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*Dealers in Antique Prints & Books*

## February 2009 New Web Listing

### 9723 **Pierrot.**

C.P.S. Mai. Mart. Enelbrecht A.V. [n.d., c.1740.]  
Original hand coloured etching and engraving, 240 x 155mm. 9½ x 6". Some soiling; lower right corner of sheet missing. £220

In the Commedia dell'arte, Pedrolino, or Pierrot in French pantomime, is a servant dressed in white. Here he carries a musket over his shoulder, some hunting trophies hanging from his belt.

By Martin Engelbrecht (1684 - 1756), engraver and publisher in Augsburg.

Numbered '5' upper right.

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

### 9721 **Scaramouche.**

C.P.S. Maj. Mart. Engelbrecht A.V. [n.d., c.1740.]  
Original hand coloured etching and engraving, 235 x 150mm. 9¼ x 6". Some soiling/staining. £220

An actor as Scaramouche, holding a guitar.

Scaramuccia, also known as Scaramouche, is a stock character in 17th century Italian farce. He is usually portrayed as a buffoon or boastful clown (in this latter capacity he can be considered a smaller derivative of Il Capitano). The character was invented by a 17th century Italian actor, Tiberio Fiorilli.

By Martin Engelbrecht (1684 - 1756), engraver and publisher in Augsburg. Representation of another character on verso.

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

### 9722 **Polichinel.**

C.P.S. Mai. Mart. Enelbrecht A.V. [n.d., c.1740.]  
Original hand coloured etching and engraving, 250 x 165mm. 9¾ x 6½". £220

Pulcinella, a stock character of the Commedia dell'Arte; originating in Naples, he is often represented as a pot-bellied hunchback with a long hooked nose. Anglicised as Punchinello (not an Italian word), or Punch for short.

By Martin Engelbrecht (1684 - 1756), engraver and publisher in Augsburg. Representation of another character, in Hungarian dress, on verso.

Numbered '4' upper right.

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

### 9774 **Aquatic Theatre, Sadler's Wells.**

Published Augt. 23, 1813, by Jas. Whittle & Richd. H. Laurie, 53, Fleet Street, London.

Hand coloured etching and engraving, 300 x 445mm. 11¾ x 17½". Age toned; damage to margins. £260

View of Sadler's Wells Theatre, showing a horse-drawn carriage and figures fishing along the river in the foreground.

Sadler's Wells Theatre on Rosebery Avenue, Clerkenwell. Many famous actors appeared at the theatre, including Edmund Kean, and popular comedians such as Joseph Grimaldi (1778 - 1837), originator of the painted clown. A tank under the stage could be flooded with water from the New River. This 'Aquatic Theatre' was used to stage extravagant naval melodramas, such as 'The Siege of Gibraltar'.

### 9724 **Mesetin.**

[Martin Engelbrecht., c.1740.]

Original hand coloured etching and engraving, 235 x 155mm. 9¼ x 6". Stain from verso form colouring to another character. £160

A harlequin in the Commedia dell'arte.

By Martin Engelbrecht (1684 - 1756), engraver and publisher in Augsburg.

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

### 9773 **The Monthly Banquet of Apollo. Containing, Songs, Duets, Trios, Rondeaus, Canzonets, Catches, Glee's, &c. All Composed by Mr. Hook. And Never Before Published.**

Jones. script. et sculpsit. London: Printed for Harrison & Co. No.18, Paternoster Row. MDCC XCVI [1796].

Published as the Act directs Decr. 1, 1795.

Engraved titlepage with etching, 200 x 150mm. 8 x 6". £95



The etched vignette shows two classical female figures, one playing a lyre, inscribed 'Rothwell, sculpsit'.  
*British Library: 004419944.*

**9718 [Uninscribed concert or theatre ticket.]**

I.B.C.Inv. F.B. sculp. [n.d., c.1780.]  
Etching in sepia, 115 x 110mm. 4½ x 4¼". Glued to album page at right edge. £140  
A classical male figure in a decorative frame, the cartouches above and below uninscribed.  
Engraved by Bartolozzi, probably after Cipriani.  
*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

**9729 Six Overtes In Four Parts, With Hautboys And French Horns Ad Libitum, Calculated For Small Or Great Concerts; Most Humbly Dedicated To His Grace The Duke Of Dorset, Ambassador From His Britannic Majesty To The Court Of Versailles, By Lewis Borghi.**

London. Printed for the Author, and sold at his House, No.5, John Street, Great Portland Street, (where may be had all his former Works.) at T. Skillern's No.17, St. Martin's Lane, & all the Music Shops. Publish'd as the Act directs, by Lewis Borghi, April 16. 1787.  
Etched titlepage in sepia, 315 x 235mm. 12½ x 9¼".  
Light soiling. £180  
The titlepage to the First Violin part, engraved by Bartolozzi.  
Angels in the clouds play cello, violin and organ.  
Numbered and priced lower left and right: 'Opa. VI.' and 'Price 15s.'  
*British Library: 004229937.*

**9719 [A concert ticket.]**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1780.]  
Etching, 90 x 115mm. 3½ x 4½". Glued to album page.  
Three putti surrounding a reclining female nude, one playing a lyre, another playing with a bow and arrow.  
*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

**9720 Rural Felicity, Come see rural felicity, / which Love & Innocence ever enjoy.**

G.B. Cipriani inv. F. Bartolozzi scu. Pubd. Sepr. 1st. 1789 by I. Read Coventry Court.  
Etching, sheet 107 x 110mm. Trimmed to just outside plate, glued to album page. £160  
An attractive scene with two putti dancing to the accompaniment of the pipe and drum of a third.  
A concert ticket (the cartouche uninscribed) originally published in 1781 and reissued by Read with this title.  
*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth. See item 7844.*

**9658 Blue-Ey'd Susan Of Tunbridge. Of Tunbridge ware she has great choice...[etc].**

Printed and sold by Jennings, Water lane, Fleet-street, London [n.d., c.1820].

Letterpress broadside advertisement with woodcut illustration, on bluish rag paper. Sheet 210 x 75mm. 8¼ x 3". Paper trimmed and glued to card. £130

Four verses extolling the virtues of a shopkeeper, Susan, and her Tunbridge ware. Tunbridge ware is a form of decoratively inlaid woodwork, typically in the form of boxes, characteristic of Tonbridge and the spa town of Tunbridge Wells in Kent in the 18th and 19th centuries.

A rare surviving example of cheap popular printing.

**9717 For The Benefit Of Mr. Jones.**

G.B. Cipriani inv. F. Bartolozzi sculp. [n.d., c.1780.]  
Concert ticket, etching, sheet 90 x 90mm. 3½ x 3½".  
Trimmed to plate, glued to album page at upper edge. £140

Two putti, one playing a lyre while the other holds a sheet of music.

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

**9819 Views Of The Old And New London Bridges. Drawn And Etched By Edward William Cooke. With Scientific And Historical Notices Of The Two Bridges; Practical Observations On The Tides Of The River Thames; And A Concise Essay On Bridges, From The Earliest Period; &c.&c. Derived From Information Contributed Exclusively For This Work, by George Rennie, Esq. F.R.S. F.A.S. &c.&c.**

London: Published By Brown And Syrett, 17, Old Broad-Street; J. And A. Arch, Cornhill; Paul And Dominic Colnaghi And Co. Printsellers To The Royal Family, Pall Mall East; And George And E.W. Cooke, Barnes Terrace, Surrey. 1833. £140

Complete set of 12 etched plates, loose but offered with original brown cloth-covered binding (folio, 500 x 355mm, 19¾ x 14") and text. 'Old And New London Bridges' stamped in gilt on cover. £1500

Views on the Thames of stages in the demolition of the old London Bridge, and the construction of John Rennie's new bridge. In 1800 it was decided to replace the old bridge, and a competition was held producing many varied designs. In 1824, Rennie's plans were accepted. The bridge was built 180 feet west of the old Bridge and for a time Londoners could see both the old bridge and the new side-by-side. On June 15, 1825, the Lord Mayor of London, John Garratt, laid the first stone, in the presence of the Duke of York. This London Bridge was built out of granite which was quarried on Dartmoor. It was a structure of 5 arches, overall dimensions were 928 feet long and 49 feet wide. When the new bridge was finished and opened by King William and Queen Adelaide in 1831, traffic switched to the huge new structure and the demolition commenced on the old bridge.

Edward William Cooke (1811 - 1880) draughtsman, illustrator, wood engraver, etcher and painter of rural

and coastal scenes in oil and watercolour; son of engraver George Cooke. He was elected RA in 1864 and produced a number of drawings at Redleaf, the home of William Wells.

Dedicated by the artist in ink on the titlepage: 'From E.W. Cooke, to his kind friend [name erased] Venice, Sept. 1853.'

*British Library: 000773987.*

**9746 Death Of King William IV. It is with the greatest regret we have to announce that His Majesty expired this day, June 20, 1837, at Windsor... Her Gracious Majesty Queen Victoria will be proclaimed this day.**

Tuesday, June 20, 1837. Smeeton, Printer, 74, Tooley-st.

Broadside, letterpress with woodcut arms and border. Sheet 245 x 185mm. 9½ x 7¼". Staining. Unexamined out of frame. £160

Proclamation of the death of William IV, issued later the same day. William IV (1765 – 1837) was King of the United Kingdom of Great Britain and Ireland and of Hanover from 26 June 1830. He was the last king and penultimate monarch of the House of Hanover. Includes a transcript of the Court Circular and a letter from Lord John Russell to the Lord Mayor of London.

**9659 Hot Codlins. A Little old woman a Living she got,/ By selling hot codlins hot hot hot...[etc].**

Todd, Printer, Easingwold. Cheapest Shop in the Queen's Dominions [n.d., c.1840].

Letterpress broadside with woodcut illustrations, on rag paper. Sheet 220 x 85mm. 8¾ x 3½". Paper trimmed and glued to card. £130

A humorous poem/song in four verses about the mishaps of an old woman seller of toffee apples who got drunk while preparing her food.

A rare surviving example of cheap popular printing. Numbered '(81)' at bottom.

**9675 Vicar of Wakefield. Olivia's return to her Father. Being unable to go for my poor child myself ... I have here brought you back a poor deluded wanderer; her return to duty demands the revival of our tenderness. Vide Dr. Goldsmith's Vicar of Wakefield. Vol. II. Chap. III.**

Stothart. Pint. Playter, Sculpt. Publish'd Sepr. 1st. 1789, by John & Josiah Boydell, Cheapside, & at the Shakspeare Gallery, Pall Mall London.

Stipple, sheet 400 x 315mm. 15¾ x 12½". Trimmed to plate at bottom and sides. £260

A scene from Oliver Goldsmith's (1728 - 1774) 1766 novel 'The Vicar of Wakefield'. Olivia returns after running off with her lover, unable to look at her parents, who sit to left under an awning spread over branches.

After Thomas Stothard (1755 - 1834).

**9731 [Virtue at the tomb of Emma Corbett.]**

Angelica Kauffman delint. Thos. Burke fecit. 1789. Stipple and etching in sepia, 95 x 155mm. 3¾ x 6".

Proof before publication line and other script. Lightly soiled. £160

Virtue weeps at the tomb of Emma Corbett, in a wood at right, watched by a group of four mourners at left.

A scene from Samuel Jackson Pratt's (1749 - 1814) 'Emma Corbett, or, The Miseries of Civil War' (1780).

**9730 Dans ce points fortunes que vois-je, heureux epoux/ Quel prix le sort promet a vos ardeur fidelles!/ Vous riez, couple aimable! en moins d'un an, chez vous,/ je veux aller moi meme en savoir des nouvelles.**

S. Freudeberg inv. P. de Colle sculp. ap. N. Cavalli Venetys. [n.d., c.1770.]

Etching and engraving, image 190 x 265mm. 7½ x 10½". Trimmed to plate. Small tear outside image upper left. A strong impression. £140

A fortune teller uses tarot cards to predict the fortunes of a young couple.

After the painting by Swiss-born Sigmund Freudenberger (or Freudeberg) (1745 - 1801), published by Nicolo Cavalli (1730 - 1822) in Venice.

**9881 Dedie a Madame la Duchesse de Polignac.**

Rembrandt. Francesco Novelli 1791 Venezia.

Etching, 275 x 220mm. 10¾ x 8½". Lightly foxed. £220

A group arriving at an inn. An injured traveller is helped off a pony, whose reins are held by a boy, another man leaving money with innkeeper at a doorway behind. Meanwhile a poodle defecates in the foreground and a woman fetches water from a well in the background.

A copy in reverse after a 1633 etching by Rembrandt illustrating the parable of the Good Samaritan as told in the Gospel of St Luke, who tends to a traveller who had fallen among thieves.

By Francesco Novelli (1764 - 1836), painter and engraver in Venice. Son and pupil of Pietro Antonio. On watermarked laid paper.

**9716 The Female Correspondent. From the Original Picture of the same size, Painted by Gabriel Metzu; In the Collection of the Right Honble. Lord Viscount Powerscourt.**

G. Metzu pinxit. James Watson fecit. Published Jany. 7. 1771, by J. Boydell, Engraver in Cheapside London. Mezzotint printed in colours, 505 x 360mm. 19¾ x 14¼". Some paper discolouration. £420

A lady at a table preparing to seal a letter with hot wax, watched by her maid. A spaniel sleeps by her feet.

After Gabriel Metsu (1629 - 1667), painter active in Leiden and Amsterdam.

9676 **Vicar of Wakefield. Young Thornhill's first Interview. It was about the beginning of autumn... when we perceived the dogs and horsemen come sweeping along.&c. Vide Dr. Goldsmiths, Vicar of Wakefield. Vol. 1. Chap. V.**  
Stodhart Pinxit. Simon, Sculpt. Publish'd Octr. 20th. 1787, by John & Josiah Boydell, No. 90, Cheapside London.  
Stipple, sheet 440 x 315mm. 17¼ x 12½". Trimmed to plate at bottom and sides. £260  
A scene from Oliver Goldsmith's (1728 - 1774) 1766 novel 'The Vicar of Wakefield'.  
After Thomas Stothard (1755 - 1834).

9741 **The Baron, proposing Walstein, to Caroline. A thousand confused ideas were crossing & combating...held in her white and virgin hand. [&] Lindorf's, first View of Caroline. As Caroline was singing in the Pavilion, accompanying herself with her Guitar....Indifference is of Bliss the foe. Caroline de Lichtfield, tom. I.**  
Thos. Stothard, Pinxit. C. Knight, Sculp. London: Published Jany. 1st. 1788, by John Harris, Sweetings Alley Cornhill & No.8, Broad Street.  
Pair of stipple engravings with etching, each sheet c.440 x 340mm. 17¼ x 13½". Trimmed to plate except at top. £520  
Illustrating the novel 'Caroline de Lichtfield' by Isabelle de Montolieu (1751 - 1832). After Thomas Stothard (1755 - 1834).  
Quotations in the original French to right of the English translations.

9855 **Spring. [&] Summer. [&] Autumn. [&] Winter. Engrav'd from an Original Picture of the same size in the Collection of Gilbert East Esqr [all plates].**  
Ferg pinxt. Major sculpt. Publish'd accordg. to Act of Parlit. Decr. 10. 1754. London Sold by T. Major Engraver to his R.H. the Prince of Wales at the Golden Head in Chandois Street near St. Martins Lane.  
Set of four fine copper engravings on two sheets. Sheets c.605 x 440mm, 23¾ x 17¼". Plates c.205 x 225mm, 8 x 9". £260  
The four seasons represented by figures in landscapes, 'winter' showing a family ice skating. After Franz de Paula Ferg (1689 - 1740).  
Plates numbered 1-4 lower right.

9854 **L'Hiver. Grave d'apres un Tableau Original de D. Teniers, de 2 pieds 1 pouce de hauteur, sur 2 pieds. 11 pouces de largeur.**  
D. Teniers pinxit. A. Laurent Sculp. Se vend a Paris chez Remy Peintre tenant Magazin de Tableaux, rue de Tournon vis a vis l'Hotel des Ambassadeurs Extraordinaires, qui en a le Tableau Original Et chez Laurent graveur rue du Harlay [n.d., c.1760].

Fine copper engraving, 335 x 455mm. 13¼ x 18". £320  
A wintry scene in a Dutch or Flemish village. After David Teniers the Younger (1610 - 1690).

9853 **Claire De La Lune. Grave d'apres un Tableau Original de Vanderneer, 2 pieds 8 pouces de largeur, sur 2 pieds 1 pouce de hauteur.**  
Vanderneer pinxt. Major sculpt: Publish'd Feby. 19. 1753. accordg. to Act of Parlt. A Londres chez Major Graveur de S.A.R. le Prince de Galles a la Tete d'or dans Chandois Street.  
Fine copper engraving, 345 x 460mm. 13½ x 18". £320  
A moonlit Dutch landscape with figures; ships sailing on a lake in distance. After Aert van der Neer (1603 - 1677).  
Numbered 'No.2' lower right.

9852 **Winter Occupation. Engrav'd from an Original Painting of the same size in the Collection of the Right Honourable Lord Viscount Midleton.**  
C. Lorrain pinxt. T. Major sculpt. Publish'd as the Act directs Decr. 11th. 1755 by T. Major Engraver to his R.H. the Prince of Wales at the Golden Head in Chandois Street London.  
Fine copper engraving, sheet 315 x 415mm. 12½ x 16¼". Marginal soiling/staining. £280  
Peasants with a dog collecting bundles of wood beside a frozen lake. In the background a man puts on some ice skates. After Nicolas Berghem (1624 - 1683).  
Numbered 'No.4' lower right.

9851 **A View of the Ponte- -Mole near Rome. To Sir Everard Fawkener His Majesty's Post Master General, and Secretary to His Royal Highness the Duke, this Print is Inscribed by his most Obedient Humble Servant Thos: Major.**  
C. Lorrain pinxt. T. Major sculpt. Publish'd according to Act of Parliament September 3d. 1753. London Sold by the Author Engraver to His R.H. the Prince of Wales at the Golden Head in Chandois Street.  
Fine copper engraving, sheet 390 x 465mm. 15¼ x 18¼". Trimmed to plate; tipped into album page. £290  
A highly stylized Roman landscape, shepherds with their sheep and cattle, and a dog, in the foreground. One peasant, to left, plays pipes. After Claude Lorrain (1600 - 1682), a French artist of the Baroque era who was active in Italy, admired for his achievements in landscape painting.  
Numbered 'No:2' lower right.

9850 **The Contented Peasants. Engrav'd from an Original Painting of Cuype, in the Collection of John Barnard Esqr.**  
Cuype pinx. T. Major sculp: Publish'd Mar. 6: 1769. Sold by T. Major Engraver to His Majesty in St. Martin's Lane London.  
Fine copper engraving, 390 x 485mm. 15¼ x 19".  
Some marginal soiling/staining. £280

Two travellers on horseback observe peasants in a landscape watching over their flock of sheep, which drink at a lake. After Aelbert Cuyp (1620 - 1691). Numbered 'No.17' lower right.

**9817 Salvator Mundi.**

E: Cooper Ex. B Lens F. [n.d., c.1700.]  
Mezzotint, 210 x 160mm. 8¼ x 6¼". £90  
The Christ child wearing a loose robe and holding an orb, standing among clouds. In each corner, an angel. By Bernard Lens II (1659 - 1725), mezzotinter and son of Bernard Lens I. Published by Edward Cooper (1682 - 1725), the major London print publisher of the end of the seventeenth and early eighteenth centuries.  
*Chaloner Smith: undescribed.*

**9818 [Joseph of Arimathea receiving the Holy Grail.]**

Van Somer. fe. [n.d., c.1680.]  
Mezzotint, sheet 240 x 170mm. 9½ x 6¾". Trimmed to plate and glued to album page. £220  
According to Christian mythology, the Holy Grail was the dish, plate, or cup used by Jesus at the Last Supper, said to possess miraculous powers. The connection of Joseph of Arimathea with the Grail legend dates from Robert de Boron's Joseph d'Arimathie (late 12th century) in which Joseph receives the Grail from an apparition of Jesus and sends it with his followers to Britain. The quest for the Holy Grail makes up an important segment of the Arthurian cycle, appearing first in works by Chrétien de Troyes. The legend may combine Christian lore with a Celtic myth of a cauldron endowed with special powers. By Jan van Somer (c. 1645 - 1699; died after), mezzotint-engraver, painter and art dealer. He worked in Amsterdam and was probably active in London. Possibly the brother of Paulus van Somer II.

**9822 Sylvie delivre par Aminte. Sujet Tire du Poeme Pastoral intitule. L'Aminta di Torquato Tasso.**

F. Boucher pinxit. R. Gaillard Sculp. A Paris, ches l'Auteur, rue St Jacques, audessus des Jacobins, entre un Perruquier et une Lingere [n.d., c.1775].  
Etching and engraving, 390 x 480mm. 15¼ x 18¾".  
Repaired tear into image at right. Laid on backing. Light foxing. £360  
Illustrating Torquato Tasso's (1544 - 1595) 1573 play 'Aminta'.  
Engraved and published by René Gaillard (1719 c. - 1790) after François Boucher (1703 - 1770).

**9823 [Joseph trying to escape from Zuleika.]**

I. King exc [n.d., c.1730].  
Mezzotint, 155 x 190mm. 6 x 7½". £95  
Zuleika pulls at Joseph's cloak in an attempt to draw him towards the couch behind her to left, in a rich interior, she wearing a loose grecian gown with pearls in her hair.  
The story of Zuleika, wife of Potiphar, and Joseph appears in the Judaeo-Christian Old Testament and in

the Koran. In the Old Testament she is described simply as Potiphar's wife, her name being given only in the Koran.

Published by John King (1698 - 1748; fl.), a large-scale printseller of the eighteenth century whose name and address at the Globe against the Church in the Poultry are found on many later re-issues of seventeenth-century engravings.

*Chaloner Smith: undescribed. BM: 1870,0514.2754.*

**9679 Native Meltons. Well, pretty Maid! and how d'ye sell 'em? Sir, Three a Penny, if You tell 'em; They're most delicious Oysters: By Jove, a Girl so Sweet as Thee, In London Streets one ne'er shall see, Nor yet at Smithfield Cloisters. Ladies who dress and patch and paint, Your Charms to genuine Charms are faint, Where rosy youth perswades, Polly shall win a Thousand Hearts, While Half of You for all your Arts, Must live and die old Maids.**

Mercier pinxt. Richd. Houston Fecit. London Printed for Robt. Sayer Print & MapSeller opposite Fetter Lane Fleet Street.

Mezzotint, sheet 330 x 225mm. 13 x 9". Trimmed to plate and glued to album page at corners. £260

A young woman standing beside a window at a table, a basket by her right elbow, opening oysters and putting them on a plate in front of her

*Chaloner Smith: 138, II of II.*

**9674 Italian Girls. preparing for a Festa. Dedicated by Permission to the Rt Honble Lord Charles Townshend by His Lordships most obedient and Obliged Servants Colnaghi Son & Co.**

F. Williams pinxt. D. Lucas sculp. London, Robert Simpson, 20, St. Paul's Terrace, Camden Town [n.d., c.1840].

Mezzotint, sheet 400 x 310mm. 15¾ x 12¼". Trimmed to plate. Slightly tatty and chipped extremities. £160

One girl dresses another's hair. A tambourine to right.

**9910 [Woman bathing in a fountain.]**

[n.d., c.1750.]

Mezzotint. Sheet 230 x 180mm, 9 x 7". Trimmed to plate, tear in top right. £60

In the background is a statue of a king playing a harp. A late impression of a plate of c.1680.

**9880 The State Trial of Daniel O'Connell in the Year 1843. John O'Connell. Thomas Steel. Charles Gavan Duffy. Revd. Thomas Tierney. Revd Peter James Tyrrell. Richard Barrett. John Gray and Thomas Matthew Ray.**

Lithographed by F. Hartwich. Published By Beckmann Bros Printsellers To H.M. The Queen, London, 27 Cow

Cross Street. Farringdon Station. Entered At Stationer's Hall [n.d., c.1860].

Lithograph, sheet 620 x 675mm. 24½ x 26½". Faint staining. Laid on card. £450  
Names of Jury and Judges to left and right of title.

**9877 Royal Institution, Albemarle Street.**

Rowlandson & Pugin delt. et sculpt. Stadler, aquat.  
London Pub, July 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 230 x 270mm. 9 x 10½". £160  
The library at the Royal Institution of Great Britain (often abbreviated as the Royal Institution or RI), an organization devoted to scientific education and research. It was founded in 1799 by the leading British scientists of the age, including Henry Cavendish and its first president, George Finch, the 9th Earl of Winchilsea. The Institution's stated aims were "diffusing the knowledge, and facilitating the general introduction, of useful mechanical inventions and improvements; and for teaching, by courses of philosophical lectures and experiments, the application of science to the common purposes of life." Since its founding it has been based on Albemarle Street in Mayfair.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 68.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 68.*

**9809 The Royal Academy.**

T. Malton Delin & Fecit. Publish'd May 21st 1781, & sold by T, Malton No 8 Carlisle Street Soho.  
Etching and aquatint in sepia, 370 x 510mm. 14½ x 20". Paper age toned. Laid to card. £850  
View of the Strand, showing Somerset House and St Mary le Strand, with horse-drawn carriages and pedestrians. The Royal Academy moved into Somerset House in 1780.

Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

**9872 St. Paul's Cathedral.**

Rowlandson & Pugin delt. et sculpt. J. Bluck aquat.  
London Pub. Augt. 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 275 x 230mm. 10¾ x 9". £130  
Families looking around the interior of St. Paul's Cathedral.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 80.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 80.*

**9744 Westminster Abbey from Deans Yard [in pencil lower left]. ['Westminster Abbey' etched in plate lower left.]**

Wilfred C. Appleby [signed in pencil lower right.]  
[n.c., c.1930.]  
Etching, 285 x 235mm. 11¼ x 9¼". £180

Dean's Yard, Westminster, comprises most of the remaining precincts of the former monastery of Westminster, not occupied by the Abbey buildings. It is known to members of Westminster School as 'Green'. By Wilfred Crawford Appleby b.1889.

**9870 Surrey Institution.**

Rowlandson & Pugin delt. et sculpt. J.C. Stadler aquat.  
London Pub. Sepr. 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 230 x 275mm. 9 x 10¾". £160  
The packed Lecture Hall of the Surrey Institution, an organisation devoted to scientific education and research on Blackfriars Road on the south side of the Thames, at the time part of the county of Surrey. It was founded by private subscription in 1807, but the Institution lasted only until 1823, when it was dissolved.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 81.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 81.*

**9869 Synagogue, Dukes Place, Houndsditch.**

Rowlandson & Pugin delt. et sculpt. Sunderland aquat.  
London Pub. Sepr. 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 240 x 280mm. 9½ x 11". £320  
Interior view of the synagogue in Dukes Place, Houndsditch, with a service in progress. The men are downstairs, the women upstairs in the galleries. Rowlandson has given the congregation rather stereotypical Jewish features. This synagogue was the principal place of worship for Ashkenazi Jews who settled in London. It was built in 1692, funded mainly by Benjamin Levy, son of a wealthy Hamburg merchant. Prior to this, most Jews had worshipped in the first London synagogue in nearby Creechurch Lane, founded by Sephardic Jews.

Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 82.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 82.*

**9868 Tattersall's, Horse Repository.**

Rowlandson & Pugin delt. et sculpt. Sunderland aquat.  
London Pub. Sepr. 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 235 x 270mm. 9¼ x 10½". £160

A horse is inspected by prospective buyers as it goes under the hammer at Tattersalls, to this day the main auctioneer of race horses in the United Kingdom. It was founded in 1766 by Richard Tattersall (1724 - 1795), who had been stud groom to the second Duke of Kingston. The first premises occupied were near Hyde Park Corner, in what was then the outskirts of London. Two "Subscription rooms" were reserved for members of the Jockey Club, and they became the rendezvous for sporting and betting men. Among the famous dispersal sales conducted by "Old Tatt" were those of

the Duke of Kingston's stud in 1774 and of the stud of the Prince of Wales (afterwards George IV) in 1786. Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 83.' upper right. *Abbey, Scenery of Great Britain and Ireland: 212, 83.*

#### 9867 **View Of The Tower.**

Rowlandson & Pugin delt. et sculpt. Sunderland, aquat. London Pub. Octr. 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand. Hand coloured aquatint, 230 x 280mm. 9 x 11". Slight offsetting. £230  
Tower Hill, London.  
Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 85, Second.' upper right. On Whatman paper watermarked 1808. *Abbey, Scenery of Great Britain and Ireland: 212, 85.*

#### 9873 **St. Luke's Hospital.**

Rowlandson & Pugin delt. et sculpt. J.C. Stadler aquat. London Pub, Augt. 1st. 1809, at R. Ackermann's Repository of Arts 101, Strand. Hand coloured aquatint, 230 x 275mm. 9 x 10¾". £140  
St Luke's Hospital for Lunatics was founded in London in 1751 for the treatment of incurable lunatics. It was the second public institution in London created to look after mentally ill people, after the Hospital of St. Mary of Bethlem (Bedlam, founded in 1246). The hospital was originally housed in a converted foundry in Windmill Street, Upper Moorfields, close to Bedlam. It moved to purpose-built premises on Old Street, on the north-west corner of Providence Row, in 1786. Behind the main building were two gardens for the exercise of the less disturbed inmates, one for men and another for women. The patients were transferred to other institutions in 1916, and the buildings were acquired by the Bank of England to become the St Luke's Printing Works, used for printing bank notes until the early 1950s.  
Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 77.' upper right. *Abbey, Scenery of Great Britain and Ireland: 212, 77.*

#### 9874 **Drawing Room St. James's.**

Rowlandson & Pugin delt. et sculpt. J. Bluck aquat. London Pub. July 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand. Hand coloured aquatint, 235 x 280mm. 9¼ x 11". £180  
A social gathering in a plush interior at St. James's Palace.  
Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 76.' upper right. *Abbey, Scenery of Great Britain and Ireland: 212, 76.*

#### 9860 **Chelsea Hospital.**

Rowlandson & Pugin delt. et sculpt. 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 of Great Britain and Ireland: 212, 98.*

#### 9876 **Somerset House, Strand.**

Rowlandson & Pugin delt. et sculpt. Bluck aquat. London Pub. 1st. June 1809, at R. Ackermann's Repository of Arts 101, Strand. Hand coloured aquatint, 230 x 275mm. 9 x 10¾". £230  
The courtyard of Somerset House.  
Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 73.' upper right. *Abbey, Scenery of Great Britain and Ireland: 212, 73.*

#### 9769 **Nocturne: Westminster [in pencil lower left.]**

Leslie M Ward imp 1921 [signed in pencil lower right.] Etching, 125 x 275mm. 5 x 10¾". £160  
An atmospheric view at night of 'Big Ben' and Westminster looking up the River Thames, Canon Street Railway Bridge in the foreground. A tugboat pulling Thames barges passes underneath the bridge. Leslie Moffat Ward, RE (1888 - 1978) was a painter and etcher with a particular interest in the structural qualities of both the built environment and the landscape.

#### 9878 **Royal Exchange.**

Rowlandson & Pugin delt. et sculpt. Hill, aquat. London Pub. 1st. May 1809, at R. Ackermann's Repository of Arts 101, Strand. Hand coloured aquatint, 230 x 270mm. 9 x 10½". Faint offsetting to image. £220  
The courtyard of the Royal Exchange in the City of London, founded in 1565 by Sir Thomas Gresham to act as a centre of commerce for the city. The Royal Exchange was officially opened by Queen Elizabeth I who awarded the building its Royal title, on 23 January 1571. Gresham's original building was destroyed in the Great Fire of London in 1666. The building depicted here is the second exchange built on the site, designed by Edward Jerman, which opened in 1669, and which was also destroyed by fire in January 1838.  
Plate to Volume III of Rudolph Ackermann's 'Microcosm of London', 3 vols., 1808-10. Numbered 'Plate 67.' upper right. *Abbey, Scenery of Great Britain and Ireland: 212, 67.*

#### 9879 **Queen's Palace, St. James's Park.**

Rowlandson & Pugin delt. et sculpt. Bluck, aquat. London Pub. 1st. May 1809, at R. Ackermann's Repository of Arts 101, Strand. Hand coloured aquatint, 230 x 275mm. 9 x 10¾". £260  
Buckingham House, the building which forms the core of today's Buckingham Palace, was a large townhouse built for the Duke of Buckingham in 1703 and acquired by George III in 1761 as a private residence, known as "The Queen's House". It was enlarged over the next 75 years, principally by architects John Nash and Edward

Blore, forming three wings around a central courtyard. Buckingham Palace finally became the official royal palace of the British monarch on the accession of Queen Victoria in 1837.

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

Numbered 'Plate 65.' upper right.

*Abbey, Scenery of Great Britain and Ireland: 212, 65.*

### 9866 **Trinity House.**

Rowlandson & Pugin delt. et sculpt. Sutherland aquat. London Pub. Octr. 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, 240 x 270mm. 9½ x 10½".

£160

Interior view of a meeting at Trinity House. The Corporation of Trinity House came into being in 1514 by Royal Charter granted by Henry VIII. Trinity House has three main functions: The care of all lighthouses in England, Wales, the Channel Islands and Gibraltar.

Providing aids to navigation, e.g. lightvessels, lighthouses, buoys, radio navigation services etc. Serving as a charitable organisation for mariners; looking after their safety, welfare, training etc.

The Corporation also inspects buoys etc provided by local harbour authorities, and provides a Deep Sea Pilot Service. It no longer provides local pilots for entering ports. Trinity House is financed from "Light Dues" levied on commercial shipping calling at ports in the United Kingdom.

The Masters of the Corporation of Trinity House have included the diarist Samuel Pepys and the Duke of Wellington, and Admiral William Penn (father of William Penn, founder of Pennsylvania).

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

Numbered 'Plate 87.' upper right.

*Abbey, Scenery of Great Britain and Ireland: 212, 88.*

### 9865 **Vauxhall Garden.**

Rowlandson & Pugin delt. et sculpt. J. Bluck, aquat. London Pub. Octr. 1st. 1809, at R. Ackermann's Repository of Arts 101 Strand.

Hand coloured aquatint, 280 x 230mm. 11 x 9". £220

An illuminated band stand at Vauxhall Gardens, a pleasure garden and one of the leading venues for public entertainment in London from the mid 17th century to the mid 19th century. Revellers dance in the foreground.

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

Numbered 'Plate 88.' upper right.

*Abbey, Scenery of Great Britain and Ireland: 212, 89.*

### 9864 **West India Docks.**

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

Hand coloured aquatint, 235 x 280mm. 9¼ x 11". £190

A view of the newly-built West India Docks on the Isle of Dogs in London. Outraged at losses due to theft and delay at London's riverside wharves, Robert Milligan (c. 1746 - 1809) headed a group of powerful

businessmen, including the chairman of the West India Merchants of London, George Hibbert, who promoted the creation of a wet dock circled by a high wall. The Docks were constructed in two phases. The two northern-most docks were constructed between 1800 and 1802 (officially opened on 27 August 1802) for the West India Dock Company to a design by leading civil engineer William Jessop (John Rennie was a consultant), and were the first commercial wet docks in London.

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

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

*Abbey, Scenery of Great Britain and Ireland: 212, 92.*

**9750 View principally comprising Marylebone Manor House, gardens, park and Environs, as they probably stood in the time of Q. Elizabeth, when her Majesty entertained the Russian ambassadors with hunting in the said park. From an original drawing made by Gasselin in 1700. See Pennant's London 3. edit. and Lyson's Middx. \_\_\_ In this House a considerable School was kept many years by Mr. De la place, and after by Mr. Fountaine; on whose Succession the building was demolished in 1791. This Plate is Dedicated to the Noblemen and Gentlemen Educated at the Said School By Their Very Humble Servant John Thomas Smith.**

[Published by J.T. Smith, 1800.]

Etching and aquatint, sheet 145 x 510mm. 5¾ x 20".

Trimmed within plate and into aquatint frame left and right. Laid into album page. £220

View of the St. Marylebone Manor House, park and gardens, as they might have appeared in the time of Queen Elizabeth I. The manor house was demolished in 1791, and was close to the first site of the Marylebone Cricket Club, founded by Thomas Lord (1755 - 1832) in 1787.

Published by John Thomas Smith (1766 - 1833), probably a plate to 'Antiquities of London and Environs engrav'd and publish'd by J. T. Smith ... containing many curious houses, monuments and statues ... from original drawings; ... with remarks and references to the works of ... Pennant, Stowe, etc' 1791 -1800. Known as 'Antiquity' Smith, he was Keeper of Prints & Drawings at the British Museum 1816-1833. He was author of a number of books on London and its history, as well as 'Nollekens and his Times' (1828) and 'A Book for Rainy Day' (posthumous). He was son of Nathaniel Smith and apprenticed to J.K.Sherwin, then on stage, and next a drawing master. He succeeded in books of London antiquarian topography from 1791 onwards.

*Guildhall Library: p5386381.*

9862 **A View of London from the Thames, Taken Opposite The Adelphi.**

Rowlandson & Pugin delt. et sculpt. J. Bluck, aquat.  
London Pub. Nov. 1st., 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 230 x 275mm. 9 x 10¾".  
Slight staining to upper right of plate. £160  
A view from the south bank of the River Thames  
looking across to Somerset House, with St. Paul's  
Cathedral and London Bridge further downstream.  
Plate to Volume III of Rudolph Ackermann's  
'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 89.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 104.*

9777 **A View of Woolwich. Prospect von Woolwich.**

G.D. Heumann excudit Norimberg. [n.d., c.1730.]  
Etching, 430 x 265mm. 17 x 10½". Slightly faded and  
soiled. £260  
View of boats on the River Thames near Woolwich.  
By Georg Daniel Heumann (1691 - 1759),  
draughtsman and engraver born in Nuremberg. He was  
a member of the Nuremberg academy, and described  
on some prints as 'Königl. Gross-Brit.  
Hofkupferstecker' (engraver for the British court?).  
This plate was bought and reissued in London by John  
Boydell (1719 - 1804) in 1750.  
*See Guildhall Library Record: 22785.*

9751 **View principally comprising Marylebone Manor House, gardens, park and Environs, as they probably stood in the time of Q. Elizabeth, when her Majesty entertained the Russian ambassadors with hunting in the said park. From an original drawing made by Gasselin in 1700. See Pennant's London 3. edit. and Lyson's Middx. \_\_\_ In this House a considerable School was kept many years by Mr. De la place, and after by Mr. Fountaine; on whose Seccession the building was demolished in 1791. This Plate is Dedicated to the Noblemen and Gentlemen Educated at the Said School By Their Very Humble Servant John Thomas Smith.**

Pubd. Sepr. 20th. 1800, by I.T. Smith No.1 Great  
Portland Street.  
Hand coloured etching and aquatint, 150 x 560mm. 5¾  
x 20". Repaired centre fold, with loss. Large chip/tear  
into plate/dedication lower right. General soiling. £190  
View of the St. Marylebone Manor House, park and  
gardens, as they might have appeared in the time of  
Queen Elizabeth I. The manor house was demolished  
in 1791, and was close to the first site of the  
Marylebone Cricket Club, founded by Thomas Lord  
(1755 - 1832) in 1787.  
Published by John Thomas Smith (1766 - 1833),  
probably a plate to 'Antiquities of London and  
Environs engrav'd and publish'd by J. T. Smith ...

containing many curious houses, monuments and  
statues ... from original drawings; ... with remarks and  
references to the works of ... Pennant, Stowe, etc' 1791  
-1800. Known as 'Antiquity' Smith, he was Keeper of  
Prints & Drawings at the British Museum 1816-1833.  
He was author of a number of books on London and its  
history, as well as 'Nollekens and his Times' (1828)  
and 'A Book for Rainy Day' (posthumous). He was son  
of Nathaniel Smith and apprenticed to J.K.Sherwin,  
then on stage, and next a drawing master. He  
succeeded in books of London antiquarian topography  
from 1791 onwards.  
*Guildhall Library: p5386381.*

9861 **Military College, Chelsea.**

Rowlandson & Pugin delt. et sculpt. Sunderland aquat.  
London Pub. Jany. 1, 1810, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 245 x 280mm. 9½ x 11". £160  
Interior view showing students attending a lecture at  
the Military College, Chelsea.  
Plate to Volume III of Rudolph Ackermann's  
'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 99.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 99.*

9758 **View of Westminster Hall and Bridge.**

Rowlandson & Pugin delt. et sculpt. J. Bluck, aquat.  
London Pub. Feb, 1, 1810, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 245 x 280mm. 9½ x 11". £160  
A view from the Lambeth bank of the River Thames  
looking across Westminster Bridge to the Abbey and  
old Houses of Parliament.  
Plate to Volume III of Rudolph Ackermann's  
'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 104.' upper right. On Whatman paper  
watermarked 1808.  
*Abbey, Scenery of Great Britain and Ireland: 212, 103.*

9875 **Stamp Office, Somerset House.**

Rowlandson & Pugin delt. et sculpt. J.C. Stadler aquat.  
London Pub, July 1st. 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand coloured aquatint, 235 x 280mm. 9¼ x 11". £140  
An industrious scene inside the Stamp Office,  
Somerset House. Along with the Tax Office, it helped  
form what was to become the Inland Revenue.  
Plate to Volume III of Rudolph Ackermann's  
'Microcosm of London', 3 vols., 1808-10.  
Numbered 'Plate 74.' upper right.  
*Abbey, Scenery of Great Britain and Ireland: 212, 74.*

9911 **The Russian Positions at Borodino near Mojaisk. Translated from the Official Copy published at Petersburg.**

London, Published by J.Cary, 181, Strand.  
Engraving. 210 x 310mm, 8¼ x 12¼". £140  
Plan of the Napoleonic Battle of Borodino, fought near  
Mozhaysk, less than 70 miles from Moscow.  
Commanded by Bonaparte himself, the French Grande  
Armée achieved its objectives, but a third of his troops  
were casualties. Although Napoleon took the army on

to capture Moscow, a devastating fire that destroyed the city deprived the French of shelter. Severely weakened by Borodino, the French could not fight on and started their retreat from Russian territory.

#### 9946 **Five Towns.**

Joaquin Macias [signed in pencil lower right.] [n.d., c.1940.]

Etching, 225 x 250mm. 8¾ x 9¾". £350  
A rather bleak and oppressive scene of a vast industrial conurbation, with figures and multiple placards and hoardings advertising products and events in the foreground. Smoke belches from factory chimneys and five pottery kilns.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9945 **Self-portrait (standing figure).**

Joaquin Macias [signed in pencil lower right.] [n.d., c.1940.]

Etching, 120 x 80mm. 4¾ x 3¼". £180  
The artist stands, hands in pockets, over a grotesque semi-humanoid and contorted figure. He looks at a notice inscribed 'Modern Art Exhibition'.

Some lines of etched lettering in reverse in the upper left part of the plate.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9944 **Ye Wicked Goat.**

Joaquin Macias [signed in pencil lower right.] [n.d., c.1940.]

Etching, 150 x 225mm. 6 x 9". Upper left corner missing. £250

A goat in a yard eating washing hanging on a line. The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9949 **Pasaje Fanerco, Cerro Cordillera. Valparaiso de Chile.**

Joaquin Macias [signed in pencil lower right.] [n.d., c.1940.]

Etching, 160 x 220mm. 6¼ x 8¾". £220  
Tenement buildings in Valparaiso, central Chile, South America.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua. In a hand written note discovered with a group of his

etchings, he mentions a period of "30 years residence" in Britain.

He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9943 **The Owl and the Mouse.**

Joaquin Macias [signed in pencil lower right.] [n.d., c.1940.]

Etching, 260 x 185mm. 10¼ x 7¼". £450  
An owl with huge piercing eyes peers down at a tiny mouse in this charmingly characterful and quirky etching.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9948 **'Education is the inculcation of the incomprehensible into the ignorant by the incompetent' Sir Josiah Stamp.**

Joaquin Macias Noviembr 1944 [etched in plate lower left.] [Signed in pencil in reverse lower right.]

Hand coloured etching, 420 x 280mm. 16½ x 11". £450

A scene in a classroom. A pupil approaches the seated teacher in the foreground with a piece of paper inscribed 'God Bless the Squire & his relations & teach us all our proper stations'.

Behind are three heavily caricatured pupils seated at a bench, a Latin quote referencing Socrates on the wall above them, and shelves bearing books with inscribed spines and two globes.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9947 **Turning over a new leaf.**

Joaquin Macias [signed in pencil upper right.] [1947.]  
Hand coloured etching, sheet 135 x 100mm. 5¼ x 4". £120

Self-portrait; the artist sits on a stool, his head bandaged, writing in a book inscribed '1947'. He is surrounded by etched lettering in reverse.

The Latin American artist Joaquin Macias is known to have lived in Rio de Janeiro, Brazil, and Nicaragua, and to have visited Chile in 1951. In a hand written note discovered with a group of his etchings, he mentions a period of "30 years residence" in Britain. He seems to have etched most of his plates in the 1930s, 40s and 50s.

#### 9914 **The Last Load**

W.B. Wyllie, 1934. [pencil].

Etching. 265 x 185mm. 10½ x 7½". £180  
A dock scene. We have been unable to trace the etcher or any link to William Wyllie.

9197 **[Victoria Embankment from the County Hall.]**

D.I. Smart. [pencil signature]. [n.d., c.1930.]  
Etching. 220 x 350mm, 9 x 13¾". £260  
Douglas Ian Smart RE (1879-1970), etcher of Thames scenes 1920-40.  
*Guichard p.59, this print illustrated on plate 42.*

9561 **Wild Horses Fighting. From the original Picture in the Collection of Mr. Sprackman in the Picture Gallery Bath.**

T. Barker Pinx.t. Hibbart Fecit. Pub. as the Act Directs 1 Jan.r 1791 by C. Sprackman.  
Etching and aquatint 530 x 470mm. Fine impression large margins, uncut sheet of paper. £1500  
Thomas Barker of Bath (English painter and lithographer, 1769-1847), Self-taught landscape and genre painter influenced by Gainsborough. He is mostly known for his rustic scenes. His most innovative works are "Impressions of Rustic Figures after Nature" (1813), the first one-man collection of lithographs printed in England, and "The Massacre of the Inhabitants of Scio by the Turks" (1825), a fresco painted on the walls of the picture gallery in his home, Doric House in Bath. As an expert on fresco technique, Barker advised on the redecoration of the Houses of Parliament in 1841.  
John Hibbert was a copper plate engraver and printer of 8 Bridge Street Bath, and also Chapel Row.

9893 **Schooner Yacht Dolphin. G.H. Ackers, Esqr. Winning the Queen's Plate at Cowes, August 17th 1839. To the Right Hon.ble the Earl of Yarborough, D.C.L. F.R.S. F.S.A. &c. Commadore of the Royal Yacht Squadron. This Print is respectfully dedicated by his Lordship's most obedient and very humble Servant, O.W. Brierly.**

O.W. Brierly, del et zinc. Day & Hague, Lithrs. to the Queen. Edmund Fry, London & Edmund Fry, Jnr. Plymouth. [n.d. c.1839.]  
Tinted zincograph, image 285 x 460mm. 11¼ x 18".  
Small nicks and tears to extremities. Lightly soiled. £850

In the background are captioned the yachts 'Kestrel' and 'Wanderer'.

9895 **Brig Yacht Wanderer. Benjamin Boyd, Esqr. To Colonel The Honble. Robert Fulke Greville. This Print is by permission respectfully dedicated by his obliged Servant. Oswald Walters Brierly.**

O.W. Brierly, del et lith. Day & Hague Lith: Edmund Fry & Son, London & Edmund Fry Jnr. Plymouth [n.d. c.1840].  
Tinted lithograph, image 310 x 445mm. 12¼ x 17½".  
Small nicks and tears to extremities, light soiling. £750

9892 **Nautical Sketches. No. 1. Kestrel. R.Y.S. Commodore the Earl of Yarborough.**

H.J. Vernon, Lith. Day & Haghe, Lithrs. To The Queen. Published by A. Hinton, & Ackermann & Co. London [n.d., c.1845].  
Tinted lithograph, image 310 x 460mm. 12¼ x 18".  
Tatty extremities. £820  
A fine print of this boat, one of the Royal Yacht Squadron. Member yachts are given the Suffix RYS to their names, and permitted to fly the White Ensign of the Royal Navy rather than the merchant Red Ensign flown by the majority of other UK registered vessels.

9734 **A Calm. Where several Capital Ships of War, are seen in different Positions. [&] A Ship Wreck. One Ship going to pieces on the Rocks, The other driving from her Anchor wth. a broken Back.**

W. Vanderveld Pinxt. R. Houston Fecit. London Printed for Robt. Sayer opposite Fetter Lane, in Fleet Street [n.d., c.1770].  
Pair of mezzotints, each 250 x 310mm. 9¾ x 12¼". £420  
Two plates from a series of marine views.  
Numbered respectively '1' and '5' lower right.

9894 **To the Secretary and Members of the Royal Cork Yacht Club, This print of the cutter Yacht Cygnet (W. Smith, Esqre.) is respectfully dedicated by their very obedient servant, O.W. Brierly.**

O.W. Brierly del et lith. Day & Hague Lithrs. to the Queen. Edmund Fry & Son, London. Edmund Fry Jnr. Plymouth [n.d. c.1840].  
Tinted lithograph, image 320 x 480mm. 12½ x 18¾".  
Small nicks and tears to extremities, occasional surface scratch or scuff. £850  
In the background are captioned the yachts 'Columbine' and 'Xarifa'.

9833 **Thomas Sutton Armr: cujus unius Sumptibus. Hospitium Regium) vulgo dictm: Charter House fundatum est Ao. 1612. Hanc effigiem ex Archetypo apud idem Hospitm: reservato descriptam Revdo: admodum in Christo Patri Joanni Episcopo Eliensi, Humillime dicat.**

Joannes Faber. Ao 1714  
Mezzotint, 260 x 200mm. 10¼ x 7¾". Trimmed to plate on three sides. £120  
Thomas Sutton (1532 - 1611), founder of the Charterhouse.  
One of a series of forty-five plates of portraits of the Founders of Oxford and Cambridge colleges, the Royal Exchange, and Charterhouse. By John Faber the Elder (c.1660 - 1721), portrait miniaturist and mezzotinter, born in Holland.  
*Chaloner Smith: 34, I.*

9832 **Miss Jones.**

C. Read Pinxt. Printed for John Bowles No. 13 in Cornhill [n.d., c.1775].  
Mezzotint, 150 x 115mm. 6 x 4½". £130  
Polly Kennedy (alias Jones) d.1781, courtesan and mistress of Sir Charles Bunbury.  
After Katharine Read (1723 - 1778).  
*NPG: D3398. Chaloner Smith: undescribed (listed pg. 1763).*

9831 **Sir Charles Oakeley, Bart, Governor of Madras 1790 - 1794.**

Painted in 1816 by T. Barber. Engraved by S.W. Reynolds. [c.1830.]  
Mezzotint, 345 x 260mm. 13½ x 10¼". £130  
Sir Charles Oakeley, first Baronet (1751 - 1826), appointed governor of Madras in 1790.  
After Thomas Barber (1768/71 - 1843), pupil of Sir Thomas Lawrence.  
*Whitman: 219*

9830 **The Right Honble. John Brownlow Lord Viscount Tyrconnel, Knight of the most Honourable Order of the Bath. F.R.S.**

J. Faber ad Vivum fecit. 1740.  
Mezzotint, 325 x 225mm. 12¾ x 8¾". £130  
John Brownlow, Lord Viscount Tyrconnel d. 1754, wearing chain and badge of the Bath. He was an MP for Lincolnshire, and succeeded his father as 5th Baronet.  
Engraved by John Faber the Younger (c.1695 - 1756).  
*Chaloner Smith: 356. NPG: D4538.*

9824 **Thomas Paine.**

Romney, Pinxt. Sharp, Sc. Published & Sold by E. Truelove, 256, High Holborn London. W.C [n.d., c.1840].  
Engraving, 300 x 230mm. 11¾ x 9". £130  
Thomas Paine (1737 - 1809) with papers labelled 'Rights of Man' and 'Common Sense' and a quill on the table beside him to left. Paine was an English pamphleteer, revolutionary, radical, inventor, and intellectual. He lived and worked in Britain until age 37, when he emigrated to the British American colonies, in time to participate in the American Revolution. His principal contribution was the powerful, widely-read pamphlet *Common Sense* (1776), advocating colonial America's independence from the Kingdom of Great Britain, and of *The American Crisis* (1776-1783), a pro-revolutionary pamphlet series. He became notorious because of *The Age of Reason* (1793-94), the book advocating deism and arguing against Christian doctrines. In France, he also wrote the pamphlet *Agrarian Justice* (1795), discussing the origins of property, and introduced the concept of a guaranteed minimum income.  
A later issue on 19th century paper.

9820 **Mrs. Musters.**

Painted by George Romney. Engrav'd by James Walker. Publish'd as the Act directs Novr. 1st. 1780 by J.Walker No.51 Great Portland Street.

Mezzotint, sheet 385 x 275mm. 15 x 10¾". Trimmed to just outside plate, laid on card. £320  
Sophia Musters (née Heywood) (1758 - 1819). Wife of John Musters of Colwick Hall, near Nottingham.  
*Chaloner Smith: 10, II of II. Cross: 3. Horne: 85.IISee 4866 for a portrait after Reynolds.*

9740 **Nassr Eddine Mirza, (Valiate.) Heir to the Throne of Persia.**

Drawn from Nature by Prince Soltykoff, at Tabriz, 26, Feby. 1839. Dickinson lith. Bond St. M. & N. Hanhart, lith. Printers [n.d., c.1840].  
Lithograph, sheet 355 x 255mm. 14 x 10". Light soiling/staining. £230  
Nasser al-Din Shah Qajar (1831 - 1896) was the King and Shah of Persia from September 17, 1848 to May 1, 1896 when he was assassinated. He was the son of Mohammad Shah Qajar and the third longest reigning monarch king in Persian history. He was also the first Persian monarch to ever write and publish his diaries. From a portrait by Aleksandr Mikhailovich Soltykoff, noted for his illustrations of two expeditions to India, 1841-3 & 1844-6.

9655 **Health! And Long Life To The King!**

Painted by M.W. Sharpe. Engraved by W. Say, Engraver to T.R.H. The Duke & Duchess of Gloucester, 9, Mortimer Street. London, Published April 23 1828, by Wm.Sams Book & Printseller to the Royal Family, 1, St James's Street.  
Mezzotint, 495 x 390mm. 19½ x 15¼". Some slight staining; unexamined out of frame. £250  
Arthur Wellesley, 1st Duke of Wellington (1769 - 1852), Field Marshal and Prime Minister. He stands in uniform and chain of office, standing beside a table and toasting a glass to the viewer. A view of London from Apsley House, his London residence at Hyde Park Corner, can be seen through the window on the left. Inscribed 'Proof' lower left. After Michael William Sharp (1776/7 - 1840).  
*BM: 1852,1009.1454. See NPG: D11380.*

9663 **Simon Lord Lovat.**

Drawn from the Life and Etch'd in Aquafortis by Willm. Hogarth. Publish'd according to Act of Parliament August 25th. 1746.  
Etching, 360 x 235mm. 14¼ x 9¼". £160  
Simon Fraser, 11th Baron Lovat (1667? - 1747) was a Jacobite executed at the age of eighty for high treason in the 1745 Rising, after a lifetime of devious intrigue between Jacobites and Hanoverians. A huge crowd attended his execution, the last on Tower Hill.  
William Hogarth (1697 - 1764) drew this very popular portrait of Lovat at an inn in St. Albans on his way to trail and eventual execution. His 'Memoirs' are open at the table to his right and he counts off the Highland clans that fought for the Pretender in the Jacobite rebellion 1745-1746.  
*Paulson: 166, III of III.*

9763 **Christian IX, Konge til Danmark. Roi de Danemark.**

Paul Hagelstein pinx: Billoin lith. Propriete de l'Auteur, Depose. Imp. Simonau & Toovey, Brux. Lithograph on india laid paper, sheet 560 x 410mm. 22 x 16". £220  
Christian IX (1818 - 1906), King of Denmark from November 16, 1863 to January 29, 1906.  
London publisher's blindstamp.

9779 **Juvenile Amusement.**

Painted by Sir Joshua Reynolds. Engraved by W. Ward. Published May 1. 1798 by W. Ward, Delancey Place, Camden Town.  
Mezzotint, sheet 380 x 280mm. 15 x 11". Trimmed to plate. £220  
Jane Palmer (1772 - 1812) as a young girl, sitting whole-length on the ground, with both arms around the neck of a spaniel. Daughter of Oldfield Bowles of Oxfordshire, she married Richard Palmer in 1791.  
A very strong impression.  
*For the same image published by Charles Turner as 'Miss Bowles' see 9728. Chaloner Smith: 11, II of III. Frankau: 35, III of IV. Hamilton: pg.85, II of III.*

9726 **Thomas Otway.**

P. Lely Pinx. Printed for Thos. Bowles next the Chapter House in St. Pauls Church Yard, & Ino Bowles at ye Black Horse in Cornhil London [n.d., c.1685].  
Mezzotint, 350 x 255mm. 13¾ x 10". Trimmed roughly to plate and laid on backing. £230  
Thomas Otway (1652 - 1685), dramatist.  
After Sir Peter Lely (1618 - 1680). According to a manuscript note on an impression in the British Museum, this may be by William Faithorne the Younger.  
*BM: 1950,0520.132. Chaloner Smith: 95, II (Engraver not ascertained: Class I).*

9728 **[Miss Bowles.]**

Painted by Sir Joshua Reynolds. Engraved by C. Turner. London Published Sept. 8. 1817, by C. Turner, 50, Warren Street, Fitzroy Square.  
Mezzotint and etching, proof before title, 355 x 255mm. 14 x 10". £320  
Jane Palmer (1772 - 1812) as a young girl, sitting whole-length on the ground, with both arms around the neck of a spaniel. Daughter of Oldfield Bowles of Oxfordshire, she married Richard Palmer in 1791.  
A very fine proof impression.  
*Whitman: 52, I of II.*

9747 **"Rugby Union" [Edward Temple Gordon.]**

["Stuff" monogram of H.C. Sepping in image lower left.] Vincent Brooks Day & Son, Lith. Vanity Fair. Jany. 2 1892.  
Chromolithograph, sheet 395 x 240mm. 15½ x 9½".  
Tear from lower right edge. £160

9843 **Magdalena Estherweiglin Christ. Weigelii Sen. Vidua, eiusque Nepos Joannn Davidtyroff.**

Ioannes Kulpezky pinxit. Val. Dan. Preisler, juxta Originale sculps. [n.d., c.1760.]  
Mezzotint, 360 x 260mm. 14¼ x 10¼". £120  
An unidentified German lady and her young son.  
After Johann Kupezky (1667 - 1740), German painter of portraits, genre, history subjects. Born Bösing; died Nuremberg. Engraved by Valentin Daniel Preisler (1717 - 1765), Nuremberg mezzotinter who published his own prints.  
Numbered 'Pars VI. N.68' lower left.

9745 **The Author Of A "Life Of Byron".**

[n.d., c.1850.]  
Lithograph, sheet 265 x 210mm. 10½ x 8¼". £60  
John Galt (1779 - 1839), novelist, with facsimile of his signature lower left. He stands in his study, a map of the Great Lakes of North America on the wall behind, and his dog sleeping on top of his books to the right.  
Galt was a prolific Scottish novelist admired for his depiction of country life. From 1824 he worked for the Canada Company, a charter company established to aid in the colonisation of Upper Canada. He opened up a road between Lakes Huron and Erie through the forest country and founded the city of Guelph in Upper Canada (now Ontario) in 1827. Galt was dismissed in 1829 for his lack of accounting skills and failure to carry out the company's policies. He returned to Britain in 1829, after which he devoted himself entirely to literature. His masterpieces, novels of Scottish rural life, are *The Ayrshire Legatees* (1820), *The Annals of the Parish* (1821), *Sir Andrew Wylie* (1822), *The Provost* (1822) and *The Entail* (1823). His 'Life of Lord Byron' appeared in 1830. He had been a fellow-traveller with Byron from Gibraltar to Malta, and they also met at Athens.

9834 **Frederic William King of Prussia.**

F.W. Weideman pinx. Sold by J. Smith at ye Lyon & Crown in Russell Street [n.d., c.1720].  
Mezzotint, 200 x 145mm. 7¾ x 5¾". Some light spotting. £130  
Frederick William I (German: Friedrich Wilhelm I) (1688 - 1740) of the House of Hohenzollern, was the King in Prussia and Elector of Brandenburg (as Frederick William II) from 1713 until his death. Known popularly as the 'Soldatenkönig' (the soldier king), he married Sophia Dorothea of Hannover, daughter of George I of England, and transformed Prussia into a military power. He was father of Frederick II ('the Great').  
After German painter Friedrich Wilhelm Weidemann (1668 - 1750).  
*Chaloner Smith: 205, I of II.*

9781 **Mr. Leveridge.**

Frye pinx. Dodd fec. [n.d. c.1760.]  
Etching. Sheet 275 x 205mm. Trimmed within plate.  
Some staining and visible bruising from an old crease. £120

Richard Leveridge (1670 - 1758), singer and composer. Associated with Henry Purcell, he composed over 150 songs, and is best known for the patriotic ballad 'The Roast Beef of Old England'. Very rare.  
*Not in BB.*

**9771 Vera & Viva Effigies Thomae Hobbes Malmesburiensis.**

I. Bapt: Caspar pinxit. W. Hollar fecit aqua forti, 1665. Etching, 260 x 175mm. 10¼ x 7". £450  
Thomas Hobbes (1588 - 1679), social philosopher, a fine first state impression. Hobbes wrote extensively on history, geometry and politics. His major work, *Leviathan* (1651), was an important influence on the tradition of utilitarian political thinking. He was the friend of Francis Bacon, Ben Jonson and William Harvey, and tutor of Charles II, who later granted him a pension, but his reputation as an atheist gained him many opponents within the Church and government. The 1663 portrait by Jan Baptist Gaspars (c.1620 - 1691) is in the collection of the Royal Society. Engraved by Wenceslaus Hollar (1607 - 1677) for Hobbes's 'Vita'.

Two collector's stamps to verso: Alfred Morrison (1821 - 1897) and E. Rose Tunno d.1863, of Warnford Park Hants.

'En quam modice habitat Philosophia!' ink mss. below title.

*Pennington: 1417, state I of III. Lugt Marques de Collections: 151 & 902. Not in BM or NPG.*

**9815 [Mark Sprot.]**

A. Scriven Pinxt. W. Ward Sculpt. [n.d., c.1806.] Mezzotint, 375 x 270mm. 14¾ x 10½". Age toned. Residue from old mount window. £140  
Mark Sprot, d.1808. He was examined on the investigation about Queen Caroline in 1806. Published as a pair with 'Mrs. Sprot'.  
*Frankau: 275, III of III. Chaloner Smith: 77, II of II.*

**9762 Nicolaus I. Kaiser Von Russland.**

Nach der Natur gezeichnet von Fr. Kruger. Lithographirt von Jentzen. Gedr. im Konigl. Lith. Inst. zu Berlin 1826. v. Helmlehner. Berlin, bei C.G. Luderitz.  
Lithograph, image 280 x 245mm. 11 x 9¾". Light spotting. £290  
Nicholas I (1796-1855), Emperor of Russia from 1825.

**9732 [Thomas Henry Huxley.]**

John Collier. T. Hamilton Crawford [signed in pencil.] Published 1922, by The Museum Galleries, 26, Museum Street, London, W.C. Copyright.  
Colour printed mezzotint, 255 x 195mm. 10 x 7¾". £120

Thomas Henry Huxley (1825 - 1895), biologist and science educationist.

After the 1883 painting by John Collier (1850 - 1934), portrait painter and writer on art, in the National Portrait Gallery. Close examination of the painting reveals that Collier had originally chosen to depict two skulls, presumably of apes, resting on the table.

Thomas Huxley was a key figure in Victorian scientific life. He worked tirelessly to improve scientific education and served on many Royal Commissions on education and public health. Huxley made important discoveries in several branches of biology and was a vigorous champion of the evolutionary theories of Darwin, but tended to antagonise moderate opinion with his aggressive style of argument. He is seen in this portrait holding a skull and resting his arm on a pile of books.

Publisher's blindstamp lower left.

*NPG: 3168.*

**9761 Le General Henri Dembinski Commandant d'un des Corps de l'Armee Hongroise. [Facsimile autograph lower right.]**

J.Jucott [signed in plate lower left.] Dessine d'apres nature par Kurowski, lith. par Jacott. Imp. Lith. de Cattier. New-York\_pubd. by Goupil, Vibert & Co., 289, Broadway. Paris\_Goupil, Vibert & Cie., editeurs. London\_pubd. by E. Gambart & Co., 25, Berners St. Oxf. St [n.d., c.1850].

Lithograph on india laid paper, sheet 545 x 380mm. 21½ x 15". Lightly soiled. £220

Henry Dembinski (1791 - 1864) was a Polish general, born near Cracow, who served under Napoleon against Russia, and under Lajos Kossuth against Austria. He fled to Turkey on the resignation of Kossuth and died in Paris.

Numbered '44' lower edge of image.

**9735 Clementina M. Britan. Fr. et Hib. Regina.**

Iac: Frey ad vivum del: et sculp. Ro[m]ae. [n.d., c.1730.]  
Engraving, 570 x 370mm. 22½ x 14½". Some light spotting. £280  
Clementina, consort of James Stuart, the Old Pretender (1702 - 1735). She is surrounded by drapery, her hand touching a crown, with a coat of arms below. Clementina was consort of James Francis Edward ('The Old Pretender'), Jacobite claimant to the English, Scottish, and Irish thrones. The daughter of James Sobieski, prince of Poland, and his wife, Hedwig Elizabeth of Neuberg, she was the mother of Charles Edward (born 1720) and Henry Benedict (born 1725). By Jakob Frey (1681 - 1752), engraver and publisher. Born Lucerne, he moved to Rome in 1702, where he was trained by A. Westerhout.

A Jacobite propaganda image, created during Clementina's stay in Rome.

*BM: Bb,3.145. Sharp: 188, II.*

**9759 Louis Kossuth, Governor of Hungary. [Facsimile autograph lower right.]**

Drawn By Messterhazi. London; J. Hogarth, 5, Haymarket [n.d., c.1850].  
Lithograph, sheet 430 x 315mm. 17 x 12½". Small tear from lower paper edge. £190

Lajos Kossuth (1802 - 1894) was a Hungarian lawyer, politician and Governor-President of Hungary in 1849.

He was widely honored during his lifetime, including in the United Kingdom and the United States, as a freedom fighter.

**9760 Z.K.H. De Prins Van Oranje.**

J.B.V.D. Hulst, Koninklijke hofschilder pinxt. Get. door Last en V.D. Hulst: gedr. by Desguerrois en Co. Uitgegeven door A.H. Bakhuijsen, te S'Gravenhage [n.d., c.1825].  
Lithograph on india laid paper, image 320 x 250mm. 12½ x 9¾". Small tears to left paper edge. £190  
William Frederick George Louis, Prince of Orange and future King William II of the Netherlands (1792 – 1849). He entered the British Army, and in 1811, as aide-de-camp to Arthur Wellesley, Duke of Wellington, took part in several campaigns in the Peninsular War. He returned to the Netherlands in 1813 when his father became sovereign prince. In 1815, William became crown prince and he took service in the army when Napoleon escaped from Elba. He fought as commander of the Dutch-Belgian forces at the Battle of Quatre Bras (16 June 1815) as well as at Waterloo. He showed personal courage and energy, but frequently displayed atrocious military judgement, leading to many heavy casualties. The Duke of Wellington attributed this to his lack of command experience, however, rather than to him being a bad leader.

**9810 Her Royal Highness Augusta Princess Dowager of Wales, &c. 1756. To his Royal Highness George Prince of Wales, &c.&c.&c. This Plate is with all humility dedicated by his Royal Highness's most obedt. & devoted humble Servt. B. Baron.**

J.B. Vanloo Pinxt. B. Baron sculpt. [1756.]  
Etching and engraving, sheet 580 x 415mm. 22¾ x 16¼". Age toned. Trimmed within plate and glued to album page at corners. Pin holes to lower right corner, outside image. £330  
Augusta, Princess of Wales (1719 - 1772).  
Augusta of Saxe-Gotha, daughter of Frederick II, Duke of Saxe-Gotha. Married Frederick, Prince of Wales in 1736; mother of George III.  
After Jean Baptiste Van Loo (1684 - 1745), published as a pair to a portrait of the sitter's husband, Frederick Prince of Wales.

**9811 The Right Honourable Georgiana, Countess Spencer and Her Daughter the Honble. Miss Georgiana Spencer.**

J. Reynolds Pinxt. S.Paul fecit. London, Printed June 20th. 1771.  
Mezzotint, 505 x 355mm. 19¾ x 14". £490  
Lady Spencer embracing her daughter, who stands on a table at left, with a toy dog. Margaret Georgiana Spencer, Countess Spencer (1737 - 1814), daughter of Rt Hon Stephen Poyntz; she married John Spencer, 1st Earl Spencer in 1755. Their daughter Georgiana Cavendish, Duchess of Devonshire (1757 - 1806) married William Cavendish, 5th Duke of Devonshire,

in 1774. She became a well-known society figure and subject of a famous portrait by Gainsborough. Engraved by Samuel De Wilde (1751 - 1832). A painter, especially of theatrical subjects, and watercolourist, he also produced etchings and mezzotints which he signed with the pseudonym 'Paul'.  
*Chaloner Smith: 7. Hamilton: pg.133.*

**9772 Friedrich Wilhelm Ludwig Prinz Von Preussen.**

Nach der Natur gez. von Fr. Kruger. Lithogr. von Oldermann. Gedr. im Konigl. Lith. Institut, Berlin 1829. v. Helmlehner. Berlin, bei C.G. Luderitz.  
Lithograph, image 270 x 240mm. 10½ x 9½". Light soiling. £160  
Frederick William IV of Prussia (1795 - 1861), the eldest son and successor of Frederick William III of Prussia, reigned as King of Prussia from 1840 to 1861. He gained military experience by serving in the army during the War of Liberation against Napoleon in 1814, though he was an indifferent soldier. He is in military dress, with a battle being fought behind him. Publisher's blindstamp lower right of image.

**9890 The Portraictuer Of Captayne Iohn Smith / Admiral Of New England.**

[n.d., c.1820.]  
Engraving, sheet 170 x 115mm. 6¾ x 4½". £70  
John Smith (1580 - 1631), soldier and colonist. He is remembered for his role in establishing the first permanent English settlement in North America at Jamestown, Virginia, and his brief association with the Native American girl Pocahontas during an altercation with the Powhatan Confederacy and her father, Chief Powhatan. He was a leader of the Virginia Colony (based at Jamestown) between September 1608 and August 1609, and led an exploration along the rivers of Virginia and the Chesapeake Bay.  
Six lines of verse below portrait. A 19th century impression from the plate c.1616 by Simon De Passe (c.1595 - 1647), published by William Richardson.

**9713 William Strahan Esqr.**

Painted by Sir Joshua Reynolds. Engraved by J.Jones Engraver Extraordinary to His R..H. the Prince of Wales & Principal Engraver to His R.H. the Duke of York. Publish'd as the Act directs March 1. 1792. by J. Jones No. 75, Great Portland Street.  
Mezzotint, 385 x 275mm. 15¼ x 10¾". £160  
William Strahan (1715-1785), printer and publisher who set up in business in 1738 and became one of the largest printers in Britain working from several premises in London. He is seated at a small table, his right hand holding a book.  
After the portrait by Sir Joshua Reynolds in the National Portrait Gallery.  
*Chaloner Smith: 70. Russell: 70, II of II. Hamilton: pg.67, II of II. NPG: 4202.*

9902 **Sir Henry Clinton. Engraved For The Senator.**

Drawn from Life by C. Corbould, Engraved by Chs. Warren, and Published according to Act of Parliament, by C. Cooke, No.17 Paternoster-row Feby. 4 1791. Etching, 140 x 90mm. 5½ x 3½". £30  
Sir Henry Clinton, the elder (1738? - 1795), general in North America.

9901 **Benjamin Church.**

[n.d., c.1790.]  
Etching, sheet 220 x 140mm. 8¾ x 5½". £60  
Captain Benjamin Church (c. 1639 - 1718) was an American carpenter, military officer, and Ranger during America's Colonial era, and specifically, King Philip's War. King Philip's War, sometimes called Metacom's War or Metacom's Rebellion, was an armed conflict between Native American inhabitants of present-day southern New England and English colonists and their Native American allies from 1675–1676. More than half of New England's ninety towns were assaulted by Native American warriors. The war is named after the main leader of the Native American side, Metacomet, Metacom, or Pometacom known to the English as "King Philip".

9900 **Le General Arnold un des Chefs de l Armee Anglo Americaine.**

A Paris chez Esnauts et Rapilly, rue St. Jacques, a la Ville de Coutances, A.P.D.R. [n.d.,c.1780.]  
Etching and engraving, sheet 185 x 130mm. 7¼ x 5". £140  
Benedict Arnold (1741 – 1801). American general and traitor in the American Revolution; in 1780 his plan to surrender West Point to the British was foiled.

9899 **General Reed.**

Engrav'd for the Westminster Magazine. [n.d., c.1780.]  
Etching, 175 x 110mm. 7 x 4¼". £50  
Joseph Reed (1741 – 1785), American Revolutionary political leader and army officer. He studied law, was admitted (1763) to the bar, and then went to London to study at the Middle Temple. After returning (1765) to practice law in Trenton, New Jersey, he took an active part in pre-Revolutionary affairs. After settling (1770) in Philadelphia Reed became a member of the committee of correspondence (1774) and president of the Pennsylvania provincial congress (1775). In the war he served as military secretary to George Washington and as adjutant general and took part in a number of battles. He served in the Continental Congress (1777–78). As president (1778–81) of the supreme executive council of Pennsylvania he abolished slavery in Pennsylvania and caused (1778) Benedict Arnold to be prosecuted on charges of corrupt practices. He was a trustee and founder of the University of the State of Pennsylvania (later the University of Pennsylvania).  
A magazine illustration.

9904 **Benjamin Franklin [facsimile signature.]**

Engd. from an Old Print by J.A. O'Neill. New York: Elias Dexter, 562 Broadway [n.d., c.1830].  
Etching with mezzotint, sheet 170 x 115mm. 6¾ x 4½". Trimmed within plate, glued to album page at corners. £80  
Benjamin Franklin (1706 – 1790) was one of the most prominent of the Founders and early political figures and statesmen of the United States.

9841 **Simon Snyder Governor Of Pennsylvania.**

W. Woolley Pinx. Tiebout sc. Pub. by P. Price Philada [n.d., c.1808].  
Stipple engraving with some etching, sheet 270 x 200mm. 10½ x 8". Tatty extremities, with small tears. Several horizontal creases. £75  
Simon Snyder (1759 - 1819) was the governor of the Commonwealth of Pennsylvania from 1808 to 1817. A Jeffersonian Democrat, he served three terms as speaker of the Pennsylvania House of Representatives before becoming governor. He led the state through the War of 1812 and, following the conclusion of his term, was elected to the United States Senate, although he died in office in 1819.

9906 **Abraham Lincoln President, U.S.**

W. Macrone, Lith. Gratis Supplement To Glasgow Weekly Herald Of Saturday, May 6, 1865.  
Lithograph, sheet 220 x 190mm. 8¾ x 7½". £95  
Abraham Lincoln (1809 – 1865) was the 16th President of the United States. He successfully led the country through its greatest internal crisis, the American Civil War, preserving the Union and ending slavery. He was assassinated as the war was drawing to a close, on April 15th 1865.

9888 **The Honble. John Hancock.**

Pollard sculp. Engraved for Murray's History of the American War. Printed for T. Robson, Newcastle upon Tyne [1794].  
Etching and engraving, 175 x 105mm. 7 x 4". £65  
John Hancock (1737 – 1793) was a merchant, statesman, and prominent Patriot of the American Revolution. He served as president of the Second Continental Congress and was the first governor of the Commonwealth of Massachusetts. He is remembered for his large and stylish signature on the United States Declaration of Independence, so much so that "John Hancock" became, in the United States, a synonym for signature.  
Plate to Charles Stedman's 'The history of the origin, progress, and termination of the American war...' published in 2 vols. 1794.

9887 **The Rt. Honble. The Lord Aubrey Beauclerck Slain at Cartagena in America, Feb: the 24th. 1740/1 in the 31st. Year of his Age. [Six lines of verse below.]**

[n.d., c.1750.]

Etching, sheet 380 x 240mm. 15 x 9½". Trimmed to plate. £220

Lord Aubrey Beauclerk (1711-1741), captain in the royal navy and youngest son of Charles, 1st Duke of St Albans. At Cartagena on the Spanish main, in the attack on the Boca Chica under the command of Vice-admiral Vernon, Lord Aubrey was slain on 22 March 1740-1. A handsome monument to his memory was erected in Westminster Abbey, and a pension of 200l. per annum was conferred on his widow, which she enjoyed till her death on 30 Oct. 1755.

By George Vertue (1683 - 1756), after an unidentified artist.

*NPG: D1039.*

### 9886 **Lieut. Col. Tarlton.**

Sir Joshua Reynolds Pint. S.W. Reynolds Sculpt. London\_Publish'd Oct.r 11th 1782 by J.R. Smith No 83 opposite the Pantheon Oxford street, London. Mezzotint, 215 x 165mm. 8½ x 6½". £70  
General Sir Banastre Tarleton (1754 - 1833), 1st Baronet, GCB. He served with much distinction in the American War in 1776-81 under Lord Cornwallis. See 7272 for the full-size plate by J.R. Smith.

### 4722 **[John Dickinson.]**

Drawn from the life by Da Simitier in Philadelphia. Engraved by B.L. Prevost at Parilo [?]. [n.d. c. 1780]. Engraved. 7 x 5¼". £120  
John Dickinson (1732-1808), Philadelphian lawyer and politician. Although he refused to vote in favour of the Declaration of Independence in 1776, he supported the establishment of the new government during the American Revolution.

### 1231 **William Penn.**

Chapman sculp. Engraved for the Encyclopedia Londinensis July 1823. Engraving. 7 x 5". £45

### 9715 **Bougainville.**

A. Maurin 1833 [signature facsimile in plate lower left.] Impe: Lithr: de la 1e. Divon: Mile: r. du Paon No.8. Lithograph, sheet 230 x 160mm. 9 x 6¼". Trimmed and laid to album page. £130  
Louis-Antoine, comte de Bougainville (1729 - 1811), French admiral and explorer. By lithographer Antoine Maurin dit l'aîné (1793 - 1860), after the portrait by Jean-Pierre Franquel.

### 9891 **Adumbratio Quaedam Effigiei Dni Andreae Willetti Sacrae Theologiae Doctoris.**

[n.d., c.1630.] Etching and engraving, sheet 235 x 155mm. 9¼ x 6". Trimmed to plate, glued to album page. £260  
Andrew Willet (1562 - 1621), controversial divine. Frontispiece to his magnum opus 'Synopsis Papismi, or a General View of Papistri'. This argument against the papal theory at once took a foremost place in the controversial literature of the time, and rapidly passed through eight editions. It was designed as a reply to the

scholarly and elaborate treatise of the jesuit Bellarmine.

Six lines of Latin verse below image.

### 9918 **Les Souverains Coalises tous unis pour la Paix de l'Europe.**

Aug. Le Grand Sculpt. A Paris chez Bance, aine, Md. d'Estampes, rue St. Denis [n.d., c.1815]. Depose a la Direction gle. de la Librairie. Stipple with etching, 335 x 220mm. 13¼ x 8¾". £160  
Seven busts of European royalty, each named on the pedestal below, including the future George IV in the centre, alongside Tsar Alexander I of Russia, the Tsar's brother Peter, and Frederick William III of Prussia. Also featured are the rulers of Austria, Bavaria and Sweden. Probably issued in the aftermath of the Congress of Vienna on 16 March 1815, convened by the great European powers following the final defeat of Napoleon. The restored French king Louis XVIII is conspicuous by his absence.

### 9898 **Thomas Dick, L.L.D. Author Of "The Christian Philosopher" &c.&c.**

Engraved by H. Cook. [n.d., c.1845.] Stipple and etching, sheet 225 x 145mm. 8¾ x 5¾". £70

Reverend Thomas Dick (1774 - 1857) was a Scottish church minister, science teacher and writer, known for his works on astronomy and practical philosophy, combining science and Christianity, and defusing the tension between the two. Scientific instruments are on the desk behind. *Wellcome: 807.*

### 9897 **Sir Henry Clinton, K.B. Commander in Chief of his Majesty's Forces in North America.**

Painted by F. Smart. Engrav'd by F. Bartolozzi. [n.d., 1780.] Stipple with soft ground etching, sheet 130 x 120mm. 5 x 4¾". Trimmed within plate, glued to scrap sheet. Soiled. £45  
Sir Henry Clinton, the elder (1738? - 1795), general in North America.

### 9929 **Washington.**

De Maurizio dis. Milano Lit. Corbetta. [n.d., c.1850.] Sepia tinted lithograph, sheet 440 x 305mm. 17¼ x 12". Sheet trimmed. £140  
George Washington (1732 - 1799), printed in Milan, Italy, based on the 1796 portrait by Gilbert Stuart (1755 - 1828).

### 9928 **L. Fornasari. [Facsimile signature below.]**

[n.d., c.1830.] Lithograph, sheet 425 x 290mm. 16¾ x 11½". Some foxing. Sheet trimmed. £160  
Luciano Fornasari, bass singer whose American debut was in 1832 at the Richmond Hill Theatre, New York City.

9926 **Dque. Fcois. Arago. [Facsimile signature below.]**

dessine d'apres nature par Maurin [facsimile signature in plate]. Lith. Auguste Bry. Rosselin, suc. de Mme. Delpech, 21, quai Voltaire, a Paris [n.d. c.1850]. Lithograph, sheet 485 x 315mm. 19 x 12½". £160  
Dominique Francois Arago (1786 - 1853), French mathematician and astronomer.  
*Wellcome: 90, 1.*

9903 **Sr. William Johnson Bart. Major General of the English Forces in North America.**

[n.d., c.1780.]  
Etching, sheet 220 x 135mm. 8½ x 5¼". £35  
Sir William Johnson, 1st Bt (1715 - 1774), superintendent of Indian affairs in North America and a Major General in the British forces during the French and Indian War (1754-60). He led an Indian and militia force as part of General John Prideaux's siege of Fort Niagara in the summer of 1759. When Prideaux was killed, Johnson took command of the force and captured the fort.

9922 **ch. mau. pce de talleyrand ne a Paris le 2 fevrier 1754.**

E. Vogel delt. London 26. June 1834. Louis Zollner lith. et impr:  
Lithograph, sheet 470 x 365mm. 18½ x 14¼".  
Extremities tatty, with tears. Light spotting. £160  
An expressive portrait of an elderly Charles Maurice de Talleyrand-Périgord, 1st Sovereign Prince of Beneventum (1754 – 1838), French diplomat. He worked successfully from the regime of Louis XVI, through the French Revolution and then under Napoleon I, Louis XVIII, Charles X, and Louis-Philippe. Known since the turn of the 19th century simply by the name Talleyrand, he is widely regarded as one of the most versatile and influential diplomats in European history.  
From a sketch from life while he was in London as ambassador to the United Kingdom, a post he held from 1830 to 1834.

9889 **John Jay. formerly President of the Congress.**

B. Reading Sculpt. Drawn from the Life by Du Simetiere in Philadelphia. [n.d., c.1780.]  
Stipple and etching in sepia, sheet 145 x 110mm. 5¾ x 4¼". Trimmed within plate, lightly soiled. £70  
John Jay (1745 – 1829) was an American politician, statesman, revolutionary, diplomat, a Founding Father of the United States, President of the Continental Congress from 1778 to 1779 and, from 1789 to 1795, the first Chief Justice of the United States.  
Printed in the USA, plate to 'American Legislators'.

9916 **[Cornelis Ploos van Amstel.]**

[n.d., c.1790.]  
Etching, sheet 285 x 210mm. 11¼ x 8¼". Trimmed within plate. Horizontal centre crease. £90  
Cornelis Ploos van Amstel (1726 - 1798), engraver, wood merchant and collector of old master drawings in Amsterdam, etched by himself. Amstel devised new methods of making facsimiles of drawings ('prenttekening'), and published forty-six of them in twenty-one different sets between 1765-1787 in editions of 350 impressions, called 'Ectypa'. He worked with other printmakers who were obliged to keep the newly invented techniques secret. Some of his assistants included Bernard Schreuder, Elisabeth van Woensel, Cornelis Buys, Cornelis Brouwer. His printer was Johannes Körnlein.  
Probably after George van der Mijn (1726/1727 - 1763). The sitter is here depicted on a canvas or sheet of paper hanging from an easel, surrounded by emblems of his trade, including an artist's palette and brushes. A trumpet and lyre emerge from behind. Captioned in ink mss. 'Ploos van Amstel' below image.

9915 **Washington Irving.**

H.T.W. [n.d., c.1840.]  
Pen and ink sketch with highlights in white paint, sheet 195 x 150mm. 7¾ x 6". Some light soiling/staining. £120

A drawing by an amateur artist of Washington Irving (1783 – 1859), American author, essayist, biographer and historian of the early 19th century. He was best known for his short stories "The Legend of Sleepy Hollow" and "Rip Van Winkle", both of which appear in his book *The Sketch Book of Geoffrey Crayon, Gent.* His historical works include biographies of George Washington, Oliver Goldsmith and Muhammad, and several histories of 15th century Spain dealing with subjects such as Christopher Columbus, the Moors, and the Alhambra. Irving also served as the U.S. minister to Spain from 1842 to 1846.

9913 **Figaro Cartoon. Men Of The Period. Gen. U.S. Grant. (President of the United States..) How shall we rank thee upon glory's page?/ Thou more than soldier and just less than sage. Thomas Moore. -- Poems Relating to America.**

F Austin [in image.] [n.d, c.1875.].  
Chromolithograph, sheet 225 x 140mm. 8¾ x 5½". £60  
Ulysses S. Grant, born Hiram Ulysses Grant (1822 – 1885), was an American general and the 18th President of the United States (1869 – 1877). He achieved international fame as the leading Union general in the American Civil War.

9912 **Alonzo Potter, D.D., L.L.D. Bishop of the P E Church Pennsylvania.**

Painted By Wm. E. Winner. Engraved By Wm. Warner, Phila. Published By V.F. Harrison, No.27, So. 8th. St. Philada. Entered according to Act of Congress in the Year 1847, by V.F. Harrison in the Clerks Office

of the District Court of the U.S. for the Eastern District of Pennsylvania.

Mezzotint, image 630 x 465mm. 24¾ x 18¼".

Trimmed within plate. Small tears and holes to extremities/close to paper edge. Crease through upper right corner of image. Generally soiled. £120

The Right Reverend Alonzo Potter (1800- 1865) was an American bishop of the Episcopal Church who served as the third Bishop of Pennsylvania.

#### 9908 [William Dunlap.]

Max Rosenthal Sc. 1897. [Signed in pencil lower right.] Charles C. Ingham, N.A. Pinx. Engraved for the Dunlap Society [c.1897]. From the painting in the National Academy of Design, New York.

Mezzotint, signed engraver's proof on india laid paper, numbered '221' in pencil. 175 x 125mm, 7 x 5". Tear from left sheet edge. £120

William Dunlap (1766 - 1839) was a pioneer of the American theatre. He was a producer, playwright, and actor, as well as a historian. He managed two of New York's earliest and most prominent theaters, the John Street Theatre (from 1796-98) and the Park Theatre (from 1798-1805). He was also an artist, despite losing an eye in childhood.

#### 9907 Marquis de la Fayette.

L: Barre pint. B: le Clair inct. London, Pubd. Feby. 3, 1791 by Molteno, Colnaghi, & Co. No: 132 Pall Mall. Stipple with etching, sheet 220 x 165mm. 8¾ x 6½". Trimmed to plate. Soiled. £120

Marie Joseph Paul Yves Roch Gilbert du Motier, Marquis de Lafayette (1757 - 1834). French citizen who joined Continental Army during American Revolutionary War, voted Major General by Continental Congress. He commanded a light division at the Battle of Yorktown, and was a close associate of George Washington.

#### 9925 Jadelot. [Facsimile signature below.]

Maurin [facsimile signature in plate]. Lith. Delpech. [n.d. c.1825].

Lithograph, sheet 360 x 275mm. 14¼ x 10¾". Sheet trimmed, foxing. £65

Jean Francois Nicolas Jadelot (1738 - 1793), French anatomist and physiologist.  
*Wellcome: 1511.*

#### 9844 Major General Tettenbourn.

Drawn & Etched by Denis Dighton. Published Jany. 1815, by T. Palser, Surrey side Westr. Bridge.

Hand coloured etching, 350 x 245mm. 13¾ x 9¾".

Time stained. Pin hole to upper left part of plate. £130  
Baron Friedrich Karl of Tettenborn (1778 - 1845) was a famous cavalry general in the Austrian and Russian armies during the Napoleonic Wars.

By Dennis Dighton (1792 - 1827), painter and printmaker, son of Robert. He was military painter to the Prince Regent.

Paper watermarked 'John Dickinson & Co.'

#### 9840 Professor Pattison. University Of Maryland.

Drawn on Stone by Richard J. Lane, from a Picture by Chester Harding. London, Published by J. Miller.

Printed by C. Hullmandel [n.d., c.1825].

Lithograph on india laid paper, india 240 x 165mm. 9½ x 6½". Slightly soiled. £95

Granville Sharp Pattison (1791 - 1851), anatomist, was admitted a member of the faculty of physicians and surgeons of Glasgow in 1813. He acted in 1818 as assistant to Allan Burns, the lecturer on anatomy, physiology, and surgery at the Andersonian Institute in that city, but he only held the office for a year. He proceeded to Philadelphia in 1818, and there lectured privately on anatomy. In 1820 he was appointed to the chair of anatomy, physiology, and surgery in the university of Maryland in Baltimore, a post he filled for five years and resigned on the ground of ill-health. During this period he edited the second edition of Burns's 'Observations on the Surgical Anatomy of the Head and Neck,' which was published in 1823.

After Charles Chester Harding (1792 - 1866).

*NPG: D22406.*

#### 9842 Commodore Sir Thomas Herbert. K.C.B. Commander in Chief of Her Majesty's Naval Forces, on the S.E. Coast of America.

J.H. Lynch lith. Day & Son, Lithrs. to The Queen.

[n.d., c.1850.]

Lithograph on india laid paper, india 225 x 155mm. 8¾ x 6". Foxed. £140

Sir Thomas Herbert (1793 - 1861), rear-admiral. As a recognition of his many years of distinguished naval service he was nominated a K.C.B. on 14 October 1841. From 1847 to 1849 he was commodore on the east coast of South America, with a broad pennant in the Raleigh of 50 guns. From February to December 1852 he was a junior lord of the admiralty under the Duke of Northumberland, and on 26 October 1852 he became a rear-admiral. From 1852 to 1857 he was M.P. for Dartmouth.

#### 9742 The Dog In The Manger.

London, Published 30th. November 1857, At 26, Haymarket.

Lithograph, sheet 410 x 320mm. 16¼ x 10½".

Repaired tears from extremities, one just into image from above. Light soiling. £190

A political satire. The 'dog', here dressed as a cleric, is probably intended to represent Henry John Temple, 3rd Viscount Palmerston (1784 - 1865), Prime Minister at the time of publication. He is depicted preaching a sermon at Exeter Hall on the north side of The Strand, London. The hall could hold about 3,000 people, and was used for holding religious and philanthropic meetings.

The Dog in the Manger is a fable attributed to Aesop, concerning a dog who one afternoon lay down to sleep in the manger. On being awoken, he ferociously kept the cattle in the farm from eating the hay on which he chose to sleep, even though he was unable to eat it himself, leading an ox to mutter the moral of the fable:

"People often begrudge others what they cannot enjoy themselves".

**9775 A Lady of Battersea. taken from Life.**

Drawn & Etchd by George Belcher 1916.  
Hand coloured etching, 280 x 200mm. 11 x 8". £190  
An endearing semi-caricature depiction of a resident of Battersea, London, by George Frederick Arthur Belcher ARA (1875 - 1947).

**9909 A Visit To The Synagogue.**

Pubd. April 28th. 1809 by Thos. Tegg No. 111  
Cheapside.  
Hand coloured etching, 245 x 350mm. 9½ x 13¾".  
£340

The heads of the royal Dukes of Cumberland, Cambridge and Suffolk are replaced with packages inscribed respectively 'Cumberland Lead', 'Cambridge Butter', and 'Suffolk Cheese'. They are received at a synagogue by a rabbi, who greets his visitors with the words "Welcome, thrice Welcome, Bretheren to the Synagogue."  
Possibly by Rowlandson.  
*Not in BM.*

**9782 Father Paul disturbed, or the Lay Brother reprov'd. The Door resounds, the topping Fathers Fly,/ Behind the Curtain, to Elude the Eye./ The Lay Brother, who Acts as Clark, comes in,/ His Visage Pale, his Figure, lank and Thin./ How now, says Paul, what mean you by these Airs,/ Why knock so loud, while we are all at Prayers;/ For shame\_You eat, you drink\_ we fast we Pray;/ Hence Glutton, hence;\_ We must to prayers, away.**

London, Printed for R.Sayer & J.Bennett Map & Print Sellers No. 53 Fleet Street, as the Act directs 25 April 1778.  
Mezzotint with thick original colour. 355 x 255mm.  
Tears left and right; laid on card. £360  
A novice is scolded by Father Paul for disturbing the monks at their drinking which is taking place behind a curtain in the church.

**9662 [The Stage Coach, Or The Country Inn Yard.]**

Design'd and Engrav'd by W: Hogarth. Publish'd According to Act of Parliament. 1747.  
Etching and engraving, 215 x 310mm. 8½ x 12¼".  
Repaired marginal tears, one just into top of plate.  
Stain spots to lower left of image. £280  
Ostensibly showing the various characters and shinnanigans of a country coaching inn yard, in typical Hogarth style there are within this image a wealth of metaphors, subtle and not so subtle, for the politics and society of mid 18th century England. In particular, the print contains several allusions to the upcoming General Election that took place at the end of the same month in which it was first published (June 1747).  
Inscribed 'Price one Shilling' lower left.

*Paulson: 167, III of IV.*

**9727 A Nettle Between Two Roses.**

Printed for & Sold by Bowles & Carver, No. 69 St. Paul's Churcu Yard, London. Published as the Act directs, 12 Aug. 1796.  
Hand-coloured mezzotint, 355 x 255mm. 14 x 10".  
Some small creases, light soiling. Glued to card at upper edge. £420  
A young man walks between two young women who have put their hands through his arms and gaze at him affectionately. All are fashionably dressed.  
Numbered '598' bottom left.  
*BM Satires: 7816. Chaloner Smith: undescribed.*

**9825 British Manufacturers.**

Published by W. Spooner 37 Strand [n.d., c.1840].  
Lithograph, sheet 385 x 280mm. 15 x 11". Some staining/discoloration. £160  
Eight vignette scenes of different tradesmen going about their business. Includes watch makers, stone masons, coopers, glass blowers and a cider press at the bottom.  
*Ex: Blackburn collection.*

**9749 The Method of Diving in Tides or Currents.**

Engraved for the Universal Magazine for J. Hinton in Newgate Street [n.d., c.1745].  
Etching and engraving, image 175 x 165mm. 7 x 6½".  
Folds (as normal) and creases, centre crease developing tears either end. Soiling and staining. Trimmed to lower plate, upper left corner of plate missing. £95  
A demonstration of the use of an anchor and weights to stabilise a diver from a boat in his rather primitive suit lower right.  
Fold-out illustration to the Universal Magazine.

**9826 Navigatio Piscatorum in glacie quaerentium Balaenam. La Navigation dans la glace, et chercher du Baleine.**

[n.d., c.1760.]  
Hand coloured etching, 320 x 430mm. 12½ x 17".  
Stain to centre of title area. Trimmed close to upper platemark. £290  
A Greenland whale fishery with polar bears (coloured in black!) in the foreground. Title in Latin and French. Possibly from a set of four arctic whaling and fishing scenes published by George Balthasar Probst (1732 - 1801) in Augsburg.  
Numbered 'CCI.' lower left.

**9847 The Chymist. To Richard Mead M.D. Physician in Ordinary to his Majesty F.R.S. This Print Ingrav'd from an Original Painting of the same Size by David Teniers, is humbly Dedicated by his most Obedient Servant, Thos. Major.**

D. Teniers pinxt. T. Major sculpt. Publish'd May 7th 1750. accord. to Act of Parliamt. London sold by the

Author at the Golden Head in West Street the upper end of St. Martin's Lane.  
Fine copper engraving, 405 x 285mm. 16 x 11¼".  
Some marginal soiling/staining. £330  
A chemist in his laboratory surrounded by scientific vessels and equipment. After David Teniers the Younger (1610 - 1690).  
Numbered 'No.17' lower right.

**9848 The Laboratory. To William Pitcairn M.D. This Plate is Inscribed, by his most Gratefull and Obliged humble Servant, Thos: Major.**

D. Teniers pinxt: T. Major sculp: Publish'd July the 7th. 1755. by T. Major Engraver to his R: H: the Prince of Wales, at the Golden Head in Chandois Street, near St. Martins Lane London.  
Fine copper engraving, 410 x 290mm. 16¼ x 11½".  
£330  
A chemist's assistant in his laboratory surrounded by scientific vessels and equipment. After David Teniers the Younger (1610 - 1690).  
Numbered 'No:24' lower right.

**9849 Le Chirurgien De Campagne. Dedie a Monseigneur le Marquis d'Argenson Ministre et Secretaire d'Etat. Grave d'apres le Tableau Original de David Teniers, Par son tres humble et tres Obeissant Serviteur Tho. Major.**

D. Teniers pinx. T. Major Sculp. 1747. A Paris chez l'Auteur rue St. Jacques vis-a-vis les Charniers de S. Benoist [c.1750].  
Fine copper engraving, 370 x 490mm. 14½ x 19¼".  
£360  
A 'country surgeon' tends to the wounded foot of a peasant. His doctor's surgery contains in addition to the usual knives and tools of his trade a stuffed reptile suspended from the ceiling, and a monkey at the window upper right. After David Teniers the Younger (1610 - 1690).

**9814 The Water Cress Girl.**

Painted by J. Zoffany R.A. Engraved by J.R. Smith. London Publish'd Sepr. 9th; 1780, by J.R. Smith No.10 Batemans Buildings Soho, W. Humphrey No. 227 Strand, & Birchall No 473 Strand.  
Mezzotint, 380 x 275mm. 15 x 10¾". Light foxing.  
£330  
This water cress seller is actually Jane Tryphosa Wallis (1774 - 1848), an actress who performed on stage at Covent Garden and Edinburgh, among others, in intervals from 1789 - 1814. She married James Elijah Campbell in 1797.  
Companion to 'Flower Girl'. The painting by Johan Joseph Zoffany (1733 - 1810) was exhibited at the RA in 1780.  
This publication line is not recorded in any of the reference books.  
*Chaloner Smith: 200. D'Oench: 159. Frankau: 369. Unrecorded state. For the same plate titled 'Jane Wallis' see BM: 1902,1011.5086.*

**9670 A Printing Press.**

Hulett sculp. [n.d., c.1755.]  
Etching and engraving, image 105 x 55mm. 4 x 2¼".  
Staining to right paper edge. £45  
A book illustration.

**9671 The Printers letter Case, & composing stick.**

Hulett sculp. [n.d., c.1755.]  
Etching and engraving, image 55 x 105mm. 2¼ x 4".  
Staining to lower paper edge. £45  
A book illustration.

**9846 [Royal & Ancient.]**

W. Dendy Sadler. James Dobie. [Signed in pencil by both painter and etcher. ] London, Published 1914. By L. H. Lefevre & Son, 1a King Street, St. James, S.W. the Proprietors of the Copyright. Printed by J.Brooker & Co.,  
Etching, Remarqued [a golf bag] artist's proof limited to 300 signed impressions. 350 x 250mm. Very fine condition, framed in original decorative gilt frame.  
Limited edition. £650  
Walter Dendy Sadler (1854-1923) was born in Dorking, and brought up in Horsham, where he showed a talent for drawing. At age 16 he decided to become a painter and enrolled for two years at Heatherley's School of Art in London, subsequently studying in Germany under W. Simmler. He exhibited at the Dudley Gallery from 1872 and at the Royal Academy from the following year through to the 1890s. He painted contemporary people in domestic and daily life pursuits, showing them with comical expressions. His paintings were some of the first in Henry Tate's collection and now hang in the Tate Gallery London, with others in the Walker Art Gallery, Liverpool. The combination of realism with whimsicality follows an English tradition of humour, which seems to work as black and white etchings.

*Printseller's Association Stamp.*

**9673 A View of the Public Fireworks to be exhibited on Occasion of the General Peace Concluded at Aix le Chappelle Novr. 7. 1748.**

Engrav'd According to Act of Parliament, for the London Magazine. Printed and Sold by R. Baldwin jun. at the Rose in Pater Noster Row.  
Etching and engraving, 200 x 395mm. 8 x 15½".  
Vertical folds as normal; tatty extremities and some staining. Trimmed to plate at left with small tears. £90  
Preparations for a display of fireworks to celebrate the second Treaty of Aix-la-Chapelle (Aachen) of 1748, which ended the War of the Austrian Succession.  
Lettered in the image, with key and explanatory text describing dimensions and display details either side of title above image.  
Fold-out illustration to the London Magazine.

**9672 A View of ye Grand Theatre & Fireworks erected on ye Water near ye Court at ye Hague (on Occasion of ye**

**General Peace concluded at Aix le Chapelle Oct:18, 1748) and exhibited June 13, 1749. N.S.**

Engrav'd for the Universal Magazine according to Act of Parliament 1749, for J. Hinton at ye Kings Arms in St. Pauls Church-Yard London.

Etching and engraving, 180 x 300mm. 7 x 11¾".

Vertical folds as normal, tearing at lower paper edge.

Some staining. £90

Preparations for a display of fireworks to celebrate the second Treaty of Aix-la-Chapelle (Aachen) of 1748, which ended the War of the Austrian Succession.

Fold-out illustration to the Universal Magazine.

**9654 An Arabian belonging to John Warde Esqr.**

Painted by Mr. Stubbs. London, Printed for R. Sayer & J. Bennett Map & Printsellers No.53 Fleet Street, as the Act directs 2 June 1777.

Mezzotint, 250 x 350mm. 9¾ x 13¾". Two surface scratched to right. A few stain spots; unexamined out of frame. £650

Numbered '522' lower right.

*Lennox-Boyd: 22, IV of VIII. Siltzer: pg. 270.*

**9845 Royal and Ancient [St. Andrews 1798].**

by Frank Paton, Signed in pencil. Published by Leggatt Bros, 62 Chaeptside, London. 1894

Proof etching, 200 x 265mm £320

Frank Paton (1856-1909) was a successful artist during his lifetime and could even count Queen Victoria as an admirer of his work. He is perhaps most widely known for his series of etched Christmas cards published annually by Edward Ernest Leggatt from 1880 until Paton's death in 1909. They were intended to be a cut above the average Christmas card and sold for half a guinea each. Their format became quite formulaic over the years. A central subject reflecting the title of the print was usually complemented by a series of often humorous sketches around its border. A number of the prints would be sent from the printers to be signed in pencil by Paton.

The Green at St. Andrews surrounded by anecdotal vignettes from golfing terminology is from this series.

**9835 Ruines de la partie interieure d'une basilique a Rome [in pencil.]**

Robert pinexit Guyot Sculpit [ink mss.] [n.d., c.1790.]

Hand coloured etching with aquatint, proof before all letters (with ink ruled border). 305 x 380mm. 12 x 15". Small split in printed border. Minor soiling/staining. £420

Women attending to their laundry inside a ruined church in Rome. In fine colour.

**9829 Tyre, from the Isthmus. Tsur, ancient Tyre, from the Isthmus, April 27th 1839.**

David Roberts. R.A. L. Haghe Lith. London, Published F. G. Moon, 20 Threadneedle Street, Aug. t 18th, 1843.

Tinted lithograph, printed area 355 x 510mm. £520  
Early in the 6th century B.C. Nebuchadnezzar, king of Babylon, laid siege to the city for 13 years. Later Alexander the Great stormed Tyre without success for seven months. Only by joining the island city to the mainland by a causeway was he able to bring up his siege engines to scale Tyre's formidable walls.

**9664 The first Interview of Christopher Columbus with the Natives of America.**

Engraved for Middleton's Complete System of Geography. [n.d., c.1777.]

Etching and engraving, 295 x 175mm. 11½ x 7". Trace of water stain to lower left corner. £75

Christopher Columbus (1451 – 1506) landed within the Bahamas Archipelago in October 1492 at a locale he named San Salvador. Mistaking the Carribean island for the East-Asian mainland, he referred to its inhabitants as "Indians". Severely underestimating the circumference of the Earth, Columbus had hypothesized that a westward route from Iberia to the Indies would be shorter and more direct than the overland trade route through Arabia. If true, this would have allowed his royal Spanish patrons entry into the lucrative spice trade.

Plate to Charles Theodore Middleton's 'A new and complete system of Geography ... Embellished ... with ... copper plates, etc.', London 1777-78.

**9828 Engedi. Convent of St Saba April 4th 1839.**

David Roberts. R.A. London, Published F.G.Moon, 20 Threadneedle Street, Nov.r 1st, 1842.

Tinted lithograph, printed area 350 x 505mm. £490  
Mar Saba in the West Bank, a Greek orthodox monastery founded in 439 C.E. and believed to be the oldest surviving monastery in the world, today housing 20 monks.

**9827 Baalbec. [Ruins of Baalbec, May 5th 1839.]**

David Roberts. R.A. L. Haghe Lith. London, Published F. G. Moon, 20 Threadneedle Street, Sept.r 18th, 1843.

Tinted lithograph, printed area 350 x 510mm. £850  
The Acropolis of Baalbek is the largest and best preserved corpus of Roman architecture left to us. Its temples, dedicated to Jupiter, Venus and Bacchus (larger than the Parthenon in Athens), were built in the second and third centuries A.D.

**9812 [Scene On The French Coast.]**

Drawn & Etched by J.M.W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J.M.W. Turner Harley Street [n.d., c.1807].

Mezzotint and etching in sepia, 210 x 290mm. 8¼ x 11½". £260

A ship on the shore in the foreground is being unloaded with the aid of horses and carts.

A collaboration between the draughtsmanship and etching of J.M.W. Turner and the considerable skills of engraving in mezzotint provided by Charles Turner (1773 - 1857). For the artist's 'Liber Studiorum', a

series of compositional studies for various types of landscape painting, which he published in 14 parts at irregular intervals between 1807 and 1819.

Incribed with the initial 'M' in open letters above the image.

*Finberg: 4, state III of III.*

**9765 Album Del Ferro-Carril Mexicano. Puente Del Chiquihuite.**

C. Castro pino. Chromolitogo. por. A. Sigogne. Propiedad de Victor Debray, editor e impresor. [n.d., c.1880.]

Chromolithograph, image 240 x 350mm. 9½ x 13¾".  
£250

A newly-constructed rail bridge in Mexico. Plate to the 'Album del ferrocarril mexicano' [Album of the Mexican Railroad], which celebrated the landscape of Mexico as the country was being transformed by the advent of rail transportation.

Casimiro Castro (1826 - 1889) was a Mexican lithographer, draftsman and painter, considered one of the great Mexican lithographers and landscape artists of the 19th century. His works hold both historic and artistic value in Mexico today, and are in the collections of Mexican museums. The versatile artist also created designs for facades and shop interiors, posters, landscapes and even fashion designs. Numbered 'Lama. VI' upper right.

**9766 Album Del Ferro-Carril Mexicano. Cordoba (Tomado desde el camino de Coscomatepec.)**

C. Castro pino. Chromolitogo. por. A. Sigogne. Propiedad de Victor Debray, editor e impresor. [n.d., c.1880.]

Chromolithograph, image 240 x 355mm. 9½ x 14".  
£350

A prospect of Cordoba, the Mexican state of Veracruz. Plate to the 'Album del ferrocarril mexicano' [Album of the Mexican Railroad], which celebrated the landscape of Mexico as the country was being transformed by the advent of rail transportation.

Casimiro Castro (1826 - 1889) was a Mexican lithographer, draftsman and painter, considered one of the great Mexican lithographers and landscape artists of the 19th century. His works hold both historic and artistic value in Mexico today, and are in the collections of Mexican museums. The versatile artist also created designs for facades and shop interiors, posters, landscapes and even fashion designs. Numbered 'Lama. X.' upper right.

**9767 Album Del Ferro-Carril Mexicano. Infiernillo.**

C. Castro pino. Chromolitogo. por. Sigogne. Propiedad de Victor Debray y Ca. editores e impresores. [n.d., c.1880.]

Chromolithograph, image 240 x 350mm. 9½ x 13¾".  
£350

Two travellers watch a steam train passing on a newly-constructed railway in the Mexican mountains. Plate to the 'Album del ferrocarril mexicano' [Album of the Mexican Railroad], which celebrated the landscape

of Mexico as the country was being transformed by the advent of rail transportation.

Casimiro Castro (1826 - 1889) was a Mexican lithographer, draftsman and painter, considered one of the great Mexican lithographers and landscape artists of the 19th century. His works hold both historic and artistic value in Mexico today, and are in the collections of Mexican museums. The versatile artist also created designs for facades and shop interiors, posters, landscapes and even fashion designs. Numbered 'Lama. XVII' upper right.

**9768 Wood Boats - St. John River N.B. 66 [etched in plate lower right.]**

Stephen Parrish [signed in pencil lower right.] ['S. Parrish' etched in plate lower left.] [1866.]

Etching, 120 x 275mm. 4¾ x 7". Paper age toned.  
£140

An evocative scene on the Saint John River, Canada, with a group of boats in the foreground. The river is approximately 418 miles (673 km) long, located principally in the Canadian province of New Brunswick. It forms part of the Canada - United States (Maine) border in two different places along its length. By Stephen Parrish (American, 1846 - 1938).

**9838 View Of The City Of Moscow, From The Banks Of The Mosqua, & Near The Convent Of Spas Na Novoi.**

Publish'd 1 Jany. 1813, at R. Ackermann's Repository of Arts, 101, Strand, London.

Hand coloured aquatint, 250 x 300mm. 9¾ x 11¾".  
Tatty extremities; slightly soiled. £160

Plate 2 to 'Historical Sketch of Moscow: illustrated by Twelve Views of different parts of that imperial city...etc' 1813.

Numbered 'Plate 2.' upper right.

*Abbey Travel: 224, 2. British Library: 002563337.*

**9748 Irun.**

Dessine d'apres nature et lithe. par J. Jacottet, Figres. par A. Bayot. Lith: d'Auguste Bry, rue du Bac, 134. Chez Gihaut freres, editeurs, boulevard des Italiens, 5 [n.d., c.1845].

Lithograph, sheet 310 x 420mm. 12¼ x 16½". £160  
Irun (old Basque for 'fortified town', Spanish: Irún) is a town of the in the Basque province of Guipuscoa, Spain, on the border between with France. From a series of views in Spain published in Paris, numbered '2e. Partie. (5) Espagne.' above image. By Louis Julien Jacottet (1806 - 1880)

**9821 Watering Tank at Tobacco Bay, Bermuda.**

Wells, sc. Published 28, Feby. 1809 by J. Gold, Shoe Lane.

Hand coloured aquatint, sheet 150 x 245mm. 6 x 9½".  
Sheet chipped at upper left corner. £160

British navy ships off the coast of Bermuda. Plate to the 'Naval Chronicle' for 1809.

9660 **A Perspective View of Cocos and Traitor's Islands discovered in the Voyages to the South Seas.**

F. Chesham Sculpt. Engraved for Middleton's Complete System of Geography. [n.d., c.1777.] Etching and engraving, 190 x 290mm. 7½ x 11½". Two pin holes to image. Repaired hole to title area. £70  
A European ship's crew is attacked by inhabitants of Tafahi and Niuatoputapu, two islands of the kingdom of Tonga.  
Plate to Charles Theodore Middleton's 'A new and complete system of Geography ... Embellished ... with ... copper plates, etc.', London 1777-78.

9757 **[Illustrations of the Rock Cut Temples of India: selected from the best examples of the different series of caves at Ellora, Ajunta, Cuttack, Salsette, Karli, and Mahavellipore.]**

[Drawn on Stone by Mr. T.C. Dibdin, from sketches carefully made on the spot, with the assistance of the camera-lucida, in the years 1838-9, by James Fergusson, Esq. London: John Weale. M.DCCC.XLV [1845].]

Set of 18 tinted lithographs as index page, lacking frontispiece and titlepage. Disbound, sheets 545 x 370mm. 21½ x 14½". Some light foxing; some sheets with tatty extremities. £950

All plates inscribed 'From A Sketch By Jas. Fergusson Esqr. T.C. Dibdin Del & Lith. M & N. Hanhart Imp. Published By John Weale, 59, High Holborn.' Plates numbered in upper right.

James Fergusson (1808 - 1886) was a writer upon architecture and a skilled draughtsman with the camera lucida. His last visit to India was in 1845, but already, chiefly between 1835 and 1842, he had made with remarkable energy the lengthened tours in that country which are shown in the map in his 'Picturesque Illustrations of Ancient Architecture in Hindustan'. During these tours he prepared the laborious and accurate measurements and drawings of Indian buildings which formed the material of his best-known works. In 1840 he was elected a member of the Royal Asiatic Society, to which, towards the close of 1843, he read a paper on 'The Rock-cut Temples of India,' published in its 'Journal,' vol. viii. The paper led to the presentation of a memorial from the council of the society to the court of directors of the East India Company, in consequence of which, much to Fergusson's satisfaction, instructions were sent for the measurement and drawing of the antiquities in the different presidencies of the country. Fergusson's power of laborious research, and of systematising the results of his own accurate observation and the labours of others, enabled him to invest the historical study of architecture, particularly Indian architecture, with a new interest.

*Abbey Travel: 467.*

9755 **Salée, een vermaerde Koopstadt...**

Pet Schenk. Amst: C.P. [n.d., c.1702.]  
Fine engraving, 215 x 265mm. 8½ x 10½". £180

A maritime battle, one ship in flames, in front of Salé (from the Berber word asla, meaning "rock"), the twin city to Rabat, capital of Morocco. It was a self-governing Republic with international trading influence, situated on the mouth of the Bou Regreg river on the Atlantic coast.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

9754 **Tanger, een oude stadt in het Koningryk van Eez, aen de straet van Gibraltar...**

Pet: Schenk. Amst: C.P. [n.d., c.1702.]  
Fine engraving, 215 x 270mm. 8½ x 10½". £220

A panorama with ships in the foreground of Tangier or Tangiers in northern Morocco. It lies on the North African coast at the western entrance to the Strait of Gibraltar, where the Mediterranean meets the Atlantic Ocean.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

9753 **Gigeri, een Koopryk Dorp in Barbarye...**

Pet. Schenk. Amst. C.P. [n.d., c.1702.]  
Fine engraving, 215 x 270mm. 8½ x 10½". Waterstain to margin upper right. £180

A panorama of the coast at Jijel (formerly known as Djidjelli, Gigeri or Gigery) in northeastern Algeria, from the Mediterranean Sea. Three ships feature.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

9752 **Tunis, een sterke verblyfplaets der zeeroveren...**

Pet Schenk. Amsteld. C.P. [n.d., c.1702.]  
Fine engraving, 215 x 265mm. 8½ x 10½". Marginal tear lower left. £170

A panoramic prospect of Tunis, in Tunisia, North Africa.

Engraved and published in Amsterdam by Pieter Schenk (1660 - 1718/1719). Titles in Dutch, to left, and Latin.

9657 **A View of the celebrated Great Wall of China, which divides that Empire from Tartary, & was originally built to prevent the Invasions of the Tartars.**

G.H. Millar delin. Taylor sculp. [London: A. Hogg, c.1782.]

Etching and engraving, 215 x 330mm. 8½ x 13". £90  
The Great Wall of China is a series of stone and earthen fortifications in China, built, rebuilt, and maintained between the 6th century BC and the 16th century to protect the northern borders of the Chinese Empire from Xiongnu attacks during the rule of successive dynasties.

An illustration to George Henry Millar's 'The new and universal System of Geography, being a complete history and description of the whole world. ...' 1782.

**9756 Tanger [inscribed in banner cartouche in sky].**

[Arnoldus Montanus.] [n.d., c.1670.]

Engraving and etching, 250 x 325mm. 9¾ x 12¾".

Occasional spotting. Staining from old tape to margins/edge of image. Pin hole to centre of image.

£90

A panorama from the sea, with ships, of Tangier or Tangiers in northern Morocco. It lies on the North African coast at the western entrance to the Strait of Gibraltar, where the Mediterranean meets the Atlantic Ocean. 't Gouverneurs Huys' captioned to left. Plate to an African atlas by Arnoldus Montanus, published in the Netherlands.

**9725 Vue d'Innsbruck, prise de l'Hotel de l'aigle d'Or. Aufgenommen in dem Gasthof des Alois B. Niderkircher am goldenen Adler in Innsbruck.**

Jos. [illegible surname] 1819.

Pen and ink with watercolour, sheet 345 x 230mm.

13½ x 9". Horizontal crease through middle of sheet, creases to corners. £220

Innsbruck in western Austria. View of a busy street with monument in centre, a bridge to the right over the River Inn, and mountains towering in background (captioned in the image).

*From the collection of Cecil Bisshopp Harmsworth, 1st Baron Harmsworth.*

**9776 View Of A Palace Of Shereef Bey.**

On Stone by J.C. Bourne from a Drawing by Owen B. Carter Archt. Printed by C. Hullmandel [1840].

Hand coloured lithograph, image 250 x 375mm. 9¾ x 14¾". £190

Groups of camels and their handlers on the outskirts of Cairo, Egypt.

Plate 10 to Robert Hay's 'Views in Kairo' 1840.

*Abbey Travel: 270, 10.*

**9770 Giuoco di Forze.**

[n.d., c. 1770.]

Etching and engraving, sheet 125 x 70mm. 5 x 2¾".

Trimmed and glued to scrap sheet. £120

A team of acrobats balance on top of a large pedestal to entertain the residents of Venice. A ship in the background, and the column bearing the winged lion, the ubiquitous symbol of Venice, place this scene near the Piazza San Marco.

An 18th century book illustration.

**9656 The Death of Captn. Cook, at O-why-hee near Kamschatka whose discoveries in his Last Voyage, as well as those of his First and Second will be included in this New & Improved System of Geography.**

Hamilton delin. Thornton sculp. Engraved for Millar's New, Complete & Universal System of Geography.

[London: A. Hogg, c.1782.]

Etching and engraving, 315 x 200mm. 12¼ x 8". £90

James Cook (1728 - 1779) was killed in Hawaii during a skirmish.

An illustration to George Henry Millar's 'The new and universal System of Geography, being a complete history and description of the whole world. ...' 1782.

After William Hamilton (1751 - 1801), painter of decorative and history subjects, and some portraits.

**9839 View Of The Stone Bridge, & The Environs Of Moscow.**

London Pub. 1 Jany. 1813, at R. Ackermann's Repository of Arts, 101, Strand.

Hand coloured aquatint, 250 x 295mm. 9¾ x 11½".

Tatty extremities; slightly soiled. £120

Plate 10 to 'Historical Sketch of Moscow: illustrated by Twelve Views of different parts of that imperial city...etc' 1813.

Numbered 'Plate 10.' upper right.

*Abbey Travel: 224, 10. British Library: 002563337.*

**9678 Bath. From Beacon Hill [in image lower left].**

Drawn by J. Syer, \_ G. Hawkins lith. Day & Haghe Lithrs. to the Queen. Published by Wm. Everitt, City Repository of Arts 1 Pulteney Bridge Bath.

Sepia tinted lithograph, 275 x 410mm. 10¾ x 16".

£240

**9737 A View of the Town and Vale of Keswick, in Cumberland, from the Side of Castlehead Cragge. To Captain William Crosby of Carlisle, this Plate is inscribed by his most obliged humble Servt. Willm. Bellers.**

Painted after Nature by Wm. Bellers 1758. Messrs. Peak & Tom sculp. Finish'd by J. Mason. Published 17 Jany. 1774. by John Boydell, Engraver, in Cheapside, and Robt. Sayer, Map & Printseller, in Fleet Street.

Etching and engraving, 195 x 315mm. 7¾ x 12½".

Trimmed to plate. £140

A view at Keswick, from a series of views in Cumbria. William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.

Numbered '7' lower right corner.

**9836 The University of Aberdeen Marischal College [in pencil lower left].**

Wilfred C. Appleby [etched in plate lower left, signed in pencil lower right.] [n.c., c.1930.]

Etching, 315 x 290mm. 12½ x 11½". Foxing. £160

Marischal College was formerly an independent university in its own right before it was merged with

King's College, Aberdeen in 1860. It is the second largest granite building in the world.  
By Wilfred Crawford Appleby b.1889.

**9837 Kings College Aberdeen University [in pencil lower left].**

Wilfred C. Appleby [signed in pencil lower right.]  
[n.c., c.1930.]

Etching, 315 x 290mm. 12½ x 11½". Light staining.  
£160

King's College in Old Aberdeen, Scotland, is a formerly independent university founded in 1495 and an integral part of the University of Aberdeen. Its historic buildings are the centrepiece of the University of Aberdeen's Old Aberdeen campus, often known as the King's or King's College campus. The University and King's College of Aberdeen (Collegium Regium Abredonense) was the first university in Aberdeen, the third in Scotland, and the fifth in the United Kingdom. By Wilfred Crawford Appleby b.1889.  
With College Coat of Arms etched in image.

**9733 Entrance Hall Abbotsford.**

Drawn & Etched by J. Bower 1831.  
Etched outline, 180 x 250mm. 7 x 9¾". £95  
An interior view in Abbotsford, home of novelist and poet Sir Walter Scott (1771 - 1832) in the Scottish Borders.

By John Bower (1818 - 1833; fl. c.), engraver, topographical draughtsman and publisher based in nearby Melrose. He produced a series of views of Scottish antiquities, including several of Abbotsford. This could be some sort of unfinished proof, before much detail was engraved.

**9738 A View of a Piece of Water at Woodford Row, in Essex, With the Adjacent Country. To Richard Warner Esq. of Woodford, this Plate is inscribed by his most obliged humble Servt. Willm. Bellers.**

Painted after Nature by Wm. Bellers. Messrs. Peak & Tom sculp. Finish'd by J. Mason. Published 17 Jany. 1774. by Robt. Sayer, Map & Printseller, in Fleet Street, and John Boydell, Engraver, in Cheapside.  
Etching and engraving, 195 x 320mm. 7¾ x 12½".  
Trimmed to plate. £220

An Essex river landscape with figures returning from fishing in a rowing boat in the foreground. William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.  
Plate four from a series of views in England, numbered '4' lower right corner.

**9677 Scarborough, From The Sea.**

Drawn from Nature by H.B. Carter\_G. Hawkins lith. Day & Haghe Lithrs. to the Queen. Published by S.W. Theakston, 31, Long Room Street, Scarborough [n.d., c.1840].

Sepia tinted lithograph, image 245 x 340mm. 9½ x 13¼". Stain below title. £160  
With etched vignette below image.

**9669 To George the Third, King of Great Britain &c. This View of the Cast -Iron Bridge, near Coalbrook-Dale in the County of Salop\_ Is by permission most respectfully inscribed by His faithful and dutiful Subjects\_ The Coalbrook Dale Company. \_**

Drawn by M. A. Rooker. Engraved by Wm. Ellis. London, Published as the Act directs, 4th June 1782, by Jas. Phillips, George Yard, Lombard Street.  
Etching and engraving, image 380 x 610mm. 15 x 24".  
Unexamined out of original frame. £680

View of the Iron Bridge over the River Severn at Coalbrookdale, with traffic crossing. A figure in a coracle floats in the centre of the river, ships and industrial buildings with a smoking chimney in the background, seen through the arch of the bridge. Built in 1779, this was the world's first cast iron bridge. Not only iron founders and industrial spies flocked to see this wondrous bridge, but also artists and travellers. The Bridge had a far reaching impact: on local society and the economy, on bridge design and on the use of cast iron in building. The story of the bridge's conservation begins in 1784 with reports of cracks in the Southern abutments, and is brought up to date with the English Heritage sponsored work of 1999.

**9743 The Queen's Hotel, Pump Room And Baths, Victoria Spa At Stratford-Upon-Avon.**

S.W. Daickes, Archt. Gloucester. Drawn & Printed by G. Rowe, Exeter House, Cheltenham. [n.d., c.1820.]  
Lithograph, sheet 155 x 220mm. 6 x 8½". Trimmed.  
£120

Part of an advertisement for a hotel and spa at Stratford-upon-Avon, Warwickshire.

**9736 A View of Southampton From The Round Hill Near The Four Posts. To William Sloane Esqr. of South Stoneham, Hampshire. This Plate is Inscrib'd by his most Obliged humble Servt. Willm. Bellers.**

Drawn on the Spot by Wm. Bellers. Engrav'd by J Mason. Published 17th Jany. 1774. by Robt. Sayer Map & Printseller, in Fleet Street & John Boydell, Engraver, in Cheapside.  
Etching and engraving, 205 x 375mm. 8 x 14¾".  
Trimmed to plate. £190  
William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a

prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773.

**9714 Scene near Sandhurst, Berkshire.**

Willm, DelaMotte invt, et fecit, aqua fortis. Published by W. DelaMotte, Sandhurst, Berks, Jany, 1, 1818. Etching on india laid paper, 280 x 330mm. 11 x 13".

Spotting to margins. £130

A man with four lurchers or greyhounds sits beneath a tree in a wooded landscape. A dead hare lies beside them.

William Delamotte (1775 - 1863) was a draughtsman on wood and watercolourist. He entered the Royal Academy Schools in 1794 and trained under Benjamin West.

**9816 Windsor Castle, King George The Forth's Gate.**

Drawn on Stone by W. Westall, A.R.A. Printed & Pubd. by Engelmann, Graf, Comdet, & Co. 92, Dean Street, Soho, Augst. 1827, and Paris at Engelmann & Co.

Hand coloured lithograph on india laid paper, sheet 275 x 380mm. 10¾ x 15". Some staining to paper extremities, outside india. £140

**9859 A View of the New Bridge over the River Thames at Walton in Surry, with the House of Samuel Dicker Esqr., and part of the Terrass at Oatlands the Seat of the Right Honble: the Earl of Lincoln appearing through the Great Arch.**

Luke Sullivan delin & Sculpt. London Sold by R. Wilkinson in Cornhil, and Carington Bowles in St. Pauls Church Yard [n.d., c.1760].

Very fine copper engraving, 330 x 595mm. 13 x 23½". £490

A group of figures with sheep and cattle on the banks of the River Thames at Walton-on-Thames, Surrey.

The first bridge over the river, here depicted, was constructed between 1748 and 1750, a timber structure that stood until 1783. Canaletto painted a picture of this bridge in 1754. In the distance a view of Oatlands, the former Tudor and Stuart royal palace located between Weybridge and Walton, which was burned down (and rebuilt) in 1794.

A fantastic impression engraved by Luke Sullivan (1705 - 1771) after his own design.

**9739 A View from the end of Ferry-Bridge in Yorkshire. To James Melthorpe Esq. at Secroft near Ferry Bridge, This Plate is Inscribed by his most obliged humble Servant Wm. Bellers.**

W. Bellers pinxt. P. Benazech Sculp. Published 17 Jany. 1774 by R. Sayer, Map & Printseller in Fleet Street, and John Boydell, Engraver in Cheapside. Etching and engraving, 195 x 320mm. 7¾ x 12½". Trimmed to plate. One stain spot to left edge of image. £220

A view near Ferrybridge, West Yorkshire, with an angler lower right.

William Bellers fl. 1761-1774, landscape painter, who worked in London in the second half of the eighteenth century, was a frequent contributor of pictures in which effects of sunset, moonlight, and storm play a prominent part, as well as of tinted and crayon drawings, to the exhibitions of the Free Society of Artists between the years 1761 and 1773. Plate six from a series of eight views of Northern England, numbered '6' lower right corner.