# CATALOGUE FOR THE ABA FAIR 2008

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Established by Nigel Talbot in 1976, we have built up the United Kingdom’s largest stock of prints from the 17th to early 20th centuries. Well known for our topographical views, portraits, sporting and decorative subjects, we pride ourselves on being able to cater for almost every taste, no matter how obscure. We hope you enjoy this catalogue put together for this year’s Antiquarian Book Fair. Our largest ever catalogue contains over 800 items, many rare, interesting and unique images.

We have also been lucky to purchase a very large stock of theatrical prints from the Estate of Alec Clunes, a well known actor, dealer and collector from the 1950’s and 60’s. Most of these items are uncatalogued, so a visit to the gallery would be recommended.

Please browse our new dynamic website of over 4,000 illustrated items (www.grosvenorprints.com) where the catalogue will be fully illustrated in sections by downloading a printable “pdf” file or simply search by stock number online. Better still, come and visit our Covent Garden shop, situated in the heart of London’s West End. We look forward to welcoming you.

Finally, I would like to dedicate this 2008 ABA Catalogue to Freddie Strasser and Francois Girand who in the early days of Grosvenor Prints freely gave advice, financial support and convivial company.
1. Les Quatre Mendians, No. 1. £140
   L.F. C.N. A Paris, chez Bance Ainé, Rue St Denis, No 175. Coloured engraving. 175 x 220mm. Four beggars, with a violin & cello.
   Stock no: 6929

2. [Pianos] Piano! 2 __"Peti...telleue... ...deschamps / Toujoue... ...toujoue....cachee...." .Masques Et Visages. £75
   Stock no: 7421

3. Arlequin - Rich 1753. £60
   London, Published 7 August 1818, by Robert Wilkinson, 125, Fenchurch Street. Etching, 272 x 214mm. Some foxing and staining. A harlequin, very similar to a representation of actor Evaristo Gherardi as 'Arlequin', with club in left hand, in an 1696 etching published by Jean Mariette. Ex: Collection of Alec Clunes.
   Stock no: 7822

4. Hr. Raimund und Dlle. Dielen Valentin als Rosa in dem Original= Faubermahrchen der Verschrvender. £45
   Schoeller. del. And Geiger sc. Zu haben im Bureau der Theaterzeitung, Wollzeil No. 780. 2l. Stock [Vienna, n.d., c.1840s.] Coloured etching, 221 x 151mm. Two well known Austrian actors in a scene from a play about a carpenter, from a theatrical series by Johann Christian Schoeller (1782 - 1851). This painter and draughtsman was born in Alsace, trained in Munich, and from 1815 worked in Vienna. He made numerous caricature designs. Inscribed 'Costume Bilder zur Theaterzeitung. No. 16.' above image.
   Stock no: 7784

5. O Rare Show £490
   Hkerk pinx. I. Smith ex: [n.d., c.1690.] Mezzotint, 304 x 225mm. Light foxing. A male entertainer displays an open hinged cabinet, depicting a variety of scenes in panels, and which is resting on a stool. A group of six children observe the show; in the background part of a fireplace is visible.
   This is traditionally said to be a portrait of the street entertainer and ballad singer James Laroche (1696 - 1713; fl.). It is probably a plate republished by John Smith, and was perhaps first issued by Isaac Beckett. After the Dutch painter Egbert van Heemskerck (1645 - 1704). A fine impression with full margins. Russell: undescribed. Chaloner Smith: undescribed. Ex: Collection of Alec Clunes.
   Stock no: 7791

6. [Four sheets relating to Monaco: two concert programmes for the Casino de Monaco; an admission ticket for one of those concerts; & a programme for a pigeon shoot.] £230
   [Three dated 1874.] Three laid on album paper.
   Stock no: 7000

7. Funeral of Viscount Palmerston. Admission Ticket for Choir. Westminster Abbey, Friday, October 27th, 1865. The Ceremony commences at One o’Clock precisely. ["South Door" added in ink mss.] £80
   Letterpress on black-bordered card, with wax seal. Henry John Temple (1784-1865), 3rd Viscount Palmerston, served twice as Prime Minister. He was in government office almost continuously from 1807 until his death in 1865, beginning his parliamentary career as a Tory and concluding it as a Liberal. Against his wishes he was buried at Westminster Abbey, the third non-royal to be granted a state funeral.
   Stock no: 7001

8. Admit one Person at the West Door of the Cathedral, on Thursday, the 4th of June 1835, when a Sermon will be preached by The Right Reverend Robert James, Lord Bishop of Worcester. £60
   Wood engraved scrap. Image 105 x 180mm. Trimmed and laid on album paper. Robert James Carr (1774-1841). Carr was the prelate who attended George IV during his last illness.
   Stock no: 7002

   Sheet 100 x 125mm, laid on album paper with postcard of the Royal Albert Hall. After a welcoming speech by Edward, the Prince of Wales, Queen Victoria was too overcome to speak, so the Prince had to announce that "The Queen declares this Hall is now open". A concert followed, when the Hall's acoustic problems became immediately apparent. Because of the notorious echo it was said that the hall was the only place where a British composer could be sure of hearing his work twice.
   Stock no: 7009

   Two passes, 90 x 125mm & 85mm in diameter. Laid on album paper. An eye witness, Sir Wemyss Reid (1842-85)
wrote: "The announcement that the Queen proposed to attend St. Paul's Cathedral in state to return thanks for the recovery of her eldest son [later King Edward VII] touched the heart of the nation afresh, and evoked the first great popular demonstration of loyalty that had been witnessed since the early days of the reign. I was present in the Cathedral at that solemn and stately service on the 27th February, 1872, the precursor of the still more stately service held at Westminster on the 21st June, 1887. Except on the occasion of the Jubilee of the last-mentioned year, and of that of 1897, London has never witnessed a more remarkable outburst of loyal enthusiasm. At night the whole town was illuminated, St. Paul's Cathedral being lighted up after the fashion of St. Peter's at Rome on Easter Day. The crowds which filled the streets were enormous, and as the London police had not then acquired the art of marshalling vast multitudes, there was terrible crushing, and several lives were lost. Three persons were suffocated at Temple Bar, which was already marked for removal. I myself had the narrowest escape from death on Ludgate Hill, where the multitude was packed in one dense, immovable mass for hours. The people in the houses on the hill passed down water in buckets to the fainting crowd, and now and then some woman or child was positively hauled out of it by ropes, and thus placed in safety. It was not a sight that could ever be forgotten, and it impressed forcibly upon one's mind the strength of the hold which the monarch has upon the hearts of the people of this country".

Stock no: 7010

11. [Programmes] Banda Cittadina in Caffè del Giardino Reale. Programma dei pezzi Musicali... £130 [1874.] 155 x 105mm, stuck in album sheet. Scrap sheet with two Concert Programmes & five Italian & French hotel letterheads, collected by Mr Ponsonby.
Stock no: 7015

12. [Broadsheets] God Save the King. £180 [n.d., c.1750.] Coloured wood engraved broadsheet with letterpress. Sheet 330 x 215mm. With folds and old ink mss. sums on reverse. An apparently early printing of the British National Anthem, made popular in 1745 during the Jacobite Rebellion, but not made the official anthem until 1790. The first line reads "God Save great George our King"; the last two lines read "To say with heart and voice / God Save the King", later usually rendered "with heart and voice to sing/ God Save the King".
Stock no: 7021

13. [Scotland] Grand Tournament at Eglinton Castle On Wednesday and Friday, 28th and 30th August, 1839. £85 Ayr. S. Irving, 91, High Street. Wood engraving with letterpress. 490 x 360mm. With a Guide, Procession Order and Tilting Rules. Broadsheet in several pieces, in need of conservation. An advert for the Eglinton Tournament, a medieval-style tournament, organised by the 13th Earl. The expense and extent of the preparations became news across Scotland, and the railway line was even opened in advance of its official opening to ferry guests to Eglinton. Although high summer, in typical Scottish style torrential rain washed the proceedings out. The rains had flooded the river Lugton, which ran around the Lists on three sides. No carriages could cross it, so the entire audience, apart from Eglinton's personal guests, was stranded without transportation. They had to walk miles through the rain and the mud to nearby villages, where only the first people found any food, drink, accommodation or transport. Amongst the participants was the future Napoleon III of France.
Stock no: 7177

14. Anglesey Volunteer Song. £95 Amlwch, Printed by Tho. Cowburne [n.d., c.1800.] Letterpress broadsheet, 270 x 170mm. Some wear. Sung to the tune of "The Vicar of Bray"
Stock no: 7194

Stock no: 7661

16. [Transparencies] No. 6. Morgan's Improved Protean Scenery; The Royal Exchange, London. Morning or Night. This Print at first represents the venerable Building, early on the morning, on the 10th Day of January, and, upon holding it before the light, you will observe the awful conflagration, as it appeared on the night of the same day, which totally destroyed the Exchange.
Stock no: 7694

Stock no: 6995
   Stock no: 7201

   Stock no: 7111

   [n.d., c.1690.] 14 etched figures, excised from prints and glued with excised titles below to ten laid paper sheets c.291 x 190mm, sometimes two per sheet, the whole mounted into thick paper stitched album (495 x 395mm). Representations of noted Continental comedians in character as their most famous creations and aliases. Gautlier-Garguille (pseudonym of Hugues Guéru, d. 1633), Gros-Guillaume (Robert Guérin, d. 1634) and Turlupin (Henri Legrand, d. 1637) were members of a famous trio of farceurs who played at the Hôtel de Bourgogne in the early 17th century. They also performed in tragedies. From etched plates attributed to a Jacob Collins (1675 - 1713; fl). Part of the 'I Collins fecit' lettering visible in the 'Signor Scaramouch' image lower left.
   A note accompanying these prints in the BM suggests Nicolas Bonnart I (1637 - 1718) was the publisher at Paris.
   Ex: Collection of Alec Clunes.
   Stock no: 7811

   Dumfries: Printed for the Booksellers. [n.d.] Letterpress, on sheet 300 x 200, folded into four. A few signs of age. A very basic printing of some of Robert Burns' early poems, with no mention of the Bard. As the booksellers have made no attempt to capitalise on his fame it suggests this is a collection of songs of a local unknown, pre-dating the publication of "Poems, Chiefly in the Scottish dialect" in April 1786.
   Dumfries was the biggest town of Burns country: he died and is buried there.
   Stock no: 7096

   Stock no: 7412

23. Londons Armory Accuratly delineated in a Graphical display of all the Arms, Crests, Supporters, Mantles and Motto's of every distinct Company and Corporate Societie in the Honourable City of London....[etc.]
   London, Printed for the Author Rich Wallis Citizen & Arms painter of London & are to be sold by him at his Shop against ye Royall Exchange 1677. Book, folio (458 x 350mm). Engraved titlepage, 27 engraved plates, and original ink and wash sketch of an elaborate empty shield cartouche; broken fine contemporary red calf City of London binding, tooled in gilt. Lacking four preliminary pages. Binding re-cornered, generally scuffed and rubbed, spine worn and partially missing at top, front cover detached. The plates slightly soiled and browned, with waterstains to margins. The titlepage and first two plates with extensive marginal repairs. A magnificent collection of skillfully rendered crests of the various livery companies of the City of London. Includes East and West India companies, and the Bermudas Company and Merchants of Virginia. Three engravings are full size plates, one with empty shield cartouche at centre. The remainder are arranged as four armorials per plate, separated by contemporary red ruling. Some are annotated in ink by a contemporary hand. Volume also contains Preface and dedication to the Lord Mayor, Sir Thomas Davies. With Worthing Public Library and Phillip Shirley ex-libris bookplates inside front cover, and Worthing ink stamps to upper right of each sheet. See British Library: 138.i.1.
   Stock no: 7831

   Stock no: 7107

25. Lancashire Independent College Library. No.
   [n.d., c.1850.] Printed ex libris bookplate with etched vignette of the college, 102 x 115mm. The Lancashire Independent College was designed by Irwin and Chester in 1843, built specially for the purpose of training Nonconformist Ministers, who because of their religious faith, were denied access to the Universities of Oxford and Cambridge. It is a gothic-style stone building with octagonal tower and pinnacles. Recent refurbishment has converted the building into a residential college for the General & Municipal Boilermakers' Union.
   Stock no: £45
A decorative bookplate that includes the College motto in Greek on a scroll cartouche.

Stock no: 7516


Stock no: 7715


Stock no: 7075

28. [Scrap album compiled by Colonel Richard St. Leger Moore.] £2300 [Scraps dated variously 1861 - 1921.] Large 4to album (342 x 260mm), half morocco with gilt stamped spine, containing assortment of printed and mss. documents and ephemera. '1861 To 18[blank] R. St. L. M. IXth. L.' stamped in gilt on cover. Binding rubbed and scuffed at edges, with normal signs of age and use. A fascinating and highly personal record of the life and times of the album's Irish compiler, who enjoyed a distinguished military career, the greater part of which serving as an officer in the 9th Lancers. He was an enthusiastic sportsman, and participating in and watching cricket, polo, racing, and hunting seems to have occupied much of his spare time. He lived at a grand residence at Killashee, Co. Kildare (now Killashee House Hotel).

The album includes the original document dated 1867 of Purchase of his Commission for £450 and contains a number of signed diplomas charting the progression of his military career. After being granted a transfer from the 12th Lancers, he was commissioned as a Cornet, the third and lowest grade of commissioned officer in a British cavalry troop, in the 9th Lancers, based in Dublin. He went on to rise to Lieutenant, and, by 1896, Major. The album contains various mementos from campaigns with the regiment in Africa. In 1900 Moore was enlisted into the Dublin Imperial Yeomanry as a Colonel and was sent to Bulawayo, Zimbabwe on the Galeka steam ship, as part of the British Boer War campaigns in Southern Africa. That his long service was recognised at the highest levels is attested to by a 1913 admission ticket to Westminster Abbey for his inauguration into the Honourable Order of the Bath.

Moore enjoyed a life-long association with the Kildare Hunt Club, and in 1883 became Master of the Kildare Hounds. He was a keen cricketer as a school boy at Harrow, as witnessed by several score cards from school and, later, inter-regimental matches. Other sporting ephemera includes admission tickets to Punchestown, Irish race cards and reports, programmes for hunt steeplechases, Kildare hunt notices, and polo match tickets and programmes.

More quirky anecdotes from his life include a police photograph of a burglar convicted of breaking into his Killashee house in 1906, and a card of handwritten music captioned below "Picked up on the field of Sedan from a dead French bandsman". Also included is a pencil and crayon sketch of a Co. Wicklow waterfall, a mss. map of Australia and the East Indies dated 1863, and photographs of Harrow school and Irish locations. Also several Irish play bills, and programmes for regimental and military entertainments.

One of the last, and saddest, entries is a photograph of Moore's son together with a report of his death in action in France during the First World War, where he served with the 12th Lancers.

Stock no: 7695

29. [Harrow] The History Of The Free-School Of Harrow. Dedicated, By Permission, To The Governors Of That Foundation. £580 London: Printed For And Published By R. Ackermann, 101, Strand.. L. Harrison, Printer, 373, Strand. M.DCCC.XVI [1816]. First edition book, large 4to (345 x 285mm), illustrated with five finely hand-coloured aquatint plates c.250 x 300mm. Later blue half morocco gilt binding. Edges of binding scuffed, generally good condition, with no offsetting from plates to text. A handsome copy. The finest pictorial record of one of the most famous schools in England, as depicted by artists including Pugin and Westall. The engraving was executed by those masters of aquatint Stadler and Havell. Abbey Scenery: 440.

Stock no: 7429

30. A View near Kennaquhair. £75 E.Gerard. [n.d., 1822.] Lithograph. Image 300 x 250mm. With author's ink ALS on verso, folded and used as letter, with wax seal. Trimmed to left edge, splits in folds, some toning. A medley print, with a playing card, silhouettes,
nameplate & a keyhole plate. On verso is a watercolour sketch of two pairs of scissors crossed.
Kennaquhair (literally, “know-not-where” in old Lowland Scots) is an imaginary locality in Walter Scott’s novels The Monastery and The Abbot.
Stock no: 6823

31. A Flemish Diligence. £110
[n.d., c.1800.] Pencil sketch with wash, image area 230 x 300mm. Split in fold. An odd-shaped coach, with the Hapsburg crest on the door.
Stock no: 6842

32. Matrimonial Ladder. £120
Lithograph. Sheet 330 x 240mm. Some spotting, toning and wear to edges. 15 scenes from the start to finish of a relationship, with the figures in silhouette.
Stock no: 6868

33. The Town & Country Magazine; or Universal Repository of Knowledge, Instruction, and Entertainment, for August, 1791. Embellished with the following Engravings. 1. A beautiful Portrait of the Incautious Celia. 2. A strong Likeness of the Auxiliary Lover. And 3. The Tears of Methodism. £50
London, Printed for A. Hamilton, Jun. opposite St. Dunstan's Church, Fleet Street. Where Letters to the Authors are received. And sold by G.G.J. & J. Robinson, No. 25, in Paternoster-Row; and all other Booksellers in Great Britain and Ireland. 4to, stitched, pp. (ii)+p.339-384, 2 engraved plates (1 & 2 on the same plate) The text includes a description of Cyprus, and news of a revolt aboard a slave ship in the West Indies.
Stock no: 6886

34. The Town and Country Magazine; or Universal Repository of Knowledge, Instruction, and Entertainment, Supplement for 1791. Embellished with the following Engravings. 1. A beautiful Portrait of the Canting Curate. 2. A striking Likeness of the Fair Penitent. And 3. The Hermit of the Nile. £35
London, Printed for A. Hamilton, Jun. opposite St. Dunstan's Church, Fleet Street. Where Letters to the Authors are received. And sold by G.G.J. & J. Robinson, No. 25, in Paternoster-Row; and all other Booksellers in Great Britain and Ireland. 4to, stitched, pp. (ii)+p.579-616, 2 engraved plates (1 & 2 on the same plate) The text includes a "Brief Account of the Origin of Dice, Cards, and Pursuits of the Turf".
Stock no: 6887

35. The American view of the Channel Tunnel Scare. Extracted from the American "Puck". The Lion Can not face the crowing of the Cock. £95
F. Gruetz. [n.d., c.1882.] Colour lithograph. Printed area 330 x 305mm. Crack in centrefold, laid on board. Satire on the 1880 attempt to build a Channel Tunnel between England and France. Work was halted by the Board of Trade citing the ease with which invaders could attack from the Continent. The text wonders what the British Army would be doing while the enemy flooded down the six by nine foot tunnel!

"Puck" was America's first successful humor magazine, 1871-1918, always with a double-page color centerfold.
Stock no: 6911

36. [Valentines] To a Doctor: To me you are only a poisonous Quack / In spite of all your melodious Clack. £140
Stock no: 7025

37. [Valentines] Lord - and - Master. £190
[n.d., c.1870.] Tinted lithograph, sheet 630 x 500mm. Folded. A miserable-looking man pushing a pram with two fighting infants. His wife (and master ) looks on.
Stock no: 7026

38. [Valentines] Your Portrait: Conceited Pup with Ugly Face / Ti's Plain You'r One of the Bull Dog Race. £75
[n.d., c.1870.] Lithograph, sheet 440 x 185mm. Folded. With a dog's face, with monocle & pipe.
Stock no: 7027

39. [Valentines] A Wolf in Sheep' Clothing. £95
[n.d., c.1870.] Coloured lithograph, sheet 365 x 250mm. Folded, some spotting at edges. Holding a bible and an umbrella.
Stock no: 7028

40. [Valentines] Your principles in vain you boast / You look just like Salvation's Ghost. £95
Stock no: 7029

41. [Valentines] Deceit. £160
Stock no: 7030

42. [Valentines] Venomous Reptile! £160
[n.d., c.1870.] Tinted lithograph, sheet 540 x 205mm. Folded, a few small tears. A immaculately-dressed man with a serpentine tail.
Stock no: 7031

43. [Valentines] You're fond of Smoking, Mr. Frog, and of drinking whisky-grog. / Amd getting tipsy every night and plaguing me you ugly fright. £160
44. [Valentines] The Would-Be Swell's Progress. £95
[n.d., c.1870.] Tinted lithograph, sheet 225 x 555mm. Folded, a few small tears. "Preparation - Attempt - Result"
Stock no: 7033

45. [Valentines] One who can give a stab in the back. £130
Stock no: 7034

46. [Valentines] Hearken Not to the Voice of the Siren. £160
Stock no: 7035

47. [Valentines] Like a wicked old spider, in ambush you lie, / In hopes of entrapping some innocent fly, But for courting old fellow, you're late in the day, So 'tis no use affecting the gallant and gay. Though your wig may be purple, your cheeks be blue, Though your face may be ruddled, you'll no longer do As a lady's attraction, so just look about For a nurse, to look after your could and your gout. £180
Stock no: 7036

48. [Valentines] As a Tailor's Goose, you're more known than admired... £140
Stock no: 7037

49. [Valentines] The Solid Man? or, Something in the City. £95
[n.d., c.1870.] Lithograph, printed in red, sheet 380 x 130mm. Folded.
Stock no: 7038

50. [Valentines] The Solid Man? or, Something in the City. £95
[n.d., c.1870.] Lithograph, printed in green, sheet 380 x 130mm. Folded.
Stock no: 7039

51. [Valentines] "Me thinks 'tis my Glass, not my Brother." Shakespeare. £160
[n.d., c.1870.] Lithograph, sheet 635 x 250mm. Folded.
Stock no: 7055

52. [Valentines] A Mongrel. £140
Stock no: 7056

53. [Valentines] Which is the Puppy? £60
[n.d., c.1870.] Tinted lithograph, sheet 220 x 175 mm.
Stock no: 7057

54. [Valentines] That's right, my friend, be useful, for ornament you're not, / And the work you are now doing, seems fit to be your lot; / 'Tis true a horse might do it, though it would not suit a monkey, / But then it suits you best of all - it' just suited to a Donkey £140
[n.d., c.1870.] Tinted lithograph, image 205 x 125mm, on folded sheet. A man pedalling a penny-farthing rickshaw.
Stock no: 7058

55. [Valentines] A Beauty in the Green & Yellow Leaf. £130
[n.d., c.1870.] Tinted lithograph, image 210 x 125mm, on folded sheet. A dog lover.
Stock no: 7059

56. [Valentines] Pray do you ever mend your clothes, / Or comb your hair? well, I suppose. / You've got no time, for people say, You're reasing novels all the day. £80
Stock no: 7060

57. [Valentines] 'Tis a nuisance to walk in a road or a street, / For at every Turn one is sure to meet, / With a bicycio rider, a fop or an ass, / Who thinks he's admired by each girl as they pass. £140
[n.d., c.1870.] Colour-printed wood engraving with letterpress, sheet 210 x 165mm.
Stock no: 7061

58. [Valentines] To a Respectable Sham. Morality, Temperance, make a good cry, / Hot spirits, like sswearing, you loathe; / But I rather suspect when there's nobody by, You wouldn't mind taking the oath. £75
W.J. Meek & Son, 62 City Road, E.C. [n.d., c.1870.] Colour-printed wood engraving with letterpress, image 200 x 130mm, on folded sheet with scalloped edges. A two-faced drinker.
Stock no: 7062

59. [Valentines] With your evil tongue and double face, / Your sure to go to the bad place; / Before one's face, so soft and neat,
Behind their backs, a liar and cheat. £65
Stock no: 7063

60. [Valentines] Two to one on Blue Jacket, / 'Gainst any other horse say, /
For if I win I take it, / And if I lose I never pay. £45
[n.d., c.1870.] Colour-printed wood engraving, image 200 x 130mm, on a folded sheet. A dishonest bookmaker at the races.
Stock no: 7064

61. [Valentines] No use on me to spend your smiles, / I really must resist your wiles; / It may be rude but I decline / A Girl of such a public line, / Barmaids who'll flirt with any spoon /
Will bring a man to sorrow soon. £75
[n.d., c.1870.] Colour-printed wood engraving, image 205 x 130mm, on a folded sheet. [Image with light reflection from gum arabic.] A bottle-nosed drinker rejecting the advances of a barmaid with a body of a bottle & cask.
Stock no: 7065

62. [Valentines] You cry your Fish so loud and shrill / Turbot, Mackarel, Plaice and Brill, / And on the women passing by, / Your leer and cast a fishy eye; / Now who on earth would ever wish / To Have a man who smells of fish. £80
Stock no: 7066

63. [Valentines] Well old Father Time and how are you? / Is your main spring all right, does your hands work true? /
All the world knows you have one ugly trick / That ever through life your're going on tick; / You want regulating no doubt about that; / I should say from your dial that you are a flat. £130
[n.d., c.1870.] Colour-printed wood engraving, image 205 x 130mm, on a folded sheet. [Image with light reflection from gum arabic.] A wood-engraver, smoking a pipe.
Stock no: 7069

64. [Valentines] Mr. Pressman don't you press me, for I posses a "token, " / That your promises are like pie-crust and made but to be broken. / So "roll your dickey" and forme, and roll your eyes as well, / For no "impression" you'll make here, my paste and paper swell. £130
[n.d., c.1870.] Colour-printed wood engraving with letterpress, image 210 x 165mm, on a folded sheet. A wood-engraver, smoking a pipe.
Stock no: 7070

65. [Valentines] An Engraver, you may be by trade, / But withal you're a curious blade, / Whose rule every night, is to go to bed tight, / That the bloom on your nose my ne'er fade. / Chop away, cut and butcher your block, / Never listen again for a knock, / For you in my eyes, I loath and despise / As the ugliest sheep in the flock. £130
[n.d., c.1870.] Colour-printed wood engraving, image 205 x 130mm, on a folded sheet. A wood-engraver, smoking a pipe.
Stock no: 7071

66. [Valentines] Haste thee with this Valentine, thou silly man of letters, / And try to do the best you can to serve and please your betters. / For I'd sooner live an old maid or else give up the ghost, / Than wed a grinning postman, as stupid as a post. £130
[n.d., c.1870.] Colour-printed wood engraving with letterpress, image 210 x 165mm, on folded sheet.
Stock no: 7071

67. [Valentines] With a most pious look and canting croak, / You make Good Templarism nothing but a cloak; / But, pray take care how you carry on your game, / Or, sure as fate, 'twill bring disgrace and shame. £130
[n.d., c.1870.] Colour-printed wood engraving with letterpress, sheet 250 x 185. In front of an advert for "Good Tipplers Gin".
Stock no: 7071

68. [Valentines] You will be likely getting married, / If your intentions out are carried, / This little pictur do not scorn, / It was a likeness of your first-born. £130
[n.d., c.1870.] Colour-printed wood engraving with letterpress, sheet 255 x 185mm. A white hand holding a black baby.
Stock no: 7072

69. [Valentines] Music hath charms to soothe, they say, / No doubt it may be so, / But if I should think your voice will not / Soothe those you seek to woo. / Your notes are bad, your tune is false, / Although your dress is fine, / I'd rather die a bachelor, / Than wed thee, Valentine. £60
[n.d., c.1870.] Colour-printed wood engraving, sheet 255 x 175mm.
Stock no: 7073
70.  [Valentines] Second Notice! To Mr. _ / Mr. Bumble, Beadle of this Parish. / Has called again for the payment of the undermentioned parochial claim, and unless the same be paid at once, proceeding will be at once taken. / Copy of Claim / One Account of _ of this Parish. / To One Infant left chargeable - - 2s 6d.  
[Price: £75 [n.d., c.1870.]] Colour-printed wood engraving with letterpress, sheet 250 x 190mm. Fee for an abandoned baby.  
Stock no: 7074

71.  [Scotland] Collegium Beatae Marie de Etona.  
£35  
[n.d., 1702.] Engraved scrap, sheet 80 x 70mm. Trimmed, laid on album sheet. The arms of Eton College.  
Stock no: 7084

72.  [Scotland] Unidentified Manuscript armorial on vellum, featuring a leopard rampant holding a vine, with a running greyhound.  
£260  
[n.d., c.1850.] Manuscript on vellum, with gilt highlights. Sheet 250 x 196mm.  
Stock no: 7085

73.  [Scotland] Pair of Scottish Armorials.  
£180  
[n.d., c.1800.] Pair of ink and watercolour armorials, 180 x 130mm & 180 x 150mm. Trimmed and laid on album paper.  
Stock no: 7087

74.  [Scotland] Pair of Scottish Armorials.  
£120  
[n.d., c.1800.] Pair of ink armorials, 180 x 145mm & 180 x 150mm. Trimmed and laid on album paper.  
Stock no: 7088

75.  [Scotland] Three Scottish Armorials.  
£180  
[n.d., c.1800.] Three ink and watercolour armorials, 185 x 145mm, 150 x 120mm & 155 x 120mm. Trimmed and laid on album paper.  
Stock no: 7089

76.  [Scotland] Pair of Scottish Armorials.  
£120  
[n.d., c.1800.] Pair of ink armorials, 185 x 150mm & 190 x 150mm. Trimmed and laid on album paper.  
Stock no: 7090

77.  [Scotland] Pair of Scottish Armorials.  
£160  
[n.d., c.1800.] Pair of ink and watercolour armorials, 175 x 140mm & 185 x 150mm. Trimmed and laid on album paper.  
Stock no: 7091

78.  [Scotland] Concert, Under the Patronage of the Lord Provost and Magistrates; Col. Murray, Officers of the Royal Perthshire Militia. Mr. Peacock Has the honour of announcing, to his Friends and the Public, that his Concert under the above distinguished patronage, will take place in the Theatre, On Wednesday Evening, the 23rd March, 1831...  
£60  
Concert bill on silk. Sheet 235 x 145mm. Creased.  
Stock no: 7092

79.  [Scotland] National Monument & Illumination. Brother Reformer's of Scotland! let us shew our joy at the obtaining of the the great measure of REFORM...  
£60  
Edinburgh, June 15, 1832. Letterpress. Sheet 130 x 95mm. Laid on album paper. Political letterpress calling for "Reform" and calling upon the citizens of Edinburgh or the "Modern Athens" to see Education of the infants and children as their greatest demonstration of enlightenment..  
Stock no: 7094

80.  [Scotland] Theatre-Royal, Dundee. For the Benefit of the Poor of Dundee. On Friday Evening the 6th July, An Amateur Play will be Performed by the Officers of the 71st Highland Light Infantry, Colman's Comedy, in Three Acts, of Ways & Means... After which, the Farce of High Life Below Stairs... A Prologuem Written for the Occasion, will be spoken.  
£70  
[1832.] Letterpress theatre bill, 325 x 200mm, folded. Album paper stock on edge of front.  
Stock no: 7100

81.  To be Published by Subscription, under the Patronage of His Grace the Duke of Newcastle, An Engraving Accurately Copied and Reduced from the Sepulchral Brass by William Fowler... Description of the Monumental Brass of Alan Flemyng, in Newark Church...  
£65  
Sept. 1823. Printed by M.Hage, Newark. Letterpress broadsheet. Sheet 550 x 330mm. Left edge chipped, some creasing. The engraving was to be 13½ by 20 inches, proofs costing 10s.6d. Fleming died in 1361.  
Stock no: 7154

82.  [Letterpress account of an abandoned child.]  
£130  
W.Price Printer, Oswestry. [n.d., c.1815.] Letterpress, sheet 220 x 150mm. Trimmed and laid on album sheet. An account of how a an apparently wealthy child was abandoned by his uncle in Barmouth, Wales, in 1810, apparently in an attempt to appropriate his inheritance. The account ends with the offer of a reward for information about him.  
Stock no: 7158
83. [Broadsheets] A General Table of the Italian Verbs, Regular and Irregular. By which, the Formation of any Tense or Person required, may be immediately found. £290
Some wear.
Stock no: 7182

84. [Original pen & ink sketch for a newspaper cartoon.] Mr. Knowles, M.P. as a "Cheap Jack". £160
[n.d., 1891.] Pen & ink sketch, on board 320 x 555mm, with the published version from "The Reporter" newspaper, December 5, 1891, glued on reverse. A satire on Sir Lees Knowles, M.P. for Salford 1886-1906. He acted as an auctioneer to raise money for an auction and found himself selling women's undergarments.
Stock no: 7184

85. Who Are You? Ask Anybody. Ask the Ladies. Ask my Relations They know there is no Pride about me. £60
[n.d., c.1840.] Lithograph. Sheet 230 x 300mm. Some wear.
Stock no: 7202

86. [Valentines] A Valentine. £75
[n.d., c. 1880.] Manuscript poem with print overlaid, glued to scrap album page, 180 x 260mm. A love poem for St. Valentine's Day, with two stanzas either side of an excised coloured lithograph showing an officer and his beloved. Christmas/ New Year cards glued to verso of album page.
Stock no: 7423

87. [Boydell, John] This plate & the following, after prints by Le Bas, were the first attempts by John Boydell, immediately after he was bound apprentice, in 1741, having never seen an Engrav'd Copper plate before he came upon trial, living in the country from the time of his birth Jany. 19. 1719, he had not an Idea that any got their livelihood by that employment. £290
Teniers Pint. [n.d., c.1790.] Etching, 250 x 355mm. A view of a Flemish village after David Teniers, taken from one of the first copper plates ever engraved by the great engraver and printseller John Boydell (1720 - 1804), possibly re-issued commemoratively after his death.
Stock no: 7509

88. [Tickets] The Most Illustrious Order of St. Patrick. Installation, April, 1868. Admit ['James Robie' mss.]. Not Transferable. South Transept. Entrance By South Porch, Patrick's Close, South. This Card To Be Presented At The Porch Indicated. [J Bernard Burke Ulster' signed in ink.] £70
Printed ticket on blue card with vignette coat of arms and plan of St. Patrick's Cathedral, Dublin, on verso, 81 x 130mm. Tatty with usual signs of use. Vertical crease left side. The Most Illustrious Order of Saint Patrick is an order of chivalry associated with Ireland. The Order was created in 1783 by George III. The regular creation of knights of Saint Patrick lasted until 1922, when most of Ireland became independent as the Irish Free State. While the Order technically still exists, no knight of St Patrick has been created since 1936, and the last surviving knight, Prince Henry, Duke of Gloucester, died in 1974. The Queen, however, remains the Sovereign of the Order, and one officer, the Ulster King of Arms (now combined with Norroy King of Arms), also survives.
Stock no: 7520

89. [Broadsheets] Grand Procession of Coventry Show Fair, May 22, 1818. The following is the Order of the Procession of the Grand and Superb Cavalcade, which will begin at the Church Yard precisely at Twelve o'Clock, and then proceed Through....[letterpress follows below giving route of the procession then detailing the various personages, guilds, societies, entertainers, and characters, most notably Lady Godiva, processing. In four columns.] £220
Printed broadside, sheet 280 x 440mm, with etched illustration of the procession and two woodcut vignettes. Coarse wove paper edges tatty with small tears. Vertical crease through centre. Henry III granted a charter for the eight-day fair in 1218. A major attraction was the Godiva procession of the first day, in honour of the Anglo-Saxon noblewoman who, according to legend, rode naked through the streets of Coventry in England in order to gain a remission of the oppressive toll imposed by her husband on his tenants. View of the procession published by J. Turner in Coventry. Includes vignette of Coventry Cross. A scarce broadside. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock no: 7572

90. [George I] To Sir Godfrey Kneller, on his Picture of his Sacred Majesty King George, by Joseph Addison Esq. [Homily to the artist in two columns follows.] £190
Sold by Tho: Witham, Print Seller & Frame-maker in Long Lane near West Smithfield [n.d., c.1725]. Price. 6 pen. At the same Place may be had his Majesty's Genealogy &c. in a small character. Diminutive engraved broadside with vignette reduction of George Bickham's portrait of George I after Sir Godfrey Kneller. Sheet 151 x 95mm. Glued to laid paper backing sheet. Also armorial, allegorical figures and assorted fine art and floral motifs. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock no: 7605
91. [British Museum] Fac-Simile Of The Alexandrian Manuscript. Proposal For Publishing By Subscription Pentateuchus Graecus E Codice Ms. Alexandrinus, Qui Londini In Bibliotheca Musei Britannici Asservatur, Typis Ad Similitudinem Ipsius Codicis Scripturae Fideliter Descriptus Curta Et Labore Henrici Hervei Baber, A.M. Musei Britannici Bibliothecarii. [Details of the publication and how would-be subscribers can obtain copies, as well as price, follow.] £230

British Museum, October, 1812. Printed by Richard Taylor and Co., Shoe-Lane, London. Printed letterpress advertisement, broadside, 327 x 202mm. Tatty lower edge. Subscribers are solicited for Henry Hervey Baber's edition of the Old Testament portion of the Codex Alexandrinus, 'Vetus Testamentum Graecum e Codice MS. Alexandrino ¼ typis ad similitudinem ipsius codicis Scripturae fideliter descriptum cura et labore H. H. Baber,' in 3 vols. It was published eventually in 1816-21. Baber (1775 - 1869), philologist, entered the service of the British Museum in 1807, and in 1812 was promoted to the office of keeper of the printed books, in the general duties of which post, and in work upon the catalogue of books in the collection, he was actively engaged for twenty-five years. Besides his keepership, Baber also held the rectory of Streatham in Cambridgeshire, to which he was appointed in 1827. In the year 1837 he resigned his post at the British Museum, and retired to his rectory. His resignation was partly made in consequence of a recommendation of a parliamentary committee in 1836, that officials of the museum should not hold any other situation conferring emoluments or entailing duties.

Pentateuch ("five rolls or cases") is the Greek name for the Torah, the first 5 books of the Hebrew Bible: the name is derived from two Greek words: pente, meaning "five", and teuchos which roughly means "case", a reference to the cases containing the five scrolls of the Laws of Moses. In Christianity, these books are found in the Old Testament. The Codex Alexandrinus is a 5th century manuscript of the Greek Bible, containing the majority of the Septuagint and the New Testament. Along with the Codex Sinaicus and the Codex Vaticanus, it is one of the earliest and most complete manuscripts of the Bible. It derives its name from Alexandria where it resided for a number of years before given to the British in the 17th century. The manuscript's original provenance is unknown. A 13th or 14th century Arabic note on folio 1 reads: "Bound to the Patriarchal Cell in the Fortress of Alexandria. Whoever removes it thence shall be excommunicated and cut off. Written by Athanasius the humble." A 17th century Latin note on a flyleaf (from binding in a royal library) states that the manuscript was given to a patriarchate of Alexandria in 1098, although this may well be "merely an inaccurate attempt at deciphering the Arabic note by Athanasius." The codex was brought to Constantinople in 1621 by Cyril Lucar (first a patriarch of Alexandria, then later a patriarch of Constantinople) who then presented it to Charles I of England in 1627, thus becoming part of the Royal Library, British Museum and now the British Library. It was saved from the fire at Ashburnam House (the Cotton library) on 23 October 1731, by the librarian, Dr Bentley.

Stock no: 7648

92. [Clubs] Sir, I have the honor to inform you that you were elected a Member of the Travellers on the 4th


Stock no: 7544

96. Interessante Manifesto Al Rispettabile Pubblico Di Napoli Per L'Esposizione Del Raro Animale Africano Denominato La Giraffa Mansueta Quale sara ostensible netta parte di Toledo vico secondo Portaria S. Tommaso N. 10., in un Locale decente ed idoneo. Con Ribasso Di Prezzi Come Sotto [letterpress follows.] £230

[No date printed, annotated 'circa 1835' in ink.] Letterpress broadside advertisement, sheet 253 x 215mm. Repaired tear c.40mm from above, creases where folded. Italian advertisement for an exhibition of a "docile giraffe" by its Arab handlers in the Toledo district of Naples. An extremely scarce survivor. The animal had apparently toured in Austria, France, England, and Palermo before its arrival in Italy.

Stock no: 7752


Printed ticket, 70 x 95mm. Usual signs of use. Two vertical creases, one horizontal crease. Personalised ticket for the military rail network operating on the east coast during the American Civil War. The United States Military Railroad was an organisation that ran railroads for the Union wherever they were needed. It was established in 1862 under General Herman Haupt. It proved instrumental in General Ulysses Grant's plan to defeat Robert Lee's Confederate Army of Northern Virginia during the Siege of Petersburg, as all food, equipment and supplies had to be shipped in from northern ports and then delivered to the battlefield via this network.

Stock no: 7521

98. A Speech, Made To Kinge James, At His Comeinge To Hoghton Tower, By Two conceaved to be the Household Gods. July, 1617. The first attyr'd in a Purple Taffatu' Mantle/ In one Hand, a Palm Tree Branch:/ On his Head a Garland of the same:/ And in the other Hand a Dogge. [Poetic declamations by the two characters follow in two columns below.] £160 [n.d., c.1820.] Printed broadside, entirely letterpress, in decorative border. Sheet 315 x 200mm. Glued to scrap sheet, horizontal and vertical centre creases where previously folded. A gushing speech of welcome to King James I by the household gods of Hoghton Tower. Hoghton is a fortified manor house to the east of Preston in Lancashire. It has been the ancestral home of the De Hoghton family since the time of William the Conqueror. Richard Hoghton earned the favour of James I, who made him a Baronet in 1611 and visited Hoghton in 1617. Sir Richard, who was hoping to convince the king to relieve him of money-losing alum mines, laid out the red carpet for James' visit - literally. Red carpeting was laid for the entire length of the half-mile avenue leading to the house. The king must have been impressed by the lavish welcome, and the feasting which followed, for he did buy the mines.

An amusing but unsubstantiated tale has it that at the feast in the banqueting hall given in James' honour the king was so moved by the excellent loin of beef he was served that he took his sword and knighted it "Sir Loin", giving us the term 'sirloin'. Richard's good fortune did not last long; only a few years later he was imprisoned in Fleet Prison for debt. Richard's son, Sir Gilbert, fought for Charles I in the Civil War, and Hoghton Tower was besieged by Parliamentary troops in 1643. Eventually the defenders capitulated, but when the Roundheads entered the house the powder magazine in the tower between the two courtyards exploded with terrifying force, killing over 100 Parliamentary men.

A rare and quirky broadside.

Stock no: 7731

99. The Death Song of the Cherokee Indians An original Air, brought from America by a Gentleman long conversant with the Indian Tribes, and particularly with the Na=tion of the Cherokees. The Words adapted to the Air by a Lady Price 6d. £480

London Printed for the Author & sold at J. Preston's Warehouse No. 97 Strand. and Exeter Change [n.d., c.1784.] Engraved songsheet on laid paper with lettered musical score, two plates on one folded sheet, sheet 350 x 505mm, plates 280 x 205mm. Tatty extremities, small tear in centrefold. The "Lady" responsible for the lyrics has been identified as Anne Hunter (1742 - 1821), poetess. She married in July 1771 John Hunter, the great surgeon. Before her marriage she had gained some note as a lyrical poetess, her ‘Flower of the Forest’ appearing in ‘The Lark,’ an Edinburgh periodical, in 1765. The tune was siad to be brought to England in the early 1770s by a man
called Turner who spent some years among the native American people.

Mrs. Hunter's social literary parties were among the most enjoyable of her time, though not always to her husband's taste. Elizabeth Carter and Miss Delany were her attached friends, and Haydn set a number of her songs to music, including 'My Mother bids me bind my Hair,' originally written to an air of Pleydell's. On her husband's death in 1793, Mrs. Hunter was left ill provided for, and for some time she was indebted for a maintenance partly to the queen's bounty and to the generosity of Dr. Garthshore (1732 - 1812), and partly to the sale of her husband's furniture, library, and curiosities. In 1799 parliament voted 15,000l. for the Hunterian museum, which placed Mrs. Hunter in fair circumstances. Her poems show no depth of thought, but have a natural feeling and simplicity of expression, which make many of them worth reading. Ex: Collection of Alec Clunes.

Stock no: 7792

100. Drawings, Prints, and Pieces of Needle-Work, framed and glazed in the neatest Manner; also Maps and Charts completely fitted up on Cloth and Rollers, by T. Whitewood, Jun. Stationer and Bookseller, Queen-street, Town of Portsea.

[n.d., c.1771.] Printed label with double-lined border, on canvas, verso to naval engraving, 46 x 69mm. Canvas c.430 x 615mm. Interesting 18th century dealer's label, on the reverse side of the canvas backing to a 1771 engraving by P.C. Canot after Richard Paton. This was common presentation for the time, when an engraving was stretched over canvas for framing, and the seller's label attached to the verso.

The Whitewood family business was obviously well established in the town of Portsea, in Hampshire, over more than one generation. Devon County Library has a 1785 record of an insurance policy in the name of Thomas Whitewood, of Portsea. He is listed as 'stationer, also glazier'. A c.1812 report from the Salisbury and Winchester Journal on the 'Portsmouth and Portsea Grand Musical Festival' lists Whitewood, stationer of Queen Street, as one of the official ticket vendors.

The engraving depicts the French ships the Prudente and the Bienfaisant being captured by armed boats from the fleet under the command of Admiral Boscawen during the British seige of Louisbourg in Nova Scotia, Canada. For engraving see H. Parker: 61a.

Stock no: 7754


[GP artist's monogram in most images.] The Devon And Somerset Steam Printing Company (Limited), 3, Waterbeer St., Exeter [1868]. Seven lithographic

broadsides with letterpress, some numbered, sheets c.550 x 435mm. Extremities tatty, with some tears into image, foxing. Satirical takes on the issues surrounding the 1868 general election for the City of Exeter, Devon. They are presented in the form of scenes from famous Shakespeare plays adapted to incorporate political figures and campaigning issues of the day. All are from a locally-published "Shakspere Illustrated" series.

The Liberals John Coleridge and Edgar Alfred Bowring were returned for Exeter that year, as part of the general success of the Liberal Party led by William Gladstone, which increased its large majority over Benjamin Disraeli's Conservatives. The 1868 general election was the first after passage of the Reform Act of 1867, which enfranchised many male householders, thus greatly increasing the size of the electorate. It was the first election held in the United Kingdom in which more than a million votes were cast; nearly triple the number of votes were cast compared to the previous election.

The Illustrated London News for its November 28th 1868 edition carried 'The General Election: The Nomination at Exeter, For the City'.

Some sheets from this series missing.

Stock no: 7436


£130

Wednesday, January 23, 1901. Eight pages plus 12 page supplement. Pages c.650 x 560mm, folded and bound into green morocco boards, large 4to (330 x 305mm), stamped 'Queen Victoria' in gilt on cover. Binding a little rubbed, sheets generally good with usual signs of ageing. An illustrated supplement commemorating the life and reign of Queen Victoria (1819 - 1901), including her three visits to Manchester. Victoria died at Osborne House on the Isle of Wight from a cerebral hemorrhage on Tuesday 22 January 1901, at the age of 81. Queen Victoria's reign marked the gradual establishment of modern constitutional monarchy. A series of legal reforms saw the House of Commons' power increase, at the expense of the House of Lords and the monarchy, with the monarch's role becoming gradually more symbolic.

As Victoria's monarchy became more symbolic than political, it placed a strong emphasis on morality and family values, in contrast to the sexual, financial and personal scandals that had been associated with previous members of the House of Hanover and which had discredited the monarchy. Victoria's reign created for Britain the concept of the 'family monarchy' with which the burgeoning middle classes could identify.

The Manchester Guardian was founded in Manchester in 1821 by a group of non-conformist businessmen headed by John Edward Taylor. The prospectus announcing the new publication proclaimed that "it will zealously enforce the principles of civil and religious Liberty … it will warmly advocate the cause of Reform; it will endeavour to assist in the diffusion of just principles of Political Economy; and to support, without reference to the party from which they emanate, all serviceable measures." In 1959 it became simply 'The Guardian'.

An interesting contemporary record.

Stock no: 7436

Printed By W. Ratcliffe, Court Street, Faversham [n.d., c.1847]. Pamphlet, lacking wrappers, 8vo (224 x 142mm), 8 pages, complete. Some light foxing. Contemporary account of the explosion at the factory near Faversham in Kent, the subsequent inquest, and funeral for those unfortunate victims who didn't survive. The names of 40 casualties of the blast from the stoves are listed, 21 of whom died in the accident.

Guncotton is made by immersing cleaned and dried cotton waste in a mixture of strong nitric and sulphuric acids. The power of guncotton made it suitable for blasting. As a projectile driver, it has around six times the gas generation of an equal volume of black powder and produces less smoke and less heating. However the sensitivity of the material during production led the British, Prussians and French to discontinue manufacture.

Stock no: 7534

104. Baldwin's view over the City of Chester from Lunardi's balloon [&] Lunardi's [balloon]. £360

[n.d., c.1796.] Two engraved coloured scraps, the aerial view with stipple and green aquatint, glued to album page with excised captions, sheet c.147 x 212mm. Excised from engravings by Barlow for the 'Encyclopaedia Londinensis' published by J Wilkes. The full plate originally showed four early hot-air balloons arranged around the view over Chester. In addition to Lunardi's, they included Montgolfier's balloon, Blanchard's balloon, and Charles and Robert's balloon. Extremely rare.

Stock no: 7777

105. Aeronautikon. Painted by the Messrs. Grieve in the Pantomime of Gammer Gurton. £120

Day & Haghe Lithrs. to the King, 17 Gate St. [n.d., c.1830.] Lithograph, image 344 x 206mm. Title lettering and lithographers' name excised and placed respectively above and below trimmed image, all glued to album page. Some staining. A selection of aerial views from a balloon flight, numbered in the image, presented in two vertical strips, with a column of key lettering in between.

From a stage design by the Grieve siblings for a production of the comedy 'Gammer Gurton's Needle'. Thomas, John Henderson and Bessie Grieve were theatre painters who produced studies for stage designs. Gammer Gurton's Needle is one of the earliest comedies written in the English language. It is thought to have been produced in 1533. The plot centres on the loss of a needle belonging to Gammer Gurton. It is eventually found when her husband, Hodge, sits down and discovers it in the seat of his breeches.

The strip on the left shows views in Kent and London, to the right are German landmarks.

Stock no: 7785


J.D. Lawson sc., 83 Sw.n St. [n.d., c.1900.] Engraved business card. Sheet 75 x 115mm. With paste remains.

Stock no: 7200

107. [Darly, Matthew] Darly Engraver and Printseller No.39. Strand. [Goods and services offered listed below.] [&] Malpas Engraver In Church Street near Greek Street. Soho. £350

Malpas del. et sculp. [n.d., both c.1780.] Engraved advertisement on watermarked laid paper, entirely letterpress, 248 x 173mm. Engraved trade card in sepia, sheet lower, unlettered portion of advertisement. Fine and scarce advertisement for Matthew or Matthias Darly (c.1720 - 1781 or later), caricaturist, printseller and ornamental engraver. He offers an impressive array of artist's and engraver's materials for sale, as well as his own expertise as engraver. Also "variety of Borders and other Ornaments for Print Rooms, and stain'd borders for Embellishing Drawings for the Port-Folio". Also decorative trade card for Edward Malpas partially overlaid. William Bell-Scott's collector's mark on verso.

Ex: Collection of The Hon. C. Lennox-Boyd.

Stock no: 7608


No. 26 Patrick Street Cork. £220

Dillon Sculp. [cork, c. 1820] Engraved Trade Card on laid paper, 97 x 154mm. The upper half a fine vignette of the coat of arms of The Worshipful Company of Saddlers.

Laid to card. Soiled, ink stains. Rare Irish trade card, highly detailed with imagery including boats and an anchor, an allegorical and bronze figures, and artists' materials. St Patrick's Street, affectionately called 'Pana' by older Corkonians, is today the main shopping street in Cork and in the heart of the city. In the early part of the nineteenth century it became home to a number of traders in the printing, printselling and book business. Some were evidently from the Continent. The William West Cork Directory of businesses for 1809 - 1810 lists a Francis Cipriana as a printseller and looking-glass manufacturer operating on the street.
[n.d., c.1840.] Coloured wood engraving. Printed area 200 x 170mm. Some creasing. The first and third verses of Sir Walter Scott’s narrative poem "Lady of the Lake", published 1810. The verse is overprinted with an advert for "R.Kirkland, Family Grocer,". Set to music at that time by James Sanderson (1769-1841), it was adopted as music to announce the U.S. President in 1845, with new lyrics by Albert Gamse.
Stock no: 7083

110. [Sussex] [Dinner]... to commemorate the coronation of Her most gracious Majesty Victoria June 28. AD 1838 Given in the Priory Grounds Sonthover Lewes 1838 [on banners surrounding armorial in image]. £130
JH Hurdis In. et Fecit aqua forti [in plate lower right]. *Published by R.W. Lower High St. Lewes.* Etching on india laid paper, image 222 x 439mm. Tears into edges of india. A contemporary depiction of a dinner celebrating Queen Victoria’s coronation, at the Priory grounds at Lewes. They have been furnished with tables accommodating 3900 poor persons, with gentle-folk sitting, strolling and observing. By John Henry Hurdis (1800 - 1857) and locally published. Rare. Stock no: 7675

111. [Fletcher, Jack] Jack Fletcher the famous Wargrove fool, sitting in the kitchen of the Rev. Henry Frinsham. The Original now in the possession of His Granddaughter Mrs George Berkeley. £180
Taken from the Drawing of an eminent Limner in the Year 1753. [n.d., c.1850.] Trimmed, laid on album paper. An idiot savant. Stock no: 6909

112. Etched from Life by Delpini.C.L. 1812. [in plate] £160
Etched from Life by Delpini. Coloured etching. 190 x 130mm. With A.L.S. dated 1813. - obscure origins although Carlo Antonio Delpini was a Pantomimist and stage manager, born in Rome, arriving in London around 1774. Stock no: 6937

113. [View of Virginia Water looking towards Windsor, with five portrait head hidden in the foliage.] £70
[n.d. c.1840.] Lithograph. Sheet 220 x 275mm. Trimmed to image. The heads are a young Victoria & Albert, Wellington, and possibly Peel and Melbourne. Stock no: 7160

114. The Birthplace Of George Fox, At Fenny Drayton, Warwickshire, A.D. 1624, Founder Of The "Society Of Friends", He died A.D. 1690, and was Interred in Bunhill Fields Burial Ground, London. £160
*Photographed by Alfred Wood, 3, Chatsworth Place, St. Vincent Street, Birmingham [excised and glued to verso].* [n.d. c.1890.] Photograph laid to card as issued, image 115 x 170mm. Occasional foxing, crease to left card margin. The Warwickshire house where the founder of the quaker movement, George Fox, was born. Probably issued to commemorate the tercentenary of his death. Stock no: 7500

115. [Horse Trading] To Cover this Season, At Thornton Curtis, in Lincolnshire, Being four Miles from Barton upon Humber, six from Brigg, and ten from Caister. A Fifteen Shillings a Mare, and one Shilling the Groom. A Remarkable fine Bay Horse, six Years old. Sixteen Han ds High, very boney, moves exceeding well, free from all Blemishes, a luckey Foal getter, and Stock remarkable good. The Horse was got by Mr. Bell of Leckenfield's Noted Old Horse, who is well known to all Breeders. Good Grass for Mares and the greatest Care will be taken of them. The Money to be paid when the Mares are Covered, of before they are taken from Grass. £140
[n.d. c.1780.] Printed advertisement on coarse laid paper, sheet 130 x 165mm. A rare surviving advertisement for a Lincolnshire stud farm, encouraging the owners of local mares to breed them with a stallion of good stock. Stock no: 7395

Embossed gold leaf on card, 230 x 175mm. A 1935 souvenir album cover commemorating 100 years of Toye & Company, specialists in masonic regalia. They still trade to this day in insignia, uniforms and accoutrements as Toye, Kenning & Spencer Ltd. Stock no: 7396

117. Johnson, Perfumer To His Majesty, Inimitable Hair-Cutter & Patent Perruquier, 58, Market Street, Manchester, Who, by a tact peculiarly his own, has introduced a new era in the science of Hair-Cutting....[description of services offered follows.] £140
[n.d. c.1840.] Printed letterpress advertisement with vignette coat of arms, sheet 194 x 172mm. Laid on scrap
Creases where previously folded. The talents of this Manchester hair-dresser and wig-maker are expounded in effusive and mock-heroic language.

Stock no: 7775


[Wandsworth, c. 1830] Engraved trade card, on card, 84 x 62mm. The upper half a fine vignette of the coat of arms of The Worshipful Company of Saddlers. Ink stains. Rare.

Stock no: 7519

119. Notable English Places [stamped in gilt on spine]. £750

Book, folio (360 x 260mm), 28 fine aquatint plates c.200 x 270mm interleaved by text sheets, in plain later boards reinforced with green calf at spine. Binding generally worn and tatty, plates good strong unsoiled impressions. Fine aquatints of notable English houses etched by John Hassell (1767 - 1825) after his own designs. Hassell lived in London and worked sometimes as a drawing master and wrote several books on drawing and watercolour painting. 

Not in Abbey scenery.

Stock no: 7430

DECORATIVE

120. The Comic Society. £490


Stock no: 7008

121. [Snakes] [A snake charmer.] £320


Stock no: 7566

122. Earth. £260


Stock no: 7324

123. Fire. £260


Stock no: 7325

124. [Cattle] [Two cows and a calf resting.] £70


Stock no: 7631

125. [Pigs] [Pigs.] £70


Stock no: 7633

126. [Putti] Diverses Figures a l’eau forte de petits Amours, Anges vollants, et Enfans, propre a mettre sur frontons portes et autres lieux. £1200

Ensemble Plusrs. sortes de Masques de l’invention de Paul Farinaste Italian. A Paris Chez A. Bosse Graveur en taille douce, en l’Ile du Palais, avec Provolege, 1644. Decorative titlepage and 29 etched numbered plates, each c.130 x 165mm, disbound. Spotting from damp mould to plates, to varying degrees. Images of classical putti and animal-inspired masks after the Verona artist Paolo Farinato (c.1522 - 1604). Published by Abraham Bosse d.1678.

Stock no: 7542

127. 4.eme Cahier de Groupes de Fleurs et attributs Pastorales. £480


Stock no: 7179

128. 3.e Cahier de Trophies Militaires. £420


Stock no: 7180

129. 7.e Cahier de Trophies de Musique. £850


Stock no: 7181

130. Female Lucubration. Etude Nocturne. £260

J.Foldson pinxit. P.Dawe fecit. Published according to the Act, Sep. 21 1772. Printed for John Bowles, at No 13 in Cornhil. Mezzotint. 505 x 360mm. Some creasing, a few
131. [Holy Family] **Doctor Parvulorum.** £130
J. Smith exc: [n.d., c.1760.] Mezzotint, 240 x 180mm.
Tear c.1cm into plate lower right. A representation of the holy Mother and Child by John Smith, the celebrated London engraver in mezzotint born around 1655. This may be from a retouched plate issued c.1690 and originally engraved by Isaac Beckett, and then in turn probably re-issued by Boydell in the 18th century. *Not in Chaloner Smith.*
Stock no: 7388

132. **The Jovial Flanderkins, after a Painting of Teniers.** £220
Stock no: 7726

133. [Violins] **Plaudit Ave Regina do hors terræque polique...** £290
240 x 275mm. A Madonna and child serenaded by angels playing a lute and violin.
Stock no: 7565

134. [Classical figures surrounded by putti, presumed to be Jupiter and Io.] £260
[Engraved by Bernard Lens. ('B Lens' ink mss. lower right corner of plate.) [n.d., c.1700.] Mezzotint, 173 x 227mm. Some foxing, paper frayed, almost broken, at spot in centre of image. A fine depiction of Jupiter and Io, inspired by Ovid's classic 'Metamorphoses'. Io, daughter of the first king of Argos Inachus, is seduced by Jupiter, who hides behind the dunes to avoid hurting his jealous wife Juno. *Not in BM, Chaloner Smith.*
Stock no: 7755

135. [The dismissal of Adam and Eve from Paradise.] £220
Stock no: 7330

136. **Justice. To the Rev.d John Oglander D.D. the Warden & to the Society of New-College in Oxford This Plate is Dedicated by their Obliged humble Servant, John Boydell.** £380
Stock no: 7333

137. [Wheatley, Francis] **Cupid Unveiling Venus.** £350
Stock no: 7393

138. **The Sorrows Of Lady Alice. Yet in his brutal mind, where gross desire...[poem in five stanzas numbered 6 - 10 follows]...To vales of peace, where streams of pleasure flow.** £240
Stock no: 7407

139. **Italian Gardener.** £280
Mle. Benedetti Delineavit et Sculpsit. Publish'd as the Act directs Nov 25th. 1786, by W. Dickinson Engraver Bond Street. Stipple engraving in sepia, sheet 255 x 170mm. Trimmed to plate with frayed paper edges. Residue from old mount. Michele Benedetti (b.1741) was an Italian-born engraver in stipple who spent some time in London, and who may have been a pupil of Bartolozzi, whose style his work resembles. From the Blackburn Collection.
Stock no: 7416

140. **Muscipula [in reverse]. [Dedication follows in reverse italic script to the Comte d' Adhémar, owner of the original painting, in French and English either side of arms with the motto 'Plus D'Honneur Que D'Honneurs'.]** £240
London, Publish'd as the Act directs March 10th. 1786 by J. Jones, No. 63 Great Portland Street, Marylebone [reversed]. Stipple and etching, 380 x 277mm. Lighly stained, generally good. A young girl holds up a mouse in a cage trap with both hands, watched by a cat standing on a table to left. A landscape with cottage is visible through window at left. This impression is unusually entirely lettered in reverse. *Hamilton: pg.153, II of II.*
Stock no: 7669
141.  [Muses]  A Muse. The Original in the Collection of Charles Boddam Esq.r.  £140
Stock no: 7609

142.  Tragic Muse.  £120
Stock no: 7610

143.  [Pigs]  [A sow and three piglets in a sty.]  £80
G. Morland [signature facsimile in plate.] I. Whessell Sculpt. 1798 _[scratched letters]. London Published Jany. 1. 1799. by Darling & Thompson, Gt. Newport Street, and T. Simpson St. Paul's Church Yard. Stipple with soft ground etching, image 285 x 400mm. Trimmed to plate, wide margins outside image.
Stock no: 7690

144.  [Pigs]  Rustic Cares Chuck Chuck Chuck.  £110
G. Morland [signature facsimile in plate.] George Morland del. Thomas Williamson sculp. London, Published Septr. 2. 1805, by R. Bowyer, Historic Gallery, Pall Mall. Stipple with soft ground etching, 430 x 503mm. A farm-hand carrying buckets towards a trough at left in a yard, followed by pigs through the gate at right. BM Registration no: 1872,0511.25
Stock no: 7691

145.  [Mercury]  [Mercury holding a lyre.]  £65
Stock no: 7607

146.  [Venus]  Venus & Adonis.  £130
R.Cosway pinx.t. F.Bartolozzi Sculp.t. Published June 1 1791 by I. Read, Coventry Court, Coventry Street. Stipple. Sheet 250 x 190mm. Trimmed into plate.
Stock no: 7611

147.  The Strawberry Girl.  £240
Stock no: 7545

148.  Shepherdess. [in pencil.]  £480
Stock no: 7568

149.  Eliza.  £240
Painted by J.Hoppner. Engraved by F.Young. Publish'd March 6th, 1786, by J.Young, No 28 Newman Street, Oxford Street, London. Mezzotint. 380 x 280mm. Tear in left margin. Portrait of a woman, with a caged songbird. Chaloner Smith believed the woman to be Hoppner's wife, Phoeb Wright, the daughter of American-born sculptor Patience Wright. CS: 74, ii of ii.
Stock no: 7617

150.  [Invitations]  [Two putti unveiling a rural scene.]  £220
L.H. Green delin et sculp. [n.d., c.1810.] Etching and aquatint, sheet 132 x 178mm. Light foxing. A charming print, with putti flanking a picturesque view of a cottage next to a bridge over a river. Possibly a proof for an invitation to an exhibition of pictures, or intended for a peep show. By J.H. Green (fl. c.1801 - 1807), publisher and maker of satirical prints.
Stock no: 7584

151.  [The head of a bearded classical figure, possibly Zeus.]  £250
Stock no: 7555

152.  [Scene by a river with man fishing and buildings in the background, in an elaborate floral cartouche.]  £130
pillemeninls[sic] f. ferry sculp [n.d., c.1760.] Etching, 203 x 118mm. Some foxing/water staining, largely to margins. After Jean Pillement (1728 - 1808), French painter,
draughtsman and designer. Possibly a design for a ceramic, faintly in the chinoiserie style.

Stock no: 7756

153. [Figures, one angling, beside a river, with a boat-building shed on the opposite bank and two boats passing.] £45
St. Non Se [scratched in image lower right.] [n.d., c.1770.]
Etching, image 136 x 179mm. Some staining, horizontal crease through plate. Abbé Jean Claude Richard de Saint-Non (1730 - 1792), French amateur etcher and aquatinter, patron of Fragonard and Robert; sponsor of the 'Voyage Pittoresque de Naples et de Sicile'. His name is properly Richard de Saint-Non (and is under Richard in the BL), but he is known as the abbé de Saint-Non.

Stock no: 7758

154. The Fall of Agandecca. Vide Macpherson's Fingal. £180
Drawn by J. Barralet. Engraved by T. Parker. London: Published by J. Deeley, March 1, 1809, 95 Berwick St, Soho. Engraving. 440 x 500mm. On Whatman paper watermarked 1808. Minor worming in margin. According to the Scottish poet James Macpherson's interpretation of Celtic mythology, Agandecca was slain by her father Starno, king of Lochlin, for informing Fingal of a plot against his life.

Stock no: 7331

Barralet delin. T. Parker sculp.t. London: Published by J. Deeley, March 1, 1809, 95 Berwick St, Soho. Engraving. 440 x 500mm. On Whatman paper watermarked 1808. According to the Scottish poet James Macpherson's interpretation of Celtic mythology, Fainasollis, the daughter of the king of Craca, was slain by Solis and avenged by Fingal.

Stock no: 7332

157. [Pointers] To Sir John Shelley Bar.t This Print of his Celebrated Pointer (Sancho), Is with permission humbly dedicated by his most obedient & very humble Serv.t. C. Turner. £480

Stock no: 7619

158. [Foxhounds] [June - The Long Vacation.] £190
Maud Earl. Photographic Company Berlin - London Photographic Company Berlin, London W, 133 New Bond Street; New York, 14 East 23rd Street. Copyright 1906 Colour photogravure. 220 x 350mm. Foxhounds from "the Sportsman's Calendar". Maud Alice Earl (1864-1943) was an eminent British-American canine painter. Her works are much enjoyed by dog enthusiasts and also accurately record many breeds. Earl was the born in London, the daughter of artist George Earl and his first wife Alice Beaumont Rawlins. Maud's profession was the continuation of a family tradition. George Earl, an avid sportsman and noted sporting painter, was his daughter's first teacher and had his daughter study the anatomy of her subjects, drawing dog, horse and human skeletons to improve her skill. She later said that her father's instruction had given her ability that set her apart from other dog painters. After her father's tutelage Maud went on to study at Royal Female School of Art (later incorporated into the Central School of Art). Earl became famous during the Victorian Era, a time when women were not expected to make their living at painting. Nevertheless, she developed a select clientele, including Royals amongst her patrons such as Queen Victoria and Queen Alexandra. Although evidently extremely successful in England, Earl felt that the world she knew...
had been destroyed by World War I and she emigrated to New York City in 1916. By this time her work had received wide international recognition and her popular images were published in a number of books and in print form. The Sportsman’s Year featured twelve of Earl’s works as engravings. Maud Earl died in New York in 1943 and is buried at Sleepy Hollow Cemetery in Sleepy Hollow, New York.

Stock no: 7448

159.  [Fox Terrier, Wire-Haired] [March - Nipped in the Bud.]

Maud Earl. Copyright 1906. Published by the Berlin Photographic Company Berlin - London W. 133 New Bond Street. Colour photogravure, ltd edition of 100, signed by the artist. 220 x 350mm. Wire-haired Fox Terriers. Maud Alice Earl (1864-1943) was an eminent British-American canine painter. Her works are much enjoyed by dog enthusiasts and also accurately record many breeds. Earl was the born in London, the daughter of artist George Earl and his first wife Alice Beaumont Rawlins. Maud’s profession was the continuation of a family tradition. George Earl, an avid sportsman and noted sporting painter, was his daughter’s first teacher and had his daughter study the anatomy of her subjects, drawing dog, horse and human skeletons to improve her skill. She later said that her father’s instruction had given her ability that set her apart from other dog painters. After her father's tutelage Maud went on to study at Royal Female School of Art (later incorporated into the Central School of Art). Earl became famous during the Victorian Era, a time when women were not expected to make their living at painting. Nevertheless, she developed a select clientele, including Royals amongst her patrons such as Queen Victoria and Queen Alexandra. Although evidently extremely successful in England, Earl felt that the world she knew had been destroyed by World War I and she emigrated to New York City in 1916. By this time her work had received wide international recognition and her popular images were published in a number of books and in print form. The Sportsman's Year featured twelve of Earl's works as engravings. Maud Earl died in New York in 1943 and is buried at Sleepy Hollow Cemetery in Sleepy Hollow, New York.

Stock no: 7452

160.  [Bulldog] [A French and English Bulldog.]

Maud Earl [signed in pencil with facsimile in plate lower left.] Published December 1st. 1914 by Thos. Agnew & Sons, 43 Old Bond Street, London W. Copyright in the United States of America. Photogravure on India laid paper, 603 x 685mm. Fine condition. Published a few months after the outbreak of World War I, this print represents the unity of France and Britain in the struggle against the Axis Powers. The French and Union flags fly from the top of a tower in the background. Fine Art Trade Guild blindstamp lower left.

Stock no: 7680

161.  [Setters] [Arrê sur les faisans. "Pheasant pointing."]


The title and attribution come from a label on the reverse.

Stock no: 2294

HISTORICAL, SOCIAL & POLITICAL

162.  The Warrant to Collonel Francis Hacker &c, for Beheading of K.Charles the First... A View of the Place and Manner of K. Charles the First's Execution.

[n.d., c.1700.] Engraving. 195 x 235mm. Short tears in edges.

Stock no: 7017

163.  A View of ye Grand Theatre & Fireworks erected on ye water near ye Court of ye Hague (on Occasion of ye General Peace concluded at Aix la Chapelle Oct. 18. 1748.) & exhibited June 18, 1749. N.S.

£450

Ridge sculp. Engraved for S. & I. Exshaw Dub: 1749. Engraving. 195 x 430mm. Very fine Irish copper engraving. In essence, the Treaty of Aix-la-Chapelle and the War of Austrian Succession concluded status quo ante bellum. In the commercial struggle between Britain and France in the West Indies, Africa, and India, nothing was settled; the treaty was thus no basis for a lasting peace.

Stock no: 7192

164.  The First General Assembly of the Free Church of Scotland, Signing the Act of Separation and Deed of Demission, at Tanfield, Edinburgh, May 1843.

£350

[Painted by David Octavius Hill. Reproduced by F.C. Annan.] [n.d., c.1870.] Photograph. 260 x 620mm. In original ornamental frame with label "Tanfield". With a facsimile of the 'Act of Separation'. Frame with some damage, facsimile torn. When the painter Hill witnessed over 450 ministers walking out of the Church of Scotland assembly and down to another assembly hall to found the Free Church of Scotland, he decided to record the scene. Another spectator, the physicist Sir David Brewster, suggested using the new invention, photography, to get likenesses of all the ministers present. Hill and Robert Adamson took a series of portrait photographs of those who had been present, and Hill spent over twenty years painting the faces onto the 5 x 11ft painting. Completed in 1866, it was important as being the first work of art painted with the help of photographic images. The photographer F.C. Annan produced fine reduced facsimiles of the painting for sale throughout the Free Church, and a group of subscribers raised £1,200 to purchase the painting for the church.

Stock no: 6962

To the Fellows, Scholars, & others, educated at the above College, This View is inscribed by their most obedient humble Servant, T. Taylor. £360
From a Drawing by T. Taylor. Engraved by F.C. Lewis. Published May 1st 1805 by T. Taylor, All Saints, Oxford. Coloured aquatint. 455 x 580mm. Trimmed to plate, paper toned overall. Stock no: 7328

166. Serment du Jeu de Paume a Versailles le 19 Juin 1789. £280
Dessine par C. Monnet. Grave par Helman. A Paris chez Decrouan Editeur, Rue de Rempart, 4, vis-a-vis le Theatre Francais [n.d., c.1850]. Engraving. 630 x 830 mm. Tatty extremities, some foxing. France’s violent transition from the ancien regime that had nurtured tennis (le jeu de paume) to the anti-aristocratic revolution began with the takeover of a tennis court. In June 1789, following a month-long deadlock in the States-General over constitutional reform at the royal palace of Versailles, the frustrated Third Estate (the commons), which had been locked out from the formal meeting place by King Louis XVI, declared itself a National Assembly, took over a royal tennis court, and on June 20th took an oath (serment) not to disperse till their demands were met. Three weeks later, on July 14th, a Paris mob attacked the Bastille prison.
A nineteenth century impression of the plate first published by Nicolas Ponce in 1792. Stock no: 7778

LONDON

167. The Prospect of London and Westminster Taken from Lambeth by W: Hollar. £4800 [n.d., c.1750.] Etching on four sheets conjoined, total 325 x 1560mm. Framed. Some creasing. A good, even impression across the four sheets. A post-Fire prospect by one of the most famous etchers of topography, Wenceslaus Hollar (1607-1677). The prospect shows the north bank of the Thames from Peterbough House in Fulham to St George's Allhallows in Barking. On the south bank Lambeth Palace fills the centre. The date of the original etching is unclear: it is likely that it was fairly close to Hollar's death in 1677, because most extant examples have reworking by another hand. This new engraving includes Wren's St Paul's Cathedral, in a style that suggests that the building had not yet been completed (1697). This print had a long history: it is listed in John Bowles & Son's catalogue in 1753, before the plates passed to Robert Sayer and Laurie & Whittle in the late C18th. This impression is from the mid-C18th. Pennington 1013. Hind, London Views, 18.
Stock no: 7105

168. [Covent Garden] North East View of the New Theatre Royal, Covent Garden. The first foundation stone for the Rebuilding of this Theatre was laid by His Royal Highness the Prince of Wales, the 31st day of Oct.r 1808. the whole was executed in ten months, and opened the 18th of Sept.r 1809. £430
Stock no: 7233

169. [Covent Garden] View of the East Front of the New Theatre Royal Covent Garden. £850
Drawn & Engraved by William Daniell, A.R.A. Published by William Daniell, No. 9 Cleveland Street, Fitzroy Square, & by Mess.rs Longman, Hurst, Rees, & Orme, Paternoster Row, Sept.r 1 1809mm. very fine coloured aquatint. 445 x 600mm. The second Theatre Royal, destroyed by fire 1856.
Stock no: 7234

170. [St James's] The Army and Navy Club House. C. O. Parnell and Alfred Smith, Architects. £480
G.Hawkins, lith. Day & Son, Lith.rs to the Queen. [n.d., c.1851.] Coloured lithograph. Printed area 400 x 515mm. Slight soiling of the margins. The winner of a competition to design the club house, which opened in 1851, imitating Venice's Palazzo Corner della ca' Grande.
Stock no: 7288

171. [Banqueting House] His Majesty's Royal Banqueting House of Whitehal. London. 1713. £450
H.Terasson delin et sculp 1713. [London: D.Mortier., 1713.] Engraving. 420 x 570mm A few small worm holes. From Kip's "Nouveau Theatre de Grand Bretagne".
Stock no: 7301

Sold by Henry Overton at ye White Horse without Newgate London. Engraving. 420 x 580mm. Designed by Robert Hooke, built between April 1675 and July 1676.
173. [Holborn] To the Reverend Charles Barton, M.A. Rector of Saint Andrew, Holborn, This North East View of the Church of Saint Andrew is by Permission Dedicated, by his much obliged and obedient servant, John Buckler. £260
Drawn & Etched by J. Buckler. Engraved by F.C. Lewis. Published July [-] 1804 by J. Buckler, Bermondsey, Surrey. Coloured aquatint. 430 x 550mm. Some toning of paper.
Stock no: 7307

174. A South View of London and Westminster, taken from Denmark Hill near Camberwell. From the Original Picture in the Possession of Mr Smart. £980
George Robertson Pinxit. Daniel Lerpiniere Sculpit. John Boudell excudit 1779. Published May 1st 1779 by John Boydell, Engraver in Cheapside, London. Coloured engraving. 480 x 340mm. Laid on card. Faint residue from old mount in title area. View of Ludgate Hill and St Paul's Cathedral as seen from Fleet Street. Also showing horse-drawn vehicles, pedestrians and a woman selling fruit in the street in the left hand foreground. Rare. Collage Record: 2340. Stock no: 7309

175. A View of the City's of London and Westminster. [&] [A North View of the Cities of London and Westminster with Part of Highgate, Taken from Hampstead.] £1950
Stock no: 7501

176. [Langmaid, Rowland] [London Bridge, with St Paul's.] £380
Rowland Langmaid [signed in pencil] [n.d. c.1920.] Etching, 185 x 240mm. A pupil of W.L Wyllie, Langmaid [1897 - 1956] served in the Royal Navy and attained the rank of Lt. Commander. He exhibited at the R.A.
Stock no: 7546

177. [London] Dewar Challenge Trophy. This is to Certify that M.r Beaumont Critchley Holds the Challenge Trophy for the Year 1903. Presented by Sir Thomas Dewar. £650
W. W. Burgess R.E. Del et Sculp. Etching, signed in pencil. 420 x 600mm. Framed. A view of London from south of the river, with St Paul's Cathedral and Watt's Shot Tower, Belvedere Road, Lambeth. Sir Thomas Robert Dewar (1864 - 1930) turned his family whisky business into an international success by sponsoring sporting events around the world. In the U.S. there were "Dewar Challenge Trophys" for Soccer and motor racing. What competition this view celebrates is unknown.
Besides his whisky Dewar is known for "Dewarism", a philosophy stating that success can be attained without compromising joy in life. One of his aphorisms is the famous "Experience is what you get when you're looking for something else".
Stock no: 7591


179. [St. Paul's Cathedral - London] [View over rooftops to St. Paul's Cathedral.] £65
A.J. Meyer [etched in plate and signed in pencil]. [n.d., c.1920.] Etching, 185 x 130mm.
Stock no: 7636

180. [Burgess, Walter W.] Saint Paul's from Dewar's Wharf. £95
Walter W. Burgess. R.E. [signed in pencil]. W.W.B [scratched in plate.] Published & Copyrighted by John Dewar & Sons Ltd [n.d., c.1905]. Etching, 125 x 184mm. A view of London from south of the river, with St Paul's Cathedral and Watt's Shot Tower, Belvedere Road, Lambeth. Sir Thomas Robert Dewar (1864 - 1930) turned his family whisky business into an international success by sponsoring sporting events around the world. In the U.S. there were "Dewar Challenge Trophys" for Soccer and motor racing. What competition this view celebrates is unknown.
Besides his whisky Dewar is known for "Dewarism", a philosophy stating that success can be attained without compromising joy in life. One of his aphorisms is the famous "Experience is what you get when you're looking for something else".
Stock no: 7635

181. Covent Garden Market in the Year 1815. £380
Drawn on Stone by David Barber, from an original Picture in the possession of Mr. Butler of Covent Garden. Printed by Engelmann & Co. Published by John Kendrick No. 54


Stock no: 7540

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**London View Of Regent's Park.** £280


Stock no: 7571

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183. **Horticultural Fete, Chiswick.** £230

Printed by Standidge & Co., Old Jewry. *London, Published July 15th, 1851, by Ackermann & Co., 96 Strand.* Coloured lithograph, sheet 235 x 313mm. Creases and repaired tears, outside image. Royal Horticultural Society (RHS) was founded in 1804 in London as the Horticultural Society of London, and gained its present name in a Royal Charter granted in 1861 by Prince Albert. It is a charity and exists to promote gardening and horticulture in Britain and Europe. The society's first garden was in Kensington, from 1818 – 1822. In 1821 the society leased part of the Duke of Devonshire's estate at Chiswick to set up an experimental garden; in 1823 it employed Joseph Paxton there. From 1827 the society held fêtes at the Chiswick garden, and from 1833, shows with competitive classes for flowers and vegetables. In 1861 the RHS (as it had now become) developed a new garden at Kensington (the Science Museum, Imperial College and the Royal College of Music now occupy the site), but it was vacated in 1888. The Chiswick garden was maintained until 1903 – 1904, by which time Sir Thomas Hanbury had bought the garden at Wisley and presented it to the RHS.

Stock no: 7630

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184. **A Rescue from the Reservoir in Green Park.** £480

*London P.d. 1818. Coloured aquatint. 310 x 380mm.* Some soiling in margins. Signor Castelli, an Italian, jumped into the reservoir to rescue a deranged woman. Lacking the strength to reach shore, he in turn was rescued by his dog, Munito. He received a medal from the Royal Humane Society, depicted under the image.

Stock no: 7650

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W. Clerk, lith, 202 High Holborn. *Published by G.S. Tregear, 96, Cheapside, London.* Coloured lithograph, images 240 x 422mm & 271 x 396mm. Tears from edges, one just into image lower left [&] Tear into image at top. Water stain below title. A pair.

Stock no: 7671

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186. **[Wapping] An Elevated View of the New Dock in Wapping. This View represents the first part of the Works, as they will appear when finished, which are new executing in Wapping near the Tower, by the patriotic exertions of the London Dock Company, for the improvement of the Port of London...** £2900

Drawn and Engraved by W.m Daniell, & Published by him, at No. 9 Cleveland Street, Fitzroy Square, London, Jan.y 1, 1803. Coloured aquatint. 450 x 790mm. Toning in margins. Very fine. A wonderful bird's-eye view, looking down on the docks, with ther Tower of London and St Paul's cathedral behind.

Stock no: 7654

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187. **[Isle of Dogs] An Elevated View of the New Docks & Warehouses now constructing on the Isle of Dogs near Limehouse for the Reception of Shipping in the East India Trade...** £2900

Drawn and Engraved by W.m Daniell, & Published by him, at No. 9 Cleveland Street, Fitzroy Square, London, Oct.r 15, 1802. Coloured aquatint. 450 x 790mm. Toning in margins. Very fine. A wonderful bird's-eye view, looking down on the West India Docks.

Stock no: 7655

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188. **[Lambeth] Casino at Dulwich.** £140

CR July 22. 1829. Pencil, pen and ink drawing, image 132 x 254mm. Two faint diagonal creases through upper left corner. Casino House in Dulwich, south London, built towards the end of the eighteenth century by the solicitor Richard Shaw. Possibly copied from an engraving. This view very similar to an anon. c.1810 engraving in the Guildhall Library Print Room. On watermarked laid paper. *Guildhall Library Print Room: p.5352324.*

Stock no: 7658

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189. **[Hyde Park] Her Most Gracious Majesty & Escort Leaving The Palace, St. James's Park. No.2 - A Series of Birds eye Views taken on the day of Her Majestys Coronation. - June 28th. 1838.** £650

W. Clerk, lith, 202 High Holborn. *Published by G.S. Tregear, 96, Cheapside, London.* Coloured lithograph, images 240 x 422mm & 271 x 396mm. Tears from edges, one just into image lower left [&] Tear into image at top. Water stain below title. A pair.

Stock no: 7671

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190. **[Southwark] The Parish Church Of Clapham. To The Revd. W.H. Wentworth A. Bowyer, B.C.L. &
M.A. Rector, This View Is Respectfully Dedicated, By his Obliged humble Servant, C.J. Greenwood. £280

C.J. Greenwood, Del et Lith [n.d., c.1850.] Sepia tinted lithograph, 262 x 351mm. Trimmed. Holy Trinity Church was built at the north east corner of Clapham Common in 1774-6 by Kenton Couse.
Fine print.
Stock no: 7681

191. [Greenwich] The Landing of the Right Honble. the Lord Mayor, Alderman &c. at Greenwich on May 18th. 1804 in their way to Blackheath to present Colours to the Several Regiments of Loyal London Volunteers as voted to them by the Common Council of the City of London. for their Patriotic exertions to repel the attempts of Invasion by an implacable enemy. £240

Burney del. Woodthorpe sculpt. 29 Fetter Lane. Published by Scatcherd & Letterman, Ave Maria Lane, Novr. 18, 1804. Engraving, image 225 x 540mm. Trimmed to plate lower edge. Vertical and horizontal centre folds. Creases through lower left and right corners. The Stationers' Company had published the Stationers' Almanack since 1747, a single-sheet which consisted of calendar text set out beneath an engraved headpiece that recorded significant events of the preceding year.
With c.1807 ink annotations, mainly to verso, one to image.
Stock no: 7718

192. [Chelsea] Original Oakley Bun House Chelsea. Chapman Fancy Bread and Biscuit Baker, Pastry Cook &c, Cakes of all sorts Wholesale & Retail. £90

[n.d., c.1810.] Engraved trade card, on laid paper, 70 x 90mm. The upper half a vignette of the bun house. Tatty edges. "The Old Bun House" at Chelsea stood at the end of Jew's Row (now Pimlico Road), not far from Grosvenor Row. The building was a one-storeyed structure, with a colonnade projecting over the foot pavement, and was demolished in 1839, after having enjoyed the favour of the public for more than a century and a half. Not in Longford's 'Images of Chelsea'.
Stock no: 7720

193. [Blackfriars] [View on the Thames showing Blackfriars Bridge and St. Paul's Cathedral.] £330

D.I. Smart [signed in pencil lower right.] [1947.] Etching, 215 x 350mm. Attractive view looking downriver (east) on the Thames at Blackfriars Bridge. By Douglas Ian Smart RE (1879 - 1970), watercolourist and etcher and pupil of Short noted for his Thames scenes featuring shipping. River barges and tugs are much in evidence in the foreground. The Oxo Tower is very prominent on the right. '47' scratched in plate lower right alongside artist's monogram. Guichard British Etchers: pg. 59.
Stock no: 7381

194. [Thames Barges and Warehouses.] £160

D.I. Smart [signed in pencil and etched in plate lower right, with monogram in plate lower left.] [n.d., c.1935.] Etching, progress proof, 200 x 300mm. Barges moored along the Thames with shipping in the background. By Douglas Ian Smart RE (1879 - 1970), watercolourist and etcher and pupil of Short noted for his Thames scenes featuring shipping. 'Trial proof' written in pencil by artist lower left, and 'Barge Warehouses' lower right corner of sheet. Guichard British Etchers: pg. 59.
Stock no: 7382

195. [Thames Barges.] £160

Stock no: 7383

196. Ports De Mer D'Europe. Angleterre. Londres Vue prise sur la Tamise. Londres Vista tomada sobre el Tamesis. £450

Dessine d'apres nature par Chapuy et lith. par J. Jourdan. Lith de Turgis. Paris. Ve. Turgis, editeur, 10 rue Serpente. [n.d., c.1860.] Coloured lithograph, sheet 415 x 545mm. Light foxing outside image. An impressive view looking west up the Thames towards London Bridge, with St. Paul's Cathedral and The Monument visible amongst other notable buildings. Published in Paris as part of a series of views of European sea ports, it is denoted number '15'.
Stock no: 7391

197. [Westminster Bridge] Westminster Bridge. £350

Drawn on Stone by W. Westal. ARA Printed & Pubd by Englemann Graf Coindet & Co. 92 Dean Street Soho Feby. 1827. and Paris at Englemann & Co. Lithograph on India laid paper, india 277 x 373mm. View of Westminster Bridge with boats on the River Thames. To the left there is activity on the quayside including figures bringing a boat into dock.
A fine impression. Not in Abbey.
Stock no: 7567

198. [Tidal Thames.] £850

R.Gallon. [etched in image lower left.] [London, Published by L.Brall & Sons, n.d., c.1888.] Etching, proof, 325 x 750mm. 'Wrinkling' to paper. Robert Gallon (1845 - 1925) was a landscape painter who lived in London. He travelled extensively throughout the British Isles to paint his subjects. His etchings appear loose but actually have defined detail. "Tidal Thames", is a wintry view of the river featuring Blackfriars Bridge & the snow-capped dome of St Paul's Cathedral. Gallon actively exhibited during the years 1868 - 1903 at the principal London
Galleries, particularly the Royal Academy and the Royal Society of British Artists.
This is possibly a trial proof, before publication.
Printseller's Association: pg.378.
Stock no: 7679

Printed for the Proprietors, and Sold at the Exhibition; and by All Booksellers. 1829. Oblong folio, printed wrappers with woodcut vignette; pp. 8, incl. title with woodcut vignette of the exterior, 8 lithographs. Fine. The guide book to the Colosseum, with an eight-sheet key to the 360º panorama of London.
The Colosseum was built by Decimus Burton to house a panorama of London painted by Thomas Horner (1785-1844), sketched from a specially constructed hut on top of the dome of St Paul's during building work. Financial problems forced the Pantheon to open before Horner had finished the painting: both the financial backer and Horner then disappeared.
Stock no: 7162

200. [Hampstead Heath] North End near London. £240
Stock no: 7308

201. [Fulham] A View of Fulham Church from the Bridge. La Veue de l'Eglise de Fulham representee de Pont. £230
Published by Laurie & Whittle, 53, Fleet Street, London. [n.d., c.1810.] Coloured engraving, 255 x 400mm. Faint residue from old mount visible through title area. Later impression on wove paper.
Stock no: 7375

202. [Kensington Palace] Her Majesties Royal Palace at Kensington. To Her Most Serene and most Sacred Majesty Anne by ye Grace of God Queen of Great Britain, France & Ireland &c. £650
Printed for & Sold by J.Smith in Exeter Change in ye Strand. [n.d., c.1715.] Engraving on two sheets, total 550 x 880mm. Some creasing. Kensington Palace, depicting the formal gardens, surrounded by countryside.
Stock no: 7645

203. [Extraordinary Exploit.] On Tuesday the 17th January 1826, Mr Henry Hunt Jun.r for a bet of 100 Guineas. £320
[London, 1826.] Coloured lithograph. Image size 195 x 340mm. Most uncommon lithograph trimmed inside image, text trimmed laid on scrap sheet. [Henry Hunt driving his company's van and four horses across the frozen Serpentine.] Hunt won a hundred guineas from 'a Noble Lord of Sporting Celebrity'.
Stock no: 226

204. This View of the Eastern Window of the Chapel of the Rolls completed 1820, is dedicated by Permission ro the Right Hon.ble Sir Tho.s Plumber KN.t Master of the Rolls by his Humble Servant, Wm Raphael Eginton. £260
[n.d., c.1820.] Engraving. 425 x 270mm. Some tear to margins. A stained-glass window with the armorial of the Master of the Rolls, with the personal arms of some of the Masters from 1362 to the encumbent, Thomas Plumber, from 1818 to 1824. To be Master is to serve in one of the highest offices in Law.
It was a private chapel, built to serve Henry III's royal foundation of the Domus Conversorum in 1232. The inquisition into its affairs in 1308 was ordered by the King, but from 1377, when the Domus and the chapel were attached permanently to the office of Keeper of the Rolls, it became the private chapel of the Master of the Rolls. The Masters and clerks of Chancery had right to seats in it. At a later date other people could rent pews. From time to time the King interfered in the appointment of clergy: not successfully (1638) when the Master of the Rolls refused to allow a royal nominee Matthew Griffith to officiate in the Chapel; successfully in 1684 when Harbottle Grimston was forced to dismiss Gilbert Burnet after the Guy Fawkes' day sermon which offended James II. Burnet says that 'North [Lord Chancellor] writ to the Master of the Rolls, that the King considered the Chapel of the Rolls as one of his own Chapels'. But Burnet was rather notorious and the King was James II. There are no later cases of royal interference or intervention by the Lord Chancellor. It is unlikely that any converts lived in the house, the Chapel was not very important and was rather neglected except as providing a nice little sinecure for 'clerical' relatives and friends of the current Mr., and of course, a rather gracious place for services.
Stock no: 7086

205. [Portrait of a group of Chinese, exhibits in the Chinese Collection.] £130
[n.d., c.1851.] Coloured lithograph. Image 210 x 310mm. Trimmed and laid on album sheet, damaged in image. A travelling exhibition, the 'Chinese Collection' opened in Albert Gate, near Hyde Park, during the Great Exhibition of 1851. The Illustrated London News of May 24th wrote: "A pleasing addition has been made to the Chinese Collection, consisting of a Chinese Lady, named Pwan-ye-Koo, with small lotus-feet only 2½inches in length, a Chinese professor of music, his two children (a boy and a girl), the femme de chambre of the lady, and an interpreter. The children are gay, lively, and intelligent, the lady
herself agreeable and interesting, and the gentleman civil and obliging. A Chinese concert forms part of the entertainment: the lady Pwan-ye-Koo singing a Chinese air or two, accompanied by the professor, who likewise treats the public with an exhibition of his vocal powers. The group is one that has much to commend it: it is picturesque and peculiar, and presents an image in high relief of the native manners of a Chinese family. The conduct of the domestic blended the humble and the familiar in a significant manner; and there was an air of freedom, and a sense of mutual obligation manifested in the whole party, calculated to make a favourable impression on the spectator.”

Stock no: 7204

206.  Explanatory Key to the Grand Historical Print of the Coronation of his Most Gracious Majesty King George the Fourth.  £320
Published by G.Humphrey, 27, St James's Street, London, Jan.y 25.th 1822. Coloured aquatint, watermarked 1828. 235 x 530mm. Representation of the royal procession on foot from Westminster Hall to Westminster Abbey, with a key to the buildings above and the people below.

Stock no: 7327

207.  [London Zoo] Zoological Gardens. Regent's Park.  £240
G. Scharf del et lithog. Printed by C. Hullmandel. London, Published by the Artist, 14 Frances Street, Tottenham C.t Road. [n.d., c.1830.] Coloured lithograph. Printed area 220 x 310mm. Some restoration. An early view of London Zoo, the first scientific zoo, opened 1828 in Regent's Park.

Stock no: 7564

208.  View from the Gardens of Old Somerset House.  £480
P. Sandby. / H.Ford. [n.d. 1845] Very fine coloured lithograph. 515 x 200mm. Unexamined out of frame. The British Museum has a drawing by Thomas Sandby that had previously been attributed to Paul Sandby of "Westminster and the Thames from the Garden of Old Somerset House; wide view of river with bridge on left and figures on near bank of river in right foreground." This lithograph by H. Ford clearly attributes the view to P. Sandby.

Stock no: 7113

209.  [Waterloo Bridge] Waterloo Bridge.  £280

Stock no: 7570

MAPS


A Paris Chez le O.r de Fer dans l'Isle du Palais Sur le Quay de l'Orlorge a la Sphere Royale. avec Pri. du Roy 1690. Engraved titlepage. 225 x 335mm. Splits in upper and lower centrefold. Titlepage from Nicolas de Fer's atlas of charts of the French coasts.

de Fer (1646-1720) was a cartographer, engraver and publisher who issued altogether more than 600 separate maps, including atlases, sheet maps and large wall maps. He gained a great reputation in his lifetime and was appointed 'Geographer to the King' in 1690.

Stock no: 7577

211.  London.  £420
[Published by Josef Scheda, Vienna, n.d., c.1850.] Lithograph, circular map, with vignettes of the Houses of Parliament and the Royal Exchange and key lettering, set into decorative frame. Printed area 400 x 490mm. Light foxing to left edge of image. Published by Josef Ritter von Scheda (1815 - 1888) in Austria, with 'J. Scheda' blindstamp below printed border.

Stock no:

212.  [Scotland] Village of Barnhill The Property of The Right Hon. Lord Panmure. [&] East Section of the Village of Barnhill...  £130

Fox Maule-Ramsay (1801–74), 11th Earl of Dalhousie, was Lord Panmure between 1852 and 1860.

Stock no: 7102

213.  [Rosneath House] Principal Story of Rosneath House, And Bird eye View of Flower Garden [in ink].  £230
1843. Pen and ink and watercolour plan, sheet 493 x 322mm. Creases and nicks top edge, outside image, otherwise good. Rosneath is a village in Argyll and Bute, Scotland. Rosneath Castle was ruined and rebuilt many times; the final rebuilding came in 1803, three years after the previous building burnt down. Located further uphill from previous versions, it belonged to the Duke of Argyll whose family retained it until Princess Louise, daughter of Queen Victoria who had married into the family, died in 1939. In stark contrast to the earlier incarnations, it was in
the Italianate style. An attractive manuscript plan, with compass points and scale below.
Stock no: 7498

MODERN ETCHINGS

214.  The Chairman [pencil inscription].  £260
Drypoint, 3rd trial proof, signed in pencil. 175 x 250mm.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6901

215.  [Racing] [Next Pair Out.]
£140
Drypoint, 1st trial proof, signed in pencil. 220 x 180mm.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6896

216.  [To Brighton.]
£260
Drypoint, 1st trial proof, signed in pencil. 270 x 335mm.
The driver and passengers on the top of a coach. Titled in pencil in different hand to the signature.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6897

217.  [One of the Bucks.]
£95
Frank Gillett [pencil inscription]. [n.d., c.1925.]
Drypoint, signed in pencil. 270 x 335mm. Titled in pencil in different hand to the signature.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6898

218.  [A Traveller.]
£85
Drypoint, 1st trial proof, signed in pencil. 225 x 175mm. Creased. Untitled image of a traveller with a valise.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6902

219.  [A Spaniard?]
£95
Drypoint, 3rd trial proof, signed in pencil. 130 x 170mm. Untitled image of a Spaniard (?) at a writing desk.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6903

220.  [The Captive.]
£230
Frank Gillett [pencil inscription]. [n.d., c.1925.]
Drypoint on thick paper, signed in pencil. 350 x 275mm. A centaur with a girl on his back, surrounded by fauns. Titled in pencil in different hand to the signature.
Edward Frank Gillett (1874-1927), illustrator for the "Daily Graphic" 1898-1908. He also worked as a book illustrator, for example for Henty's "Lion of the North", 1900.
Gillett created fewer than fifty drypoints during his career, the majority untitled. Both the British Museum and the Victoria and Albert Museum have comprehensive collections. Guichard p.39.
Stock no: 6904

221.  [Macbeth, Robert Walker] [Scallop seller.]
£65
Robert W. Macbeth. [Signed in pencil.] London Published February 15th, 1904, by W.T.Hoiwell & Co. Bedford Row
Chambers W.C. Copyright registered. Etching. 440 x 340mm. Robert Walker Macbeth (1848-1910) was an etcher, watercolourist and painter of pastoral landscape and rustic genre scenes. Admitted to the Royal Society of Painter-Etchers and Engravers in 1880, in 1883 he was elected an Associate of the Royal Academy, becoming a full member in 1903.

Stock no: 7583

222. [Griggs, F.L.] **Shillington Church**

**Bedfordshire.**

£480

F.L.Griggs.aq [n.d., c.1915.] Etching, 177 x 240mm. On thin paper with many creases. Shillington's church, All Saint's Church, has been referred to as the "Cathedral of the Chilterns", being situated on, one could argue, the most Northernly and last of the Chiltern Hills when travelling from the south. The building was originally a Saxon monastery, which grew richer and more influential through the mining and selling of certain types of clay in the vicinity.

F.L. Griggs (1876 - 1938), etcher of architectural subjects, landscapes, watercolourist and illustrator. Frederick Landseer Maur Griggs followed the romantic vision of William Blake and Samuel Palmer, while also being inspired by the teachings of William Morris and John Ruskin. Not in Comstock.

RIBA stamp lower left.

Stock no: 7666

223. [Peking] **[The Fox Tower, Peking.]**

£450


Stock no: 6958

224. [Cats] **Home with the milk [in pencil lower left].**

£230

L.R. Brightwell [signed in pencil]. [n.d., c.1930.] Etching, 240 x 150mm. Attractive drypoint etching of a cat by Lucy Brightwell.

Stock no: 7481

225. [Putti] **"I went out into a hazel-wood: because a fire was in my head." Yeats. [Mss., in pencil.]**

£180

1936. Wills. [Signed and dated in pencil.] Etching, 200 x 163mm. A fantastical scene in which an angelic winged fisherman watches an ethereal female figure in a wooded landscape. By A.J. Wills.

Stock no: 7581

226. **Pigs [in pencil lower left].**

£130


Stock no: 7727

227. [Parrots] **[A parrakeet..]**

£390

[n.d., c.1830.] Drawing in watercolour with bodycolour, on card watermarked 'J Whatman 1828.' 'Turnbulls Superfine London Board' blindstamp lower right. Sheet 277 x 222mm. Mint condition. A brilliant green parrakeet, possibly an Australian bird, on a branch with a butterfly. With hand written instructions on colouring on the verso.

Stock no: 7659

228. [Study: Horse and Ox.]

£150

Agasse pinxt. Schencker Sculpt. [n.d., c.1790.] Etching. 255 x 175mm. Trimmed to plate, crease in sky to left. A fine etching by Nicolas Schencker, [1760-1848] after the best known of the Swiss animal artists, Jacques-Laurent Agasse. Schen(c)ker, worked for Bartolozzi in England and France and held the position of Director of the 'Ecole de gravure de Genève' (1817-1822).

Stock no: 6914

229. [Study: Race Horse and Groom.]

£190

Agasse pinxt. Schencker Sculpt. [n.d., c.1790.] Etching. 255 x 175mm. Trimmed to plate, small tear in lower left margin. A fine etching by Nicolas Schencker, [1760-1848] after the best known of the Swiss animal artists, Jacques-Laurent Agasse. Schen(c)ker, worked for Bartolozzi in England and France and held the position of Director of the 'Ecole de gravure de Genève' (1817-1822).

Stock no: 6915

230. [Study: Cautious Mare and Foal.]

£220


Stock no: 6916

231. [Study: Cart Horses.]

£190

Agasse pinxt. Schencker Sculpt. [n.d., c.1790.] Etching. 255 x 175mm. A fine etching by Nicolas Schencker, [1760-1848] after the best known of the Swiss animal artists, Jacques-Laurent Agasse. Schen(c)ker, worked for...
Bartolozzi in England and France and held the position of Director of the 'Ecole de gravure de Genève' (1817-1822).

Stock no: 6917

232. [Study: Mare and Foal.] £220

Stock no: 6918

233. [Study: Horses Drinking.] £190

Stock no: 6919

NAVAL & MILITARY

234. S.S. "Iolé". First Ship of the Salvation Navy dedicated to the Service of God, by General Booth, July, 1885. £450
Marlborough Gould & Co., 52 Old Bailey, London E.C. Issued at Head Quarters Trade Department, Salvation Army. Chromolithograph in contemporary maple frame. Printed area 350 x 470mm. The first of four ships in the 'Salvation Navy', founded 1880.

Stock no: 6959

235. [Shipwrecks] The Cambria Brig, Receiving on Board the Last Boat Load, from the Kent Indianan on Fire... £650
Painted and Engraved by W.m Daniell R.A. London, Published by W. Daniell, 14 Russell Place, Fitzroy Square, December 6th, 1826. Coloured aquatint, with gum arabic. 405 x 570mm. Trimmed to plate on three sides. On the 28th February 1825, during a violent storm in the Bay of Biscay, a spirit cask that had come loose in the hold ruptured over a candle and exploded. After scuttling the lower decks failed to extinguish the fire they managed to attract the Cambria, which took on board 554 of the passengers & crew, most soldiers and camp followers from the 31st Regiment, returning them to England. The Kent eventually exploded, but 14 men survived, to be picked up by another ship.

Stock no: 7023

236. [Scott, Captain] Extracts from Captain Scott's diary and last message to the nation. [Discovery in the ice with men and supplies. Three illustrations with a printed extract from Captain Scott's diary] £680
[William Lionel Wyllie] [n.d., c.1912.] Etching. 505 x 380mm. Laid on board. A memorial etching commemorating the deaths of Captain Scott, Captain Oates and the polar party during their return from the pole, with three vignettes: the Discovery at anchor, the men pulling the sledge, and their final camp. The extracts describe the conditions, Oates' sacrifice and their final days trapped in their tent by gales. NMM: PAF2173.

Stock no: 7305

237. [Great Western Steamship] The Great Western Steam Ship, intended to trade between Britol and New York, leaving Cumberland Basin on the morning of the 18th Aug. 1837, in tow of the Lion Steam-Tug and accompanied by the Benledi and Herald Steamers for the purpose of proceeding to London to receive her Engines. £450
J.Walter dek et litho. Printed by C.Hullmandel. [n.d., c.1837.] Lithograph. Printed area 235 x 315mm. Mount burn around image. The steamship SS Great Western, launched in 1837 and named after the Great Western Railway Company, was the first steamship purposely built for the Atlantic crossing. When it completed the crossing on 23 April 1838, it was the fastest ship ever to do so.

Stock no: 7152

238. Farewell Dinner to Brigadier General Herbert Mullaly. C.B., C.S.I., R.E. Chief of Staff's Division. £75
Simla, 20th Nov.r 1909. Wood engraving with red letterpress on card. Sheet 305 x 205mm. Mulally served with the Royal Engineers in India and during the First Boer War.

Stock no: 6997

239. Farewell Dinner to Lieutenant General Sir Beauchamp Duff K.C.B., K.C.V.O., C.I.E., India's First Chief of Staff. £75
United Service Club, Simla, 26th August 1909. Wood engraving with red letterpress on card. Sheet 305 x 205mm. Some wear to left edge. General Sir (Harry)
Beauchamp Duff (1855–1918) was a Scottish officer with a distinguished military career in the British Indian Army serving as Commander-in-Chief of India during World War I. However he was relieved of command on 1 October 1916 after the debacle of the Mesopotamian Campaign, and committed suicide in 1918.

Stock no: 6999

240.  To Miss Florence Nightingale as a mark of esteem and gratitude for her devotion to The Queen's brave Soldiers. from Victoria R. 1855.  £160
Coloured lithograph, highlighted with gilt, with facsimile signature. Printed area 160 x 75mm. Laid on album paper. Illustrating the brooch specially made for Nightingale, on the orders of Queen Victoria, for her work in the Crimea. With the motto "Blessed are the Merciful" and "Crimea" inscribed.
It was sent to Nightingale with the following letter:

'Dear Miss Nightingale,

You are I know well aware of the high sense, I entertain, of the Christian devotion which you have displayed during this great and bloody War, and I need hardly repeat to you - how warm my admiration is for your Services which. are fully equal to those of my dear and brave Soldiers whose sufferings you have had the privilege of alleviating in so merciful a manner. I am however anxious of marking my feelings in a manner which I trust will be agreeable to you, - and therefore send you with this letter a brooch the form and emblems of which commemorate your great and blessed work - and which I hope you will wear as a mark of the high approbation of your Sovereign!

It will be a very great satisfaction to me when you return at last to these shores to make the acquaintance of one who has set so bright an example to our Sex, & with every prayer for the preservation of your valuable health,

Believe me always,

Yours sincerely

VR.'

Stock no: 7019

241.  [Exhibitions] A Description Of The Costly And Curious Military Carriage Of The Late Emperor Of France, Taken On The Evening Of The Battle Of Waterloo; With Its Superb And Curious Contents, As Purchased by Government, And Now Exhibiting (By Permission) At The London Museum, Piccadilly; With The Circumstances Of The Capture Accurately Described, By Major Baron Von Keller, By Whom It Was Taken And Brought To England.  £250
London: Printed For The Proprietor, William Bullock; And Sold At The Place Of Exhibition, London Museum, Piccadilly. 1812. The Museum contained 15,000 items. According to the guidebook Bullock had formed his collection "during seventeen years of arduous research at a cost of £30,000. Admission was 1 shilling or 1 guinea for an annual ticket."

242.  [Seating Plan for the Waterloo Banquet.]  £180
[n.d., paper watermarked 1828.] Manuscript plan in pen & ink, sheet 295 x 485mm. Three vertical folds, one horizontal centre fold as intended. Every year after 1815 the Duke of Wellington entertained officers who had served under him at Waterloo and in the Peninsular War against Napoleon, in what were known known as the “Waterloo” banquets. The banquet is still held. This represents a fascinating, unique, and detailed record of the most notable guests to attend this great occasion in 1828. It is addressed on the verso in ink to an M.J.M. Bardsley of 10 Chatham Street Piccadilly.

Stock no: 7491

243.  Heroic Naval Action. This Plate of the Prize vessel "Netuno", Commanded by Mr. R.B.Crawford, Mid.n of H.M.S. Esk, with one Gun and 5 men (in the Bight of Benin, March 20th 1826) beating off the Spanish Pirate "Carolina", carrying 10 Guns and 9 Menm Commanded by Capt.n Antonio Soumath. ~ Is with permission Respectfully dedicated to Capt.n Sir Charles Bullen, C.B. &c. &c. &c. Commodore of the Ships & Vessels on the West.n African Station, by his Obliged & very Humble Servant, R.Ackermann.  £580

Stock no: 3495
244. La Machine Infernal. £130
Engraving. Image 250 x 305mm. Some slight soiling, binding stitch marks in right margin. The assassination attempt on Napoleon Bonaparte, then First Consul of France, in Paris on 24 December 1800. Pierre Robinault de Saint-Régeant (1768-1801), a Breton ‘chouan’ (royalist counter-revolutionary) is shown lighting a barrel of gunpowder on the corner of rue Nicaise. However the fuse was lit too light, and Napoleon’s carriage had already passed when the bomb went off.
Stock no: 6844

245. Forty Six and Fifty Six. £280
Publish’d according to Act Sep.r 21st. 1756 by Edwards & Darly, *at the Acorn opposite Hungerford Market Strand.*
Engraving with old colour. 195 x 325mm. Two views comparing England in 1746 and 1756. On the right is 1746, with patriotic British troops marching to defend their country from the Jacobite Rebellion, watched by George II and the Duke of Cumberland. On the left the troops are Hessian mercenaries, brought in to protect against a possible French invasion, only interested in discussing their pay. On the wall are the Duke of Newcastle and Mr Henry Fox, later Baron Holland, the most unpopular politician of his day. BM: 5477.
Stock no: 6848

246. The Battle of Waterloo, 1815. £45
John Maxfield, B. Troop, 7th Huzzars. [n.d., c.1815.] 2pp, 8vo., with ten verses. Pasted on album sheet. The 7th Huzzars fought at Waterloo, so it is probable that Maxfield participated in the battle.
Stock no: 6996

247. [Scotland] [Watercolour celebrating Lady Anne Farquharson-Mackintosh & Culloden.] "Prince Charles Edward, halted ten miles from Inverness, at My Castle, the seat of the Chief of Mac Intosh. The Chief himself was was serving with Lord Loudon, but Lady Mac Intosh remained to raise the clan for the opposite party, and rode in their front as Commander with a man's bonnet on her head & pistols at her saddle Bow." L.d. Mahon. viii. P.443. £90
[n.d., c. 1850.] Scrap, with watercolour rose, ink text and fragment of Macintosh tartan. Image 260 x 240mm, on album sheet with more scraps on reverse. During the 1745 rebellion Angus Mackintosh, the chief of Clan Mackintosh, had become a commander in the British Black Watch regiment. While he was away on duty his wife, Lady Anne Farquharson-Mackintosh rallied 350 men of the Clan Mackintosh and Chattan Confederation to the Jacobite standard at the Battle of Culloden in April 1746. Angus was captured at the Battle of Prestonpans and was paroled to his wife. She famously greeted him with the words, "Your servant, captain" to which he replied, "your servant, colonel" thereby giving her the nickname Colonel Anne.
At Culloden, the Mackintosh Clan was the first to charge the British troops. They broke through the first two ranks, but then found themselves trapped behind the lines. Almost all of the Mackintosh warriors were killed.
Stock no: 7078

248. [Scotland] [Scrapbook of news clippings of the 1745 Jacobite Rebellion, with two maps, plan of Culloden and four portraits.] £190
[1745-6.] 8vo, later half calf with marbled boards & endpapers, bookplate of David Murray. The portraits are Lord Lovat, Archibald McDonald, Lord Balmerino & the Earl of Kilmarnock. A loose mss. sketch map shows the environs of the Battle of Prestonpans, the first serious action of the rebellion.
Stock no: 7079

249. [Scotland] Welcome, Royal Charlie! £130
[n.d., c. 1850.] Scrap album page, with watercolour tromp l’œil scroll, embellished by a fabric "white cockade", "Blue Bonnets" with feather, and a mezzotint portrait of Flora MacDonald, 170 x 110mm.
Stock no: 7080

250. [Australia] Received this (1st) Day of (September) 181(8), from William Purue Smith, Esq.r Deputy-Paymaster General to the Forces on the Continent, the sum of (One Hundred and forty-four Pounds, Twelve Shillings and five pence) Sterling: being the Amount of my Pay as (Major General with one Aide de Camp) for (61) Days, from the 25th Day of (June) 181(8), to the 24th Day of (August) following, both Days inclusive, at the Rate of (£2.7.5) per Day, pursuant to Field Marshal His Grace the Duke of Wellington’s Warrant dated the (28th) Day of (August) 181(8). For which I have given Triplicate Receipts. (Ths: Brisane.) £130
Letterpress and ink mss. payslip, signed by Thomas Brisbane. Sheet 150 x 195mm. Major-General Sir Thomas Makdougall Brisbane (1773-1860), 1st Baronet, soldier in Flanders, the West Indies, Spain and North America. On the recommendation of Wellington, Brisbane was appointed Governor of New South Wales, 1821-25.
Stock no: 7240

251. [East India Company] Consecration Of Colours Which Lady Jane Dundas Presented To The Third Regiment Of Royal East India Volunteers On The 29th June, 1799. £250
W. Griggs, Photo-Lith., Peckham, London, S.E. [n.d., c.1875.] Photolithograph in colour, 375 x 550mm. Laid down to card. Time-staining to margin from old mount. The ceremony takes place on land belonging to the Portman estate in Marylebone (later Dorset Square) which was also home until 1810 of the Marylebone Cricket Club.
The site is to the south of the present Lord's cricket ground.

Stock no: 7403

252. Ye Griffe having become an aged & worn out veteran taketh his leave of India. £130
B.D. Grant 35th [in image lower right.] [n.d., c.1840.] Lithograph, sheet 220 x 284mm. Trimmed and glued to scrap sheet. Interesting amateur lithograph, apparently by a serving soldier in India, of an elderly comrade being carried onto a boat to be transported back to Britain. The Royal Navy ship can be seen in the background.
Stock no: 7781

253. [Highlanders] La Veuillez garde chargait avec vigueur un corps d’écossais... £140
Stock no: 7155

Designed & Etch'd by T. Rowlandson. and Dedicated by Permission to his Royal Highness the Duke of Gloucester. [n.d., plates dated 1798 - 1799.] Subscriber's copy, large 4to, original marbled boards, rebacked, uncut; pp. viii incl. dedication, plus list of subscribers & foreign subscribers, and contents; hand-coloured etched titlepage & 86 hand-coloured aquatint plates, many heightened with gold or silver, total 87 as called for. Binding worn, plates generally good with well-preserved vivid colour, occasionally stained. Some offsetting of image to facing text. Each volunteer is placed by Rowlandson in a particular drill position, with an etched description below. The corresponding adjacent text sheet gives a brief history and description of the composition of the corps, and lists the commanding officers. Arguably the greatest of all military costume books, no mere record of uniforms but an important social document in its own right that should be viewed in the context it was published - a time of great national peril with Britain under threat of invasion from France. The volunteer corps were established as a direct response to the perceived imminent danger of invasion by Napoleon's forces. Abbey Life In England: 379, "Later impressions can be recognised by not being heightened with gold".
Stock no: 7433

255. [Sandhurst] Royal Military College. To Lieu.t Gen.l the Hon.ble Sir Alexander Hope K.B. Governor, This Plate is respectfully Dedicated by his obliged humble Servant, Wm. Dela Motte. £480
William De La Motte delt. W.J. Bennett sculpt. Published Decr. Ist. 1813, by William De La Motte R.M. College Sandhurst. Aquatint. 455 x 630mm. Previously folded along platemark. Creases through upper and lower left corners of plate, outside image. Margins grubby. The Royal Military College began in 1800 as a school for staff officers which later became the Staff College, Camberley. A Junior Department was formed in 1802, to train gentlemen cadets as officers of the Line. A new college was built at Sandhurst, into which the cadets moved in 1812. After 1860, the RMC succeeded the East India Company's Military Seminary as the establishment where most officers of the Indian Army were trained. Following the abolition of the purchase system in 1870, attendance at Sandhurst became to usual route to a commission. The College was enlarged in 1912, when New College was built.
Stock no: 1631

256. [A drummer boy from one of the Guards Regiments] £65
Stock no: 7101

257. Illustration to the Battles of Quatre-Bras, Ligny, and Waterloo, with Circumstantial Details. By a Near Observer. And the Various Communication of Important Particulars from Staff and Regimental Officers, in a Series of Thirty-Four Etchings, comprehending General Views of the British Positions, Regimental and Individual Acts of Heroism, Gallantry, and Incident. £950
Drawn from the Most Correct Information, by Capt. George Jones, and Engraved by S.Mitan, &c. London: Sold by John Booth Duke Street, Portland Place; T.Egerton, Military Library, Whitehall; and J.Fairburn, Edinburgh. 1817. Quarto, disbound, titlepage and 34 numbered engraved plates, complete. Some wear to edges. The text to the plates was offered for sale separately.
Stock no: 7311

258. [A French grenadier supports a wounded standard-bearer in the heat of a battle.] £360
Bellange [in image] Lith. de G. Engleman. [n.d., c.1830.] Lithograph, image 408 x 437mm. Dramatic scene by Hippolyte Bellanger (1800 - 1866), French painter and printmaker. Pupil of Gros, he exhibited at the Salon. From 1823 to 1835 he published 15 albums of lithographs focused on Napoleonic military history. In 1837 he moved
to Rouen to become curator of the Musée des Beaux-Arts and returned to Paris in 1853.

Godefroy Engelmann (1788 - 1839) was a lithographic printer, famed ‘Körner’ (grinder) for crayon-lithographs, and patentee of chromolithography. He set up a press in Paris in June 1816. He improved lithography, particularly by developing lithographic wash in 1819, and the impressive effects of his innovative techniques are displayed here.

Stock no: 7760

259. [Trafalgar] Changeable Views No.2 Death Of Nelson. £360

London T. Gooderson 10 Stanmore St St Pancras Road Jan. 30 1839. Transparency, lithograph overpainted in watercolour, image 153 x 225mm. Mounted to card with title excised and glued below as normal. Tissue missing from verso. Very scarce depiction of Horatio Nelson’s demise on board HMS Victory during the Battle of Trafalgar in 1805. At first appearance, viewed from the front, this is a simple depiction of an empty deck, until it is held in front of a strong light and the painted image on the verso becomes visible. The tranquil scene is transformed into a raging battle, with a dying Nelson at its centre giving his final commands.

Stock no: 7476

260. To Captain Sawyer, and Captain Pownall, this view of the Hermione, a Spanish Register Ship is most Humbly Inscribed by their most Obedt. Servt. R. Wright. This immensly rich Prize, was taken off Cape St. Vincent, May 31. 1762, by his Majesty’s Frigate th e Active, and the Favourite Sloop of War, and reckoned worth a million Sterling. Her Money and Plate was landed at Portsmouth, and conveyed to London in Twenty Waggons, escorted by a Party of Light Horse; and it is remarkable that the Tower Guns were firing on account of the Birth of the Prince of Wales, as the Waggons were going by St. James’s Gate. The Hermione was a Spanish Frigate of War of Twenty four Guns, draughted by an English Builder at Cadiz, and was the Ship that fired several Broadsides into the Antigallican when she lay there, with her value-able French Prize, which was detained by the most unjust Proceedings of the Spaniards.

£470

R. Wright pinxit et fecit. Published as the Act directs Novr. 1. 1762. Etching, sheet 350 x 480mm. Trimmed to plate and laid on card. Ships in the background to left and right captioned ‘Favourite’ and ‘Active’. Not in Parker.

Stock no: 7408

261. [Shipwrecks] Gravé d’Apres le Tableau Original de Dd. Teniers de 4 piet 4 pouces de large Sur 3 piet 2 pouces de haut Tire du Cabinet de Monsieur Le Chevalier De Verhulst. £380

D: Teniers P. I.L. Krafft Scul. ABruxelles 1762. Etching, 320 x 400mm. A strong impression with full margins as issued. A striking etching of typical Teniers subject matter showing survivors from a shipwreck being dragged to safety from a stormy sea on to rocks. Four ships are being tossed around in the waves. A castle is visible in the distance perched dramatically on the cliffs. Laid paper bears crown watermark.

Stock no: 7417

262. Machine Infernale dirigeée par les Anglais, Pour incendier Saint Malo. £230

‘[Details de la Machine] key lettering below image, brief history of use of incendiary ships by the English below that.’ A Paris chez Beabule fils, Graveur de Geographie et d’Ecriture, Rue des Anglais, N.8. [n.d., c.1805.] Depose a la Bibliotheque. Engraved plan in the form of a cross-section of a ship’s hull, 308 x 199mm. Some creasing and soiling to margins. A French explanation of the English innovation of cramming unmanned merchant ships with incendiaries, used to destroy harbour defences. Admiral John Benbow arrived off St. Malo, a walled port city in Brittany, in the middle of November 1693 and immediately started firing mortars over the wall in to the town and among the sheltering French ships. This continued for three days and on the fourth night he prepared to send in the first Infernal ever used by the Royal Navy. Benbow intended to manoeuvre the barque under the town’s sea wall but it struck a rock and the engineers were forced to light the fuses and row for their lives. The vessel burned for some time but eventually blew up. The force of the explosion rocked the town like an earthquake. It blew the roofs off three hundred houses and broke all the glass and earthenware for miles around. The capstan, which weighed two hundred pounds, flew in to the air and, when it landed, completely levelled a house. Large parts of the sea wall collapsed. If Benbow had had a force of Marines he would undoubtedly have been able to take the town. He was given the task of repeating his success at Dunkirk but the Infernal proved less effective and the Admiralty dropped their use.

Stock no: 7707

263. [Canton] Forcing the Passage of the Bocca Tigris, in China; on the 7th and 9th Sept.r 1834, by H.M.S. Imogene and Andromache, From observations made on board the Andromache, during the the action with the Forts, by William Skinner, R.N. £380

W. Skinner del.t. Lithographed and Printed by G.E. Madeley, 3, Wellington Street, Strand. London. Pub.d by Ackermann & Co., 96 Strand. [n.d., c.1835.] Lithograph. Printed area 330 x 420mm. An action at the “tiger gate” on the approach to Canton, just prior to the First Opium War. In the spring of 1834 the Chinese agreed to open five ports, including Canton, to general trade. However when the Imogene and Andromache proceeded through the Bocca Tigris shots were fired from the forts on either side, and the ships fired back. When the wind dropped they had
Manby of the Royal Welch Fusiliers. George went to Norfolk, in 1765, the son of Captain Matthew Pepper George William Manby was born near Downham Market, backing sheet with pencil-ruled grey wash border. A vibrant watercolour sketch in vivid colour of a portly military officer by one W. Baskerville, laid onto a background. A vibrant watercolour sketch in vivid colour of a military officer by one W. Baskerville, laid onto a backing sheet with pencil-ruled grey wash border. Original pen & ink with watercolour, image 250 x 210mm. Pin holes to corners in frame. An interesting view of a floating dock, according to a pencil annotation below image at Birkenhead, Wirral Peninsula. In 1873 Edwin and Latimer Clark, who had already gained an international reputation in both the design of hydraulic lift docks and canal lifts and had also been involved in bridge construction, invited John Standfield to join them in the construction of floating docks, lifts, dock gates and caissons and so the company was formed. The first Clark & Standfield dock was built in Millwall on the Thames in 1877 for the Imperial Russian Navy. It had a lifting capacity of 4200 tons and is believed to be the first iron dock to be placed into service.

T.G. Dutton, Del Et Lith., 60, Lansdowne Road, Clapham Rd., London, S.W. [n.d., c.1875.] Coloured lithograph, image 455 x 725mm. Spotting to image, unexamined out of frame. An interesting view of a floating dock, according to a pencil annotation below image at Birkenhead, Wirral Peninsula. In 1873 Edwin and Latimer Clark, who had already gained an international reputation in both the design of hydraulic lift docks and canal lifts and had also been involved in bridge construction, invited John Standfield to join them in the construction of floating docks, lifts, dock gates and caissons and so the company was formed. The first Clark & Standfield dock was built in Millwall on the Thames in 1877 for the Imperial Russian Navy. It had a lifting capacity of 4200 tons and is believed to be the first iron dock to be placed into service.

265. [Great Western] The Great Western Steamer, In the Hurricane in the Atlantic Ocean, Sept 9th 1846 in the outward passage to America. £320
Henry Melling Invenit et Lithog. Liverpool; Dec 10th 1846 Published by the Artist. Slater St. Lithograph. Printed area 265 x 445mm. Brittle edges. The SS Great Western, launched in 1837, was the first steamship purposely built for the Atlantic crossing. When it completed the crossing on 23 April 1838, it was the fastest ship ever to do so.

266. [Manby, Captain] Capt. Manby 10th L.D. [in white paint lower left.] £360
WN Baskerville [signed lower right.] [n.d., c.1820.] Original pen & ink with watercolour, image 255 x 210mm. Pin holes to corners in borders, streaks of brown paint over background. A vibrant watercolour sketch in vivid colour of a military officer by one W. Baskerville, laid onto a backing sheet with pencil-ruled grey wash border. George William Manby was born near Downham Market, Norfolk, in 1765, the son of Captain Matthew Pepper Manby of the Royal Welch Fusiliers. George went to school at Downham, where he became close friends with Horatio Nelson (Vice-Admiral, 1st Viscount Nelson). Manby attended school in Kent and entered the Royal Military Academy in Woolwich – he then joined the Cambridgeshire Militia, where he gained his rank as Captain.

Manby moved to Clifton, Bristol in 1801, where he published several books, including: The History and Antiquities of St David’s (1801), followed by Sketches of the History and Natural Beauties of Clifton (1802) and A Guide from Clifton to the Counties of Monmouth, Glamorgan, etc. (1802). A pamphlet Manby wrote, called, An Englishman’s Reflections [sic.] on the Author of the Present Disturbances (1803) (about the threatened invasion of England by the French under Napoleon) was noticed by the Secretary of War who appointed Manby, Barrack-Master at Great Yarmouth.

In 1807 Captain Manby witnessed a Naval ship called the Snipe run aground off Great Yarmouth during a storm. 214 people died in the accident, which happened just 60 yards (55 metres) offshore. This tragedy prompted Manby to think about rescue apparatus and means of communicating between ships and the shore. By experimenting with a mortar borrowed from the Board of Ordinance, Manby invented a way to communicate with a vessel in trouble off the coast.

Manby’s other lifesaving inventions include: a (nearly) unsinkable lifeboat; methods of saving people’s lives after falling through ice; and the Extincteur, which was effectively the first portable pressurized fire extinguisher.

Captain Manby was elected a Fellow of the Royal Society in 1831. He died at his house in Southtown, Great Yarmouth, in 1854.

267. [Walwyn, Captain] Capt. Walwyn [in ink lower left.] £260
[By W. N. Baskerville.] [n.d., c.1820.] Original pen & ink with watercolour, image 260 x 220mm. Pin holes to corners in borders, streaks of brown paint over background. A vibrant watercolour sketch in vivid colour of a military officer by one W. Baskerville, laid onto a backing sheet with pencil-ruled grey wash border.

268. Sir Richd...[caption remainder missing, in white paint below.] £220
W. N. Baskerv[ille] 18...[illegible]. [Signed and dated lower right.] [c.1820.] Original pen & ink with watercolour, image 250 x 210mm. Pin holes to corners in borders, light foxing to image. A vibrant watercolour sketch in vivid colour of a portly military officer by one W. Baskerville, laid onto a backing sheet with pencil-ruled grey wash border.

269. Lord P [caption partially visible in white paint lower edge.] £260
[By W. N. Baskerville.] [c.1820.] Original pen & ink with watercolour, image 280 x 215mm. Pin holes to corners in borders, light staining/smudges to image. A vibrant
watercolour sketch in vivid colour of a military officer by one W. Baskerville, laid onto a backing sheet with pencil-ruled grey wash border.

Stock no: 7402

**PORTRAITS**

270. **Wilhelmus Curtius. Eques Baron, à M.Britaninarium Rege per xix annos continuous in Germania Prolegatus.** £95

Stock no: 7121

271. [Whiffen, Jeremiah Holmes] **J.H. Whiffen M.R.S.L. Corresponding Member of the Society of Antiquarians of Normandy &c &c. Dedicated by Permission to His Grace The Duke of Bedford K.G. &c.&c.&c. by his Graces Hum.b & Grateful Serv.t. G.Hayter.** £120
G.Hayter 1824 del.t. Richard Lane A.R.A. Lith. Printed by J.Graf. Published by Colnagi & Co. Pall Mall East. Lithograph. Printed area 290 x 210mm. Jeremiah Holmes Whiffen (1792-1836), Quaker, poet; translator of Tasso. In 1821 he was appointed librarian at Woburn Abbey.

Stock no: 6945

272. [Holland, Henry] **Henry Holland.** £90

In 1814 he became medical attendant to Caroline, Princess of Wales. During the parliamentary enquiry called in an attempt to divorce her from George IV, he testified that her conduct with Bergami was, as far as he had seen, free from impropriety.

Stock no: 6947

273. [Curzon, Assheton] **[Viscount Curzon.]** £260

Stock no: 6946

274. [Howard, John] **[John Howard.]** £130

Stock no: 6941

275. [Young, Charles Mayne] **Mr Charles Mayne Young.** £140
E.U. Eddis del.t. M.Gauci lith. Printed by Graf & Soret. [n.d., c.1830.] Lithograph. Printed area 410 x 415mm. Some soiling of edges. Charles Mayne Young (1777-1856), English actor whose career lasted 1798-1832. From Kemble's decline to the advent of Kean & Macready he was the leading English tragedian.

Stock no: 6943

276. **La Tourilere Comedien.** £330

Stock no: 7823

277. [Silhouettes] **J.F.M. Dovaston.** £260
[Engraved by Thomas Bewick.] [n.d., c.1825.] Wood engraved silhouette. Image 55 x 30mm, on sheet 185 x 115mm. Scarce portrait of John Freeman Milward Dovaston, naturalist and romantic poet. A friend of Bewick, he wrote 'Some Account of the Life, Genius and Personal Habits of the late Thomas Bewick' for Loudon's Magazine of Natural History, 9, 12, 1829-30. A collection of the correspondence from Bewick to Dovaston, 1824-1828, was published in 1968, with this silhouette illustrated.

Stock no: 7076

278. [Scotland] **Sir Walter Scott's Armory, at Abbotsford.** £130

Stock no: 7081

279. **Miss Inverarity.** £50
Drawn on Stone by W.Sharp, from the Original by W.m Booth. *The Musical Gem, 1832. Published by Mori & Lavernu, 28, New Bond St.* Lithograph, printed area 180 x 140mm. Elizabeth or Eliza Inverarity (1813–1846), a soprano from Edinburgh, who appeared at Covent Garden in Cinderella (1830) and in Robert Le Diable (1832).
280. **Johannes Ogilvius.** £220


Engraving. Sheet 290 x 200mm. Trimmed within image. John Ogilby (1600-1676), a multi-talented Scot. From an early apprenticeship to a dancing master, he became a successful publisher, with his crowning achievement being his "Britannia", the world's first atlas of roadmaps.

Stock no: 7106

281. [Dwarfs] **The little Count Boruwlaski, born in the Polish Russia, in November 1739, Married in 1780. He has three Children; his Size is like that of a Child 3 or 4 Years Old.** £260

A. van Assen delin et sculp. Published as the Act directs May 12, 1788, by Borowlsaki No 162, Corner of Strand Lane. Stipple. 220 x 155mm. Trimmed to platemark. Józef Boruwlaski (1739-1837), a Polish-born dwarf 71 cm (28 inches) tall. He toured Europe before settling in England, dying in Durham at the age of 98.

Stock no: 7190

282. [Bewick, Thomas] **[Thomas Bewick.]** £65

[Painted by James Ramsay.] [n.d., c.1840.] Steel engraving, proof before all letters on india paper. India 270 x 180mm. Small holes in india where glued to backing sheet top right and lower left. Pin-sized hole to right of Bewick's head. Two rust spots on image. Thomas Bewick (1753 - 1828), wood-engraver. Taken from the 1823 portrait by James Ramsay. NP: 319

Stock no: 7377

283. [Pickersgill, Frederick] **[An artist, presumed to be F.R. Pickersgill, at work on a canvas in his studio.]** £240

John Gilbert [facsimile signature in image lower left]. [c.1880.]

Photogravure, image size 405 x 560mm. Scuff marks lower left, two scratches into lower left edge of image. Mounted on original card and annotated and signed in pencil by artist lower right below image: "F.R. Pickersgill Esqr. RA from his old friend John Gilbert Decr. 1882". Sir John Gilbert (1817 – 1897) taught himself to paint. Skilled in several media, he gained the nickname, "the Scott of painting". He was best-known for the illustrations and woodcuts he produced for the Illustrated London News. Frederick Richard Pickersgill RA (1820 - 1900) was born into an artistic family, and studied under his maternal uncle, Witherington, a portrait painter and Royal Academician. He entered the Academy Schools in 1839, sending his first picture for exhibition there in the same year. He became a noted history painter, favouring as well subjects from literature, the poets and the classics. Other subjects were from contemporary life, and from the bible. He became a full Academician in 1850, in which year he painted Samson Betrayed, considered his masterpiece.

Stock no: 7397

284. [Mignon, Abraham] **A. Mignon [ink mss. over pencil, with 'ou Minjon. Peintre' in pencil].** £330

[n.d., c.1680.] Mezzotint, 201 x 169mm. Light foxing. Abraham Mignon (1640 - 1679), Dutch painter. His father, a merchant, placed him under the still-life painter Jacob Marrel, by whom he was taken to the Netherlands about 1660. He then worked under Jan Davidszoon de Heem at Utrecht, where in 1675 he married the daughter of the painter Cornelis Willaerts. Sibylle Merian (1647-1717), daughter of the engraver Matthew Merian, became his pupil and achieved distinction as a flower painter. Mignon devoted himself almost exclusively to flowers, fruit, birds and other still-life, though at times he also attempted portraiture. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock no: 7560

285. [Simmons, Edward Emerson] **Edward Simmons: In 1893** £130

1922. Will Simmons. [etched in plate lower left.] Etching, 104 x 82mm. Edward Emerson Simmons (1852 - 1931), American impressionist painter remembered for his mural work, as depicted by his son Will Simmons. Edward graduated from Harvard College in 1874, and was a pupil of Lefebvre and Boulanger in Paris, where he took a gold medal. In 1894, Simmons was awarded the first commission of the Municipal Art Society, a series of murals - "Justice," "The Fates" and "The Rights of Man" for the interior of the Criminal Courthouse at 100 Centre Street in Manhattan. This court is the criminal branch of New York Supreme Court where many New Yorkers serve on Jury Duty. Later Simmons decorated the Waldorf-Astoria hotel in New York, the Library of Congress, Washington, D.C., and the Capitol at Saint Paul, Minnesota.

In the year 1914 he travelled with Childe Hassam to view the Arizona desert paintings of the rising California artist, Xavier Martinez at his Piedmont studio. Simmons was a member of the Ten American Painters, who, as a group, seceded from the Society of American Artists. He was also considered a contributor to the style known as the American Renaissance, a movement after the American Civil War that stressed the relationship of architecture, painting, sculpture and interior design. Frank Emanuel blind stamp below plate. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock no: 7563

286. **Pietro Bellotti Pittore** £70


Etching, 275 x 185mm. Pietro Bellotti (1625 - 1700) was an Italian painter active in the Baroque period. He was a pupil of Michele Ferrabosco in Venice, and patronized by
287. **John Hawksworth, L.L.D.**

Engraved by J. Hopwood. [n.d., c.1790.] Stipple engraving, 176 x 115mm. Foxing. John Hawksworth (c.1715 - 1773) was the compiler of "An Account of the Voyages undertaken by order of his present Majesty for making Discoveries in the Southern Hemisphere...", 1773, which contained the official account of Captain Cook's first circumnavigation. Adverse criticism to the book affected his health and he died the year of publication. This image after Reynolds. According to DNB, "Hawksworth appears to have sat to Sir Joshua Reynolds four times, viz.: in September 1769, January 1770, October 1772, and July 1773", the latter being the portrait engraved by Watson. It also notes that "Malone also records that Sir Joshua Reynolds told him that Hawksworth was latterly 'an affected insincere man and a great coxcomb in his dress'.

Stock no: 7739

288. **Catherine Macaulay In the Character of a Roman Matron lamenting the lost Liberties of Rome.**

£45

from an Original Painting of Miss Read. Williams sculp. [n.d., c.1790.] Etching, 148 x 105mm. Catherine Macaulay (1731 - 1791). While scholars in the second half of the twentieth century generally recognize Macaulay as the first English woman historian, it was not her sex but her politics that made her an important figure in the eighteenth century. As one of the last Old Whigs, or Commonwealthmen, she presented in her writings views of liberty, constitutional government, and the nature of man inherited from seventeenth-century writers such as James Harrington and Sir Algernon Sidney. Her History of England replied to David Hume's history far more vigorously than did Tobias Smollett's. Her pamphlets most obviously argued the contemporary radical position, in many instances replying to Edmund Burke's much more conservative views.

Stock no: 7742

289. **Pliny Second [mss. in ink].**

£70

[n.d., c.1584.] Engraving, trimmed to image and glued to album page, captioned in ink below, image 171 x 140mm. Gaius or Caius Plinius Caecilius Secundus (61/63 - c.113), better known as Pliny the Younger, was a lawyer, a remarkable writer, an author, and natural philosopher of Ancient Rome. Pliny's uncle, Pliny the Elder, helped raise and educate him and they were both witnesses to the eruption of Vesuvius on August 24th, 79 AD. From André Thevet's 'Portraits et vies des hommes illustres', Paris, 1584. Not in Wellcome.

Stock no: 7770

290. **Garrick, David** M.r Garrick in the Character of Tancred. Act I. Scene IV.

£230


Stock no: 7478

291. **Woffington, Margaret** Phebe.

£330

P. Van Bleeck Pinx.t 1747. PVB [monogram] 1747. Mezzotint. 350 x 250mm. Creased. Margaret Woffington (c. 1720-60), an Irish actress known as Peg. She danced and acted at various Dublin theatres until 1740, when her success as Sir Harry Wildair in 'The Constant Couple' led to her being given her London debut at Covent Garden. She lived openly with David Garrick, the foremost actor of the day, and her other love affairs were notorious. CS: 11, unclear whether first or second state. Ex: Collection of the Hon. Christopher Lennox-Boyd.

Stock no: 7561

292. **Carlyle, Thomas** [Thomas Carlyle.]

£55


Stock no: 6908

293. **Swift, Jonathan** Dr. Swift.

£50


Stock no: 7466

294. **Gibbon, Edward** Gibbon. after the original in the possession of Mons.r le Prof:r Levade de Lausanne.

£130

Brandoin del. lith. de C.Constans. [n.d., c.1840.] Coloured lithograph. Printed area 200 x 130 Edward Gibbon (1737-1794), Historian; author of 'Decline and Fall of the Roman Empire'.

Stock no: 7188

295. **Arne, Dr** Dr. Arne.

£45

Engrav'd for the Universal Magazine. Publish'd as the Act directs, May, 1st, 1784. by S.A. Cumberlege Pater-noster Row. Engraving, 170 x 115mm. Thomas Augustine Arne (1710 - 1778), composer. His most famous work is the patriotic song, "Rule, Britannia!". He is buried at St Paul's, Covent Garden, London. After R. Dunkarton. BM: pg.73, 2.

Stock no: 7446
296.  [Corelli, Arcangelo] Archangelo Corelli.  £45
Engraved for the Universal Magazine.  *Printed for J. Hinton, at the King's Arms in Paternoster Row.* Engraving, 170 x 115mm. Arcangelo Corelli (1653 – 1713) was an influential Italian violinist and composer of Baroque music.
Stock no: 7447

297.  Miss Martha Ray, £230

298.  [Grisi, Giulia] Giulia Grisi.  £75
Lith Riga freres et C. de Coulon.  *Published as the Act directs June 30th 1777, and to be had of C.Townley, No.7 New Bond Street.* Lithograph on india laid paper. India 255 x 155mm. Staining to paper outside india. Occasional light foxing. Giulia Grisi (1811 - 1869), dramatic soprano, as Semiramide for Rossini's opera of the same name.
Stock no: 7386

299.  [Pope, Alexander] Alexander Pope Esq.  £45
For the London Magazine.  *Published by R. Baldwin c.1755.* Engraving, 190 x 110mm. Poet, 1678 - 1744.
Stock no: 7465

300.  Three Living Lions. G.B. Shaw  G.K. Chesterton  H.G. Wells.  £280
Caricatured By Joseph Simpson.  *Rider 36 St. Martins Court W.C.* Two woodcuts and one facsimile print of a coloured pencil and watercolour sketch (Chesterton), limited editions signed by the artist, in original publisher's wrapper. Sheets c. 365 x 275mm. Paper age toned. Caricatures of three literary giants of the age, George Bernard Shaw (1856 - 1950), Gilbert Keith (G.K.) Chesterton (1874 - 1936), and Herbert George Wells (1866 - 1946).

301.  Sir Joshua Reynolds, – Painted by Himself.  £420
Drawn and Engraved by Charles Townley Member of the Royal Academy of Painting in Florence, From the Original Portrait in the Medici Collection.  *Published as the Act directs June 30th 1777, and to be had of C.Townley, No.7 New Bond Street.* Mezzotint. 420 x 280mm. Period ink mss. on scroll, "Disegno del (?) Michel Angolo Bon[...]. Self portrait in cap and gown. Hamilton: p.57, state i of ii. CS: 24. Ex: Pritchards Collection.
Stock no: 7334


303.  [Johnson, Benjamin] Ben: Johnson.  £45
For the Lond. Mag.  *Printed for R. Baldwin Junr. in Pater Noster Row 1753.* Engraving, 190 x 115mm. Benjamin Johnson (c.1665 - 1742), actor.  Not in BM.

304.  [Skeggs, In the Character of Seignor Bumbasto.]  £360
[Thos King pinxt Richd Houston fecit.] [Published for M. Jackson and M. Skeggs, London, c.1770.] Mezzotint, proof before all letters, 359 x 252mm. Trimmed to platemark at bottom. Small pin hole centre of image. Portrait of Matthew Skeggs, d.1773. Proprietor of the Hoop and by the artist himself on the small press lent to him by a local Carlisle printing firm. His first exhibition of etchings took place in Glasgow at Wishart Brown in March 1926. His friend Frank Brangwyn wrote the catalogue introduction. A second highly successful show was staged in November 1926 by Alex, Reid and Lefevre in London. Simpson exhibited in Munich, Venice, Florence & Stockholm. Ex: Collection of Alec Clunes.
Stock no: 7820
Bunch of Grapes, Skeggs made a name for himself as an actor, performing a concerto on a broomstick at the Haymarket at the beginning of the 18th century. Chaloner Smith: 111, I of III. Ex: Collection of Alec Clunes.
Stock no: 7806

305. Mr. Blakes as Monsr. la Medicine [faint pencil mss. below image in blue wash frame.] Mr Blakes [ink mss.] £260
De Wilde [in image lower right.] [n.d., c.1820.] Pen and ink and watercolour, image 239 x 165mm. Portrait of the hatter and actor Charles Blakes (d.1763), in the character of 'Monsieur le Médecin', copied from the mezzotint portrait by James Mc Ardell.
The signature suggests the painter and watercolorist Samuel De Wilde (1751 - 1832), who was noted for his theatrical subjects. Probably this though is a copy by George Perfect Harding (1781 - 1853), portrait painter, copyist and antiquary. Ex: Collection of Alec Clunes.
Stock no: 7807

306. Miss Kitty Fisher. £480
Printed for Jno. Bowles & Son, at the Black Horse in Cornhill [n.d., c.1770]. Etching, 352 x 251mm. Some light soiling. An extremely scarce portrait of Catherine Maria ('Kitty') Fisher (d.1767) courtesan known for her beauty, wit and daring horsemanship. A favourite model of Sir Joshua Reynolds and an aspiring actress, although originally a milliner, she would become best known for her high-profile affairs with men of wealth.
Stock no: 7809

307. Mr. Mackay. In the Character of Bailie Nicol Jarvie. 195
Stock no: 7810

308. W.E. Love [signature facsimile.] The Polyphonist. £180
Baugniet 1844 [signed in plate]. Day & Haghe Lithrs. to the Queen. London, Pubd: April 8th. 1844, by Thomas McLean 26 Haymarket. Lithograph on india laid paper, sheet 427 x 299mm. Foxed. William Edward Love (1806 - 1867), polyphonist. At the age of twelve, while still at school, he commenced imitating the noises occasioned by the action of machinery and inanimate objects, and soon proceeded to mimic the sounds made by musical instruments, beasts, birds, and insects. He appeared for a benefit in a solo entertainment, entitled 'The False Alarm,' and his success led him to become a public performer. He travelled in 1827 through parts of England and France; in 1828 he came out at the Fishamble Street Theatre, Dublin; and in June 1829 he produced 'The Peregrinations of a Polyphonist,' with which he visited the chief towns in England. He represented various characters, making very rapid changes of dress while talking, singing, and displaying his remarkable powers of mimicry and ventriloquism. He went to France and had his entertainments translated, delivering one half in French and the other in English. In 1838 he visited the United States, the West Indies, and South America. Harvard Dramatic Portraits: pg.107, I. Not in BM. Ex: Collection of Alec Clunes.
Stock no: 7828

309. Solus instar omnium. Joannes Gabriel Comicus Nuncupatus SIVEL. £180
AUG.F. [Lettered along bottom below lower margin with publisher's address: "P.S.F.", n.d., c.1600.] Engraving, 185 x 121mm. Light soiling/staining, thin margins as normal. Laid on to backing sheet. Portrait of Giovanni Gabrielli, called 'Il Sivello', holding a theatrical mask. He was an Italian actor in the Commedia dell'Arte tradition famous for his one-man performances. He was the father of the actor Scapino, and a friend of Agostino Carracci (1557 - 1602), the engraver of this portrait.
Published by Pietro Stefanoni (1597 - 1629; fl.), dealer in prints, drawings, antiquities and medals; also probably an engraver, active in Rome Ex: Collection of Alec Clunes.
Stock no: 7828

310. Mr Bannister in the Character of Miss Polly Peachum. £160
According to D'Oench, another artist was responsible for the mezzotint and aquatint work, over Smith's etching. Russell suggests that James Sayer was involved and D'Oench notes that Sayer executed a smaller copy in etching and aquatint in 1782. D'Oench: 183. Frankau: 24. Chaloner Smith: 9. Ex: Collection of Alec Clunes.
Stock no: 7832

311. Mr. Thomas Betterton Totus Mundus Agit Histrionem. £260
Stock no: 7833
312.  [Mrs Abington.] £220
Stock no: 7829

313.  [George Colman.] £160
[Painted by John Jackson. Engraved by Thomas Lupton.] [n.d., c.1825.] Mezzotint, proof before al letters, 329mm x 249mm. Age toned. George Colman the Younger (1762 - 1836), dramatist. The falling health of his father of the same name obliged him to relinquish the management of the Haymarket theatre in 1789, when the younger George succeeded him, to a yearly salary of £600. NPG: D19455. Not in BM. Ex: Collection of Alec Clunes.
Stock no: 7834

314.  [Lucas van Uffel.] £280
Van Dyck Pinx. W. Vaillant fec. et Exc. [n.d., c.1700.] Mezzotint, 360 x 292mm. Trimmed to plate top and sides, upper right corner re-attached. Lucas van Uffel (1620s fl. - 1637), after the painting in the Metropolitan Museum of Art, New York. Merchant, shipowner and collector; he lived in Venice, where he met Van Dyck during the early years of the painter's Italian period (1621 - 27). Van Uffel is presented here as a learned gentleman, with dividers, a recorder, the bow of a viola da gamba, an antique head, a drawing, and a celestial globe, suggesting his various interests. Hollstein: 197.III.
Stock no: 7749

315.  Scaramuzza So' Memo Squaquera [in oval frame.] [Four lines in verse of French below image.] £280
Chez N. Bonnart, rue St. Iacques à l'aigle. Etching and engraving, 314 x 245mm Age toned, laid on conservation tissue. An actor dressed as Scaramouche. Scaramuccia, also known as Saramouche, 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. Engraved and published by Nicolas Bonnart (1637 - 1718) in Paris. Ex: Collection of Alec Clunes.
Stock no: 7804

316.  [French Revolution] The Death of Marat, late Member of the National Convention, at Paris, on the 13th of July 1793. £130
Published 1st Nov.r 1793, by Rob.t Sayer & Co. Fleet Street, London. Mezzotint. 350 x 250mm. Creased The assassination of Jean-Paul Marat by Charlotte Corday, published less than four months after the event. However Marat is shown fully-dressed, not in the bathtub. Stock no: 6846

317.  Yours ever in the Bond of Brotherhood Elihu Burritt. £180
Stock no: 6944

318.  [French Revolution] The French Queen leaving the Prison to go to Execution. [and] The Execution of Maria Antionette, Late Queen of France. £180
Published Oct.r 28, 1793 by I. Marshall, 4 Aldermary Charch Yard London. Wood engravings with some hand colour, trimmed from the same sheet, laid on album paper. Each c. 155 x 110mm. Loss of part of the publication line. A fanciful broadsheet account of Marie Antoinette's death, published less than a fortnight after the event (October 16th).
Stock no: 7022

319.  [Titlepages] Regni Polonie Ius Publicum. à Nicolao de Chwalkowo Chwalkowski Equ: Pol: Illustrissimi et Celessimi... £45
Regiomonti : Typis Reusnerianis, 1684. Engraved titlepage. Sheet 190 x 140mm. Trimmed into image. With a bookplate on verso.
Stock no: 7183

320.  [Jussieu, Antoine de] Antoine De Jussieu, N.I. Professor of Botany of the National Institute. £65
Thevenin pinx. Evans sculpt. London, Published by Dr. Thornton, March 1,1803. Stipple engraving with etching, 455 x 310mm. Margin missing upper left. Hole and tear just within plate lower left. Some staining. Antoine de Jussieu (1686 - 1758), French naturalist. 'View of the Thuilleries at Paris' vignette view below portrait. W: 765-4 Stock no: 7374

321.  [Dauphin] Monseigneur Le Dauphin. Tu vois Peuple Francois, ta plus chere Esperance...homily follows in two stanzas below)...Dont l'Auteur vises jours, nous fait gouter le fruit. £190
right corner. The young Louis, dauphin de France (1729 - 1765), eldest and only surviving son of King Louis XV. Engraved by Henri Simon Thomassin (1687 - 1741).

Stock no: 7392

322. [Sira, Ben] Jesus = Sirach. N.10 £130
E. Nunzer del: et sc: [n.d., c.1730.] Engraving, sheet c. 355 x 230mm. Some staining outside image, extreme upper left corner of image missing. An image of Ben Sira, the author of the deuterocanonical book Sirach. The evidence seems to show that his name was Yeshua, son of Shimon, son of Eleazar ben Sira. In the Greek text, the author is called "Jesus the son of Sirach of Jerusalem." "Jesus" is the Anglicized form of the Greek name Ἰησοῦς. The only fact known with certainty, drawn from the text itself, is that Ben Sira was a scholar, and a scribe thoroughly versed in the Law, and especially in the "Books of Wisdom." He may have authored the 'The Wisdom of Jesus son of Sirach' (or merely 'Sirach') in Alexandria, Egypt c.180–175 BC, where he is thought to have established a school. The book, originally written in Hebrew, is included in the Septuagint and is accepted as part of the biblical canon by Catholics and Eastern Orthodox, but not by most Protestants, and is listed in Article VI of the Thirty-Nine Articles of the Church of England. Although it was not accepted into the Tanakh, the Jewish biblical canon, The Sirach is occasionally quoted in the Talmud and works of rabbinic literature. From an encyclopedia or religious text published in Nuremberg in Germany, where the engraver worked.

Stock no: 7394

323. Bertholde. Engraved from an Original Picture. £45
For the Lond Mag. [Published by R. Baldwin, n.d., c.1753.] Engraving, 195 x 115mm. Age-toning to paper. Engraving by an unknown artist of Bertholde of Bertagnona, dwarf who was made Prime Minister of Alboin.

Stock no: 7471

324. [Von Humboldt] Hommage A M. A. Alex. Humboldt, Par MM. Bory De St. Vincent, Drapeiz Et Van Mons. £130
Baptiste. Lith a Bruac(?)[n.d., pencil annotation gives 1812.] Lithograph, sheet 207 x 155mm. Scarce lithograph, early example of the technique, of Alexander Von Humboldt (1769 - 1859), Prussian naturalist and explorer who explored much of Central and South America. Charles Darwin described him as "the greatest scientific traveler who ever lived." He is widely respected as one of the founders of modern geography. Alexander von Humboldt's travels, experiments, and knowledge transformed western science in the nineteenth century. Collector's stamp on verso.

Stock no: 7484

325. [Josephine Louise of Savoy] Madame. £260
Mde. Le Brun Pinx. W. Pether fecit. Published Novr. 9th. 1778 by John Boydell Engraver in Cheapside London. Mezzotint, scratched letter proof, 365 x 265mm. Some rubbing, white flecks of mold, otherwise good. Marie Josephine Louise of Savoy, Comtesse de Provence (1753 - 1810), titular Queen consort of France, wife of Louis XVIII of France, princess of Sardinia and of Piedmont, was born in Turin and died at Hartwell House, Buckinghamshire, English residence of the exiled French Royal family. Originally published as a companion to 'Monsieur', a portrait of her husband who became Louis XVIII, King of France and Navarre. A fine portrait on watermarked laid paper, with uncleaned title area. Chaloner Smith: 29, I of II.

Stock no: 7492

326. [Hussein Dey] Hussein Pacha. Dey of Algiers. From a Drawing in the possession of Mr. Thierry. Late Consul of France at Algiers. £95
Printed by W. Day. 17 Gate Strt. [n.d., c.1825]. Lithograph, sheet 440 x 300mm. Foxing. Hussein Dey (1765 - 1838) was the last of the Ottoman provincial rulers of Algiers (or Dey). Hussein hit the French consul with a fly-whisk as an expression of his anger over France's large and growing unpaid debt to Algeria. The French Minister of War used this offence as a pretext for an invasion of Algeria, which began three years later. The French army landed on July 5, 1830, near the capital Algiers, and they beat the Ottoman forces in short order. Hussein Dey accepted a French offer for exile, and with it France seized and looted the country, ending the three-century rule of the Ottomans.

Stock no: 7505

327. Matthias Belius Ecclesiae Pisoniensis Evangelicae Pastor...[Latin list of distinctions follows]. £280

Stock no: 7683

Emperor (1608 – 1657), ruled 1637 – 1657. No related painting known.
Stock no: 7776

329. **Georgius Philippus Harsdorfferus, Patr: Noric. et patriae Dicasta** [Latin dedication below portrait, Latin tribute inscribed in octagonal frame].

Engraving, image 180 x 132mm. Trimmed to image, pin hole lower left. Georg Philipp Harsdörffer (1607 - 1658), German poet born at Nuremberg. One of the vignettes in the four corners of the image is a time-piece.
By Georg Strauch (1613 - 1675), painter and draughtsman, and Andreas Kohl (1624 - 1657), engraver in Nuremberg.
Stock no: 7780

330. **Carolus. III. D.G. Hispaniarum. Et Indiarum Rex.**

£190

_t'Amsterdam by I: Temmen ye 1 Novembr. 1703._

Engraving with etching, sheet 180 x 140mm. Trimmed to plate and glued to backing sheet. Glue stains at corners. Charles VI, Holy Roman Emperor (1685 - 1740). From 1703 to 1711 he was an active claimant to the throne of Spain as Charles III, and this portrait represents an intriguing piece of contemporary propaganda in support of that claim. The circular frame is composed entirely of lettering praising Charles's character and pressing the legitimacy of his claim. Closer inspection of his crown, robes and staff reveals further strings of lettering on the same themes.
Charles's claim to the Spanish throne (as Charles III) led to the War of Spanish Succession (1701 - 1714), after which Philip V was recognised as king of Spain.
Stock no: 7783

331. **Brave Raleigh's outward figure heere you finde;/ But the great worth and sharpenesse of his minde/ No tablet can containe; no paynter's skill/ Expresse; seeke that from his owne matchlesse quill,**

£120

[n.d., c. 1650.] Etching, sheet 97 x 62mm. Trimmed to image. Sir Walter Raleigh, famed naval commander, explorer and author (1552? - 1618). Holding a book, this is a scarce portrait that celebrates Raleigh's achievements as a writer. _Not in BM._
Stock no: 7790

332. **Brigadier Genl. Arnold.**

£50

Engraving, 180 x 110mm. Stained. 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.
Stock no: 7453

333. **A. Benjamin Franklin Docteur en Medecine. Ne a Boston Capitale de la Province de Massachusset en Amerique le 17 Janvier 1706.**

£160

P. Maren del Sculp [n.d., c.1775.]
Etching, 190 x 130mm. Left margin missing. Benjamin Franklin (1706 – 1790) was one of the most prominent of the Founders and early political figures and statesmen of the United States.
Stock no: 7528

334. **Jefferson Davis.**

£125

Metzmacher del et in. 1862. Engraving. 290 x 215mm. Some damage. Jefferson Davis (1808-89), President of the Confederate States of America from 1861 to the end of the Civil War in 1865.
Stock no: 7573

335. **Christopher Columbus, 1492.]**

£280

Thos. J. Gullick [signed in pencil]. [Engraved by Franz Hanfstaengl.] [Published by Henry Graves & Co., 1891.]
Photo-engraving, signed artist's proof, image 533 x 415mm. Trimmed to image on three sides. Stabilised tears into image at right and left. From an edition limited to 250 artist's proofs. Printseller's Association blindstamp lower left (half missing). _Printseller's Association: pg.147._
Stock no: 7693

336. **The Mohawk Chief.**

£95

From an Original Drawing in the Possession of James Boswell Esqr: [n.d., c.1780.]
Stipple engraving with etching, 170 x 120mm. Missing margin at right. Joseph Brant (or Thayendanegea) (1742 - 1807), Mohawk leader, educated at an Anglican mission school and lifelong ally of the British. He fought as a young man against the French and later during the War of American Independence. He travelled to London in 1775 to gain assurance that Mohawk support for the British cause would be rewarded by fair treatment in respect of land rights. When the treaty of 1783 and the formation of the United States of America failed to protect native lands, Brant negotiated territory along the Grand River on the north shore of Lake Erie for the Iroquois people (of whom the Mohawks were a part). In order to secure promised compensation for losses suffered by native Americans who had supported Britain, he travelled again to London in 1785-6. The remaining decades of Brant's life were marked by concern to maintain Iroquois interests and to prevent encroachment on traditional lands by European and American settlers. He was painted by George Romney, and two portraits of him by Gilbert Stuart are in existence.
Stock no: 7736

Stock no: 7020

341. **Serjeant D: Macleod. Born in the Isle of Skye.**

**Aged 102: Who has served five Crowned Heads. Is now in Good health: has 12 sons in his Majesty's Service. And one Son 9 Years Old.**

£120


Stock no: 7095

342. **John Campbell Duke of Argyll & Greenwich &c.a Hereditary Justice General of the Shire of Argyll, the Western Islands &c., Hereditary Lord Lieutenant & High Sheriff of the said Shire, Hereditary Great Master of the Household in Scotland, Colonel of His Majesty's own Royal Regiment of Horse Guards, Governour of Portsmouth, General of the Foot, Master General of the Ordnance, One of his Majesty's most honoura.ble Privy Council, and Knight of the most noble order of the Garter.**

£95

W.Aikman Pinx. I.Simon fecit. *n.d., c.1725.* Mezzotint. 350 x 250mm. Some rubbing of print surface. John Campbell (1678-1743), 2nd Duke of Argyll, 1st Duke of Greenwich, loyalist Scottish soldier. In "the Fifteen", Argyll led the government army at Sheriffmuir and defeated the Jacobites led by the Earl of Mar. He was Master General of the Ordnance from 1725-1740 and was promoted to Field Marshal in 1736. In 1742, a year before his death, he was given the position of Commander in Chief of the British Army.

Stock no: 7108

343. **[Cornwallis, General]**

**Marquis Cornwallis. Lord Lieutenant and Commander in Chief of His Majesty's Forces in the Kingdom of Ireland; Knight of the Most Noble Order of the Garter, Master General of the Ordnance, &c. &c. &c.**

£290


Stock no: 7235
Modelled from the Life by Tassie. Engraved by J. Caldwell. Published by E. Evans, 1, Great Queen St. Lincoln,s Inn Fields. [n.d., c.1800.] Aquatint with stipple engraving and etching, 235 x 190mm. Admiral Augustus Keppel, 1st Viscount Keppel (1725 – 1786) served as a Royal Navy officer during the Seven Years' War and the War of American Independence. During the final years of the latter conflict he served as First Lord of the Admiralty. Stock no: 7368

345. [Hawkwood, Sir John] Ioannes Acutus Eques Britannicus Dux Aetatis Suae Cautissimus Et Rei Militaris Peritissimus Habitus Est Pauli Uccelli Opus 1436. £160
Patch 1771. Societati Antiq. Londini Ds. David Dalrymple De Hailes. D.D.D. Engraving, 330 x 230mm. Ink stains to title area. Sir John de Hawkwood (1320 – 1394) was an English mercenary or condottiere in 14th century Italy who in the 1390s became a commander-in-chief of the army of Florence in the war against the expansion of Gian Galeazzo Visconti of Milan. This engraving is by Thomas Patch, a painter and engraver-etcher d.1782 who settled in Conduit mead where Conduit Street now stands. James Edward Oglethorpe (1696 - 1785), general, philanthropist, and colonist of Georgia, as pictured from the Life at the sale of Dr. Johnsons books Feby 18, 1785 where the Genl was reading a book he had purchas'd without spectacles. In 1706 he had an Ens igns commission in the Guards & remember'd to have shot snipes in Conduit street where Conduit Street now stands. £130 S. Ireland delt. et fecit. [Published by I. Cary 1785.] Etching, sheet 215 x 165mm. Trimmed to plate and glued to album page. James Edward Oglethorpe (1696 - 1785), general, philanthropist, and colonist of Georgia, as sketched at Dr. Johnson's sale. In June 1732 Oglethorpe, with twenty associates, obtained a charter for settling the colony of Georgia in America, a tract lying between the rivers Savannah and Alatamaha, named in honour of George II, who gave Oglethorpe every encouragement. Oglethorpe and the other trustees, who opened an office in Old Palace Yard, Westminster, received liberal private subscriptions and a grant of 10,000l. from parliament. The settlement was designed not only as a refuge for paupers, but also as a barrier for the British colonies against aggression by Spain on their southern frontier. On grounds of military expediency, rather than of social economy, negro slavery was wholly prohibited. On 30 Oct. 1732 Oglethorpe embarked in the Anne galley at Deptford, and in November set sail with 120 settlers. For nine years the life of Oglethorpe and the history of the colony of Georgia are identical. He at once found a satisfactory site, on which was built the town of Savannah; and he established friendly relations with the natives, which remained unbroken during his whole sojourn in the colony. Fresh colonists, and of a more effective stamp, were added: some, German protestants, whose religion had banished them from Austria; others, Scottish highlanders. Settlements were thrown out westward, and an outpost formed at Frederica, on an island at the mouth of the Alatamaha, about sixty miles south of Savannah. NPG: D5389. BM: p.368, 3. DNB. Stock no: 7406

346. [Oglethorpe, James] General James Oglethorpe. Died 30th June 1785 Aged 102 said to be the oldest General in Europe. Sketch’d fom Life at the sale of Dr. Johnsons books Feby 18, 1785 where the Genl was reading a book he had purchas'd without spectacles. In 1706 he had an Ens igns commission in the Guards & remember’d to have shot snipes in Conduit street where Conduit Street now stands. £130 S. Ireland delt. et fecit. [Published by I. Cary 1785.] Etching, sheet 215 x 165mm. Trimmed to plate and glued to album page. James Edward Oglethorpe (1696 - 1785), general, philanthropist, and colonist of Georgia, as sketched at Dr. Johnson's sale. In June 1732 Oglethorpe, with twenty associates, obtained a charter for settling the colony of Georgia in America, a tract lying between the

347. [Berkeley, George Cranfield] The Honble George Cranfield Berkeley Knight of the Shire for the County of Gloucester Captain in his Majesty's Royal Navy, And Surveyor General of the Ordnance. £480
T. Gainsborough Esq. R.A. pinxt. Henry Birche sculpt. Published Feb. 17th 1794, by John Fairburn, No.146 Minories London. Mezzotint engraving, 660 x 455mm. Vertical crease breaking mezzotint surface lower right edge of plate. George Cranfield Berkeley (1753 - 1818), admiral, entered the navy in 1766 on board the Mary yacht, under the flag of his cousin, Rear-admiral Keppel, then appointed to carry over to Denmark the unfortunate Caroline Matilda. Young Berkeley was for some time the queen's page, and was afterwards appointed to the Guernsey, 50 guns, bearing the broad pennant of Commodore Palliser, then going out as governor of Newfoundland. Here he had the peculiar advantage of instruction from Mr. Gilbert, then master of the Guernsey, and afterwards of the Resolution with Captain Cook, and assisted him in the survey of the coast of Newfoundland and the Gulf of St. Lawrence. In 1812 he retired altogether from active, and indeed from public life; for twenty-seven years (1783 - 1810) he had represented Gloucestershire in parliament, and had been a persistent supporter of Pitt, and an uncompromising opponent of the Addington ministry. The publisher Fairburn has re-issued this plate first published by B. Evans in 1793 Chaloner Smith: pg.61. Stock no: 7410

348. [Murray, General James] General Murray. £45
Engrav’d for the Universal Magazine. Publish’d as ye. Act directs. Feby. 1st 1783, by S.A. Cumberlege Paternoster Row. Engraving, 170 x 115mm. Trimmed to platemark at left. James Murray (1719? - 1794), governor of Quebec and of Minorca. Murray was appointed governor of Quebec on 27 October 1760. He had been made colonel-commandant of a battalion of the 60th royal Americans 18 Oct. 1759, and was promoted to major-general 10 July 1762. He was
accused of harshness in his government, and his severity was contrasted with the conduct of General Thomas Gage, in command at Montreal. A report of his government by Murray in 1762 is in the British Museum. When Canada was finally ceded to Great Britain on the peace of 1763, Murray was appointed on 21 Nov. that year governor of Canada, a position he held till 1766. In September of the same year he suppressed, without resorting to extreme measures, a dangerous mutiny of the troops at Quebec, who, in consequence of a stoppage of supplies, threatened to march to New York and lay down their arms to General Amherst. During Murray's administration the forms of government and the laws to be observed in the new colony were promulgated; but his efforts to alleviate the discontent of the conquered population met with only partial success. Representatives of the people were summoned to Quebec by the government in 1765; but the attempt to form a representative assembly failed, owing, it is said, to the objection of the Roman catholics to the test-oath imposed by statute. Murray's efforts to conciliate the French Canadians incensed the British settlers, who accused him of sacrificing their interests to French prejudices, and petitioned for his recall. An inquiry in the House of Lords after his return home in 1766 fully absolved Murray from these charges. His last years in Canada were troubled by the uprising of the Indian tribes in the west, known as the Conspiracy of Pontiac Not in BM.

Stock no: 7445

349. Sr. John Hawkins. £45
Engraved for the Universal Magazine. Printed for J. Hinton, at the King's Arms in Pater Noster Row. Engraving, 170 x 115mm. Naval commander (1532 - 1595). Not in BM.
Stock no: 7449

350. [Raleigh, Sir Walter] Sr. Walter Raleigh. £45
Stock no: 7454

For the Lond. Mag: Printed for R. Baldwin in Pater Noster Row 1756. Engraving, 180 x 100mm. Superintendent of Indian affairs in North America (1715 - 1744). Not in BM.
Stock no: 7459

352. [Keppel, Admiral Augustus] [Admiral Augustus Keppel]. £240
Stock no: 7460

353. [Kempenfelt, Richard] Richard Kempenfelt Esq.r Rear Admiral of the Blue Squadron of His Majesty's Fleet. £330
Stock no: 7461

354. [Wolfe, General] James Wolfe, Esqr. Commander in Chief of His Majesty's Forces in the Expedition to Quebec. £50
For the Lond Mag. Printed for R. Baldwin at the Rose in Pater Noster Row [n.d., c.1759]. Engraving, 180 x 110mm. General who died at the Battle of Quebec (1727 - 1759). Not in BM.
Stock no: 7470

Drawn by Burney. after the Bust by P. Turnerelli Esq.r. Engraved by Burke. London, Published June 16th, 1815, by James Daniell, 480 Strand. Stipple. Sheet 250 x 190mm. Trimmed within plate, surface of edges rubbed. Laid on paper. Some repairs. The Duke of Wellington, published the day the Battle of Waterloo was fought, so the print must have been prepared before Napoleons escape from Elba.
Stock no: 7657

356. William Dampier. £60
[n.d. c.1785]. Engraving. Sheet 145 x 97mm. Trimmed to plate and laid on album page. William Dampier (1651 - 1715), circumnavigator and hydrographer. Dampier's early
life was obscure and disreputable: he was at various times a merchant seaman, a planter, a buccaneer and a pirate. In 1697, he published New Voyage Round the World, which became well-known in literary and government circles. He aimed to see all countries and observe the works of nature but although he was an excellent hydrographer and scientist, he was a poor sea captain and several later expeditions failed. This engraving for an 18th century magazine taken from the painting of c.1698 by Thomas Murray.

Stock no: 7737


J. Reynolds pnx. Ridley sc Published by J. Gold 103 Shoe Lane Nov.1.1802. Stipple engraving, sheet 236 x c.147mm. Light foxing. George Anson, 1st Baron Anson (1697 - 1762) admiral and naval reformer. He sailed around the world 1740 - 44 attacking the Spanish in the Pacific, burning Payta in Peru, and capturing a treasure galleon full of silver. Worth half a million pounds, 32 wagons were needed to take the silver to the Tower of London.

Stock no: 7738

358.  Vera Effigies Clarissmi Viri Domni Gualtheri Ralegh Eque: Aur. etc  £70


Stock no: 7782

359.  Tam Marti, Quam Mercurio. The Ho.ble and learned Knight Sr. Walter Raleigh.  £120


Stock no: 7788

360.  The true Effigies of ye Hon.ble Sr. Walter Rawleghe Knig[ht] missing.  £160


Stock no: 7789

361.  [Bellot, Joseph] Lieutenant Bellot, of the Imperial Navy of France. Engraved from the Original Picture Painted expressly for Lady Frankin, Is dedicated by Special Permission, To His Imperial Majesty Napoleon the Third, Emperor of the French, by his most Obdient humble Servant, Stephen Pearce.  £360


London, Published April, 6, 1854, by Thomas Boys, Printseller to the Royal Family, 157, Oxford Street; _

362.  [Burgoyne, General John] Gen.l Burgoyne.  £60

Cook sculp. Published March 10 1786, by I. Fielding, Pater noster Row. Etching, 180 x 115mm. General John Burgoyne (1722 – 1792), British army officer, politician and dramatist. During the American Revolutionary War, on October 17, 1777, at Saratoga he surrendered his army of 6,000 men. Known as 'Gentleman Johnny', he was a capable soldier who failed in America for lack of support. Author of The Heiress, 1786 and other plays. Not in BM or NPG.

Stock no: 7488

363.  [Nelson, Lord] Lord Viscount Nelson. with a Biographical & Historical Account of his Life, Victorious Death & Funeral.  Lord Nelson was the third son of the Revd. Edmond Nelson....[account of his life, death, funeral and burial, followed by the inscription on the gold plaque on his tomb in St. Paul's Cathedral, and finally two extensive notes on the biographical text.]  £320


Stock no: 7600

364.  Captain R.C. Morgan, Missionary Ship "John Williams."  £60

Painted by H. Room. ___ Engraved by J. Cochran. [n.d., c.1845.] Stipple engraving, sheet 212 x 132mm. Light foxing. After the missionary John Williams was killed on the island of Erromango in 1839, The London Missionary
Society sent out a new ship to continue his work. She was purchased from a fund raised by the juvenile friends of the society and at her dedication it was announced that she be entirely devoted to the service of Christ among the heathen. The new ship was named the 'John Williams' in his honour and was to be the forerunner of six ships bearing his name for missionary work in the south seas. The first of these vessels which was launched in Harwich in March 1844 and sailed from Gravesend on 12th June the same year.

Stock no: 7730

Etched by G.M. Brighty, from the original Sketch by G. Shepheard. [Dated faintly in image, c.1817(?)] Coloured soft-ground etching, sheet 229 x 160mm.
Stock no: 7725

366. [The Execution of Mary Queen of Scots.] £380
Stock no: 7093

367. [Charles I] Carolus D. G. Angliae, Scotiae, et Hiberniae Rex, etc. Henrietta Maria Borbonia, D.G. Anglie, Scotie, et Hibernie Regina, etc. £140
A. Khol f. [n.d., c.1650.] Engraving, sheet 160 x 230mm. Slight spotting. Scarce early issue, before the plate was cut.
Stock no: 7109

Stock no: 7387

Stock no: 7489

Caspar Barlaeus [n.d., c.1700.] Engraving, sheet 227 x 152mm. Trimmed to plate. Small repaired tear below lettering. Elisabeth, Electress Palatine and Queen of Bohemia (born Princess Elizabeth Stuart of Scotland, 1596 – 1662) was the eldest daughter to James I and his Queen consort Anne of Denmark. She was thus sister to Charles I of England and cousin to Frederick III of Denmark. With the demise of the Stuart dynasty in 1714, her direct descendants, the Hanoverian rulers, succeeded to the British throne.
Stock no: 7616

371. [Darwin, Erasmus] Erasmus Darwin, M.D. F.R.S. Author Of The Loves Of The Plants. £160
Rawlinson pinx.ad viv: Holl sculp. London, Published by Dr. Thornton, No.1, Hinde St. Manchester Sq. February 1,1803. Stipple engraving with etching. Sheet c. 490 x 350mm. Trimmed to plate, edges generally tatty. Some foxing. Physician and poet whose Zoonomia (1794 – 1796) anticipated the evolutionary theories of his grandson Charles Darwin (1731 - 1802). The vignette of putti in a landscape below the portrait etched by T. Milton after Corbold. W: 765-4
Stock no: 7373

372. [Belcombe, Dr. William] Dear Sir, your obedt. W Belcombe [facsimile manuscript]. £45
[n.d., c.1835.] Lithograph on india laid paper, india 190 x 155mm. Foxing outside india only. Finely executed lithograph of Dr William Belcombe (1757 - 1828). He was a York doctor specialising in the care of the mentally ill who ran an asylum at Clifton on the outskirts of York. Not in BM.
Stock no: 7419

373. [Locke] John Locke. £45
For the London Magazine. Publish’d by R. Baldwin at the Rose in Pater Noster Row 1753. Engraving, 190 x 110mm. John Locke (1632 – 1704) was an influential English philosopher and social contract theorist. He developed an alternative to the Hobbesian state of nature and argued a government could only be legitimate if it received the consent of the governed and protected the natural rights of life, liberty, and estate. If such consent was not given, argued Locke, citizens had a right of rebellion. Locke is one of the few major philosophers who became a minister of the government.

Locke's ideas had an enormous influence on the development of political philosophy, and he is widely regarded as one of the most influential Enlightenment thinkers and contributors to liberal theory. His writings, along with those of the writings of many Scottish Enlightenment thinkers, influenced the American revolutionaries as reflected in the American Declaration of Independence. Not in BM.
Stock no: 7463
   Stock no: 7475

375. [Strickland, Hugh] **Hugh G. Strickland [facsimile autograph].** £160
   Stock no: 7477

376. [Ashmole, Elias] **Ashmole. form the Original by Faithorne painted in crayons ad Vivum 1673 [captioned in ink below portrait].** £250
   [n.d., c. 1820s.] Pen & ink with watercolour, framed by ink-ruled border, image 95 x 85mm, sheet 206 x 165mm. Some rubbing and staining. Elias Ashmole (1617 - 1692), antiquary and astrologer. Possibly by George Perfect Harding (1781 - 1853), portrait painter, copyist and antiquary. *Not in Wellcome or BM.*
   Stock no: 7485

377. [Von Humboldt] **Alexander von Humboldt aged 80. (1850.)** £60
   A. Krausse sc. [c.1850.] Engraving, sheet 245 x 160mm. Some foxing and staining outside. Image. Alexander Von Humboldt (1769 - 1859), Prussian naturalist and explorer who explored much of Central and South America. Charles Darwin described him as "the greatest scientific traveler who ever lived." He is widely respected as one of the founders of modern geography. Alexander von Humboldt's travels, experiments, and knowledge transformed western science in the nineteenth century. *Not in Wellcome or BM.*
   Stock no: 7494

   Stock no: 7503

379. [Sadler, James] **To The Right Honble: The Chancellor, The Revd: The Vice Chancellor, The Revd. The Proctors, The Revd. The Heads of Colleges and Halls, With their respective Societies This Engraving of Mr. Sadler (The first English Arostatist) Is respectfully dedicated By their most devoted and very humble Servant James Roberts.** £240
   Painted by James Roberts. Engraved by Edmund Scott. *Publish’d as the Act directs May 2nd. 1785.* Stipple engraving in sepia, 263 x 200mm. Some foxing. James Sadler (1753 - 1828) was the first Englishman to fly a hot-air balloon in October 1784. After seven flights he gave up ballooning for twenty-five years in favour of a career as a naval scientist. When his post was terminated in 1809 without compensation, he resumed ballooning as a profession, making about forty more flights. *NPG: D5877* 
   Stock no: 7510

380. [Sloane, Sir Hans] **Sir Hans Sloane M.D.** £45
   Stock no: 7511

381. [Peacock, George] **Geo Peacock [facsimile autograph].** £360
   Stock no: 7512

382. [Pilatre de Rozier] **Francois Pilatre De Rozier. President of the Museum established at Paris in 1781 under the Patronage of Monsieur and Madame; Inspector of the Cabinet of Physick, Chymistry & Natural History of Monsieur; Secretary of the Cabinet of Madame, Pensioner of the King; Member of several National and Foreign Academies & an honorary Member of the Thornville or Balloon Club of London. From an Original Picture in the Possession of Col. Thornton (being the only Portrait he would ever permit to be Painted) by whose desire it is Engraved, to perpetuate the memory of that great Man. [An account of his achievements and death follows.]** £320
   Painted by John Russell. Crayon Painter to His Royal Highness the Prince of Wales, and Engraved by Josh. Collyer. *Published by W. Faden, Charing-Cross, Jany. 9. 1786.* Stipple engraving with etching, sheet 230 x 186mm. Trimmed to plate. Rare portrait of the man b.1754 who made the first manned free flight in history, accompanied by the Marquis d’Arlandes. He died during an attempted crossing of the English Channel when his balloon, a combination hydrogen and hot air balloon, exploded on 15 June 1785. Thus, he and his companion, Pierre Romain, became the first known victims of an air crash. This print was issued shortly afterwards to commemorate his life. 
   Stock no: 7513
£75

G.P.H. delt et Sculp. [n.d., c.1815.] Stipple engraving with etching, sheet 138 x 217mm. Trimmed into lower edge of plate. John-Joseph Merlin was born in 1735 in the city of Huy, Belgium, and died in 1803 in London. He was an inventor, noted for the invention of roller skates. He also improved musical instruments and manufactured automatons, such as Cox's timepiece. He created Merlin's Mechanical Museum to display his machines. Probably by George Perfect Harding (1781 - 1853), portrait painter, copyist and antiquary.

Stock no: 7523

384. [Wolff, Mrs.] **Mrs. Wolff.**
£120

Engraved by Samuel Cousins from a Picture by the late Sir Thomas Lawrence. P.R.A. &c. London Published March 1st. 1831, by Colnaghi Senr. Dominic Colnaghi & Co. Printsellers to their Majesties, Pall Mall East.

Mezzotint, 467 x 350mm. Age toning to paper, old mount residue just outside platemark. The wife of Jens Wolff, Danish Consul, d.1829. She was a close friend and advisor of the artist, Thomas Lawrence. _Whitman: 178, V of VIII._

Stock no: 7660

385. [Douglas, David] **Mr. David Douglass. Lithographed for the Companion to Curtis's Botanical Magazine.**
£320

R. Martin & Co. 26, Long Acre [n.d., c.1830]. Lithograph, 234 x c.150mm. Some staining around image. David Douglas (1798 - 1834), botanist and traveller, was born at Scone, Perthshire. He was apprenticed in the gardens of the Earl of Mansfield, but in 1817 removed to Valleyfield as under-gardener to Sir Robert Preston, and thence to the Botanical Garden at Glasgow. Here he attracted the attention of Professor W. J. Hooker, whom he accompanied to the highlands; and in 1823 he was sent to the United States as collector to the Royal Horticultural Society, returning in the autumn of the same year. The following year he started again for the Columbia River, touching at Rio and reaching Fort Vancouver in April 1825. During this journey he discovered many new plants, birds, and mammals, including the spruce which will always bear his name, and several species of pine, the 'ribes,' now common in our gardens, the Californian vulture, and the Californian sheep. In 1827 he crossed the Rocky Mountains and reached Hudson's Bay, where he met Sir John Franklin, and returned with him to England.

He was made a fellow of the Linnean, Geological, and Zoological Societies, without payment of any fees, and in January 1828 Dr. Lindley dedicated to him the genus Douglasia among the primrose tribe. He sailed on his last journey in the autumn of 1829 and passed most of the succeeding three years in California, and 1832 to 1834 on the Fraser River. On a visit to the Sandwich Isles in the summer of the latter year he fell into a pitfall on 12 July and was gored to death by a wild bull. His dried plants are divided between the Hookerian and Bentham herbaria at Kew, the Lindley herbarium at Cambridge, and that of the British Museum; and original portraits of the collector are preserved at Kew and at the Linnean Society. His later journals appeared in Sir W. J. Hooker's 'Companion to the Botanical Magazine'.

The Botanical Magazine; or Flower-Garden Displayed', is an illustrated publication which began in 1787. The longest running botanical magazine, it is widely referred to by the subsequent name Curtis's Botanical Magazine. _Not in Wellcome._

Stock no: 7682

386. **Fois. Peron, Naturaliste et Redacteur du Voyage Aux Terres Australes. Correspondant de l’Institut Imperial. Membre de la Societe Philomatique, de la Socite de l’Ecole de Medecine, de celle medicale d’emulation &c._
£75

Dessine par C.A. Lesueur - 15 jours avant la mort de son ami. Grave par Lambert. _Ne le 22 Aout 1775 & mort a Cerilly Departemt. de l’Allier le 14 Decembre 1810._

Stipple engraving with etching, sheet 249 x 185mm. Stained. François Péron (1775 - 1810) was a French naturalist and explorer. In 1801 Péron travelled to Australia as a naturalist on the expedition of Nicolas Baudin. With the artist Charles Alexandre Lesueur he took over the duties as naturalist after the death of the expedition's zoologist Maugé de Cely. Together they collected over 100,000 zoological specimens. This from a sketch by Lesueur drawn just 15 days before Peron's death, and published as a memorial to his friend.

Stock no: 7732

387. **George Graham.**
£50


Engraving, 175 x 110mm. George Graham (1695 - 1751), clockmaker; Fellow of the Royal Society.

Stock no: 7745

388. **Claude Ptolomee Pelusien.**
£95

[n.d., c.1584.] Engraving, trimmed to image and glued to album page with excised title below, image 170 x 142mm. Claudius Ptolemaeus (83 – 161 AD), known in English as Ptolemy, was an ancient mathematician, geographer, astronomer, and astrologer. He lived in Roman Egypt, and was probably born there in a town in the Thebaid called Ptolemais Hermiou; he died in Alexandria in 161 AD. From André Thevet's 'Portraits et vies des hommes illustres', Paris, 1584. _Not in Wellcome._

Stock no: 7768

389. **Pythagoras Philosophe.**
£95

[n.d., c.1584.] Engraving, trimmed to image and glued to album page with excised title below, image 173 x 143mm. Pythagoras of Samos (born between 580 - 572 BC, died
A strong impression.

stars.

than two thousand nebulae and over eight hundred double

writers like Blake, Byron and Keats. He discovered more
discoveries astonished the public and inspired Romantic

found two new satellites of Saturn in 1789. Herschel's
great forty-foot telescope constructed over four years, he

made four complete surveys of the night sky and was the

first person correctly to describe the Milky Way. Using his

Working with his sister Caroline, whom he had trained, he

herself. In 1757 he became an associate of the Imperial

Academy of St Petersburg, and a foreign member of the

Royal Society of London, and in 1758 a member of the

Academy of Berlin, in 1766 of that of Stockholm, and in

1770 of the Academies of Copenhagen and of Bern. From

several European crowned heads he received, at various
times, marks of special distinction, and the empress Maria
Theresa granted him a yearly pension of 100 sequins. His
knowledge of hydraulics caused him to be frequently
consulted with respect to the management of canals and
other watercourses in various parts of Europe. It was
through his means that lightning conductors were first
introduced into Italy for the protection of buildings.

By Pierre Louis ('Henri') Grevedon (1776 - 1860),
published by Charles Etienne Pierre Motte. Blindstamp
below title. Not in Wellcome, BM or NPG.

Herschel identified Uranus, the first planet to be
discovered since Antiquity. He was appointed court
astronomer to George III the following year, 1782.

Working with his sister Caroline, whom he had trained, he

made four complete surveys of the night sky and was the

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than two thousand nebulae and over eight hundred double
stars.

A strong impression. Wellcome: 1379-3. Not in BM.

Stock no: 7507

392.  [Flamsteed, John] Johannes Flamsteedius Derbiensis.  £160
Engraving, image 300 x 215mm. Trimmed into plate and
to image at top. Left edge glued to album page. John
Flamsteed (1646 - 1719) the first Astronomer Royal.
Wellcome: 988-1.
Stock no: 7515

393.  [Frisi, Paolo] Don Paolo Frisi.  £120
c.1770.] Engraving, 201 x 151mm. Trimmed into plate
and title area. Paolo Frisi (1728 - 1784) was an Italian
mathematician and astronomer. In 1753 he was elected
a corresponding member of the Paris Academy of Sciences,
and shortly afterwards he became professor of philosophy
in the Barnabite College of St Alexander at Milan. An
acrimonious attack by a young Jesuit, about this time,
upon his dissertation on the figure of the earth laid the
foundation of his animosity against the Jesuits, with whose
enemies, including Jean d'Alembert, J. A. N. Condorcet
and other Encyclopedists, he later closely associated
himself. In 1757 he became an associate of the Imperial
Academy of St Petersburg, and a foreign member of the
Royal Society of London, and in 1758 a member of the
Academy of Berlin, in 1766 of that of Stockholm, and in
1770 of the Academies of Copenhagen and of Bern. From
several European crowned heads he received, at various
times, marks of special distinction, and the empress Maria
Theresa granted him a yearly pension of 100 sequins. His
knowledge of hydraulics caused him to be frequently
consulted with respect to the management of canals and
other watercourses in various parts of Europe. It was
through his means that lightning conductors were first
introduced into Italy for the protection of buildings.

Stock no: 7526

394.  Galileo Galilei. From a Picture in the Public

Library in Oxford.  £40
Engraved by J. Baker. [n.d., c.1800.] Engraving, 175 x
107mm. Foxing. Galileo Galilei (1564 - 1642), astronomer
and mathematician. His achievements included building
the first astronomical telescope, coming up with the ideas
behind Newton's laws of motion, and confirming the
Copernican theory of the solar system. He was denounced
for heretical views by the church in Rome, tried by the
Inquisition, and forced to renounce his belief that the
planets revolved around the sun. The Vatican officially
recognized the validity of Galileo's work in 1993.

Stock no: 7740

395.  Dr. Fr. Wilh. Herschel.  £70
C. Muller f. [n.d., c.1810.] Stipple engraving with etching,
212 x 152mm. Trimmed into plate. Sir (Frederick) William
Herschel (1738 - 1822), astronomer. In 1781 the amateur
astronomer Herschel identified Uranus, the first planet to
be discovered since Antiquity. He was appointed court
astronomer to George III the following year, 1782.

Working with his sister Caroline, whom he had trained, he
made four complete surveys of the night sky and was the
first person correctly to describe the Milky Way. Using his
great forty-foot telescope constructed over four years, he found two new satellites of Saturn in 1789. Herschel's discoveries astonished the public and inspired Romantic writers like Blake, Byron and Keats. He discovered more than two thousand nebulae and over eight hundred double stars.

After the oil painting by Lemuel Francis Abbott of 1785. Stock no: 7753

396. [Sloane, Sir Hans] **Sr. Hans Sloane Bart.** £45
   Stock no: 7458

397. [Pond, John] **Mr: Pond.** £120
   Stock no: 7376

398. [De La Warr, Earl] **John West. Earl of Delawar From an Original Drawing in the Collection of R. Bull Esqr.** £65
   Pubd. July 12 1800, by S. Harding. 127 Pall Mall. Stipple engraving with etching, 190 x 140mm. Laid on album page. John West, first Earl De La Warr (1693 - 1766). In shooting dress with pointer by his side.
   Stock no: 7398

399. [Churchill, Randolph S.] **Randolph S. Churchill in ink.** £160
   Stock no: 7422

400. [Carew, Bampfylde] **Bampfylde Moore Carew.** £45
   For the Lond. Mag. Published for R. Baldwin Junr. at the Rose in Pater Noster Row 1753. Engraving, 195 x 120mm. 'King of the Beggars', adventurer (1693 - 1759). Copied from the mezzotint after Phelps. At the age of twelve he was sent to Tiverton school, where for some time he worked hard, but the schoolboys possessed among them a pack of hounds, and one day he, with three companions, followed a deer so far, that the neighbouring farmers came to complain of the damage done. To avoid punishment the youths ran away and joined some gipsies. After a year and a half Carew returned for a time, but soon rejoined the gipsies. His career was a long series of swindling and imposture, very ingeniously carried out, occasionally deceiving people who should have known him well. His restless nature then drove him to embark for Newfoundland, where he stopped but a short time, and on his return he pretended to be the mate of a vessel, and eloped with the daughter of a respectable apothecary of Newcastle-on-Tyne, whom he afterwards married. He continued his course of vagabond roguery for some time, and when Clause Patch, a king, or chief of the gipsies, died, Carew was elected his successor. He was convicted of being an idle vagrant, and sentenced to be transported to Maryland. On his arrival he attempted to escape, was captured, and made to wear a heavy iron collar, escaped again, and fell into the hands of some friendly Indians, who relieved him of his collar. He took an early opportunity of leaving his new friends, and got into Pennsylvania. Here he pretended to be a quaker, and as such made his way to Philadelphia, thence to New York, and afterwards to New London, where he embarked for England. He escaped impressment on board a man-of-war by pricking his hands and face, and rubbing in bay salt and gunpowder, so as to simulate small-pox. After his landing he continued his impostures, found out his wife and daughter, and seems to have wandered into Scotland about 1745, and is said to have accompanied the Pretender to Carlisle and Derby. BM: pg.337, 4.
   Stock no: 7462

401. [Jenkins, Henry] **Henry Jenkins.** £45
   For the Lond. Mag. Published for R. Baldwin Junr. at the Rose in Pater Noster Row 1753. Engraving, 190 x 110mm. Missing some margin at left. Reputed centenarian d.1670. Not in BM.
   Stock no: 7469

402. [Mathew, Father] **The Very Revd. Theobold Mathew, Administering the Temperance Pledge.** £90 [n.d. c.1830.] Coloured aquatint engraving, sheet 190 x 150mm. Trimmmed, glued to scrap sheet at four corners. Theobold Mathew (1790 - 1856) was an Irish social worker and temperance leader, and a Capuchin priest. In 1838 he took a pledge of total abstinence and thereafter devoted himself to the cause of temperance, campaigning in Ireland, England, and North America.
   Stock no: 7487
on 13 Nov. 1437 was created Baron Bardolf. On his death in 1441 the peerage became extinct. Rare. Stock no: 7524

Adriano Haelwegh Fecit. [n.d., c.1680.] Etching, sheet 342 x 251mm. Trimmed into plate and glued to album page at corners. Archibald Campbell, ninth Earl of Argyll (c. 1629 – 1685), Earl from 1663 following the restoration of the title two years after his father, the Marquess of Argyll, was executed for treason. Although he shared few of his father's political convictions, displaying little enthusiasm for the Covenants, he too was destined to be executed. A confederate of James Duke of Monmouth, for refusing to subscribe to the Test Act, was found guilty of High Treason in 1681 and sentenced to death. He escaped from Edinburgh castle under the disguise of a page, holding up the train of Lady Sophia Lindsay, his step daughter. He left the country but four years later was taken in an abortive attempt to invade Scotland and beheaded. A fine impression, with inscription set into decorative cartouche, by Adrian Haelwegh, Dutch printmaker (c.1637 - 1702). He worked in Amsterdam, primarily on portraits and book illustrations. Apparently in Italy in 1660s. BM: pg.67, 2.
Stock no: 7538

408. [Mathew, Father] The Very Rev. Theobold Mathew, Administering The Pledge Of Total Abstinence From All Intoxicating Drinks. "May God bless you, and grant you Grace and Strength to keep your promise". [Tribute by the Bishop of Norwich quoted above image.] £160
Stock no: 7574

409. [Ireland, William] Societatis Iesu Sacerdos R.P. Gulielmus Irlan dus, fidei odio suspensus et dissectus. £160
Cor. van Merlen. [n.d., c.1720.] Engraving, 145 x 98mm. Rare portrait of William Ireland (1636 - 1679), a Jesuit and martyr from Lincolnshire. He was executed during the reign of King Charles II for participating in the "Popish Plot" against the king.
Stock no: 7588
410. [Lauderdale, John Duke of] [John Maitland, Duke of Lauderdale.] £280
    Engraving, sheet 296 x 255mm. Trimmed inside plate. John Maitland, 1st Duke and 2nd Earl of
    Lauderdale, 3rd Lord Thirlestane (1616 - 1682), was a
    Scottish politician, and leader within the Cabal Ministry.
    By John Riley, portrait painter (1646 - 1691), engraved by
    Gerard Valck (1651/1652 - 1726), engraver, mezzotinter
    and publisher, Amsterdam.
    Stock no: 7638

411. [Henry Bathurst, Lord Apsley] [Henry Earl Bathurst, Lord High Chancellor of Great Britain.] £380
    Painted by D: Martin, 1776. Engrav'd by Thos: Watson.
    London, Publish'd Jan'y. 1st. 1778, for T: Watson, No.142,
    New Bond Street. Mezzotint, proof before title, 615 x
    425mm. Light age toning. Small scratches to mezzotint to
    left and right of sitter. Tear to edge of plate on right. Henry
    Bathurst, 2nd Earl Bathurst PC KC (1714 – 1794), known
    as the Lord Apsley from 1771 to 1775, was Lord
    Chancellor of Great Britain from 1771 to 1777. Chaloner
    Smith: I of II.
    Stock no: 7639

412. [Herbert, Henry] Bacchus. ['Master Herbert' etched in plate.] £450
    Published Novr. 15th. 1776 by John Boydell Engraver in
    Cheapside London. Mezzotint, 504 x 350mm. Stain in
    image lower right. Laid to card. Henry George Herbert
    (1722 - 1833) as the infant Bacchus, with a basket of
    grapes to his left and two leopards to his right. Frankau:
    174, Il of II. D'Oench: 83.
    Stock no: 7642

413. [Squires, Mary] Mary Squires the Gypsy, who was Condemned for Stripping Eliza. Canning, at
    Endfield Wash; and has since obtain'd his Majesty's
    most Gracious Pardon. £130
    Drawn from the Life, by the Honourable R_d and Etch'd
    by Tho.s Worlidge, Painter in the Little Piazza, Covent
    Garden. [n.d., c.1754.] Etching. 205 x 160mm. An 18-
    year-old London maidenservant called Elizabeth Canning
    claimed to have been kidnapped on New Year's Day and
    held for a month, in a brothel in Enfield. She accused
    'Mother Wells', the madam of the establishment, of trying
    to force her to become a prostitute. A hideous gypsy crone
    staying in the house, Mary Squires, cut off the girl's stays
    (worth 10 shillings), and Elizabeth was imprisoned in an
    attic with only a few crusts of bread and a jug of water to
    live on. On January 29th she escaped through a window
    and walked all the way back to her mother's house in the
    City. Squires and Wells were apprehended, and tried at the
    Old Bailey; the former was condemned to be hanged, and
    the latter was burned in the hand and imprisoned. However
    opinion turned against Canning and new evidence led her
    to be charged with perjury and transported for seven years.
    Stock no: 7662

414. [His Grace the Duke of Portland.] £320
    [Painted by Sir Joshua Reynolds. Engraved by John
    Murphy.] [London, published by William Austin 1785.]
    Mezzotint, proof before all letters, 507 x 353mm. Paper
    generally soiled, mezzotint rubbed and scuffed, with
    creases in image upper and lower left. William Henry
    Cavendish, 3rd Duke of Portland, (1738 – 1809),
    statesman, Chancellor of the University of Oxford and
    Prime Minister. He was known before 1762 by the
    courtesy title Marquess of Titchfield. He held a title of
    every degree of British nobility - that of Duke, Marquess,
    Earl, Viscount and Baron. Possibly an undescribed working
    proof, before the lettering "India Bill" inscribed on the piece of paper held
    in the sitter's left hand. Artist and engraver's names faintly
    added in ink below portrait. Hamilton: pg.55. Chaloner
    Smith: 13, unrecorded state. Provenance: John Murphy's
    granddaughter (according to pencil note on verso).
    Stock no: 7692

415. Heinrich Lord Bischoff von London. Wilhelm
    Erbbischoff von Canterbury. Die 7. Bischoffe merden
    in den Tour gebracht. £65
    [n.d., c.1720.] Etching, 179 x 140mm. Faint
    foxing/offsetting. Henry Compton, Bishop of London
    (1632 – 1713), and William Sancroft, Archbishop of
    Canterbury (1617 - 1693). Sancroft was one of the Seven
    bishops who petitioned James II against his second
    Declaration of Indulgence in 1688. James reacted by
    imprisoning the bishops in the Tower. Fearing a popular
    demonstration, James had the bishops transported by river
    to Traitors' Gate in the royal barge, the scene depicted here
    below the two portraits.
    On 30th June, 1688, the seven bishops were brought
    before the King's Bench in Westminster Hall and charged
    with seditious libel. To cheers in Westminster Hall, and in
    the streets of London, they were acquitted. News of the
    acquittal produced scenes of great joy. In Bristol, the
    church bells rang out and fires were lit in many parts of the
    city.
    Stock no: 7733

416. James Bolland. £40
    [n.d., c.1772.] Stipple engraving with etching. 112 x
    102mm. James Bolland (c.1727–1772), sheriff's officer
    and forger, executed at Tyburn. From a contemporary
    magazine.
    Stock no: 7741


Stock no: 7239

418. [Haldane, Robert] Robert Haldane Esq.r of Glenegales in the county of Perth, and Captain in the Service of the Hon:ble The East India Company, From a Picture in the Possession of the Right Hon:ble Lord Dundas. £240

Painted by Sir Joshua Reynolds. Engraved by G.Clint. London, Published Bov.r 1st, 1805 by C.Clint, Hind Court, Fleet Street. Mezzotint. 505 x 350mm. Trimmed into plate at bottom. Robert Haldane (1764-1842), the first Scotsman to command an East India Company ship. Returning home, he bought the estate of Glenegales and devoted himself to the advancement of Christianity. He started a plan for evangelizing Africa by bringing over native children to be trained as Christian missionaries. Hamilton: p.34, state iii of iii.

Stock no: 7551


Painted And Engraved By R.M. Hodgetts. London: Published December 1st. 1843, For The Proprietor, By S. Hollyer, 89. Chancery lane. Proof mixed method engraving on india laid paper, 434 x 342mm. Foxing, largely to margins outside india. A good impression of this handsome portrait of Daniel O'Connell (1775 – 1847). Known as 'The Liberator', or 'The Emancipator', he was an Irish political leader in the first half of the nineteenth century. He campaigned for Catholic Emancipation - the right for Catholics to sit in the Westminster Parliament, denied for over 100 years - and Repeal of the Union between Ireland and Great Britain.

Stock no: 7643


[Painted And Engraved By R.M. Hodgetts.] [London, published by S. Hollyer.] Mixed method engraving, proof before all letters, 434 x 342mm. Damage to paper extremities, tear from right into plate but not image. A strong proof impression of this handsome portrait of Daniel O'Connell (1775 – 1847). Known as 'The Liberator', or 'The Emancipator', he was an Irish political leader in the first half of the nineteenth century. He campaigned for Catholic Emancipation - the right for Catholics to sit in the Westminster Parliament, denied for over 100 years - and Repeal of the Union between Ireland and Great Britain.

Stock no: 7646


One of the Lords Justices of Great Britain & Ireland by Act of Parliament during the Absence of his Majesty as first Lord Commissioner of the Admiralty Lieutenant General and Collonell of his Majestys own Royal Regiment of Dragoons. Ambassador Extraordinary & Pleniportentary to the States General of ye United Provinces as well as for the Congress at Utrecht. One of the Lords of his Majestys most Honourable privy Council & Knight of the most Noble Order of the Garter.&c. 1714.


In early life Thomas Wentworth saw much service as a soldier in the Low Countries, and was occasionally employed on diplomatic errands. From 1706 to 1711 he was Queen Anne's ambassador to Berlin, where he secured the services of Johann von Bodt to design for him Wentworth Castle, in the heart of Wentworth country in South Yorkshire, built, largely directed by letter from a distance, ca 1710-20. From 1711 to 1714 he was British ambassador at the Hague, and in 1711 he was created Earl of Strafford. The earl was one of the British representatives at the congress of Utrecht, and in 1715 he was impeached for his share in concluding this treaty, but the charges against him were not pressed to a conclusion. Strafford retired to Wentworth Castle. He was created by "James III" ("The Old Pretender") on the 5 June 1722 "Duke of Strafford" in the Jacobite Peerage of England. Published for Knowler's 'Strafford Letters' 1739. BM: pg.207, 2. NPG: D1709. Sharp: 648.

Stock no: 7525

422. [King, William] Gulielmus King LLD /Etat 75. £260


Stock no: 7562
423.  The Viscount Dundee [mss. in ink]. £260
R. Williams fe: [n.d., c.1830.] Watercolour, with pen and ink inscription and coat of arms below portrait. Sheet 360 x 272mm. John Graham of Claverhouse, 1st Viscount Dundee (c. 1648 - 1689) was a Scottish soldier and nobleman, a Tory and an Episcopalian. Claverhouse is remembered by history in two distinct characters. Unfavourable records of his supposed persecution of the Covenanters, when he was responsible for policing south-west Scotland during and after the religious unrest and rebellion of the 1670s and 80s, led to Presbyterian historians dubbing him "Blody Clavers". Later, as a general in the Scottish army, Claverhouse remained loyal to King James VII after the so-called Glorious Revolution of 1688. He rallied the loyal Highland clans and, although he lost his life in the battle, led them to victory at Killiecrankie. This first Jacobite rising was unsuccessful, but Claverhouse became a Jacobite hero, acquiring his second sobriquet "Bonnie Dundee". Meticulously copied from a c.1700 mezzotint by Robert Williams (down to a false 'platemark'), with the sitter in a long curly wig and lace cravat over armour. Attributed to George Perfect Harding (1781 - 1853), portrait painter, copyist and antiquary. Chaloner Smith: 20.
Stock no: 7685

F.H. Van Houe. Sculp:
Sold by Arthur Tooker Stationer Threadneedle Street. Mezzotint. Blindstamped "Proof". Engraving. Sheet 305 x 190mm. Trimmed within plate, and tipped into album page.

425.  [Bushe, Charles Kendal] This Portrait of the R.t Honourable Charles Kendal Bushe, Lord Chief Justice of the Court of Queen's Bench, Ireland, &c. &c. &c., Is most respectfully inscribed to the Irish Bar, by the Publisher, Andrew Milliken. £260
Stock no: 7537

426.  [Criminals] Old Aldridge of Eddington. Twice tried before F. Burton Esq. at Oxford for assaulting a Young Lady of that City. £170
Stock no: 7557

427.  [Moffat, Robert] The Rev.d Robert Moffat. The scene represents the country on the Banks of the River Kuruman, South Africa, with a Chief of Bechuana addressing his Parliament on the arrival of this labourious Missionary. £130
Stock no: 7313

Engraved by Robert van Voerst. [n.d., c.1633.] Engraving. Sheet 305 x 190mm. Trimmed within plate, losing partof text. George Carew (1555-1629), Earl of Totnes. Appointed president of Munster, 1600, during the Pacification of Ireland. After James I came to the throne in 1603 he was appointed vice-chamberlain to the queen; in 1608 master of the ordnance, and prvicy councillor in 1616. On the accession of Charles I in 1626, he became treasurer to Queen Henrietta Maria. NPG: D6968.
Stock no: 7110

429.  [Bute, Marquess of] [John, Marquess of Bute.] £290
Stock no: 7238
[n.d., c.1790.] Etching, 180 x 120mm. James Poro opens his shirt to expose a baby-sized conjoined twin, called Matthew, growing from his chest with long hair divided into plaits, which he rests on the table top. These subjects of a twin birth, joined at the navel, were exhibited in London in 1714.
Stock no: 7743

431. Lazarus Colloredo, a Genoese, aged 28. (see Gent. Mag. p.482.) £60
[n.d., c.1780.] Engraving, sheet 206 x c.125mm. Some offsetting. Lazarus Colloredo and Joannes Baptista Colloredo (1617 – c.1645) were Italian conjoined twins who toured in 17th century Europe. They were born in Genoa.
Stock no: 7747

432. [Hobart, Robert] The Right Hon.ble Lord Hobart. £420
Painted by T.Lawrence R.A. Engraved by J.Grozer. Published by W.Richardson Jan.y 1st 1799 York House No. 31 Strand. Mezzotint. 495 x 350mm. Some creasing. Unrecorded state of this rare portrait, between the first state of 1796 and the second, 1808 (re-engraved by Dunkarton).
Robert Hobart, 4th Earl of Buckinghamshire (1760-1816), a Tory politician. In 1793 he was appointed Governor of Madras, in which post he remained until 1797. He later served as Secretary of State for War and the Colonies from 1801-1804, as Chancellor of the Duchy of Lancaster in 1805 and 1812, Postmaster General from 1806-07 and as President of the Board of Control from 1812 until his death in 1816. He was responsible for issuing the Goomer King definite instructions to found a Settlement at Port Dalrymple, North Tasmania, Nov. 1804. Upon the foundation of Hobart Town, Governor Collins honoured Lord Hobart by Bestowing his name upon the new Settlement. CS: 13, between states I and II, with address changed. Kivell & Spence: pg.146.
Stock no: 6940

433. [Canning, George] The Right Hon.ble George Canning, Secretary of State for the Foreign Department.] £350
Painted by Jno. Hoppner Esq.r R.A. Engraved by Jno Young Engraver in Mezzotinto to his R.H. the Prince of Wales. London, Published April 5, 1808, by the Engraver, No 65 Upper Charlotte Street, Fitzroy Square. Mezzotint, proof before letters. 510 x 360mm. Trimmed to plate, old ink mss in inscription area. George Canning (1770-1827), Foreign Secretary and Prime Minister for 119 days, the shortest term ever. CS: 11, this proof state not listed. Ex: collection of the Hon. C. Lennox-Boyd.
Stock no: 7236

434. The R.t Hon.ble William Pitt, Late Chancellor of the Exchequer. Engraved from the Original Picture in the Possession of S.r Brook Watson, Bar.t. £360
Painted by Gainsborough Dupont, 1792. Engraved by Richard Earlom. Published by Boydell & Co. Aug.t 1. 1806, No. 90 Cheapside, London. Mezzotint. 515 x 350mm. William Pitt the Younger (1759-1806), who became the youngest-ever Prime Minister in 1783, aged 24. The title refers to him as Chancellor of the Exchequer because the office of 'Prime Minister' had yet to become formalised. CS 32, ii of ii.
Stock no: 7464

435. William Lord Auckland. From an Original Picture, Painted in 1792, for Christ Church, Oxford. £420
Painted by T. Lawrence R.A. Principle Painter to His Majesty. Engraved by W.Dickinson. London, Publish'd Feb.y 24, 1796, by W.Dickinson. Mezzotint. 510 x 355mm. William Eden (1745 - 1814), 1st Baron Auckland, English statesman, educated at Eton and Christ Church, Oxford, and was called to the bar at the Middle Temple in 1768. In 1771 he published Principles of Penal Law, and soon became a recognized authority on commercial and economic questions. In 1772 he took up an appointment as an under-Secretary of State. He represented New Woodstock in the parliaments of 1774 and 1780, and Heytesbury in those of 1784 and 1790. In 1776 he became a commissioner on the Board of Trade and Plantations. In 1778 he carried an Act for the improvement of the treatment of prisoners, and accompanied the earl of Carlisle as a commissioner to North America on an unsuccessful mission to settle certain disputes with certain colonists there. On his return in 1779 he published his widely-read Four Letters to the Earl of Carlisle, and in 1780 became Chief Secretary for Ireland. He gained election to the Irish House of Commons as the member for Dungannon and became a member of the Irish Privy Council. While in Ireland he established the National Bank. In 1840 Gov. Hobson selected and named the sitse of Aukland after him. Kivell & Spence: pg.104.
Stock no: 7468

436. William Pitt, Chancelor of the Exchequer. £240
Stock no: 7483

437. The Right Honorable William Pitt, Premier Navigateur Aerien Et Pensionnaire du Roi. £240
Brion del. Chapuy Sculp. A Paris chez Basset rue St. Jacques [n.d. c.1785]. Etching with aquatint in sanguine. 219 x 158mm. Francois Pilatre De Rozier made the first manned free flight in history, accompanied by the Marquis d’Arlandes. He died during an attempted crossing of the English Channel when his balloon, a combination
438. **M.R. Pine.**

Hogarth Pinx.t. London printed for Geo. Pulley at Rembrandt's head, the corner of Bride Court, Fleet Street. [n.d., c1760.] Mezzotint. 355 x 255mm. Faint crease. John Pine (1690-1756), printseller and publisher, friend of Hogarth. This print is sometimes attributed to James McArdell. A period example of the period. See CS: MacArdell 143.

Stock no: 7323

439. **[John Scott, 1st Earl of Eldon] The Lament Of Lord Bags. Do I then dream in sooth? or can it be? Am I foreclo'sd from mine own Chancerie? Oh senseless Woolpack!...[letterpress poem follows]...Oh Bags! Bags! Bags! O! O! O! O! O! O!

London, Published by Thos. McLean, 26 Haymarket 1827. Coloured aquatint, 345 x 250mm. Tatty margins, margin missing top left corner. One tear just into plate lower right. A humorous portrayal of the decline of influence of John Scott, first Earl of Eldon (1751 - 1838), lord chancellor and Lord Speaker in the House of Lords. He held the office of Lord Chancellor from 1807 and it was not till April 1827, when the premiership, vacant through the paralysis of Lord Liverpool, fell to Canning, the chief officer in the House of Lords was the Lord Chancellor and Lord Speaker in the House of Lords. He held the office of Lord Chancellor from 1807 and it was not till April 1827, when the premiership, vacant through the paralysis of Lord Liverpool, fell to Canning, the chief advocate of Roman Catholic emancipation, that Lord Bags'. From the Middle Ages until 2006, the presiding officer in the House of Lords was the Lord Chancellor and the Woolsack was usually mentioned in association with the office of Lord Chancellor, hence the reference in the 'lament' to the "senseless Woolpack".

Stock no: 7424

440. **Lanceslot Brown Esq.r.**


Stock no: 7652

441. **[Eldon, John] The Right Honourable John Scott, Baron Eldon, Lord High Chancellor of Great Britain &c. &c. &c.**

£180


Stock no: 7547

442. **[Shore, Jane] [Jane Shore.]**

£160

[Engraved by F.Bartolozzi.] Publishd by E.Harding Fleet Street 1790. Stipple engraving with etching, scratched letter proof before title, 189 x 138mm. Light foxing. Jane Shore (c. 1445 - c. 1527) was one of the many mistresses of King Edward IV, the first of the three whom he described respectively as the merriest, the wiliest, and the holiest harlots in his realm. A petite woman of round face and fair complexion, she was more captivating by her wit and conversation than by her beauty, yet she was comely, too. Thomas More, writing when she was still alive, but old, lean, and withered, declared that even then an attentive observer might have discerned in her shriveled countenance some traces of its lost charms. Fine and rare proof copy with scratched publication line before title.

Stock no: 7502

443. **Catharine Cockburn.**

£50


Stock no: 7744

444. **Elizabeth Brownrigg, Executed Sepr. 14th. 1767. for ye Murder. of Mary Clifford.**

£45

[n.d., c.1770.] Engraving, image 170 x 112mm. Margin missing above and left. Elizabeth Brownrigg d. 1767, murderess, was the wife of James Brownrigg, a house painter, who lived at Fleur de Luce Court, Fetter Lane. For some years she practised midwifery, and about 1765 was appointed by the overseers of St. Dunstan's in the West to act as midwife to the poor women of the parish workhouse. She had three apprentices, Mary Mitchell, Mary Jones, and Mary Clifford, all of whom she treated in a most inhuman manner. On 3 Aug. Clifford was found in a dying state, hidden in Brownrigg's premises, and died shortly after. James, the husband, was committed for trial. Elizabeth and her son John fled, but were apprehended on the 16th. Elizabeth was tried at the Old Bailey, before Mr. Justice Hewitt, on 12 Sept. 1767, found guilty, and received sentence. Her husband and son were acquitted. It appears that after practising all sorts of diabolical cruelties upon Clifford, the woman Brownrigg tied her up to a hook fixed in one of the beams in the kitchen, and flogged her no less than five times on 31 July. She was hanged at Tyburn on 14 Sept. 1767. Her skeleton was exposed in a niche at Surgeons' Hall in the Old Bailey, ‘that the heinousness of her cruelty might make the more lasting...”
impression on the minds of the spectators’ (Gent. Mag.). A well-known reference to her crime is made in some verses in the ‘Anti-Jacobin.

For the Gentleman's Magazine.

Stock no: 7746

445. [Carlisle, Countess of] [Margaret Caroline, Countess of Carlisle.]


Mezzotint. 505 x 355mm CS 23, i of ii; Hamilton p.88, i of ii; Russell ii of iv.

Stock no: 7553

446. [Herbert, Elizabeth] Lady Elizabeth Herbert and Son.

To Henry Herbert Esq.r this plate is Inscribed, with the greatest respect, by his obliged and obedient Humble servant ~ J.Dean.

Sir Joshua Reynolds Pinxit. John Dean Fecit. Published Feb.y 1st 1779, by J.Dean, No.27, Berwick Street.


Stock no: 7556


Stock no: 7558


Stock no: 6652

SATIRE


[Amsterdam, c.1725.] Engraving. 345 x 500mm. Some tears to edges, split in centrefold. Satire on a lottery.

Stock no: 3213

450. [Theatre] Act the 2.d of the New Drury Lane Brewery or a Managers Spur to Progress.

When the Drury Lane Theatre burnt down in 1809 Sheridan was ruined. He turned to his friend Samuel Whitbread (the brewer) for help rebuilding it. However because Sheridan's creditors had to accept 25% of their due it was decided that Sheridan should be banned from management of the new theatre. BM: 11936.

Stock no: 447


£320


Stock no: 2321

452. A Thoroughbred November & London Particular.

£230


Stock no: 2322

453. A new Italian farce called the Green Bag by Permission.

£80

Pub July 22 1820 by S.W. Fores 41 Picadilli London. Coloured etching. 250 x 350mm. Small hole in image area. In 1820 George IV sent two green bags full of evidence against Queen Caroline to Parliament, which of course generated a great deal of interest. One accusation was that she commited adultery with an Italian, Bartolomeo Pergami.

Stock no: 2545

454. Beer Street. &[&] Gin Lane.

Designed W. Hogarth. Engraved by T.Cook. London Published by G.G. & J. Robinson, Pater-noster Row April 1st 1800. Pair of engravings. Each 410 x 330mm. Hogarth's attack on "Gin cursed Fiend, with Fury fraught", contrasting it with "Beer, happy Produce of our isle". He shows workers happily going about their trades while drinking beer (which was undoubtedly safer to drink than water), while gin-drinkers sell their tools to pawnbrokers, hang themselves, and, in one of Hogath's most famous images, a drunk mother drops her baby down a stairwell. Within the year of the original publication, the Gin Act of 1751 doubled tax on the drink and increased control over the gin shops. See Paulson 185-6 for detailed descriptions of the plates.

Stock no: 3213
J.H. del.t & sculp.t 1816. Engraving 180 x 330mm. Narrow margins, small tear on right. Satire on the visit of the Tsar's sister to Oxford, when degrees were presented to the Allied sovereigns. She wears an 'Oldenburgh Bonnet', and is followed by two squat women, named underneath as Madams Aladensky & Volchousky, and Prince Gagarin. BM: 12820, "evidently by an amateur". Stock no: 3371


458. The Attempt to Wash the Blackamoor White. In the White-Hall, City of Laputa. [Engraved by Thomas Rowlandson.] [31st March 1816.] Coloured etching 205 x 260mm An hussar is being whitewashed by two fellow officers, probably representing a tribunal, but failing to remove a boot-print from his backside. An arm coming from the ceiling is possibly the Duke of York, the Commander-in-Chief. Apparently this is a satire on a military scandal. BM: 12833. Stock no: 6787


460. British Cookery or "Out of the Frying Pan Into the Fire". Published May 1st 18011 [1811] by M.Jones, 5 Newgate St. Coloured etching. 240 x 330mm. Fold at centre with small split in margin. Satire of the British successes of the Peninsular War. Wellington is basting a goose with small split in margin. Satire of the British successes of the Peninsular War. Wellington is basting a goose with the Theatrical Pegasus. BM: 11723. Stock no: 6789

461. The Committee, or Popery in Masquerade. [n.d., c.1680.] Engraving with later colour. 285 x 400mm. Trimmed near to neatline. A satire on the schisms in the Protestant movement. The characters representing the various Protestant sects form a committee that is listening to the petitions of dogs, horses and such-like. At the left are the victims of the Civil War in chains, at the right a priest of the Church of England being forced to vomit his living. The message is that the Puritan faction is plotting to seize Parliament and subvert the Government, and its methods threaten to repeat the disaster of the Civil War of the 1640s. BM: 1081. Stock no: 6800


463. [Mississippi Bubble] Arlequin Actionist. [Amsterdam, c.1725.] Engraving. 235 x 190mm. "Harlequin Stockholder". Two harlequins hold stage curtains open, revealing the chaos at rue Quinquempoix. On a podium money is funnelled into John Law's mouth, with shares (marked "laauw", "lukewarm") issuing from his posterior. A satire on the Mississippi Bubble. John Law's house in rue Quinquempoix was besieged by investors eager to invest in his "Mississippi Scheme", blocking the street. The share price shot up from 500 livres to 15,000, before collapsing back to 500 in 1721. The bankrupt investors ran riot, forcing Law to flee the country. Published in "Het Grote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. BM: 1651. Stock no: 6819

464. The Reason. March ye 2 1740. Printed for T.Cooper, at the Globe in Pater-noster-Row, 1741. Publish'd according to Act of Parliament. (Price Six-pence.) Broadsheet, engraved plate 200 x 325mm, with letterpress above and below. The reasoning behind the motion to dismiss Robert Walpole from government, mainly for being too old. He drives the Duke of Cumberland in a six-horse landau; however he
still needs two footmen to push it. His supporters include people on the Civil List, who hadn't been paid for a year and feared never getting paid the arrears if Walpole went. In the background is Westminster Hall. BM: 2491. Stock no: 6820

465. The Protest. £260
Published according to Act of Parliament, April the 7th 1741, and Sold by J. Timney, at the Golden Lion, in Fleet Street, and at the Print and Pamphlet-Shops. Broadsheet, engraved plate 210 x 330mm, with letterpress below. Split in folds. Britannia encourages the Minority to shoot Walpole with arrows, the first stuck in a shield held by the Majority. A satire on the attempt to dismiss Robert Walpole from government, mainly for being too old. In the background are Whitehall and the Treasury. BM: 2488. Stock no: 6821

466. De grôt Vergader-plaats der Windverkópers van't Jaar Ao. 1720. £140
[Amsterdam, n.d., c.1720.] Engraving. 280 x 355mm. Some tears to edges. "The Great Gathering Place of the Wind-Dealers in the Year 1720", John Law's office in rue Quinconpoix. A satire on the Mississippi Bubble. Shares in Law's Mississippi scheme shot up from 500 livres to 15,000, before collapsing back to 500 in 1721. Law had to flee the country. Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. BM: 1661. Stock no: 6822

467. Achitophel, an old Jew Scribe lately turned Greek. Greeks. Persians (stowed together) worshipping the rising Sun. £240
J.S. f. [Pub.d 11th July 1804 by H. Humphrey, St James's.] Aquatint. 290 x 375mm. Trimmed within plate, losing publication line. In Carlton House, the Greeks (Foxites, including Norfolk, Windham, Sheridan and Fox himself) stand to the back while the Persians (Grenville's supporters, including Grenville & the Marquis of Buckingham) make obeisance before the rising sun of the Prince of Wales. BM: 10258. Stock no: 6824

468. The Lady's Disaster. nil ortum tale. Hor. £220

469. A Break, Losing the Reins. £130
[n.d., 1830.] Coloured lithograph. Printed area 205 x 280mm. Wellington losing control of government, as his vehicle breaks a wheel on the rock of public opinion. The donkey pulling him is a satire of London's Mayor-elect, John Key. Wellington's decision to cancel the Lord Mayor's Dinner because of an assassination threat to himself was widely ridiculed; even his brother called it "an act of intrepid cowardice". His passenger is Robert Peel: his new police force was widely attacked as unconstitutional. BM: 16325. Stock no: 6826

470. March of Intellect and Invention. £120

471. Frontispiece to the Jacobit Journal. £160
Hogarth Inv.t. R.d Livesay Fecit. Publish'd, Nov.r 27; 1781 by R.d Livesay, at M.rs Hogarth's Leicester Fields. Etching, unfinished proof before aquatint. Sheet 160 x 220mm. Trimmed within plate, pasted as a flap on a complete example. The frontispiece to a collected edition of Henry Fielding's "Jacobite Journal", a weekly newspaper first published in December 1747, lasting less than a year. The frontispiece reveals the paper's anti-Jacobite stance: a monk with a finger up his nose leads a plaid-wearing couple on an ass. A book marked "Harrington" has a spur attached to drive the ass on. It is probably James Harrington's "A System of Politics", a republican tract republished in 1747. See Paulson: 229 and BM: 2893 for the original woodcut. Stock no: 6838

472. Christmas Carols. £45
Published 1835. by O.Hodgson. Fleet Street London. Coloured lithograph. Printed area 300 x 190mm. Trimmed to image, mounted on album paper. "Vich bring's tiding's of Comfort and joy. of joy!! I say Marm. them ere Chap's have Theve your pocket." Stock no: 6839

473. [Barbers] The Barbar Shop in an Uproar. £50
J.Jenkins fect 1812. Coloured etching. Sheet 170 x 215mm Trimmed into image. Two barbers duel with scissors over a wig. Stock no: 6840

474. The Invisibles Tete-A-Tete. or Parisian-Dandies. £260
475. The Ghost of a D_h_s to W_m P_ Esq.r. 
Ungrateful P_, You have me Bitt!...
£130
Published for L.Raymond April ye 15th 1746.
Engraving. 210 x 255mm. The ghost of Sarah Churchill, Duchess of Marlborough, appears before a shocked William Pitt. She tramples a portrait of Lord Chesterfield, torn from its frame; behind is the statue of Queen Anne that Sarah had erected at Blenheim. On Pitt's forehead is written "Hanover T_s" (Hanover Turnips). When Sarah, Duchess of Marlborough, died in 1744 she bequeathed £10,000 to William Pitt for "his efforts to prevent the ruin of his country". However by accepting office for the Hanoverian king George II he has betrayed her. BM: 2786. Stock no: 6847

476. The Great and Glorious days of Queen Bess. 
£75
Agnes T_n. [Townshend?] Pub.d 30th June 1781 by H.Humphrey, No 18 New Bond Street. Engraving. 185 x 270mm. Creased, some soiling. A satire on Elizabethan dress. A companion print satirised fashion of 1781. It has been suggested that the artist was Agnes Townshend, a noted courtesan. BM: 5937 (and see 5936). Stock no: 6849

477. The Piccadilly Macaroni. 
£30
Pub.d accord.g to Act Aug.t 12th 1772 by M.Darley 39 Strand. Engraving. 180 x 130mm. Tear in margin. Stock no: 6850

£160

479. The Patriot. Dedicated to the Freeholders of Middlesex. 
£120
[n.d., c.1769.] Engraving. 190 x 260mm. Some wear, laid on album paper. In 1764 John Wilkes was found guilty of seditious libel and was declared an outlaw, causing him to flee to France. He returned in 1768 and was elected MP for Middlesex. He was arrested on the old charges and expelled from Parliament in February 1769, only to be re-elected in March, expelled and re-elected again in April. This satire praises the electors of Middlesex for insisting on their candidate, while their fellow in Brentfold were being intimidated by hired ruffians. Stock no: 6852

480. The March of Interlect or a Sweep & Family of the 19th Century. 
£130
Marks fecit. [n.d., c.1830.] Coloured etching. Sheet 160 x 210mm. Trimmed to printed border. A satire on the aspirations of the working classes. The affluently dressed father sends out his young sons to do the sweeping, telling then not to look in the windows of the "smutty caricature shops". Not in BM. Stock no: 6853

481. The March of Interlect or a Dust-Man & Family of the 19th Century. 
£130
Marks fecit. [n.d., c.1830.] Coloured etching. Sheet 160 x 210mm. Trimmed to printed border. A satire on the aspirations of the working classes. The affluent dressed dustman's wife asks her husband if he has seen the latest issue of "La Bells Ass-emblee" (John Bell's La Belle Assemblée, or Bell's Court and Fashionable Magazine). Not in BM. Stock no: 6854

482. An Amphitheatrical Attack of the Bastille. 
£160
Collings del. Etch.d by Barlow. Published as the Act directs by Bentley & Co Nov.r 1st 1789. Etching. 190 x 230mm. Trimmed within plate. Satire on the two rival theatrical productions depicting the fall of the Bastille running in London in 1789, at Astley's Amphitheatre and Hughes's Royal Circus, St George's Fields. Published in the "Attic Miscellany". BM: 7561. Stock no: 6855

483. Councillor Ego. _ i:e: little i, myself i. 
£180
J.s Gillray d & f. Published Oct.r 1st 1798. by J.Wright, No. 169 Piccadilly London. Engraving. 190 x 220mm. Thomas Erskine, 1st Baron Erskine, (1750-1823), Lord Chancellor, known for his egotism. Stock no: 6856

484. Cicero Against Verres. 
£240
I.B. [J.Boyne.] London Pub.d by Boyne & Walker, No.11 Great Turnstile, Lincolns Inn Fields. Feb.y 7th 1787. Engraving. 380 x 275mm. Trimmed to platemark at sides, liad on card. A few small repairs. Edmund Burke calling for the impeachment of Warren Hastings, with Fox and Lord North on the right. Lower left is Britannia comforting a woman representing India. The text underneath is Cicero's Oration against Verres, with the names updated, including 'Verres' replaced with 'W_ H_'. Burke called Hastings the 'captain-general of iniquity'; who never dined without 'creating a famine'; his heart was 'gangrened to the core' and he resembled both a 'spider of Hell' and a 'ravenous vulture devouring the carcasses of the dead'. The trial, which lasted from 1788 to 1795, ended with a 'Not Guilty' verdict. BM: 7138. Stock no: 6859
485. A North Britain's Contrivance for the Accomodation of his Wife. Push On._ Keep Moving. £130

Drawn by Matthias Finucane. Published 25th November 1797, by Laurie & Whittle, 53 Fleet Street, London. Engraving. 205 x 250mm. Some creasing, hole in top margin. A Scot helping his ample wife into a high coach. Stock no: 6860

486. A Gentleman of Moderate Income. Making himself decent to dine out. £75

Published 28th November 1796, by Laurie & Whittle, 53 Fleet Street, London. Engraving. 250 x 185mm. On the wall is a portrait of Thomas Paine. Stock no: 6861

487. The Political Libertines, or Motion upon Motion. £140

Sold by G.Bickham [n.d., 1741.] Engraving. 205 x 335mm. Imprint partly scraped away on the plate. The opposition to Walpole satirised as a coach out of control, with passengers including Lord Carteret, the Duke of Argyll and the Earl of Chesterfield. Under the horses' hooves is Lord Hervey, one of Walpole's most conspicuous supporters, who was mocked by all parties because of his effeminacy and foppish affectation. In the foreground is William Pulteney, 1st Earl of Bath, piercing a copy of the "Gazzette" with his sword. Stock no: 6862

488. [Barbers] "Would you like it curled, Sir?" "Eh-Eh-Eh- why, yes certainly! A-a-a most infernal hard Brush, yours!" £65

Printed by W.Kohler, 22 Denmark Street, Soho. London: Published by William Spooner, 377, Strand. Coloured lithograph. Printed area 290 x 160mm. Stock no: 6863

489. The English Glutton. £120

Pub. by M. Darly July 20 1776 39 Strand. Engraving. Sheet 350 x 250mm. Trimmed to plate on three sides, and cut around title. Two small tears. A large man in wig and cloak holding a turtle. The inscription is scratched in the plate, lower left. Stock no: 6864

490. Pray Remember the 5th of November. £60


491. Fool's Paradise or the comforts of Matrimony. £240


492. The Cabin Boy;;; The Seas were Rough, the Clouds were Dark;; Far Distant Every Joy When Forced by Fortune to Embark I Went a Cabin Boy To Gravesend. £75

Published by G.Tregear at his Comic Print chop Cheapside London. Coloured lithograph. Image 305 x 230mm. An expensively-dressed cabin boy, smoking a cigar. "Tregear's Flights of Humor No 33. Stock no: 6869

493. Mother Says I Shall Never Set the Thames on Fire! But I Am Bless'd if I Don't Try. £70


494. [Cats] I Am Offended Tom. £80


495. I Say, Bob! Let's Turn Back and Have a Lark with them Gals. They Gave Us Such a Laugh! £70

Published by W.Soffe, 380 Strand. [n.d., c.1840.] Coloured lithograph. Image 290 x 220mm. Stock no: 6872

496. The Lumber Troop. £35

Drawn by Collings. Etch.d by Barlow. Publish'd as the Act directs by Bentley & Co April 1st, 1790. Engraving. Sheet 180 x 220mm. Trimmed within plate. The Lumber Troop was a well-known drinking club in London. Originally formed as a volunteer troop during riots in Queen Anne's reign, they were discharged as useless 'lumber' thirty years later. After buying the twenty toy cannon seen in this print they reorganised themselves into a drinking club with weekly meetings. Published in the "Attic Miscellany". BM: 7751. Stock no: 6873

497. Success to Reform, Reform will Restore Sound Health to the State, Give Relief to the Poor that our Morals may mend by its absolute sway. I devote my last glass to the Health of Earl Grey. £120

[n.d., c.1835.] Mezzotint. Sheet 180 x 125mm. Trimmed within plate, some creasing. Charles, 2nd Earl Grey, Whig politician and Prime Minister 1830-34, who oversaw the Great Reform Act of 1832. This Satire on the Reform Act uses a well known cheerful image after teniers to toast the success of the Bill. Stock no: 6873
498.  'Stitchem, do you take Coffee with y.r Cigar?  
Eh?  Oh!  No! Iced Rose Water!  
£50  
[n.d., c.1840. Coloured lithograph. Printed area 260 x 170mm. Laid on album paper. Three smokers, two with 
cigars, the other with a hookah. A satire on Eastern 
influences.  
Stock no: 6875

499.  A Regular Damper _ and No Mistake. "Some 
Men are born to favors, some men obtain favors. And 
some men have favors thrust upon them."  
£70  
Tho.s Jones Fec.t & Inv.t . London Pub. Jan.y 1st 1850 by 
S.Gans. 15, Southampton Street, Covent Garden. Coloured 
aquatint. 350 x 240mm. Tear entering image.  
BM: 16434.  
Stock no: 6876

500.  The Lecture on Heads Embellished by Jn.o 
Lockington. 'N° 1. This is one of those extraordinary 
personages termed Conquerors; and may be thought 
great like Alexander, he having been where ambition 
has destroyed numbers; as tho' mankind was only 
made to be cut to Pieces. Such we call a Hero, a 
Warrior, a General, or Mankiller.  
N° 2. This is the head of an Eastern Chief. The Chiefs 
of which place is under great Subjection of Lacks of 
Rupees and Berguders or else Deposed of their 
Crowns; Torn from their families or Starved by our 
Modern Conquerors: which has been the case lately, he 
is called Tulgagee Mahah Rajah. To be Continued.  
£50  
London Published as the Act directs Mar.h 9 1786 by 
J.Lockington Engraver Saville Passage, Conduit Street, 
Hanover Square.  
Engraving. Sheet 315 x 190mm.  
Trimmed within plate, laid on album paper. 'No 1' is either 
the Duke of Richmond or Lord Amherst, the commander-
in-chief in Canada. 'No.2' is Warren Hastings, who had 
been denounced by Edmund Burke the month before.  
BM: 6922.  
Stock no: 6877

501.  The Merry Thought.  
£120  
Publish'd 12th May 1794, by Laurie & Whittle, 53 Fleet 
Street, London. Engraving. 200 x 250mm. Brittle edges.  
Two women pull a wishbone. The negro servant clearing 
the table is eating the leftovers.  
Stock no: 6878

502.  Matrimonial Speculation.  
£120  
[n.d., c.1780.] Stipple with roulette. 170 x 500mm. Some 
creasing with repairs to splits. Discussions on a 
prospective son-in-law.  
Stock no: 6893

No. 4.  
£40  
I.Robertson Sculp.t. [n.d., c.1815.] Aquatint with etched 
line. 290 x 190mm. Tear taped. A unidentified man 
outside a coffee room. The British Museum collection 
database lists three, including this one, stating it is "One 
from a set of at least four plates". However we have listed 
a print from the series numbered 9.  
Stock no: 6904

No. 6.  
£50  
I.R. s. [n.d., c.1815.] Aquatint with etched line. 290 x 
190mm. Tear taped. A unidentified man with his hands in 
his pockets, engraved by I.Robertson. The British Museum 
collection database lists three, including this one, stating it 
is "One from a set of at least four plates". However we 
have listed a print from the series numbered 9.  
Stock no: 6905

9.  
£50  
[n.d., c.1815.] Aquatint with etched line. 290 x 190mm. 
Tear taped. A unidentified man of Perth, Scotland, with his 
hands in his pockets and an umbrella tucked under his arm, 
probably engraved by I.Robertson. The British Museum 
collection database lists three, including this one, stating it 
is "One from a set of at least four plates". However this 
print from the series is numbered 9.  
Stock no: 6906

506.  [Public Characters in Perth and its Vicinity.]  
£80  
[J. Robertson] Proof [n.d., c.1815.] Aquatint with etched 
line. 290 x 190mm. A unidentified man of Perth, 
Scotland, with his hands in his pockets, probably engraved 
by I.Robertson. The British Museum collection database 
lists three, including this one, stating it is "One from a set 
of at least four plates". This is a proof impression other 
than 4, 2, 9......  
Stock no: 6907

507.  [Edgmont, Earl of] Uain Glory: A Pretty 
Independent Print. To the Independent El_rs of W_ 
Your Vote & Intrest are desir'd at ye next general 
Election for an Independent Nobleman...  
£180  
Adam Stanup of Eden Pinxit. Dame Eve his Wife Sculpsit. 
[n.d., c.1749.] Engraving. 310 x 195mm. John, Lord 
Perceval, second Earl of Egmont, elected as an 
independent 1741. He leans on his expensively-produced 
family history.  
Above him an allegorical figure of Fame trumpets from 
both ends. In the background are Whitehall and the 
equestrian statue of Charles I. 
He was not a successful politician, and is now chiefly 
remembered as one of the founders of the American 
colony Georgia in 1732.  
BM 2615.  
Stock no: 6910
508. **The Sleepy Macaroni Ste'-aling a Nap.** £50
Sam Sharp Eye delt ad vivum, 1772. J.Bretherton f. Published as the Act directs June 1st 1772 by J.Bretherton, No.134, in New Bond Street. Etching. 145 x 100mm. The figure is said to be of Stephen Fox, 2nd Lord Holland. BM: 4649. Stock no: 6913

509. **Humane Society.** £45
Published Jan.y 4 1825 by S.W.Fores Piccadilly London. Coloured etching. Sheet 135 x 170mm. Trimmed to printed border. Fishing, with a windmill in the background. Stock no: 6920

510. **'Judging' in an Art Gallery.** £65
From the drawing by Edmund Blampied, R.A. Copyright - Frost & Reed, Ltd. [n.d., c.1925.] Coloured lithograph, facsimile signature. Printed area 300 x 235mm. Three dogs scrutinising a painting. Stock no: 6921

511. **A Delicate French Cook.** £130

512. **The Schoolmster Abroad.** £50
[n.d., c.1840.] Coloured lithograph. Sheet 210 x 300mm. Trimmed and laid on album paper. Title mispelt. The schoolmaster in a small boat in rough seas, with two seamen. Behind is a lighthouse. Stock no: 6925

[?] & etch'd from Nature [by Ibbotson?] 1802. Coloured etching. 290 x 220mm. Trimmed to plate at sides and top. A celebrity hairdresser. Stock no: 6927

514. **[A Justice of the Peace.]** £60
[n.d., c.1760.] Coloured mezzotint. Image 140 x 110mm. Trimmed to image, laid on album paper. Satirical portrait of a Justice of the Peace. The book he is consulting is "Burn's Justice of the Peace and Parish Officer, first published in 1755, the standard authority on the law relating to justices of the peace for many years. Stock no: 6928

515. **Provision for the Convent.** £50
[n.d., c.1780.] Etching. Sheet 200 x 120mm. Trimmed within plate, laid on album paper. The "provisions" are the baby he holds and the woman he is smuggling into the convent in the bushel over his shoulder. Stock no: 6930

516. **The Examiner.** £70

517. **Does Your Mother Know You Are Out?** £75

518. **Any new Novels, Mr Folio? ~ Oh yes, Mem, several of great merit, here's Delicate distress, or the Frantic Fishwoman, and "Go it my Tulip", or "Damme who's afrared", written by a Young Lady!!!** £70

519. **The Contrast [between the English Squire and the French Count].** £190
[n.d., c.1770.] Mezzotint. Sheet 210 x 360mm. Trimmed into image. Paper stuck on top edge. In pencil under the left portrait is "The Marquis"; under the right, "The Earl". Stock no: 6938

520. **[Satire on the Chinese political structure.]** £140

521. **Spectacle de la Nature. [&] Coram, quem Queritis, adsum.** £480

522. **"The Proper Study of Mankind is Man." £480**
A mass of engraved faces. The title comes from Alexander Pope's "An Essay on Man".

Stock no: 7153

523. **Tis not Antiques alone can please the Eye.**


Etching with aquatint, printed in sepia. 155 x 220mm.

Narrow margins, repaired tear. An elderly gentleman is more interested in his folio than his young wife, who dozes behind him.

A version of Rowlandson's 'Tastes Differ'.

See Grego, vol I, page 175.

Stock no: 7309

524. **[James II] Arlequin Deodat, et Pamirge Hypochondriaques.**

£120

[Geneva 1689-1713.] Etching. Sheet 370 x 385mm.

Trimmed within plate, some loss at lower centrefold, lacking letterpress. A satire on James II in France after the Glorious Revolution, using the works of Rablais.

*Landwehr: p.213.*

Stock no: 7575

525. **[James II] Arlequin Furieux et Pantagion Triumphant.**

£120

[n.d., c.1689-1713.] Etching. Sheet 350 x 380mm.

Trimmed within plate, some loss of title, lacking letterpress. A satire on James II in France with Louis XIV and the Dauphin, after the Glorious Revolution, using the works of Rablais.

*Landwehr: p.214.*

Stock no: 7576

526. **Returning from Reading Market in a Full Breese.**

£160

Pub.d as th Act Directs May 1st 1778. Coloured engraving. 275 x 370mm. Faint mount burn in margins.

Two down-at-heel sailors, probably officers on half-pay.

*BM: 5118.*

Stock no: 7586

527. **[James II] Arlequin sur Hippogryphe ala Croisade Lojoliste.**

£120

[n.d., c.1689-1713.] Etching. Sheet 350 x 380mm.

Trimmed within plate, some loss of title, lacking letterpress. A satire on James II in France after the Glorious Revolution, using the works of Rablais.

*Landwehr: p.215.*

Stock no: 7587

528. **Des kladpapieren waerelds vuur in as verkeerd.**

£130

[n.d., 1720.] Engraving. 320 x 400mm. Satire on the Mississippi Bubble, with the title translating as "The wastepaper-world is burned to ashes", referring to the value of the paper shares in the Mississippi Scheme.

Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock no: 7684

529. **Vonnis van Apol over de bubbels.**

£130

[n.d., 1725.] Engraving. 275 x 355mm. Satire on the Mississippi Bubble, with the title translating as "Apollo's verdict on the stock-jobbers".

Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock no: 7686

530. **Stryd Tuszen de Smullende Bubbel Heeren, en de Aanstaande Armoede.**

£130

[n.d., 1725.] Engraving. 275 x 355mm. Repairs to folds. Satire on the Mississippi Bubble, with the title translating as "Encounter of the carousing bubble lords and menacing poverty".

Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock no: 7687

531. **De Laggende Law, de Treurende Actionist met de Smekende Mercurius.**

£130

[n.d., 1720.] Engraving. 330 x 370mm. Repairs to folds.

Satire on the Mississippi Bubble, with the title translating as "Law laughing, the shareholders mourning, and Mercury entreating.".

Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles.

Stock no: 7688

532. **[Mississippi Bubble] Rue Quinquempoix en l'année 1720. De regte afbeelding der wind negotie gehouden in de straat van Quinquempoix to Parys.**

£130


A satire on the Mississippi Bubble. John Law's house in rue Quinquempoix was besieged by investors eager to invest in his "Mississippi Scheme", blocking the street. The share price shot up from 500 livres to 15,000, before collapsing back to 500 in 1721. Law had to flee the country.

Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles.

*BM: 1655.*

Stock no: 3377

533. **Quinquempoix in Duigen.**

£130

[Amsterdam, 1720.] Engraving. 320 x 310mm. Some tears to edges, staining in image. "Quinquempoix destroyed." A
booth in the countryside, with the interior representing rue Quinquempoix, the centre of the share-dealing trade. The text underneath starts "Law, who has deceived everyone...").

A satire on the Mississippi Bubble. John Law's house in rue Quinquempoix was besieged by investors eager to invest in his "Mississippi Scheme", blocking the street. The share price shot up from 500 livres to 15,000, before collapsing back to 500 in 1721. The bankrupt investors ran riot, forcing Law to flee the country. Published in "Het Groote Taferelen der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. Stock no: 3378

534. Monument consacré a la posterité en memoire de la folie incroyable de la XX. année du XVIII. siecle. Ter eeuwiger gedagtenisse der dwaasheid van het XX. jaar der XVIII. eeuw. £130
B.Picart fecit 1720. Engraving. 275 x 370mm. Trimmed and mounted on album paper. "Monument consecrated to posterity in memory of the unbelievable folly of the 20th year of the 18th century."
A satire on the Mississippi Bubble. John Law's house in rue Quinquempoix was besieged by investors eager to invest in his "Mississippi Scheme", blocking the street. The share price shot up from 500 livres to 15,000, before collapsing back to 500 in 1721. Law had to flee the country. Published in "Het Groote Taferelen der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. Stock no: 4643

535. [Mississippi Bubble] Anatomie der Wind-Negotie, of Bombario voor den Drimmel. £80
[n.d., c.1725.] Engraving. 275 x 275mm. Repaired tears. Satire on the Mississippi Bubble, with the title translating as "Anatomy of the stock-jobbery or Bombario gone to the devil." Published in "Het Groote Taferelen der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. Stock no: 7672

536. Little Pickle. £160

537. S.t Cecilia. £140
[By James Gillray.] Pub.d April 24th 1782, by H.Humphrey New Bond Street. Etching on Whatman paper watermarked 1813. 225 x 165mm. A burlesque of Reynolds's painting of Mrs. Sheridan as 'St. Cecilia'. Lady Cecilia Johnston sits at the organ in profile to the right, on a low stool, her face hit by rays which descend through clouds. The place of the two angels in Reynolds's picture is taken by two squalling cats, who sit on the player's left, a book of music propped up in front of them. Stock no: 7189

538. [Times of Day] [Four Times of Day.] Morning; Noon; Evening; Night. £650
Designed W.m Hogarth. Engraved by T.Cook. Published August the 1st 1797, by G.G. & J. Robinson, Pater-noster Row London. Set of four engravings. Each c. 490 x 395mm. Hogarth's famous satire of London life, first published in 1738. "Morning" depicts Covent Garden, with the infamous "Tom King's Coffee House"; "Noon" is Hog Lane, Charing Cross Road, with French church-goers on the right contrasting with the lusty English on the left; "Evening" shows Sadlers Wells, with henpecked males, the older of which had cuckold's horns; and "Night" is Runner Court, looking onto Charing Cross Road, with a drunken freemason having a chamber pot emptied on his head. See Paulson 146-149 for detailed descriptions of the plates. Stock no: 3224

539. The Soliloquy. "Farewell, a long Farewell to all my Greatness!!..." £220
S.B. [Gillray.] Pub.d Aug.t 12th 1782, by H.Humphrey New Bond Street. Coloured engraving. 345 x 235mm. Trimmed within plate. Charles James Fox was the first Foreign Secretary, but resigned when Lord Shelburne became Prime Minister in 1782. This satirises his loss of political power. BM: 6020. Stock no: 6793

540. The Chancery Shaver. _ from Lincoln _ "Dickey Gossip Dickey Gossip is the Man." £230
[George Cruikshank.] Pub.d April 19th 1826 by T.Maclean 26th Haymarket. Coloured engraving. 290 x 215mm. Narrow margins. Edward Buttenshaw Sugden (1781-1875), who, despite being the son of a Duke Street hairdresser, rose quickly through the legal profession, becoming Lord Chancellor in 1852. The use of "Shaver" is a pun on his birthright and youth, being contemporary slang for a young man. BM: 15151. Stock no: 6797

541. The Devil Paid His Due. £260
542. The Quere? which will give the best heat to a British Constitution. Pitt: Newcastle or Scotch-coal. £220
S. Butler Inv.t et sculp. [n.d., December 1760.] Coloured etching. 225 x 350mm. A few small tears in edges. A satire on the three-way struggle for position when George III ascended the throne in October 1760, between Prime Minister William Pitt, the Duke of Newcastle & the Jacobite Tories under Lord Bute. BM: 3735.
Stock no: 6794

543. The Caledonian Voyage to Money-Land. £160
[n.d., May, 1762.] Engraving. 200 x 330mm. Trimmed to plate, corners snipped. When George III ascended the throne in October 1760, Prime Minister William Pitt found himself out of favour and resigned in October 1761. He was replaced by the Scot Lord Bute, and the rush of his countrymen to benefit from his patronage is satirised here. They queue to board his ship, while the "Pitt Frigate" is dismantled in the background. BM: 3856.
Stock no: 6795

544. French Habits No.8. Membre de la Haute Cour de Justice. £220
J.s. G.y d. & f. [Gillray.] Pub.d May 15th 1798 by H.Humphrey, 27 St James's Street. Coloured aquatint. 260 x 195mm. Sir George Augustus William Shuckburgh-Evelyn, 6th Baronet (1751-1804), M.P. for Warwickshire from 1780 until his death. He never took part in debates, but by voting in the minority against the "Assessed Taxes Bill" of 1798 (introduced by Pitt to pay for the Napoleonic War) earned this caricature: he is shown in the costume of a High Court judge, for which he obviously does not have the stature.
Shuckburgh was also an amateur astronomer: he has a crater on the Moon named after him. BM: 9209.
Stock no: 6796

545. A Parliamentary Debate in Pipes's Ground. Two worthy Heroes, of Immortal Fame, all in a Passion, to ye Combat came... £120
[n.d., March 8th 1743.] Engraving, printed in sanguine, 200 x 330mm. Damage to edge of margins. Shortly after his brother Robert Walpole was forced to resign as Prime Minister, Horace Walpole [M.P., uncle of the diarist] was goaded into a duel outside Parliament by William Chetwynd. Walpole was clearly winning when a clerk knocked down their swords. On the left of this caricature the Lord Chancellor Hardwicke tries to stop the duel; on the right two butchers egg the fighters on. BM: 2580.
Stock no: 6801

546. Sampson Overcome by a Philistian. "If e'er we want a very valiant Knight, / "Have we not Sampson, bold Sir Compton Wright!...
£240
Invented by a Thief! Engraved by a Pickpocket! [Gillray.]
Published by Bonde at the Thieftakers office Bow Street. Coloured engraving. 345 x 235mm. Trimmed within plate, some of the inscription print weak. A satire on the Bow Street Runners, under the direction of Sir Sampson Wright (knighted September 1782). A frequent accusation was the use of entrapment to earn rewards. On the left is the clerk Bond (Bonde). BM: 6121.
Stock no: 6792

547. Throwing up his Majesty's Fox Hounds. £180
Published as the Act directs April the 16th, 1782 by J.Langham, No 11. St Bride's Passage. Engraving. 245 x 295mm. Basil Feilding (1719-1800), Earl of Denbigh, vomiting up six foxhounds, and gesturing after a fox in the fields. Feilding was Master of the Royal Harriers and Foxhounds from 1762 until the post was abolished in 1782 when Edmund Burke reformed the Royal finances. In 1777 Walpole called Feilding "the lowest and most officious of the Court-Tools". BM: 5976.
Stock no: 6798

548. [Exhibitions] Conception beyond Expression; or, The Acme of Pictorial Criticism. "What do you think of that picture?" - "Why, I like it; but it wants a kind of - you understand - you see it's a - a - see there, - it wants - the coloring is - a - you see - that is" - "Ye s, I know it - I understand - it wants, as you say, a sort of - that is,a - a - a -" ----- "Exactly so." £140
J. Phillips, fec. London, Published by J. Kendrick, 8, Sidney's Alley Leicester Square [n.d., c.1830]. Etching with hand colour, sheet 190 x 170mm. Trimmed to plate and glued to album page. A dandyish gentleman and a large John Bull-type countryman discuss the merits of a picture in one of the rooms of the Royal Academy. BM Satires: 16441.
Stock no: 7497

549. Mr: Liston & Madme. Vestris, in the Duet of Buy-A-Broom!!! £230
Drawn & Etched by Tom Jones. London. pubd: by G: Humphrey 24 St James's St Novr. 1826. Etching with hand colour, 247 x 353mm. Some light soiling/staining, largely to margins. The actors John Liston (1776? - 1846) and Lucia Elizabeth Vestris (1797 - 1856) in character as brush sellers dancing under an arcade in a London square. In 1826 Vestris, dressed as a German Girl, had a great hit with this comic song, for which Alexander Lee set new words to an old German air. At her benefit later that year, Vestris teamed up with Liston and, dressed in similar costumes, they sang the ballad as a duet. Liston was acknowledged as one of the funniest performers of his generation, and the combination of the bizarre and nonsensical comedian with the exquisite Vestris proved irresistible.
Stock no: 7794
Foote retained a large measure of public sympathy, which, and through some opposition on the stage, Miss proceedings gave rise to a keen pamphlet warfare, through some proceedings gave rise to a keen pamphlet warfare, through some opposition on the stage, Miss

promise of marriage had to pay 3,000l. damages. These however, and as the result of an action for breach of promise of marriage had to pay 3,000l. damages. These

made by him was not kept. 'Pea Green' Haynes then she had two children. An alleged promise of marriage formed at Cheltenham an intrigue with Berkeley, by whom

(1797? - 1867), and a man called Hayne. In 1815 Foote to plate. John Bull in a judge's robes passes sentence on

Etching with hand colour, sheet 249 x 355mm. Trimmed to plate. The actor Charles Mathews (1776 - 1835) awakes at his well-known residence, Ivy Cottage, to be greeted by the various characters he played in his 1827 entertainment 'Home Circuit, or London Gleanings.' Under each character is a quotation. By Thomas Howell Jones (1824 - 1848; fl.) from a series of 'Mathew-ormas'.

At Ivy Cottage in Kentish Town his son, Charles James Mathews, built for him a gallery, to which he transferred the collection of pictures now the property of the Garrick Club, and of books. BM Satires: undescribed. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.

Stock no: 7798

The Critic or Tragedy Rehears'd. £350 R..T. delin. Published Feb'y. 24th. 1786, by S.W.Fores, at the Caracature Warehouse, No.3, Piccadilly. Etching with hand colour, 248 x 380mm. Two repaired tears into upper part of plate. Creases in image, possibly from printing. Edward Topham (1751 - 1820) hearing, and apparently coaching, the actress Mary Wells (1780s fl. c.1826) in a tragic part. Journalist, playwright, soldier, and dandy, Topham was an etcher and designer of caricatures as an undergraduate in Cambridge and in London. A satire on the relations of Topham and Mrs. Wells, and also, probably, on the appearance of the actress in tragic parts. BM Satires: 7058. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.

Stock no: 7804

Paying their Footing,!! or the Public Judgment. John Bull on the Bench. £220 Published Jan'y 12. 1825 by. S. W. Fores. Piccadilly. Etching with hand colour, sheet 249 x 355mm. Trimmed to plate. John Bull in a judge's robes passes sentence on three defendants before him. They are Colonel William Berkeley, the actress Maria Foote, Countess of Harrington (1797 - 1867), and a man called Hayne. In 1815 Foote formed at Cheltenham an intrigue with Berkeley, by whom she had two children. An alleged promise of marriage made by him was not kept. 'Pea Green' Haynes then proposed to her and was accepted. He retracted his offer however, and as the result of an action for breach of promise of marriage had to pay 3,000l. damages. These proceedings gave rise to a keen pamphlet warfare, through which, and through some opposition on the stage, Miss Foote retained a large measure of public sympathy. Attributed to Henry Heath (1822 - 1851; fl.), draughtsman, lithographer and etcher of political caricatures; relationship to William Heath unknown. BM Satires: 14860. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.

Stock no: 7825


An original work by Isaac Robert Cruikshank (1789 - 1856), caricaturist, illustrator and miniature painter, and brother of George. 'Mr. Liston & Madme. Vestris, in the Duet of Buy-A-Broom!!' is also the subject of an etching by Thomas Howell Jones (see 7794). This watercolour Mounted to card with original 'Woman's Exhibition - London, 1900' label on verso. Label annotated in ink and signed 'J. Grego' (as 'Contributor'), with title and artist's name and "List B Theatrical No.14" in ink. Joseph Grego (1843 - 1908) was the noted writer on art who specialised as writer and collector in the work of Gillray, Rowlandson, Morland, and Cruikshank, and was an acknowledged authority on all of them. He was chiefly responsible for the edition of James Gillray's 'Works' in 1873, and he edited 'Rowlandson the Caricaturist' (2 vols. 4to, 1880). Both books, which illustrate Grego's comprehensive and thorough method of work, became standard books of reference. In 1904 he published 'Cruikshank's Water Colours,' with an introduction and reproductions in colours. Grego was always ready to lend prints and drawings for public exhibitions, and occupied much of his time in organising exhibitions, chiefly of 'English Humorists in Art.' Ex: Collection of Alec Clunes. Stock no: 7795

A Visit to Court, or _"All the world's a stage. And men and woman, merely players!!_ Shakespeare. £320 Don Juan. Felicit. (sic) pubd. G Humphrey 24 St James's St London [n.d., 1825]. Etching with hand colour, 257 x 360mm. A satire on the social elevation of two theatrical celebrities, Mrs. Coutts (to the left, the widow of the banker Thomas Coutts) and Mrs. Ball Hughes, through their husbands. The artist is Isaac Robert Cruikshank (1789 - 1856), caricaturist, illustrator and miniature painter, and brother of George. Fine colour. BM Satires: 14875. Ex: Collection of Alec Clunes. From the Minto Wilson Collection. Stock no: 7800

If Horses won't do, Asses will ____ A new farce as lately performed at Covent Garden for the Benefit of Mr Liston with unbounded applause, being Mr Neddy's de Boue. £420 Published by S Fores 50 Piccadilla [sic] june 27 1818. Etching with hand colour, 249 x 342mm. The comedian John Liston (1776? - 1846) on an ass on stage at the Covent Garden Theatre. The animal defecates violently on some liveried footmen behind and urinates on the
musicians in the pit. On 9 June 1818 for Liston's benefit, 'She stoops to Conquer' was played with a new epilogue delivered by Liston on an ass in the character of Lord Grizzle.

Print made by George Cruikshank, with 'S.W.F' blindstamp lower right. *BM Satires: 11435. Ex: Collection of Alec Clunes. From the Minto Wilson Collection.*

Stock no: 7799

560. *A Beau - Clerk _ for A Banking-Concern.* £450

Robt. Cruikshank. Fecit. Pubd. March 1825 by G Humphrey 27 St. James's Street London. Etching with hand colour, 258 x 365mm. Mrs. Coutts holds out a cheque for £100.000 to Lord Burford. She was the wealthy widow of Thomas Coutts (1735 - 1822), founder with his brother James of the banking house of Coutts & Co. in the Strand. Before her marriage to the Duke of St Albans (see 7800), there was much speculation in the Press at the time as to her intentions.


Stock no: 7802

561. *Alfred Crowquill's Sketches From Jullien's Bal Masque. What Not One Kiss. Why We Both Belong To The Sea.* £230


Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices. In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen- and-ink sketches in the miniature room of the Royal Academy in 1845 and 1846. For a time he contributed sketches to 'Punch,' where his work will be found in vols. ii. iii. and iv., and then went over to the 'Illustrated London News’ as a member of the literary and pictorial staff.

As a writer and illustrator of his own writings he was very popular; upwards of twenty works came from his pen, many of them being children's books. For some years the London pantomimes were indebted to him for designs, devices, and effects. In 1851 he modelled a statuette of the Duke of Wellington, which he produced a fortnight before the duke's death and presented to Queen Victoria and the allied sovereigns. At the time when he originally started as an artist there was not much competition, and he consequently found constant work. His works have enjoyed a considerable amount of popularity. *Ex: Collection of Alec Clunes.*

Stock no: 7812

562. *Alfred Crowquill's Sketches From Jullien's Bal Masque. That's About The Step I Think Maria?* £230

Alfred Crowquill, delt. et lith. M & N. Hanhart, Impt. Published by E. Sidebetham, 38, Burlington Arcade [n.d.,
Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices. In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen-and-ink sketches in the miniature room of the Royal Academy in 1845 and 1846. For a time he contributed sketches to ‘Punch,’ where his work will be found in vols. ii. iii. and iv., and then went over to the ‘Illustrated London News’ as a member of the literary and pictorial staff.

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*Alfred Crowquill, delt. et lith. M & N. Hanhart, Impt. Published by E. Sidebetham, 38, Burlington Arcade [n.d., c.1850]. Coloured lithograph, sheet 381 x 279mm. Light foxing to margins. Illustrations to Jullien's Bal Masque quadrille, by Alfred Henry Forrester, best known under the name of Alfred Crowquill (1804 - 1872). Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices. In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen-and-ink sketches in the miniature room of the Royal Academy in 1845 and 1846. For a time he contributed sketches to ‘Punch,’ where his work will be found in vols. ii. iii. and iv., and then went over to the ‘Illustrated London News’ as a member of the literary and pictorial staff.

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**565. Alfred Crowquill's Sketches From Jullien's Bal Masque. You Shall Dance One More __ Pon My Word You Must Excuse Me Ive. No Key And Promised To Be Home Early.**

*£260* *Ex:* Alfred Crowquill, delt. et lith. M & N. Hanhart, Impt. *Published by E. Sidebetham, 38, Burlington Arcade [n.d., c.1850]. Coloured lithograph, sheet 378 x 279mm. Light foxing to margins. Illustrations to Jullien's Bal Masque quadrille, by Alfred Henry Forrester, best known under the name of Alfred Crowquill (1804 - 1872). Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices. In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen-and-ink sketches in the miniature room of the Royal Academy in 1845 and 1846. For a time he contributed sketches to ‘Punch,’ where his work will be found in vols. ii. iii. and iv., and then went over to the ‘Illustrated London News’ as a member of the literary and pictorial staff.

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566. Alfred Crowquill's Sketches From Jullien's Bal Masque. I've Hardly The Face To Ask You: But Are You Angel Enough. To Smile When Nobody Asks You To Dance. £230
Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices.
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Stock no: 7817

Louis Antoine Jullien (1812 -1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices.
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London pantomimes were indebted to him for designs, devices, and effects. In 1851 he modelled a statuette of the Duke of Wellington, which he produced a fortnight before the duke's death and presented to Queen Victoria and the allied sovereigns. At the time when he originally started as an artist there was not much competition, and he consequently found constant work. His works have enjoyed a considerable amount of popularity. *Ex: Collection of Alec Clunes.*

Stock no: 7818

569. **Alfred Crowquill's Sketches From Jullien's Bal Masque. Smith Your Wife's In The Boxes!** £90
Published by E. Sidebetham, 38, Burlington Arcade [n.d., c.1850]. Lithograph, sheet 266 x 203mm. Foxing and staining, trimmed to printed border. Illustrations to Jullien's Bal Masque quadrille, by Alfred Henry Forrester, best known under the name of Alfred Crowquill (1804 - 1872).

Louis Antoine Jullien (1812 - 1860) conducted a series of winter season promenade concerts at the Covent Garden Theatre, which were highly successful; and on March 4th, 1844, the first bal-masqué given in England in the 19th century took place at Covent Garden under his auspices. In 1822 Forrester wrote for the Hive and in 1823 for the Mirror. He next applied himself to the study of drawing and modelling, as well as to wood and steel engraving. He was also the writer of burlesques, drew pantomimic extravaganzas for the pictorial papers, and exhibited pen-and-ink sketches in the miniature room of the Royal Academy in 1845 and 1846. For a time he contributed sketches to 'Punch,' where his work will be found in vols. ii., iii. and iv., and then went over to the 'Illustrated London News' as a member of the literary and pictorial staff.
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Stock no: 7819

570. **Grimaldi & the Nondescript in the Red Dwarf the Clown kills the Pantaloons and afterwards Dresses him in the Skin of a Lion the Head of an Ass Eagles Wings Cats feet & a Fishes tail.** £460
W. Heath Del [n.d., c.1815.] Etching with hand colour, 247 x 349mm. Joseph Grimaldi (1778 - 1837), the famous actor and clown, playing the clown in the pantomime of the Harlequin and the Red Dwarf.
A good copy on paper watermarked '1815'. Not in BM. *Ex: Collection of Alec Clunes.*

Stock no: 7824

571. **[Drink] Pleasure.** £65

Stock no: 7518

572. **Caricatures Parisiennes Garde A Vous, No. 22. Distribution de Vin d'apres nature [illegible.]** £260

Stock no: 7724

573. **The Horticultural Fate Dedicated to the Rainer Family.** £180

The Rainers were a family of Tyrolese musicians whose patron, Princess Esterhazy, attended the fête. *BM: 15955.*

Stock no: 4737

574. **[10th Hussars] The Somerset, or the 10th taught to Daunce, an afterpiece; lately perform'd at the Theatre Royal Hawlin's Street, with unbounded applause.** £140
Pub by McCleary [n.d., c.1825.] Coloured etching. 215 x 320mm. Trimmed within plate. A soldier being kicked downstairs at the Theatre Royal, Dublin (opened 1821). The 10th Hussars made themselves very unpopular by refusing to dance with Irish girls at a public ball. This shows one act of revenge.

Stock no: 4171

575. **[Violins] Chest Forward, Toes Out.** £80
Standidge & Co. Litho, 77 Cornhill. **Sold by J. Knight, Sweetings Alley, Cornhill [n.d., c.1850]. Lithograph, sheet 235 x 275mm. A violin instructor with his young charges.**

Stock no: 7414

576. **Ranz Des Vaches.** £70
Standidge & Co. Litho, 77 Cornhill. **Sold by J. Knight, Sweetings Alley, Cornhill [n.d., c.1850]. Lithograph, sheet 230 x 280mm. Stain spot upper right of image and just into image upper left. "Ranz des vaches" are Alpine folk...**
melodies used to call cattle. They are played on the alphorn, an elongated wooden horn of conical bore, by Swiss herders, or sung, with or without words. Features flute, horn and tambourine.

Stock no: 7415

581. Bobadil Disgrac'd. A Scene exhibited lately in Bond Street. Vide Every Woman in her humour.] £60 [Pub.] Sep. 12 1786 by S. Trent New St. Coloured engraving. Image 125 x 145mm. Cut. Captain Bobadil, a character in Ben Jonson's comedy 'Every Man in his Humour', was military braggart. This satire prossibly alludes to George Hanger, 4th Baron Coleraine (1751-1824), who served as a captain in the Hessian Jägers during the American Revolution before joining Tarlton's British Legion. He was known for walking around London with a huge bludgeon, seen here by his hat. See BM Satire 6977, "Bobadil King of Clubs", 1786, identified as Hanger.

Stock no: 6894

582. [A religious allegory of the End of the World.] It shall buise thy Head. Gen 3.15. As the Vessels of a Potter shall they be broken to pieces. Rev. 3.27. £60 Terry delin. Terry Sculp. Published as the Act directs by G.Terry. Feb. 17th 1794. Engraving. 85 x 110mm. Mounted in album paper. A righteous old testement looking figure breaks open the world. - Garnett Terry (printmaker; ; 1770 - 1800; fl.) Made political, religious satires and millenarian prints especially addressing corruption anda the downfall of society.

Stock no: 6934

583. [Doyle, John] Curious Inns And Outs. Or The Disputed Thunder! £120 Printed at 72 St. Martins Lane. Published by T McLean, 26 Haymarket, Decr. 1842. Lithograph, 305 x 410mm. Light foxing/staining. Trimmed to printed border at left, extreme upper left corner of border missing. A satire on 1840s party politics during the Corn Law debates. The Corn Laws were import tariffs designed to support domestic British corn prices against competition from less expensive foreign-grain imports between 1815 and 1846. The Anti-Corn Law League, founded in 1838, was peacefully agitating for their repeal. By John Doyle (1797 - 1868), the Irish lithographer famously know by his 'H B' monogram that appears in the lower left of the image. Also 'Suscribers Copy' blindstamp below this.

Stock no: 7390

584. De Vervallen Actionisten, Hersteld, door den Triompheerden Arlequin. £160 [n.d., 1720.] Engraving. 280 x 355mm. Satire on the Mississippi Bubble, with the title translating as "The ruined share-holders restored by the triumphant Harlequin". Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. BM: 1631.

Stock no: 7678

586. **London Characters. No. 13.** £120
Published by Charles Tilt, 86, Fleet Street [n.d., c.1832].
Coloured etching, four images on one plate, plate 324 x 238mm. Some soiling, creasing to margins. A satirical reflection on four aspects of London life, including the merits of cigar versus pipe smoking, a restaurant menu, and the unlikely alibi of a suspected thief in court. By Charles Tilt (1815 - 1853; fl.), publisher, printer, and dealer. According to a Cruikshank print, he was also a licensed dealer of stamps. From his 'London Characters' series. BM: Satires undescribed. From the Blackburn Collection.
Stock no: 7759

587. **The Mathew-orama for 1824 - or - "Pretty Considerable d-d particular"** Bit Bites from America - being "All Well at Natchitoches". £550
J. delt. _ G.C. scult. __ Pubd April 15th. 1824 by G Humphrey 24 St James's Street London _ Coloured etching with aquatint, sheet 267 x 371mm. Trimmed to plate. The actor Charles Mathews (1776 - 1835) in 14 of his American characters as played at the Lyceum for his 1824 'monodrama' entertainment ‘The Trip To America’. Under each character is a quotation. Mathews enjoyed great acclaim during his 1822 -3 trip to America, though his impersonations of types of Americans were not well received when performed in the US in 1831.
Stock no: 7803

588. **De Opgehuilde Actionisten in hun eer en aan zien Gesteld.** £80
[n.d., 1720.] Engraving. 275 x 275mm. Repaired tears. Satire on the Mississippi Bubble, with the title translating as "The bedizened shareholders shown during their honor and influence."
Published in "Het Groote Taferelle der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. BM: 1631.
Stock no: 7674

589. **[Mississippi Bubble] Actieuse papiere Atlas naar de mode met zyn na-sleep...** £130
Published in "Het Groote Tafereel der Dwaasheid" (The Picture of Stupidity), a collection of satires on financial bubbles. BM: 1648.
Stock no: 7676

590. **The Good House-Wife. Woman, when Virtuous, free from Sloth & Vice, / Greater by far, than Rubies in her price. / Heaven crowns her Labour with a plenteous Store, / To feed her Household, and relieve the Poor.** £320
Printed for Carington Bowles, Map & Printseller, at No 69 St Pauls Church Yard London. Mezzotint, printed in brown and finished by hand. 350 x 250mm. Some repairs. A woman managing her accounts.
Stock no: 7647

591. **[Gout] The Poacher.** £380
Stock no: 7665

592. **[Natural History] The Craft in Danger. An uproar among the Craftsmen at Ephesus. opposing a new Species of Knowledge which they thought might interfere with the profits of their trade. Acts XIX Ver.23 &c.** £160
Stock no: 7514

593. **Cockney Sportsmen Finding, Pl 1. Morning.** £170
[Etched by Charles Williams.] Pubd Deor 8th 1800 by SW Fores Piccadilly, Folios of Caricatures lent out for the Evening Coloured etching with grey wash border, 253 x 355mm. Repaired tears into image, two from above and two from below. Plate 1 of a set of four by the same artist, imitations of a set by James Gillray (see 7773), but with the addition of a third man, who wears fashionable London dress, and has a blunderbuss and a small mongrel. The fat city sportsman has a bulldog with a spiked collar. They find a hare, crouching by a tree. Lettered below image with speech of characters; fat man says "you may as well let me try", the next man raises his blunderbuss to smite, saying, "No No I'm sure I can knock him down with the butt end". The third man (to right) says to the dogs: "hey at him there."
By Charles Williams (1797 - 1830). He was a prolific etcher of satires of his own or others' designs (especially Woodward). Almost all his plates are anonymous and their identification needs much more work: many of the attributions to him by Dorothy George need to be revisited. 'S.W.F[ores]' blindstamp lower right corner of plate. See BM Satires: 9596 - 99.
594. **Cockney - Sportsmen - Recharging.** £240
   Stock no: 7773

595. **"These New Glasses Magnify Wonderfully"** [pencil mss.] £450
   Lindsay Cable [signed in ink lower right.] [n.d., c.1940.] Ink, crayon and watercolour with white bodycolour, on card. Image 456 x 323mm. A short-sighted golfer is about to put off the green and into a bomb crater, as his playing card. Image 456 x 323mm. A short-sighted golfer is about to put off the green and into a bomb crater, as his playing card. Trimmed to border. Occasional light staining. Horizontal crease just below title. The actor John Philip Kemble (1757 – 1823) stoops, with hands on knees, while a small and sprightly child, William Betty (1791 - 1874), supports himself on his shoulders and is about to leap over his head. Kemble says: "Alas! is it come to this Ah! woe is me Seeing what I have seen Seeing what I see!! Oh Roscious - ". The rivalry between Betty and the Kemble family is the subject of many prints, and Kemble, manager of Covent Garden Theatre, went into temporary retirement rather than compete with him. William Henry West Betty was a sensational child actor billed as the "Young Roscious" for his performances in adult roles like Hamlet and Romeo, 1804-1806, at Covent Garden. Etched by Thomas Rowlandson (1757 - 1827). BM Satires: 10317. Ex: Collection of Alec Clunes.
   Stock no: 7796

   L. Thackeray [facsimile signature in plate & signed in pencil lower left.] Entered according to Act of Congress in the year 1904 by The Fine Art Society Ltd. in the Office of the Librarian of Congress, Washington. London Published 1904 by The Fine Art Society, 148, New Bond Street. Copyright registered. Set of four chromolithographs on india laid paper, with vignettes of playing cards in the margin and etched remarques lower left. Images 291 x 410mm, sheets 475 x 608mm. Unfaded impressions, full sheets, with occasional spotting, unexamined out of frames. A fine example of one of the most highly regarded sets of bridge prints. A young couple, clergyman and retired army officer are around the table, and, with the exception of the last, these same characters feature in a charming sub-narrative in the remarques.
   The painter and illustrator Lance Thackeray (d.1916) is best known for his comic sporting illustration art, especially billiards and golf, and his humorous postcards. He was also an author, of "The Light Side of Egypt" and "The People of Egypt". Along with Cecil Aldin and other noted artists, he was one of the founders of The London Sketch Club, a graphic artists' club in Chelsea.
   Stock no: 7836

597. **Theatrical Leap Frog.** £330
   Published 30 November 1804 by R. Akerman N 103 Strand. Etching with hand colour, 370 x 245mm. Occasional light staining. Horizontal crease just below title. The actor John Philip Kemble (1757 – 1823) stoops, with hands on knees, while a small and sprightly child, William Betty (1791 - 1874), supports himself on his shoulders and is about to leap over his head. Kemble says: "Alas! is it come to this Ah! woe is me Seeing what I have seen Seeing what I see!! Oh Roscious - ". The rivalry between Betty and the Kemble family is the subject of many prints, and Kemble, manager of Covent Garden Theatre, went into temporary retirement rather than compete with him. William Henry West Betty was a sensational child actor billed as the "Young Roscious" for his performances in adult roles like Hamlet and Romeo, 1804-1806, at Covent Garden. Etched by Thomas Rowlandson (1757 - 1827). BM Satires: 10317. Ex: Collection of Alec Clunes.
   Stock no: 7796

598. **Killing no Murder as Performing at the Grand National Theatre.** £420
   Cruikshank sculpt. Pubd. by T Tegg 111 Cheapside Novr. 1809. Etching with hand colour, 250 x 347mm. The theatre pit resembles a riot, with ruffians assaulting well-to-do patrons, whom they greatly outnumber. When the new Covent Garden theatre was opened in 1809, the charges of admission were increased; but night after night for three months a throng crowded the pit, shouting "O. P." (old prices). Much damage was done, and the manager was obliged at last to give way. There was increasing consternation at the time that theatre managers were employing all sorts of disreputable people to stop audiences expressing their disapproval. It was not unknown for pugilists to be employed in this way including, according to an 1809 play bill, Daniel Mendoza. One of the assailants has a Jewish profile. A strong impression with margins (unexamined out of frame) of this print, a collaborative effort between George Cruikshank and his father Isaac. BM Satires: 11425. Ex:
Collection of Alec Clunes. From the Minto Wilson Collection. Stock no: 7786

599. **Twelfth Night.** £230
Woodward del Cruikshank s London Published Jany. 10 1807 by Thomas Tegg 111 Cheapside. Etching with hand colour, image 206 x 321mm. Trimmed to platemark upper right. A party of men and women round a table look at caricatures of themselves. Lettered with speech bubbles in image. By Isaac Cruikshank (1764 - 1811), father of Isaac Robert and George. Inscribed 'N 10' upper right. BM Satires: undescribed. Ex: Collection of Alec Clunes. Stock no: 7797

600. **Mode du Jour No 7. La Tireuse de Cartes.** £260
Dessine par Desrais. Grave par Blanchard. A Paris chez Basset Md. d'estampes et Fabricant de Papiers peints pour Tenture, Rue St. Jacques N. 670 [n.d., c. 1810]. Depose a la Bibliotheque N le Coloured engraving, image 203 x 296mm. Generally soiled; edges of plate missing upper left, lower right corner re-attached. An old woman predicts the fortunes of two young fashionable Parisian ladies using playing cards. The fortune-teller has an owl for a companion while a white cat sits on a chair to the right. Stock no: 7757

601. **A Chinese Set - To. _ Sketches by Travellers Pl. 6.** £230
[Partly missing monogram of man holding a walking stick, Paul Pry, pseudonym of William Heath.] [Published by Thomas McLean, 26 Haymarket, London, c.1825.] Coloured etching, image 240 x 333mm. Glued to scrap sheet and trimmed to within image, publication line missing. A vicious fight between two Chinese men, as depicted by the prolific caricaturist William Heath (1794/5 - 1840). Not in BM Satires. Stock no: 7771

602. **The Fairies! Flee o'er the dale! Flee o'er the Bourn...** £65

**SCIENCE, TRADE & INDUSTRY**

603. **[Minting] The Art of Coining.** £60
Engrav'd for the Universal Magazine 1750 for J.Hinton at the King's Arms in St Paul's Church-Yard, London. Engraving. 105 x 205mm. Trimmed at bottom. Stock no: 6978

604. **[Silk] A Draught of the Silk-Windles or the method of Winding and Twisting of Silk for the Weavers.** £60
Printed for J.Hinton at the Kings Arms in St Paul's Church-Yard, London 1747. Engraving. 160x 250mm. Binding folds flattened. Stock no: 6980

605. **[Agriculture] A Draught and the Use of the several Sorts of Ploughs in England.** £70
Engrav'd for the Universal Magazine for J.Hinton at the King's Arms in St Paul's Church-Yard, London 1748. Engraving. 195 x 230mm. Binding folds flattened. Stock no: 6981

606. **[Glass Making] The Art of Grinding and Polishing of Plate Glass.** £70
Engrav'd for the Universal Magazine for J.Hinton at the King's Arms in St Paul's Church-Yard, London 1748. Engraving. 195 x 230mm. Binding folds flattened. Stock no: 6982

607. **The first Lecture in the Sciences of Geography and Astronomy.** £130
Engrav'd for the Universal Magazine for J.Hinton at the King's Arms in St Paul's Church-Yard, London 1748. Engraving. 195 x 230mm. Binding folds flattened. Stock no: 6983

608. **The Art of Hat-Making.** £65

609. **[Diamond Trade] A true Representation of the Diamond Cutters Wheel or Mill.** £80
Engrav'd for the Universal Magazine according to Act of Parliament 1750, for J.Hinton at the King's Arms in St Paul's Church-Yard, London. Engraving. 200 x 250mm. Binding folds flattened. Stock no: 6985

610. **[Sugar] A Representation of the Sugar-Cane and the Art of Making Sugar.** £140
Engrav'd for the Universal Magazine according to Act of Parliament 1749, for J.Hinton at the King's Arms in St Paul's Church-Yard, London. Engraving. 200 x 250mm. Binding folds flattened. Stock no: 6986

611. **[Wool] The Second Plate of the Woollen Manufacture exhibiting the Art of Spinning, Reeling, Warping, & Weaving Woollen Cloth.** £80
612. [Brewing] A Brewhouse. £80
Design'd & Engrav'd for the Universal Magazine Jan'y 1747/8 & for J.Hinton at the King's Arms in St Paul's Church-Yard, London. Engraving. 200 x 250mm. Binding folds flattened.
Stock no: 6988

613. [Wine] The Wine Press. A Cyder Mill. A Press to make Verjuice or to Squeeze Apples. £70
Printed for J.Hinton at the King's Arms in St Paul's Church-Yard, 1747. Engraving. 190 x 225mm. Binding folds flattened, tear to platemark.
Stock no: 6989

Engrav'd for the Universal Magazine, for J.Hinton at the King's Arms in Newgate Street. [n.d., c.1747.]
Engraving. 180 x 280mm. Binding folds flattened.
Stock no: 6990

C.Grignion sculp. Printed for J.Hinton at the King's Arms in Newgate Street. 1747. Engraving. 180 x 280mm.
Stock no: 6991

616. The Gold & Silver Refiners at Work. £75
Printed for J.Hinton at the King's Arms, St Pauls Churchyard. 1747. Engraving. 200 x 220mm. Binding folds flattened.
Stock no: 6992

W.H. Toms sculp. Printed for J.Hinton at the King's Arms, St Pauls Churchyard. 1747. Engraving. 165 x 125mm.
Stock no: 6993

618. [Glass Making] The several Methods of blowing and casting Plate Glass, with the Men at Work. £65
Printed for J.Hinton at the King's Arms in St Pauls Churchyard. London _ For the Universal Magazine, November 1747. Engraving. 205 x 240mm. Tear in bottom edge.
Stock no: 6994

619. The Tobacco-Manufactory in different Branches. £180
Engrav'd for the Universal Magazine 1750. for J.Hinton at the King's Arms in St Pauls Churchyard. London. Engraving. 200 x 235mm. Narrow margins
Stock no: 7135

621. The Art of Etching and Engraving. £130
Engrav'd for the Universal Magazine for J.Hinton at the King's Arms in St Paul's Church-Yard, London 1748. Engraving. 195 x 235mm. Binding folds flattened.
Stock no: 6975

622. [Tickets] University College Hospital, St Pancras. For the Relief of Poor Sick and Maimed Persons, and for the Delivery of Poor Married Lying-in Women... Festival in Aid of the Funds of the Hospital. Freemasons' Tavern, Great Queen Street. Tuesday, June 9th, 1840. £240
Cole, Sculp. 54 Theobald's Road, Holborn. Engraving. 360 x 260mm. Repaired tear. Fundraising ticket.
Stock no: 7159

623. [Tickets] Sir You are desired to meet the Parishes of St. Thomas Southwark: On Monday the 28th of May 1792. at the Dog & Duck Tavern St. Georges Fields Mr. Saml. Bostock Mr. Thos. Bell Junr. Stewards Ticket 5s. which intitles [sic] you to Dinner & a Bottle of Wine By this Charity 327 Children have been Apprenticed. Dinner on Table 1/2 past 2 o'Clock. £260
Engraved invitation from two plates, sheet 326 x 200mm. Vertical centre fold, tipped into album page. Decorated invitation to potential sponsors to a charity dinner to raise money for apprenticeships for local children in Southwark. The vignette featuring Christ converting heathens is engraved from a separate plate to the bulk of the letterpress. Very scarce. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock no: 7552

624. [Scotland] Erected by the Lovers of Botany in Europe, in Memory of David Douglas... £95
W. & S. Gardner Lithog. Perth. Lithograph, printed area 195 x 245mm. The text from the memorial built in Hawaii at the spot Douglas was killed in 1834.
Born in 1799, In the spring of 1820, Douglas obtained an appointment at the botanic garden at Glasgow University. A few months later a new professor of botany, William Jackson Hooker, was appointed, and he and Douglas
began their long professional association. By 1821, Hooker and Douglas were in the field, with Douglas learning the fine art of pressing and drying plants. After two years together, Hooker recommended his young assistant to the Royal Horticultural Society of London. They were looking for a skilled gardener and collector to send to America. The Scottish botanist undertook a plant-hunting expedition in the Pacific Northwest in 1824 that ranks among the great botanical explorations of a heroic generation. Among the 240 plants he introduced to the British Isles is the Douglas-fir. He died when he fell into a pit trap and was trapped with a bull, which crushed him.

Stock no: 7077

625. [Electrotype] Original. Electrotype. £160
Drwn by H. Park. Engraved by T. Sherratt. by E. Palmer, 103, Newgate Street [n.d., c.1850.] Two vignettes, one conventionally engraved on steel, the other an almost identical copy. Sheet 275 x 220mm. Small, very tatty margins with small nicks and tears. Some staining. Sample sheet intended to demonstrate the effectiveness of electrotyping as a means of duplicating printed images. The process was invented in the mid-nineteenth century, around the date of this print, almost immediately after electrical batteries good enough to manage the process were invented. A duplicate printing plate is created through electrolysis from a wax or metal mold of the original printing plate. The impression taken is dusted with a very fine conductive powder (usually graphite), and then metal (usually copper) is electroplated onto the surface, forming a thin metal shell that can have a remarkably accurate image, as witnessed here. Electrical experiments are amoung those being performed by the industrious putti engaged in scientific and mechanical pursuits who feature in these images.

Stock no: 7418

626. [Murphy, Patrick] Murphy The Dick-tater, Alias the weather cock of the walk, A Statue to be erected near the change. £280
Standidge & Co. Litho, London [n.d., 1837]. Lithograph, sheet 361 x 251mm. A potato-headed figure with a globe for a body evidently prepared for all weathers. A satire on Patrick Murphy (1782 - 1847), weather prophet. His name was very prominent in 1838 as the author of 'The Weather Almanack (on Scientific Principles, showing the State of the Weather for every Day of the Year 1838). By P. Murphy, Esq., M.N.S.' Under the date of 20 January he said 'Fair, prob. lowest deg. of winter temp.' By a happy chance this proved to be a remarkably cold day, the thermometer at sunrise standing at four degrees below zero. This circumstance raised his celebrity to a great height as a weather prophet, and the shop of his publishers, Messrs. Whittaker & Co., was besieged with customers, while the winter of 1837-8 became known as Murphy's winter. The 1838 almanac ran to forty-five editions, and the prophet made 3,000l., which he almost immediately lost in an unsuccessful speculation in corn. There was nothing very remarkable about the prediction, as the coldest day generally falls about 20 Jan. In the predictions throughout the year the forecasts were partly right on 62 days and decidedly wrong on 197 days. A popular song of the day, a parody on ‘Lesbia has a beaming eye,’ commenced ‘Murphy has a weather eye.’ The almanack was afterwards occasionally published, but its sale very much fell off after the ‘nine days’ wonder’ was past, and ultimately it had a very limited circulation. Murphy, however, persevered in his pursuit, and was about bringing out an almanac for 1848, when he died at his lodgings, 108 Dorset Street. St. Bride's, London, in 1847, aged 65. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock no: 7559

627. [Science] [Louis XIV visiting the Académie des Sciences.] £530
S. Le Clerc in. et f. [scratched letters.] [n.d., originally c.1671.] Engraving, 430 x 327mm. Louis XIV (1638 – 1715), King of France, founded the French Academy of Sciences in 1666 at the suggestion of Jean-Baptiste Colbert, his minister of finance, to encourage and protect the spirit of French scientific research. It was at the forefront of scientific developments in Europe in the 17th and 18th centuries. This engraving records the King's visit to the Academy, then based in the Library of the palace of Versailles, in 1671. The figure acting as guide for the Royal visit (to Louis's left and showing him architectural plans) is probably Colbert.
The Royal party is surrounded by objects of scientific inquiry, including architectural models, skeletons, and an orrery in the foreground. An observatory under construction can be seen through one of the windows in the background.

By Sebastien Le Clerc (1637 - 1714), an 18th century re-issue on wove paper. Not in Jombert?

Stock no: 7713

628. Mr. T. Telford's, Design for the Suspension Bridge across the River Avon, From St. Vincent's Rocks to Leigh Down. [Principal dimensions below image.] £160
Dean & Munday's Lithoy. Threadneedle St. Pubd. by Wright & Bagnall Bristol [n.d., c.1830]. Lithograph, sheet 225 x 285mm. Foxing outside image. Thomas Telford (1757 - 1834) was born in Westerkirk, Scotland. He was a stonemason, architect and civil engineer and a noted road, bridge and canal builder. This is a representation of his design, never realised, for the Clifton Suspension Bridge. The idea of building a bridge across the Avon Gorge originated in 1753, with a bequest in the will of Bristolian merchant William Vick, who left £1,000 invested with instructions that when the interest had accumulated to £10,000, it should be used for the purpose of building a stone bridge between Clifton Down (which was outside the City of Bristol until the 1830s) and Leigh Woods (then...
in Somerset). By 1829, Vick's bequest had reached £8,000, but it was estimated that a stone bridge would cost over ten times that amount. An Act of Parliament was passed to allow a wrought-iron suspension bridge to be built instead, and tolls levied to recoup the cost. A competition was held to find a design for the bridge; the judge, Telford, rejected all designs, and tried to insist on this design of his own, a suspension bridge supported on tall Gothic towers. Telford claimed that no suspension bridge could exceed the 600 feet (183 m) span of his own Menai Suspension Bridge. A second competition, held with new judges, was won by Isambard Kingdom Brunel's design on 16 March 1831, for a suspension bridge with fashionably Egyptian-influenced towers.

Stock no: 7517

629. [Man performs rudimentary surgery on another man's ankle.] £380
[n.d., c.1700.] Mezzotint, 210 x 270mm. Trimmed to plate. An unfortunate man, already apparently with his maimed arm in a sling, endures an incision into his lower leg while clenching something tightly in his right hand. Dutch school. Laid paper watermarked 'H V'. Dutch school. Laid paper watermarked 'H V'.

Stock no: 7413


Printed from Zinc by J. Grieve 33 Nicholas Lane [n.d., c.1845]. Lithograph, sheet 343 x 255mm. Light foxing. Possibly printed for The Civil Engineer & Architect's Journal.

January 1848. The Electric Telegraph Company was formed in 1845 as the first joint-stock concern in the world to operate a network of electric communications. It had a short life of just over twenty years. In that time it united electrically not just the entire country but, with its corporate allies, reached the extremes of empire. Prior to 1845 less than 45 miles of electric telegraph had been constructed, in 1845, 500 miles were laid; in 1846, 600 miles and in 1847, 1,000 miles. A very scarce print.

Stock no: 7536

631. Gazette Extraordinary!!! Joint Stocks, Railway, Steam, Mining, And Aerial Arcana. 1837. £220

Standige & Lemon, Litho, 77 Cornhill. Sold, by J. Knight, Sweetings Alley, Cornhill. Lithograph, sheet 315 x 380mm. Reinforced centre fold. A satire on the multifarious innovations and inventions taking place around the year 1837. This must have seemed an age of almost limitless technological possibilities. In 1836 Charles Green made a record balloon journey of about five hundred miles from Vauxhall Gardens in London to Weilburg in Germany. Hence the reference to a "Steam Balloon to the Comet and back" on the sign held by a boy in the foreground - Halley's Comet was observed that year. Image lettered with speech bubbles.

Stock no: 7585

632. [Painting] The Art of Limning. £60

Engrav'd for the Universal Magazine for J. Hinton at the King's Arms in St Paul's Church-Yard, London 1748. Engraving. 195 x 230mm. Binding folds flattened. The art of painting or drawing, derived from the Middle English word 'limnen', to illuminate (a manuscript).

Stock no: 6979

633. Blandford Agricultural Society, Established 1839, for the Encouragement of Industrious Labourers and Servants. Certificate of Merit. £75

Designed and Drawn by J. J. Wood. Engraved by Shaw & Sons, Fetter Lane London. [1865.] Wood engraved certificate on card with mss text. Sheet 285 x 230mm.

Some toning. For 14 years work the society awarded John Woolridge a coat.

Stock no: 7156

634. [Brewing] A View of Mess.rs Barclay & Perkins's Brewery. £650

Painted & Engraved by Wolstenholme. London. Published Aug. 20th 1840, by Dean Wolstenholme, 22 Chads Row, Gray's Inn Road. Aquatint, printed in blue and brown. Sheet 445 x 595mm. Trimmed within plate, some wear. The Anchor Brewery from Park Street, Southwark, with drays, sacks, etc. In 1786 James Watt built engine to pump water and grind barley for the brewery that stayed in service for 98 years. After the brewery was rebuilt after a fire in 1832 it became a tourist attraction. One visitor was the Austrian general Julius von Haymaz, whose actions against the Italian 'Risorgimento' left him with an evil reputation, causing him to be beaten up by the brewery's draymen. When Giuseppe Garibaldi visited England in 1864 he insisted on visiting the brewery to thank "the men who flogged Haymaz".

Stock no: 7306

635. [Fishing] The Greenland Whale Fishery. £750


Ex: Collection of The Hon. C. Lennox-Boyd. NMM:PAH3383

Stock no: 7554

636. [Whales] The Longboats making towards a Whale, & the Harponiers going to cast their Lances at him. £90

[n.d., c.1760.] Etching, 180 x 275mm. Age-toning to paper from exposure to sun. Worm holes into plate at left, image unaffected. Two vertical folds as normal. A whaling fleet in the North Atlantic, from an eighteenth century book. 'Pro Patria' watermarked paper.

Stock no: 7601
637.  [Whales] The Whale diving to the bottom after he is struck with the Harpone Iron, and the Harponiers standing in readiness to wound him a fresh with Spears, when he rises again. £90
Stock no: 7603

638.  Klein-Madgen. £80
Kudsontracht in Hamburg [n.d., c.1820]. Etching with coloured aquatint, 255 x 178mm. A German lady shows off an impressive tea service. Fine colour. Inscribed '1.' upper right corner.
Stock no: 7779

639.  [Four women weavers at their looms.] £240
[n.d., c.1820.] inv.et inc. [faint mss. in ink lower right.] Etching highlighted with white crayon on coarse album paper, sheet 240 x 408mm. Continental etching.
Stock no: 7543

SPORTING

641.  [Coaching] The Reading Telegraph Coaches, Meeting near Salt Hill. Windsor & Eton in the Distance. £680
London, Pub.d June 1. 1835 by Rob.t Havell, Zoological Gallery, 77, Oxford Street. Aquatint on Whatman paper watermarked 1834, sheet 390 x 560mm. Trimmed to plate, some staining otherwise finely coloured.
Stock no: 7456

642.  [Rowing] £320
[n.d., c.1830.] Coloured aquatint. Image 290 x 450mm. Restoration to tears and holes, laid on restorer's tissue. A very scarce rowing scene, with an eight-man crew, probably from a college.
Stock no: 7670

643.  [Richmond, Bill] A Striking view of Richmond. £350
Drawn, Etch'd & Pub'd By Dighton, 6 Charing Cross, March 1810. Coloured etching. 230 x 325mm. Some wear. Bill Richmond (1763-1829). Born a slave in Cuckhold, Staten Island, NY, he became one of boxing's most accomplished and respected fighters of the late 18th and early 19th centuries. While in his early teens, Richmond came to the attention of British general Earl Percy, who was then the commanding general of British forces in New York during America's War of Independence. Percy took Richmond in after the lad, weighing less than 160 pounds, had acquitted himself nicely in a tavern brawl with several Redcoats. Richmond's success continued in contests, arranged by Percy as entertainment for his guests, against New York-based British soldiers. In 1777, Percy sent Richmond to England to apprentice as a carpenter. It was in England that Richmond earned his ring laurels. He created and honed a style of side stepping and/or dodging the bull rushes of opponents. Three of his more noteworthy wins during the late-1700s were against George Moore, Paddy Green, and Frank Mayer. Organized fights were few, but Richmond's success continued into the 19th century, although he did suffer a loss to George Maddox at Wimbledon Commons in 1803. After a pair of victories in 1805, he squared off with contender Tom Cribb on Oct. 8, in Hailsham in Sussex. Although the 42-year-old Richmond, known now as the Black Terror, gave away 18 years and more than 20 pounds, he gave the Englishman all he could handle. He was 55. Tom Cribb fought William Richmond on October 8 of 1805. The fight was widely publicized as Cribb and Richmond (The Black) and drew a large crowd. Richmond also developed a friendship with Thomas Molineaux, a freed American slave who came to England to pursue boxing. Richmond trained Molineaux for his memorable bouts with Cribb. In his later years Richmond ran a boxing academy in London and died there on Dec. 28, 1829, at age 66. Sltzer:p327. Not in BM.
Stock no: 6971

644.  [Mace, Jem] Mace's challenge to Heenan & Sayers for L.1,000 at Owen Swift's, London, April 13th, 1862. £590
R.Wendel. Troedel & Co. Litho's, Melbourne. [c.1880.] Tinted lithograph. Sheet 655 x 530mm. Laid on board, damaged. Portrait of Jem Mace, between Tom Sayers and John C. Heenan, whom he had challenged to a fight after they drew their world title fight. They declined. Mace lived in Australia between 1877 and 1882; it is likely this was published to advertise the series of exhibition fights, which helped introduce gloved boxing.
Stock no: 7191

645.  [Cricket] Scrap Album of Cricket and Canterbury Interest. £950
[Scraps dated variously 1871 - 75.] 4to (310 x 245mm), rough boards with calf spine, containing assortment of printed and mss. ephemera. Binding scuffed, album with normal signs of age and wear. The compiler of this album appears to be John Henry Ponsonby, after 1875 Ponsonby-Fane (1848 - 1916). He was a keen cricketer and amateur actor with a strong association with Kent and particularly the Canterbury Cricket Week. As part of this cricket
festival, the more thespian-minded cricketers helped perform plays in the evening at the Orange Street Theatre in Canterbury. Ponsonby was obviously one of the 'Canterbury Old Stagers', and the album includes provincial theatre bills for their performances in the early 1870s. The Old Stagers are claimed to be the oldest surviving amateur dramatic society in the world. They first acted in Canterbury in 1842, and have done so every year since, except for the two World Wars. In July 2001, they celebrated their 150th season.

Includes adverts, press cuttings and reviews for a new book 'Cricketers In Council' by Thomsonby, ILN cuttings illustrating the marriage of Princess Louise to John, Marquess of Lorne, which took place on 21 March 1871. Also a special train ticket assigned to Ponsonby from Paddington to Windsor for the ceremony at St. George's Chapel, signed by Sydney the Lord Chamberlain and bearing the blindstamp seal of his office. Also match reports, and various ANS and ADS, including a licence to carry arms in the Co. of Dublin. Albumen prints and sepia photographs. Manuscript menus, hotel receipts, and pen and ink and wash sketches of mountain scenery. An interesting collection.

Stock no: 7435

646. Ye roaring Blades who nightly rove, / Ye fam'd Broughtonian Sons; / With pleasure cast your Eyes above / And stag poor Bucky's Muns... £280

Ye roaring Blades who nightly rove, / Ye fam'd Broughtonian Sons; / With pleasure cast your Eyes above / And stag poor Bucky's Muns...

Published & Sold by Thos. Bowen Printseller at ye Golden Pallet in Shug Lane near the Haymarket St James's.

Engraving. 330 x 215mm. The central figure is represented as a boxer or former boxer with the architecture of Covent Garden in the background.

Stock no: 6865

647. [Eales, William] W.m Eales. The Scientific Professor in his attitude of Seld Defence. Height 5 feet 8½ Inch. Weight 11 Stone 4lb. Age 27. N.B. Portraits of all the Principal Pugilists will be executed in a uniform style. £240

Drawn from the life & Etch'd by Easto. London Pub. Feb. 23 1819 by S.W. Fores 50 Piccadilly. Etching on Whatman paper watermarked 1816. 415 x 290mm. Trimmed to plate at sides, some wear.

Stock no: 6888


[1872-1925.] Arnold Kirke-Smith (1850-1927) played football for England in the first international match against Scotland, as well as captaining Oxford University in the 1873 FA Cup Final. In 1998, the knitted woollen jersey that he wore in the first international match was sold at auction for £21,000. With four other pieces of family memorabilia.

Stock no: 6974

649. [Playing Cards] Je cherche le bonheur. £160


Stock no: 7578

650. [Racing] [Fin la Course] £750


Dayot: 32d. between I & II

Stock no: 7614

651. [Angling] [A Likely Cast.] £420


Stock no: 7663

652. [Angling] [Trout Fishing River Garry.] £420

Norman Wilkinson [signed in pencil and scratched in reverse in plate, with 'NW' scratched also.] [n.d., c.1930.] Drypoint etching, 225 x 304mm. Glued to mount card at extremities. Norman Wilkinson (1878 - 1971) was an illustrator for the Illustrated London News, and during both World Wars worked developing camouflage techniques. Trout fishing in the River Garry, Perthshire, Scotland.

Stock no: 7664

653. La Partie d'Echecs. £75


Stock no: 7748

654. Revue Comique. - Tu connais Michel? - Oui. - Il vient de se marier. - Oh! tant pis c'est un bon garcon, je me doutais qu'il finirait mal. £50

Platier del. [in image] Imp. d'Aubert & Cie. Chez Bauger, R. du Croissant, 16. Chez Aubert, Pl. de la Bourse, 29 [n.d., c.1870]. Lithograph, sheet 340 x 266mm. Some light foxing, staining. Two gentlemen discuss the marriage
prospects of a mutual acquaintance during a game of billiards.

Stock no: 7762

655. Paris Le Soir. - Mon cher Leblanc, voyez vous, vous ne vous mefiez pas assez du Philibert.....Moi j'ai toujours eu des idees, quand il venait chez nous.

- Bah!

- Foi de Lerouge!.....c'est que c'est un fin caramboleur ce petit la.


Stock no: 7763


Stock no: 7787


Stock no: 7632

658. [Rowing] The Battle Ground Of The Eights The Thames The Isis The Cam. Drawn & Etched by R. Farren 1884. Cambridge Macmillan And Bowes. Book, oblong folio (325 x 450mm), etched titlepage and nine etched plates, plates c.145 x 200mm. Edition limited to 200 copies. In red cloth-covered boards, cover stamped in gilt. Binding scuffed and frayed with odd water stain. Plates good, faint evidence of foxing. Includes attractive views on the Thames at Chiswick and Putney, punting on The Isis, and fishing on The Cam. The decorative titlepage with attractive vignette of a swallow and reeds signed in pencil by the artist, who has also captioned each plate in pencil. Robert Farren rarely signed his work. He lived and worked in Cambridge where he owned a print business.

Stock no: 7427


Stock no: 7103


Stock no: 7104

FOREIGN TOPOGRAPHY

661. [Niagara] The Waterfall of Niagara. - This most surprizing Cataract of Nature is 137 feet high...

Published 12th May, 1794 by Laurie & Whittle, Fleet Street London. Coloured engraving. 260 x 400mm.

Stock no: 6965

662. Entrance to the Straits of John de Fuca.

T.Stothard, del. J.Wells, Fecit. Publish'd Aug.t 16 1790, by J.Walter & Son, No 169 Piccadilly. Coloured aquatint. 275 x 370mm. Binding folds flattened. From John Meares' "Voyages in the Years 1788-'9 from China to the Northwest Coast of America". He named the straits after Juan de Fuca, the Greek sailor who claimed to have gone on a voyage with Spanish explorers in 1592 to seek the fabled Strait of Anián. The straits are now the western boundary between the US and Canada. Abbey: Travel 594.

Stock no: 7014

663. China [No. 33. Der Hafen von Foo-Choo-Foo.]


Edward Hildebrandt (Gdansk, 1819-1869, Berlin), travelled in the Americas in the 1840s and the Far East in the 1860s. This is one of a collection of chromolithographs from his watercolours, published as "die Reise um die Erde".

Stock no: 6948

664. [Peking] Peking. [No.34. Brücke bei Peking.]

E. Hildebrandt. [Chromofacsimilirt von R.Steinbock nach ner Aquarelle aus der.Sammlung "die Reise um die Erde"] [Verlag von R.Wagner, Berlin Zimmerstr. No.92/93. ] [n.d., 1871-4) Chromolithograph. Image 260 x 380mm, laid on card as issued, title label on verso.
Edward Hildebrandt (Gdansk, 1819-1869, Berlin), travelled in the Americas in the 1840s and the Far East in the 1860s. This is one of a collection of chromolithographs from his watercolours, published as "die Reise um die Erde".

Stock no: 6950

665. [Canton] Fort de Canton, Chine. £130
Stock no: 6951

666. [Canton] An Indiaman Taking in her Cargo at Canton. No.8 of the Vicissitudes of an Indiaman. £60
Stock no: 6952

667. A View of Poo-Ta-La or Great Temple near Zhe-Hol in Tartary. £250
Drawn by W.Alexander from a Sketch by H.W. Parish. B.J.Pountey sculp.t. London Published April 12, 1796 by G.Nicol. Engraving. 305 x 390mm. A little damp staining lower left. A Chinese copy of the Potala, the Dalai Lama's place at Lhasa, built 1767-71 at Jehol, where the Chinese emperor Ch'En Lung spent summers. From Sir Geoge Staunton's "An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China", describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.
Stock no: 6956

668. [Peking] A View in the Gardens of the Imperial Palace in Pekin. £280
W.Alexander del.t. S.Smith sculp.t. London Published April 12, 1796 by G.Nicol. Engraving. 295 x 395mm. Margin torn. From Sir Geoge Staunton's "An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China", describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.
Stock no: 6957

669. [Peking] Map of the Country Between Pe-King & The Gulf of Pe-Chili Showing the Advance from the Taku Forts to Pe-King. £140
Engraved by Edw.d Weller, Red Lion Square. E.Weller Lithog.t. Weekly Dispatch. 139 Fleet Street. [n.d., c.1860.] Lithograph with some hand colour. Printed area 440 x 305mm. The 'Advance' is that of the Anglo-French force that destroyed the Summer Palace during the Second Opium War.
Stock no: 6963

670. Zusammenkunft zuhsschen dem englischen Commodore Bremer, und Chang dem chinesischen Gouverneur von Tschusan, auf dem Schiff Wellesley am 4.t Juli 1841, im Hafen zu Tschsan. £45
Stock no: 7007

671. [Calcutta] A Chinese Junk of 1000 Tons. Visited by Boats of the Modeste Frigate off the South Coast of Borneo, August 1811. £220
From a Sketch by T.W.T. Printed by P.H. de la Motte, Oxford. [n.d., c.1820.] Tinted lithograph. Printed area 280 x 340mm. A little surface soiling. The 'Modeste' took the Earl of Minto to India when he was appointed governor-general in 1806. She spent the next few years protecting British interests against the French. NMM: PAG8171.
Stock no: 6955

672. A View of Surat, in the East Indies. £80
Rooker Sculp.t. [n.d., c.1780.] Etching. 185 x 260mm. The trading port of Surat, Gujerat, India. Stock no: 7016

673. [Borneo] Capture of Hadji Samman Fort by the Boats of the Iris and Phelegoton. £110
Drawn by Cap.t Munday. G.Hawlins lith. H.Martens del. Day & Son, Lith.rs to the Queen. [London, John Murray, 1848.] Tinted lithograph. Printed area 130 x 190mm. In 1846 Mundy took the Iris to Borneo to assist James Brooke in his campaign against pirates, destroying the forts of Haji Samman, one of the leaders of the piratical faction at Brunei who had established himself in the Mambakut River. From Mundy's "Narrative of the Events in Borneo & Celebes; down to the Occupation of Labuan: from the Journals of James Brooke Esq. Rajah of Sarawak, and Governor of Labuan. Together with a Narrative of the Operations of HMS 'Iris'".
Stock no: 6953

Edward Hildebrandt (Gdansk, 1819-1869, Berlin), travelled in the Americas in the 1840s and the Far East in the 1860s. This is one of a collection of chromolithographs from his watercolours, published as "die Reise um die Erde".

Stock no: 6949

675. [Italy] Sheet from a Victorian scrap album of mss. and printed ephemera relating to Greece and Italy. £220
[Compiled sometime after the most recent recorded date of 1856, c.1870.] Mss. ticket for the Acropolis, pencil sketch of the Parthenon, annotated visiting cards and other scraps on both sides of album sheet 325 x 270mm. An interesting collection of "Grand Tour" souvenirs from Naples and Athens, dated variously between 1807 and 1856. Includes hand written admission ticket in Greek for the Acropolis, dated 1807, and three visiting cards, two from Naples and one from Paris, captured in ink by the collector. A sketch of the Parthenon is dated 1830 and ascribed to a Mr. Thomas Page. Also hand coloured lithograph scrap. On reverse: Trade cards of Mrs Cotterell, Commaso Benevento, Achille Grenier & Mme. Lacombe.
Stock no: 7530

676. [Spitsbergen] View of an Ice Berg in the Island of Spitzbergen. £65
Published April 23d 1785 for G. & T. Wilkie. Engraving. 165 x 230mm. A glacier.
Stock no: 7018

677. Traineau de Poste. £280
Stock no: 6966

678. View near the Village of Asceriah, in Abyssinia. £280
Stock no: 7304

Stock no: 7380

680. [Gabon] Fetiche Dance, Cape Lopez. £130
On Stone by T.M. Baynes from a Drawing by T. Boteler. Printed by C. Hallmandel [n.d., c.1825]. Lithograph, sheet 135 x 190mm. Light spotting to right. Tear outside image upper left. Cape Lopez is a 55 km-long peninsula on the coast of west central Africa, in the country of Gabon.
Stock no: 7522

681. [Abyssinia] Hypostyle Hall, Karnak. £150
Working Mens Educational Union, King William Street, Trafalgar Square, London. [n.d., c.1860.] Colour lithograph on linen, 1200 x 900mm. A few signs of wear as is usual with these items, label with "3" pasted on top left, brown stain in sky. The Hypostyle Hall in the Temple of Karnak, made famous by David Roberts.
The Working Mens Educational Union was a philanthropic society founded in 1853 to provide education to the working classes. This sheet would have been used in their lectures, held in various locations. They were printed on linen to avoid paper duty. Considering its purpose the colour is still surprisingly vivid, with the linen still strong.
Stock no: 6890

682. [North American Animals.] £60
[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. North American animals, including a beaver and, bizarrely, a unicorn. Published in Armold Montanus "America".
Stock no: 7126

683. [North American Natives.] £130
[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. North American natives, the man holding a bow.
Published in Armold Montanus "America".
Stock no: 7127

684. [Port Levi, Quebec.] £230
[Painted by Lieut. J. Corbett, R.N.] Pencil and ink wash. Sheet 145 x 270mm. Creased, with some spotting. With a paddle steamer in the foreground. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.
He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.
Stock no: 6815

685. [St Lucia] The Pitons, S.t Lucia. £320
W.S. Andrews, del. T.G.Dutton, lith. [Day & Son, n.d., c.1850.] Tinted lithograph, printed area 240 x 680mm. Laid on card. The Pitons are two volcanic plugs, volcanic landforms created when lava hardens within a vent on an
active volcano, and left exposed when the surrounding rock is eroded away.
The Gros Piton is 771 metres high, and the Petit Piton is 743. Now a World Heritage Site.
Published in Andrews's 'Sailing directions in the West Indies'.
Stock no: 7310

686.  [Inhabitants of Hudson's Bay with their manner of killing Wild Fowl.]

[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. An Eskimo in a kayak.
Published in Arnold Montanus' "America".
Stock no: 7124

687.  Inhabitants of North America, near Hudson's Bay with their manner of Killing Wild Fowl. Engraved for Drakes Voyages.

[n.d., c.1790.] Engraving, 180 x 245mm. An Eskimo in a kayak.
Stock no: 7132

688.  Public Square of Mexico. Plaza de Armas de México. Place d'Armes de Mexico.

C.Castro del. y Lito. Imp. Litog. de Decaen, México, Portal del Coliseo Viejo. [n.d., c.1858.] Tinted lithograph. Printed area 260 x 340mm. Some creasing. An aerial view, published in "Mexico y sus Alrededores", which Mathes describes as: "One of the significant lithographic productions in the history of the art… This is the most important work illustrating Mexico in the 19th century".
One of the artists whose work was used was Casimiro Castro. Mathes, Mexico on Stone, pp. 28-29 & 57: Stock no: 6892

689.  Mexican Indians going to Market & Mexican Indians returning from Market & Inferior Indians in their Holiday dress

[mss. in ink.] £690
[n.d., c.1830.] Three pen and ink and watercolour sketches, each sheet c.155 x 145mm. Well-executed sketches of native Americans, artist unidentified. Stock no: 7721

690.  [Uruguay] The last of the Charruas.

London, Published by H.Bailliere, 1842. Coloured aquatint, sheet 140 x 220mm. The Charrúa were an indigenous people of southern South America in the area today known as Uruguay, northeastern Argentina and southern Brazil. They were a nomadic people that sustained themselves through fishing and foraging. Charrúa people are believed to have killed Spanish explorer Juan Díaz de Solís during his 1515 voyage up the Rio de la Plata. Following the arrival of European settlers, the Charrúa were progressively killed and integrated into the prevailing colonial cultures. Most of the remaining ones were massacred at Salsipuedes (literally "Get-out-if-you-can") creek in 1831 by a group led by Bernabé Rivera, nephew of Fructuoso Rivera who had recently become the first president of Uruguay, after they were invited to a meeting and ambushed. Only a few escaped this massacre. Four of them were taken to France in 1833, including Tacuabe, to whom there is a monument in Montevideo, Uruguay. From Dr.Pritchard's Natural History of Man'.
Stock no: 7442

691.  Drake Conveying the Spanish Judges and Criminal Savages of Anguatulco, in Procession on Board his own Ship.

[n.d., c.1770.] Engraving, 114 x 164mm. A book illustration of one of Francis Drake's raids on the Spanish settlements along the Pacific coast of South America.
Stock no: 7751

692.  The walking dress of Lima - Peru.

H.R. [n.d., c.1860.] Watercolour. Sheet 150 x 120mm.
Stock no: 7114

693.  [Virginien.]

[Amsterdam, Olfert Dapper, c.1671.] Engraving, 130 x 165mm, set in German text. Preporting to be a scene of religious practice in Virginia. However the artist has based it around a Mexican idol illustrated in Antonio de Herrera y Tordesillas's "Descripccion de las Indias Occidentales", 1622, giving the impression that Virginia was a culturally similar to Mexico.
Published in Armold Montanus' "America".
Stock no: 7130

694.  [Virginian Natives.]

[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. Virginian natives, one wearing a hand as a hat.
Published in Armold Montanus' "America".
Stock no: 7130

695.  Emigrants Crossing the Plains.

F.O.C. Darley fecit. H.B. Hall, Jr sc. New York, D.Appleton & Co. Entered according to act of Congress, A.D. 1869... Coloured steel engraving. Printed area 180 x 205mm. The archetypal western wagon train. The artist is the American Felix Octavius Carr Darley (1822-1888), regarded as the first American illustrator of note. His works include the illustrations for Washington Irving's 'Rip van Winkle' and 'Sleepy Hollow'. The illustrated edition of James Fenimore Cooper's complete works (1855-61) was advertised as a "Monument of American Art".
Stock no: 7141

696.  Take Ca-Are _ What Ar-Ye 'Bout.

Stock no: 7161
697. [Religious ceremony in Florida.] £160
[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. Sheet trimmed. Published in Arnold Montanus' "America".
Stock no: 7125

698. [Floridian Natives.] £140
[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. Sheet trimmed. Published in Arnold Montanus' "America".
Stock no: 7146

699. A Sachem exhorting the Indians to War. £140
Wale del. Hall sculp. [n.d., c.1790.] Engraving. 250 x 175mm. 'Sachem' means chief in the Algonquin language of the American natives of the Massachusetts region, as reported by Captain John Smith in the early C17th.
Stock no: 7122

700. [A European among Natives.] £160
[Amsterdam, Olfert Dapper, 1671.] Engraving, 130 x 165mm, set in German text. A European among West Indian natives.
Published in Arnold Montanus' "America".
Stock no: 7131

701. Sir Walter Ralegh's Conquest of the City of St Joseph in the Isle of Trinidad. £120
Engrav'd for the Universal Magazine 1750. for J. Hinton at the King's Arms in St Pauls Churchyard. London. Engraving. 200 x 230mm. Raleigh burned San José de Oruña in 1595.
Stock no: 7143

702. [West Indies] A black man drinking rum and smoking a pipe, sitting on some cargo. £450
A. Jazet 1883 [signed in ink in image]. Pencil and watercolour with crayon. Image c.168 x 130mm. From a scrap book. A scene set in a port in the Caribbean. The well-dressed man rests his right arm on a barrel marked 'Tafia'. Tafia is a kind of cheap rum made from sugarcane juice. By Alexandre Jean Louis Jazet (1814 - 1900).
Stock no: 7708

703. The Indians Astonished at the Eclipse of the Moon foretold by Colombus. Engraved for Drake's Voyages. £75
[n.d., c.1790.] Engraving. 185 x 250mm. Chipped & torn. Desperate for supplies, Columbus successfully intimidated the natives of Jamaica by correctly predicting a lunar eclipse for February 29, 1504.
Stock no: 7144

704. [Thailand] Habits of the Siamese. The Habit of a Banian of India. £95
F. Gardner Sculp. [n.d., c.1790.] Engraving. 175 x 205mm.
Stock no: 7137

705. [Scraps] Scrap album of Daniel Wares Smith, Proprietor of the Hong Kong Daily Press. £1250
[1870s-1890s.] Folio scrapbook, 44pp., Some wear. Contains newspaper clippings, photographs, Wares "Certificate of Registration" with the British Consulate at Shanghai for 1869 & 1874, a theatre programme for the Pekin Troupe, letters, sketches and a pencil sketch town plan.
Stock no: 7149

706. [Macao] View of Praia Grande, Macau. £1250
[n.d.] Watercolour, 247 x 371mm. Copied by an anonymous artist from an original painting by German artist Edward Hildebrandt (1818 - 1869) titled 'View of Praya Grande, Macau 1863', now in the Hong Kong Museum of Art. Macao or Macau is one of the two special administrative regions of the People's Republic of China, the other being Hong Kong. Macau lies on the western side of the Pearl River Delta, bordering Guangdong province in the north and facing the South China Sea in the east and south.
Stock no: 7496

707. [India] Voyages dans l'Inde. £650
Stock no: 7590

708. [China] Su Pia-Hou. Peking. [pencil.] £120
Stock no: 7606

709. [Hong Kong] HMS Melampus escorting Sir John Davis the Governor of Hong Kong on his Departure from England [mss. caption in pencil]. £680
[n.d., c.1848.] Original pencil sketch 218 x 135mm glued into scrap album sheet c.435 x 280mm. Lightly soiled. View of three British ships with Hong Kong in the background, probably drawn by a former British government official in Hong Kong, and forebear of the compiler of the album from which this sheet has been extracted - one G.S. Windham.
Sir John Francis Davis, 1st Baronet KCB (1795 - 1890) was the 2nd Governor of Hong Kong. During his tenure, Davis was very much hated amongst Hong Kong residents and British merchants during his administration because of the establishment of various taxes, which increased the burden of all citizens, and his abrasive treatment of his subordinates. On a much lighter note, weekend racing began during his tenure, which gradually evolved as a Hong Kong institution. Also, during his tenure, Davis
organized the first Hong Kong Census, and it indicated that at that time, there were 23,988 people living in Hong Kong. On 21st March 1848, his row with the local British merchants increased, and Davis resigned his commission and left Hong Kong.

Also glued to scrap sheet are two steel engravings of Folkestone and watercolour sketches of a castle by a lake and flowers. Includes also a postcard and 'Lettercard' of eight bound views of Canterbury addressed to his descendent postmarked 1918.

HMS Melampus: A mid-Victorian RN Vessel. Commanded by Captain John Norman Campbell, south-east coast of America, then East Indies (until Campbell invalided himself at Bombay at the end of 1848) - 12 March 1845 - 1848.

Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. LV' upper right.

Stock no: 7699

713. [Persia] Types Armenien Et Musulman. (£230)

Dessine d'apres nature et lith. par Jules Laurens. Imp. par Lemercier r. de Seine 57, Paris. Public par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, image 375 x 296mm. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. LV' upper right.

Stock no: 7700


Dessine d'apres nature et lith. par Jules Laurens. Imp. par Lemercier r. de Seine 57, Paris. Public par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, image 310 x 420mm. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. LXVII' upper right.

Stock no: 7701

715. [Persia] Soldat Reforme, Afghan Et Loutis. (£160)

Dessine d'apres nature et lith. par Jules Laurens. Imp. par Lemercier r. de Seine 57, Paris. Public par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, image 315 x 445mm. Light spotting, mostly outside image. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. LXVIII' upper right.

Stock no: 7702

716. [Middle East] Improvisateur Sur Une Place Publique. Derviches Nomades. (Azerbaidjan.) [Subtitle of upper image.] (£160)
Dessine d'apres nature et lith. par Jules Laurens. Imp. par Lemercier, r. de Seine 57, Paris. Publie par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, images each 202 x 270mm. Water stain lower right corner. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. Two images on one plate, this inscribed 'PL. LXXI' upper right.

717. [Armenia] Portraits, Types Et Costumes Kurdes. (Haute-Armenie 1847.) £220

Dessine d'apres nature et lith par Jules Laurens. Imp. par Lemercier, rue de Seine 57, Paris. Publie par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, image 320 x 445mm. Light spotting, mostly outside image. Small tears to paper extremities at left. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. XLVIII' upper right.

718. [Turkey] Bitlis. (Kurdistan.) £180

Dessine d'apres nature et lith par Jules Laurens. Imp. par Lemercier, r. de Seine 57, Paris. Publie par Pierre-Bertrand, Editeur. [n.d., c.1859.] Lithograph, image 314 x 445mm. Bitlis is a town in eastern Turkey, and the capital of Bitlis Province. Kurds form the majority of the population. The history of Bitlis extends back to 2000 BC, and the city contains traces from the Urartian, Armenian, Persian, Roman, and Byzantine periods. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This inscribed 'PL. XLVIII' upper right.

719. [Middle East] [An Ottoman governor and the Patriarch of Babylon] £230

[Drawn and lithographed by Jules Laurens.] [Published by Pierre-Bertrand, Paris, n.d., c.1859.] Lithograph, proof before letters, image 430 x 322mm. Jules Joseph Augustin Laurens (1825 - 1901), landscape painter and lithographer, first studied art under his elder brother, Joseph-Bonaventure Laurens. Showing considerable talent, he was sent to Paris to study under Paul Delaroche. He held a lifelong fascination for the middle east, and this plate is from his first portfolio published in 1859 entitled, "Voyage en Turquie et en Perse". It contained one hundred lithographs. This is Plate 53.

720. [India] Fils Aine Du Roi De Delhy. £230


721. Sketch Of A Manderin, Grand Stand Canton. £180


722. [Aracan] Bandel. de Reede van de vermaerde Koopstadt Arrakana. £250


723. [Hong Kong] B'long Hongkong Lickshaw. [&] Shady Characters. [&] No. 6. - On the Peak Road” £850

H.D. Collison-Morley. South China Morning Post [n.d. c.1900.] Three colour lithographs. Each c. 240 x 460mm. Three lithographs published in the South China Morning Post, drawn by Lieutenant Colonel H D Collison Morley. He trained as an artist at both Slade School of Fine Art and in Paris, before joining the army. He served with the Buffs, 3rd Foot, East Kent Regiment in Flanders and was killed at the Battle of Loos in September 1915.

724. Kuchin een Sineesche Stadt in het lantschap Peking aen de rivier Guei, de gemeene vryplaets der vluchtingen van Sina en Korea. £260


Stock no: 7706

Stock no: 7709

Stock no: 7761

Stock no: 7592

Stock no: 7592

Stock no: 7594
725. Tche-Fou. Reconstruction des Canonnieres sur la Plage - Camp française. £180


727. [Nanking] Nankin and the Porcelain Tower, approached by the Creek from the Yang-tse Keang River. £90
From a sketch by Capt.n J.Clark Kennedy, 18th Royal Irish, Sept.r 1842. Day & Hague Lith.rs to the Queen. London, Published by Ackermann & Co, Strand 20th July 1844. Lithograph on india. 225 x 290mm. Minor worming in margin of india. The Porcelain Tower of Nanjing, shortly after the Treaty of Nanjing ended the First Opium War. Built with white porcelain bricks in the early 15th century, it was often listed as one of the Seven Wonders of the Medieval World. It was destroyed in the Taiping Rebellion (1850-1864), but reconstruction work has begun recently. Stock no: 7602

728. [Peking] A View in the Gardens of the Imperial Palace in Pekin. £250
W. Alexander del.t. S. Smith sculp.t. London Published April 12, 1796 by G.Nicol. Engraving. 305 x 390mm. From Sir Geoge Staunton's "An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China", describing the expedition of Lord Macartney (1737-1806) as the first British ambassador to China. Stock no: 7604

729. [Jerusalem] Dubourg's Original View of Ancient Jerusalem, As It Appeared A.D. 65. £450
Drawn from the Model by N.Whittock. [n.d., c.1840.] Tinted lithograph, printed area 320 x 490mm. Framed. Unexamined out of its original frame. An stunning aerial view of Jerusalem as imagined in the first century AD, numbered and lettered in the image, with an extensive key underneath. Stock no: 7474

730. A View of Surat in the East Indies. Engrav'd for Drake's Voyages. £60
J.s. Record Sculpt. [n.d., c.1780.] Engraving. Sheet 190 x 270mm. The trading port of Surat, Gujerat, India. Stock no: 7115

731. [Nilgeri Hills.] £480
[n.d., c.1850.] Colour lithograph. Sheet 395 x 525mm. Trimmed into image, laid on card. The Nilgiri ('Blue Mountains' in Tamil), are a range of mountains in Tamil Nadu, southern India. Stock no: 7550

732. [Mysore, Rajah of] His Highness, the Rajah of Mysoor, This Print is dedicated to the Hon.ble Arthur Henry Cole, British Resident in Mysoor, by his obliged humble Servant, A.Stuart. £1450
Painted by A.Stuart. Engraved by S.W.Reynolds, Engraver to the King. [n.d., c.1820.] Mixed-method engraving with hand colour. 625 x 375mm. Some wear and damage, laid on boards. Maharaja Sri Sir Mummadi Krishnaraja Wodeyar (1794-1868), ruler of Mysore for nearly seventy years. An extremely rare portrait, not in Whitman. Stock no: 7599

733. Gonuck Ghur. £140
Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. Ink stamp on verso. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India. Stock no: 7621

734. View at Jaulna. £140
Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. Ink stamp on verso, crease in margin. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India. Stock no: 7623
Forts in the Western Ghats near Bombay’ by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India.

Stock no: 7625

View in the Northern Concan. £140

Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. Ink stamp on verso. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India.

Stock no: 7626

Hill Fort of Bhow Mullen, Northern Concan. £140

Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India.

Stock no: 7627

Hill Fort of Mhowle, Northern Concan. £140

Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. Ink stamp on verso. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India.

Stock no: 7628

Hill Fort of Sidghur, Northern Concan. £140

Drawn by Capt.n Barton. R.Ackermann's Lithography. [n.d., c.1820.] Lithograph. Printed area 230 x 330mm. From '12 Views of Hill Forts in the Western Ghats near Bombay' by Captain James Barton (1793-1829), an artillery officer in the Fourth Anglo-Maratha War, 1817-19. The Western Ghats are a range of hills that reach from the state of Maharashtra to Tamil Nadu and separate Bombay, on the western coast, from central India.

Stock no: 7629

Bartavia. [in pencil.] £290

19. D. Homberg. 26. [1926.] Etching, signed by the artist. 255 x 590mm. Faint mount burn around image, some damage. View of Jakarta by Dirk Homberg (1885-1952)

Stock no: 7535

Bantam, een Stadt gelegen op het eiland Java, beroemd door den Koophandel. £250

Q. M. R. Ver Huell (1787-1860), a Dutch naval officer, went to the Far East when the Dutch reasserted control over their colonies after the Napoleonic War. In 1817 20 resistance fighters on the island of Haroekoe surrendered but were still executed: Ver Huell justified this action as necessary because “we had to deal with dumb and superstitious people”.

Stock no: 7595

Riviere de Goa, près de Macassar. £180


Stock no: 7596

Rivier van Goa, naby Macassar. £180


Stock no: 7596

Eastern Side of Pulo Penang, or Prince of Wales's Island, with Fort Cornwallis. £650

Drawn by W.H. Wate. Published 20th Aug.t 1810, by Rob.t Laurie and Ja.s Whittle, 53 Fleet Street, London. Coloured engraving. 300 x 450mm. Faint mount burn. Very rare. Penang was ceded to the British East India Company in 1786 by the Sultan of Kedah, in exchange for military protection. Captain Francis Light took formal possession of Penang in August that year, renaming it Prince of Wales Island. Fort Cornwallis was originally a
745. [Da Nang] Pagode dans une Grotto à Touranne. £220
Paris del. Hinely sc. de Sainson Edit. Finot imp. [Paris: Imprimerie Royale, 1832-3.] Aquatint on India. 360 x 280mm. With blindstamp of the stern of "La Favorite". From François-Edmund Paris's account of Cyrille-Pierre-Théodore Laplace's voyage to the South Seas (1830-2) on "La Favorite", a corvette of 680 tons and a crew of 177. After exploring the Strait of Malacca, "le Favorite" sailed for Canton. Anchoring at Tourane [Da Nang] on the east coast of Vietnam, some of the crew took a small boat into the natural canals among grottos there. They were fascinated by the formations of calcium, some as brilliant and as hard as marble. "We arrived in a place hidden behind the grotto, secluded, where a truly magical effect struck us with astonishment". There they found two colossal sculptures carved into the stone, one a strangely dressed figure, and the other a ferocious, fabulous animal. Stock no: 7531

746. [Hong Kong] An album of watercolours of Hong Kong Chinese subjects.] £950
[Artist and compiler unidentified.] [c.1843.] Stiched album, oblong 4to, containing 14 watercolours with bodycolour, 13 on rice paper. Tears and holes to rice paper paintings. Frayed and peeling linen over card wrappers. Ten vibrant costume illustrations and three pictures of different types of boat by a Chinese hand. This collection was compiled, perhaps by a British naval or military officer, very shortly after Hong Kong became a dependent territory of the United Kingdom in 1842. Into the first leaf is glued a sketch of a Chinese junk by the western traveller and amateur artist captioned: "Hong Kong" Shore Boat taken while laying alongside H.M. Hospital Ship "Minden" in "Victoria" Harbour Hong Kong This 10th August 1843". The signature that follows is unfortunately illegible. Toward the end of her career Minden saw duty as a hospital ship in Hong Kong from 1842 because a naval hospital on the shore was destroyed in a typhoon. It served those who suffered from malaria in the early colonial years. The boats on the following leaves are captioned in ink by the same hand. Several inserts between the first two pages including annotated and signed receipt dated 1868 for a donation to the 'China Inland Mission'. Some scraps and several blank leaves towards the end of the album. Stock no: 7405

[Painted by Lieut. J. Corbett, R.N.] [n.d., c.1845.] Two watercolours on one sheet. Sheet 185 x 300mm. Probably in the Mediterranean. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province. He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

HMS Formidable was the flagship of Edward William Campbell Rich Owen, commanded by Captain George Frederick Rich, posted in the Mediterranean from 1844. Stock no: 6818

748. [Switzerland] A companion to Keller's panorama of Switzerland; Comprising A Description of Mont Righi; of the roads leading to it, and of the Celebrated Prospect obtained from its Summit. Embellished with a circular view of the country by General Pfyffer. £750
Stock no: 7241

749. Mausoleo antico eretto per le ceneri d'un Imperadore Romano... £220
Stock no: 7326

750. [Malta] Strada Teatro, Valetta. Plate 11. £320
Mrs. C.B. Hamilton, del. Day & Son, Lithrs. to the Queen. London, Published March 25th 1857, by Day & Son, Gate Street, Lincolns Inn Fields. Tinted lithograph with colour added by hand. Sheet 375 x 275mm. Residue from old mount window just outside image. A view of Strada Teatro (Theatre Street) with a glimpse of Valletta harbour in Malta in the distance. Possibly as sketched by a naval officer's wife.
Stock no: 7379

751. [Gibraltar] Untitled lithographic view of Gibraltar. £450
[Faint pencil attribution.] [n.d., c.1840.] Coloured lithograph. Image 330 x 455mm. Repaired tears. Taken from one of the defensive moles, with cannons laid out protecting the moorings.
Stock no: 7486
752.  [France] Mill near the Grand Chartreuse. £120

Frank Short Sculp After J.M.W. Turner. [Signed in pencil, monogram in image lower left.] London, Published 1st. May, 1886, by Robt. Durnhorne at The Rembruncli Head in Vigo Street. Etching with mezzotint in sepia on india laid paper, 230 x 305mm. Some foxing. Sir Frank Short RA PRE (1857-1945) was one of the most important late Victorian exponents of the etching revival. He was both a reproductive and an original printmaker and also a noted teacher, holding the post of head of the engraving school at the Royal College of Art.

Turner's 'Mountainous' subjects, such as this view he etched for his 'Liber Studiorum', were the particular favourites of the Victorian art critic John Ruskin, who did more than anyone else to champion the virtues of the Liber as a drawing book for artists in the nineteenth century. Ruskin saw close study of the Liber as a means of training the young artist to see and draw what was true to nature. The Grande Chartreuse is the head monastery of the Carthusian order. It is located in the Chartreuse Mountains, to the north of the city of Grenoble, in the commune of Saint-Pierre-de-Chartreuse in the Isère département of France.

Stock no: 7541

753.  [Greece] Village Of Portaria. £550

Drawn by S. Pomardi. Coloured by W.H. Timms. Engraved by J. Bailey. London, published September 1, 1819, by Rodwell and Martin, Bond-street. Coloured aquatint, image 248 x 394mm. Trimmed and laid to card, lacking original inscription. Image generally good, some staining to sky. One of six views from the third part of Dodwell's "Views in Greece", published between 1819 and 1821 to illustrate "A Classical and Topographical Tour Through Greece During the Years 1801, 1805, and 1806". Portaria is one of the 24 villages of Mt. Pelion, Magnesia, Greece, facing the Pagasetic Gulf. Abbey Travel: 130, 16. Stock no: 7549

754.  [Ireland] To the most Noble Marquis of Lansdown, &c, &c This View of Sheene Bridge Co. of Kerry _Ireland_ is with great respect inscribed by his obedient Servants T: Walmsley and F: Jukes. £490


Stock no: 7612

755.  [Ireland] To Henry Arthur Herbert Esqr. This View of Torc or Middle Lake of Killarney, is with great respect inscribed by his obedient Servants T: Walmsley and F: Jukes. £490


Stock no: 7613

756.  The Irish House of Commons in 1780. Henry Grattan urging the Claim of Irish Rights. From the Original Painting, by king permission of Colonel F.R.T.T. Gascoigne, D.S.O., of Lotherton Hall, Aberford, Yorks. £260


Stock no: 7637

757.  [Gibraltar] A View of Gibraltar, with Sir George Brydges Rodney coming to its Relief, & bringing with him Five Men of War, Part of Don Juan de Langara's Fleet, Captured of St Vincent in his way to that Garrison, on the 16th of January 1780. To his Royal Highness Prince William Henry, Knight of the Most Noble Order of the Garter, This Plate, Representing a Scene the Result of an Action so advantageous and honorable to his Country, and in which Signal Service his Royal Highness Sustained so glorious a Share, is, by Permission, most humbly and respectfully Dedicated, by his Royal Highness's Most Duteful and Obedient Servants, Robert Wilkinson and Robert Pollard. £780


Stock no: 7640

758.  Diseño de los Navios flotantes q.e pres.te p.a batir la punta de Europa de la Plaza de Gibraltar. £160

[n.d., Madrid? c.1780.] Coloured etching. 165 x 220mm. Some creasing. Design for a floating battery, with a double row of cannon and reinforced hull on the port side. Presumably this was to be used against the British garrison in Gibraltar. With a key under the image.

Stock no: 7667

759.  [Switzerland] Panorama Des Alpes, Pris du Gornergrat pres Zermatt Canton du Valais. £1350

Imp. J.C. Ochsner. Dessine d'apres nat. et lithe. par J.R. Dill, editeur a Berne. a la Libraire Dalp etchez l'editeur a la Libraire Dalp etchez l'editeur a Berne, Suisse [n.d., c.1860]. Coloured lithographic panorama, image 2555 x 162mm, folding into original 8vo blue card boards with cloth spine (230 x 135mm), with ribbon ties and printed lettering to cover. Binding slightly rubbed, occasional spotting to lithograph. A very scarce and fine souvenir panorama illustrating the view from the Gornergrat, a ridge of the Pennine Alps, overlooking the
Gorner Glacier to the south. It is located about three kilometers east of Zermatt in the Swiss canton of Valais. The Gornergrat is situated between the Gornergletscher and Findelgletscher and offers a view of more than 20 four-thousanders, including the Monte Rosa, the Matterhorn and the Lyskamm. Points of interest are captioned within and outside the image.

Stock no: 7714

760. **Laitiere d’hiver - [translation in Russian cyrillic alphabet]. (Russie.)** £60

Stock no: 7722

761. **[Vienne] Panorama de Vienne pris de l’Eglise St Charles.** £350

Stock no: 6960

762. **[Mont Blanc] Vue De La Chaine De Mont-Blanc prise au dessus de la Flegere.** £650
J. Du Bois del Himely sc. [n.d., c.1840.] Aquatint in blue and sepia, numbered in plate with corresponding key below image. Image 257 x 500mm. Water stains to left of and below image. Impressive alpine view, with the summit of Mont Blanc to the right. Engraved by Sigismond Himely (1801 - 1872), Swiss printmaker, painter and draughtsman.

Stock no: 7634

763. **Prospect in Bremen gegen die grosse Brücke die Weser hinunter.** £320
Gravé par Balth. Frederic Leizel Se Vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts liberaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni vendre les Copies. Coloured engraving. 305 x 400mm. Cracks in platemark. From a "Collection des Prospects".

Stock no: 6969

764. **Prospect in Bremen beý der Allée von der Alt-und Neustadt die Weser hinunter.** £320
Gravé par Balth. Frederic Leizel Se Vend à Augsbourg au Negoce commun de l'Academie Imperiale d'Empire des Arts liberaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni vendre les Copies. Coloured engraving. 305 x 400mm. Laid on card. From a "Collection des Prospects".

Stock no: 6970

765. **[Hamburg] [Pair of views of Hamburg.]** £290 [n.d., 1867?] Pair of coloured lithographs. Sheet 295 x 480mm. Trimmed close to image, mount burn around edges.

Stock no: 7186

766. **[Berlin] The City of Berlin.– Le Ville de Berlin.** £550
London, Printed for Bowles & Carver, 69 St. Paul’s Church Yard, Robert Wilkinson, 58 Cornhill, and Whittle & Laurie, 53 Fleet Street. [n.d. c.1811.] Engraving with fine hand colouring, on Whatman paper dated 1811. 295 x 435mm Paper toned. At this time Berlin was the capital of Prussia. The seat of the electors of Brandenburg (after 1701, kings of Prussia) from 1486, Berlin suffered from the Thirty Years War (1618-48), but the reign of Frederick William (1640-88), the Great Elector, restored and improved the city. Occupied in the Seven Years War by Austrian (1757) and Russian (1760) troops and in the Napoleonic Wars by the French (1806-8), Berlin emerged from the conflicts as a center of German Culture, rivaling Vienna.

Stock no: 7322

767. **[Dresden] Erinnerung an Dresden und Umgebung ("Souvenir of Dresden and its Environ") [stamped in gilt front cover].** £750 [n.d., c.1840. Flyleaf annotated in ink "E.L. Hi(jlegible). Dresden Aug 24th 1869."] Book, 23 steel engravings by various artists (largest 260 x 330mm, smallest 235 x 190mm) bound to style into red morocco binding, oblong folio (300 x 410mm). Binding scuffed and rubbed; damage to spine. Plates generally good: strong impressions some with relatively light foxing/staining. Dresden is the capital city of the German Federal Free State of Saxony. It is situated in a valley on the River Elbe.

Stock no: 7428

768. **[Gibraltar, 1842.]** £250 [Painted by Lieut. J. Corbett, R.N.] Watercolour. Sheet 160 x 235mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiked the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6809

769. **Vous ferez le Carnage des Turcs, mais vous new tapperez pas par terre.** £35
Charlet. Lith. de Villain. [Paris, Charlet., 1826.] Lithograph, printed area 165 x 170mm. Children re-enacting the Greek War of Independence, 1821-1829. Published in Charlet's 'Croquis lithographique à l'usage des enfans'.

Stock no: 7195
770. Les Ouvriers Français. Les Grècs sout
Français!... £60
Stock no: 7196

771. Le Bulletin de Navarin. £50
Stock no: 7197

772. Histoire d'une Epingle. Pl. 9. Je ne tardari pas à passer, avec le dernier billeus dans la caisse des Philellena. £90
Stock no: 7198

773. Histoire d'une Epingle. Pl. 10. En Grèce, j'attachai un premier appareil sur la blessure d'un soldat qui retournais à la mèlée. £90
H. Gerard-Foutellard. Imp. de Ducarme. [n.d., 1828.] Lithograph. Printed area 215 x 190mm. 'The History of a Pin.' Pinning a bandage to a Greek soldier's leg wound. Scene from the Greek Revolution.
Stock no: 7199

774. No 9. View From The Fort. Santa Maura. £260
Edward Lear, delt. et lith [monogram lower right in image]. Day & Son, Lithrs. to the Queen. [n.d. c.1860.] Coloured lithograph, sheet 325 x 490mm. Some foxing and glue from old mount, outside image. Santa Maura, or Leucadia, is one of the Ionian Islands, lying off the coast of Acarnania in Greece. From the folio 'Views in the Seven Ionian Islands,' of 1863. Edward Lear, artist and author, was born at Holloway, London, on 12 May 1812. From 1836 he devoted himself to the study of landscape, and in 1837, partly for the sake of his health, he left England, and never afterwards permanently resided in his native country. For several years he lived at Rome, where he earned a good living as a drawing-master. He wandered as a sketcher through many parts of Southern Europe and in Palestine, and published some interesting and well-written records of his travels. His landscapes, which belong to the 'classic' school, combine boldness of conception with great skill and accuracy of detail. The last few years of his life were spent at San Remo, where he died and was buried in 1888. Not in Abbey Travel.
Stock no: 7409

775. [Athens] View of the Parthenon from the Propylaea. £550
[Drawn by Edward Dodwell, engraved by J. Bailey, coloured by W.H. Timms.] [London, Published J.Rodwell, 46, New Bond Street, c.1819.] Coloured aquatint. 325 x 460mm. Laid on card. Some foxing and staining, ink mss within platemark, patches of glue residue on platemark where previously mounted. The first of six views from the second part of Dodwell's "Views in Greece", published between 1819 and 1821 to illustrate "A Classical and Topographical Tour Through Greece During the Years 1801, 1805, and 1806". The monumental gateway to the Acropolis, the Propylaea was built under the general direction of the Athenian leader Pericles, but Phidias was given the responsibility for planning the rebuilding the Acropolis as a whole at the conclusion of the Persian Wars. The building was designed by the architect Mnesicles. Construction began in 437 BC and was terminated in 432, when the building was still unfinished. Abbey Travel: 130, 7.
Stock no: 7548

776. [Naples] Bay of Naples, with Vesuvius smoking. £280
[Painted by Lieut. J. Corbett, R.N.] [n.d., c.1840.] Watercolour. Sheet 185 x 265mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province. He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.
Stock no: 6810

777. [Sardinia] Cagliari from the Anchorage. £320
[Painted by Lieut. J. Corbett, R.N.] [n.d., c.1840.] Pencil sketch with ink title. Sheet 170 x 240mm. On the reverse is a sketch of the ship's dog on a coil of rope. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.
He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.
Stock no: 6812

Brass Band, Led by Mr. C. Wickett, will form and lead to the Stage, when The String band Will take their places in the Orchestra, and the Curtain will be raised for Part II. [Order of acts follows.] To conclude with a Brilliant Display Of Fireworks, by Mr. J. Hodsman, Gates Open at 7 1/2, Entertainments commence at 8 o'clock. Admission To The Grounds, One Shilling. Children under Twelve Years half-price. Special And Reserved Chairs, Two Shillings Each.

£85
Alley & Co., Printers, Ryder's Row, Capel Street [n.d., c.1880]. Printed programme of entertainments, broadside, 267 x 185mm. Tatty with tears, used condition, with three horizontal and one vertical folds. Glued to album page. Included on the bill for this extravaganza of largely musical entertainment is a maypole dance and "Rustic sports", a flying trapeze, and "Negro Entertainment, The Tremont Minstrels". The Rotunda Gardens in Dublin, where members of Irish high society frequently met and attended concerts, no longer exist.

Stock no: 7533

779. [The Tagus, 1842.] £320
[Painted by Lieut. J. Corbett, R.N.] Watercolour with pencil title. Sheet 185 x 310mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6807

780. [Moscow] A View of Moscow. £320

Stock no: 6973

781. A View of St Petersbourg in coming down the River Neva, between Her Majesty's Winter Palace & ye Academy of Sciences. £280
Printed for Rob.t Wilkinson, 58 Cornhill. [n.d., c.1800.] Coloured engraving. 285 x 430mm. Laid on old board, paper lightly toned. With the title in French and Cyrillic. The monarch mentioned in the title was Catherine II (1729-96).

Stock no: 7329

782. High Land to the East.d of Malaga - Sept. 10th 1845. £320
[Painted by Lieut. J. Corbett, R.N.] Watercolour with pencil title. Sheet 90 x 250mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6811

783. Alicant. Mac.h 1839. £320
[Painted by Lieut. J. Corbett, R.N.] [n.d., c.1840. Pencil sketch with ink title on verso. Sheet 170 x 240mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6811

784. [Balearic Islands] ... of Island Majorca. May 1840. £320
[Painted by Lieut. J. Corbett, R.N.] Pencil with wash, ink title on verso. Sheet 145 x 270mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6813

785. [Andalusia] [Town of Malaga.] £620
[Painted by Lieut. J. Corbett, R.N.] Watercolour. Sheet 240 x 340mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province.

He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6814

786. [Balearic Islands] Belvedere Castle from the Watering Place. Palma. May 1840. £330
Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province. He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 6816

787. [Coastal Profile of the environs of Malaga.]

J. Corbett. Sep.t 10th 1845. Formidable. Watercolour. Sheet 90 x 255mm. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province. He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

HMS Formidable was the flagship of Captain Edward William Campbell Rich Owen, commanded by Captain George Frederick Rich, posted in the Mediterranean from 1844.

Stock no: 6817

788. Palma Town [ink title on reverse]. £330

[Painted by Lieut. J. Corbett, R.N.] Pencil and ink wash. Sheet 145 x 275mm. Palma, Mallorca. Lieutenant John Corbett served with the Royal Navy from the late 1830s to the 1870s, travelling in the Mediterranean, Africa & the Far East. In 1851, serving on the "Penelope", he took part in the storming of Lagos under heavy fire, spiking the guns of the fort, making Lagos a British Province. He was Commander of HMS "Inflexible" during the Second Opium War (1856-60), which, in 1857, towed the gun-boat "Starling" 10,000 miles to Hong Kong after it was damaged in a storm.

Stock no: 7826

789. [Basel] Bazel, en boeroemde Stadt aen den Ryn, alwaer het graf is van Erasmus. £230

Pet: Schenk Amst. C.P. [n.d., c.1700.] Engraving. 215 x 270mm. Stitch holes in left margin. A prospect of Basel in Switzerland. The title notes that it is where Erasmus was buried.

Stock no: 7480

790. [Basel] Schoon gezicht der Stad Bazel. £230


Stock no: 7482


Tooke Sculp. Published Jan Ist 1785 by G. & T. Wilkir, S.t Paul's Church Yard. Engraving. 250 x 200mm. Published in Hervey's "New System of Geography".

Stock no: 7118

792. [Four illustrations of Native dress from Cook's Voyages]. A Young Woman of O Taheitee bringing a Present. A Woman of O Taheitee dancing. An O Tahehian in the Dress of his Country. A New Zealand Warrior completely Armed. £120

[Published 1785 by G. & T. Wilkie, S.t Paul's Church Yard.] Engraving. 250 x 200mm. Published in Hervey's "New System of Geography".

Stock no: 7119

793. The Natives of Otaheite, attacking Capt.n Wallis, the first Discoverer of that Island. £45

[n.d., c.1800.] Engraving. 185 x 210mm. Some spotting. Captain Samuel Wallis (1728-95) circumnavigated the world in command of HMS Dolphin, 1766-68. He sighted Tahiti on June 18, 1767, and is considered the first European visitor to the island, although it was recorded by the Spanish as early as 1606.

Stock no: 7138

794. [Hawaii] The Death of Captain Cook at Owhyhee, one of the Sandwich Islands, in the North Pacific Ocean. £60

Grainger del et sculp. [n.d., c.1800.] Engraving. 185 x 210mm. Some staining. Cook was killed on 14 February 1779, on his Third Voyage to the South Seas.

Stock no: 7139

795. Persons and Dresses of the Inhabitants of the South Sea Islands. £120


Stock no: 7140

796. The Natives of Otaheite attacking Capt.n Wallis the first Discoverer of that Hospitable Island. Engraved for Bankes's New System of Geography Published by Royal Authority. £70

[n.d., c.1790.] Engraving. 170 x 215mm. A few tears. Captain Samuel Wallis (1728-95) circumnavigated the world in command of HMS Dolphin, 1766-68. He sighted Tahiti on June 18, 1767, and is considered the first European visitor to the island, although it was recorded by the Spanish as early as 1606.

Stock no: 7142

797. The Fortunate Escape of Capt.n Cook, from the Furious Natives of Erramango. £80
[n.d., c1790.] Engraving. 210 x 280mm. Erromango, “the land of Mangoes”, one of the largest and least populated islands in Vanuatu, visited by Cook 4th August 1774.

Stock no: 7145

798. The Interview between Capt.n Wallis & Oberea, after Peace being established with the Natives. £120


Stock no: 7147


Designed, Printed in Oil, & Published by G.Baxter, Patentee, 11, Northampton Square, London. [n.d., 1845.]

Pair of Baxter prints in contemporary maple frames. Images 270 x 225mm. Trimmed to image and mounted on sheet with printed title. Unexamined out of frame. In 1842 the French Admiral Dupetit Thouars, acting independently of his government, convinced Queen Pomare IV to accept a French protectorate. When George Pritchard, the acting British Consul, continued to indoctrinate the locals against the Roman Catholic French, Dupetit-Thouars (again completely on his own initiative) landed sailors on the island, formally annexing it to France in November 1843. He then proceeded to throw Pritchard into prison, subsequently sending him unceremoniously back to Britain. King Louis-Philippe of France denounced the annexation and Tahiti remained a French protectorate until 1880, when France took full sovereignty. Tikopia is a small and high island, in the Southwestern pacific Ocean. Covering an area of 2 square miles, the island is the remnant of an extinct volcano. Tikopia's location is relatively remote. It is sometimes grouped with the Santa Cruz Islands. Administratively, Tikopia belongs to Temotu Province as the southernmost of the Solomon Islands. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7440

800. [Hawaii] Inhabitants of the Sandwich Islands. £65

London, Published by H.Bailliere, 1842. Coloured aquatint, sheet 145 x 220mm. Slightly trimmed. Some spotting. The Sandwich Islands was the name given to the Hawaiian Islands by Captain James Cook on his discovery of the islands on January 18, 1778. The name was made in honor of one of his sponsors, John Montagu, 4th Earl of Sandwich, who was at the time the First Lord of the Admiralty and Cook's superior officer. During the late 19th century, the name fell into disuse. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7437

801. [Samoa] Man of the Samoan Islands. £45

London, Published by H.Bailliere, 1848. Coloured aquatint, sheet 220 x 140mm. Some spotting. The Samoan Islands or Samoa Islands (formerly referred to as navigators' Islands) is an archipelago in the central South Pacific, forming part of the Polynesia region. Whatman Turkey Mill watermark. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7438

802. [Samoa] Woman of the Samoan Islands. £45

London, Published by H.Bailliere, 1848. Coloured aquatint, sheet 220 x 140mm. Rust spot upper right. The Samoan Islands or Samoa Islands (formerly referred to as navigators' Islands) is an archipelago in the central South Pacific, forming part of the Polynesia region. Whatman Turkey Mill watermark. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7439

803. Native of the Papua Islands. £45

J. Bull sculp. [Published by H.Bailliere, c.1842.] Coloured aquatint, sheet 220 x 140mm. Publication line trimmed off. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7440

804. Inhabitants of Tikopia. £50

Toroske pinxt. J. Bull sculp. London, Published by H.Bailliere, 1842. Coloured aquatint, sheet 220 x 140mm. Some stain spots, one particularly prominent lower edge of image. Tikopia is a small and high island, in the Southwestern pacific Ocean. Covering an area of 2 square miles, the island is the remnant of an extinct volcano. Tikopia's location is relatively remote. It is sometimes grouped with the Santa Cruz Islands. Administratively, Tikopia belongs to Temotu Province as the southernmost of the Solomon Islands. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7441

805. Koorai. A Fisherman's Family. £50

Toroske pinxt. J. Bull sculp. London, Published by H.Bailliere, 1842. Coloured aquatint, sheet 140 x 220mm. Some stain spots, one particularly prominent lower edge of image. From 'Dr.Pritchard's Natural History of Man'.

Stock no: 7443

806. [Australia] Church St Taringa. No. 7/50. [in pencil.] £220
807. [Australia] Three Young Gums. 47/50 [in pencil.] £220
E.S. Watson 29 [scratched in plate.] [E.S. Watson' signed in pencil.] [Queensland, 1929.] Etching, edition limited to 50, 177 x 120mm. Glued to paper mount at top edge. View in the Australian bush, with three gum trees, or Eucalyptus, to the fore.
Stock no: 7653

808. Otago Capo dell'Isola d'Amsterdam nel Mare Pacifico del Sud [to left]. Otago Chef de l'Isle d'Amsterdam dans la Mer Pacifique du Sud [to right]. Li Vomini di questa Isola quando muojo alcuno dei loro piu stretti congiunti si tagliano un dito delle mani. £140
Stock no: 7750

809. Nuovolandesi. Convenzione coi selvaggi. £80
[n.d., c.1820s.] Two images from one plate, lithographs, sheet 298 x 175mm. Rare lithographs of Aboriginals and their contact with Europeans from an unidentified Italian publication. Copied from Nicolas Petit plates in 'Voyage de Decouvertes aux Terres Australes' by Francois Peron. Inscribed 'Tom.III Australia Tav.37' (volume and plate numbers) at top.
Stock no: 7764

810. Sydney. Selvaggi del Monti bleu. £140
[n.d., c.1820s.] Two images from one plate, lithographs, sheet 296 x 178mm. Rare lithographs of Sydney and Aboriginal inhabitants of the Blue Mountains of New South Wales, Australia, from an unidentified Italian publication.

The Blue Mountains are found approximately 48 kilometres west of Sydney. They were originally named by Arthur Phillip in 1788 as the Carmarthen Hills for the northern section near Sydney, and the Lansdowne Hills for the southern. However, Blue Mountains quickly became preferred as the popular name. Although known by Indigenous Australians for thousands of years, the Blue Mountains were thought to be impenetrable by the early white settlers of Sydney.
Copied from Nicolas Petit plates in 'Voyage de Decouvertes aux Terres Australes' by Francois Peron. Inscribed 'Tav 40 Australia Tom.III' (volume and plate numbers) at top.
Stock no: 7765

811. La Chiesa di Paramata. Caccia del vitelmarino e suo grande Nido all'Isola Hartik. £90
[n.d., c.1820s.] Two images from one plate, lithographs, sheet 298 x 180mm. Rare lithographs of a church at Parramatta and another Australian view, from an unidentified Italian publication.
Parramatta is a western suburb of Sydney, in the state of New South Wales, and was founded in 1788, the same year as Sydney.
Copied from Nicolas Petit plates in 'Voyage de Decouvertes aux Terres Australes' by Francois Peron. Inscribed 'Tav 4 T.41' (volume and plate numbers) at top.
Stock no: 7766

Blake Sc. Publish'd April 16th 1785 by G. & T. Wilkie, St Paul's Church Yard. Engraving. 250 x 200mm. At the age of 14 William Blake was apprenticed to the engraver James Basire, learning a profession that would help subsidise his poetic and artistic works. At the age of 28 he engraved this copy of some of the plates of the Hawkesworth account of Cook's Voyages, for publication in Hervey's "New System of Geography". Russell: Engravings of William Blake, 43, ii.
Stock no: 7116

813. A View of Endeavour River, in New South Wales; with the Endeavour Bark laid up, after a wonderful escape from shipwreck. £190
Page sc. Publish'd April 9th 1785 by G. & T. Wilkie. Engraving. 190 x 260mm. While Captain James Cook was mapping the east coast of Australia for the first time, the Endeavour ran aground on a shoal of the Great Barrier Reef, on June 11, 1770. The ship was seriously damaged and his voyage was delayed almost seven weeks while repairs were carried out on the beach (near the docks of modern Cooktown, at the mouth of the Endeavour River). Published in Hervey's "New System of Geography".
Stock no: 7120

814. [New Zealand] A Narrative Of A Nine Months' Residence In New Zealand, In 1827; Together With A Journal Of A Residence In Tristan D'Acunha, An Island Situated Between South America And The Cape Of Good Hope. £250
By Augustus Earle, Draughtsman To His Majesty's Surveying-Ship "The Beagle". London: Printed For Longman, Rees, Orme, Brown, Green, & Longman, Paternoster-Row. 1832. Book, 8vo (225 x 150mm), including six out of seven aquatint plates in sepiya, bound to style in green half calf over marbled boards with spine gilt. Generally good condition, some pages foxed. Missing one plate. Interesting illustrations after Augustus Earle (1793 - 1838). His chief interest lay in depicting Maori culture. Born in London in 1793, the son of an American portrait painter, Earle revealed his talents at an early age and from 1806 exhibited with the Royal Academy. Although not the first artist to go to New Zealand - predecessors included Sydney Parkinson, William Hodges and John Webber - he was certainly the first to take up residence. Prior to this time, 'travel' artists had been attached to the various voyages of exploration that set off from Europe during the eighteenth century (such as those commanded by Captain James Cook) or had worked abroad under the auspices of wealthy, often aristocratic, patrons. Earle, however, had no such constraints and was fortunate to be able to combine his wanderlust with the ability to earn a living through art. The body of work he produced now comprises what is arguably a unique record of a peculiar and picturesque style of life'. The thirty-seven watercolours and drawings from Earle's New Zealand sojourn have particular significance.

On 20 October 1827, Earle left Sydney aboard the Surveying-Ship "The Beagle" commanded by Captain James Cook) or had worked abroad under the auspices of wealthy, often aristocratic, patrons. Earle, however, had no such constraints and was fortunate to be able to combine his wanderlust with the ability to earn a living through art. The body of work he produced now comprises what is arguably a unique record of a peculiar and picturesque style of life'. The thirty-seven watercolours and drawings from Earle's New Zealand sojourn have particular significance.

Stock no: 7434

UK TOPOGRAPHY

815. [Snowdon] A View of Beddgelert, Carnarvonshire. £260
Edw.d Goodwin del.t. H.Meyer sculp.t. London, Published 12th Jan.y 1814 by T.Macdonald, 39 Fleet Street. Coloured aquatint. 435 x 560mm. Narrow margins. A reconstruction of Stonehenge. The imaginary festival is derived from William Stukeley’s interpretation of the site as a temple for Druidic ceremonies with Old Testament origins, explaining the inclusion of a procession with the Ark of the Covenant. Published in the "Costume of the Original Inhabitants of the British Islands", the first attempt to use archaeological evidence to help create visual images of an imagined prehistoric past.

Stock no: 6968

819. [Yorkshire] Eight Views of Fountains Abbey, Intended to Illustrate the Architecture and picturesque Scenery of that Celebrated Ruin. £280

Stock no: 7150

818. [Four Views from Nature. From Drawings by Mr Girtin.] No.I. Finchale Priory near Durham. / No.II. Barnard Castle in the Country of Durham. / No.III. York Minster. / No.IV. Ettell Castle Northumberland. £650

Stock no: 6972

820. To the Most Honourable John Alexander the Youthful Marquess of Bath, These Views Taken from the Principally Domain of Longleat Are most Respectfully Dedicated by the Permission of The Most Honourable Marchioness of Bath; By her Ladyships, Most Humble, Most Obedient Servant, Rose R. Pocock. £650
A Pocock Lith, Bristol. [Published by G. Davey, Bristol.] Oblong folio, original cloth gilt wrappers; lithographed title, six tinted lithographic views, with six tinted lithographic text pages. Pages loose, worming in binding.
and margins of plates and text. The plates are: Porters Lodge leading from Horningsham; The Garden Front of Longleat House; The Grand Entrance Hall; A View from Heavens Gate; Sheerwater Lake & Boat House; and Horningsham Chuch and Village (with a lady sketching the view, perhaps a self-portrait).

Stock no: 7242

821. [Devon] Royal Albert Bridge, At Saltash, Cornwall. £450
Litho: by Newman & Co, 48, Watling Street, London. Published by W. Wood, Engraver, Fore St. Devonport [n.d., c.1850]. Coloured lithograph, sheet 350 x 556mm. Paper extremities tatty. The Royal Albert Bridge (sometimes called the Brunel Bridge or Saltash Bridge) spans the River Tamar between Plymouth, on the Devon bank, and Saltash on the Cornish bank. It carries the Cornish Main Line in and out of Cornwall. The bridge was designed in 1855 by Isambard Kingdom Brunel for the Cornwall Railway Company after Parliament rejected his original plan for a train ferry across the Hamoaze. The bridge consists of two main spans of 455 feet, 100 feet above mean high spring tide, plus seventeen much shorter approach spans. Opened by Prince Albert on 2 May 1859, it was completed in the year of the great engineer's death.

Stock no: 7696

822. [Cambridge] The Senate House. Public Library and the East End of Kings College Chapel in the University of Cambridge. £550
R. Harraden Delin & Excud. Published March 25 1798 by R. Harraden (Proprietor of the Six Large Views of the Cam) No. 16 Little Newport Street London & Great St Marys Lane Cambridge. Aquatint. 450 x 610mm. Paper lightly toned overall.

Stock no: 7539

823. [Cambridge] Collegii Regalis Apud Cambrigienses Sacellum. Kings College Chapel in Cambridge. £420

824. [Lake District] Read's Etchings. [Stamped in gilt front cover.] £450
[c.1840.] Book, large 4to (335 x 260mm), dedication sheet and 14 original etchings mounted to pages, largest 160 x 200mm, smallest 70 x 140mm. Original red calf binding edged in gilt with gilt stamped leather spine. Binding scuffed and rubbed, etchings generally good. Most plates disbound, some missing. Highly expressive and free etched renderings of the dramatic scenery of the Lake District by M. Read. He has signed the dedication, to a Mrs. James Hussey, dated July 20, 1840.

Stock no: 7431

825. Scenery Of The Devonshire Rivers. £580
Illustrated by a Series of Sketches And Studies Drawn From Nature & Engraved by F.C. Lewis, Engraver of Drawings to the Queen. London, Printed For Longman, Brown, Green & Longman, 1843. For The Proprietor F.C. Lewis. 53, Charlotte Street Portland Place. Book, large folio (550 x 370mm), with titlepage, four text sheets and 24 etchings on india, some with aquatint, c.190 x 260mm, in green calf gilt stamped boards. Binding scuffed. Plates generally good, all disbound, some foxed, almost always outside india. Titlepage with attractive vignette riverside foxed. Skillfully rendered views of rugged Devon scenery. Frederick Christian Lewis (1779 - 1856) was a pupil of J.C. Stadler. He aquatinted Thomas Girtin's etched views of Paris, contributed plates to J.M.W. Turner's 'Liber Studiorum' and worked for several members of the Royal Family. He was noted for his views in Devon.

Stock no: 7432

826. [Weymouth] Wyke And Portland. £320
J.W. Upham del. J. Bluck fecit. Published July 1821, by J.W. Upham, Weymouth. Coloured aquatint, sheet c.330 x 450mm. Margin missing top and bottom. Small repaired tear into publication line. Two creases across upper right corner of plate. From 'Views In And Near Weymouth' consisting of 18 plates that according to the titlepage "May be had of Mr. Upham, Professor of Drawing, Weymouth; at the Libraries, in Weymouth and Dorchester". Fine colour. Abbey Scenery of Great Britain And Ireland: 340.

Stock no: 7369

827. [Weymouth] Pensylvania Castle, The Old Church, And Bow And Arrow Castle, Portland. £330
J.W. Upham del. J. Bluck fecit. Published July 1821, by J.W. Upham, Weymouth. Coloured aquatint, sheet c.330 x 425mm. Trimmed unevenly to plate and just into lower edge of publication line. From 'Views In And Near Weymouth' consisting of 18 plates that according to the titlepage "May be had of Mr. Upham, Professor of Drawing, Weymouth; at the Libraries, in Weymouth and Dorchester". Fine colour. Abbey Scenery of Great Britain And Ireland: 340.

Stock no: 7370

828. [Weymouth] Sandsfoot Castle Near Weymouth. £280
J.W. Upham del. J. Bluck fecit. Published July 1821, by J.W. Upham, Weymouth. Coloured aquatint, sheet c.330 x 465mm. Margins missing top and bottom. Three tears from upper edge of paper, one at right c. 2cm into image with adjacent crease into image. From 'Views In And Near Weymouth' consisting of 18 plates that according to the titlepage "May be had of Mr. Upham, Professor of
829. [Weymouth] Upway, Near Weymouth. £280
I.W. Upham delt. J. Bluck fecit. Published July 1821, by J.W. Upham, Weymouth. Coloured aquatint, sheet c.320 x 425mm. Margins missing. Tear into title area. Creases through upper and lower right corners outside image. From 'Views In And Near Weymouth' consisting of 18 plates that according to the titlepage "May be had of Mr. Upham, Professor of Drawing, Weymouth; at the Libraries, in Weymouth and Dorchester". Fine colour. Abbey Scenery of Great Britain And Ireland: 340.
Stock no: 7372

830. [Broadstairs] To Sir John Henniker Bar.t This View of Broadstairs is by permission humbly inscribed, by His Most ob.t & devoted Serv.ts T.Jones and J.Hassell. £160
Stock no: 7589

831. [Broadstairs] Broadstairs. £160
Drawn on Stone by T.M. Baynes from the Original Drawing by B.D. Hooke Esqr. Royal Artillery. Printed by C. Hullmandel. Published by J. Dickinson 114 New Bond Str. 1826. Lithograph, image 250 x 490mm. Paper extremities tatty and torn, image generally good apart from some foxing spots and two faint vertical creases. An attractive panoramic view of Broadstairs, a small town situated at the extreme north-eastern corner of the Kent coast.
Stock no: 7641

832. [Broadstairs] Broadstairs. £160
From an Original Sketch by Master Hue. Lithd. at W. Davis 17 Gate St. Lincolns Inn Fields. Pubd. by C. Hale Library, Broadstairs, June, 1827. Lithograph, image 272 x 442mm. Paper extremities tatty, foxing. An attractive panoramic view of Broadstairs, a small town situated at the extreme north-eastern corner of the Kent coast.
Stock no: 7677


834. [Hampton Court] The Royal Palace of Hampton Court. £650
Printed & Sold by Tho. Bowles next to the Chapter House in St. Pauls Church Yard[n] [n.d., c.1750]. Engraving, image 434 x 647mm. Trimmed to image border left and right, into publication line at right. Vertical centrefold, two vertical creases left and right edge of image. Spectacular panoramic view of Hampton Court Palace from the east, with the ornate fountain garden in the foreground.
Stock no: 7689

Stock no: 7384

838. [Richmond] Richmond Yorkshire. This Plate is Humbly dedicated to the R.t. Hon.ble Lord Dundas by his Lordhips most Obedient & Faithful Humble Servant. G.E. Towry. £290

Stothert. Edited By The Revd. H.M. Scarth, M.A., Preb. of Wells and Rector of Wrington, Somerset. Member of the Royal Archaeological Institute of Great Britain and Irela nd, of the British Archaeological Association, &c.&c.&c. £650
Stock no: 7426

834. [Hampton Court] The Royal Palace of Hampton Court.


837. 4. [Stonehenge.]

838. [Richmond] Richmond Yorkshire. This Plate is Humbly dedicated to the R.t. Hon.ble Lord Dundas by his Lordhips most Obedient & Faithful Humble Servant. G.E. Towry.
840. [Scotland] The Steam Boat Marion on Loch Lomond, Elegantly and Commodiously fitted out will begin to Ply Through the Loch on [ - ] and will Continue ti do so every Lawful Day during the Summer... £45 Designed and Engraved by H. Wilson 47 Argyll Street, Glasgow. [n.d., c.1817.] Engraved advert. Sheet 190 x 120mm. Trimmed into printed border, laid on album paper. With a view of the steamer and a map of central Scotland. The steamboat “Marion” made excursions on Loch Lomond from 1817 till c.1855.

Stock no: 7099


Stock no: 7178

842. Carmyllie Free Church. The lowly edifice was there; It's consecration faith and prayer; It's high ennobling humble hearts; It's grandeur that which grace imparts. When men, for Christian freedom's sake, Will peril all they have at stake; Who will Christ's sacred Crown-rights now Defend May hope that Crown to share, when Time and Contests end. £90 Dean & Co. Lith. London. [n.d., c.1845.] Lithograph, 195 x 225mm. Foxing. Carmyllie is a rural parish in Angus, Scotland. It is situated on high ground between Arbroath, on the coast, and the inland county town of Forfar. The Free Church of Scotland is a Scottish denomination which was formed by a large withdrawal from the established Church of Scotland in a division known as the Disruption. In 1900 the vast majority of the Free Church of Scotland united with the United Presbyterian Church of Scotland to form the United Free Church of Scotland (which re-united with the Church of Scotland in 1929).

Stock no: 7425


Stock no: 7527

844. [Edinburgh] Inside of the Chappel Royal of Holyroodhouse. £320 Wyck Delint. P. Mazell Sculpt. [n.d., c.1745.] Etching, 415 x 485mm. The Palace of Holyroodhouse, or informally Holyrood Palace, founded as a monastery by David I of Scotland in 1128, has served as the principal residence of the Kings and Queens of Scotland since the 15th century. The Palace stands in Edinburgh at the bottom of the Royal Mile. The Palace of Holyroodhouse is the official residence in Scotland of the Queen.

Stock no: 7719


Stock no: 7729


Stock no: 6964