine and author. After Sir Godfrey Kneller (1646 - 1723), engraved and published by the famous early mezzotinter and republisher of older plates John Smith (1652 - 1743).  
*NPG: D4009.*  
Stock: 11432

### 157. **The character of Puff in the Critic as represented by Thomas King**

Painted by J.Zoffany. Engraved by Jno. Young, Engraver in Mezzotinto to H R H the Prince of Wales. London Novr. 1803 Published by Thos. King No. New Store Street, Bedford Square. Mezzotint, open letter proof, 590 x 425mm. 23¼ x 16¾". Small nicks to very thin lower margin. Traces of foxing and soiling to title area; a fine impression. **£320**  
Thomas King (1730 - 1805), leading actor at Drury Lane, London, in costume as Puff in Richard Brinsley Sheridan's 'The Critic', holding a cane and sheaf of papers. After Johan Joseph Zoffany (1733 - 1810), published by King.  
*Chaloner Smith: 45. Harvard Theatre Collection: pg.415, 26.*  
Stock: 11713

### 158. **Sir Richard Colt Hoare, Bart. Of Stourhead Wilts. Aetatis LXII.**

Painted by H. Edridge Esqr. A.R.A. Engraved by H. Meyer, 3, Red Lion Square. [n.d., c.1820.] Stipple and etching on india laid paper, 315 x 240mm. 12½ x 9½". A fine impression. **£130**  
Sir Richard Colt Hoare, 2nd Bt (1758 - 1838), historian, writing with a quill in his library. Frontispiece to Volume I of his 'History of Modern Wiltshire' 1822-44.  
After Henry Edridge (1769 - 1821).  
*NPG: D14494.*  
Stock: 11625

### 159. **Milton when a Boy, instructed by his Mother**

H. Fusili, R.A. Pinxt. H. Dawe Sculp. Pubd. April 1830. Mezzotint, image 150 x 110mm. 6 x 4¼". Trimmed to plate and glued to scrap sheet at corners. **£95**

The poet John Milton (1608 - 1674) standing at a window reading from a book held by his mother Sara who kneels beside him pointing at the page and looking at the young poet with encouragement. After Henry Fuseli (1741 - 1825).  
Numbered 'No.12' lower right.  
Stock: 11626

### 160. **Dr. Hawkesworth This elegant and ingenious writer was born in the year 1715...[etc., letterpress, below plate.]**

Holl sculp. [n.d., c.1835.] Stipple, sheet 235 x 130mm. 9¼ x 5". Sheet trimmed. **£45**  
John Hawkesworth (c. 1720 - 1773), writer and translator. After the portrait by Sir Joshua Reynolds (1723 - 1792).  
The portrait printed from a separate plate to illustrate a book, page numbered '12' lower left.  
Stock: 11380

### 161. **Captn. Thos. Forrest. Aetat 50, Midn. in the Navy in 1745.**

JK Sherwin del. Sharp sculpt 1779. Published by the Author as the Act directs, Jany. 30th, 1779. Etching, sheet 260 x 195mm. 10¼ x 7¾". Trimmed within plate. **£95**  
Thomas Forrest (1729? - 1802?), navigator. Frontispiece to his 'A voyage to New Guinea and the Moluccas, from Balambangan: including an account of Magindano, Sooloo, and other islands; ... performed in the Tartar galley ... during the years 1774, 1775 and 1776.'  
Stock: 11376

### 162. **Captn. Henry Wilson.**

I. Russell R.A. pinxt. I. Heath sculpsit. Publish'd May 1st. 1788, by G. Nicol Pall Mall. Stipple, 240 x 175mm. 9½ x 7". **£70**  
The first important contact between Europeans and the South Pacific island nation of Palau occurred when the British East India Company ship 'Antelope',

commanded by Captain Henry Wilson, ran aground near Koror.  
Frontispiece to 'An Account of the Pelew Islands ... composed from the Journals and Communications of Captain H. Wilson, and some of his Officers, who in August 1783 were there shipwrecked in the Antelope...' by George Keate.  
*British Library: 001937948.*  
Stock: 11377

163. **Mr. Samuel Hearne, late Chief at Prince of Wales's Fort, Hudson's Bay.**

[London: J. Sewell, 1795.] Stipple, image 120 x 90mm. 4¾ x 3½". Trimmed to image border and glued to scrap sheet, title excised and glued below. **£20**  
Samuel Hearne (1745 - 1792), explorer of north-western America. In 1775 he was appointed governor of the Hudson's Bay Company's station known as Prince of Wales's Fort, and was made prisoner at its capture by the French naval commander La Perouse in 1782.  
Frontispiece to his 'Account of a Journey from Prince of Wales's Fort in Hudson's Bay to the North-West, undertaken for the discovery of Copper Mines, a North-West Passage, &c.', published after his death.  
*NPG: D3243.*  
Stock: 11423

164. **Captain James Cook.**

Painted by Sir Nathl. Dance. Engraved by Cosmo Armstrong. London, Pubd. for the Proprietor, June, 1821. Engraving on india laid paper, 200 x 125mm. 8 x 5". **£45**  
James Cook (1728 - 1779). The son of a Yorkshire labourer, Cook learned his seamanship on small East-coast traders. Although only a warrant officer, he was chosen to command the Endeavour in 1768. He made three important voyages of discovery to the South and North Pacific - charting land, sea and stars - and was the first British captain to land in Australia. He was killed in Hawaii during a skirmish.  
After Nathaniel Dance Nathaniel Dance (1735 - 1811). The original portrait was commissioned by the explorer Sir Joseph Banks and was praised as an excellent likeness.  
Stock: 11409

165. **James Cook [facsimile signature.]**

N. Dance delt. H. Adlard Sculp. London, Published by Thomas Kelly, Paternoster Row, June 1, 1829. Stipple and engraving, sheet 205 x 125mm. 8 x 5". Trimmed within plate. **£45**  
James Cook (1728 - 1779). The son of a Yorkshire labourer, Cook learned his seamanship on small East-coast traders. Although only a warrant officer, he was chosen to command the Endeavour in 1768. He made three important voyages of discovery to the South and North Pacific - charting land, sea and stars - and was the first British captain to land in Australia. He was killed in Hawaii during a skirmish.  
After Nathaniel Dance Nathaniel Dance (1735 - 1811). The original portrait was commissioned by the explorer

Sir Joseph Banks and was praised as an excellent likeness.  
Stock: 11410

166. **Giacomo Bruce.**

Bramati dis. Rados inc. [Italian, c.1820.] Aquatint. 220 x 155mm, 9¾ x 6". **£140**  
Portrait of the Scottish explorer James Bruce (1730-94), famed for his expeditions to Africa in which he discovered the source of the Blue Nile in Ethiopia.  
Stock: 11573

167. **John Ross [facsimile signature.] Victory, Discovery Ship, Sailed 23rd May, 1829; Captn. Ross R.N. & Crew returned 19th October 1833.**

Drawn from Nature & on Stone by Harriot Gouldsmith. Published by Permission by H. Gouldsmith, 151, Albany Street, Regents Park. Printed by C. Hullmandel. [n.d., c.1830.] Lithograph on india laid paper, india 215 x 185mm. 8½ x 7¼". Trimmed, to india on three sides. Foxed. **£120**  
Sir John Ross (1777 - 1856), Rear-Admiral and Arctic explorer. In 1850 he set off on his third voyage to the Arctic, in a futile search for the missing explorer Sir John Franklin. He died in London in 1856.  
Stock: 11426

168. **Sir John Franklin. The Arctic Explorer.**

[n.d., c.1850.] Steel engraving, sheet 260 x 170mm. 10¼ x 6¾". Trimmed to plate. **£45**  
Sir John Franklin, arctic explorer (1786-1847), whose disappearance in Canada sparked a series of expeditions to the Arctic to find any sign of him. Entering the navy in 1801, he fought in the battle of Trafalgar.  
After Joseph Mathias Negelen (1792 - 1870).  
Stock: 11394

169. **Selectar Aga, or Sword Bearer, to the Grand Signior. Engrav'd from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. R. Pranker sculp. Pubd. accordg. to Act of Parl. 25 July 1768. Engraving, 270 x 195mm. 10½ x 7¾". Trimmed to plate. Some spotting/soiling. **£140**  
After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.  
From a series of Ottoman costume plates and portraits, numbered 'Tav. IX' upper right.  
Stock: 11703

170. **[Jacob de Ryk?]**

[Painted by Johannes Verkolje. Engraved by Wallerant Vaillant.] [n.d., c.1660.] Mezzotint, sheet 350 x 280mm. 13¾ x 11". Trimmed to image. **£280**

The sitter reading a book is unknown, but an impression in Amsterdam is inscribed in pen 'Jacob de Ryk Schilder'.

After Johannes Verkolje (1650 - 1693). Very scarce.  
*BM: 1902,1011.7850.*

Stock: 11491

**171. Dom. Pedro. Prince. Regent. De Portugal; & Algarbes. Nacquit en 1648...[etc.]**

De Larmessin, Sculpebat, 1681. A Paris Chez la Venue Bertrand, Rue St. Iacqs, a la Pome d'Or pres St Seuerin, Avec Privil du Roy. Engraving. 230 x 165mm. 9 x 6½". **£95**

Peter II (Portuguese: Pedro, 1648 – 1706), Regent (1668 – 1683) and 23rd (or 24th according to some historians) King of Portugal and the Algarves (1683–1706).

Stock: 11525

**172. Reis Effendi; Principal Secretary of State. Engrav'd from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. T. White sculp. Publ. accordg. to Act of Parlt. Jany. 30, 1769. Engraving, 265 x 190mm. 10½ x 7½". Trimmed to plate. Stain spots. Spectacles added to the sitter's face in ink. **£140**

A courtier to the Turkish Sultan.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. VI' upper right.

Stock: 11694

**173. One of the Grand Signior's Foot Guards. Engrav'd from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. W. Byrne sculp. Publ. accg. to Act of Parlt. Jany. 30, 1769. Engraving, 265 x 195mm. 10½ x 7¾". Trimmed to plate. Stain spots. **£140**

A guard of the Turkish Sultan, armed with bow and arrows.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XV' upper right.

Stock: 11695

**174. Arshi, Cook of the Seraglio. Engrav'd from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. G. Vitalba sculp. Publ. accordg. to Act of Parlt. Jany. 30, 1769. Engraving, 270 x

195mm. 10½ x 7¾". Trimmed to plate. Stain spots.

**£160**

A cook to the Turkish Sultan. A seraglio (also serraglio) is the sequestered living quarters used by wives and concubines in a Turkish household.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XII' upper right.

Stock: 11696

**175. Mufti, Chief of the Mahometan Church. Engraved from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. G. Vitalba sculp. Publ. accg. to Act of Parlt. Jany. 25 1768. Engraving, 280 x 200mm. 11 x 7¾". Trimmed to plate. **£140**

A Turkish imam, the Hagia Sophia in Istanbul, then a mosque, in the background.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. VII' upper right.

Stock: 11697

**176. Arshi Usta, Officer & Cook, of the Janissaries. Engraved from the Collection of the Rt. Honble. Lord Baltimore.**

Franco. Smith pinx. M. Liart sculp. Publ. accordg. to Act of Parlt. July 25, 1768. Engraving, 260 x 185mm. 10¼ x 7¼". Trimmed to plate. A couple of stains. **£140**

The Janissaries comprised infantry units that formed the Turkish Sultan's household troops and bodyguards.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XIV' upper right.

Stock: 11698

**177. The Grand Vizir. Engraved from the Collection of the Rt. Honble. Lord Baltimore.**

Franco Smith pint. G. Vitalba sculp. Publish'd according to Act of Parliament 25 July 1768.

Engraving, 275 x 195mm. 10¾ x 7¾". Trimmed to plate. Some spotting. **£140**

The Grand Vizier was the most important minister of the Turkish Sultan, in principle dismissible only by the Sultan himself.

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. V' upper right.

Stock: 11699

178. **Aga, A Turkish Gentleman.  
Engraved from the Collection of the Rt.  
Honble. Lord Baltimore.**

Franco. Smith pinx. R. Pranker sculp. Publ. accg. to Act of Parlt. July 25 1768. Engraving, 270 x 195mm. 10½ x 7¾". Trimmed to plate. Some light spotting.

£140

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XI' upper right.

Stock: 11700

179. **Chiaus Bashi. Chamberlain of the  
Ottoman Court. Engrav'd from the  
Collection of the Rt. Honble. Lord  
Baltimore.**

Franco Smith pinx. M. Liart sculp. Publ. accg. to Act of Parlt. Jany. 31. 1769. Engraving, 265 x 190mm. 10½ x 7½". Trimmed to plate. Some glue stains from verso.

£140

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XI' upper right.

Stock: 11701

180. **Couedie A la Nation Bretonne. Le  
Roy à fait elever à Brest un monument a sa  
memoire. Par son très zélé Serviteur  
Vangelisti.**

Vangelisti Sculp. Gravé d'apres le portrait original Confié à l'artiste par M.de Du Couedic sa Veuve. Se Vend à Paris Chez l'Auteur Rue de la Harpem vis-à-vis S.t Com, et à Rennes chez Mr Dilet Marchant d'Estampes. Avec Privilège. [n.d., c.1785.] Engraving. Sheet 300 x 220mm, 11¾ x 8½". Trimmed to plate.

£95

Charles Louis, Vicomte du Couedic (1740-79) captain of the French frigate 'Surveillante', famous for the epic three-hour duel with the British ship 'Quebec' in a sea battle off Ushant in 1779, during the American Revolutionary War. 'Cape du Couedic', the south-

western point of Kangaroo Island, South Australia, is named after him.

Stock: 11439

181. **Robertus Sherley Anglus Comes  
Caesare Eques Aurat.**

G.M. f. cu privil. A Fac Simile from the Original --- Penes Th: Brano Hollis Armig: March - J.F. Sculp.

1789. Engraving, sheet 155 x 105mm. 6 x 4". Pin hole to image. Trimmed to plate. £95

Robert Shirley or Sherley, commonly called Sir Robert Shirley or Count Shirley in the papal nobility (1581? - 1628), envoy in the service of the shah of Persia. He is in Persian costume. This a copy of an earlier portrait, possibly by the engraver James Fittler (1758-1835). Latin inscription and vignette representation of Shirley kissing the Pope's feet as he is received in Rome in 1609 below portrait.

See *NPG: D26059*.

Stock: 11718

182. **Captn. John Hunter Late Governor  
of New South Wales.**

Eng. by Ridley from an Original Picture. [London: Burney & Gold, 1801.] Stipple, sheet 145 x 125mm.

5¾ x 5". Trimmed within plate. Slightly soiled. £70

John Hunter (1738 - 1821), Vice-Admiral; Governor of New South Wales from 1795 - 1800, succeeding Arthur Phillip. The Hunter River and Hunter Valley north of Sydney are both named after him, as is the suburb of Hunter's Hill in Sydney, and the John Hunter Hospital in Newcastle. Copied from the 1792 engraving by Orme after Robert Dighton.

Stock: 11374

183. **Daniel O'Connell.**

J. Comerford pinxt. T. Heap[hy]. [n.d., c.1820.] Hand coloured stipple, sheet 415 x 270mm. 16¼ x 10½".

Sheet trimmed; tatty and stained extremities. Good colour. £230

Daniel O'Connell (1775 - 1847), clutching a scroll inscribed 'Rent'. Known as 'The Liberator', or 'The Emancipator', he was an Irish political leader in the first half of the nineteenth century. He campaigned for Catholic Emancipation - the right for Catholics to sit in the Westminster Parliament, denied for over 100 years - and Repeal of the Union between Ireland and Great Britain.

After John Comerford (c.1770 - 1832).

*National Library of Ireland Reference Number: PD 2120 TX (1) 17.*

Stock: 11742

184. **[Ernest I, Duke of Saxe-Coburg and  
Gotha.]**

[n.d., c.1835.] Lithograph on india laid paper, proof before letters, india 245 x 200mm. 9¾ x 8". Rather soiled. £140

Ernest I, Duke of Saxe-Coburg and Gotha, formerly Ernest III, Duke of Saxe-Coburg-Saalfeld (1784 - 1844), was the duke of Saxe-Coburg-Saalfeld and from 1826, and the first sovereign duke of Saxe-Coburg and

Gotha (in the present-day states of Bavaria and Thuringia), Germany.

According to a pencil note lower right, the portrait is after William Ross, miniature painter, and lithographed by John Samuel Templeton (c.1830 - c.1857; fl.).

Stock: 11474

**185. Le General Tom Pouce. (Charles S. Stratton.)**

F. Grenier [signed in plate.] [n.d., c.1860.] Hand coloured lithograph, sheet 310 x 415mm. 12¼ x 16¼". Slightly soiled. Sheet trimmed. **£320**

The American dwarf Charles Sherwood Stratton (1838 – 1883) in front of his purpose built coach. Under the stage name General Tom Thumb, Stratton achieved great fame under the management of showman, businessman, and entertainer Phineas Taylor Barnum (1810 – 1891). In 1847 he started to grow for the first time since the first few months of his life, but with extreme slowness. In January 1851 Stratton stood exactly 2 feet 5 inches tall. On his 18th birthday, he was measured at 2 feet 8.5 inches tall. Stratton became a Freemason on October 1, 1862, by now 2 feet 11 inches in height.

By François Grenier (1793 - 1867), painter, lithographer, pupil of David and Guérin.

Two blindstamps, to left and right of title.

Stock: 11670

**186. Admiral Byron.**

[Fielding & Walker, 1779.] Engraving, sheet 165 x 100mm. 6½ x 4". Trimmed within plate. **£65**

John Byron (1723 - 1786), vice-admiral. Map scroll, globe and anchor beneath his oval portrait.

Stock: 11373

**187. The Death of General Wolfe.**

P.W. Webber 1782. Pen and ink with watercolour wash over pencil, image 430 x 590mm. 17 x 23¼".

Scuffed and stained, with fragile extremities. **£1450**

General James Wolfe 1727–59), killed at the moment of his famous victory over the French at Quebec, which delivered Canada into the hands of the British. He is supported by three grenadiers as he succumbs to his fatal wounds, watched by nine other officers and a native American warrior.

An interesting copy of an engraving after Benjamin West (1738 - 1820).

Stock: 11336

**188. Lieutt. Shortland.**

S. Shelley delt. W. Shirwin scult. [J. Stockdale, 1789.] Stipple, image 90 x 70mm. 3½ x 2¾". Trimmed and glued to scrap sheet. **£70**

John Shortland (1769 - 1810), captain in the navy. In 1795 he was selected by Hunter to be first lieutenant of the *Reliance*, in which he was going out to Australia as governor of New South Wales. As Hunter's duties detained him on shore, Shortland was thus in acting command of the ship, in which he made several voyages to the Cape of Good Hope, Tahiti, and New Zealand. He returned to England with Hunter in 1801, and having been promoted to be commander on 1st

January 1801, was appointed transport agent for the expedition to Egypt.

Illustration to 'The voyage of Governor Phillip to Botany Bay ... to which are added, the journals of Lieuts Shortland, Watts [and others]...'

Stock: 11375

**189. His Royal Highness The Prince of Wales.&c [&] Her Royal Highness The Princess of Wales.&c**

G. Kneller Eq: Baronet pinx. 1717 [&] 1716. Geo: Vertue Londini Sculp: 1724. London Sold by G.

Vertue at his house in Brownlow Street. Drury Lane. Pair of engravings, sheets c.460 x 340mm. 18 x 13½".

Trimmed within plates and tipped into album pages.

**£480**

George II (1683 – 1760) as Prince of Wales and his future queen Caroline Wilhelmina of Brandenburg-Ansbach (1683 - 1737). Caroline Wilhelmina was the daughter of John Frederick of Brandenburg-Ansbach. Her parents died while she was still a child and she spent her early life in Berlin, before marrying George in 1705. She accompanied him to England as Princess of Wales in 1714.

A fine pair in oval frames, Caroline a particularly strong impression.

After Sir Godfrey Kneller (1646 - 1723).

Stock: 11680

**190. [His Royal Highness George Prince of Wales.]**

Painted & Engraved by I.R. Smith Mezzotinto

Engraver to His Royal Highness the Prince of Wales.

[London: J.R. Smith, 1792.] Colour printed mezzotint with colour added by hand and heightened in white, image 610 x 450mm. 24 x 17¾". Trimmed within lower plate mark, so lacking title; 'false' margin added. Some small surface creases, with scuffs and scratches, some filled. **£450**

Portrait of George IV when Prince of Wales, leaning against his horse, his right elbow resting on the saddle, his left hand on sword-hilt. With a line of cavalry in the background to right.

His hat has been altered by John Raphael Smith (1751 - 1812) from the portrait he engraved after Thomas Gainsborough: here it is tall with thick plumes.

*Chaloner Smith: 168. Russell: 168, II. D'Oench: 320.*

*Frankau: 360.*

Stock: 11673

**191. His Majesty James the First, King of England, and his Royal Progeny; Together with the Family of the King of Bohemia.**

Engraved by Charles Turner from an extreme rare Print by Passe. London: Pubd Aug 4 1813 by S.Woodburn St Martin's Lane. Mezzotint on india laid paper, 340 x 440mm. 13¼ x 17¼". **£260**

A group portrait of the Royal house, James I enthroned at the centre. Winged putti hold up names on banners to left and right.

A copy after the engraving by Willem de Passe, by Charles Turner (1773 - 1857).

From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816.

Inscribed 'Proof' lower right.

*Whitman: 469.*

Stock: 11346

**192. Henry Prince of Wales, Eldest Son of King James 1st. Obit Novr. 6th. 1612 Aet 18.**

From an extreme rare Print by S. Pass. Dunkarton sculpt. London: Pub. by S. Woodburn No.112 St. Martin's Lane. Mezzotint on india laid paper, 355 x 265mm. 14 x 10½". Margins soiled/stained. **£130**

Henry Frederick Stuart (1594 - 1612), first child of King James VI of Scotland (later King James I of England) and Anne of Denmark, was born on February 19, 1594, at Stirling Castle in Scotland. The pride of his parents, the heir apparent was groomed for kingship from the beginning. Henry was created Prince of Wales at Westminster in June 1610, the paragon of a prince: he was intelligent, well read, an excellent swordsman, an avid patron of the arts, and possessed of a strict sense of morality. In November 1612 Henry suddenly took ill and died, probably of typhoid fever, though rumours circulated that the Prince was poisoned. Here he is depicted in armour during a lance drill, a jousting tournament in the background.

A copy after the engraving by Willem de Passe, by Robert Dunkarton (1744 - c. 1815).

From a series of 15 copies of early engravings, 'Portraits of Royal Personages', by Turner, Earlom and Dunkarton, issued by Samuel Woodburn in book form in 1816.

*Whitman: 469.*

Stock: 11347

**193. His Royal Highness the Duke of York.**

Drawn by S. DeKoster. Engraved by W. Fry. London, Publish'd by J.Jenkins, Jany.1.1815, at 48, Strand. Stipple, 430 x 330mm. 17 x 13". **£130**

Frederick, Duke of York and Albany (1763 - 1827), son of George III and Commander-in-Chief of the Army. Famed as the 'The Grand Old Duke of York' Frederick was the second son of George III. He was Commander-in-Chief of the British Army, between 1798 and 1809. Unsuccessful in the field during the French Revolutionary and Napoleonic Wars, he is better remembered for putting down corruption in the administration of the army. However, in 1809, he was dismissed from office after revelations that he and his mistress Mary Anne Clarke had been selling army commissions. British cavalry and his horse in the background.

Inscribed 'Proof' lower right.

Stock: 11340

**194. Lady Jane Grey.**

Engraved by R.W. Sievier, from the original picture by Hans Holbein in the Collection of Coll. Elliott of Nottingham. Published As The Act Directs, By John

Brydone, At His Picture-Frame And Looking-Glass Establishment In Leicester: The 4th. Of June, 1822.

Printed by Jas. Lahee. Stipple and engraving on india laid paper, sheet 475 x 355mm. 18¾ x 14". **£130**

Lady Jane Dudley (née Grey) (1537 - 1554) was the grand-daughter of Henry VIII's sister Princess Mary, and in 1533 married Lord Guildford Dudley, son of the Duke of Northumberland. Under Northumberland's influence Edward VI willed her the crown. She was proclaimed queen at his death in 1533, and reigned for ten days until captured by supporters of Mary Tudor. She was executed in the aftermath of Wyatt's rebellion. After Hans Holbein the Younger (1497/8 - 1543).

Inscribed 'Proof' lower right.

Stock: 11337

**195. Caroline, Queen Of England. Engraved from the Original Picture presented to the Corporation of the City of London, by Her Majesty on the 1st. Novr. 1820.**

Painted by Jams. Lonsdale, Esqr. Principal Painter in Ordinary to the Queen. Engraved by Henry Meyer, 3, Red Lion Square Bloomsbury. London, Published for the Proprietor, by H. Meyer, Novr. 27th 1820. Stipple with etching on india laid paper, 430 x 355mm. 17 x 14". Marginal staining. **£160**

Caroline of Brunswick-Wolfenbüttel, later Queen Caroline (1768 – 1821), was the wife of George IV from 1795, and his queen consort from 29 January 1820 until her death.

After James Lonsdale (1777 - 1839). Painted during the divorce trial controversy, Lonsdale was evidently a supporter of Caroline against claims of adultery by her husband; her hands are arranged to display her wedding ring in order to emphasize her fidelity to her marriage vows. She holds a letter inscribed 'To His Majesty the King'!

Stock: 11349

**196. His Majesty, William The Forth. Presented gratis with the Court Journal, Septr. 10th. 1831.**

Printed by R. Martin. [1831.] Lithograph on india laid paper, sheet 285 x 220mm. 11¼ x 8¾". Age toning outside india. **£70**

Commemorative coronation portrait of William IV (1765 – 1837) in his robes in Westminster Abbey, holding the sceptre. William was King of the United Kingdom of Great Britain and Ireland and of Hanover from 26 June 1830 until his death. He was crowned on 8th September 1831.

Stock: 11686

**197. The King. [Facsimile of a note and signature on the drawing by Lawrence below.]**

From a Drawing by Sir Thomas Lawrence, P.R.A., &c. &c. &c. Drawn on Stone by Richard J. Lane, A.R.A. London, Printed by Englemann, Graf, Coindet & Co. - Published March 25, 1829, by J. Dickinson, New Bond Street. - & (at Paris) by Messrs. Englemann & Cie. Rue

du Fauxbourg Montmartre. Deposé. Lithograph  
Slightly soiled. **£160**  
Portrait of George IV in armour after a drawing by Sir  
Thomas Lawrence (1769 - 1830).  
Published in London and Paris, inscribed 'Proof'.  
Stock: 11344

198. **Prince Albert driving the Queen &  
Princess Royal in their Sledge, at Brighton.**  
Dean & Co. Litho. Threadneedle. [n.d., c.1845.] Hand  
coloured lithograph, sheet 220 x 280mm. 8¾ x 11".  
**£230**

The Royal Family in a horse-drawn sleigh in a wintry  
Brighton landscape, the snow-capped Pavilion in the  
distance to right.  
Very fine colour.  
Stock: 11705

199. **The Little Royal Party in their Goat  
Chaise.**  
Dean & Co. Threadneedle Street. [n.d., c.1845.] Hand  
coloured lithograph, sheet 220 x 280mm. 8¾ x 11". On  
linen backing. **£220**  
Very fine colour.  
Stock: 11706

200. **To The Queen's Private Apartments.  
The Queen And Prince Albert At Home.**  
G.A.H. Dean & Co. Threadneedle St. [n.d., c.1845.]  
Hand coloured lithograph, sheet 220 x 280mm. 8¾ x  
11". On linen backing. **£220**  
Victoria and Albert play with their children in the  
interior of one of the Royal Palaces. In decorative  
frame.  
Very fine colour.  
Stock: 11707

201. **A Peep At Windsor Terrace. The  
Royal Children with their favourite dog.**  
Dean & Co. Threadneedle St. [n.d., c.1845.] Hand  
coloured lithograph, sheet 255 x 315mm. 10 x 12½".  
On linen backing. Two tears to upper margin. **£220**  
The Royal children playing with a mastiff or St.  
Bernard in the grounds of Windsor Castle.  
Very fine colour.  
Stock: 11708

202. **The Royal Children, feeding the  
foreign poultry, at the Chinese Summer  
House Buckingham Palace Gardens.**  
Dean & Co. Threadneedle Street. [n.d., c.1845.] Hand  
coloured lithograph, sheet 220 x 280mm. 8¾ x 11". On  
linen backing. **£220**  
Very fine colour.  
Stock: 11710

203. **The Royal Infant's Drive in Windsor  
Park.**  
Dean & Co. Threadneedle St. [n.d., c.1845.] Hand  
coloured lithograph, sheet 225 x 285mm. 9 x 11¼". On  
linen backing. **£220**

A miniature Royal carriage pulled by ponies. Victoria  
and Albert can be seen riding in the background to  
right, Windsor Castle in the far distance.  
Very fine colour.  
Stock: 11709

204. **[Richard Mead.] Non Sibi Sed Toti \_  
R.M.**  
Arth. Pond, fecit 1739. Etching, 220 x 160mm. 8¾ x  
6¼". One stain spot. **£130**  
Dr Richard Mead (1673 - 1754), physician and great  
collector in many fields, including prints. In profile,  
here rather unusually depicted without his wig.  
By Arthur Pond (1701 - 1758), painter, publisher,  
dealer, restorer, printmaker and collector.  
*NPG: D5241.*  
Stock: 11688

205. **No.XXV. Miss B\_\_n. No.XXVI. The  
Circumnavigator.**  
[1st October, 1773.] Engraving, 110 x 175mm. 4¼ x  
7". Tatty extremities as often; faint crease through  
lower right corner. **£85**  
Two bust portraits in oval frames illustrate 'Histories of  
the Tête-à-Tête annexed...'. Sir Joseph Banks, Bt, KCB,  
FRS. (1743 - 1820), naturalist and patron of science,  
famous for his trip around the world with Captain  
Cook, and his mistress, the daughter of a gentleman of  
fortune who died insolvent.  
Plate to 'Town and Country Magazine', v. 457.  
Numbered 'Vol. V' upper right.  
*BM Satires: 5146.*  
Stock: 11477

206. **Mr James Brindley Engineer to his  
Grace the Duke of Bridgewater and to the  
Canal Navigations now Carrying on in  
different parts of the Kingdom.**  
F. Parsons Pinxt. R. Dunkarton fecit 1773. [c.1820.]  
Mezzotint, 455 x 330mm. 18 x 13". **£280**  
James Brindley (1716 - 1772), early civil engineer and  
canal builder, famous for the Bridgewater Canal and the  
viaduct where the canal went above a river  
(background to left). His right arm rests on a telescope.  
A later impression from the plate first published 1770,  
on wove paper, probably from the two volume folio  
'Woodburn's Gallery of rare Portraits, consisting of  
original plates, by Cecil, Deloram, Droeshout,  
Elstracke, Faithorne, ... &c' 1816.  
After Francis Parsons (1763 - 1804).  
*British Library: 003970702.*  
Stock: 11734

207. **Sanctus Joannes.**  
Joannes Bapta Piazzetta pinxit. Marcus Pitteri sculpsit  
IV. [1742.] Etching, 430 x 320mm. 17 x 12½".  
Horizontal centre crease. **£260**  
St John the Evangelist (fl. 1st century), Christian saint,  
apostle and New Testament figure, writing with a quill.  
After Giovanni Battista Piazzetta (1682 - 1754),  
originally published in Venice in 1742 for a series of  
portraits of the Holy Family and Apostles.

Venetian privilege below title ('Venetiis cum privilegio Excellentiss. Senatus') has been erased.  
Stock: 11341

**208. The Most Noble Prince Charles, Duke of Richmond, Lennox & Aubigny &c. who Died Augt. 8t. 1750. Aetat. 49. \_ Quis desiderio sit pudor aut modus / Tam cari capitis \_\_\_/ Cunetis ille bonis flebitis occidit.**

Done by J. Faber from an Original Painting of M. Vanlo in the Possession of Owen Mc.Swiny Esqr. Price 2s. 6d. Mezzotint, 330 x 225mm. 13 x 9". Trace of two creases to upper part of plate. **£220**

Charles Lennox, 2nd Duke of Richmond and Lennox (1701 - 1750), politician and sportsman. He had gained the rank of Lieutenant-General by 1745, and was grandson of Charles II by Louise de K roualle. In armour with a cloak over left shoulder bearing the star of the garter, hair curled and tied at the nape, right arm at his side, looking towards the viewer.

After Jean Baptiste Van Loo (1684 - 1745), by John Faber the Younger (c.1695 - 1756).

*Chaloner Smith: 306.*

Stock: 11549

**209. John Wilkes Esq; before the Court of King's Bench.**

Gent. Mag. May 1768. Engraving, 145 x 195mm. 5<sup>3</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub>". Three vertical folds as normal. **£65**

Born in 1725, John Wilkes (1725 - 1797) married for money and led a life of pleasure until boredom overcame him. In 1757 he entered politics, and 1762 he published the North Briton which commented on public life. After one article that appeared on 23rd April 1763, George III and his ministers decided to prosecute Wilkes for seditious libel. He was arrested but at a court hearing the Lord Chief Justice ruled that as an MP, Wilkes was protected by privilege from arrest on a charge of libel. His discharge was greeted with great popular acclaim and Wilkes left the court as a champion of liberty. He was finally permitted to take his seat in 1774 and was elected Lord Mayor of London the same year.

During the American War of Independence Wilkes condemned the Government's policy towards America. Wilkes was also a passionate opponent of the harsh criminal code. As Wilkes grew older he became more conservative. Radicals grew dissatisfied with Wilkes and in the 1790 general election he was defeated at Middlesex. Wilkes now retired from politics and took no part in the growth of radicalism in the 1790s.

Fold-out plate to the Gentleman's Magazine.

Stock: 11613

**210. Catn. Thos. Coram who after 17 Years unweari'd application, obtained the Charter of the Foundling Hospital, To the Governors & Guardians of the Hospital, this Print is humbly dedicated by their obedient humble Servt. R. Cribb.**

W. Hogarth Pinxt. W. Nutter sculpt. London, Published Dec. 1. 1796, by R. Cribb, No.288 Holborn. Stipple, 580 x 405mm. 22<sup>3</sup>/<sub>4</sub> x 16". Light foxing, mostly marginal. One tear to lower margin. **£160**

The philanthropic sea captain Thomas Coram (c.1668 - 1751), who in 1742 founded the Foundling Hospital in Guildford Street, London. It was a children's home established for the 'education and maintenance of exposed and deserted young children.' The artist William Hogarth was a friend of Coram's and later a governor of the institution. Handel donated an organ to the chapel and gave performances of the 'Messiah' on it, raising £7,000.

Coram sits surrounded by emblems representing his mercantilist and philanthropic activities, including a scroll lettered "The Royal Charter" for the hospital. The charter was signed in 1739, and the hospital started receiving children at the end of 1745.

After William Hogarth (1697 - 1764).

Stock: 11732

**211. The Revd Dr Collyer**

Painted by C.C. Coventry. Engraved by Jno Young, Engraver of Mezzotinto to H.R.H. the Prince Regent. London, Novr. 2nd 1812. Published by the Proprietor No.53 Leicester Square. Mezzotint, 655 x 405mm. 25<sup>3</sup>/<sub>4</sub> x 16". Soiled, with marginal staining. Image generally good. **£260**

William Bengo Collyer (1782 - 1854), congregational minister and author, in the interior of a church, with his hand placed on the rail of the stairs leading up to the pulpit. Scarce.

After C.C. Coventry (1799 - 1819; fl), obscure portrait and genre painter.

*Chaloner Smith: 13.*

Stock: 11338

**212. Foreman of the Alliance.**

A.C. delt. [n.d., c.1825.] Coloured etching. Sheet 265 x 220mm, 10<sup>1</sup>/<sub>2</sub> x 8<sup>3</sup>/<sub>4</sub>". Trimmed within plate. **£320**

Nathan Mayer Rothschild (1777-1836), founder of the merchant bank, N.M. Rothschild. Here he is satirised as a fire warden, following his founding of the Alliance Assurance Company in 1824.

Stock: 11551

**213. Madam Elinora Gwynne. [&] Nell Gwynn. The Celebrated Mistress of Charles the Second.**

P: Lely pinx. A: de Blois fecit. [&] From an Original Picture of the same size in the Possession of Wm.

Rowle Esqr. N: Visscher exc: [n.d., c.1680.] [&]

London Published May 7. 1786 by S.W. Fores N.3.

Piccadilly. Mezzotint, 210 x 160mm. 8<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>4</sub>". [&]

Stipple, sheet 120 x 100. 4<sup>3</sup>/<sub>4</sub> x 4". Mezzotint stained, chips to margin (one filled). Stipple trimmed within plate. Both glued to one album sheet. **£160**

Nell Gwyn (1650 - 1687), prominent English actress and long-time mistress of Charles II.

The mezzotint after Sir Peter Lely (1618 - 1680).

*Russell: 1a. NPG: D2543. Chaloner Smith: undescribed.*

Stock: 11590

214. **The Dutchess of Cleaveland.**  
G Kneller pinx: I. S[mith ex.] [n.d., c.1685.]  
Mezzotint. 340 x 250mm. Trimmed within plate,  
tipped into album page. Some foxing. **£130**  
Barbara Palmer (née Villiers) (1640 - 1709), mistress  
of Charles II during the 1660s, created Duchess of  
Cleveland in 1670. 'Barbara' added in ink mss. above  
title.  
Published by the famous early mezzotinter and re-  
publisher of older plates John Smith (1652 - 1743),  
after Sir Godfrey Kneller (1646 - 1723).  
*Chaloner Smith: 22, II.*  
Stock: 11591

215. **Sancta Maria Magdalene.**  
Guide inue. Ce vendont a Paris Chez Audran, rue St.  
Jacques, aux 2 piliers d'Or. Avec Privilege du Roy.  
[n.d., c.1700.] Etching, 520 x 385mm. 20½ x 15¼".  
**£95**  
St Mary Magdalene, Christian saint and penitent, in a  
cave, her hand on a skull, looking up towards two  
angels.  
After Guido Reni (1575 - 1642), engraved and  
published in Paris by Girard Audran (1640 - 1703).  
Stock: 11342

216. **Mrs Robinson.**  
Engraved by Ridley from an Original Drawing by  
Lawrence. [n.d., c.1780.] Oval stipple. Sheet 140 x  
10mm, 5½ x 4". Trimmed to plate, mounted in album  
paper. **£170**  
Mary Robinson (1757-1800), poet, actress (known as  
Perdita) and mistress of the Prince of Wales. With a  
colour stipple portrait of an unknown woman by Edwin  
Roffe and Richard Cosway, c.1850.  
Stock: 11612

217. **Her Grace The Duchess of  
Devonshire And Viscountess Duncannon.**  
Painted by Angelica Kauffman. Engraved by W.  
Dickinson. London Published Novr. 20th: 1782 by W.  
Dickinson Engraver & Printseller No. 158 New Bond  
Street. Stipple and etching in sanguine, 430 x 320mm.  
17 x 12½". **£330**  
Two aristocratic women posing in a classically inspired  
landscape. They are Henrietta Frances, Countess of  
Bessborough (1761 - 1821), an amateur etcher; and  
Georgiana Cavendish, Duchess of Devonshire, born  
Lady Georgiana Spencer, (1757 - 1806). Georgiana  
was a celebrated beauty and a socialite who gathered  
around her a large circle of literary and political  
figures; a salon. She was also an active political  
campaigner in an age when women's suffrage was still  
over a century away.  
After Angelica Kauffman (1741 - 1807).  
Stock: 11499

218. **Lady Rushout & Daughter. From an  
Original Picture in the Collection of  
George Bowles Esqr.**  
Painted by Angelica Kauffman R.A. Engraved by T.  
Burke. London, Publish'd July 27th; 1784 by W.  
Dickinson Engraver & Printseller No. 158 New Bond  
Street. Stipple and etching in sanguine, 430 x 325mm.  
17 x 12¾". **£330**  
Rebecca, Lady Northwick (d.1818), wife of John  
Rushout, 1st Baron Northwick, and her daughter Anne  
Rushout (d.1849).  
After Angelica Kauffman (1741 - 1807).  
Stock: 11500

219. **Mother Iak. [Margaret Giggs.] In  
His Majesty's Collection.**  
From the Original Drawing by Hans Holbein.  
Engraved by F. Bartolozzi R.A. Historical Engraver to  
his Majesty. Published as the Act directs Apl. 10. 1797  
by I. Chamberlaine, Brompton Row, Knightsbridge:  
Coloured stipple and etching, 430 x 305mm. 17 x 12".  
Light foxing. **£130**  
Margaret Clements (née Giggs) (1508 - 1570) was the  
foster daughter of Sir Thomas More. The drawing is  
one of seven fine surviving studies drawn by Hans  
Holbein the Younger (1497/8 - 1543) for his group  
portrait study of Thomas More's family.  
For 'Portraits of Illustrious Personages of the Court of  
Henry VIII Engraved in imitation of the original  
drawings of Hans Holbein in the Collection of His  
Majesty, with biographical and historical memoirs'  
issued in parts between 1792 and 1800.  
*Not in BM or NPG.*  
Stock: 11738

220. **Hold! - Pizarro - hear me! - if not  
always Justly, at least act always Greatly.  
[Mrs. Siddons.]**  
Drawn Etch'd & Pubd. by Dighton, Charg. Cross. Dec.  
14th. 1799. Hand-coloured etching, 220 x 175mm. 8¾  
x 7". **£95**  
The actress Sarah Siddons (1755 - 1831) as Elvira in  
'Pizarro'. Her words are from Act III. iii (in Pizarro's  
tent). She stands with her head turned in profile to the  
left, right arm extended in a commanding gesture. She  
wears a high-waisted, quasi-classical dress, with a long  
cloak bordered with gold, folds of which are twisted  
round her left arm  
Richard Brinsley Sheridan (1751 - 1816), dramatist  
and politician, adapted August Friedrich Kotzebue's  
comedy 'Die Sonnenjungfrau and Die Spanier in Peru'  
as 'Pizarro' to critical acclaim and popular success in  
1799 (and became known by satirists as 'Doctor  
Pizarro').  
By Robert Dighton (1752 - 1814).  
*BM Satires: 9437.*  
Stock: 11533

221. **Ada. "Ah, little reck'st thou of the scene..."**

Engd. from the original by A.M. Huffam. Pub. May 1829, by T. Gillard, 48 Strand. Mezzotint with etching, sheet 200 x 145mm. 8 x 5¾". Trimmed to plate and glued to scrap sheet at corners. **£120**

Augusta Ada King, Countess of Lovelace (1815 – 1852), born Augusta Ada Byron, was the only child of the poet Lord Byron and his wife, Anne Isabella "Annabella" Milbanke. She is mainly known for having written a description of Charles Babbage's early mechanical general-purpose computer, the analytical engine.

With four lines of verse by Byron below title.

Stock: 11628

222. **[Kate.]**

[Painted by G. Romney. Engraved by C. Brome and T. Bragg.] [London: R. Lambe, c.1827.] Engraving, proof before all letters, 385 x 305mm. 15¼ x 12". Light foxing. **£150**

Emma, Lady Hamilton (1765 or before - 1815), the famous wife of Sir William Hamilton and mistress of Nelson, as Kate in William Cowper's poem 'Tasto'. She sits in a cave, her hands held together on her lap and eyes cast down, wearing simple dress with bow around waist and straw hat, the sea with a distant boat beyond. After George Romney (1734 - 1802).

*Horne: 46.*

Stock: 11727

223. **The Right Honble. Hilare Countess Nelson Duchess of Bronte.**

Painted by George Sayer, From the Original by - Saunders. J. Cochran sculpt. Published by Edward Churton, 26, Holles Street, Cavendish Square. [n.d., c.1835.] Stipple and engraving, sheet 255 x 160mm. 10 x 6¼". Three pin holes to right edge. **£15**

Hilare Barlow (d.1857) was the daughter of Admiral Sir Robert Barlow. She married Reverend William Nelson, 1st Earl Nelson of Trafalgar and of Merton on 26 March 1829.

Stock: 11352

224. **[Mrs. Elizabeth Fry.]**

Painted by George Richmond. Engraved by Samuel Cousins, A.R.A. London Published by J. Hogarth, 5, Haymarket, Jany. 1850. Mezzotint on india laid paper, proof before title from an edition limited to 75 impressions. Two scratches lower left; some spotting. Laid on board. **£350**

Elizabeth Fry (1780 - 1845), prison reformer, after George Richmond (1809 - 1896). A Quaker minister and social reformer, an early marriage to a Quaker merchant brought Fry to London where she became passionately concerned with prison reform as a result of a visit to the women's quarters in Newgate Prison in 1813;. She also took up other social problems, including the conditions of convicts being transported to Australia and the lack of night shelters for the London poor.

With Printseller's Association blindstamp lower left.

*Printseller's Association: pg. 137.*

Stock: 11345

**Satire**



225. **The Queen of the Mohocks.**

[n.d., c.1745.] Engraving. Sheet 200 x 330mm, 8 x 13".

Trimmed within plate, mounted in album paper. **£240**

A woman is dragged from an ale house cellar by two soldiers.

The Mohocks were a drinking club gang that terrorised London in the early C18th. John Gay wrote a play in 1712 titled 'The Mohocks' and the verse underneath this image mimics his style.

Stock: 11561

226. **Courtship and Marriage.**

Publish'd R.H. Laurie, 53 Fleet Street. Engraving 196 x 200mm 7¾ x 8 inches. **£240**

Followed by four columns of verse: COURTSHIP.

When two Fond Fools together meet, / Each look gives Joy, each Kiss so sweet; / Pleasures the Burden of the Song, / Joying and playing all day long: / When Wed, how cold, and cross they'll be, / Turn up side down, and then you'll see. / MARRIAGE. That Form once o'er with Angry Brow, / The Married Pair both Peevish grow, / All night and day, they scold, and growl, / She calls him Ass, he calls her fool: / Thus oft we see in real Life, / Love ends, When once you're Man and Wife.

a man and a woman in profile, who smirk at each other if viewed one way up, with the title "Courtship" below, and who frown at each other if the print is turned the other way up, with the title "Marriage" below

*BM:Undescribed*

Stock: 11725

227. **Good Morning to Your Nightcap.**

Pub.d by S.W. at the caricature Warehouse No 3 Piccadilly July the 8 1789. Coloured etching. 195 x 250mm, 7¾ x 9¾". **£230**

A man in spectacles and a cap faces one in a wig.

*Not in BM.*

Stock: 11556

228. **A View from Russell Street. A New Way to Preserve a Good Name, Get Riches & Preferment.**

[n.d., c.1790.] Coloured etching. 205 x 250mm, 8 x 9¼". Small tear in margin, creased. **£140**

A man with pamphlets in his pockets and a devil on his shoulder takes money from a collection plate held by an invalid with 'Bath Hospital' on a medallion around his neck. The man says 'A Shell for them, A Shell for thee, The middle is a Tythe for me', to which the invalid replies, 'Good Mr Cancer Pray draw it not all away'.

It is likely that the man is a pamphlet writer, who, having promised to give the proceeds to the Hospital, has kept some for himself.

Stock: 11554

229. **An Old Maid on a Journey.**

B. [compass monogram for 'North'] Esq.r del. [Etched by James Gillray.] Publish'd November 20th 1804 by H.Humphrey, No 27 St James's Street, London. Coloured etching. Sheet 260 x 385mm, 10¼ x 15¼". Trimmed to plate. **£450**

Said to be an unkind caricature of Miss Sarah Sophia Banks [1744-1818], sister of Sir Joseph Banks the naturalist. If so she wears one of her three riding habits, which she called 'hitem, titem, and scrub', as she enters an inn with her entourage.

Sir Joseph donated her collection of prints and coins to the British Museum.

*BM Satires 10300.*

Stock: 11456

230. **Greys and Duns, or a Prime Bang Up for the Bit. ya! hip!**

[Charles Williams.] Pubd July 1810 by Thos. Tegg Cheapside. Hand coloured etching, 245 x 350mm. 9½ x 13¾". **£220**

Scene on the pavement before the open door of a London house. A fashionable young man addresses an amateur whip, both disregarding the duns who clamour round the latter.

A fine impression with strong colour on J. Whatman paper watermarked 1810.

By Charles Williams (1797 - 1830; active).

Above the design: 'Prime of life to go it, where's a place like London! Four in hand to-day, the next you may be undone; vide Hit or Miss.'

Inscribed 'Teggs Caricatures 111 Cheapside' upper left and numbered '29' upper right.

*BM Satires: 11617.*

Stock: 11547

231. **The Gig Shop or Kicking up a Breeze at Nell Hammitons Hop. Tegg's Caricatures No 56.**

Rowlandson Del. by Tho.s Tegg No 111 Cheapside. Price One Shilling. Coloured etching. 240 x 340mm, 9½ x 13½". Trimmed into plate at top, faint mount burn. **£250**

Two men strike boxing poses in a dance room, with two women coming to blows in the background.

*BM Satires 11796*

Stock: 11466

232. **Alexander.**

Drawn & Etched by W Heath. Pub March 4th 1814 by R Akerman Strand. Hand coloured etching, sheet 200 x 320mm. 7¾ x 12½". Trimmed within plate. **£220**

Emperor Alexander I of Russia (1777 – 1825) rides a galloping half-lion half-unicorn (representing Britain). His saddle is a tattered French flag and he holds a banner inscribed 'Peace'. He is surrounded by, and attired in, symbolic representations of the defeat of Napoleon by the Allied Powers. These are explained in the text below the image.

One of three prints advertised by Ackermann as 'Three Allegorical Caricatures, highly finished—Alexander, Napoleon and Bernadotte'.

By William Heath (1794/5 - 1840) ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist.

Stock: 11620

233. **Bless me what perfect specimens to be sure!!!**

I.B. Brooks, 9 New Bond St. H.Heath. Printed by H.Lefebvre & Kohler, 52 Newman St. [n.d., c.1840.]

Coloured lithograph. 230 x 170mm. **£130**

Women gathering around a monkey house.

*Not in BM.*

Stock: 3125

234. **Bleeding.**

UU [lower left.] London Published by G.Humphrey 27 St James's Street June 1821. Hand coloured etching, 305 x 225mm. 12 x 9". **£240**

Scene on a country road. Two masked footpads, with pistol and cudgel, hold up a stout squire or rich farmer; he holds out his wallet. The victim's horse plunges in the middle distance to left.

One of a set of four prints with punning medical titles by Theodore Lane (1800 - 1828). First recorded as a watercolourist, Lane became known from the early 1820s as a designer of political and social satires, working often for George Humphrey. He took up oil painting c.1825 and exhibited humorous subjects at the RA. He died on 21 May 1828 after falling through a skylight at the horse repository Gray's Inn Road in a drunken prank.

*BM Satires: 14299.*

Stock: 11528

235. **Cupping.**

UU [lower left.] London Published by G.Humphrey 27 St James's Street June 1821. Hand coloured etching, 305 x 225mm. 12 x 9". **£240**

Scene in a brigand's cave, lit by hanging lamps. A young hussar seated at a rough table drinks, facing two theatrical-looking Spanish ruffians, who toast him, looking over his head at a third man who raises a dagger to strike down the unsuspecting man. In the

background is a second table, on which lean sleeping men, one of whom is about to be stabbed.

One of a set of four prints with punning medical titles by Theodore Lane (1800 - 1828). First recorded as a watercolourist, Lane became known from the early 1820s as a designer of political and social satires, working often for George Humphrey. He took up oil painting c.1825 and exhibited humorous subjects at the RA. He died on 21 May 1828 after falling through a skylight at the horse repository Gray's Inn Road in a drunken prank.

*BM Satires: 14300.*

Stock: 11529

### 236. **A Broil.**

London Published by G.Humphrey 27 St James's Street June 1821. Hand coloured etching, 295 x 225mm. 11½ x 9". Trimmed close to plate. Stain to image upper left.

**£220**

An affray between three fashionably dressed men and two watchmen with bludgeons in a street at night. The glass of a street-lamp above their heads has been cracked. One watchman has large letters on the back of his greatcoat: St J. W, showing that the parish is that of St. James's or St. John's, Westminster. There is a full moon.

One of a set of four prints with punning culinary titles by Theodore Lane (1800 - 1828). First recorded as a watercolourist, Lane became known from the early 1820s as a designer of political and social satires, working often for George Humphrey. He took up oil painting c.1825 and exhibited humorous subjects at the RA. He died on 21 May 1828 after falling through a skylight at the horse repository Gray's Inn Road in a drunken prank.

*BM Satires: 14451.*

Stock: 11530

### 237. **Tapping.**

UU [lower left.] London Published by G.Humphrey 27 St James's Street June 1821. Hand coloured etching, 305 x 225mm. 12 x 9".

**£240**

A street scene; a bailiff holding out a writ taps on the shoulder a fashionably dressed young man. Behind is an empty gig, the pawing horse looking inquiringly at the encounter. The groom to the right has left the gig to watch.

One of a set of four prints with punning medical titles by Theodore Lane (1800 - 1828). First recorded as a watercolourist, Lane became known from the early 1820s as a designer of political and social satires, working often for George Humphrey. He took up oil painting c.1825 and exhibited humorous subjects at the RA. He died on 21 May 1828 after falling through a skylight at the horse repository Gray's Inn Road in a drunken prank.

*BM Satires: 14302.*

Stock: 11527

### 238. **A Change of performance at Astley's of a pollution of Jacob's Ladder.**

[by Henry Heath?] Pub. Aug.st 8 1826 by S.W. Fores. Coloured etching. 350 x 250mm, 13¾ x 9¾". Hole in margin.

**£190**

Satire on the elopement of the wife of Sir Jacob Astley with Thomas Garth, said to be the son of Princess Sophia and thus grandson of George III.

'Astley's' refers to Astley's Royal Amphitheatre.

*BM Satires 15166.*

Stock: 11457

### 239. **Dog-Matism.**

Pubd. By S. Gans, Southampton St. Strand. 1829.

Coloured Etching. 230 x 295mm, 9 x 11½". Small drip stain outside neatline.

**£140**

Satire on an attempt to order a cull of all unmuzzled dogs.

*Not in BM Satire.*

Stock: 11459

### 240. **Tim Besom. Making a clear way for others, that he may clear a path for himself.**

E.Y. esq. del.t. Eng.d by G.Hunt. London Published by Tho.s McLean, 26 Haymarket 1827. Coloured aquatint. 390 x 265mm, 15¼ x 26¼". Tear entering plate, one tear in margin.

**£230**

A beggar accosting two women outside an ale-house.

Stock: 11516

### 241. **The Guard Wot Looks Ater the Soverign.**

[Monogram of Paul Pry (William Heath)] Esq. Del. Pub. April 16 1929 by T. McFat 26 Strawmarket.

Coloured etching. 370 x 255mm, 14½ x 10½". Tear in margin.

**£160**

Elizabeth, Lady Conyngham (1769-1861), mistress of the Prince Regent from 1819 until his death in 1830.

She also had a fling with Tsar Nicholas I of Russia during his visit to London in 1816. She is shown dressed as a man, carrying a blunderbuss.

A copy of Heath's print, possibly by John Phillips. The publisher's address parodies that of Thomas McLean.

*BM:15733 copy.*

Stock: 11461

### 242. **French.Salutation. English Salutation.**

[Monogram of Paul Pry (William Heath)] Esq. Pub. May 1929 by T. Mclean 26 Haymarket. Coloured etching. 240 x 350mm, 9½ x 13¾". On album paper.

**£160**

Comparing two effusive Frenchmen with two dour Englishmen.

*BM:15961.*

Stock: 11513

243. **Bailey's New Theatrical Plate of Liston's popular Characters.**

WH. J. Bailey & Co. Publisher's, Children's Book, Theatrical Print & Pamphlet Warehouse, 65, Grays Inn Lane, Holborn. [n.d., c.1825.] Hand coloured etching, sheet 190 x 230mm. 7½ x 9". Trimmed roughly to plate at left. **£130**

John Liston (1776? - 1846), the leading comic actor of the first half of the 19th century, in ten of his best-loved characters. In 1825, with 20 years of experience behind him, he created his masterpiece character, Paul Pry (top row, centre) in John Poole's farce of the same name. Pry is a man consumed with curiosity, an interfering busybody unable to mind his own business. With his striped trousers, hessian boots, tail coat and top hat, Liston moulded Pry into a uniquely endearing character. Most memorable was the umbrella that Pry conveniently left behind everywhere he went so that he would have an excuse to return and eavesdrop. All characters captioned above, with relevant quotation below.

Stock: 11622

244. **A Hasty Stride, from Broom Hall \_ to West.mstr Hall!**

H.Heath fec.t Pub.d 1830 by S.W. Fores. 41 Piccadilly, London. Coloured etching. 250 x 355mm, 10 x 14". On album paper. **£150**

Henry Peter Brougham, 1st Baron Brougham and Vaux (1778-1868). Elected M.P. for Knaresborough in February 1830, he was offered the Lord Chancellorship and ennobled by November.

*BM Satire 16349.*

Stock: 11464

245. **Parish Characters - by Paul Pry Esq.r. Caleb Quotem - the parish factotum. He is all - he is evry thing - the parish could not go on without him - He has more trades that hairs in his wig.**

[Pirate monogram of Paul Pry] Esq.r. Pub. June 1st 1829 by S. Gans, 15 Southampton St Strand. sole publisher of Paul Prys Caractertures. None are original without his name. Coloured etching. 350 x 250mm, 13¾ x 10". **£160**

The Duke of Wellington holding a bearskin and a whip, reciting a list of his jobs in verse. These include 'Cabinet maker / Undertaker / Finance / Beat France / Bony parte / made him smart...!'

*BM: 15787, probably by John Phillips (known as A. Sharpshooter).*

Stock: 11520

246. **The European Race. Humbly inscrib'd to ye Politicians of Great Britain, France, Spain, Russia Turkey, Germany, Italy, Holland and Corsica, by their most Obedient Servant. An Englishman.**

[Charles Mosley.] Publish'd according to Act of Parliament, Sep. 4. 1738. Etching, sheet 270 x 345mm.

10½ x 13½". Trimmed within plate, laid to album page. **£220**

A satirical commentary on European politics in the context of Anglo-Spanish tensions c.1737. In the composition's centrepiece, prominent statesman from the major European powers are represented riding in a race upon animals associated with their nations. The principal theme is the struggle for overseas territory between the European powers, as they race towards personifications of the four continents seated in the raised stand far right. Figures depicted include James Stuart, the Old Pretender (1688 - 1766) and Prime Minister Robert Walpole, 1st Earl of Orford (1676 - 1745).

In the background appears to be the Spanish fleet threatening Gibraltar, Royal Navy ships defending the territory.

With a quotation and the reference 'Ecclesiastes the 9th Verse the 11th' below image.

By Charles Mosley (c.1720 - c. 1756), engraver and occasional designer of book illustrations and satirical prints.

*BM Satires: 2334. Unrecorded state after engraver's name removed, with publication line altered from 'Octbr. 10', and before monkey sitting on the mile post erased.*

Stock: 11534

247. **The British Bull Baited by Mungrels. Plate 3.**

[n.d., c.1769.] Engraving. 250 x 340mm, 9¾ x 13½". Margins chipped. **£260**

The bull, wearing a collar marked 'Liberty' attacked by dogs.

A satire of the Massacre of St George's Fields, 1768, when troops read the Riot Act and opened fire, killing half-a-dozen people, including William Allen, who was shot after he had been chased to a nearby inn. His name appears on the obelisk.

*BM Satires 4328, their example dated 1769 in ink.*

Stock: 11467

248. **The Political Raree-Show: or a Picture of Parties and Politics, during and at the close of the Last Session of Parliament, June 1779.**

[London: Fielding & Walker, 1779.] Engraving, sheet 210 x 330mm. 8¼ x 13". Trimmed within platemark and laid on backing sheet. Two vertical folds as normal. **£420**

Political satire for the 'Westminster Magazine' of 1st July 1779. Twelve small scenes of recent events being spied by a boy through a hole in a peepshow, each captioned; they include 'the Generals in America doing nothing' and a depiction of Dubliners resolving not to wear clothing and goods manufactured in England.

*BM Satires: undescribed.*

Stock: 11617

249. **[James Scarlett, Attorney-General.]Theatrical Characters in Ten Plates by William Heath. No. 7. This**

**Gentleman is engaged to take the General business - a sort of Paul Pry - or Peeping Tom has been but a short time on the establishment - no great favourite with the Critics - absolutely given some of them the Scarlet fever lately.**

Pub. No 5 1829 by T. Mclean 26 Haymarket sole Publisher of W.Heaths Etchings. Coloured etching. 370 x 260mm, 14½ x 10¾". Some soiling in margins.

£

James Scarlett, 1st Baron Abinger (1769-1844, Attorney-General 1827-28 & 1829-30), dressed as Paul Pry, opening a door marked 'Press' with a gimlet. The Prime Minister, the Duke of Wellington, and Scarlett sued the 'Morning Journal' for libel, enraging the Tory Press.

*BM:16122.*

Stock: 11518

**250. The Man Wot Guards the Hopposition.**

Pub.d by J.Field 65 Quadrant Piccadilly. Every New Caricature soon as Published. Portfolios lend out for the Evening. Coloured etching. 350 x 260mm, 13¾ x 10¼".

£160

Ernest Augustus (1771 - 1851), Duke of Cumberland and king of Hanover from 1837. Regarded as the least pleasant of the sons of George III, he opposed the 1828 Catholic Emancipation Bill and the 1832 Reform Bill. He was also a founding member of the Orange Order.

*BM:15737.*

Stock: 11462

**251. The Dumps.**

W.m Heath -. Pub march 29 1830 by T. McLean 26 Haymarket London. Coloured etching. 260 x 370mm, 10½ x 14½". Some glue stains from album paper.

£110

The Prime Minister the Duke of Wellington with his Home Secretary, Robert Peel, discussing their defeat in a motion which denied superannuation pensions to Dundas and Bathurst by 18 votes.

*BM Satire 16077.*

Stock: 11463

**252. The Sign Man ual!!! Here is the hand and seal of the Duke: you know the character I doubt not, and the signet. Vide Measure For Measure.**

W. Heath. Pub. May 1830 by T. Mclean 26 Haymarket. Coloured etching. 360 x 250mm, 14 x 10¼". Narrow margins.

£65

The Prime Minister, the Duke of Wellington, signs a document, saying 'Sign for you now - Sign for my self by-and by'.

During the last year of George IV's reign the 'Sign Manual Bill' was passed, allowing the royal signature to be added to warrants using a stamp. Heath is referring to gossip that Wellington wanted the crown for himself.

*BM:16122.*

Stock: 11514

**253. The Man Wot Could Not Drive as He Liked**

A. Sharpshooter Fect. Pub. Feb 25, by S. Gans, 15 Southampton St. Strand. Coloured etching. 350 x 250mm, 13¾ x 10". Watermarked 'J. Whatman 1828'.

£130

Henry Paget, 1st Marquess of Anglesey (1768-1854). In March of 1828 he was made Lord Lieutenant of Ireland, but after writing a letter to Dr. Curtis, the Roman Catholic archbishop of Armagh, containing views about Catholic Emancipation at odds to those of the Prime Minister (the Duke of Wellington), he was recalled in November.

John Phillips used the Pseudonym 'A Sharpshooter'.

*BM:16044.*

Stock: 11460

**254. When Two Ride upon One Horse One must ride behind.**

H. Heath, fect. Published. 1830 by S. W. Fores 41 Piccadilly London. Hand coloured etching, 250 x 365mm. 9¾ x 14¼". Two tears into plate from right edge. Fine colour.

£95

Political satire; William IV rides on a country road in the direction of a sign inscribed 'Holland House', a centre of Whig influence. The Tory Duke of Wellington sits helplessly and precariously behind the King, clutching his saddle.

By Henry Heath (1822 - 1851; fl.).

*BM Satires: 16184.*

Stock: 11542

**255. The Petition.**

I.B. [reversed.] [July 1831.] Coloured lithograph. Printed area 270 x 350mm, 10½ x 13¾". On album paper, staining in margin.

£120

The Lord Chancellor Brougham kneeling before William IV, who wears a tall fool's cap, presenting a 'Reformer's Petition' from the inmates of Bedlam and St Luke's Hospital, requesting their freedom and representation.

A satire on the Reform Act.

*BM Satire 16737.*

Stock: 11465

**256. An Illustrious Consort.**

Drawn Etch.d \_ by Rich.d Dighton 1818 July. Pub.d by T. McLean Haymarket. Coloured etching. 220 x 190mm. Margins chipped.

£75

Profile of Princess Augusta of Hesse-Cassel, Duchess of Cambridge & grandmother of Queen Mary, wearing a wreath of roses on closely curled hair and holding an opera-glass.

*BM Satires 13022.*

Stock: 11458

257. **La Paisane Drolatre, Grasse et Ronde, Espouse a L'Avenir feconde. [The ridiculous peasant-girl, vulgar and fat, future fertile wife.]**

J. van Sasse fecit. Wilh: Koning exc. [n.d., c.1720s.] Etching with engraved lettering set into decorative engraved border printed from separate plate, sheet 265 x 175mm. 10½ x 7". Trimmed to plate and glued to album page. **£120**

A grotesque caricature of a country girl sniffing a bunch of flowers, villagers and their houses in the background. Text in German, French and Dutch below. Numbered '37' in image to right, presumably from a satirical series. Engraved by Joost van Sasse, published probably in Amsterdam by Wilhelm Koningh. Stock: 11715

258. **Recitator Acerbus [ink mss.]**

[Dated 1739 in pencil above.] Etching, 280 x 190mm. 11 x 7½". Trimmed to plate right and left. **£230**

A rather grotesque figure walking in profile reading from a sheet of paper. In the background a winged horse or ass kicks over a barrel of beer, which spills its contents.

The impression in the BM annotated in ink 'Mr. Bryan of Bury' and 'Kent pinxit'.

By an unknown etcher.

*BM Satires: 2349, see 1850,0810.138.*

Stock: 11531

259. **Un Vecchio che d'Amor caldo non Sente/ Interrompe il Piacer d'un Core amante/ Che in dolci note al Caro Ben d'avante/ Cerca Spiegar la Fiamma Sua cocente.**

M Tuscher del: & sc: Londini 1743. Etching, sheet 230 x 230mm. 9 x 9". Trimmed to plate. Soiled; stains at corners where glued to album sheet. **£230**

Two men, one old the other younger, in conversation to left, a young woman in elaborate dress standing to right and holding a folded fan. In a formal garden setting. A social satire on different approaches to courtship. By Carl Marcus Tuscher (1705 - 1751), painter and engraver, born Nuremberg.

Very rare.

Stock: 11624

260. **The Compliments of the Season. Kibe Heels & Chilblains.**

W.H.B. [Bunbury] invt. [London, n.d., c.1785.] Hand coloured etching with stipple, 210 x 185mm. 8¼ x 7¼". **£130**

The interior of a poverty-stricken room. An old man seated in a chair is rubbing one foot which rests on a low stool with the contents of a bottle held in his right hand. A witch-like woman, wearing large spectacles, is seated by the fire, she holds on her lap the bare leg of a young man, and is about to apply to it the contents of a pot which she is stirring on the fire. On the wall is a placard, "Dr Steers Opodeldoc for Chilblains". Probably a quack chiropodist's establishment of a very humble kind.

After Henry William Bunbury (1750 - 1811).

*BM Satires 5806*

Stock: 11532

261. **The Doctor Too Many For Death.**

Collings delint. Goodnight Sculpt. Printed for Jno. Smith No.35 Cheapside April 12; 1786. Hand coloured etching, image 205 x 165mm. 8 x 6½". Worm holes. Unexamined out of frame. **£**

A doctor at a sick man's bedside fires a jet of his medicine from a syringe at a figure of Death represented as a skeleton, which appears to right opening the window.

After Samuel Collings (1784 - 1795; fl.), amateur draughtsman, caricaturist and genre painter who worked in London and exhibited at the Royal Academy 1784-89;. He executed designs for The Bon Ton Magazine 1792-95.

*Not in BM Satires.*

Stock: 11719

262. **An Aristocrat.**

G. M. Woodward Delin. London Pub Sepr 2 1791 By S W. Fores N3 Piccadilly. Hand coloured etching, sheet 295 x 200mm. 11½ x 7¾". Trimmed within plate.

Good fresh colour. **£260**

Social satire; a well-dressed, haughty gentleman, with a tricorne hat under his arm, carrying a book entitled "Burke on the French Revolution" and a newspaper labelled "Capture of the French King" in his pocket. On the floor is the insignia of the order of the garter, around which is written 'Sacred to the National Assembly'.

Edmund Burke's (1729 - 1797) 'Reflections on the Revolution in France' (1790) was a founding text for modern political conservatism.

After George Moutard Woodward (c.1760 - 1809).

*BM Satires: undescribed.*

Stock: 11619

263. **The Soldier's Return; \_or\_RareNews for Old England\_ "See the conquering Hero comes.**

[James Gillray.] Pubd Novr. 14th. 1791. by H. Humphrey No 18 Old Bond Street. Hand coloured etching, sheet 270 x 210mm. 10½ x 8¼". Trimmed within plate. Two horizontal creases. **£260**

Frederick Augustus, Duke of York and Albany (1763 - 1827), second son of George III and Queen Charlotte, and his bride Frederica Charlotte Catherine of Prussia, Duchess of York (1767 - 1820) walk arm in arm, in the guise of a soldier and his wife. A large bundle on his back is inscribed 'L. 300000'; he uses his sabre as a walking-stick. She is pregnant, and carries a large money-bag: 'Pin Money £50000 Pr Annm'. Behind them in the distance is a castle with a flag inscribed 'Berlin'. The Duke wears regimentals with his star; the Duchess wears a simple straw hat, tilted back to show a tiara.

One of many satires on the 1791 marriage of the Duke of York. The bride's dowry from her father was only £13,000, a sum which paled in comparison to the Duke's debts.

By James Gillray (1756 - 1815).  
*BM Satires: 7916.*  
Stock: 11616

**264. The Youth of the Garden.**

Published Augt. 2 1795. at N32, Golden Lane London. Original copper engraved printing plate offered with an impression on modern paper pulled from the plate, 270 x 175mm. 10½ x 7". Some wear to plate. **£450**

Anonymous satirical broadside with four numbered engraved verses arranged above and below a fan-shaped vignette scene in Covent Garden, London. The lettering tells a cautionary tale about the perils for young men of substance frittering their money away on prostitutes. Three young gentlemen are seen with their female escorts (the first handing over a bag of coins), emerging from a door with an overhead sign inscribed 'Bagnio. Lodgg. for Gentle[men]' A bagnio (from the Italian 'bagno') was originally a bath or bath-house. In England, it was originally used to name coffee houses which offered Turkish baths, but by 1740 it signified a place where rooms could be hired with no questions asked, later a house of prostitution.

With a faint background view of the market in the piazza, and St. Paul's Church through the arches in the distance.

A very interesting item, and seemingly a rare plate.  
*Not in BM.*

Stock: 11714

**265. La Danse au Bois de Vincennes. Le Supreme Bon Ton, No. 14.**

A Paris, chez Martinet, Libraire, Rue du Coq St. Honore. [n.d., c.1805.] Hand coloured etching, 200 x 265mm. 7¾ x 10½". **£130**

French couples dancing in the countryside to the accompaniment of two violinists on a stage in the background.

Published in Paris by Aaron Martinet (1762 - 1841).  
Stock: 11543

**266. Fortune - Hunting.**

B [compass monogram (North)] Esq. \_del.\_ [Etched by James Gillray.] Publish'd November 20th 1804 by H. Humphrey No 27 St James's Street. Hand coloured etching, Trimmed within plate. **£450**

A fat elderly man in hunting-cap has dismounted under an oak-tree to have his fortune told by a ragged old gipsy woman, who reads his hand. Meanwhile another gipsy, kneeling beside him, with a child on her shoulders, picks his pocket. Behind to left stands a groom in livery, gaping at the fortune told him by a pretty girl. Behind him a boy leans from a tree to rifle through the portmanteau on his horse. The scene is the edge of a wood; in the distance two huntsmen are galloping.

After Brownlow North (1778 - 1829), amateur draughtsman of satires, by James Gillray (1756 - 1815).

*BM Satires: 10301. Grego: pg. 313.*

Stock: 11535

**267. The noble Spaniards. or Britannia assisting the cause of freedom all over the world, whither friend or foe.!**

[Isaac] Cruikshank del. Pubd by S W Fores No 50 Piccadilly July 20th 1808. Hand coloured etching, sheet 265 x 350mm. 10½ x 13¾". Trimmed to plate.

**£240**

An officer leads a Spanish militia headed by men with feathered hats and ruffs. He wears a curious mitre-shaped helmet and carries a banner on a cross inscribed 'Ferdinand VII Liberty or Death'. Beside his feet a cat pounces on a rat marked with a tricolour cockade; similar rats scurry off. Above the cat is th inscription: 'Mew rat [Murat] there Mew Rat there'. The leader of the troops holds a drawn sword and looks round at the two men behind him, their hands on their hearts. The next couple have banners inscribed 'Vox Populi Vox Dei' and 'No French Tyrany'. In the background two monks armed with muskets lead a band with a cross and spears; they have a banner inscribed 'F. VII'. Above the Spaniards is inscribed 'A Gallant Spaniard will never submit to be Governed by the Brother of a Monkey'. In upper left. corner Britannia, seated on clouds, holds a cornucopia from which munitions shower down, covering the ground beneath: cannon, muskets balls, chain-shot, a barrel of Gun Powder, &c. She says: "The Nation that has spirit to throw off the yoke of the Tyrant of France, is that moment an ally of Great Britain."

A satire on the the Spanish Juntas of the Peninsular War, who fought in the name of King Ferdinand VII, though he had abjectly renounced his claims and was interned in France. Money and munitions were sent to Spain from Britain, and large subscriptions were raised. The clergy took a leading part in the insurrection; bands of peasants were led by monks. It is uncertain whether this print is by George Cruikshank (1792 - 1878) or his father Isaac (1764 - 1811).

*BM Satires: 11003.*

Stock: 11618

**268. The Muff. Dont you think I am very genteel? \_ Vastly so, Brother.**

Williams fecit. Printed and Published by W. Belch, 256, High Street, Borough, London. [n.d., c.1810.] Hand coloured etching with aquatint, sheet 240 x 190mm. 9½ x 7½". Trimmed to plate. Some soiling/staining. **£110**

Social satire; two chimney sweeps, their faces blackened with soot, enjoy the feel of a lady's muff, a domestic servant behind.

Stock: 11627

**269. Buys an Historical Picture. St. Anthony Preaching to the Fishes. Zooks! I ne'er understood that fishes could hear,/ But tis painted so lively the fact seems quite clear.**

Published May 1821, by Thos. McLean, Hay Market. Hand coloured etching and aquatint, 160 x 225mm. 6¼ x 8¾". **£50**

A bearded figure dressed as a monk on the sea shore addressing an audience of rather grotesque sea creatures. A satire referencing St Antony of Padua (1195 - 1231), of whom it is said that fish rose out of the water to hear him preach.

Stock: 11615

**270. Humorous Scraps.**

Pubd. by S. Maunder, No.10 Newgate Street. [n.d., c.1828.] Hand coloured etching, 235 x 320mm. 9¼ x 12½". Some light soiling and staining, mostly marginal. **£70**

Caricatured vignettes of daily life printed from a single plate. Subjects include fashions in women's headdresses at centre, clergymen and drunkards, a game of quoits and two large-bodied Africans dancing in the European manner.

From a series, numbered 'No.9' upper left.

On Whatman paper watermarked 1828.

Stock: 11621

**271. John Standing, The Brighton Matchman, Aged 77.**

Sketch'd from the life & Etched by I. Bruce. Brighton 1829. Hand coloured etching, 170 x 130mm. 6¾ x 5". **£70**

An match-seller by the seafront at Brighton, the sea and ships beyond. His 'cry' in three verses below title.

From a series of Brighton characters by John Bruce (c.1815 - 1830; fl.)

Stock: 11678

**272. Cross Readings, No.2. To Be Read Downwards.**

CJG [in image lower left.] S Lingham Printer 15 Chichester Place Grays Inn Rd. London, Publish'd by T. Maclean 26 Haymarket Augst 1837. Hand coloured lithograph, sheet 395 x 300mm. 15½ x 11¾". Chipped and tatty extremities, tear into title. Hole upper right. Crease through lower left corner of image. **£140**

The side of a house is covered with election posters, theatre bills, notifications and advertisements of all kinds; in four ragged columns. In the eighteenth century a new literary form based on the recycling of lines from newspapers was invented. Caleb Whitefoord (1734-1810), a wine-merchant, poet and diplomat in 1766 published in The Public Advertiser an article entitled A New Method of Reading Newspapers. He gave this method the name 'cross-reading'. Some examples read: "Your Vote & Interest for Lord Palmerston"; "The Royal Vauxhall Balloon will ascend on..."; "Mdem Tussaud's Bazaar Baker St Portman Sq"; "The Hippodrome Bayswater for Equestrian Exercises"; "Her Majesty's Theatre for the benefit of M LaPorte In addition to other Attractions Mle Pasta Mle Grisi & M Taglioni have kindly consented to..."; "Useful knowledge patronized by Lord Brougham". By caricaturist Charles Jameson Grant (1830 - 1852; fl.). Scarce.

*Not in BM.*

Stock: 11363

**273. The Sharp Reply. "Which is the way to Epsom, Jack?" "How did you know my Name, was Jack"? "I guessed it." "Then guess your way to Epsom."**

Painted by J. Pollard. H. Heath Junr. Dean & Co.

Threadneedle St. London. [n.d., c.1845.] Hand coloured lithograph, sheet 285 x 380mm. 11¼ x 15".

Two marginal tears.

**£220**

Scene on a country road recording a terse exchange between a young squire on his horse with a shepherd-boy, sheep to right.

After James Pollard (1792 - 1867).

Stock: 11629

**274. Don't You Wish You May Get It?**

Dean & Co. Lith. 35, Threadneedle Street. [n.d., c.1845.] Hand coloured lithograph, sheet 285 x 380mm. 11¼ x 15". **£220**

Scene in a farmyard; a gun dog straining at the leash to bite the tail of a monkey who provocatively proffers the tip.

Stock: 11630

**275. The Rival Bakers -- Or Low Price & High Price.**

Painted by J. Pollard. Dean & Co. Threadneedle St. [n.d., c.1845.] Hand coloured lithograph, sheet 285 x 380mm. 11¼ x 15". On linen backing. **£220**

Two bakers race in their carts down a street, passing a tea dealer and grocer's shop.

Very fine colour.

After James Pollard (1792 - 1867).

Stock: 11632

**276. Two Veterans of the National Sporting Club taken from Life.**

Drawn & Etchd by George Belcher Aug 29th 1918. [Signed in pencil lower right margin.] Hand coloured etching, 325 x 235mm. 12¾ x 9¼". Paper faintly stained, colour faded. Unexamined out of frame. **£220**

Two boxing trainers in an animated discussion in the corner of a ring.

The sitters are identified as 'Bill Baxter & Arthur Guttridge' in ink on plate lower right.

The National Sporting Club was a private boxing club founded in London in 1891, at 43 King Street, Covent Garden. The founders were John Fleming and A.F.

"Peggy" Bettinson, and Hugh Lowther, 5th Earl of Lonsdale was its first president. The club was run under very strict rules regarding both the boxers and the members. Bouts would take place after dinner,

before about 1,300 members and guests. The bouts would be fought in silence as no talking was permitted during the rounds. The club built up a great tradition of sportsmanship and fair play. In 1909, the president introduced the Lonsdale Belt as a prize to be awarded to the British champion at each weight. The belts were made from porcelain and twenty-two carat gold.

By George Frederick Arthur Belcher ARA (1875 - 1947).

Stock: 11722

**277. The Doctor. of the National Sporting Club taken from Life.**

Drawn & Etchd by George Belcher March, 1918. [Signed in pencil lower right margin.] Hand coloured etching, 290 x 210mm. 11½ x 8¼". Unexamined out of frame. **£220**

The sitter is identified as 'Dr Collins' in ink on plate lower right.

The National Sporting Club was a private boxing club founded in London in 1891, at 43 King Street, Covent Garden. The founders were John Fleming and A.F. "Peggy" Bettinson, and Hugh Lowther, 5th Earl of Lonsdale was its first president. The club was run under very strict rules regarding both the boxers and the members. Bouts would take place after dinner, before about 1,300 members and guests. The bouts would be fought in silence as no talking was permitted during the rounds. The club built up a great tradition of sportsmanship and fair play. In 1909, the president introduced the Lonsdale Belt as a prize to be awarded to the British champion at each weight. The belts were made from porcelain and twenty-two carat gold. By George Frederick Arthur Belcher ARA (1875 - 1947).

Stock: 11721

**278. Tegg's Caricatures. No 5. Practical Education.**

Woodward delt. [London: T. Tegg, 1810.] Hand coloured etching, 250 x 355mm. 9¾ x 14". **£130**

A humorous take on six professions/occupations. Six pairs of persons converse, arranged in two rows, words etched above the head of the speaker. Each pair consisting of tutor and pupil, an established practitioner of law, oratory, soldiery etc. responding to the questions of a novice.

A later impression on J. Whatman paper watermarked 1824.

By Charles Williams (1797 - 1830; active) after George Moutard Woodward (c.1760 - 1809).

*BM Satires: 11617.*

Stock: 11545

**279. A Riddle expounded or the Dignity of a Parsons Horse.**

Woodward delt. London Pubd July 6th. 1807 by Thos. Tegg 111 Cheapside. Price 1sh Collored. Hand coloured etching, 240 x 345mm. 9½ x 13½". **£240**

A jovial countryman leans on a rustic railing nailed to a tree, to address a fat elderly parson on horseback. He asks "Ha! Ha - the knaust Doctor I be a rum fellow, - Canst thee tell me - why - a Parsons Horse be like a King?" The parson answers with a grin: "Why you rogue, because it is guided by a Minister."

A fine impression with strong colour on J. Whatman paper watermarked 1805.

By Charles Williams (1797 - 1830; active) after George Moutard Woodward (c.1760 - 1809).

Numbered '22' upper right.

*BM Satires: 11617.*

Stock: 11546



**280. A View of a Stage & also of ye manner of Fishing for, Curing & Drying Cod at New Found Land. A. The Habit of ye Fishermen. B. The Line. C. The manner of Fishing. D. The Dressers of ye Fish. E. The Trough into which they throw ye Cod when Dressed. F. Salt Boxes. G. The manner of Carrying ye Cod. H. The Cleansing ye Cod. I. A Press to extract ye Oyl from ye Cods Livers. K. Casks to receive ye Water and Blood that comes from ye Livers. L. Another Cask to receive ye Oyl. M. The manner of Drying ye Cod.**

[B.Lens delin. G.Vertue Sculp.] [London, Moll, Overton, Bowles & King, c.1718.] Engraving, sheet 170 x 205mm. 6¾ x 8". Trimmed to image, small chip to upper edge. **£45**

A view of industrious workers on a fishing stage used in the Newfoundland migratory fishery. When the island of Newfoundland came to the attention of the European nations of the 16th century, it was considered largely for its economic possibilities. The vast fishery set up along its coastline sparked interest from several European countries.

This engraving adorned a Map of North America prepared by Herman Moll, 1718, and is based on the original vignette entitled 'La Pesche des Morues' in Nicolas de Fer's 1698 map of North and South America.

Stock: 11431

**281. Kauft Dinten! De l'encre! [Ink seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. C. Schutz. [n.d., 1755.] Etching, sheet 365 x 250mm. 14¼ x 9¾". Trimmed to plate. Crease along lower edge of image.

**£170**

An itinerant ink seller finds some business from a man clutching a quill in a doorway, who beckons him over. Plate to 'The Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11571

**282. Lorberblatertramer. Vendeur de feuilles de laurier. [Bay leaf seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. Frid. Brand. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Engraved by Friedrich August Brand (1735 - 1806), son of Christian, brother of Johann Christian Brand, and by 1783 himself a professor at the Vienna Academy.

Stock: 11582

**283. Milchweiss. Laitiere. [Milk seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. Joh Seigel. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11574

**284. Strohlchneider. Coupeur de paille. [Straw cutter/bailer.]**

Gezeichnet v. C. Brand Prof. Gestochen v. [?] Mark? [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11577

**285. Poine! Poine! Fromage de lait caille. [Cheese curds seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. Joh Seigel. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11579

**286. Stubenmadgen. Servante. [Maid servant.]**

Gezeichnet v. C. Brand Prof. Gestochen v. [?] Mark? [n.d., 1810.] Etching, sheet 335 x 250mm. 13¼ x 9¾". Trimmed within plate. Foxing. Tear in title area. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11581

**287. Mausfallen! Blasbalge! La mort aux rats! [Rat catcher/trap seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. [?] Mark? [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11575

**288. Kastenweiss. Femme aux marons. [Roast chestnuts seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. Frid. Brand. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Engraved by Friedrich August Brand (1735 - 1806), son of Christian, brother of Johann Christian Brand, and by 1783 himself a professor at the Vienna Academy.

Stock: 11584

**289. Kuchentrager. Pourvoyeur de cuisine. [Seller of kitchen supplies.]**

Gezeichnet v. C. Brand Prof. Gestochen v. Joh Seigel. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Stock: 11587

**290. Limonienframerinn. Vendeuse de citrons. [Lemon seller.]**

Gezeichnet v. C. Brand Prof. Gestochen v. J.E Mansfeld. [n.d., 1810.] Etching, sheet 335 x 245mm. 13¼ x 9¾". Trimmed within plate. **£170**

Plate to a set of 'Cries of Vienna', after Christian Hilfgott Brand (1694 - 1756), who seems to have been a drawing master at the Vienna Academy.

Engraved by Johann Ernst Mansfeld (1739 - 1796).  
Stock: 11580

**291. Horncastle Horse Fair.**

J. Pollard Delt. [London: Dean & Co., c.1845.] Hand coloured lithograph, sheet 285 x 380mm. 11¼ x 15". Trimmed close to image. **£360**

Horncastle in the Lincolnshire Wolds was once the venue for the world's largest horse fair. In the early 1800s horse dealers and buyers came from all over Europe to buy and sell horses. By this time the fair had already been established for some 600 years, its charter being granted in 1229. The fair was not only an institution but also hugely influential, and prices realised at the sales were used as a barometer and price guide throughout the country.

Towards the end of the 18th century a 3 to 4-year old cart horse would sell for £25 to £30, a considerable sum at the time. Small wonder then that most of the local farmers and landowners were engaged in breeding horses.

By the 1890s the glory days were over and the fair began to show signs of decline. In 1948 the final notice was posted inviting entries for the sale.

Very fine colour.

After James Pollard (1792 - 1867).

Stock: 11631

## Sports & Pastimes



### 292. [Soldiers Playing Chess.]

Piffard. [Etched by E.G. Hester.] London Published 1906 by F.Mansell & J.R. Hunt at 1, Orleston Road, Holloway. Photogravure on india, proof before title, signed by the artist and engraver in pencil. 605 x 470mm. Laid on board. Some spotting. **£450**  
Stock: 11440

### 293. [La natation.] [Swimming.]

Chaurand [signed in plate lower right.] [n.d., c.1930.] Limited edition proof lithograph, numbered 4/24 in pencil lower left. Sheet 445 x 560mm, 17½ x 22". **£280**  
Two female swimmers.  
From a series of lithographs depicting Olympic sports, 'Les jeux Olympiques', possibly designs for posters, by Jean Raoul Chaurand-Naurac (1878 - 1948).  
Stock: 11357

### 294. Winter Sports At St. Moritz.

[Inez Masters, n.d., c.1930s.] Bodycolour over pencil on card, image 255 x 160mm. 10 x 6¼". Daubs of blue paint, one over upper edge of image. **£380**  
A striking original design featuring an ice skater for a poster/advertisement for St. Moritz, the exclusive resort town in the Engadine valley in Switzerland. The town's luxury Suvretta House Hotel is depicted in one of the circles, to the left.  
From an archive of the work of Inez Masters, a female artist and graphic designer.  
Stock: 11356

### 295. [A lady skier.]

Barbara [signed in blue ink lower left.] [n.d., c.1930.] Pen and ink with watercolour and bodycolour, sheet 260 x 200mm. 10¼ x 8". Some soiling and foxing. Laid to 'Whatman's Water Colour Sketching Board'. **£280**

A fashionable lady skier poses in an Alpine landscape in a striking original design, probably for a poster advertisement.  
Stock: 11355

### 296. The Ski - Jumper Switzerland.

Holloway. [n.d., c.1930.] Chromolithograph, sheet 275 x 200mm. 10¾ x 8". **£65**  
A skier in mid-air.  
Illustration to a magazine.  
Stock: 11353

### 297. The Headquarters of Golf, St Andrews. Bi-Centenary Etching. [in pencil.]

Wilfred C. Appleby [signed in pencil.] [1954.] Etching, numbered '10' in pencil from an edition limited to 75, 210 x 350mm. 8¼ x 13¾". A fine impression, unexamined out of original(?) wooden frame, with paper mount inscribed 'The Royal And Ancient Golf Club of St. Andrews' in ink. **£850**  
The famous club house at The Royal and Ancient Golf Club of St Andrews, in Fife, Scotland, known as the 'Home of Golf'. Two golfers set off down the fairway to left. Founded in 1754, the club has 2,400 members throughout the world.  
From a limited edition of specially commissioned etchings marking the Club's bicentenary by Wilfred Crawford Appleby b.1889.  
With 'R&A' commemorative emblem in image lower left.  
Stock: 11744

### 298. Cool And Fresh. Wills's 'Gold Flake' Satisfy.

Douglas Wales. The Illustrated Sporting And Dramatic News. February 8, 1930. Chromolithograph, sheet 320 x 235mm. 12½ x 9¼". **£60**  
A fashionable lady skier in an advertisement for a cigarette brand.  
For The Illustrated Sporting and Dramatic News, a weekly magazine founded in 1874 and published in London. In 1945 it changed its name to the Sport and Country, and in 1957 to the Farm and Country, before closing in 1970.  
Stock: 11354

### 299. [Rowing.]

Chaurand [signed in plate lower right.] [n.d., c.1930.] Limited edition proof lithograph, numbered 4/24 in pencil lower left. Sheet 450 x 560mm, 17¾ x 22". Slightly tatty lower extremity. **£330**  
A rower in a single scull.  
From a series of lithographs depicting Olympic sports, 'Les jeux Olympiques', possibly designs for posters, by Jean Raoul Chaurand-Naurac (1878 - 1948).  
Stock: 3072

### 300. [Le lanceur du poids.] [Shot putter.]

Chaurand [signed in plate lower right.] [n.d., c.1930.] Limited edition proof lithograph, numbered 4/24 in pencil lower left. Sheet 450 x 560mm, 17¾ x 22". **£190**  
From a series of lithographs depicting Olympic sports, 'Les jeux Olympiques', possibly designs for posters, by Jean Raoul Chaurand-Naurac (1878 - 1948).  
Stock: 11359

301. **[La boxe.] [Boxing.]**

Chaurand [signed in plate lower right.] [n.d., c.1930.] Limited edition proof lithograph, numbered 4/24 in pencil lower left. Sheet 450 x 560mm, 17¾ x 22". **£250**  
A black and a white boxer fighting.  
From a series of lithographs depicting Olympic sports, 'Les jeux Olympiques', possibly designs for posters, by Jean Raoul Chaurand-Naurac (1878 - 1948).  
Stock: 11358

302. **[Le saut de haies.] [The hurdles.]**

Chaurand [signed in plate lower right.] [n.d., c.1930.] Limited edition proof lithograph, numbered 4/24 in pencil lower left. Sheet 450 x 560mm, 17¾ x 22". **£240**  
From a series of lithographs depicting Olympic sports, 'Les jeux Olympiques', possibly designs for posters, by Jean Raoul Chaurand-Naurac (1878 - 1948).  
Stock: 11360

303. **The Author In Personal Conflict With A Bear.**

Drawn on Stone by T.M. Baynes. Printed by C. Hullmandel. [London: H. Colburn and R. Bentley, 1831.] Lithograph on india laid paper, sheet 140 x 220mm. 5½ x 8¾". Light marginal staining. **£80**  
Plate to Volume II of 'Field Sports of the North of Europe; comprised in a personal narrative of a residence in Sweden and Norway, in the years 1827-28. With numerous engravings' by Llewellyn Lloyd, in 2 vols.  
*British Library: 014817285. Not in Abbey.*  
Stock: 11411

304. **An Enraged and Badly Wounded Bear Shot by The Author.**

Drawn on Stone, by T.M. Baynes. Printed by C. Hullmandel. [London: H. Colburn and R. Bentley, 1831.] Lithograph on india laid paper, sheet 140 x 220mm. 5½ x 8¾". Light marginal staining. **£80**  
Plate to Volume II of 'Field Sports of the North of Europe; comprised in a personal narrative of a residence in Sweden and Norway, in the years 1827-28. With numerous engravings' by Llewellyn Lloyd, in 2 vols.  
*British Library: 014817285. Not in Abbey.*  
Stock: 11412

305. **[Trout Fishing.]**

Douglas Adams 1892. [printed in image lower left, and signed in pencil.] London, Published June 1st 1893 by I.P. Mendoza, Printseller & Publisher to H.M. the Queen, St. James's S.W. Copyright registered.  
Photogravure on india laid paper, signed artist's proof from an edition limited to 200, image 390 x 635mm. 15¼ x 25". **£480**  
By Douglas Adams (1853 - 1920).  
Printseller's Association blindstamp lower left.  
*Printseller's Association: pg.287.*  
Stock: 11645

306. **[Landing the Salmon.]**

Douglas Adams [printed in image lower right, and signed in pencil.] London, Published by Thomas McLean, Publisher to Her Majesty, 7, Haymarket, July 12th 1893. Copyright registered, printed in Munich.  
Photogravure on india laid paper, signed artist's proof from an edition limited to 200, image 375 x 635mm. 14¾ x 25". Two tears to surface of india lower right. **£380**

By Douglas Adams (1853 - 1920).  
Printseller's Association blindstamp lower left.  
*Printseller's Association: pg.147.*  
Stock: 11646

307. **[Rhythm.]**

Carton Moorepark. [pencil signature.] 12/50. [n.d., c.1929.] Drypoint etching, limited edition of 50, signed by the artist. 280 x 200, 11 x 8". Mounted with a British exhibition label on verso. **£420**  
A polo player about to strike the ball.  
Carton Moorepark [1877-1956], was a New York-based etcher and book illustrator of the 1920s. An example of this etching was exhibited by the Chicago Society of Etchers at the Art Institute of Chicago in 1929.  
Stock: 11647

308. **Diamond. The Property of Mr. Cookson. Got by Highflyer. Dam by Matchem. Painted from Life after his Race with Hambletonian, at the Craven Meeting, Newmarket. \*For the rest of his Pedigree & Performances\_See Mr. Wetherby's, Stud Book.**

Published 12th. Decr. 1799 by Laurie & Whittle, No.53 Fleet Street, London. Mezzotint, 245 x 350mm. 9¾ x 13¾". **£220**  
A race horse portrait, the jockey up.  
Stock: 11487

309. **Sweet William. Sweet William was bred by & is ye property of Lord Grosvenor when 4 yrs old (in 1772) he Won a sweepstakes of 475g:s at Burford beating Mr. Westworth'sd horse Burford & 17 others...[etc., separate inscription plate.]**

G. Stubbs Pinxt. G. T. Stubbs, Fecit. London: Publish'd Jany 1st 1789 by J. Harris Sweetings Alley & No. 8 Broad Street. Aquatint with etching, 315 x 380mm. 12½ x 15". A very fine impression. **£1250**  
Bred by William Cornforth and foaled in 1768, Sweet William was by Syphon out of Miss Roan. He was purchased by Lord Bolingbroke in 1768 and won his first race for four-year-olds at the Newmarket Spring Meeting in 1772. He was then acquired by Lord Grosvenor for whom in 1772 he won a sweep of 1,800 guineas beating Sir Charles Bunbury's Smallhopes and the Duke of Ancaster's Nisus. He went on to win numerous other races at Burford, Shrewsbury, and Newmarket, including the Craven Stakes in 1774 and

The Whip in 1775. Sweet William was beaten only four times and his winnings totalled 7,235 guineas provided a profit of 6,705 guineas (W. Pick, *The Turf Register*, 1805, vol. II, pp. 292-5). From 1778-86 Sweet William stood as a stallion in Lord Grosvenor's stud at Oxcroft Farm, near Newmarket (where he died in 1789).

Lord Grosvenor had a fondness for naming horses after flowers (and after goddesses); his stud included Daphne, Primrose, Cowslip, Snapdragon, Ceres, and Sweetbriar. Equally, Stubbs liked introducing flowering plants into his portraits of racehorses and stallions. In this portrait, Sweetwilliam flowers in the foreground of its namesake's portrait, just as Sweetbriar does in the portrait of that horse which Lord Grosvenor also commissioned from Stubbs.

*Lennox-Boyd: 54.ii.*

Stock: 9562

### **Foreign Topography**



#### **310. The Sheik of Governor of Mosambique visits de Gama on board his Ship.**

Vol. VIII, p. 32. [n.d., c.1775.] Etching, sheet 140 x 85mm. 5½ x 3¼". Trimmed within plate. **£45**  
 Dom Vasco da Gama, 1st Count of Vidigueira (1460 or 1469 – 1524) was a Portuguese explorer and the commander of the first ships to sail directly from Europe to India. The expedition set sail for his first voyage from Lisbon on July 8, 1497, following the route pioneered by earlier explorers along the coast of Africa via Tenerife and the Cape Verde Islands. After reaching the coast of present day Sierra Leone, Gama took a course south into the open ocean, crossing the Equator and seeking the South Atlantic westerlies that Bartolomeu Dias had discovered in 1487. This course proved successful and on November 4, 1497, the expedition made landfall on the African coast. Arab-controlled territory on the East African coast was an integral part of the network of trade in the Indian Ocean. Fearing the local population would be hostile to Christians, Gama impersonated a Muslim and gained audience with the Sultan of Mozambique. With the paltry trade goods he had to offer, Gama was unable to provide a suitable gift to the ruler and soon the local

populace became suspicious of Gama and his men. Forced by a hostile crowd to flee Mozambique, Gama departed the harbor, firing his cannons into the city in retaliation.

Plate to 'The World displayed; or, a curious collection of voyages and travels, selected from the writers of all nations. ... Embellished with cuts' T. Carnan and F. Newbery, 1774-78.

Stock: 11614

#### **311. Oak Bank.**

W. Gauci lith. Vincent Brooks Imp. [1857.] Tinted lithograph, sheet 150 x 240mm. 6 x 9½". Soiled and stained. **£45**

Plate to 'Views of St. Helena' by G.W. Melliss, privately printed.

*Abbey Travel: 318, 12.*

Stock: 11421

#### **312. Alexander Selkirk Makes his Cats and Kids dance before Capt'n. Cook and His Company.**

[London: F. Newbery, 1774.] Engraving, sheet 100 x 160mm. 4 x 6¼". Trimmed within plate. **£60**

Daniel Defoe's 'Robinson Crusoe' was based on the story of Alexander Selkirk (1676 – 1721), who went to sea in 1704 with William Dampier and was marooned for four years on Juan Fernandez Island in the South Pacific Ocean off the coast of Chile. He survived until he was rescued in 1709 by Captain Woodes Rogers. This image illustrates Captain Edward Cooke's account of the ship that rescued Selkirk.

Plate to Vol. II of 'An historical account of all the voyages round the world performed by English navigators...'

Page numbered upper right.

Stock: 11405

#### **313. Lots Wife. bearing N. dift. 2 Miles, near 300 feet above the level of the Sea.**

T. Stothard Pinx. J. Sanders in Aqua Tinta fecit July 1790. [London: J. Walter, 1790.] Etching and aquatint, sheet 140 x 190mm. 5½ x 7½". Trimmed within plate, to image border on three sides. **£45**

Lot's Wife, a rock off the north coast of Gough Island, in the South Atlantic.

Plate to 'Voyages Made in the Years 1788 and 1789, from China to the North West Coast of America' by John Meares.

*Abbey Travel: 594, 9.*

Stock: 11428

#### **314. The pleasant River of Kiang in China where Summer Houses on each side adorn the Rocks.**

Heckel Delin. J. Couse Sculp. London Printed for C. Dicey and Co. in Aldermay Church Yard. [n.d., c.1755.] Engraving, 190 x 280mm. 7½ x 11". Slightly soiled and stained. **£130**

A view on the Yangtze River, China.

From a set of foreign views, probably reduced copies of earlier engravings, published by Cluer Dicey (c.1713 - 1775).

Numbered '5' upper right.

Stock: 11391

315. **A Turkish Lady, Going with her Slave to the Bath. Engrav'd from the Collection of the Rt. Honble. Lord Baltimore.**

Franco Smith pinx. G. Vitalba sculp. Publ. accordg. to Act of Parl. 25 July 1768. Engraving, 275 x 195mm. 10¾ x 7¾". Trimmed to plate. Some soiling.

£160

After Francis Smith (fl.1760s) painter, apparently born in Naples, where he painted topographical views for the tourist trade. He accompanied Frederick Calvert, 6th Baron Baltimore (1731 - 1771, named in inscription) to the Levant 1763-4, then exhibited in London 1768-73.

From a series of Ottoman costume plates and portraits, numbered 'Tav. XVIII' upper right.

Stock: 11702

316. **The Valley of Maidan.**

[London: H. Graves & Co., 1842.] Hand coloured lithograph, sheet 360 x 490mm. 14¼ x 19½". Age toned.

£220

The Maidan Valley, Afghanistan, with a tower on right, a British officer mounted on a camel with a fruit seller in the foreground. A mounted British Army column passes through a valley to left, with elephants. From 'Sketches in Afghaunistan' by James Atkinson of the East India Company's Bengal Medical Service. Lithography by Louis and Charles Haghe.

*Abbey Travel: 508, 17. British Library: 000135888.*

Stock: 11740

317. **No.13. Entrance To Petra. [Excised title glued to verso.]**

L. Tenison [signed in plate.] [London: Dickinson and Son, 1846.] Hand coloured lithograph, image 390 x 255mm. 15¼ x 10". Trimmed to image and laid down on publisher's card(?) as issued.

£360

Petra, meaning cleft in the rock, is an archaeological site in Jordan, lying on the slope of Mount Hor. It is renowned for its rock-cut architecture. A camel and some Arab figures in the foreground.

Plate to the rare book 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son. [Comprising Views in Egypt, Arabia Petraca & Syria]', 30 lithographed plates including a lithographed titlepage. Lady Louisa Mary Anne Tenison was the daughter of Thomas William Anson (1795 - 1854), 2nd Viscount and 1st Earl of Lichfield and Louisa Catherine, daughter of Nathaniel Philips Esq. of Slebech Hall, Co. Pembroke. In 1838 she married Edward King Tenison of Kilonan Castle, Co. Roscommon, who became Lord Lieutenant of Ireland in 1856. In 1843 she and her husband visited Egypt, Syria and Palestine.

*Not in Abbey Travel. British Library: 004832822.*

Stock: 11723

318. **[The Upper Gardens, with the Malay House.]**

T. Riley [in plate lower right.] [London: William Clowes & Sons, 1886.] Etching in brown ink, 150 x 205mm. 6 x 8".

£130

Europeans promenaded among pleasure gardens, East Indies or India.

Plate to 'Reminiscences of the Colonial and Indian Exhibition. Illustrated by Thomas Riley ... Edited by F. Cundall'

*British Library: 000836344.*

Stock: 11403

319. **Regiæ Venationis Ædium Prospectus.**

[Etched by Romain De Hooghe.] [Published by the Heirs of Johannes Blaeu, 1682-.] Etching. 470 x 600mm, 18½ x 23½". Laid on card.

£580

A prospect of Turin, etched by Romain de Hooghe for Johannes Blaeu's 'Theatrum Statuum Regiæ Celsitudinis Sabaudiae Ducis', or 'Townbook of Savoy'. *Landwehr 369 (proof example); H333.*

Stock: 11597

320. **Namurcum, Nam. Region. opp. ad Mosae Sabisque confluentes; loci natura muntissimum.**

Pet: Schenk exc: Amsteled: cum Privilegio. [n.d., c.1702.] Engraving, 210 x 265mm. 8¼ x 10½".

Staining to extremities only.

£150

Panoramic view of Namur in Wallonia, southern Belgium. It is both the capital of the province of Namur and (since 1986) of the Walloon Region. Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Latin, to left, and Dutch.

Stock: 11472

321. **Praag, de Hooftstadt van Bohemen, leggende op de rivier Molda.**

Pet: Schenk Amsteld.C.P. [n.d., c.1702.] Engraving, 210 x 265mm. 8¼ x 10½". Slightly faded, from a worn plate.

£220

Panoramic view of Prague in central Bohemia, with travellers and a peasant family with their sheep in the foreground.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

Numbered '40' lower right.

Stock: 11524

322. **Brussel, een groote Stadt in t'Hartogdom Brabant.**

Pet: Schenk exc: Amstel: cum Privil: [n.d., c.1702.] Engraving, 210 x 265mm. 8¼ x 10½". Staining to extremities only.

£320

Panoramic view of Brussels, Belgium.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

Stock: 11473

**323. Praag, de Hooftstadt van Bohemen, leggende op de rivier Molda.**

Pet: Schenk Amsteld.C.P. [n.d., c.1702.] Engraving, 210 x 265mm. 8¼ x 10½". **£330**

Panoramic view of Prague in central Bohemia, with travellers and a peasant family with their sheep in the foreground.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

Stock: 11523

**324. Vue du Chateau et Parc de Marly.**

[Aveline.] A Paris chez Jean, rue Jean de Beauvais. No 32. Coloured engraving. 340 x 510mm, 13½ x 20".

Some creasing. **£420**

A bird's-eye view of the Château de Marly, Louis XIV's more private royal residence near Versailles.

Also at Marly was the famous hydraulic machine that pumped water to the fountains at Versailles. With an eight-point key

The print is in the 'vue d'optique' style of engraving and colour, but larger than usual.

Stock: 11448

**325. Veü et Pers-pective de l'Entrée de Chateau de Marly en général.**

Fait par Aveline A Paris chez Jean, rue Jean de Beauvais. No 32. Coloured engraving. 340 x 510mm, 13½ x 20". Some creasing. **£320**

The Château de Marly, Louis XIV's more private royal residence near Versailles. Also at Marly was the famous hydraulic machine that pumped water to the fountains at Versailles.

The print is in the 'vue d'optique' style of engraving and colour, but larger than usual.

Stock: 11447

**326. Veü et Perspective de l'Entrée de Trianon de Versailles.**

Fait par Aveline A Paris chez Jean, rue Jean de Beauvais. No 32. Coloured engraving. 340 x 510mm, 13½ x 20". A few tears in margin, some creasing. **£320**

One of the smaller château in the park of Versailles. The print is in the 'vue d'optique' style of engraving and colour, but larger than usual.

Stock: 11446

**327. Le Château de Rambouillet dans le Beauce à 7 lieues de Versailles...**

[Aveline.] A Paris chez Jean, rue Jean de Beauvais. No 32. Coloured engraving. 340 x 510mm, 13½ x 20".

Some creasing. **£320**

The Château de Rambouillet, famed for the quality of the hunting in the nearby woods. In 1783 Louis XVI bought it to add to his hunting grounds, although his Queen Marie-Antoinette described it as a 'gothic

toadhouse'. After the Revolution it remained state property: Napoleon stayed there on his way to exile on St Helena, and in 1975 was the venue for the first of the 'G6' summits.

The print is in the 'vue d'optique' style of engraving and colour, but larger than usual.

Stock: 11449

**328. Descent Of The Solivara Mountains.**

Drawn on Stone by J.D. Harding. The Figures by D. Dighton. Printed by C. Hullmandel. London Pub. by J. Murray Albermarle Stt. 1825. Lithograph with colour added by hand, sheet 215 x 275mm. 8½ x 10¾". **£90**

Sleighs drawn by reindeer in difficulties negotiating a treacherous slope.

Plate to 'A Winter in Lapland and Sweden' by Arthur de Capell.

*Abbey Travel: 250, 14.*

Stock: 11386

**329. The Cathedral Florence.**

Quaglio del: G. Moore lith. Day & Haghe Lithrs. to the Queen. [London, 1842-44.] Tinted lithograph, sheet 365 x 550mm. 14¼ x 21¾". Repaired tear to lower edge. **£140**

Plate to 'The Ecclesiastical Architecture of Italy; from the time of Constantine to the Fifteenth Century; with an introduction and text by Henry Gally Knight.'

*Abbey Travel: 170, 68. British Library: 001989229.*

Stock: 11541

**330. Gand. Casino, Societe d' Horticulture et de Musique. The Casino, Botanical and Musical Society.**

Dessine d. nat. par J. Vermeersch. Fourmois lith. Imp. par P. Degobert, a Bruxelles. Publie par Tessaro & Cie. Rue des Champs, No.75, a Gand. [n.d., c.1850.] Lithograph, sheet 315 x 370mm. 12½ x 14½". Light foxing. **£80**

Public buildings in Ghent, Belgium.

Locally published, probably a book illustration.

Stock: 11676

**331. Perystile de l'universite a Gand. Peristyle of the university at Ghent.**

H. Borremans, del. et lith. Lith. de P. Degobert, a Bruxelles. Depose. [n.d., c.1850.] Lithograph on india laid paper, sheet 220 x 265mm. 8¾ x 10½". **£45**

The grand portico and facade of Ghent University, Belgium, by Louis Roelandt, a Belgian architect who played an important role in the evolution of Neo-Renaissance and Neo-Classical architecture in Belgium.

Published in Brussels, probably a book illustration.

Stock: 11671

**332. [Sisteron.]**

Frank Brangwyn [signed in pencil.] [n.d., c.1915.] Drypoint etching, 150 x 120mm. 6 x 4¾". **£230**

The bridge over the River Durance at Sisteron in southeastern France.

Frank William Brangwyn (Bruges, 1867 - London, 1956) was one of the most influential etchers of the early twentieth century. He had already established his reputation as a major painter and watercolourist before he attempted his first etching in 1900. He was then quickly drawn more and more to the many possibilities of this artistic medium and by 1926 had completed 331 original etchings. Most of Brangwyn's art concentrated upon figure studies, architectural and marine subjects. He travelled extensively and many of his most famous etchings are of continental views, particularly scenes from Normandy, Belgium and Italy.  
Stock: 11512

**333. A Man of Sandwich Islands.**

Engraved for the Ladies Magazine. Published May 31st, 1785 by G. Robinson. Engraving, 170 x 110mm. 6¾ x 4¼". **£45**

An indigenous inhabitant of Hawaii.  
Illustration to the Ladies' Magazine.  
Stock: 11378

**334. View in Port Jackson, New South Wales. Engraved from a Drawing made on the Spot.**

[London: Alexander Hogg, 1794 or 1795.] Engraving, sheet 135 x 190mm. 5¼ x 7½". Trimmed within plate. **£90**

A relatively early print of Port Jackson, the natural harbour of Sydney, Australia. The location of the first European settlement in Australia, the Harbour has continued to play a key role in the history and development of Sydney. Aboriginal Australian boats on the water.  
Engraved for Portlock's New collection of voyages and travels.  
Stock: 11365

**335. A View of Karaka-cooah Bay, in the Island of Owhyhee.**

W. Ellis del. W. Ellis dirext. [n.d., c.1785.] Engraving, sheet 110 x 150mm. 4¼ x 6". Trimmed within plate and glued to scrap sheet. **£35**

View in Hawaii.  
Engraved by William Ellis (1747 - 1810) as a book illustration.  
Stock: 11430

**336. Comandante Principale delle flotte di Otaiti. [French translation to right.]**

p.il Zatta [n.d., c.1785.] Stipple and etching, sheet 250 x 180mm. 9¾ x 7". Trimmed within plate. Horizontal and vertical creases. **£70**

An important warrior from Tahiti in the South Pacific Ocean issuing commands. Boats and an archer with other men in the background. Very rare.  
Plate to an Italian edition of Cook's Voyages, published in Venice by Antonio Zatta.  
Stock: 11418

**337. Launch of Captain Wilson's Boat, on the Pelew Island.**

[n.d., c.1790.] Engraving, sheet 100 x 155mm. 4 x 6". Trimmed within plate and glued to scrap sheet. **£70**  
The first important contact between Europeans and the South Pacific island nation of Palau (modern Micronesia) occurred when the British East India Company ship 'Antelope', commanded by Captain Henry Wilson, ran aground near Koror. Wilson brought Prince Lee Boo (c.1764 - 1784) with him back to England in 1783.

Probably a plate to 'An Account of the Pelew Islands ... composed from the Journals and Communications of Captain H. Wilson, and some of his Officers, who in August 1783 were there shipwrecked in the Antelope...' by George Keate.  
Stock: 11416

**338. View of Botany Bay, in New South Wales[s]. Engraved from a Drawing made on the Spot.**

[London: Alexander Hogg, 1794 or 1795.] Engraving, sheet 130 x 190mm. 5 x 7½". Trimmed within plate, chipped at lower right corner. **£130**

A relatively early print of Botany Bay, the Cook expedition's first landing place in Australia. Features European and aboriginal Australian boats.  
Engraved for Portlock's New collection of voyages and travels.  
Stock: 11364

**339. Attack of the Natives of Gambier Islands.**

Richd. B. Beechey delt. E. Finden sc. Pubd. by H. Colburn & R. Bentley, 1831. Steel engraving, sheet 135 x 220mm. 5¼ x 8¾". **£75**

Sailors and marines attacked by the inhabitants of the Gambier Islands, a small group of islands in French Polynesia, South Pacific Ocean.  
Plate to 'Narrative of a voyage to the Pacific and Beering's Strait, to co-operate with the polar expeditions : performed in His Majesty's ship Blossom, under the command of Captain F.W. Beechey, R.N., F.R.S. &c. in the years 1825, 26, 27, 28'.

*British Library: 009270277.*  
Stock: 11367

**340. Kenny's Mill (late Dight's), Yarra Yarra Falls 1863.**

F. Cogné drawn & lith. Printed by C. Trodel. [Melborne, Charles Trodel, 1863-4.] Tinted lithograph with hand colour. Printed area 320 x 375mm, 11½ x 13¾". Scratch through image. **£330**  
Thomas Kenny (c.1820-1866) leased Dight's Mill to set up a paper mill, importing machinery from Scotland that could create sheets 72 inches wide. However his death in 1866 ended the venture.  
From 'The Melbourne Album Containing a Series of Views of Melbourne & Country Districts'. Francois Cogné (1829 - 1883), a French artist, worked in Australia from 1856 to 1864.

*Wantrup 262: 'The single most outstanding example of the urban topographical plate book produced in Australia'.*

Stock: 11434

**341. Fitzroy Gardens (1863).**

F. Cogné drawn & lith. Printed by Ch. Trodel. [Melborne, Charles Trodel, 1863-4.] Tinted lithograph with early hand colour, gum arabic highlights. Printed area 320 x 375mm, 11½ x 13¾". Mount burn around image. **£420**

Thomas Kenny (c.1820-1866) leased Dight's Mill to set up a paper mill, importing machinery from Scotland that could create sheets 72 inches wide. However his death in 1866 ended the venture.

From 'The Melbourne Album Containing a Series of Views of Melbourne & Country Districts'. Francois Cogné (1829 - 1883), a French artist, worked in Australia from 1856 to 1864.

*Wantrup 262: 'The single most outstanding example of the urban topographical plate book produced in Australia'.*

Stock: 11435

**342. Sheepwash Creek near Sandhurst - (1863).**

F. Cogné drawn & lith. Ch. Trodel print.. [Melborne, Charles Trodel, 1863-4.] Tinted lithograph with hand colour. Printed area 320 x 375mm, 11½ x 13¾". **£380**  
Sheepwash Creek, east of Melbourne.

From 'The Melbourne Album Containing a Series of Views of Melbourne & Country Districts'. Francois Cogné (1829 - 1883), a French artist, worked in Australia from 1856 to 1864.

*Wantrup 262: 'The single most outstanding example of the urban topographical plate book produced in Australia'.*

Stock: 11433

**343. Reedy Creek Falls near Beechworth.**

Eug. v. Guérard. [Melbourne: Hamel and Ferguson, 1866-68.] Chromolithograph with publisher's blind stamp. Printed area 360 x 480mm, 14 x 19". Mount burn around image. **£380**

Reedy Creek was one of the centres of the Gold Rush in the 1850s.

The Austrian artist Eugene von Guérard (1811-1901) arrived in Australia in 1852 to try his fortune in the goldfields. While failing as a miner he made sketches of the fields, and found he could make a living as a painter. By the early 1860s von Guérard was recognised as the foremost landscape artist in the colonies and in 1870 he was appointed as the first Master of the School of Painting at the National Gallery of Victoria. He returned to Europe in 1882, lost his fortune in the Australian Bank Crash of 1893, and lived in poverty until his death in London in 1901.

Stock: 11436

**344. Hoari Hofding r Papiitai.**

C.S. del. Fargtryck af J.F. Meyer & Co. I Stockholm. [n.d., c.1860s.] Chromolithograph, sheet 225 x 140mm. 8¾ x 5½". Some spotting. **£70**

A man of Tahiti in the South Pacific Ocean.

Plate to a book.

Stock: 11398

**345. Quinna Pa Hawaiiiska Oarne.**

C.S. del. Fargtryck af J.F. Meyer & Co. I Stockholm. [n.d., c.1860s.] Chromolithograph, sheet 225 x 145mm. 8¾ x 5¾". Some spotting. **£60**

A woman of Hawaii holding a parasol.

Plate to a book.

Stock: 11399

**346. Flicka Pa Tahiti.**

C.S. del. Fargtryck af J.F. Meyer & Co. I Stockholm. [n.d., c.1860s.] Chromolithograph, sheet 225 x 140mm. 8¾ x 5½". Some spotting. **£75**

A woman of Tahiti in the South Pacific Ocean.

Plate to a book.

Stock: 11397

**347. Hofding Pa Lefuka.**

C.S. del. Lith. Jnst. Arnz & Co. Dusseldorf. [n.d., c.1860s.] Chromolithograph, sheet 225 x 140mm. 8¾ x 5½". Some spotting. **£70**

A man of Tonga in the South Pacific Ocean.

Plate to a book published in Dusseldorf, Germany, by lithographic printers Lithographisches Institut von Arnz & Co.

Stock: 11396

**348. Flicka Fran Foa. (Tonga oarne)**

C.S. del. Lith. Jnst. Arnz & Co. Dusseldorf. [n.d., c.1860s.] Chromolithograph, sheet 225 x 140mm. 8¾ x 5½". Some spotting. **£70**

A woman of Tonga in the South Pacific Ocean.

Plate to a book published in Dusseldorf, Germany, by lithographic printers Lithographisches Institut von Arnz & Co.

Stock: 11395

**349. Groenland Mme. Kiojer.**

L. Massard del. Choubard sc. Voy. en Amerique. Ross, Pag. 36. [France, n.d., c.1820.] Hand coloured stipple and engraving, sheet 235 x 155mm. 9¼ x 6". Lightly stained extremities. **£45**

An indigenous female inhabitant of Greenland.

Illustration to a book.

Stock: 11218

**350. Amund Swantzen. A Sea Laplander 70 Years of Age of Havoe Sund near the North Cape.**

Drawn from Nature by Capn. de C. Brooke. Drawn on Stone by D: Dighton. Printed by C. Hullmandel. London. Pubd. by Rodwell and Martin New Bond Street. [n.d., c.1820.] Lithograph, sheet 280 x 220mm. 11 x 8¾". Stained. **£95**

An uncommon and unusual depiction of a Laplander, from a sketch by a navy captain on a voyage.

Stock: 11366

351. **Costumi de' Groenlandesi.**  
[n.d., c.1840s.] Hand coloured lithograph, sheet 295 x 195mm. 11½ x 7¾". **£80**  
Indigenous inhabitants of Greenland and their canoes, one holding a harpoon.  
From an Italian book.  
Stock: 11404

352. **Shulanina. Tulluachiu. Tirikshiu.**  
On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [1835.] Tinted lithograph with colour added by hand, sheet 200 x 170mm. 8 x 6¾". Some offsetting. **£60**  
Three Inuit.  
Plate to 'Narrative of the second voyage of Captain Ross to the Arctic Regions in the years 1829-33'  
London: A.W. Webster, 1835. The co-authors were Sir James Clark Ross (1800 - 1862) and Sir John Ross (1777 - 1856).  
*British Library: 002297687. Not in Abbey.*  
Stock: 11385

353. **Andrewross Island.**  
On Stone by J. Brandard, from the Original Drawing by Captain Ross. Printed by Graf & Soret. [1835.] Tinted lithograph with colour added by hand, sheet 135 x 195mm. 5¼ x 7¾". Some offsetting. **£60**  
Officers, including a figure probably intended to be Sir James Clark Ross (1800 - 1862; second from right), below deck with two Inuit.  
Plate to 'Narrative of the second voyage of Captain Ross to the Arctic Regions in the years 1829-33'  
London: A.W. Webster, 1835. The co-authors were Sir James Clark Ross and Sir John Ross (1777 - 1856).  
*British Library: 002297687. Not in Abbey.*  
Stock: 11393

354. **Umingmak. (Commander J.C. Ross Killing A Musk Bull.)**  
On Stone by J. Brandard, from the original Drawing by Captain Ross. Printed by Graf & Soret. [1835.] Tinted lithograph with colour added by hand, sheet 150 x 205mm. 6 x 8". Some offsetting. **£65**  
Plate to 'Narrative of the second voyage of Captain Ross to the Arctic Regions in the years 1829-33'  
London: A.W. Webster, 1835. The co-authors were Sir James Clark Ross (1800 - 1862) and Sir John Ross (1777 - 1856).  
*British Library: 002297687. Not in Abbey.*  
Stock: 11384

355. **Terres Louis-Philippe. Decouvertes le 28 Fevrier par les corvettes l'Astrolabe et la Zélée.**  
Legrand d'apres L. Lebreton. Lith. Rigo Fres. et Cie. r. Richer 7. [France, n.d., c.1845.] Lithograph, sheet 150 x 225mm. 6 x 8¾". **£75**  
Plate to a book concerning a French exploratory voyage to Antarctica. Penguins on an island of ice in the foreground.  
Numbered 'No. 10' upper right.  
Stock: 11414

356. **H.M.S. Terror Thrown Up By The Ice, March 15th 1837.**  
Captn. Smyth del. L. Haghe Lith. Day & Haghe Lithers. to the Queen. London, J. Murray, Albermarle St. [1838.] Lithograph, sheet 135 x 210mm. 5¼ x 8¼". **£75**

In 1836, command of Terror was given to Sir George Back (1796 - 1878) for an expedition to the northern part of Hudson Bay, Canada, with a view to entering Repulse Bay, where landing parties were to be sent out to determine whether the Boothia Peninsula was an island or a peninsula. However, Terror failed to reach Repulse Bay and barely survived the winter off Southampton Island, at one point being forced 40 feet up the side of a cliff by the ice. In the spring of 1837, an encounter with an iceberg further damaged the ship, which was in a sinking condition by the time Back was able to beach the ship on the coast of Ireland at Lough Swilly.  
Plate to Back's 'Narrative of an expedition in H.M.S. Terror : undertaken with a view to geographical discovery on the Arctic shores, in the years 1836-37'.  
*British Library: 009270927. Not in Abbey.*  
Stock: 11381

357. **H.M.S. Terror Beset In Fox's Channel.**  
Captn. Smyth del. L. Haghe Lith. Day & Haghe Lithers. to the Queen. London, J. Murray, Albermarle St. [1838.] Lithograph, sheet 140 x 205mm. 5½ x 8". **£70**

In 1836, command of Terror was given to Sir George Back (1796 - 1878) for an expedition to the northern part of Hudson Bay, Canada, with a view to entering Repulse Bay, where landing parties were to be sent out to determine whether the Boothia Peninsula was an island or a peninsula. However, Terror failed to reach Repulse Bay and barely survived the winter off Southampton Island, at one point being forced 40 feet up the side of a cliff by the ice. In the spring of 1837, an encounter with an iceberg further damaged the ship, which was in a sinking condition by the time Back was able to beach the ship on the coast of Ireland at Lough Swilly.  
Plate to Back's 'Narrative of an expedition in H.M.S. Terror : undertaken with a view to geographical discovery on the Arctic shores, in the years 1836-37'.  
*British Library: 009270927. Not in Abbey.*  
Stock: 11382

358. **H.M.S. Terror Thrown Up By The Ice In Frozen Strait.**  
Captn. Smyth del. L. Haghe Lith. Day & Haghe Lithers. to the Queen. London, J. Murray, Albermarle St. [1838.] Lithograph, sheet 140 x 210mm. 5½ x 8¼". **£70**

In 1836, command of Terror was given to Sir George Back (1796 - 1878) for an expedition to the northern part of Hudson Bay, Canada, with a view to entering Repulse Bay, where landing parties were to be sent out to determine whether the Boothia Peninsula was an island or a peninsula. However, Terror failed to reach Repulse Bay and barely survived the winter off

Southampton Island, at one point being forced 40 feet up the side of a cliff by the ice. In the spring of 1837, an encounter with an iceberg further damaged the ship, which was in a sinking condition by the time Back was able to beach the ship on the coast of Ireland at Lough Swilly.

Plate to Back's 'Narrative of an expedition in H.M.S. Terror : undertaken with a view to geographical discovery on the Arctic shores, in the years 1836-37'.  
*British Library: 009270927. Not in Abbey.*  
Stock: 11383

359. **Winter Quarters, Emma's Harbour.**

M & N Hanhart, Impt. [London: J. Murray, 1853.]  
Tinted lithograph, image 100 x 165mm. 4 x 6½".  
Trimmed to image and title, laid to scrap paper. **£70**  
Inuit people in their sleighs in the North American arctic.

Plate to William Hulme Hooper's 'Ten months among the tents of the Tuski, with incidents of an Arctic Boat Expedition in search of Sir John Franklin, as far as the Mackenzie River and Cape Bathurst ...'

*Abbey Travel: 641, 2.*  
Stock: 11369

360. **[A Tuski Hut, Interior.]**

[M & N Hanhart, Impt.] [London: J. Murray, 1853.]  
Tinted lithograph, image 100 x 165mm. 4 x 6½".  
Trimmed to image, laid to scrap paper. **£45**  
Inuit people in an interior.

Plate to William Hulme Hooper's 'Ten months among the tents of the Tuski, with incidents of an Arctic Boat Expedition in search of Sir John Franklin, as far as the Mackenzie River and Cape Bathurst ...'

*Abbey Travel: 641, 3.*  
Stock: 11370

361. **Cape Hotham.**

Lieut. Osborn Delt. M & N Hanhart. Chromo, Lith.  
[London: Longman, Brown, Green, and Longmans, 1852.] Chromolithograph, sheet 110 x 150mm. 4¼ x 6". Trimmed. Faint glue stains to corners. **£60**

Two ships navigating the Arctic ice flows.  
Plate to 'Stray leaves from an Arctic journal, or, Eighteen months in the polar regions: in search of Sir John Franklin's expedition, in the year, 1850-51', by Sherard Osborn.

*Abbey Travel: 640, 1.*  
Stock: 11371

362. **Winter Quarters.**

Lieut. Osborn Delt. M & N Hanhart. Chromo, Lith.  
[London: Longman, Brown, Green, and Longmans, 1852.] Chromolithograph, sheet 110 x 150mm. 4¼ x 6". Trimmed. Faint staining.. **£50**

Four ships in an Arctic winter, each captioned below the image. Figures in the foreground.

Plate to 'Stray leaves from an Arctic journal, or, Eighteen months in the polar regions: in search of Sir John Franklin's expedition, in the year, 1850-51', by Sherard Osborn.

*Abbey Travel: 640, 3.*  
Stock: 11372

363. **Cape Bathurst, Meeting With Esquimaux.**

M & N Hanhart, Impt. [London: J. Murray, 1853.]  
Tinted lithograph, image 100 x 165mm. 4 x 6½".  
Trimmed to image and title, laid to scrap paper. **£70**  
Inuit people in their canoes in the North American arctic.

Plate to William Hulme Hooper's 'Ten months among the tents of the Tuski, with incidents of an Arctic Boat Expedition in search of Sir John Franklin, as far as the Mackenzie River and Cape Bathurst ...'

*Abbey Travel: 641, 5.*  
Stock: 11368

364. **View from Nelson's Seat. Veüe prise a Coté du Pavillon de Nelson's Seat.**

Rigaud & Baron del. et sculp. Publish'd by S. Bridgeman May 12 1739. Etching, 360 x 510mm. 14¼ x 20". **£280**

Figures strolling in a formal garden, with parallel walks lined with trees and shrubbery and leading to follies etc., in the gardens of Stowe House, Buckinghamshire. Stowe was begun by Sir Richard Temple in 1676, his family having risen from sheep farmers under Elizabeth I. Over the next century, Viscount Cobham and then Earl Temple (Cobham's Grenville nephew) rebuilt it into the great classical show house and landscape which still amazes visitors today. Numerous famous architects worked at Stowe House and Gardens. Among them were Sir John Vanbrugh, William Kent, James Gibbs, Robert Adam, Thomas Pitt and Sir John Soane, making Stowe one of the most important houses and estates in the country. The house is now part of Stowe School, founded in 1923.

Plate 9 to the series 'Stowe Gardens in Buckinghamshire' published by Sarah Bridgeman, wife of Charles Bridgeman who in 1733-34 commissioned Jacques Rigaud and Bernard Baron to engrave some views of Stowe.

Numbered '9' lower right. The laid paper is watermarked.  
Stock: 11729

## UK Topography



**365. View of the House from the Equestrian Statue. Veüe du Chateau prise à côté de la Figure Equestre.**

Rigaud & Baron del. & sculp. Publishd by S. Bridgeman May 12. 1739. Etching, 360 x 510mm. 14¼ x 20". Tatty extremities, with closed tears. Vertical creases. **£380**

View of the south facade of Stowe House, Buckinghamshire, with, in the foreground, people strolling in the gardens, next to an equestrian statue to the left. Several animals, including deer, horses, sheep and cattle.

Stowe was begun by Sir Richard Temple in 1676, his family having risen from sheep farmers under Elizabeth I. Over the next century, Viscount Cobham and then Earl Temple (Cobham's Grenville nephew) rebuilt it into the great classical show house and landscape which still amazes visitors today. Numerous famous architects worked at Stowe House and Gardens. Among them were Sir John Vanbrugh, William Kent, James Gibbs, Robert Adam, Thomas Pitt and Sir John Soane, making Stowe one of the most important houses and estates in the country. The house is now part of Stowe School, founded in 1923.

Plate 6 to the series 'Stowe Gardens in Buckinghamshire' published by Sarah Bridgeman, wife of Charles Bridgeman who in 1733-34 commissioned Jacques Rigaud and Bernard Baron to engrave some views of Stowe.

Numbered '6' lower right. The laid paper is watermarked.

Stock: 11730

**366. View of the Great Bason from the entrance of the Great Walk to the House. Veüe du Grand Bassin, prise à l'entrée de la Grand Allée qui mène au Chateau.**

Rigaud & Baron del. et sculp. Publish'd by S. Bridgeman May 12 1739. Etching, 360 x 510mm. 14¼ x 20". **£280**

A large fountain in the gardens of Stowe House, Buckinghamshire. Stowe was begun by Sir Richard Temple in 1676, his family having risen from sheep farmers under Elizabeth I. Over the next century, Viscount Cobham and then Earl Temple (Cobham's Grenville nephew) rebuilt it into the great classical show house and landscape which still amazes visitors

today. Numerous famous architects worked at Stowe House and Gardens. Among them were Sir John Vanbrugh, William Kent, James Gibbs, Robert Adam, Thomas Pitt and Sir John Soane, making Stowe one of the most important houses and estates in the country. The house is now part of Stowe School, founded in 1923.

Plate 11 to the series 'Stowe Gardens in Buckinghamshire' published by Sarah Bridgeman, wife of Charles Bridgeman who in 1733-34 commissioned Jacques Rigaud and Bernard Baron to engrave some views of Stowe.

Numbered '11' in pencil lower right. The laid paper is watermarked.

Stock: 11728

**367. View from the Head of the Lake. Veüe prise sur le Bord, ou à la Tête du Lac.**

Rigaud & Baron del. & sculp. Publish'd by S. Bridgeman May 12. 1739. Etching, 360 x 510mm. 14¼ x 20". Tatty extremities, with closed tears, one into upper left of plate. One rust spot to centre of image. **£320**

A pleasure cruise or ferryboat on the lake at Stowe House, Buckinghamshire, with three smaller rowing boats surrounding. A fountain in the background, the park with the house in the distance on the left shore. Stowe was begun by Sir Richard Temple in 1676, his family having risen from sheep farmers under Elizabeth I. Over the next century, Viscount Cobham and then Earl Temple (Cobham's Grenville nephew) rebuilt it into the great classical show house and landscape which still amazes visitors today. Numerous famous architects worked at Stowe House and Gardens. Among them were Sir John Vanbrugh, William Kent, James Gibbs, Robert Adam, Thomas Pitt and Sir John Soane, making Stowe one of the most important houses and estates in the country. The house is now part of Stowe School, founded in 1923.

Plate 12 to the series 'Stowe Gardens in Buckinghamshire' published by Sarah Bridgeman, wife of Charles Bridgeman who in 1733-34 commissioned Jacques Rigaud and Bernard Baron to engrave some views of Stowe.

Numbered '12' lower right. The laid paper is watermarked.

Stock: 11731

**368. A View of the Bridge at Walton upon Thames in Surry, distance Twenty Miles from London. [Translated into French to right.]**

A. Heckel delint. Grignon Sculpt. Publish'd according to Act of Parliament, 1752. London Printed for & Sold by Robt. Sayer at the Golden Buck opposite Fetter Lane in Fleet Street\_ & Henry Overton at the White Horse without Newgate. Engraving, 260 x 400mm. 10¼ x 15¾". A good impression. **£220**

The first bridge over the River Thames at Walton-on-Thames, Surrey, here depicted, was constructed between 1748 and 1750, a timber structure that stood until 1783. Canaletto painted a picture of this bridge in

1754. Figures and horses in the foreground, a rower on the river approaching the bridge.  
Stock: 11563

369. **[A view from Durdham-down near Bristol, Looking down the Avon to Kings-Road, & the Welch Mountains.] [&] [A view of St Vincent's rocks, and the Hot-Wells, &c near Bristol.]**

[Painted by Thomas Smith of Derby. The first plate engraved by Francis Vivares and Jean Baptiste Chatelain, the second by Antoine Benoist.] [London: Thomas Smith, 1756.] Pair of etchings with 18th century colour added by hand, each image c.340 x 520mm. 13½ x 20½". Trimmed and laid on card with black paint borders, contemporary presentation. Extremities chipped and tatty. **£650**

Two views on the River Avon near Bristol with boats on the water, the first with figures and goats on a hillside in foreground and a tower standing amongst trees in the distance; the second with two figures with staffs standing on bank in the foreground, a building directly adjacent to the water beyond, opposite which smoke emanates from the bank.

An outstanding pair of etching after Thomas Smith of Derby (c.1720 - 1767), father of J.R.Smith.  
Stock: 11672

370. **Maison qui serre de magasins, pour la marine du Roy, et une partie de Plimouthe en Angleterre.**

[n.d., c.1770.] Coloured engraving. 260 x 385mm, 10½ x 15¼". **£180**

A 'vue d'optique' of Plymouth, designed to be viewed through an optical viewer called a 'zogrscope'. The naive colouring is standard for this genre of prints.  
Stock: 11560

371. **A Front View of the Earl of Harrington's House &c. at Petersham in Surrey. [Translated into French to right.]**

A. Heckel delin. Stevens Sculp. Published 12th. May 1794, by Laurie & Whittle, 53 Fleet Street, London. Hand coloured engraving, 260 x 405mm. 10¼" x 16". **£260**

The house of Charles Stanhope, third Earl of Harrington (1753 - 1829) at Petersham, Surrey. Near Richmond on the River Thames, Petersham takes its name from having belonged to St. Peter's Abbey at Chertsey.  
Stock: 11564

372. **Moore Place, in the County of Hertford, the Seat of James Gordon Esqr. [Translated into French below.]**

[n.d., c.1810.] Aquatint with etching, sheet 195 x 270mm. 7¾ x 10½". Trimmed within plate and tipped into album page. **£120**

Moor Place, Much Hadham, Hertfordshire, home to James Brebner-Gordon.  
Stock: 11687

373. **Manchester from Mount Pleasant. Dedicatd to the Inhabitants of Manchester and its Environs, by their obliged Servants, W.M.Craig and J.Landseer.**

Drawn by W.M.Craig. Engraved by J.Landseer, Engraver to the King Published Aug. 1 1802 by J.Landseer, No 88 Queen Anne Street, East. & W.M.Craig, No 88 Charlotte Street, Rathbone Place, London; and in Manchester at No 79 Market Street Lane. Engraving. 365 x 480mm, 14¼ x 18¾". Laid on board. **£240**

Prospect of Manchester from the North. John Landseer, the engraver, was the father of Sir Edwin Landseer.  
Stock: 11441

374. **Manchester.**

Publish'd 1, Feby. 1805 by T. Woodfall. Hand coloured aquatint, sheet 210 x 260mm. 8¼ x 10¼". Trimmed within plate. **£160**

The theatre at Manchester.

Plate to 'The Theatric Tourist; being a genuine collection of ... views, with brief ... accounts of all the principal provincial theatres in the United Kingdom. By a Theatric Amateur (James Winston).' *Abbey Scenery: 29, 20.*  
Stock: 11539

375. **Liverpool.**

London, Publish'd Decr. 1, 1804, by T. Woodfall, Villiers St. Strand. Hand coloured aquatint, sheet 200 x 250mm. 7¾ x 9¾". Trimmed within plate. **£110**

The theatre at Liverpool.

Plate to 'The Theatric Tourist; being a genuine collection of ... views, with brief ... accounts of all the principal provincial theatres in the United Kingdom. By a Theatric Amateur (James Winston).' *Abbey Scenery: 29, 16.*  
Stock: 11538

376. **Light house, Isle of Portland.**

Drawn & Engraved by Willm. Daniell. Published by W. Daniell, Russell Place, Fitzroy Square, London, May 20, 1825. Aquatint, 230 x 300mm. 9 x 11¾". **£45**

View on the Isle of Portland, a limestone tied island south of Weymouth, Dorset. Portland Bill Lighthouse in the distance.

From Volume VIII of William Daniell's (1769 - 1837) 'Voyage Round Great Britain', published between 1814 and 1825 in 8 vols.

On Whatman paper watermarked 1818.

*Abbey, Scenery: 16, 267. Tooley Books with Coloured Plates: 177, "The most important colour plate book on British Topography".*

Stock: 11568

377. **Cassiobury, Hertfordshire\_The Seat of the Earl of Essex.**

Drawn by J.M.W. Turner Esqr. R.A. & Professor of Perspective in the Royal Academy. Engraved by Robt. Havell & Son. [n.d., c.1820.] Hand coloured aquatint with etching, 285 x 370mm. 11¼ x 14½". Crease through lower left corner of plate. Some soiling. **£130**  
Cassiobury Park, Hertfordshire, the seat of George Capell-Coningsby, 5th Earl of Essex (1757 - 1839). A deer herd and barges on the water in the foreground. After Joseph Mallord William Turner (1775 - 1851).  
Stock: 11555

378. **View of Teignmouth, from the Ness.**

Noble delt. D. Havell sculpt. Pubd. August, 1817, by E. Croydon, Teignmouth Library. Aquatint in brown ink, 250 x 375mm. 9¾ x 14¾". **£140**  
Panorama of Teignmouth in Devon, on the north bank of the estuary mouth of the River Teign. Boats on the water in foreground.  
Plate to W.B. Noble's 'A guide to the watering-places, on the coast, between the Exe and the Dart, including Teignmouth, Dawlish, and Torquay...'  
*See Abbey Scenery: 115.*  
Stock: 11536

379. **View of the City of Bristol.**

Thos. L.Rowbotham delt. Drawn on Stone by L. Haghe. [London: Charles Tilt, c.1831.] Lithograph on india laid paper, sheet 415 x 520mm. 16¼ x 20½". Age toning. **£280**  
Dramatic panorama of Bristol engulfed in flames during the 1831 riots.  
The Bristol Riots of 1831 took place after the House of Lords rejected the second Reform Bill, which aimed to give Britain's fast growing industrial towns such as Bristol, Manchester, Birmingham, Bradford and Leeds greater representation in the House of Commons. Bristol had been represented in the House of Commons since 1295, however by 1830 only 6,000 of the 104,000 population had the vote.  
Local magistrate Sir Charles Wetherell, a strong opponent of the Bill, visited Bristol to open the new Assize Courts, on 29 October. He threatened to imprison participants in a disturbance going on outside, and an angry mob chased him to the Mansion House in Queen Square. The magistrate escaped in disguise but the mayor and officials were besieged in the Mansion-house. The rioters numbered about 500 or 600 young men and continued for three days, during which the palace of the Bishop of Bristol, the mansion of the Lord Mayor of Bristol, and private homes and property were looted and destroyed, along with demolition of much of the gaol. Work on the Clifton Suspension Bridge was halted and Isambard Kingdom Brunel was sworn in as a special constable.  
Lieutenant-Colonel Thomas Brereton of the Dragoons led a charge with drawn swords through the mob in Queen Square. Brereton was later court-martialled for leniency because he had refused to open fire on the crowds, but shot himself before the conclusion of his trial. About 100 people involved were tried in January 1832 by Chief Justice Tindal. Four men were hanged

despite a petition of 10,000 Bristolian signatures, which was given to King William IV.  
After Thomas Charles Leeson Rowbotham (1823 - 1875).  
Stock: 11667

380. **A Perspective View of the Broad Aisle of the Cathedral at Chester from the Stewards Gallery at the Musical Festival of 1829.**

Lithos by W. Crane. Published at the Chronicle Office. [c.1830.] Lithograph, sheet 275 x 215mm. 10¾ x 8½". Horizontal crease; tipped into album page. **£130**  
The nave of Chester Cathedral, a large orchestra in front of the organ playing to packed audience. Published in Chester, by local lithographer W. Crane, possibly connected with the painter, draughtsman on wood, illustrator, decorator and writer, and leading figure in the Arts and Crafts movement Walter Crane (1845 - 1915).  
Stock: 11511

381. **Here Pope Sung. The above was carved on Popes Beech Tree at Binfield, Berks, by another celebrated Poet Lord Lyttelton when on a Visit at Bill Hill, the seat of the late General Gower.**

Wm. DelaMotte fec. 1830. [etched in image.] William DelaMotte delt. et fecit. Etching on india laid paper, scratched open letter state, 330 x 250mm. 13 x 9¾". Slightly foxed. **£130**  
A broad tree trunk with one single curling branch in a field in Binfield, Berkshire, with scattered trees and a shepherd leaning on his staff to left, his sheep grazing nearby.  
A tribute to Alexander Pope has been carved into the tree by George Lyttelton, 1st Baron Lyttelton of Frankley (1709 - 1773). Lyttelton was secretary to Frederick Prince of Wales, and author of many poetical and historical works.  
Stock: 11490

382. **A View of the Ruins occasioned by the Earthquake, or Land-Slip, at Axmouth, near Seaton, Devonshire.**

Drawn by J.Baker. On Stone by W.Gauci. Printed by W.Gauci, 9 North Cres.t Bedf.d Square. Published by J. Baker, Alfred House Academy, Ottery St Mary. [n.d., c.1840.] Lithograph. Printed area 275 x 355mm, 11¼ x 14". Some spotting and creasing in the margin. **£160**  
A scene on the cliffs of England's 'Jurassic Coastline' after a landslip on Christmas Day 1839, taking with it a number of cottages and an orchard. It was the first major landslip to be recorded scientifically and is known today as the 'Undercliff'.  
Stock: 11586

383. **Town Hall and Market House, Lutterworth. Joseph Hansom Arch.t.**  
H. Harris Lithog. [n.d., c.1836.] Lithograph on india paper. 180 x 230mm, 7 x 9". **£70**

The town hall of Lutterworth, Leicestershire, was funded by public subscription in 1836. The architect, Joseph Aloysius Hansom (1803-82) was the inventor of the Hansom Cab. His St Walburge's Church in Preston has the tallest church spire in England.  
Stock: 11578

384. **View from the Western End of the Beach Near Culverhole Point, looking Eastward.**

W.Dawson del.t. On Zinc by G.Scharf. Printed by C.Hullmandel. [London, John Murray, 1840.] Tinted zincograph. Sheet 280 x 400mm, 11 x 15<sup>3</sup>/<sub>4</sub>". A tear in top edge, some soiling, ink mss in margin. **£130**

From Conybeare & Dawson's 'Landslips in East Devon', with scenes of the cliffs of England's 'Jurassic Coastline'.

Rev. W. D. Coneybeare & Dr. Buckland were two eminent geologists who happened to be nearby. Their notes made this the first landslip to be described in a thoroughly scientific way. They describe it as "exceeding three quarters of a mile in length by four hundred feet".

The manuscript reads '1840. all gone by 1850'.  
Stock: 11583

385. **Landslip under Southdown Between Beer Head and Branscombe, which took place in 1789\_90: looking Westward to Sidmouth, Torbay and the Start Point.**

W.Dawson del.t. On Zinc by G.Scharf. Printed by C.Hullmandel. [London, John Murray, 1840.] Tinted zincograph. Sheet 265 x 355mm, 10<sup>1</sup>/<sub>2</sub> x 14". Trimmed to image. **£160**

From Conybeare & Dawson's 'Landslips in East Devon', with scenes of the cliffs of England's 'Jurassic Coastline'.

The key uses small flocks of birds to name each cliff.  
Stock: 11585

386. **View of the Land-Slip at Bindon and Dowlands; near Lyme in Dorsetshire, on Christmas Eve, 1839.**

W.C.Featherstone Lith, Exeter. [n.d., c.1840.] Lithograph. Sheet 260 x 400mm, 10<sup>1</sup>/<sub>4</sub> x 15<sup>3</sup>/<sub>4</sub>". Trimmed, laid on album paper. **£180**

A scene on the cliffs of England's 'Jurassic Coastline' after a landslip on Christmas Day 1839, taking with it a number of cottages and an orchard, as shown on a sketch map in the title area. It was the first major landslip to be recorded scientifically and is known today as the 'Undercliff'.

Stock: 11594

387. **View from the Wynd Cliff.**

From Nature by Geo. Eyre Brooks, Surveyor, 28 Old Bond St. London, on Stone by T.M. Baynes. Day & Haghe Lithrs. to the Queen, London. [n.d., c.1840.] Lithograph on india laid paper, sheet 195 x 365mm. 7<sup>3</sup>/<sub>4</sub> x 14<sup>1</sup>/<sub>4</sub>". Sheet trimmed. **£95**

A spectacular panoramic view of the lower Wye Valley and Severn Estuary from Wyndcliff, Monmouthshire.

Figures in the foreground.

Descriptive text below title.

From a rare series of views around the Welsh border.

Not much is known about the artist George Eyre Brooks, according to a pencil note to verso of another print in the series he exhibited one 'architectural' picture at the Royal Academy in 1836.

*Abbey Scenery: undescribed.*

Stock: 11665

388. **Wintour's Leap, between Lancut Cliffs on the Gloucestershire Bank of the Wye.**

From Nature by G. Eyre Brooks, Surveyor 28 Old Bond St. London, on Stone by T.M. Baynes. Day & Haghe Lithrs. to the Queen, London. [n.d., c.1840.] Lithograph on india laid paper, sheet 200 x 370mm. 8 x 14<sup>1</sup>/<sub>2</sub>". Sheet trimmed. **£95**

A fine panoramic view in the Wye Valley, a figure with a traditional coracle on his back to left and builders constructing a wall to right foreground. The River Wye is the fifth-longest river in the UK and for parts of its length forms part of the border between England and Wales.

Descriptive text below title.

From a rare series of views around the Welsh border.

Not much is known about the artist George Eyre Brooks, according to a pencil note to verso he exhibited one 'architectural' picture at the Royal Academy in 1836.

*Abbey Scenery: undescribed.*

Stock: 11663

389. **Norwich Market.**

Published by Charles Muskett, Norwich, 1849.

Etching. 100 x 160mm, 4 x 6".

**£60**

Stock: 11655

390. **View of Norwich.**

Published by Charles Muskett, Norwich, 1849. Etching on india. 100 x 160mm, 4 x 6". India lifting, Tear in margin.

**£60**

Stock: 11654

391. **Course of the River Mole, From Box Hill Bridge to Leatherhead, shewing the situation of the various apertures called Swallows.**

J.R. Thompson. J.Archer sc. N.Whittock. [n.d., c.1850.] Coloured wood engraving. Printed area 220 x 390mm, 8<sup>1</sup>/<sub>2</sub> x 15<sup>1</sup>/<sub>4</sub>". With centre fold. **£70**

A map of the River Mole from Leatherhad to Dorking, with three vignettes.

Stock: 11595

392. **Norwich Castle.**

Ninham, H. [n.d., c.1850.] Etching on india. 100 x 130mm, 4 x 5". India lifting. **£60**  
Probably locally published.  
Stock: 11656

393. **Market Street and Town Hall, Lancaster.**

E.H. Buckler Del. & Lith. Lancaster, Printed and Sold by Tho.s Edmondson, Bookseller, Printer, Stationer, &c. [n.d. c.1850.] Tinted lithograph with hand colour. Printed area 255 x 310mm, 9¾ x 12". **£130**  
A rare view of the centre of Lancaster. The Town Hall is now the Lancaster Museum.  
Stock: 11437

394. **[The Royal Exchange, Manchester.]**

Fred. W. Goolden inv. et del. [pencil, lower right.]  
Fred. W. Goolden/13 [etched in plate lower left.]  
[1913.] Etching on india laid paper, 405 x 290mm. 16 x 11½". Some spotting, glue stains from old mount to margins. **£160**  
The Royal Exchange in Manchester, located in the city centre on the land bounded by St Ann's Square, Market Street and Cross Street. The building now houses the Royal Exchange Theatre and the Royal Exchange shopping centre.  
With remarque of a beehive lower left.  
Stock: 11480

395. **Lincoln [pencil.]**

Albany E. Howarth [signed in pencil.] [n.d., c.1920s.]  
Drypoint etching, 320 x 365mm. 12½ x 14¼". Residue from old mount. **£130**  
Lincoln Cathedral towers majestically above the surrounding buildings.  
By Albany E. Howarth ARE (1872 - 1936).  
Stock: 11737

396. **Manchester University [in pencil lower left.]**

Wilfred C. Appleby [signed in pencil lower right.]  
[n.d., c.1930.] Etching, 270 x 350mm. 10½ x 13¾".  
Some age toning. **£170**  
A view of the Whitworth Buildings of the University of Manchester, pedestrians and traffic on Oxford Road in the foreground.  
By Wilfred Crawford Appleby b.1889.  
With University Coat of Arms etched in cartouche in image lower left.  
Stock: 11478

397. **Manchester. Coal Exchange. [in pencil lower left.]**

W. Dyke Carter [etched in image and signed in pencil lower right.] [n.d., c.1930s.] Etching, 205 x 185mm. 8 x 7¼". Residue from old mount. **£65**  
A view in the streets of Manchester, the shop of a wine and spirits merchant in the foreground.  
By Walter Dyke Carter (1894- c.1965).  
Stock: 11479

398. **Tintern Abbey, on the Banks of the Wye, Monmouthshire.**

From Nature by G. E. Brooks, Surveyor, 28 Old Bond St. & on Stone by T.M. Baynes. Day & Haghe Lithrs. to the Queen. [n.d., c.1840.] Lithograph on india laid paper, sheet 195 x 360mm. 7¾ x 14¼". Sheet trimmed. **£95**

An attractive view of the picturesque Tintern Abbey, founded by Walter de Clare, Lord of Chepstow, on May 9, 1131. Situated on the River Wye in Monmouthshire, it was only the second Cistercian foundation in Britain, and the first in Wales. It is one of the most spectacular ruins in the country and inspired the William Wordsworth poem 'Lines Composed a Few Miles above Tintern Abbey' and more than one painting by J. M. W. Turner.  
From a rare series of views around the Welsh border. Not much is known about the artist George Eyr Brooks, according to a pencil note to verso of another print in the series he exhibited one 'architectural' picture at the Royal Academy in 1836.  
*Abbey Scenery: undescribed.*  
Stock: 11664

399. **Piercefield Mansion and Park.**

From Nature by G. Eyre Brooks Surveyor, 28 Old Bond St. on Stone by T.M. Baynes. Day & Haghe Lithrs. to the Queen, London. [n.d., c.1840.]  
Lithograph on india laid paper, sheet 195 x 360mm. 7¾ x 14¼". Sheet trimmed. **£95**  
Sir John Soane's Piercefield House is unfortunately now a ruin, set within the 129 acres of Piercefield Park, Chepstow, Monmouthshire. The Bristol Channel in the distance beyond.  
Descriptive text below title.  
From a rare series of views around the Welsh border. Not much is known about the artist George Eyr Brooks, according to a pencil note to verso he exhibited one 'architectural' picture at the Royal Academy in 1836.  
*Abbey Scenery: undescribed.*  
Stock: 11666

400. **Sketches in the Neighbourhood of Dolgelly.**

by Jno: Coleman. Printed by Hullmandel. [n.d., c.1850.] Eight lithographs on one sheet, total printed area 375 x 290mm, 14¾ x 11½". Glue stains from verso in corners. Old ink mss dates by each view. **£130**  
The views are: 'Part of Dolmelynllyn Fall'; 'Vanner Abbey'; 'Summit of Cader Indris'; 'Cader Indris'; 'River Mawddach from Nannan'; 'Dolserrer Mill'; 'Crater of Cader Indris'; and 'Vale of Llanilltyd'. The manuscript appears to be the dates the artist visited each location, during September 1848.  
It is rare to see these prints uncut.  
Stock: 11606