Item 288: Jacob Bates. The Famous English Horse Rider.

For other images from this list please see our web site

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I: B. Fischers d'Erl: inv: et delin: [1725] Engraving with very large margins. Plate 349 x 310mm. 17¼ x 12¼".

The monument erected by Feldmarschall and Governor of the Czech Kingdom, Leopold Anton Joseph Schlik (1663-1723) for his brother Johann Wenzel Wratisslaw von Mitrowitz (c.1670-1712) the High Chancellor of Bohemia. Plate from the 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations.

Stock: 33294


'View of a folly which I invented and for which I gave the design to Mr. *** in Vienna'. Plate from the 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations.

Stock: 33397

3. [View of a Folly with a pond; with two free-standing statues pulling nets made from copper wire] Prospect eines Garten-gebäudes [...] J.B. Fischers v. Erlach delin. et inven. C:P:S:C:M [Leipzig, 1725] Engraving with very large margins, platemark 300 x 430mm (11¼ x 17¼"). Text in French and German; slight foxing to margins.

Unidentified (possibly imagined) folly overlooking grounds, with a fountain in the form of a sea monster, on top of a wire net 'pulled' by two statues. Plate from the 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations.

Stock: 33396


Engraving in between 1st & 2nd Published State. Laid on India paper. Sheet size: 390 x 780mm (15¼ x 30¾""). Trimmed inside platemark at bottom edge of sheet. Damaged.

£480

A scene after Joseph Mallord William Turner (1775 - 1851) depicting the transportation of Bellini's paintings on the canals in Venice. Giovanni Bellini (1430 - 1516) was an Italian Renaissance painter, considered to have revolutionized Venetian painting, moving it towards a more colouristic style. Rawlinson: 677A

Stock: 32612


£620

A scene depicting St. Mark's Place or Piazza San Marco in Venice, after one of the most important and influential paintings of Turner's later career, based on a scene from 'Romeo and Juliet'. In the foreground to the right, Shakespeare's heroine Juliet is seen on a balcony, overlooking the square, with the Nurse stood behind her. The square is bustling with activity as large crowds gather, mainly around an illuminated cross on the right. The tower of St Mark's Campanile can be seen in the centre of the image beneath a star filled night sky, as fireworks are lit to the left and right in the distance. Rawlinson: 654

Stock: 32611

6. [A diary for 1836 used as a notebook.] [Compiled 1836-1841.] 8vo, full morocco but covered with vellum; paginated to 208 but ending on 26th December, other pages excised, many other pages added, both stitched and loose. Some wear.

£250

A collection of clippings and manuscript notes covering news items, poetry, quotations from Shakespeare, gardening tips and other useful facts. Of particular interest are: a working manuscript volvelle showing world time zones, including Port Jackson, Canton & Monterey; and three indentures for maritime apprenticeships.

Stock: 33209

7. An Italian Sea - Port. From a most capital picture painted by Salvador Rosa, in the collection of the right Hon.ble Welbore Ellis, Baron Mendip, to whom this print is dedicated by his most obliged humble servant, John Boydell.

Boydell. No. 90, Cheapside & at the Shakespeare
Gallery, Pall Mall, London.
Engraving. Platemark: 570 x 795mm (22¼ x 31¼”).
£480
A landscape scene depicting sailing boats and rowing
boats of all sizes docked among great rocky cliffs, with
many sailors working, and a few buildings dotted in the
cliff. A group of men are scraping the hull of a boat to
the left, which is propped up on planks of wood, as
many others work in the foreground.
Lettered below image with the title, a dedication from
the publisher to the then owner of the painting, the
"Honble. Welbore Ellis, Baron Mendip”, and the
dimensions of the painting, with a coat of arms in the
centre.
Stock: 32623

8. [Crossing the Brook.]
Engraving with large margins. 1st published state.
Platemark: 640 x 490mm (25¼ x 19¾).  £420
A decorative landscape scene after Joseph Mallord
William Turner (1775 - 1851) with a girl wading in the
foreground, her dog following her with a bonnet in its
mouth, as another girl sitting on the bank removes her
shoes. The Tamar valley can be seen in the distance
with a bridge and industrial building in the centre.
Rawlinson: 656
Stock: 32608

9. The Voyage of the Sable Venus from Angola to the West Indies,
Engraving. Sheet size: 280 x 200mm (11 x 8”).  £220
This etching is a plate by Thomas Stothard from the
third edition of Bryan Edwards’ 'The history, civil and
commercial, of the British colonies in the West Indies',
(1801). Thomas Stothard was a highly prolific artist
and book illustrator. Inspired by Sandro Botticelli’s
fifteenth-century masterpiece 'The Birth of Venus',
Stothard presents an African woman (the ‘Sable
Venus’) standing on a half-shell, attended by cherubs,
being towed by dolphins to the Americas. To the left is
Triton carrying the British flag and guiding the
procession across the ocean, looking the woman. This
depiction of the Middle Passage lacks any reference to
the horrors endured by those transported across the
Atlantic on slave ships.
Stock: 33622

10. La Tentation de St. Antoine. Estampe
graveé d'apres un tableau peint par david
Teniers de l'Hotel de Matignon, appartenant a
Monseigneur le Duc de Valentinnoir, Pair de
France.
D. Teniers pinxit. Jac. Ph. Le Bas Sculpst. A Paris cez
Jac. Ph. Le Bas graveur du Cabinet du Roy au bas de la
rue de la Harpe. [n.d., c.1747].
Engraving. Platemark: 370 x 490mm (14½ x 19¼”).
Small tears to left and bottom edges of sheet. Very
large margins. Very fine.  £430
La Tentation de St. Antoine (The Temptation of St. Anthony) by Jacques-Philippe Le Bas (1707-1783), draftsman, etcher, and engraver, after a painting by David Teniers, the younger, (1610-1690). St Anthony, praying in a cave before a crucifix and surrounded by monstrous creatures, is interrupted by a demon who points out at a courtesan to the right, with claws instead of feet, walking toward him, with a glass in her hand.
She is urged forward by a creature that seems half-
human and half-fowl. Other bizarre creatures fly
through a doorway in the center or hover over the
saint's head.
An inscription in French below the image gives the
provenance of the original painting; in the bottom right
corner: ‘41e Teniers’.
Stock: 33437

11. [Gunmaker's Advertisement] Will.m
Pritchard, N.14 Bull Ring, Birmingham / Manufacturer of Fire Arms in every Branch for Home & Foreign Markets, Percussion Guns
& Pistols on the most Approved Principle.
[c.1800]
Etching, sheet 135 x 235mm (5¼ x 9¼”).  £160
Advertisement for a Birmingham gunmaker, with
elaborate vignette demonstrating the usage of ‘rifle
guns of the most modern invention’. Ex: Norman
Blackburn
Stock: 33081

12. [Forged banknote, dated 16 June 1818]
Etching, 120 x 205mm (4¾ x 8¾”). Glued to backing
sheet; ms both sides. £300
Banknote with stamps identifying it as a forgery.
Stock: 33193

13. [Archery supplies Invoice.] Bo.t of James Buchanan, Archery Manufacturer to
the Royal Family and the Emperor of Russian
[...]
[c.1860]
Engraved invoice with manuscript, sheet 170 x 200mm
(6¾ x 7¾”). Folds; pinholes upper left.  £140
Invoice for the purchases from London James
Buchanan, whose premises was located by Piccadilly
Circus. Buchanan also provided bows and arrows for
his archer friend Horace Alfred Ford (1821/2-1880),
author of 'The Theory and Practice of Archery'. Ex: Norman Blackburn
Stock: 33082

14. [Artists' supplies Invoice] Bo.t of Cullen at his Oil and Colour Stores [...]
1844
Engraved invoice with manuscript, sheet 140 x 195mm
(5½ x 7½”). Folds; hole upper centre.  £160
Invoice for the purchases from a Wexford colour seller,
with vignette of the premises upper left. Ex: Norman Blackburn
Stock: 33083
15. **[Bookseller's invoice.]** Mrs. Leckie / Bo.t of William Whyte & Co / Booksellers, Stationers and Music Sellers. / No 13 George Street, east of St Andrew's Church. / Edinburgh [...] Drawn & Eng.d by C. Thomson [vignette of George Street] 1830
Engraved invoice with manuscript, sheet 160 x 200mm (6¼ x 7¾"). Folds; hole in centre. £180
Invoice for the purchases from Edinburgh bookseller William Whyte in 1830. Whyte also published - in 1817 he jointly published Thomas Chalmers 'Astronomical Discourses' which sold 20,000 copies within a year. 
*Ex: Norman Blackburn Collection. Stock: 33080*

16. **[Coal Merchants]** Bo.t of James Poole, Jun.r Coal Merchant &c. Park End & Pen Van Wharf, Hotwell-Road, Clifton, and St Stephen's Wharf, Quay. [mss. dated 1839.]
Engraved invoice with manuscript, sheet 205 x 250mm (8 x 9¾”), folded vertically, remains of wax seal. Creases, torn when opening wax seal. £140
A billhead illustrated with a vignette of a sailing collier, addressed to Mrs. Codrington [in ink]. *Ex: Norman Blackburn Collection. Stock: 33500*

Engraved invoice with manuscript, sheet 160 x 200mm (6¼ x 8”), folds, hole from a paper spike. £130
A billhead illustrated with a vignette of Whytock's premises, with a column in the background. *Ex: Norman Blackburn Collection. Stock: 33462*

W.H. Lizars sc. [mss. dated 1842.]
Engraved invoice with manuscript, sheet 250 x 400mm (9¼ x 15¾”), folded vertically. Creases. £160
A billhead illustrated with an elevation of King Edward's School and a vignette of a tailor taking a man's measurements, with a text 'Funerals Completely Furnished'. Addressed to Charles Hancock Executor [in ink]. A very detailed bill of over 20 items. *Ex: Norman Blackburn Collection. Stock: 33494*

W.H. Lizars sc. [mss. dated 1823.]
Engraved invoice with manuscript, sheet 225 x 180mm (9 x 7¾”). Remains of wax seal. Folds, tear from opening of wax seal. £130
A billhead illustrated with an elevation of the 'Shawl Warehouse'.
W.H. Lizars was Edinburgh's most famous engraver; he was employed to engrave the first of Audubon's 'Birds of America', including the Wild Turkey. However, because of a conflict of interest (his working on John Prideaux Selby's series of life-size birds), Audubon dropped him for Havell. However this billhead shows that even the best engravers had to engrave more than bookplates. *Ex: Norman Blackburn Collection. Stock: 33493*

Engraved invoice with manuscript, sheet 235 x 190mm (9¼ x 7½”). Folds. £160
A billhead illustrated with an elevation of Atkinson’s premises and Queen Victoria’s crest. *Ex: Norman Blackburn Collection. Stock: 33498*

Engraved invoice with manuscript, sheet 110 x 180mm (4¾ x 7”). Folds. £130
With a vignette of a man shearing a sheep. *Ex: Norman Blackburn Collection. Stock: 33497*

Engraved invoice with manuscript, sheet 300 x 185mm (12 x 7¼”). Folds. £160
A billhead illustrated with an elevation of Melrose Abbey. The very detailed bill covers over 35 items everything from stockings to sugar. *Ex: Norman Blackburn Collection. Stock: 33497*
W.H. Lizars sculp.t. [mss. dated 1831.]
Engraved invoice with manuscript, sheet 160 x 200mm (6¼ x 8¼"). Folds. £130
A bill for a hat, illustrated with a Royal Crest and an elevation of the company's premises.
W.H. Lizars was Edinburgh's most famous engraver: he was employed to engrave the first of Audubon's 'Birds of America', including the Wild Turkey. However, because of a conflict of interest (his working on John Prideaux Selby's series of life-size birds), Audubon dropped him for Havell. However this billhead shows that even the best engravers had to engrave more than bookplates. Ex: Norman Blackburn Collection.
Stock: 33452

[mss. dated 1827.]
Engraved invoice with manuscript, sheet 160 x 190mm (6¼ x 7½"). Folds. £130
A billhead illustrated with a vignette of a man pulling line from a spindle, a ship behind. Ex: Norman Blackburn Collection.
Stock: 33455

[mss. dated 1824.]
Engraved invoice with manuscript, sheet 155 x 195mm (6/5 x 7¾"). Folds. £130
A billhead illustrated with a vignette elevation titled 'John Clapperton & co, Drapers. 371, High Street'. Ex: Norman Blackburn Collection.
Stock: 33457

[mss. dated 1838.]
Engraved invoice with manuscript, sheet 165 x 205mm (6/5 x 8¼"). Folds. £130
A billhead illustrated an elevation of the draper's premises, Waterloo House. Ex: Norman Blackburn Collection.
Stock: 33491

27. [Drapers] Bo.t of James Spittal & Son, Silk Mercers Lace Men & Drapers. Wholesale & Retail. No 84 South Bridge Street, West Side, Edinburgh. India Shawls & Muslins, Silks, Velvets, Laces, Straw & Chip Hats, Muffs, Tippets, &c. [With a notarised receipt of payment.]
[mss. dated 1824 & 1825.]
Engraved invoice with manuscript, Snelgrove watermark; sheet 165 x 210mm (6/5 x 8¼"); with mss receipt withblindstamp, sheet 85 x 210mm (3/4 x 8¼"), attached with wax. Folds. £160
With a vignette view of South Bridge Street. Ex: Norman Blackburn Collection.
Stock: 33448

[mss. dated 1834.]
Engraved invoice with manuscript, sheet 160 x 200mm (6¼ x 8¼"), with 1d receipt stamp. Folds. £130
A billhead illustrated with a vignette of the Prince of Wales's Feathers. Ex: Norman Blackburn Collection.
Stock: 33459

29. [Grocer.] Bo.t of John Macfarlaine Wholesale Grocer, 16 & 18 Stirling St. Glasgow. No allowance made for returned Packages untill Actually Received. John Maclure sculp.t. [mss. dated 1827.]
Engraved invoice with manuscript, sheet 155 x 190mm (6 x 7¾"). Watermarked 1824. Folds, small tear. £130
With a vignette of a Chinaman sitting on a chest under a parasol, an East Indiaman ship in the background. Ex: Norman Blackburn Collection.
Stock: 33439

Reeves & Hoare f.c London. [mss. dated 1844.]
Engraved invoice with manuscript, sheet 170 x 140mm (6/¾ x 5¼"). Folds, hole from a paper spike. £120
With a vignette elevation of the Apothecaries Hall. Ex: Norman Blackburn Collection.
Stock: 33446

[mss. dated 1834.]
Engraved invoice with manuscript, sheet 140 x 195mm (5½ x 7¼"). Folds. £130
With a vignette of an Indian standing before crates, titled 'Teas direct from the India House'. Ex: Norman Blackburn Collection.
Stock: 33445

[mss. dated 1840.]
Engraved invoice with manuscript, sheet 150 x 190mm (6 x 7½"). Folds £130
With a vignette of a beehive marked 'Industry'. Ex: Norman Blackburn Collection.
Stock: 33442


[mss. dated 1841.]
Engraved invoice with manuscript, sheet 200 x 155mm (8 x 6"). Folds £130
With a vignette of a Chinaman sitting on a chest marked 'Foreign Fruits, &c.'. Ex: Norman Blackburn Collection.
Stock: 33441


Neele and Son, 352 Strand. [mss. for the church wardens of Ewhurst, dated 1826.]
Engraved invoice with manuscript, sheet 170 x 210mm (6½ x 8¼"). Tear with loss of blank area, folds, remains of wax stamp. £90
With a vignette of a castellated building. Ex: Norman Blackburn Collection.
Stock: 33435

35. [Confectioner.] Edinburgh. Bought of James Weddell, Confectioner and Grocer, No 8 South Hanover Street, West Side. C. Thomson sculp. Edin. [mss. dated 1827.]
Engraved invoice with manuscript, sheet 115 x 185mm (4½ x 7¼"). Folds, hole from a paper spike. £130
A billhead illustrated with a vignette elevation of Weddell's premises. Ex: Norman Blackburn Collection.
Stock: 33454

Engraved invoice with manuscript, plate 60 x 175mm (2½ x 7"). sheet 155 x 190mm (6 x 7½"). £130
With one vignette of a Chinaman with a pagoda, chests & barrels, and another of an East Indianam ship. Ex: Norman Blackburn Collection.
Stock: 33438


[mss. dated 1831.]
Engraved invoice with manuscript, sheet 115 x 125mm (4½ x 5"). Folds. £95
With a vignette of a chest of 'Superfine Teas'. Ex: Norman Blackburn Collection.
Stock: 33447

38. [Nursery invoice.] Bought of Dickson's Brothers, Nursery, Seedsmen & Florists. Plants & Seeds exported to all parts of the United Kingdoms.

1823
Engraved invoice with manuscript, sheet 255 x 210mm (10 x 8¼"). Folds; paper watermarked 'M. Booth 1818' £230
Billhead for Dickson's Brothers at the Adelphi [ie 'brothers'] seed warehouse, Edinburgh, decorated with a vignette of a bread fruit tree. Pacific interest. The family running this business were apparently unrelated to the London seedsman James Dickson (1738?-1822), and was seemingly run by James Dickson (1777-1834) and his half-brother George (1783-1825). Ex: Norman Blackburn; see Mark Lawley, 'James Dickson 1738-1822'.
Stock: 33084


[mss. dated 1834.]
Engraved invoice with manuscript, sheet 250 x 200mm (9¼ x 7¼"). Folds. £140
Despite listing hops and mustard on the billhead the invoice relates to trees, including 150 oaks, 15 limes and 10 horse chesnuts. Ex: Norman Blackburn Collection.
Stock: 33429

40. [Nursery invoice.] Bo.t of Francis & James Dickson, Nurserymen, Seedsmen & Florists. Plants & Seeds exported to all parts of the United Kingdoms. Seed Warehouse, Eastgate Street, Chester. Nurseries at Rache Pool and Pipers Ash.

W. Dean at the +. [mss. dated 1840.]
Engraved invoice with manuscript, sheet 250 x 205mm (9¼ x 8"). Paper watermarked 'A Fonwen 1837'. Folds, pair of small holes from paper spike. £140
Billhead for Dickson's Nursery in Chester, decorated with a vignette of sprig of oak with acorns. Ex: Norman Blackburn Collection.
Stock: 33426
[ms. dated 1833.]  
Engraved invoice with manuscript, sheet 155 x 195mm (6 x 7¾"). Folds. £130  
Ex: Norman Blackburn Collection.  
Stock: 33431

[ms. dated 1833.]  
Engraved invoice with manuscript, sheet 160 x 195mm (6½ x 7¾"). Folds. £140  
A hand-written invoice for cordage, with a vignette of their offices with boats on the Clyde. Ex: Norman Blackburn Collection.  
Stock: 33432

43. [Shippers.] London Shipping Co.s Office. Banff  
Eng.d on steel by J. Swan, Glas.w. [ms. dated 1826.]  
Engraved invoice with manuscript, sheet 125 x 200mm (5 x 8"). Folds. £65  
A bill for the freight of a chest on 'the Banffshire from London', illustrated with a vignette of a sailing boat passing a lighthouse. Ex: Norman Blackburn Collection.  
Stock: 33433

44. [Shoemakers] Liverpool. 18 South John Street. Bought of Thos Slater, Ladies & Gentlemen's Fashionable Boot and Shoe Maker. Orders Carefully Executed.  
[ms. dated 1838.]  
Engraved invoice with manuscript, sheet 110 x 190mm (4½ x 7½"). Folds. £140  
A billhead illustrated with a man's knee-length boot and a woman's ankle-length boot. Ex: Norman Blackburn Collection.  
Stock: 33490

45. [Tailors] Bo.t of Alex.r Craig & Co. (Late of Gibsons Thomson & Craig) Edinburgh 104 South Bridge Street.  
Forrester Scrip.t. Lizards sculpt.t. [ms. dated 1823.]  
Engraved invoice with manuscript, 1822 watermark; sheet 160 x 190mm (6½ x 7¾"). Folds. £130  
A bill for a coat, illustrated with an elevation of the company's premises. W.H. Lizards was Edinburgh's most famous engraver: he was employed to engrave the first of Audubon's 'Birds of America', including the Wild Turkey. However, because of a conflict of interest (his working on John Prideaux Selby's series of life-size birds), Audubon dropped him for Havell. However this billhead shows that even the best engravers had to engrave more than bookplates. Ex: Norman Blackburn Collection.  
Stock: 33453

[ms. dated 1822.]  
Engraved invoice with manuscript, sheet 110 x 180mm (4½ x 7"). Folds. £130  
A bill for a jacket, with a vignette elevation of Purves's premises on Princes Street. Ex: Norman Blackburn Collection.  
Stock: 33451

47. [Broadside against Napoleon] Second Edition. An Address To those Brave, Gallant, and Loyal Hearts, the Commanders, Officers, Seamen, and Marines, of The British Navy [...]  
[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by J. Gold, Shoe-Lane; Price One Penny, or 6s. the 100 and 9d. per Dozen. Letterpress, sheet 375 x 280mm (14¾ x 11"). £350  
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, addressing sailors to prepare them for invasion: 'British Seamen! At this important crisis you have arduous duties to perform: you must submit to many privations, and encounter many hardships and dangers [...] every Tar who has a Sweetheart on shore, or a Wife, or a Daughter, or a Sister that is dear to him, must feel how much it is his interest and duty to make every exertion in his power, to defeat the infamous designs of the enemy, and to hold all danger trifling, and all labour cheap, which may conduce to place these tender and valued connections in a state of security'. Reprinted from the 'Naval Chronicle' magazine. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. A note at the end suggests: 'Noblemen, Magistrates, and Gentlemen, residing near the Coast, would do well by ordering a few Dozen of the above of their Booksellers, and causing them to be stuck up in their respective Vicinities, and distributed amongst the Sailors.'  
Stock: 33264

48. Plain Answers to plain Questions, in a Dialogue between John Bull and Bonaparte, Met Half-Seas over between Dover and Calais. John Bull. How do you do? / Bonaparte. Pretty well; but hope to be better when I am in London. / John Bull. When do you expect to get there? / Bonaparte. About the end of September; or October at latest. [...]  
[c.1803] London: Printed for J. Hatchard, No. 190, Piccadilly [...] Printed by J. Brettell, 54, Great Windmill Street, Hay [...]  
Letterpress, sheet 520 x 440mm (20½ x 17¾"). Folds and creases; large area missing lower right. £150  
Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain), in which Bull questions Napoleon about his reasons for various conflicts, freedom of the press, religion, and invading Britain.
Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33291

49. [Broadside against Napoleon] James Asperne Reprints the following Resolutions of the Inhabitants of the Parish of St. Mary Lambeth, held at the Royal Oak, Vauxhall, July 26th, 1803, Robert Slade, Esq. in the Chair, from a Conviction of their Utility at the present important Critis, and that he may have an Opportunity of dispersing them with his other loyal Papers, which he has already circulated to the amount of nearly 300,000 in Number. [...] Robert Slade, Chairman.
[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; Price One Penny, or 6s the 100.
Letterpress, sheet 445 x 280mm (17½ x 11¼”). On laid paper watermarked 1802. £250
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The text publishes resolutions made at a meeting of inhabitants of St. Mary Lambeth (the parish stretching along the south of the Thames from Vauxhall to Waterloo), that in the face of possible invasion, all able-bodied residents of the parish must enrol to assist in the defence of their country. The wider application of the broadside was both to serve as an example to other parishes for increasing enrolment, and to defame Napoleon (much of the text consists of allegations of atrocities and tyrannical acts carried out by the consul).
A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33282

50. [Broadside against Napoleon] The Duke of Shoreditch, or, Barlow's Ghost. / Countrymen: After my Spirit had rested in peace more than two hundred years, I was, in a manner, called from my grave by a report in circulation, that the French intended to invade the now United Kingdoms of England and Ireland [...] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden. [Price 1d. or 6s. the 100.] August 10th, 1803.
Letterpress, with 1802 watermark; sheet 445 x 270mm (17½ x 10¼”), Creasing on right. £350
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This broadside, essentially a call for increased participation in the volunteer corps, is voiced by the ghost of a Shoreditch shopkeeper, aroused from his peace by rumours of the planned invasion. The ghost is initially confident of the Britons' ability to repel the French, but soon finds that 'the exercise of Arms had been long laid aside, except upon particular emergencies' and fears that the country will be overrun unless military participation is strengthened.
Contains references to Finsbury, Clerkenwell and Shoreditch.
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33276

51. [Broadside against Napoleon] Substance of the Speech of Jacob Bosanquet, Esq. At the Royal Exchange, July the 26th, 1803
[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.
Letterpress, sheet 435 x 280mm (17 x 11¼”). Creasing lower right. £250
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, taken from a speech by Jacob Bosanquet (1755-1828), who was Chairman of the East India Company in 1803. This speech, made at an assembly of commercial interests, calls for the solidarity of those present with British interests, and to 'unite in an unanimous declaration to stand or fall with our Country and our King'. Bosanquet compares Britain with Ancient Rome and Constantinople, and sees the Sack of those cities as examples to be avoided, of how even great cities can fall through inadequate vigilance. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Stock: 33287

52. [Broadside against Napoleon] "Britons never will be Slaves!!" / An Address To every Loyal Briton on the threatened Invasion of his Country. / When Rome's proud Legions fought the Albion Shore,/ To give insatiate Pow'r one Trophy more./ The hardy Britons scorn'd to basely fly./ Determined to repel the Foe, or die [...] W.T. Fitzgerald
[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; Price One Penny, or 6s the 100.
53. **[Broadside against Napoleon]**

**Britons Triumph or Bonapartes Knell / Come, with all thy slaves around thee,/ Bonaparte! haughty foe!/ This little Island shall confound thee,**

*And lay thy giant projects low [...]*

[c.1803] A. Hamilton Printer 221 Piccadilly

Letterpress, sheet 395 x 250mm (15½ x 9¾"). Creasing upper left; paper watermarked 'Neckinger Mill 1800'

£300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad lists Napoleon's triumphs and atrocities on the continent and in the Middle East, but insists that any attempted invasion of Britain would be unsuccessful.

Stock: 33274

54. **[Broadside against Napoleon]**

**Countrymen! / The City of Syracuse (in Sicily) had maintained a successful Contest with the Carthaginians; lulled into Security, however, by an advantageous Peace, she had reduced her Fleets and Armies, and the Carthaginians, who still retained their Envy and Hatred of her, seized the Opportunity to renew the War [...]*


Letterpress, sheet 555 x 450mm (21¼ x 17½"). Folds and creases; paper tone; on laid paper with fleur-de-lys watermark.

£450

Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. It reprints a passage from Act1, Scene 3 of Philip Massinger's play 'The Bondman' (c.1624), a play which concerns the siege of Syracuse by the Carthaginians. The general Timoleon's call to arms is here used to encourage Britons to show similar bravery. The text concludes 'it is needless to mention what followed this animating Debate. A Part of the Enemy fleet was sunk at Sea, those that landed were immediately put to the Sword, and their Commander slain.

Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on.

Stock: 33292

55. **[Broadside against Napoleon]**

**Address to the People of Great Britain. By W.J. Denison, Esq.**

[1803] Printed for J. Asperne (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill; by W. Lane, Leadenhall Street. Price One Penny each, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.

Letterpress, sheet 455 x 280mm (18 x 11"). Creasing.

£250

Patriotic poem published at the time when fears of an invasion of the British Isles by Napoleon were at their height, by William Joseph Denison (1770-1849), banker and politician, and a founder of the Reform Club. Like several other 'loyal Papers' of the time, it invokes historical precedents such as conflicts with the Romans and Spanish, as well as past and present British military and naval heroes such as Marlborough, Duncan, St. Vincent, and Nelson.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.

Stock: 33288

56. **A Second Dialogue between Buonaparte and John Bull / Scene—Calais Buonaparte.**

**How do you do, Monsieur Anglois? / John. What's that to you? / Buon. Nay, John, don't be angry. / John. Angry! I am angry, and I will be angry [...]*


Letterpress with large margins, and 18th century watermark; sheet 530 x 440mm (21 x 17½"). Folds and creases.

£450

Large and impressive broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, entreating Britons to assist in the defence of the country by entrol for the country's defences and discourage the French from invading. 'Lose not therefore a Moment in preparing the Means of atchieving so much Glory for your Country, of gaining so much Honour for Yourselves, and your proud Posterity!!!
57. [Broadside against Napoleon.] <br>**Englishmen! You have been unjustly charged with Sumpineness and Despondency. The Enemies of Government and the Admirers of the Corsican Tyrant, have interpreted your silent Confidence, into despair and dismay [...]** <br>**Timoleon.** [c.1803] London: Printed by J. Brettell, for J. Hatchard, No. 190, Piccadilly. Price 6d. per Dozen. Letterpress, sheet 450 x 440mm (21¼ x 17¾"). Folds £450<br><br>Large broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, in the form of a dialogue between Napoleon and John Bull (representing Britain). Napoleon is calm and complacent about his achievements, where John Bull angrily disputes these as a sacrifice of 6000 men (the Battle of Lodi); a massacre (the Battle of Alexandria), and poisoning the French army's injured soldiers. The 'scene' is Calais, a common point for channel crossings previously depicted in Hogarth's similarly anti-Gallican 'The Calais Gate'. The pseudonym 'Timoleon' is taken from Massinger's play 'The Bondman', in which Timoleon led the defence of Syracuse against the Carthaginians. That play was a popular source for anti-Napoleon broadsides. Published by John Hatchard (1768-1849), who founded the Piccadilly bookshop still on the same premises two hundred years later. For Hogarth's 'Calais Gate' see ref. 31474; for another use of Massinger in this context see ref. 33292.<br><br>Stock: 33289

58. [Broadside against Napoleon] **A Peep into Hanover; or, A faint Description of the Atrocities committed by the French in that City. [...]**<br>Britannicus. [1803] Printed for J. Ginger, No. 169, Piccadilly / W. Marchant, Printer, 3, Greville-Street, Holborn. Price Sixpence per Dozen, for Distribution. Letterpress, sheet 435 x 280mm (17 x 11¼"). Creasing to edges; hole upper right. £390<br><br>Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one reports atrocities committed in Hanover by Napoleon's army, 'such are the Gangs of ferocious Banditti, whom the Murderer of Jaffa let loose on the civilized World! Such, and ten thousand times worse, is the Fate prepared for England, if the valour of her people do not avert it'.<br><br>Stock: 33272

59. [Broadside against Napoleon] **Address to Irishmen Residing in England. / Fellow Countrymen, The Calamities which have so lately threatened your native Country, by a few of your Bretheren being misled by the artful Designs of French Spies [...] suffer no the poisonous Language of the Enemies of their Country, however high in Rank, or the vain Promises of the designing Spies of a Corsican Usurper and Murderer [...]**<br>An Irishman, and a Soldier. Craven Hotel, Strand, August 8, 1803. John Ginger, No. 169, Piccadilly / W Glindon, Printer, 48, Rupert Street, Hay-Market. Letterpress, sheet 430 x 280mm (17 x 11¼"). Creases to top corners. £450<br><br>Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This one is specifically addressed to Irishmen resident in England, imploring them to 'be foremost on the Shores of your Island, in repelling a Barbarous and Ferocious Enemy, and save your Wives and Children from their Savage Lust and murdering Hands'. Mention of 'the patriotic Language of a Sheridan (that Ornament of his Country)' refers to Richard Brinsley Sheridan's (1751-1816) strong support of the volunteer corps in the face of Napoleon's imperial expansion. Includes a list of other 'patriotic publications' sold by John Ginger on Piccadilly, including 'Horrors upon Horrors' and 'Publicolia Addresses'. For Ginger's 'Publicolia Addresses' see refs. 10044 and 27538; for Sheridan see ref. 17993.<br><br>Stock: 33271

60. [Broadside against Napoleon] **The Bishop of Llandaff's Thoughts on the French Invasion, originally addressed to the Clergy of his Diocese.** [c.1803] Printed for J. Asperne, (Successor to Mr. Sewell) at the Bible, Crown, and Constitution, No. 32, Cornhill, by S Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100 / Where may be had, at Cornhill, by S Rousseau, Wood Street, Spa Fields; Price One Penny, or 6s the 100 / Where may be had, at the same Price, Sheridan's Address to the People. Also a Collection of all the Loyal Papers that have been and will be Published.<br>Letterpress, sheet 390 x 255mm (15¼ x 10¼"). Crease top right. £220<br><br>Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, extracted from 'A Charge delivered to the Clergy of the Diocese of Llandaff, in June, 1798, by R. Watson, D.D. F.R.S. Bishop of Llandaff'. Watson's thoughts are addressed to any sympathisers with the French cause: 'I would say to the most violent Democrat in the kingdom:- Suppose the business done: after Seas of Blood have been shed, Millions of Lives lost, Towns plundered, Villages, burned, the Royal Family exterminated, and unutterable calamity has been endured by persons of all ranks:- after all this has been done, what Advantages will you have obtained beyond what you now possess [?]'. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'
61. [Broadside against Napoleon] Loyal Songs / The Voice of the British Isles [&] The True Briton.
[c.1803] London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by W. Lane. [Price One Penny, Ninepence per Dozen, or Six Shillings per Hundred.]
Letterpress, sheet 310 x 195mm (12¼ x 7¼"). On laid paper watermarked 'C Badd 1799' £220
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33285

London: Printed for J. Asperne, [Successor to the late Mr. Sewell], at the Bible, Crown, and Constitution, No. 32, Cornhill, by S. Rousseau. Price One Penny, or 6s the 100. August 12, 1803
Letterpress, with 1803 watermark; sheet 385 x 270mm (15¼ x 10½"). £250
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, consisting of two songs adapted to popular tunes, proclaiming British readiness for any invasion. 'The Briton's Song' contrasts Revolutionary France with British rule: 'Our Forefathers bled on the Scaffold and Plain/ 'T'establish a Government wise, just and pure:/ We'll defend it till Death, and reject with disdain/ One that scarce for a Day or an Hour can endure./ Shall your fam'd Guillotine. In Old England be seen?/ No! - we mean to live happy, while frantic you sing/ 'Your fam'd 'Ca Ira',/ And Hymn 'Marsellois',/ For the true Briton's Song shall be "God save the King." The 'Song of the Highland Armed Association' is specifically Scottish in its theme and references. A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurper.'
The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33278

63. [Broadside against Napoleon] Proclamation, Made to every Man in the United Kingdom of Great Britain and Ireland, this First Day of August, in the Year of our Lord One Thousand Eight Hundred and Three, and in the Forty-fourth Year of the Reign of our especially dear Son King George
[1803] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by J. and E. Hodson. [Price 1d. each, or 6s. the 100] / Where may also had, A Collection of all the Loyal Papers that have been and will be Published. Letterpress, sheet 310 x 195mm (12¼ x 7¼").
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, stating the risk posed by Napoleon, the 'Murder, Rapine, Slavery and Death, in Cruel and horrible Wantonness' he has committed, and the duty of the British to assist in the defence of their country. The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.
Stock: 33285

64. The Prophecy! or, Bonaparte Killed at Last by his Own Troops! A True Story, just brought from Paris [...] This Story is founded on a Dream of Bonaparte [...] The Dream is here given in Verse. [...] [1803] London: Printed for J. Hatchard, 190, Piccadilly. 1d. each; 6d. per dozen; or, 3s. 6d. per 100. [Brettell, Printer]
Letterpress, sheet 425 x 315mm (16¼ x 12½"). £350
Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This ballad prophesises Napoleon's death in the wake of an unsuccessful invasion of Britain. As in other broadsides of the period, Napoleon's alleged killing of his own injured soldiers at Jaffa is invoked as evidence of his treachery. In the aftermath, the new rule of France is imagined: 'no more Consuls, Frenchmen shout,/ But King Louis make your Head. / With Moreau, Minister of State, / Not made Ambition's Fool,/ But choosing a much safer Fate, / Than over France to rule'. Victor Moreau was forced into exile in the United States by his opposition to Napoleon. The final verses defend Britain's monarchy (with a reference to the revolutionary, Thomas Paine) and the high taxes during the war as a temporary measure necessary to combat Napoleon. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. For a contemporary portrait of Moreau, see ref. 28221.
Stock: 33275

65. [Broadside against Napoleon] Twenty Thousand Pounds Reward / Middlesex (to wit) / To all Constables [...] / Whereas a certain ill-disposed Vagrant, and common Disturber, commonly called or known by the Name of Napoleon Bonaparte, alias Jaffa Bonaparte, alias Opium Bonaparte [...] [c.1803] London: Printed for S. Highley, No. 24, Fleet-Street; by B. McMillan, Bow-Street, Covent-Garden (price 1d. or 9d. per dozen). Where may be had
Bonaparte; or, The Freebooter; a Patriotic Drama, price One Shilling.

Letterpress, sheet 415 x 260mm (16¼ x 10¼"). On laid paper with crest watermark. £290

One of many popular broadsides published at the time when fears of an invasion of Britain by Napoleon were at their height. This one offers a reward for the capture of Napoleon, with the aim being to imprison him at the Exeter Change menagerie in the Strand, 'placed in a Certain Iron Cage, with the Ouran Outang, or some other ferocious and voracious animal like himself, for the purpose of being tamed'.

To facilitate identification of the French leader, a description of his appearance is provided ('...resembles a great deal in person a Bear-leader, or one of the Savoyards who play on the reeds at Vauxhall') while the stream of 'aliases' given for him (Jaffa Bonaparte, Acre Bonaparte etc) refer to earlier actions in the Napoleonic Wars.

According to Ashton, this broadside was 'printed with different headings, so as to sell in different countries'.

John Ashton, 'English caricature and satire on Napoleon I'

Stock: 33269

66. [Broadside against Napoleon] [c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; Price One Penny, or 6s the 100.

Letterpress, sheet 340 x 210mm (13½ x 8¼"). £320

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. Richard Brinsley Sheridan (1751-1816), Irish playwright and politician, wrote 'Pizarro', a play adapted from August von Kotzebue's 'Die Spanien in Peru', which premiered in 1799. Sheridan's play addressed both fears of French invasion and supported the revolutionary aims of the United Irishmen. This 'address to the people' is an amalgamation of several speeches from 'Pizarro', contrasting French and British principles as incompatible.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'. Many of his other broadsides published at this time mention that Sheridan's Address can be purchased from him, demonstrating its great popularity. For 'Pizarro', see refs. 11533 and 17165; for Sheridan see ref. 17993.

Stock: 33280

67. [Broadside against Napoleon] Song, to the Tune of Mother Casey. / The French, tis said,/ Are thieves by trade,/ And well they fill the function;/ For where they go,/ Both friend and foe,/ They rob without compunction [...] [c.1803.] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, by T. Maiden, Sherbourn-Lane; Price One Penny, or 6s the 100.

Letterpress, sheet 340 x 210mm (13½ x 8¼"). £250

Songsheet published at the time when fears of an invasion of the British Isles by Napoleon were at their height. The song encourages strong British resistance, referencing French actions in Switzerland and Holland and their supposed plans 'to land their troops at Dover'. Napoleon is compared to Robespierre. Napoleon, it says, is praised now as Robespierre once was, but if Napoleon were to be executed, 'With general voice,/ Would France rejoice./ And set the bells a-ringing'.

A note at the bottom of the sheet suggests 'Noblemen, Magistrates, and Gentlemen, would do well by ordering a few Dozen of the above Tracts of their different Booksellers, and causing them to be stuck up in the respective Villages where they reside, that the Inhabitants may be convinced of the Cruelty of the Corsican Usurer.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.

Stock: 33279

68. Buonaparte and Talleyrand. It is well known that Monsieur Talleyrand always objected to the Invasion of England, as a mad Attempt, that must end in the Destruction of the Invaders. Having been favoured with a Note of a Conversation between him and the Chief Consul on this Subject, I have attempted, for the Entertainment of my Countrymen, to put it into Rhyme. A.S.

[c.1803] Printed for J. Hatchard, Piccadilly, Price 6d. per dozen, by J.Brettell, Great Windmill Street.

Letterpress, sheet 440 x 280mm (17 x 11"). £300

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height. This imagined dialogue presents the diplomat Talleyrand as opposing a planned invasion by Napoleon, who foresees that 'In a night or a fog we will silent steal over./ And surprize unexpected, the Castle of Dover'. Talleyrand negotiated a short-lived peace in Europe, but was unable to prevent the renewal of hostilities in 1803. With his influence diminishing, and Napoleon's ambition seemingly insatiable, Talleyrand resigned from his role as grand chamberlain in 1807. Published by John Hatchard (1768-1849), who founded the Piccadilly bookseller still thriving over two hundred years on. For a contemporary portrait of Talleyrand, see ref. 28220

Stock: 33273

69. [Broadside against Napoleon] Union and Watchfulness, Britain's True and Only Security. / A few words to every British Subject inculcating this very important idea.

[c.1803] London: Printed for J. Asperne, (Successor to Mr. Sewell,) at the Bible, Crown, and Constitution, No. 32, Cornhill, Price One Penny, or Six Shillings per Hundred; and may be had of the Booksellers, at the West-End of the Town, &c. &c. Page, Printer, Black Friars Road.

Letterpress, sheet 385 x 260mm (15¼ x 10¼"). £250

Broadside published at the time when fears of an invasion of the British Isles by Napoleon were at their height, imploring all Britons to take up arms to defend
the country, if required. 'To suffer or to die in such a cause, is our first duty, and our highest honour'.

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.

Stock: 33283

70. Who is Bonaparte? Who is he? Why, an obscure Corsican, that began his Murderous Career, with turning his Artillery upon the Citizens of Paris- who boasted in his Public Letter from Pavia, or having shot the whole Municipality [...] [1803] London: Printed for J. Asperne, Successor to Mr. Sewell, at the Bible, Crown, and Constitution, No. 32, Cornhill, by J. & E. Hodson. [Price 1d. 6s. the 100, or 9d. per Dozen.]

Letterpress, sheet 310 x 195mm (12 ¼ x 7 ¾”). On laid paper with crest watermark. £350

One of many popular broadsides published at the time when fears of an invasion of Britain by Napoleon were at their height. This one claims him to be guilty of myriad cruel and treacherous deeds, including poisoning his own injured soldiers, religious hypocrisy, and restrictions of civil liberties. 'Such is the Tyrant We are called upon to oppose; and such is the Fate which awaits England, should We suffer him and his degraded Slaves to pollute Our Soil.'

The publisher James Asperne (1757-1820) was best-known for publishing the popular 'European Magazine'.

Stock: 33270


A brightly coloured songsheet cover for Minnie Warren's Quadrille, by Stephen Glover, performed daily at Commodore Nutts Grand Levée. Huldah Pierce Warren Newell (1849 - 1878), better known as Minnie Warren, was a dwarf and an entertainer. Her sister, Lavinia Warren, was married to General Tom Thumb. They were very well known in 1860s' America and their meeting with Abraham Lincoln was covered in the press at the time.

Stock: 33570


Fine coloured wood engraving. Sheet 190 x 315mm (7 ½ x 12 ¼”). Watermarked 1818. Trimmed to printed border. '1760' written in old ink next to publisher's inscription. £160

A diagram illustrating the order in which the monarch's entourage would march to the coronation. It is likely that this broadside would have been sold to the crowds watching the coronation of George IV on the 29th January 1820.

Stock: 33088

73. The Lord Mayor requests the Honor of your Company to Dinner; at the Mansion House on Monday, the 4th of April, at four o’Clock precisely.

Clark & Norris Sculp, Moorfields. [n.d., c.1791.] Etching, printed in sanguine with large margins. 155 x 205mm (6 x 8”). Slight crease on left; slightly dusty. £220

An invitation to dinner at the Mansion House, decorated with Britannia and a cherub on the left, and a woman seated with flowers on the right, emblems strewn by her feet.

Stock: 32959


A used, decorative writing sheet with original hand coloured vignettes representing the four elements around the edges and, at the top, an illustration depicting 'Wisdom, Elquence, Learning, Fortitude, History & Stength, conducting the studies of a young gentleman'. The writing sheet was used by Thomas Cranter, on December the 23rd, 1802, who wrote a poem in the centre of the sheet about children respecting their parents.

Stock: 33436


This Print represents the attack and death of the Royal Tiger, near Chandermagur, in the Province of Bengal, in the Year 1788. Four British hunters (Sir John Macpherson, General Carnac, Zoffany and Stables) and numerous Indian attendants surrounding a fallen and bleeding tiger with an Indian standing behind the animal with a spear. French copy of the famous English mezzotint.

Stock: 33625


A man sitting beside water with a duck in his hands, his rifle resting against tree at left and his dogs at right, one looking up hungrily at the bird.

After English painter, George Morland (1762/3 - 1804) renowned for his scenes of English rural life and picturesque landscapes. Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Ibbetson.
Stock: 33234

77. **La Chasse du Lievre.** [Hare hunting].
Peinte par G. Morland et Dirige par A. Suntach.
Publié les 15 Septembre 1791 par Antoine Suntach.
Stipple with very large margins. Platemark: 270 x 315mm (10 ½ x 12¼”).
A fine impression. £390
A man is preparing his rifle to the left, as his dog smells a hare in the undergrowth at the lower right.
After English painter, George Morland (1762/3 - 1804) renowned for his scenes of English rural life and picturesque landscapes. Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Ibbetson. *Oettingen-Wallerstein Collection.*
Stock: 33221

78. **La Chasse De La Perdix.** [Partridge hunting].
Peinte par G. Morland et Dirige par A. Suntach.
Publié les 15 Octobre 1790 par Antoine Suntach.
Stipple with very large margins. Platemark: 270 x 315mm (10 ½ x 12¼”).
£280
A man, to the right, can be seen packing his rifle as his two dogs look up at him, one with a partridge in it's mouth. A small thatched building can be seen in the distance within the rural setting.
After English painter, George Morland (1762/3 - 1804) renowned for his scenes of English rural life and picturesque landscapes. Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Ibbetson.
Stock: 33240

79. **La Chasse du Faisan.** [Pheasant hunting].
Stipple with small margins. Platemark: 270 x 315mm (10 ½ x 12¼”).
£370
A Pheasant hunting scene with two men and their dogs in a woodland area. In the foreground to the right, a man is directed to the left with his gun facing outwards, whilst in the background to the left, the second man takes aim at a Pheasant in flight, which can be seen in the sky in the centre of the image.
Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Morland. *Oettingen-Wallerstein Collection.*
Stock: 33225

80. **La Chasse De La Becassine.** [Snipe hunting].
Peinte par G. Morland / Dirige par A. Suntach.
Publiée les 15 Aout 1792 par Antoine Suntach.
Stipple with large margins. Platemark: 270 x 315mm (10 ½ x 12¼”).
£380
Winter scene with a man aiming a rifle to right to shoot a bird out of the sky, his dog, below at left watching the prey. Two other men can be seen with their guns on the snow in the background.
After English painter, George Morland (1762/3 - 1804) renowned for his scenes of English rural life and picturesque landscapes. Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Ibbetson. *Oettingen-Wallerstein Collection.*
Stock: 33230

81. **La Chasse De La Bècasse.** [Woodcock hunting].
Peinte par G. Morland / Dirige par A. Suntach.
Publiée les 15 Juin 1790 par Antoine Suntach.
Stipple. Platemark: 270 x 315mm (10 ½ x 12¼”).
Large margins. Small holes in lower left margin.
Damage to upper right corner outside platemark. £260
A man is packing his rifle at left, while a dog beside him sniffs at a dead bird wit another dog lying beside.
Two more men are at the right, with one thrashing the bushes in the background.
After English painter, George Morland (1762/3 - 1804) renowned for his scenes of English rural life and picturesque landscapes. Engraved and published by Italian reproductive stipple engraver, Antonio Suntach (1744 - 1828).
Part of a series of nine hunting scenes, including some plates after Ibbetson.
Stock: 33241

82. **The Mutineers turning Lieu.t Bligh and part of the Officers and Crew adrift from His Majesty's Ship the Bounty.**
To the West India Planters and Merchants, On whose benevolent representation to Government the expedition for transporting the valuable Bread Fruit Tree to the British Islands in the West India's was undertaken This Print is respectfully inscribed by the most obed.t & very humble Serv.t _ B.B. Evans.
Coloured aquatint. 470 x 640mm (18½ x 25¼”). Very worn, laid on archivist's tissue, repairs. Damaged.
£1200
A very rare print. Bligh stands at the bow of the open launch, catching a cutlass thrown to him from the stern of the 'Bounty'. On the stern of the ship stands Fletcher Christian, flanked by the mutineers and two potted breadfruit trees.
 Whereas the 'Mutiny on the Bounty' is a famous story, usually with Bligh as the villain, the epic voyage of the longboat is not so well-known. Bligh navigated the overloaded launch 3,600 nautical miles in 41 days with no charts, compass or guns, only a quadrant and pocket watch. Losing only one man, to an attack by islanders on Tofoa, it remains the greatest open-boat survival voyage ever recorded. *NMM: PAH9205.*
Stock: 33362
83. **[The Surrender of Breda] Rendicion de la Plaza de Breda. El cuadro original existe en el R.I Museo de Madrid.**


Lithograph. Sheet 395 x 460mm (15½ x 18”). Laid on album paper. £280

The surrender of Breda in 1625, during the Eighty Years’ War, with the Spanish commander Ambrosio Spinola treating the governor of Breda with respect after a courageous defence of the city. The original painting by Diego Velasquez is now in the Prado Museum. This lithograph is from the ‘Colección lithographica de cuadros del rey de España el señor Fernando VII’. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*

Stock: 33304

84. **[The Cadiz Expedition.] D. Fernando Giron. El cuadro original existe en el R.I Museo de Madrid.**


Lithograph. Sheet 430 x 380mm (17 x 15”), with blindstamp in inscription area. Laid on album paper. £280

A portrait of Don Fernando Giron and his commanders during the successful defence of the city during the English 'Cadiz Expedition' of 1625. The elderly Giron sits in a sedan chair with his deputy commander, Diego Ruiz, standing before him. Behind can be seen different moments in the siege, with the naval attacks and land battles, including the English being chased back to their boats.

The 'Cadiz Expedition' was an ill-conceived attempt by the Duke of Buckingham to gain prestige by emulating the exploits of the Elizabethan adventurers. In the autumn of 1625 nearly 100 ships and a total of 15,000 men were sent to attack Cadiz under Sir Edward Cecil, a capable soldier, but completely inexperienced at sea. Having faced heavy storms on the way they missed their main objective, a treasure ship from the Americas; and when Cecil landed his troops he realised he didn't have the supplies to maintain them. The landed troops resorted to scavenging, and unfortunately found too many wine vats. When Cecil gave the inevitable order to withdraw over a thousand troops were left behind, so drunk that the counter-attacking Spanish could run them through where they lay (depicted by the building at the centre of the background). The expedition cost the English an estimated £250,000, and in 1626, when Parliament attempted to impeach Buckingham for the ineptitude of the planning, Charles I had to dissolve Parliament to protect his favourite.

Although attributed here to Eugenio Caxés, the painting was painted by Francisco de Zurbarán in 1634 and is now in the Prado Museum. This lithograph is from the 'Colección lithographica de cuadros del rey de España el señor Fernando VII'. *BM: 1858,0417.852.*

85. **Columbus presenting an Account of his Discovery of America to the King and Queen of Spain. Engraved for Middleton's Complete System of Geography.**


Etching with very large margins. Platemark: 460 x 560mm (18 x 22”). Light staining to sheet. Small tears in margins. Tear in title area. Two small holes in printed area. £820

Hans Joachim von Zieten (1699 - 1786), also known as Zietenstrasse or simply Zieten, was one of the most famous generals of Prussian history and a close confidant of King Frederick the Great. In this scene, showing Frederik the Great asleep in his chair at the head of the table surrounded by a number of figures, Zieten, in the centre of the image, tells his companions to let the King sleep. He explains that the king has watched over them for long enough, now it is their turn to do the same for him.

Friedrich II was a brilliant military campaigner who, in a series of diplomatic stratagems and wars against Austria and other powers, greatly enlarged Prussia's territories and made Prussia the foremost military power in Europe. He was an enlightened monarch who favoured the French language and art, and built Sanssouci, a palace in the French Rococo style in Potsdam, near Berlin.

Stock: 33680

86. **Friedrich und Zieten. Lasst ihn schlafen, er hatt lange genug fur uns gewacht. [Let him sleep, he has watched long enough for us.]**

gezeichnet und geazt von D. Codowiecki. Ao. 1788, und ausgeführt Ao. 1800 sechs monat vor seinem Ende zu haben bei den Erben.

Engraving with very large margins. Platemark: 460 x 560mm (18 x 22”). Light staining to sheet. Small tears in margins. Tear in title area. Two small holes in printed area. £820

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Stock: 33680

87. **Installation of the Knight of the Bath In Henry the Seventh's Chapel Westminster Abbey June 1 1812.**


Hand coloured aquatint. On watermarked paper, 'J. Whatman, 1814'. Sheet size: 570 x 425mm (22¼ x 16½”). Repaired damage in title area. Trimmed inside platemark. £240

An interior view of the chapel of Westminster Abbey, with knights, wearing plumed helmets, standing in the choir at either side, looking towards the large windows at the back, beneath which is the royal box. The
The Most Honourable Order of the Bath was established as a military order by Letters Patent of George I on 18 May 1725, when the Dean of Westminster was made Dean of the Order in perpetuity and King Henry VII's Chapel designated as the Chapel of the Order. However, the Order was a revival of an older custom going back to medieval times when part of the ceremony of knighthood included a ritual bath symbolic of spiritual purification and a vigil the night before receiving the honour. There is an account of this ceremony in the reign of Henry IV in 1399 and it was kept up until the time of Charles II, after which it fell into disuse.

Stock: 33635

Lithograph. Sheet 370 x 450mm (14½ x 17¼"), with blindstamp in inscription area. Trimmer into inscription, laid on album paper. £260
Despite the title, this lithograph shows the surrender of Jülich in 1622, during the Eighty Years' War, with the Spanish commander Ambrosio Spinola receiving the keys to the city from the governor. The original painting by José Leonardo (1601-52) is now in the Prado Museum. This lithograph is from the 'Colección lithograpica de cuadros del rey de España el señor Fernando VII'. BM: 1858,0417.870. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33305

89. Entrée triomphante des Français dans la Ville de Berlin. Le 27 8bre 1806 Sa Majesté l'Empereur des Français et Roi d'Italie, a fait son entrée à Berlin à 3 heures après midi.
Engraving with bright colour and very large margins, rare. 305 x 420mm (12 x 16¼"). Scratch with small hole in sky and stain. £230
Napoleon's triumphant entry into Berlin, having crushed the Prussians quickly in the War of the Fourth Coalition (1806-7).

Stock: 33516

90. A True Representation of Tower Hill, as it Appear'd from a rais'd point of View on the North side, Aug.t ye 18th 1746, when the Earl of Kilmarnock and the Lord Balmerino were Beheaded.
G. Budd, pinx. P.C. Canot Sculp. Published According to Act of Parliament 1747. and Sold No, 2 Maiden Lane Cheapside.
Engraving, scarce. 380 x 600mm (15 x 23½"). Framed. Unexamined out of frame. £320
A view of the enormous crowd gathered to watch the executions of William Boyd, 4th Earl of Kilmarnock (1704-46) & Arthur Elphinstone, 6th Lord Balmerinoch (1688-1746), two supporters of the 1745 Jacobite rebellion. Both were captured at Culloden, tried, found guilty and beheaded, Elphinstone needing three blows of the axe. Elphinstone's famous last words were 'If I had a thousand lives, I would lay them all down in the same cause'.
The British Museum dates their example, also with the Maiden Lane address added, to the 1760s: John Manson published his 'summer catalogue for 1762, Containing a valuable collection of books of prints and books in all languages and sciences lately purchased' from that address. BM: 1880,1113.3457.

Stock: 33260

91. The Cullen Arabian. No. 1
The brown-bay Cullen Arabian was part of a wave of horses imported from 'the East' in the mid-eighteenth century, one of the most popular and successful who had some influence on English thoroughbreds, and on American thoroughbred bloodlines. Once in England, the Cullen Arabian was sold to the well-known sportsman and racehorse owner Charles Cockayne, 5th Viscount Cullen, whose seat was Rushton Hall in Northamptonshire. From Gilbey Collection.

Stock: 33427

A scene at the finish of the race between horses 'Match'em' and 'Trojan', at Newmarket. As the horses pass the winning post to the right, an onlooker waves them on below, with numerous riders on horse back also watching from the sides. See Siltzer: P. 256. From Gilbey Collection.

Stock: 33425

93. Sir Harry Tempest Vanes Horse
Hambletonian, Preparing to Start against Mr. Cookson's Diamond, over the Beacon Course at Newmarket, for a Match of Three Thousand Guineas, a Side half forfeit. Hambletonian carried 8 stone 3 pounds. and was rode by Mr. Buckle. Diamond was rode by Mr. Dennis Fitzpatrick and carried 8 stone. this Race was run at the Craven Meeting on Monday, March, 25, 1799.

Stock: 33260
98. **Drury Lane Theatre, from the Stage during the performance.**

Engraved by Isaac Taylor. Published Aug. 11 1804, by Richard Phillips, 71, St. Paul's Church Yard. Engraving. Platemark: 175 x 210mm (6¾ x 8¼”). £75

An interior view of a packed Drury Lane Theatre, from the perspective of the stage, facing the audience during a performance. An illustration to Phillips' 'Modern London', published in 1804.

Stock: 33253

99. **View of Black Fryers Bridge, from Sommerset Place.**


Plate 14 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A very fine view with a quay on the Thames in the centre, and three pairs strolling in the foreground. St Pauls' Cathedral can be seen in the left background, with Blackfriars Bridge in the right. Abbey: 432.

Stock: 33464

100. **London Bridge.**


Plate 16 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A fine view of London Bridge in the right middle distance. A number of boats are on the river Thames below, with St Magnus the Martyr Church (designed by Sir Christopher Wren) and the Monument in the background to the left. Abbey: 432.

Stock: 33461

101. **View up the River from Milbank.**


Plate 11 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A view seen from a
forest in the foreground, with the Thames in the middle distance. A barge and several boats are on the river, with a bridge in the background. Spires can be seen on the left bank, and buildings on the right. *Abbey: 432.*

Stock: 33466

102. **View of Somerset Place the Adelphi, &c. from the Temple-Garden.**


Fine hand coloured aquatint, very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight staining in margin.

Plate 15 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. A very fine picturesque view with the Thames in the centre, two men with two dogs strolling in the right foreground, and a group of five figures behind. Two barges can be seen to the left, with Somerset House in the right middle distance, and a spire and an obelisk in the background. *Abbey: 432.*

Stock: 33463

103. **The Tower.**


Fine hand coloured aquatint, very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight staining in margin.

Plate 17 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. A view of the Tower of London from the River Thames. A large ship with tall masts enters the picture on the right, with other smaller boats on water. *Abbey: 432.*

Stock: 33460

104. **Westminster from Lambeth.**

Pugh del / Rawle sc. Published Aug. 11 1804, by Richard Phillips, 71, St. Paul's Church Yard. Engraving. Sheet size: 190 x 250mm (7½ x 9¾”). Trimmed to image.

A view across the Thames of Westminster, with Westminster Abbey at the left, and Westminster Bridge at the right. The City of London is beyond and in the foreground people stroll along a quay. An illustration to Phillips's *Modern London*, published in 1804.

Stock: 33251

105. **View of Greenwich, from Deptford Yard.**


Fine hand coloured aquatint, very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight staining in margin.

Plate 18 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. A view of the Deptford dockyard, with seven figures on a quay working in the right foreground, and a large ship in the left middle distance with several boats surrounding it. Further ships and boats are behind on the right, and the Old Royal Naval College can be seen in the background. *Abbey: 432.*

Stock: 33467

106. **View of Greenwich, and down the River.**


Fine hand coloured aquatint, very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight oxidation in sky.

Plate 19 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. This view of Greenwich shows the Old Royal Navy College in the middle distance, and a couple walking towards a forest across a field in the foreground. Ships can be seen on the Thames in the background. *Abbey: 432.*

Stock: 33450

107. **View of Greenwich, & Up the River.**


Fine hand coloured aquatint with very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight staining in margin.

Plate 21 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. This fine view from the hill in Greenwich Park, looks towards the Old Royal Naval College and up the River Thames. *Abbey: 432.*

Stock: 33456

108. **View Of Chelsea & Battersea, from East Wandsworth.**


Fine hand coloured aquatint, with very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight staining in margin.

Plate 10 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. A very fine view of Chelsea and Battersea looking north across the River Thames. The old Battersea Bridge can just be seen with Battersea Church in front to the right. *Abbey: 432.*

Stock: 33467

109. **View of Lambeth, from Milbank.**


Fine hand coloured aquatint with very large margins. Printed area: 215 x 320mm (8½ x 12¾”). Slight oxidation in sky.

Plate 12 from Joseph Farington's (1747 – 1821) *History of the River Thames*, 1794, a two-volume publication including 76 aquatints. This view shows Lambeth Bridge, about to be replaced by the new bridge. *Abbey: 432.*

Stock: 33468
110. **Battersea, Chelsea, & LONDON, from Mr. Rucker's Villa.**  
Fine hand coloured aquatint, very large margins.  
Printed area: 215 x 320mm (8½ x 12½”). Slight staining in margin. £290  
Plate 9 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. An exceptional panoramic view with figures and horses in a field in the foreground, and a coach passing in the centre. The Thames is winding in the middle distance to a bridge on the left with a view of London in the background, Battersea in the centre, Chelsea on the left, and St Paul's Cathedral on the horizon. The view is taken from the West Hill Estate, Wandsworth, first purchased, as part of the demesne of the manor of Downe, from the Duke of Bedford in 1759. John Anthony Rucker, a merchant originally from Hamburg, bought the estate in 1789, and all later owners added to the lands by purchase.  
*Abbey: 432.*  
*Stock: 33468*  

111. **East View of Wandsworth [/] Vue de Wandsworth a l'Est.**  
London Printed for & Sold by C. Dicey and Co. in Aldermany Church Yard. [n.d., c.1750].  
Rare & scarce engraving. Platemark: 195 x 275mm (7¼ x 10¼”). Large margins. Small stitch hole in left margin. £220  
An attractive panoramic view of Wandsworth, South London. There is a smallholding with cattle and vegetable patches on the left beneath a windmill, whilst a group of figures can be seen in the foreground in the centre.  
Published by Cluer Dicey (1713 - 1775) & co. The Diceys were well known as publishers of 'chapbooks', cheap pocket-sized pamphlets which were circulated through a network of chapmen - hawkers and pedlars who would travel around England, attending markets, fairs and so on, offering the books, ballads, portraits, maps and topographical prints.  
*Stock: 33440*  

112. **The late Mr. Garrick's Villa.**  
Fine hand coloured aquatint with very large margins.  
Printed area: 215 x 320mm (8½ x 12½”). Slight staining in margin. £220  
Plate 45 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A view of Hampton House on the River Thames. Two figures can be seen in front of a temple to the left, with the house to the right, and the river in the foreground. The house was initially listed as Hampton House prior to its acquisition by the hugely influential actor and playwright, David Garrick (1717 - 1779), in 1754. Numerous alterations were made to the villa during Garrick's tenure by the famous architect Robert Adam.  
*Abbey: 432.*  
*Stock: 33479*  

113. **View of Sion - House, from Kew garden.**  
Fine hand coloured aquatint with very large margins.  
Printed area: 215 x 320mm (8½ x 12½”). Slight staining in margin. £230  
Plate 7 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A view with several figures on a river bank in the foreground, including a couple with a dog strolling on the right, and a boat sailing on the Thames in the middle distance. Sion House can be seen in the background to the right. Syon House, and its 200 acre park, was designed by architect Robert Adam, and was first opened in 1415. The house now belongs to the Duke of Northumberland and is his family's London residence.  
*Abbey: 432.*  
*Stock: 33470*  

114. **Pope's House.**  
Fine hand coloured aquatint with very large margins.  
Printed area: 215 x 320mm (8½ x 12½”). Slight staining in margin. £220  
Plate 2 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A view of Alexander Pope's house along the River Thames in Twickenham. Four figures are rowing a canopied boat on the river in the foreground with a forest in the distance behind the house in the background. Alexander Pope was an 18th century English poet, best known for his satirical verse and his translation of Homer. The money Pope made from this popular translation allowed him to move to this villa at Twickenham in 1719, where he created his now famous grotto and gardens.  
*Abbey: 432.*  
*Stock: 33476*  

115. **Richmond.**  
Fine hand coloured aquatint with very large margins.  
Printed area: 215 x 320mm (8½ x 12½”). Slight staining in margin. Very slight offsetting. £250  
Plate 6 from Joseph Farington's (1747 – 1821) 'History of the River Thames', 1794, a two-volume publication including 76 aquatints. A view of Richmond, south west London, with the Thames on the right. A figure is
rowing a boat in front of an island, with a couple standing in profile along a path on the left. Further figures and boats are in the middle distance, with Richmond bridge in the background. Richmond Bridge, designed by James Paine, opened in 1780, and is a stone arch bridge that crosses the River Thames at Richmond, connecting the two halves of the present-day London Borough of Richmond upon Thames. 

Abbey: 432.

Stock: 33474


Fine hand coloured aquatint with very large margins. Printed area: 215 x 320mm (8½ x 12¼’). Slight staining in margin.

Plate 5 from Joseph Farington’s (1747 – 1821) ‘History of the River Thames’, 1794, a two-volume publication including 76 aquatints. A view from Richmond Hill, south west London, with the Thames in the middle distance where boats sail, with Richmond Bridge in the centre. Ham House can be seen on the left bank, with a couple standing in a sloping field in the right foreground. Ham House was built in 1610 by Sir Thomas Vavasour, Knight Marshal to James I. It originally comprised an H-plan layout consisting of nine bays and three storeys. The Thames-side location was ideal for Vavasour, allowing him to move between the courts at Richmond, London and Windsor. 

Abbey: 432.

Stock: 33473


Fine hand coloured aquatint with very large margins. Printed area: 215 x 320mm (8½ x 12¼’). Slight staining in margin.

Plate 1 from Joseph Farington’s (1747 – 1821) ‘History of the River Thames’, 1794, a two-volume publication including 76 aquatints. A view of Strawberry Hill House, Twickenham, London. A couple stroll in the centre along a path in front of the house, as two boat pass on the River Thames to the right. Strawberry Hill House, often referred to simply as Strawberry Hill, is a Gothic revival villa designed by Horace Walpole (1717 - 1797), first opened in 1749. 

Abbey: 432.

Stock: 33478


Fine hand coloured aquatint with very large margins. Printed area: 215 x 320mm (8½ x 12¼’). Slight staining in margin.

Plate 3 from Joseph Farington’s (1747 – 1821) ‘History of the River Thames’, 1794, a two-volume publication including 76 aquatints. A view with the River Thames in the foreground, two figures on horseback going into the river, two canopied boats and a further two boats in the middle distance. Large buildings on top of Richmond Hill can be seen in the background. 

Abbey: 432.

Stock: 33474

119. **Map of Southern Europe, Asia Minor and the Arabian Peninsula** Allgemeine Landkarte aneutand an welchem Orte jedes von denen in diesem ersten Buch angeführten Gebaeudegelegen.

[Leipzig, 1725] Engraving with very large margins, platemark 300 x 430mm (11¾ x 17”). Title in Arabic, with additional text in French and German. 

Plate from the ‘Entwurf einer historischen Architektur’ (‘Outline of Historical Architecture’, first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations. This map was included to show the location of the buildings illustrated in the first part of the work. These include six of the Seven Wonders of the Ancient World (the Pyramids at Giza, Hanging Gardens of Babylon, Temple of Artemis at Ephesus, Statue of Zeus at Olympia, Colossus of Rhodes and the Lighthouse at Alexandria), all of which are represented by small vignettes. With key listing plates in the first part of Fischer’s book.

Stock: 33395

120. **Map of the Mouth of the Thames.**


A map detailing the River Thames from its mouth to London. Map shows parts of Essex and Kent, detailing flood plains, roads and towns. From J. Farington’s ‘History of the River Thames.’

Stock: 33603

121. **Newmarket Racecourse.** To his Royal Highness the Price of Wales, The Noblemen & Gentlemen Members of the Jockey Club, This Print of Newmarket Heath, Is by Permission dedicated by their most obedient humble servant - John Bodger.

Published as the Act directs, October 29th, 1787, & Sold by the Proprietor John Bodger, Land Surveyor, at Stilton, Huntingdonshire. - Mess.rs Boydell, No 90 Cheapside. Mr Weatherby No. 7 Oxendon Street, Haymarket, London: and at the Coffee Room Newmarket, Where may be had, Charts of Whittlesea Mere, the most Spacious Fishery in England. Aquatint with line engraving, printed on silk. 460 x 690mm (18 x 27¾”). Foxing. Some wear to edges, slight spotting lower left; damaged.

A very unusual plan of the famous racecourse, printed on silk so that it could be thrust casually into a pocket by a race-goer and, unlike a paper map, is impervious to wet weather. However, as silk reacts badly to sunlight, surviving examples are scarce.
The map shows the course on on a scale of c.1:9,600, marking the starting and finishing points of 18 different races. The various texts give a history of the course and a calendar of events. Above the title is a vignette view of a three-horse race approaching the finishing line. Apart from being printed on silk, this map is unusual for its use of aquatint: this etching process leaves areas of tone, here used to represent the grass of the heath. All the lines, including the lettering, have been added using more traditional etching. As aquatint had only been introduced into England in the 1770s it represents quite an early use of the technique.

John Bodger was a land surveyor and keen sportsman who dabbled in publishing sporting pictures: he published one of the most famous racing portraits, Wootton's "The Father of the Turf. Tregonwell Frampton Esqre", 1791. He is known to have published one other map, the chart of the Whittlesea Mere fishery mentioned in the publication line. The other publishers, John & Josiah Boydell, were significant London printsellers who made only a few forays into maps. In 1790 the older brother, John, became Lord Mayor of London.

122. **Cadiz.**
[Cologne, c.1580.]
Engraved map. Sheet 110 x 470mm (4¼ x 18½”).
Trimmed close to printed border and laid on album paper. Creases. £280
An early view of Cadiz, published in Braun & Hogenberg's 'Civitates Orbis Terrarum', the first systematic atlas of townplans. Other details shown including dancing locals and fishing with nets. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33354

123. **Cadis son Port, sa Rade, et ses envoirns.**
Par N. de Fer, Geographe de sa Majesté Catholique et de Monsieur le Dauphin A Paris dans l'Isle du Palais sur le quay de l'Orloge a la Sphere Royale avec privil du Roy 1705.
Engraved map. Sheet 250 x 340mm (9¼ x 13¼”).
Trimmed close to printed border and laid on album paper.
£320
A map of the environs of Cadiz with a decorative title cartouche with an architectural caprice. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33363

124. **Mapa de la huerta de Orihuela.**
[Madrid: Imprenta Real, 1797.]
Engraved map, rare. Sheet 180 x 295mm (7 x 11¼”).
Trimmed.
£240
A map of Orihuela in Alicante, from 'Observaciones sobre la Historia natural, geografía, agricultura, población y frutos del Reyno de Valencia' by Antonio José Cavanilles. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33354

125. **Palacios**
[Cologne, c.1598.]
Engraved map. Sheet 110 x 470mm (4¼ x 18½”).
Trimmed close to printed border and laid on album paper. Some large loss at bottom, centre & top right. £220
An early view of Los Palacios, situated south of Seville on the road to Jerez de la Frontera, published in Braun & Hogenberg's 'Civitates Orbis Terrarum', the first systematic atlas of townplans. George (or Joris) Hoefnagel (1542-1601) travelled around much of Europe, visiting England c.1570, and providing a number of town views for the 'Civitates'. He was accompanied by Abraham Ortelius in a trip around Spain in the mid 1560s and the pair often appear in Hoefnagel's sketches of the towns. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33366

126. **Part of Spain comprising the Provinces through which the Route of the Picturesque Tour lay.**
[n.d., c.1810.]
Engraved map. Sheet 235 x 380mm (9¼ x 15”).
Trimmed. £130
The general map from Henry Swinburne's 'Picturesque Tour through Spain'. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33354

127. **Velis Malaga**
Depingebat Georgius Hoefnagle. [Cologne, c.1598.]
Engraved map. Sheet 110 x 470mm (4¼ x 18½”).
Trimmed close to printed border and laid on album paper.
£280
An early view of Vélez-Málaga, a market town three miles inland of the more famous resort, published in Braun & Hogenberg's 'Civitates Orbis Terrarum', the first systematic atlas of townplans. George (or Joris) Hoefnagel (1542-1601) travelled around much of Europe, visiting England c.1570, and providing a number of town views for the 'Civitates'. He was accompanied by Abraham Ortelius in a trip around Spain in the mid 1560s and the pair often appear in Hoefnagel's sketches of the towns. *From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33364

128. **Sketch of the Disposition of the Allies under the Command of Lieu.t Gen.l Hill, to surprise the Enemy in Arroyo Molinos on the morning of 20th Oct.r 1811.**
[Published by W. Faden, Geographer to the King, Charing Cross January 1st. 1812.]
Engraved map with partial hand colour, rare. Sheet 290 x 200mm (11¼ x 8”). Trimmed to image. £240
A plan of the terrain through which an allied force under General Rowland Hill launched a surprise attack
on a French army under General Jean-Baptiste Girard. The French were crushed, with over 1,000 dead or wounded & 1,400 captured out of a force of 6,000, compared with only 80 Allied casualties. The loss of a whole French infantry division and a brigade of cavalry led Napoleon to sack Girard. Hill was made a Knight of the Bath. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33252

129. Great Britain's Coasting Pilot being a new Survey of the Sea Coast By Captain Greenville Collins Hydrographer to his Majesty.

[London, Mount & Page? c.1720.] Engraved title page, very large margins. 445 x 280mm (17¼ x 11¼”). Ink stamp of 'Dover Public Library' on reverse. £290

The title page to the first British sea atlas of British waters, surveyed by Greenville Collins between 1681-88, then first published by Richard Mount in 1693 after five years of preparation. The title is on a shell held aloft by a mer-man, with figures of Britannia and Neptune in his chariot drawn by sea-horses, and other mer-people holding up a sea chart of the British Isles, a cross-staff and a plumb-line. Above is the royal crest. This state has Richard Mount's inscription removed from under the image.

Stock: 33215

130. Itinera Varia Auctoris.


A frontispiece from George Edward's famous work, 'A Natural History of Uncommon Birds'. The map shows the author's voyages around England and Europe between 1718 and 1730. However, the illustrations come from further afield; at the top is the beak of the Egyptian Ibis; underneath are male and female stag beetles from Borneo; and at the bottom is the Least Hummingbird of Jamaica.

George Edwards (1694 - 1773) is known as the father of British ornithology, and on the recommendation of Sir Hans Sloane, was appointed librarian to the Royal College of Physicians in London in 1733.

Stock: 33511

131. Bonaparte in Torbay, at Anchor, on board His M. ship Bellerophon, Capt. F. L. Maitland, July 24, 1815, previous to his sailing to St. Helena.


Fine hand coloured aquatint. Framed. Printed area: 260 x 365mm (10¼ x 14¾”) Unexamined out of frame. £330

A scene depicting HMS Bellerophon, in the centre, at anchor in Torbay, surrounded by small boats filled with crowds, there to see Napoleon Bonaparte before his exile to the remote island of Saint Helena. After his surrender on July 13th, Napoleon was transported to Britain on the Bellerphon, which anchored off the coast of Brixam, Devon. On the morning of July 24th 1815, Captain Frederick Lewis Maitland, the ships last captain, received orders to prevent any contact between ship and shore, keeping Napoleon isolated from the growing number of curious sightseers gathered outside. The ship then sailed to Plymouth harbour, where it stayed for two weeks while the authorities came to a decision about what to do with the former emperor. On July 31st, the decision was made that Napoleon would be exiled to St. Helena, where he would spend the last 6 years of his life in confinement before his death in 1821.

Stock: 33488

132. The Surrender of Napoleon to Great Britain. On the fifteenth of July, 1815, twenty-seven days after the Battle of Waterloo and seven days after Louis XVIII had re-entered Paris as King of France, Napoleon, despairing of escape to America, surrendered to Great Britain and went on board "The Bellerophon". He is seen looking across the sea to the French coast. A voyage to Plymouth and thence to St. Helena were to conclude the mortal wanderings of the dictator of Europe.

From the painting by the late Sir W. Q. Orchardson. R.A. By permission of the Berlin Photographic Co. 133, New Bond St., London. Supplement to "Holly Leaves", the Christmas number of "The Illustrated Sporting & Dramatic News", December, 1910. Photogravure. Printed area: 407 x 610mm (16½ x 24¼”). Laid on board. Some staining to top edge of sheet and into printed area. £180

A scene on board 'HMS Bellerophon'. General Bonaparte is depicted wearing the uniform of a ‘chasseur a cheval’ of the Imperial Guard, and with the realisation of his defeat, stares despondently out to sea. To the right, members of Napoleon's entourage look toward the deposed Emperor with curiosity, as on the quarterdeck below, a marine guard and two of ship’s officers can be seen in conversation.

After the painting by Sir William Quiller Orchardson, first exhibited in 1880, now in the Tate collection.

Stock: 32634

133. Sailors at Prayers on Board Lord Nelson's Ship, After the Battle of the Nile.

J. A. Atkinson Del. Clark & Duborg Sculp.t. Published & Sold April 1st. 1816 by EDW.D. ORME. Bond Street, corner of Brook Str. London.

Very fine coloured aquatint with large margins. Watermarked paper 'J. Whatman 1814.' Plate: 330 x 250mm (13 x 9¼”). Some very slight staining in plate. £220

Scene aboard H.M.S Vanguard after the Battle of the Nile (1798). A priest kneels at a make-shift pulpit reading from a prayer book. Nelson, head bandaged and surrounded by naval officers and sailors, looks on.

Stock: 33596
134. **Four masted barque 'Carradale'.**

[pencil.]
O.F. Pennington [? pencil signature.] [n.d., c.1930.]
Etching, titled and signed by the artist with large margins. 200 x 150mm (8 x 6¼"). £160

The Carradale, built in 1889 by A. Stephen & Sons, Glasgow, was a training ship for young men who wanted to have a sea-faring career, run by The Marine Society.

Stock: 32829

135. **Capture of the Argus, August 14th, 1813. From a painting in the possession of Capt.n Maples.**

Hand coloured aquatint. Sheet size: 155 x 225mm (6 x 8¼"). Sligh stain in sky. Cut inside platemark. £160

The first USS Argus, originally named USS Merrimack, was a brig in the United States Navy commissioned in 1803. Under the command of Master Commandant William Henry Allen, Argus broke out of New York Harbor on 18 June 1813, eluding the British blockade. The heavier British ship HMS Pelican intercepted Argus on the morning of August 14th 1813. A sharp fight commenced, during which Captain Allen was mortally wounded, and the American crew surrendered when the crew of the Pelican were about to board. Pelican and the captured Argus then sailed to Plymouth, England, where Allen died of his wounds a week after the battle. He was buried with full military honours. The rest of the crew, including sailing master Uriah P. Levy, were held as prisoners of war in Dartmoor, England for the duration of the war.

Stock: 33621

136. **British Sailors Boarding a Man of War.**

J. A. Atkinson Del. Fry & Sutherland Sculp.t. Published & Sold June 4.th. 1815, by EDW.D. ORME, Publisher to his Majesty & H.R.H. the Prince Regent, Bond Street, corner of Brook Street, London.
Very fine coloured aquatint with large margins. Watermarked paper 'J. Whatman 1811'. Plate: 330 x 250mm (13 x 9¼"). Crease across bottom left-hand corner. £190

Battle scene depicting British sailors, some brandishing swords, some with rifles, boarding a Man of War from a boat, a British naval officer falls from the boat into the waves. A marine action.

Stock: 33600

137. **Boarding and Taking the American Ship Chesapeake, by the Officers & Crew of H. M. Ship Shannon, Commanded by Cap.t. Broke, June 1813.**

Heath del.t. M. Dubourg sculp.t. Published & Sold July 1, 1816 by Edw.d. Orme, Publisher to his Majesty, & the Prince Regent, Bond Street, corner of Brooke Street, London.
Very fine coloured aquatint with text. Plate: 330 x 250mm (13 x 9¼"). £450

Battle scene depicting the taking of the American ship Chesapeake, a 38-gun, three masted heavy frigate, by H. M. S. Shannon shortly after its departure from Boston as part of the War of 1812.

Stock: 33595

138. **Capture of Maria Riggersbergen, Oct.r 18.th 1808.**

Hand coloured aquatint with large margins. Platemark: 215 x 300mm (8½ x 12"). £230

The Action of October 18th 1806 was a minor naval engagement during the Napoleonic Wars, fought between the British Royal Navy frigate HMS Caroline and a Dutch squadron at the entrance to Batavia harbour on Java in the Dutch East Indies. During the battle the Dutch frigate 'Maria Riggersbergen' was left unsupported by the remainder of the squadron and, isolated, was forced to surrender. Captain Peter Rainier, the British commander, was subsequently free to remove his prize from within sight of the Dutch port when the remainder of the Dutch squadron refused to engage.

Stock: 33626

139. **Le Tonnant, au combat d'Aboukir. (Le 1er Aout 1798.) [The Battle of the Nile. 1st. August 1798].**

Fine hand coloured lithograph. Framed. Printed area: 280 x 430mm (11 x 17"). Unexamined out of frame. £420

HMS Tonnant of the French Fleet, in the command of Admiral F. P. Brueys, under heavy fire from HMS Majestic of the British Fleet, in the command of Admiral Horatio Nelson, during the Battle of the Nile on August 1st 1798. The battle took place at Aboukir bay, off the coast of Egypt and was the climax of a naval campaign that had ranged across the Mediterranean during the previous three months. A large French convoy sailed from Toulon to Alexandria under the command of General Napoleon Bonaparte who sought to invade Egypt as the first step in a campaign against British India, in an effort to drive Britain out of the French Revolutionary Wars. In the battle, the British forces, under the command of Rear-Admiral Sir Horatio Nelson (later Lord Nelson), defeated the French. A description of the action is inscribed in French beneath the image.

Stock: 33492

140. **The Cockpit, Battle of the Nile.**

Very fine coloured aquatint with large margins. On watermarked paper 'J. Whatman 1816'. Plate: 330 x 250mm (13 x 9¼"). £220

Battle scene below decks during the Battle of the Nile (1798) during which Horatio Nelson was wounded and...
lost his eye. Nelson, with his head bandaged sits on a trunk surrounded by other wounded sailors while a surgeon sees to a man in distress.

141. **This View of the British Fleet Engaging & Pursuing that of the French, into Port Louis, 23d June 1795, with three Captur'd Ships of the Line, Le Formidable Le Tigre and Alexander,**
Drawn by Major Adlam / Engraved by F. Jukes. Pub.d June 1, 1796 by W. Adlam, Larks Hall House near Bath.
Aquatint, very scarce. Platemark: 505 x 740mm (19¼ x 29½”). Creases and surface damage to sheet. Trimmed to platemark.
A view of the action which took place between the British and French, showing the enemy nearing Port Louis, with Alexander Hood, 1st Viscount Bridport’s flagship 'Royal George' in the centre and the captured French 'Tigre' on the right. Bridport gave chase and engaged on 23rd June, about six miles west of the Ile de Groix, taking three French ships before French commander Villaret-Joyeuse found refuge in L’orient.

142. **Anecdote at the Battle of Trafalgar,**
W. Heath del. M. Dubourg Sculp.t. Published & Sold Augt. 1. 1817 by Edw.d. Orme, Bond Street, (corner of Brook Street) London.
Fine coloured aquatint with large margins. 330 x 250mm (13 x 9¾”). £260
Naval scene depicting the rescue, by a British sailor, of a French captain’s wife who, to escape the burning vessel L’Achille, had jumped into the waves. The sinking L’Achille can be seen on the left, while several French and British engaging in battle can be seen on the right. In the foreground a woman in a white dress is pulled from the water into a boat full of British sailors.

143. **Entrance of Calais Harbour,**
Drawn, Etched & Engraved by J.M.W. Turner. R.A. Published Jan. 1. 1816, by Mr. Turner, Queen Ann Street, West.
Mezzotint printed in brown ink with very large margins. Platemark: 215 x 300mm (8½ x 11¾”). Fine impression. £520
Plate 55 of Turner’s 'Liber Studiorum' series. Two fishing boats running into harbour, the entrance of which is to the left and dominated by a spire and a tower. Several other boats are inside, and another is coming out. A large buoy is on the right.
‘Liber Studiorum’ means ‘book of studies’ in Latin and reflected the five categories of landscape painting Turner believed existed: architectural, historical, marine, mountainous and pastoral. It contained no written text, instead it was made up of individual mezzotint prints on paper. They were released in fourteen parts from around 1807 until 1819. Turner intended the 'Liber' to consist of 100 prints but only 71 were ultimately produced. This is one of the few Liber images conceived and engraved by Turner.

144. **Badjera**
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¾”). Uncut sheet. £280
'The Badjera, or Budgerow, a 'sort of floating house' hired for voyages on the rivers of Hindustan. 'The kitchen and offices...are on the attendant boats. We have but few such convenient barges in Europe, and travelling by water is in no part of the world so pleasant as in India' (from letterpress published with print).
From the third volume of Balthazar Solvyns’ 'Les Hindoïs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

145. **Baoulya**
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¾”). Uncut sheet. £280
'This species of boat is the swiftest we know...An example among others cited is of a governor general who in his Baawalee-a performed in eight days the voyage from Lucknow to Calcutta, a distance of four hundred marine leagues' (from letterpress published with print).
From the third volume of Balthazar Solvyns’ 'Les Hindoïs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

146. **Fyl-Tcharra**
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¾”). Uncut sheet. £280
'The word Feal-charra means elephant's head: and the boat represented in the print take this name from their prow...the Radjahs only, and rich people of the country, make use of them' (from letterpress published with print).
From the third volume of Balthazar Solvyns’ 'Les Hindoïs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of
Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

147. **Mourpenky**

*by Balthazar Solvyns* [published Paris, 1811]

Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¼"). Uncut sheet. £280

'Moor-punkee means peacocks head' (hence the design of the prow). 'The prince or leading person of the Moor-punkee is seated smoking his hooka under a particular canopy, in front of all the others. The grandees and servants of his retinue are under another awning. At the head of the rowers is a Jemidar, who, by his voice and his motions, regulates the measure like the leader of an orchestra...' (from letterpress published with print).

From the third volume of Balthazar Solvyns' *Les Hindoûs*. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33653

148. **Vessels of all sorts** *Navires*

*by Balthazar Solvyns* [published Paris, 1811]

Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¼¼). With letterpress description in French and English. Uncut sheet. £280

Various Indian vessels: 'Here are the high vessels of the Red sea and Persian gulf, the Grabs, the ships of the Maldives, made of bambous and coconut trees, masts cordage and anchors. The boats employed in the pearl fishery on the coast of Ceylan, the Vliegers of Batavia, the Proues of Malacca, remarked for their pearl fishery on the coast of Ceylan, the Vliegers of Batavia, the Proues of Malacca, remarked for their

From the third volume of Balthazar Solvyns' *Les Hindoûs*. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33652

149. **Original Sketch of a Picture for W. Leader Esq.r.**


A man-of-war ship at anchor on a light sea to the right. On the left, a small ship running before the wind with a buoy in the foreground to the right. Lettered above the image with the initial 'M'. G. Forrester, author of the exhibition catalogue, 'Turner's Drawing Book' 1996, claims that 'no painting corresponding exactly with this print has been found'. From the collection of Miss Mary Constance Clarke, the niece of Charles Stokes (1784-1853) from whom she inherited an incomplete 'Liber Studiorum' collection in 1921. 'Liber Studiorum' means 'book of studies' in Latin and reflected the five categories of landscape painting Turner believed existed: architectural, historical, marine, mountainous and pastoral. It contained no written text, instead it was made up of individual mezzotint prints on paper. They were released in fourteen parts from around 1807 until 1819. Turner intended the 'Liber' to consist of 100 prints but only 71 were ultimately produced. This is one of the few Liber images conceived and engraved by Turner.

Stock: 33620

150. **Captain Hans Busk's Schooner yacht 'Lady Busk'.** *Built and fitted with auxiliary engines (80 L.H.P.) by Messrs. Henry Tipping of Portsmouth.***


Hand coloured lithograph. Printed area: 340 x 465mm (13¼ x 18¼¼). Unexamined out of frame. £850

A view of the yacht, 'Lady Busk', owned by Hans Busk and built by Henry Tipping of Portsmouth. Hans Busk the younger (1815 - 1882) was one of the originators of 'England's volunteer army'. Originally it was his intention to adopt a naval career and, being forced to abandon it, he devoted much of his leisure to yachting. He mastered the principles of naval construction, and made designs for several yachts which were very successful. He was the first to advocate life-ship stations, and fitted out a model life-ship at his own expense. *Parker: 2284.*

Stock: 33611

151. **The cutter yacht "Cynthia", 50 tons.***

Painted by N.M. Condy. T. G. Dutton Lith. London, Published, Augt. 2nd. 1850. by Messrs Fores, At Their Sporting and Fine Print Repository and Frame Manufactory, 41 Piccadilly, Corner of Sackville Street.

Hand coloured lithograph, very fine. Printed area: 360 x 460mm (14¼ x 18¼¼). Unexamined out of frame. £1350

A view of the yacht 'Cynthia', on the water, sailing to the right, with other yachts behind it, and a small boat
rowing away in the foreground. White cliffs can be seen in the distance on the right. Lettered below image with title, coat of arms, dedication to the commodore and members of the Royal Yacht Club from Messrs Fores, the name of its builders. Parker: 2251.

Stock: 33610

152. To Andrew Arcedeckne, Esq. (Commodore,) and the Officers and Members of the Royal London Yacht Club, this print of the Schooner Yacht "Egeria", 161 Tons, J. Mulholland, Esq (Owner) rounding the 'Mouse' lightship, in the Schooner and Yawl match, June 9, 1870, _ Winner of the hundred guineas prize _ is dedicated by their obedient servant, Josiah Taylor.

Josiah Taylor Del et Lith. London, Published May 15, 1871, by J. Taylor, 13 Jackson Road, Holloway, & Mess.rs R & A. Ackerman, 191 Regent St. W.

Hand coloured lithograph. Printed area: 435 x 600mm (17 x 23¼"). Unexamined out of frame. £1350

A view of the 98ft schooner yacht, 'Egeria', owned by J. Mulholland, in action during the Schooner and Yawl match, which took place on June 9th, 1870. A list of the yachts numerous victories, and prize money won, is listed below the image.

By maritime painter Josiah Taylor (fl.1846–1877).

Stock: 33613

153. H.M. Steam Yacht "Fairy." Constructed by Mess.rs. Ditchburn & Mare, Blackwall.


Lithograph with large margins, very rare. Sheet: 460 x 630mm. (18 x 14¼). Small tear in title. Repair outside image on top right & left. £980

View of the cutter yacht 'Ganymede', with three yachts in the distance.

Stock: 32824

154. The Fernande R.W.Y.C. beating the Mosquito and Cynthia cutters for the Queen's Vase, Plymouth, August 26th 1849.

Condy, Pinx.t. Young, Sculp.t. [n.d., c.1850.]

Coloured aquatint. Sheet 405 x 580mm (16 x 22¼").

Trimmed to plate, bottom left corner of inscription area repaired. £980

The end of a yacht race, a lighthouse in the right background. The Fernande, a schooner built by William Camper at Gosport and owned by Major Francis Mountjoy Martyn, was entered to race in the first of what was to become the Americas Cup (named after the winning yacht), but did not start.

Stock: 32828

155. To J. H. P. J. Pigott Esq.re. this print of his Cutter Yacht "Ganymede", R.Y.S. is respectfully dedicated by his obedient servant Edmund Fry.

N.M. Condy, del. T.G. Dutton, lith. Day & Haghe Lith.rs. to the Queen. [n.d., c.1850].

Lithograph with large margins, rare. Sheet: 460 x 630mm. (18 x 14¼). Small tear in title. Repair outside image on top right & left.

£980

View of the cutter yacht 'Ganymede', with three yachts in the distance.

Stock: 32824

156. The Yacht 'Gertrude', 135 Tons, R.Y.S. To Cecil & Martyn Esq., this plate is with his permission respectfully dedicated by his obedient Servants, R. & A. Ackermann.


Hand coloured tinted lithograph. Printed area: 365 x 600mm. (14½ x 23¼"). Unexamined out of frame.

£1350

A view of the yacht, 'Gertrude', an impressive ship of the Royal Yacht Squadron, with other vessels and the white cliffs and Dover Castle in the distance. After Thomas Goldsworth Dutton (1819/20 - 1891).

For unframed version, see item ref: 12170. NMM: PAH8759. Parker: 2268.

Stock: 33612


Lithograph with large margins. Sheet: 350 x 270mm. (13¼ x 10½").

View of the yacht 'Kriemhilda' with a yacht in the distance racing.

£450

A view of the 'Kriemhilda', an impressive ship of the Royal Yacht Squadron, with other vessels and the white cliffs and Dover Castle in the distance. After Thomas Goldsworth Dutton (1819/20 - 1891).

For unframed version, see item ref: 12170. NMM: PAH8759. Parker: 2268.

Stock: 32822

158. The "Leda" Yacht, R.W.Y.C. Dedicated by permission to the owner William Russell Brancepeth Castle, Esq.r.


Hand coloured lithograph, very fine. Printed area 315 x 450mm (12½ x 17¾"). Unexamined out of frame.

£1350

A view of the 'Leda' yacht, owned by William Russell of Brancepeth Castle, off the coast of Cornwall, with the Eddysone Lighthouse in the distance to the right. Founded as the Port of Plymouth Royal Clarence Regatta Club in 1827, the Royal Western Yacht Club was founded in 1833. Its original aims were to hold an annual regatta, to organise an active social programme and to stimulate improvements in naval architecture through yacht racing. In those early years the Club's principal strength proved to be in long distance cruising. Its members' yachts, wearing the Blue Ensign, a privilege given to them in a Warrant granted by Queen Victoria, were to be seen in the farthest corners
of the globe, from France and St Petersburg to Cape Town, Ceylon, South America and the USA. *NMM: PAH8679.*

Stock: 33609

159. **The Iron Cutter Yacht Mosquito, 50 Tons, R.T.Y.C. To the Right Hon.ble Lord Londesborough, this plate is by permission respectfully dedicated by His Lordship’s very obedient servant, Thomas g. Dutton.**

T.G. Dutton del et Lith. Day & Son. Lith.rs to the Queen. London. Published, Nov.r 6th, 1852, by R.A. Ackermann 191 Regent Street.

Hand coloured lithograph, very fine. Printed area: 370 x 450mm (14½ x 17¾”) Unexamined out of frame. £1350

A view of the iron cutter yacht, ‘Mosquito’, at sea with several ships and yachts in the distance. The ship was constructed by T. Waterman, built by C.J. Mare & Co., and the sails made by Eversfield. It won many races, as listed below the image with the prize money, including the Lowestoft Regatta on July 6th 1852, the Great Yarmouth Regatte on July 13th 1852, and the Royal Western Yacht Championship Cup on August 5th 1852.

Stock: 33606

160. **To the Secretary and Members of the Royal Cork Yacht Club, This print of the Cutter Yacht Cygnet (W. Smith Esq.re.) is respectfully dedicated by their very obedient servant, O. W. Brierly. H.M. Brig Columbine. Xarifa Yacht.**


Lithograph, rare. Sheet : 510 x 370mm. (20 x 14½”). Small tear on right. £980

A view of the cutter yacht ‘Cygnet’. H. M. Brig Columbine and Xarifa Yacht can be seen in the distance. For uncoloured example of this print see ref: 9894.

Stock: 32819

161. **The Buffs at the Battle of Albuera.**

Manskirch del. Dubourg Sculp.t. Published & Sold March 1st. 1818, by Edw.d. Orme, Bond Street (corner of Brook St.) London.

Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¾”). £180

Battle scene depicting events at the Battle of Albuhera of 1811. The 3rd (East Kent) Regiment of Foot, caught in a rainstorm were surrounded by French cavalrymen. During the ensuing battle Ensign Charles Walsh who was carrying the Kings Colour was hit by artillery fire. Mortally wounded Walsh fell to the ground, however, before the French could capture the colour a Lieutenant Latham managed to fight off the French and conceal the colour in his jacket. Latham suffered serious injury but survived the battle.

Stock: 33588

162. **Representation of Storming and taking Bangalore, by the Marquis Cornwalls.**


Etching and engraving with large margins. Plate: 210 x 175mm (8¼ x 7¼”). Central crease as issued. £70

Battle scene depicting the storming of Bangalore by Cornwalls after six weeks of siege during the Third Anglo-Mysore War. Cornwalls sought to take Bangalore, a Mysorean garrison, in order to secure his position against Mysore’s ruler Tipu Sultan. Whilst besieging Bangalore Cornwalls’ army was harried by Tipu's own army which had followed Cornwalls to Bangalore. The image depicts Cornwalls charging the town of Bangalore while artillery fire bombards the city. An explosion in the top left corner throws bodies into the air. To the left an injured British soldier is carried by two others out of the field of battle.

Stock: 33535

163. **Taking a French Eagle at Barrossa.**

Deighton Del. Dubourg Sculp.t. Published & Sold March 1st. 1818, by Edw.d. Orme, Bond Street (corner of Brook St.) London.

Fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¾”). £220

Battle scene depicting the first capture of a French regimental eagle in the Peninsular Wars, by the 87th (Royal Irish Fusiliers) Regiment of Foot, at the Battle of Barrosa in 1811 showing Sergeant Masterman.

Stock: 33590

164. **Bataille d'Enzersdorff. Le 4 Juillet 1809, l'armée francaise sous les ordres de sa majesté l'Empereur passa le Danube pendant la nuit.**

A Paris chez la V.e Chéreau, M.de d'Estampes, rue St Jacques, No 10 aux deux Colonnes près la Fontaine St Severin. [n.d., c.1810.]

Engraving with bright colour, large margins. 305 x 420mm (12 x 16½”). £290

The French crossed the Danube near Enzersdorf and attacked the Austrian army on the 4th July 1809, with an inconclusive result. Enzersdorff can be seen in flames in the background. The following day, in the more decisive Battle of Wagram, Napoleon defeated the Austrians, ending the War of the Fifth Coalition.

Stock: 33521

165. **A True Picture of a Field of Battle.**


Very fine coloured aquatint with large margins, printed on 1816 watermarked paper. 330 x 250mm (13 x 9¾”). £160

Depiction of a very bleak destroyed landscape after the destruction of Leipzig. Smoke billows from burned out villages and hamlets, while debris and bodies litter the landscape. In the foreground a woman prays over the body of a dead soldier which lies near to dead horses and bodies stripped of their uniforms.

Stock: 33584
166. **Reduction of Savendroog, an impregnable Hill Fort of Tippoo Saib by the Marquis Cornwallis.**
Engraving and etching with large margins. Plate: 210 x 175mm (8½ x 7¾”). Central crease as issued. £65
A battle scene depicting General Cornwallis's siege of Savendroog in December 1791, during the Third Anglo-Mysore War. The fortress of Savendroog, which was deemed to be impregnable, was held by Tipu Sultun against the East India Company and was stormed after less than three weeks of seige. The scene shows the fortress upon a hill around which several settlements are situated. Several mounted officers are depicted in the foreground surrounded by soldiers preparing and firing cannon.
Stock: 33534

167. **Anecdote of the Bravery of the Scotch Piper of the 11th Highland Regiment, at the Battle of Vimiera.**
Manskirch del. Clerk & Dubourg sculp. Published & Sold Jan.y.1.1816 by Edw.d. Orme, Publisher to his Majesty and H.R.H the Prince Regent, Bond Street, corner of Brook Street, London.
Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¾”). £240
A scene from the Battle of Vimiero (1808), depicting George Clark, from the 11th Highland Regiment, who although injured continued to play the bagpipes.
Stock: 33598

168. **Defeat of Tippoo Saib before Seringapatam, by the Marquis Cornwallis.**
Christall delin. Barlow sculp. Publish'd as the Act directs, March 1.st. 1795.
Etching and engraving with large margins. Plate: 220 x 180mm (8½ x 11¾”). Central crease as issued. £70
Battle scene lit by the light of the moon. Smoke rising from artillery fire almost completely obscures the fortress of Seringapatam, while British soldiers wade towards the battle. Two British officers mounted on rearing horses call the charge. Depiction of Cornwallis's attack on the Mysorean stronghold of Seringapatam following a seige during the Third Anglo-Mysore war.
Stock: 33538

169. **Combat de Saint Vincent.**
A Paris chez la V.e Chéreau, M.de d'Estampes, rue St Jacques, No 10 aux deux Colonnes près la Fontaine St Severin. [n.d., c.1810.]
Engraving with bright colour, very large margins. 305 x 420mm (12 x 16½”). Stain in title area. £190
The French general Sarrut capturing Cape St Vincent, Portugal at the beginning of the Peninsular War. The French had more luck on land than at sea.
Stock: 33519

170. **Bataille de Wagram. Le 6 Juillet 1809 le lendemain de la Bataille d'Enzersdorff...**
A Paris chez la V.e Chéreau, M.de d'Estampes, rue St Jacques, No 10 aux deux Colonnes près la Fontaine St Severin. [n.d., c.1810.]
Engraving with bright colour, very large margins. 305 x 420mm (12 x 16½”). Stain in title area. £290
The French crossed the Danube near Enzersdorff and attacked the Austrian army on the 4th July 1809, with an inconclusive result. On following day the more decisive Battle of Wagram started, lasting two days. In the end Napoleon defeated the Austrians, ending the War of the Fifth Coalition. It is regarded as one of the most important battles of the Napoleonic Wars.
Stock: 33522

171. **The Battle of Waterloo Decided by the Duke of Wellington, Heading a charge upon the French Imperial Guards, June 18.th. 1815.**
J. A. Atkinson Del. M. Dubourg Sculp. Published & Sold Sep.r.1. 1815 by EDW.D. ORME, Publisher to his Majesty & H. R. H. the Prince Regent, Bond Street corner of Brook Street London.
Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼”). £260
Battle scene depicting Wellington's charge on the Imperial Guard. Wellington, mounted upon his horse Copenhagen, calls the charge, brandishing his sword. A figure in a recognisable bicorne hat (perhaps Napoleon) watches the battle from the safety of a platform behind the French line. Wellington's charge, which took place several hours into the Battle of Waterloo, combined with Blücher's attack on Napoleon's right-flank, drove the French troops into disorder allowing the coalition forces to enter France.
Stock: 33572

172. **The Marquis of Angelsea Wounded, Whilst heading a charge of heavy Cavalry at the close of the Battle of Waterloo. June 18.th. 1815.**
J. A. Atkinson Del. M. Dubourg Sculp. Published & Sold Sep.r. 1. 1815 by EDW.D. ORME, Publisher to his Majesty & H. R. H th Prince Regent Bond St., corner of Brook St. London.
Fine coloured aquatint with very large margins. Plate: 330 x 250mm (13 x 9¼”). Some slight staining in lower right-hand corner of plate. £190
Battle scene depicting the moment Henry Paget, 1st Marquess of Anglesea was wounded in the leg by artillery fire. Paget's, horse rears up and two cavalrymen near by look concerned. Meanwhile, the battle rages on with clouds of smoke billowing above the ranks of soldiers. On losing his leg Paget is reported to have cried 'By God, sir, I've lost my leg!', to which Wellington replied, 'By God, sir, so you Have!'. Following the amputation of the wounded leg, it went on to have career as a tourist attraction in the village of Waterloo.
Stock: 33577
173. **Head Quarters Waterloo 1815.**
Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼%). £160
Exterior scene depicting a large house, around which wounded soldiers are carried and cared for. One soldier is lifted down from a wagon, whilst on the left two mounted soldiers galloped into the scene. The house may be a depiction of Chateau d'Hougoumont, the house and farm of which were garrisoned by the allied British and Prussian troop before the battle, and around which a significant part of the Battle of Waterloo was fought.
Stock: 33578

174. **French Cuirassiers in the Battle of Waterloo, Charged & Defeated by the Highlanders & Scotch Greys.**
J. A. Atkinson Del. M. Dubourg Sculp.t. Published & Sold June 4.th. 1816 by Edw.d. Orme, Publisher to his Majesty & H.R.H the Prince Regent, Bond Street, corner of Brook Street, London.
Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼%). £240
Battle scene in which the Highlanders, dressed in their recognisable kilts engage with the French Cuirassiers. In the foreground a Highlander fights a mounted French Cuirassier with a bayonet whilst in the background mounted French cut at the Highlanders surrounding them. On the right a wounded Highlander falls to the ground supported by a fellow soldier and on the left several soldiers lie dead or wounded on the ground.
Stock: 33580

175. **The Horse Guards at the Battle of Waterloo. One of the officers having Killed a French Colonel cuts off his Epaulette in triumph.**
Fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼%). £190
Battle scene in which an officer of the Horse Guards bends over a dead French officer cut off his epaulette while his horse is held by a soldier behind. Around them British soldiers march from the right while French cavalrmen charge from the left.
Stock: 33579

176. **The Prince of Orange at the Battle of Waterloo, distributing, at the moment, to the brave Troops the Orders he then wore.**
J. A. Atkinson Del.t. M. Dubourg Sculp.t. Published & Sold, Aug.t. 20, 1815 by EDW.D. ORME, Publisher to his Majesty & H.R.H the Regent, Bond Street, corner of Brook Street, London.
Fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼%). £160
Battle scene in which The Prince of Orange, mounted hands out his medals to foot soldiers in the midst of the battle. Dead and wounded men and horses lie on the ground and ranks of charging cavalrmen lead an attack in the distance.
Stock: 33575

177. **The Duke of Wellington & his Staff. Crossing the Bidossa & entering France 1813.**
Rigaud Pinx.t. Dubourg Sc. London, Published & Sold Aug.t.1. 1818, by Edw.d. Orme, Publisher to his Majesty & the Regent Bond Street, corner of Brook Street.
Very fine coloured aquatint with large margins, watermark 1816. Plate: 350 x 250mm (13¼ x 9¼¼). Creasing across top right-hand corner. £220
Exterior scene depicting Wellington's army fording the Bidosa in order to launch a suprise attack on Marshal Nicolas Soult's French army, La Rhune (or Larrun) can be seen in the distance. Wellington and his staff, mounted on horseback watch the progress of the troops from a vantage point. The mounted spectators from left to right are: 1. Lord Dalhouse; 2. Lord Bereford; 3. Lord Hill; 4. The Duke of Wellington; 5. Lord Nidry; 6. Lord Lynedoch; 7. General Sir Charles Doyle; 8. General Archibald Campbell; 9. The Earl of March, Aide-de-Camp to the Duke of Wellington; 10. The Marquis of Worcester; 11. His Serene Highness the Prince of Orange, Aid-de-Camp to the Prince Regent and to the Duke of Wellington. Soult, believing the river to be impassable posted a relatively weak force to hold the French line, choosing to concentrate his forces by the mountain pass. The Earl of March on discovering that Soult was mistaken, informed Wellington who decided to launch an attack via the Bidosa River. Wellington's forces easily overran the French troops.
Stock: 33564

178. **To the King's most excellent Majesty, This plate, The Death of General Wolfe, is with His gracious Permission humbly dedicated by his Majesty's most dutiful Subject, William Woollett. From the original Picture in the Collection of the Right honourable Lord Grosvenor.**
Painted by B. West, Historical Painter to His Majesty. Engraved by W.m Woollett, Engraver to his Majesty. Published as the Act directs January 1.st 1776. by Mess.rs Woollett, Boydell & Ryland, London. Engraving, small margins; platemark 490 x 620mm (19¼ x 24¼¼). Staining; paper tone; glued to backing board. £780
Large engraving of Benjamin West's famous painting of 1770 (Ottawa, National Gallery of Canada) representing the death of the British General James Wolfe at the Battle of the Plains of Abraham in 1759 during the Seven Years' War. Despite Wolfe's death, the result of the battle was a decisive British victory. West's composition deliberately evokes the Lamentation of Christ, a subject frequently depicted in religious painting. *Fagan XCIII x/x.*
Stock: 33190
179. **Siège et Prise de Saragosse.**
A Paris chez la V.e Chéreau, M.de d'Estampes, rue St Jacques, No 10 aux deux Colonnes près la Fontaine St Severin. [n.d., c.1810.]  
Engraving with bright colour, very large margins, rare. 305 x 420mm (12 x 16½"). £290

The fall of Zaragosa after the second siege (20th December 1808 - 20th February 1809). The city's death toll is estimated to have been 54,000, of which 20,000 were soldiers and 34,000 civilians.

Stock: 33517

180. **With the "394 Siege Battery." R. G. A. In the Great War: 1914-1919. By the days we spent together We are kin as ne'er before.**

Italy- Camouflaged Road. [/] Arab Horseman. [/] Baghdad. [/] Mesopotamia [/] Jerusalem From Outside the Walls. [/] Crusader. [/] Mount of Olives From The Temple. [/] Jaffa Gate. [/] Mosque of Omar. [/] Church Of The Holy Sepulchre.


Etching, with large margins, scarce. Plate: 240 x 325mm (9½ x 12½"). Creasing in corners. £270

Item commemorating the exploits of the 394th Siege Battery R.G.A in the First World War. Image divided into ten separate sections depicting locations in which battles were fought, or troops were stationed in the fight against the Ottoman Empire.

Stock: 33608

181. **Landing Troops.**
J. A. Atkinson del. M. Dubourg sculp.t. Published & Sold Augst. 1. 1817 by EDW.D ORME, Bond Street (corner of Brook St) London.

Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼").

£180

Exterior scene depicting the landing of troops on the coast of Abukir in 1801. Boats loaded with British soldiers reach the shore while under attack from French soldiers approaching from the left. A dead British soldier floats in the water. Due to bad weather, the British vessels were forced to land in a particularly narrow section of the coastline where the French troops were ready for them. Nevertheless the British were able to overcome the French and disembark successfully.

Stock: 33587

182. **Chelsea Pensioners reading the Gazette of the Battle of Waterloo. To Field Marshal the most noble Arthur Duke of Wellington, R.G. Prince of Waterloo, &c. &c. this print commemorative of that decisive victory is with the highest admiration and respect dedicated by the proprietors.**

Painted by David Wilkie, R.A. Principal painter in ordinary to His Majesty. David Wilkie 1827 [Facsimile signature inscribed in plate] / Engraved by John Burnet. London. Published Sept.r 10, 1831, by Moon, Boys, & Graves, Printsellers to the King, 6 Pall Mall.

Engraving, very rich impression. Printed area: 435 x 720mm (17¾ x 28¼"). Some paper toning at bottom edge. Trimmed inside platemark. £320

A lively scene depicting a group of Chelsea pensioners sitting round a wooden table outside the Duke of York inn. In the centre, one is reading the paper with the news of Waterloo to the many people gathered around him, including a sailor who leans back in his chair talking to the pensioner next to him, a father in uniform sitting further to the right holding a baby, and a soldier on horseback who shares a toast having ridden up on the left.

Lettered below the image with the title and a dedication to Wellington "Prince of Waterloo", from the publisher, and a coat of arms in the centre.

Stock: 32632

183. **The Allies before Dantzic in Winter.**
Clarke del.t. Dubourg sculp.t. Published & Sold Dec.r. 1. 1818, by Edw.d. Orme, Bond Street, corner of Brook St. London.

Fine coloured aquatint with large margins, printed on 1816 watermarked paper. Plate: 330 x 250mm (13 x 9¼").

£240

Exterior scene showing Russian troops depicting the allied forces before the besieged town of Dantzic. Dantzic was garrisoned by Napoleon's army following his invasion of Russia and the French continued to hold it even after their retreat. Following a gruelling siege the French surrendered to the Russians under Plafot handing over several thousand prisoners of war.

Stock: 33586

184. **[Frederick the Great of Prussia and His Generals].**
[Chodowiecki.] [n.d., c.1801].

Engraving. Rare. Small tears in edges of sheet. Platemark: 460 x 560mm (18 x 22¼"). Proof before letters. £1250

Hans Joachim von Zieten (1699 - 1786), also known as Zietenstraße or simply Zieten, was one of the most famous generals of Prussian history and a close confidant of King Frederick the Great. This scene shows Frederick the Great seated, to the left, with Zieten resting his hand on his leader's shoulder, surrounded by a large group of generals, in 1786. Friedrich II was a brilliant military campaigner who, in a series of diplomatic stratagems and wars against Austria and other powers, greatly enlarged Prussia's territories and made Prussia the foremost military power in Europe.

Stock: 33687

185. **Friedrich der II. in Nimburg nach der Schlacht bey Kollin. [/] Frédéric II. à Nimburg après la bataille de Kollin.**


Engraving. Platemark: 515 x 380mm (20⅞ x 15¼"). Slight spotting in left margin. Small tears to edges of sheet in margins. £450

Frederick II of Prussia sits on a bench, having been defeated at Nimburg in the battle of Kollin. He is
surrounded by his generals and three children wrestling in the foreground. A church and other buildings from the city can be seen in the background. The Battle of Kolin on 18 June 1757 saw 44,000 Austrians under Count von Daun defeat 32,000 Prussians under Frederick the Great during the Seven Years' War. The Prussians lost the battle and nearly 14,000 men, the Austrians lost 8,000 men. Friedrich II was a brilliant military campaigner who, in a series of diplomatic stratagems and wars against Austria and other powers, greatly enlarged Prussia's territories and made Prussia the foremost military power in Europe.

Stock: 33684

186. Friedrich II vor der Liegnitzer Schlacht. Was gibt's? Ihr Majestät, der Feind ist kaum 800 Schritte entfernt. Frédéric II avant la bataille à Leignitz: Qu'y a t'il? Sire! l'ennemi n'est qu'à 800 pas d'ici.

Engraving with very large margins. Platemark: 520 x 390mm (20½ x 15¼"). Foxing to sheet. Creases to sheet. Uncut sheet. £750

Frederick the Great before the battle of Liegnitz, after Schubert. A night scene depicting, on the left, a soldier on horseback warning Frederick II and his men, who are gathered around a fire, that the enemy is approaching. The Battle of Liegnitz on 15 August 1760 saw Frederick the Great's Prussian Army defeat the Austrian army under Ernst von Laudon. Friedrich II was a brilliant military campaigner who, in a series of diplomatic stratagems and wars against Austria and other powers, greatly enlarged Prussia's territories and made Prussia the foremost military power in Europe.

Stock: 33603

187. Mort du General Mont Calm. Tue en défendant Quebec en 1759 contre les Anglais. Il demanda a etre enterré dans un trou fait par l'explosion d'une bombe [...] Wateau delineavit / Grave par G. Chevillet Graveur de sa M. J. A Paris chez Alibert M. d'Estampes Rue Froidmanteau No 16 et chez la Citoyenne Berguy aussi M.d d'Estampe rue du Coq. St. Honore. Engraving, sheet 490 x 625mm (19¼ x 24½"). Trimmered inside platemark; laid on heavy card; several tears to edges. £650

The death of Louis-Joseph de Montcalm (1712-1759), French commander during the Seven Years' War. During the Battle of Quebec in 1759, a decisive British win, both the British commander James Wolfe, and Montcalm himself, were killed. Both were remembered by similar pictures- this large scene by Wateau (not the rococo painter) for Montcalm, and Benjamin West's painting of Wolfe (National Gallery of Canada, Ottawa).

Stock: 33188

188. Russian Loyalty and Heroism. Anecdote of the Russian Peasant of Smolensk, who being forced by the French, coolly chopped off his hand, rather than serve Bonaparte on his March toward Moscow.

I. A. Atkinson del. Clark & Dubparte sculp. Published & Sold Jan.y.1. 1816. by Edw.d. Orme, Publisher to his Majesty, and H.R.H the Prince Regent, Bond Street, corner of Brook Street, London.

Very fine coloured aquatint with large margins. Plate: 330 x 250mm (13 x 9¼"). £360

Interior scene depicting a Russian peasants act of defiance. A central male figure with a beard, dressed in peasant costume holds an axe above his head in the act of chopping off his hand, his wife and child cower behind him. Four French soldiers enter the room, one of which holds his hands up in alarm. A soldier sits watching from a chair.

Stock: 33599

189. Wellington & Blucher. Meeting by accident at the close of the Battle of Waterloo.

M. Dabourg Sculp.t. Published & Sold June 4.th. 1816, by Edw.d. Orme, Publisher to his Majesty & H. R. H. the Prince Regent, Bond Street, corner of Brook Street, London.

Fine coloured aquatint with very large margins, printed on 1816 watermarked paper. Plate: 330 x 250mm (13 x 9¼"). £160

Exterior scene at night depicting Wellington and Blücher's meeting at the end of the Battle of Waterloo. A large building lit from the interior, either by candle or fire is situated in the background; while wounded and sleeping soldiers lean up against a ruined construction. The building may be La Belle Alliance, an inn used by Napoleon as his headquarters before the battle and where Wellington and Blücher were reported to have met at its close.

Stock: 33582

190. Staff of the Army, Quater Master General, or Adjutant General, (not being General Officers) Ass't. Quarter Master or Ass.t. Adjutant General Soldiers of the Royal Staff Corps.


Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¼ x 13"). Three holes in the left-hand margins from binding. £220

Exterior scene. A mounted Adjutant General points to his Assistant Adjutant General who stands beside him. Two soldiers walk behind and a camp is situated behind. From "Costumes of the Army of the British Empire, according to the last regulations of 1812". Ogilby 870.

Stock: 33477


192. **An Officer (Lieutenant-Colonel) of the 14th Light Dragoons, in Parade Dress.**


Very fine coloured aquatint with large margins. 255 x 320mm (10 x 12½”).

Exterior scene of an officer of the 14th Light Dragoons (now 14th/20th Hussars) brandishing a sword, a mounted cavalryman rides behind. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33558

193. **Full-Dress Uniform of a Field Marshal.**


Very fine coloured aquatint with large margins. 255 x 320mm (10 x 12½”).

Battle scene in which a Field Marshal stands with an outstretched arm before ranks of calvalrymen. Field Marshal was the most senior rank in the British Army and was introduced in 1736 by King George II. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33549

194. **Soldiers in the 1st. Reg.t. of Foot Guards, in Marching Order.**


Very fine coloured aquatint with large margins, watermarked paper 'J. Whatman 1811’; 255 x 320mm (10 x 12½”).

Exterior scene in Winter showing two soldiers from the 1st Regiment of the Foot Guards (now Grenadier Guards) marching across a landscape. Both soldiers are dressed in marching order, the muted tones of which are starkly contrasted with the recognisable red tunic and bearskin which make up the full dress of the Grenadiers. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33548

195. **Grenadiers of the XLII.D. or Royal, and XCII.D. or Gordon Highlanders.**


Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¾ x 13”).

Exterior scene in which a Corporal of the 10th Royal Hussars brandishing a sword, is seated on a rearing horse. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870

Stock: 33475

196. **Grenadier of the Foot Guards. in full Dress.**


Very fine coloured aquatint with large margins. Plate: 255 x 320mm (10 x 12½”).

Exterior scene depicting three soldiers from the 1st, 2nd and 3rd regiments of the Foot Guards (or Grenadiers), each wearing the iconic bearskin. The Grenadiers were a special assault regiment who threw grenades at the enemy. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33545

197. **A Sergeant and Privates of the 87th. Or Prince of Wales own Irish Regiment on Service.**


Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¾ x 13”).

Exterior scene in which a Sergeant (marked by the three stripes on his arm) of the 87th stands above a fallen French soldier. The Sergeant takes the fallen Napoleonic flag from the dead soldier whilst behind him privates from the 87th regiment engage in battle in the background. This scene commemorates the 87th's role in the Battle of Barossa of 1811 in which the first Napoleonic Imperial Eagle was captured by the British. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33471

198. **A Private of the 3.rd. or Kings Own Dragoons.**


Very fine coloured aquatint with large margins; 255 x 320mm (10 x 12½”).

Exterior scene depicting a private of the 3rd (Kings Own) Dragoons mounted on a rearing horse, brandishing a sword. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33551
199. **A Private of the XV.TH. or Kings L.t. Dr.s. (Hussars).**

C. H. S. Aquatinted by I. C. Stadler. Published Sep.r. 1.st. 1812 by Colnaghi & C.o. 23 Cockspur Street.

Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¾ x 13¾”). Very slight fox marks. £280

An exterior scene in which a Hussar rides a horse whilst loading his rifle. From "Costumes of the Army of the British Empire, according to the last regulations of 1812". Ogilvy 870.

Stock: 33482

200. **An Officer of the 2.d. Regiment of Life Guards. in full Dress.**


Very fine coloured aquatint with large margins. 255 x 320mm (10 x 12½”). £260

Battle scene depicting a mounted officer of the 2nd Regiment of the Life Guards leading the charge; ranks of mounted cavalymen can be seen behind. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33546

201. **A Private of the 13.th. Light Dragoons.**


Very fine coloured aquatint with large margins. 255 x 320mm (10 x 12½”). £260

Exterior scene depicting a mounted private of the 13th Light Dragoons (now Light Dragoons) galloping across the landscape, brandishing a sword. A mounted soldier is depicted behind, exiting the scene. The 13th Light Dragoons were engaged in the Peninsular War in 1812 and went on to participate in the Battle of Waterloo and the Crimean War. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33554

202. **Light Dragoons Serving in the East Indies.**


Very fine coloured aquatint, with large margins. Plate: 255 x 330mm (9 x 13¾”). Three small holes in left-hand margin from binding. Staining on lower edge of lower margin. £360

Exterior scene depicting three mounted soldiers from three Light Dragoon cavalry regiments galloping across the landscape, brandishing weapons. A small temple-like building and a man driving an elephant and camel can be seen in the distance. The 22nd Dragoons (disbanded in 1945), the 8th Dragoons (now 8th King's Royal Irish Hussars) and the 24th Dragoons (disbanded in 1819) all served in India at the turn of the nineteenth-century. From 'Costumes of the army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33489

203. **A Private of the 18.th. Light Dragoons. (Hussars.)**


Very fine coloured aquatint with large margins. Plate: 255 x 320mm (10 x 12½”). £260

Exterior scene in which a mounted soldier of the 18th Light Dragoons or 18th (Kings Irish) Regiment of (Light) Dragoons (Hussars), now 18th Royal Hussars, rides across a plain. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870

Stock: 33547

204. **An Officer, Private & Driver of the Royal Waggon Train.**


Very fine coloured aquatint with large margins. Plate: 320 x 255mm (12½ x 10¼”). £180

Exterior scene depicting three soldiers and an officer of the Royal Waggon Train (now Royal Logistics Corps), a corps responsible for the management of transport and supplies, pulling a wagon. Formed in 1799 as the Royal Waggon Corps it was renamed in 1802 as the Royal Waggon Train. From 'Costumes of the Army of the British Empire, according to the last regulations of 1812'. Ogilvy 870.

Stock: 33557

205. **Cadets at the Royal Military College at Sandhurst, Junior Department.**


Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¾ x 13¾”). Three holes in left margin. £240

Exterior scene in which three Junior Cadets converse in the grounds of the Royal Military College, designed by James Wyatt, which can be seen in the background. The central Cadet stands with his arms folded, the Cadet on the right holds a rifle and bayonet, the figure on the left sits upon a tree stump. The Junior Department of the Royal Military College moved from Marlow to Sandhurst in 1813. Ogilvy 870.

Stock: 33469

206. **An Aide de Camp, and Brigade Major of Cavalry.**


Very fine coloured aquatint with large margins. Plate: 250 x 330mm (9¾ x 13¾”). £220

Exterior scene in which a Brigade Major and his Aide de Camp gallop through the landscape. Ranks of cavalry are depicted in the background. From "Costumes of the Army of the British Empire, according to the last regulations of 1812". Ogilvy 870.

Stock: 33484
207. **Hussars and Infantry of the Duke of Brunswick Oel's Corps.**

Exterior scene in which three soldiers, dressed in their distinctive black uniform, stand in conversation, one leaning against a horse. Three mounted soldiers are depicted in the middle distance. The Duke of Brunswick Oel's Corp had originally been a voluntary corp created by Frederick William, Duke of Brunswick-Wolfenbüttel (1771-1815) to fight Napoleon. Once incorporated into the British Army the corps, made up principally of Prussians and German patriots, was cut off from recruiting in Germany and so was restricted to recruiting from prisoner of war camps. Nevertheless, the corps played its part in several battles including the Battle of Waterloo. From "Costumes of the Army of the British Empire, according to the last regulations of 1812". Ogilvy 870. Stock: 33485

208. **Before the breeze [pencil].**
Charles W. Cain [pencil signature]. [c.1925.]
Drypoint etching, signed by the artist. 105x 210mm (4 x 8¾"). £220

A Burmese boat under sail.
Charles William Cain [1893-1962], a student of Camberwell School of Art and then an illustrator/cartoonist for the Johannesburg Star until WWI, when he joined the Border Regiment in India and Mesopotamia. After the Armistice he entered the Royal College of Art under Frank Short 1920-1.

209. **From forests far [pencil].**
Charles W. Cain [pencil signature]. [c.1925.]
Drypoint etching, signed by the artist. 110 x 215mm (4½ x 8¼"). £220

Loggers at work in Upper Burma.
Charles William Cain [1893-1962], a student of Camberwell School of Art and then an illustrator/cartoonist for the Johannesburg Star until WWI, when he joined the Border Regiment in India and Mesopotamia. After the Armistice he entered the Royal College of Art under Frank Short 1920-1.

210. **Shortened canvas [pencil].**
Charles W. Cain [pencil signature]. [c.1925.]
Drypoint etching, signed by the artist. 105x 210mm (4 x 8¾"). £220

A Burmese boat under sail.
Charles William Cain [1893-1962], a student of Camberwell School of Art and then an illustrator/cartoonist for the Johannesburg Star until WWI, when he joined the Border Regiment in India and Mesopotamia. After the Armistice he entered the Royal College of Art under Frank Short 1920-1.

211. **The Giraffe. Dedicated by permission To His most Gracious Majesty [by his Majesty’s most devoted and obedient subject’s and servants E. Gross & R.B. Davis.]**
Drawn from Life. Printed by G.ve Simoneau. [London October 1827 published by E. Gross & R.B. Davis.] Lithograph. Sheet 345 x 250mm (13½ x 9¾"). Trimmed. £390

Three giraffe and three deer, probably in parkland.
Stock: 33581

212. **Giraffe.**
[n.d., c.1850].
Pen and ink drawing. Blind stamp to top left corner, ‘Superfine Bath’. Sheet size: 225 x 185mm (9 x 7¼"). Vertical creases where previously folded. Stained to left edge. £140

A pen and ink study of a giraffe with manuscript title below.
Stock: 33581

213. **[Elephants and Camels] Éléphants & Chameaux**
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19¼ x 13¾"). Central fold as issued; uncut sheet.

The elephants in the print are represented eating the leaves and the bark of some shrubs of which they break the branches with their trunk; they have all of them one of their legs pinched with a piece of wood, wich [sic] prevents their making their escape. At a distance are some camels following a corps of troops. The landscape is a pass in the Carnatic, the only entrance is by narrow roads’ (from letterpress published with print).

From the third volume of Balthazar Solvyns’ ‘Les Hindoûs’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

214. **[Horse richly caparisoned, and a Tattou] Cheval richement caparaçonné et Tattou.**
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¼"). With letterpress description in French and English. Uncut sheet.

£320

Arabian hose, 'the race most esteemed in Hindoostan, of which considerable numbers are constantly imported...the horse near the Arabian is a Tattou, or one of the Hindoo race. For size and beauty he bears no comparison with the other, but is superior to him for use...' (from accompanying letterpress).
From the third volume of Balthazar Solvyns 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

218. **Portrait of an Almond. is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant Jno. M. Eaton.**

Drawn and Engraved by D. Wolstenholme. London: Published Dec.r 8th 1852, by Jno. M. Eaton, 7 Islington Green

Aquatint, printed in colours. 305 x 350mm (12 x 13¼"). Framed in 19th century maple. Unexamined out of frame. £320

Portrait of a fancy pigeon.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had published a number of treatises on breeding and republished 'Moore's Columbarium' in 1852. He bought some of the plates of pigeons that Wolstenholme had first published in 1834 and reissued them in two sets of six, one in 1852, the other 1860. See Sltzer: P.312.

Stock: 33348

219. **The Barb. is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant [Jno. M. Eaton.]**

Drawn and Engraved by D. Wolstenholme. [London: Published Oct.r 16th 1860, by Jno. M. Eaton 81 Upper St.t Islington.]

Aquatint, printed in colours. c. 280 x 350mm (11 x 13¼"). Framed in 19th century maple. Framed over platemark top and bottom, probably trimmed into inscription. Unexamined out of frame. £320

Portrait of a fancy pigeon.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had published a number of treatises on breeding and republished 'Moore's Columbarium' in 1852. He bought some of the plates of pigeons that Wolstenholme had first published in 1834 and reissued them in two sets of six, one in 1852, the other 1860. See Sltzer: P.312.

Stock: 33350

220. **Portrait of a Beard. is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant Jno. M. Eaton.**

Drawn and Engraved by D. Wolstenholme. London: Published Dec.r 8th 1852, by Jno. M. Eaton, 7 Islington Green

Aquatint, printed in colours. c. 310 x 350mm (12½ x 13¼"). Framed in 19th century maple. Framed over edge of plate mark top and bottom. Unexamined out of frame. £320

Portrait of a fancy pigeon, named for the white plumage at the throat.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had...
221. **The Fantail.** is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant Jno. M. Eaton.

Drawn and Engraved by D. Wolstenholme. [Published Oct.r 16th 1860, by Jno. M. Eaton 81 Upper St.t Islington.]

Aquaint, printed in colours. c. 280 x 350mm (11 x 13¾"). Framed in 19th century maple. Unexamined out of frame. £320

Portrait of a fantail pigeon displaying.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had published a number of treatises on breeding and republished 'Moore's Columbarium' in 1852. He bought some of the plates of pigeons that Wolstenholme had first published in 1834 and reissued them in two sets of six, one in 1852, the other 1860. See Siltzer: P.312.

Stock: 33347

222. **The Jacobine.** is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant Jno. M. Eaton.

Drawn and Engraved by D. Wolstenholme. London: Published Oct.r 16th 1860, by Jno. M. Eaton 81 Upper St.t Islington.

Aquaint, printed in colours. 290 x 400mm (11½ x 15¾"). Framed in 19th century maple. Unexamined out of frame. £320

Portrait of a fancy pigeon.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had published a number of treatises on breeding and republished 'Moore's Columbarium' in 1852. He bought some of the plates of pigeons that Wolstenholme had first published in 1834 and reissued them in two sets of six, one in 1852, the other 1860. See Siltzer: P.312.

Stock: 33349

223. **The Turbit.** is humbly dedicated to the Gentlemen of the Feather Club, by their obedient humble Servant Jno. M. Eaton.

Drawn and Engraved by D. Wolstenholme. London: Published Oct.r 16th 1860, by Jno. M. Eaton 81 Upper St.t Islington.

Aquaint, printed in colours. 290 x 350mm (11½ x 13¾"). Framed in 19th century maple. Minor spotting. Unexamined out of frame. £320

Portrait of a fancy pigeon.

Both the artist and the publisher were pigeon fanciers: Wolstenholme had painted portraits of at least thirty different breeds; and John Matthews Eaton had published a number of treatises on breeding and republished 'Moore's Columbarium' in 1852. He bought some of the plates of pigeons that Wolstenholme had first published in 1834 and reissued them in two sets of six, one in 1852, the other 1860. See Siltzer: P.312.

Stock: 33351

224. **A Key to the East Window in the Chapel of Winchester College. Restored in 1822 by Bretton and Evans.** Inscription, 1. Ave. garcia plena [...]

G. Forder, Delt. Robson Brooks & C.o. Lithog ry.

Lithograph, very rare; G.J.F. London watermark. Sheet size: 270 x 450mm (10½ x 17¾"). Crease through centre. £80

Key to the East Window in the Chapel of Winchester College detailing the scenes depicted in the stained glass. The scenes feature figures of from the Old Testament as well as William of Wykeham (c.1320-14040, founder of Winchester College.

Stock: 32631

225. **Portraits of two Great Friends / Portraits de deux Grands Amis.** An Allegorical Puzzle, invented by Mr Orme Engraver to the King &c.

Puv & sold by Mr. Orme, 118 New Bond Str.t & E Orme, 59 corner of Brook Str. Oct. 17 1801 Price 1 Shilling.

Engraving, sheet 125 x 85mm (5 x 3¼"). Trimmed on platemark two sides; glued to backing sheet. Very rare. Puzzle print with silhouette profiles of George III and Napoleon, during a short-lived peace in the Napoleonic Wars.

Stock: 33192

226. **Corporal Violet.** This Print, which appears to consist simply of that beautiful Flower, the Violet, contains correct Profiles of the Emporor Napoleon, Maria Louisa, and the Young King of Rome; the first under the green Leaf on the right --- the second opposite, under the second Violet -- and the third one, on the right of the centrical Stems, near the lower Violet.

Radeliffé Sc. 213 Piccadilly. [n.d., c.1810].

Hand coloured engraving with two sections of letterpress text. Sheet size: 265 x 280mm (10½ x 11”). Cut and glued to scrap sheet. £230

An impression of an uncommon 'puzzle' portrait showing the concealed the profiles of Napoleon Bonaparte (1769-1821), his wife Marie Louise of Austria (1791-1847), and Napoleon Francis Joseph Charles (1811-1832), King of Rome. Napoleon was nicknamed "Corporal Violet" by his soldiers after having to return from Elba during Springtime. Explanatory letterpress above and below image.

Stock: 33242

227. **This Revers'd is ye head & face of an Old Man.**

Publish'd 29 Oct.r 1787, by Rob.t Sayer, 53 Fleet Street, London.
228. [A transformation print of two heads.]
[n.d., c.1750.]
Coloured wood engraving, printed on GR watermarked paper; trimmed to printed border, at most 130 x 185mm (5 x 7¼"). Repaired tears. £160
A middle-aged man and woman, both with contented smiles; however upside-down the wife's smile becomes salacious and the husband's moustache transforms into a pair of cuckold's horns.
Stock: 33243

229. [Sketch showing two faces.]
[Anon, c.1820.]
Pen and ink, sheet 120 x 90mm (4¾ x 3½"). Glued to backing sheet; folds. £90
Drawing, probably copied from one of several similar prints of the early 19th century, which shows either a man's face or a woman's face (both wearing hats) depending on which way up the drawing is viewed.
*For a similar item see ref. 27908.*
Stock: 33191

230. Jeux
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 355 x 245mm (9½ x 13¼"). Uncut sheet. £280
Hindus playing chess and dominoes, and smoking. From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.
Stock: 33657

232. **Joueur de Marionnettes. n'oubliez pas les petites marionnettes.**
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¾ x 5¼"). £140
A man plays a flute manipulating a pair of puppets via a string tied to his leg. Behind a dog wear a bonnet and dress dances on its hind legs. A street performer. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33236

233. **Tommy Playfair, drawn by his Favourite Dog.**
Printed and Sold by Carington Bowles, No 69 in St Pauls Church Yard, London. [n.d., c.1785.]
Engraving with original hand colour. Sheet 165 x 240mm (6¾ x 9½"). Trimmed within plate, laid on album paper. £95
A boy in a haycart drawn by a dog. Playfair appears to have been a well-known character: Robert Dighton the Elder drew a scene called 'Tommy Playfair's Cart'.
Stock: 32846

234. **Dancing in Fetters.**
Hand coloured woodblock engraving. Rare. Sheet size: 265 x 180mm (10¼ x 7¼"). Some light creasing and light scuffs to sheet. £160
A child sits on the shoulders of a man, holding his hands to the sides. The man is wearing fetters or leg cuffs, attached from the waist band of his trousers, to his ankles. He stands on one leg as both figures look towards the viewer.
Stock: 33122

235. **Flore. [/] La Tirolienne. [/] La Napolitaine. [/] La Bayadere. [/] La Naiade. [/]**
Marie Taglioni [Facsimile signature].
Set of six proof lithographs laid on India paper with large margins. Very scarce. Printed area: 212 x 141mm (8¼ x 5½") each. £2000
A rare set of six proof lithographs of renowned ballet dancer Marie Taglioni (1804-1884) depicted in some of the roles that have established her as a central figure in the history of European dance. After A.E.Chalon, by R.J. Lane.
Taglioni was one of the most celebrated ballerinas of the romantic ballet, and cultivated her skill primarily at Her Majesty's Theatre in London, and at the Théâtre de l'Académie Royale de Musique of the Paris Opera Ballet. She later took a three-year contract in Saint Petersburg with the Imperial Ballet.
Stock: 32628
236.  Comic Dance in the Popular Pantomime of the white Cat by Messrs Kirby & Chatterley to the Tune of the Bold Dragoon.
Drawn & Etched by W. Heath. Pub 5th of Jan'y 1812 by T. Palser Bridge Road Lambeth.
Coloured etching. 240 x 345mm (9¼ x 13½"). Large margins on 3 sides. £260
A scene of two clowns, James Kirby (died 1826) in drag & William Simmons Chatterley (1787-1822) with white face and red triangles, the signature look of Joseph Grimaldi’s ‘Joey’ clown.
Stock: 33086

237.  Grimaldi’s Tandem in the Comic Pantomime of the Golden Fish.
Drawn & Etch’d by W. Heath. Pub Feb 11 1812 by T. Palser Bridge Road Lambeth.
Coloured etching. 235 x 350mm (9¼ x 13¼"). Watermarked 1809. Trimmed within plate top and bottom. £280
Joseph Grimaldi (1778 - 1837), the famous actor and clown, in a wicker wagon drawn by two springer spaniels with cockerels standing on their harnesses, in ‘Harlequin and Padmanaba, or, The Golden Fish’. Grimaldi has the white face with a red triangle on his cheek, the signature look of his ‘Joey’ clown.
Stock: 33099

238.  [Jugglers] Jongleurs
[byl Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 350mm (9½ x 13¼"). With letterpress description in French and English. Uncut sheet. £340
Indian performers: in foreground sword-swallower on left, a juggler on right ‘whose tricks are less perilous’, and (centre) a man who juggles with ‘two canon balls of thirty or forty pounds weight’. The figure at the top of the image is ‘a woman who lies flat, upon an iron plate which turns round upon a sharp point fixed on the top of a bambou’ (quotations from accompanying letterpress).
From the third volume of Balthazar Solvyns’ ‘Les Hindous’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, in 1794: trained by a Scotsman Samuel Bisset, it was brought to London by a Mr Nicholson in 1785 before touring the continent. Rowlandson produced a similar scene (published the previous day) with a placard reading ‘The surprising pig, well versed in all languages, perfect arithmetician, and composer of music’.
Boswell writes of his conversations with Samuel Johnson concerning the pig; Robert Southey’s ‘Letters of Espriella’ contains the comment ‘the learned pig caused a sensation in 1784: trained by a Scotsman Samuel Bisset, it was brought to London by a Mr Nicholson in 1785 before touring the continent. This appears to be from a series of acts or amusements making headlines in the mid-1780s.
Stock: 33648

239.  The New Company of Comedians at Sadler’s Wells. Judge for yourselves, and see which most excels, These Puppy’s, or the Dogs at Sadler’s Wells, 151 [top right corner]
Printed and Sold by Carington Bowles, No 69 in St Pauls Church Yard, London. [n.d., c.1785.]
Engraving with original hand colour, rare. Sheet 175 x 245mm (7 x 9¾"). Trimmed within plate, laid on album paper. £160
A very scarce image of an unusual act at Sadler’s Wells Theatre: a man with trained dogs dressed in clothes, performing various tasks including climbing a ladder, shouldering a gun and driving a cart. ‘Two troupes of performing dogs, ‘from France and Italy’, were much advertised attractions at Astley’s and Sadler’s Wells in the summer of 1785. This appears to be from a series of acts or amusements making headlines in the mid-1780s. The V&A H Beard Print Collection contains a later Bowles & Carver edition.
Stock: 32831

240.  The Wonderful Pig of Knowledge.
Printed and Sold by Carington Bowles, No 69 in St Pauls Church Yard, London. [n.d., April 13th, 1785.]
Engraving with original hand colour, rare. Sheet 170 x 240mm (6¼ x 9½"). Trimmed within plate, laid on album paper. £120
A living-room scene, with a showman with a pig choosing cards with letters on them to spell out a message. The learned or sapient pig caused a sensation in 1784: trained by a Scotsman Samuel Bisset, it was brought to London by a Mr Nicholson in 1785 before touring the continent. Rowlandson produced a similar scene (published the previous day) with a placard reading ‘The surprising pig, well versed in all languages, perfect arithmetician, and composer of music’.
Boswell writes of his conversations with Samuel Johnson concerning the pig; Robert Southey’s ‘Letters of Espriella’ contains the comment ‘the learned pig was in his day a far greater object of admiration to the English nation than ever was Sir Isaac Newton’. This appears to be from a series of acts or amusements making headlines in the mid-1780s.
Stock: 32835

Mezzotint, rare. 270 x 400mm (10¾ x 15¾"). Trimmed to image £270
Portrait to waist of the German artist and engraver Johann Elias Ridinger (1698-1767). Portrait in an oval supported on an engraved stone, beside which is seated the goddess Diana who holds a bow. The spoils from Diana’s hunting, which include a stag, a boar and several birds, lie around the portrait; a hound and a hooded bird of prey are seated alongside. Ridinger holds his palette and brushes, the outline of a stag is propped on an easel behind him. The animals and the woodland scene illustrate Ridinger’s talent for depicting animals and their characteristics in their natural environment.
Stock: 33244
242. **[America] Indiens de la Tribu des Osages. Dessinées d'après nature au Théâtre des Arts a Rouen.**

[n.d., c.1827].
Lithograph, very scarce. 260 x 215mm (10¼ x 8¾").
Trimmed round subject. Laid on album sheet. £240

An interior scene drawn from life, depicting six members of the Native American Osage Tribe who visited France between 1827 and 1830. In 1827 six members of the Osage Tribe and an interpreter named Paul Laise were brought to France by David DeLauney, a French-born resident of St. Louis. On their arrival in France the Native Americans were entertained at Court and met Charles X. However, DeLauney who was charging for tickets to see the Osage was arrested for debt and the group was left to fend for itself. Eventually the six were helped by Bishop DuBourg and Marquis de Lafayette who arranged their passage back to America.

Stock: 33559


Mozillo dip. A. Boucheron dis. L. Poggioli Lithografo.

[n.d., c.1830.]
Lithograph, rare. Sheet 550 x 370mm (21½ x 14¾").
Trammed to image on three sides. Laid on album paper.

£240

A scene of Saint John of Nepomuk (c.1345-93), a priest thrown into the river Vltava from Charles Bridge in Prague at the behest of Wenceslaus IV of Bohemia (also King of the Romans). This occurred during the 'Western Schism', when rival popes were based in Rome and Avignon: Wenceslaus supported the Avignon faction while the Archbishop of Prague (and John) still followed Rome. John confirmed the archbishop's candidate for Abbot of Kladruby, and was drowned on the emperor's orders. However this scene, with John taking the confession of a woman, seems to support the folk law version of events: having taken the confession of the queen of Bohemia he refused to divulge the contents to the king, even under torture. John is now a national saint of the Czech Republic, a patron against calumny and, because of the manner of his death, a protector from floods. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars. 

Stock: 33530

244. **Friedrich der Grosse. Koenig von Preussen &c. [/] Frédéric le Grand / Roi de Prusse &c.**

Engraving. Platemark: 650 x 480mm (25½ x 18¾").
Staining to sheet. Damage in title area. Small tears in margins. £920

A portrait of Friedrich II, King of Prussia (1712 - 1786), more commonly known as Frederick the Great; whole length, riding a horse in the park of Sanssouci Palace, Potsdam, wearing military uniform with star, hat and sword. The palace can be seen in the background.

Friedrich II was a brilliant military campaigner who, in a series of diplomatic stratagems and wars against Austria and other powers, greatly enlarged Prussia's territories and made Prussia the foremost military power in Europe. He was an enlightened monarch who favoured the French language and art, and built Sanssouci, a palace in the French Rococo style in Potsdam, near Berlin.

Stock: 33682

245. **Frederick the Great. King of Prussia.**

J. Chapman sculp.t. London Published as the Act directs April 1. 1801 by J. Wilkes.

Stipple with large margins. Plate: 110 x 160mm (4¼ x 6¼"). £90

Half portrait in profile, set in a roundel of Frederick II of Prussia (1712-1786). Due to Frederick II's many military victories he became known as Frederick the Great. As well as his military prowess, Frederick II was a proponent of enlightened absolutism, modernised Prussian bureaucracy and reformed the judicial system. A great supporter of the French Enlightenment, Frederick often corresponded with its key figures, most notably Voltaire.

Stock: 33530

246. **[Germany] Field-Marshall Freytag.**

Orme Jun.r sculp 1795. Published as the Act directs Dec.r. 1. 1795.

Stipple with small margins. 110 x 160mm (4¼ x 6¼"). £60

Half portrait set in a roundel of Field-Marshall Wilhelm von Freytag (1720-1798) a Prussian army officer who rose to prominence during the Seven Years War commanding a corps of light infantry called the Freytag Jägers.

Stock: 33542

247. **[Rajah in full dress] Radjah Paré.**

[by Balthazar Solvyns] [published Paris, 1808]

Etching with hand-colouring, platemark approx 355 x 245mm (9½ x 13¼"). Uncut sheet. £260

The Raja of Tanjore (now Thanjavur), sat on a carpet with a flower in his hand. Behind him servants fan him with peacock's feathers, while on the left are men of the raja's court. Water spout in the foreground.

From the first volume of Balthazar Solvyns' 'Les Hindouš'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33658
248. **[India]** Hyder-Ali, Commander in Chief of the Mahrattas.
F. Bonneville Del.t. J. Chapman Sculp.t. Published as the Act directs Sept.r. 10 1794.
Stipple with large margins. 110 x 160mm (4¼ x 6¼").
£120

Half portrait, set in a roundel, of Hyder Ali (1721-1782) sultan and de facto ruler of the Kingdom of Mysore. Hyder Ali strongly resisted the British East India Company in India and formed an alliance with the French against them in the First and Second Anglo-Mysore Wars.

Stock: 33533

249. **[Italy]** Francis II (Late King of Naples).
Etching with very small margins. 280 x 210mm (11 x 8¼").
£75

Francis II (1836-94), king of the Two Sicilies from 1859 until he was deposed in 1861 and his kingdom becoming part of the new Kingdom of Italy.

Stock: 33300

250. **[Italy]** The Général Garibaldi.
Etching with small margins. 280 x 210mm (11 x 8¼").
£120

Giuseppe Garibaldi (1807-82), a general who played a vital role in the several Italian wars of independence from Austria. Published for the 'Illustrated News of the World'.

Stock: 33299

251. **[Italy]** Giuseppe Mazzini.
Stipple. Sheet 280 x 215mm (11 x 8½"). Cut to platemark.
£85

Giuseppe Mazzini (1805-72), a journalist and political activist who campaigned for the unification of Italy, earning the nickname 'The Beating Heart of Italy'.

Stock: 33301

252. **[Italy]** Victor Emmanuel II.
Etching with very small margins. 280 x 210mm (11 x 8¼").
£75

Victor Emanuel II (1820-78), king of Sardinia from 1849-61, after which he became the first king of reunified Italy.

Stock: 33302

253. **[Portugal]** Isabel de Portugal, Esposa de Carlos V. El cuadro original existe en el R.l Museo de Madrid.
Lithograph. Sheet 370 x 290mm (14½ x 11½"), with blindstamp in inscription area. Laid on album paper.
£220

Portrait of Isabella of Portugal (1503-39), who, as wife of the Holy Roman Emperor Charles V, was queen of Germany, Italy, Spain, Naples and Sicily. Titian's original oil is now in the Prado Museum. This lithograph is from the 'Colección lithographica de cuadros del rey de España el señor Fernando VII'.

From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33306

254. **[Russia]** Alexander 1.st.
J. Chapman sculp. Published as the act directs, Jan.y.1-1802.
Stipple with large margins. Plate:110 x 160mm (4¼ x 6¼").
£95

Half portrait of Alexander 1st of Russia (1777-1825), ruler of Russia from 1801 to 1825, and King of Poland from 1811 to 1825.

Stock: 33501

255. **[Russia]** The Baron Brunnow, Russian Minister and Envoy Plenipotentiary at the Court of St James.
Engraved by D.J. Pound from a Photograph by Mayall. [n.d., c.1859.]
Stipple. Sheet 305 x 215mm (12 x 8½"). Trimmed.
£80

Philipp Graf von Brunnow (1797-1875), Russian ambassador in London (1840-54, including the start of the Crimean War), Frankfurt (1855), Berlin (1856), and again London (1858-74). This portrait, from a photograph by John Jabez Edwin Mayall, was taken for a carte-de-visite; this print was published for the 'Illustrated News of the World'.

Stock: 33298

256. **[Russia]** Catherine II. Empress of Russia.
F. Bonneville del.t. J. Chapman Sculp.t. Published as the Act directs Jany.15.1795.
Stipple with small margins. Plate: 110 x 160mm (4¼ x 6¼").
£95

Half portrait in profile, set in a roundel of Catherine II (1729-1796). Catherine II ruled Russia between 1762 and 1796, the longest rule by a female monarch in Russia's history.

Stock: 33506

257. **[Russia]** Paul 1.st. Emperor of Russia.
J. Chapman sculp. Published as the Act directs Aug1. 1797.
Stipple with large margins. Plate: 110 x 160mm (4¼ x 6¼").
£80
Half portrait, in a roundel, of Paul 1st Emperor of Russia (1754-1801). Paul 1st ruled Russia from 1796 until his assassination in 1801.

Stock: 33503

258. [Russia] General Suwarrow.

J. Chapman sculpst. Published as the Act directs August 1st.1799.

Stipple with large margins. Plate: 110 x 160mm (4¼ x 6¼”). Slight creasing. £60

Half portrait set in a roundel of Alexander Vasilevich Suvoroff (c.1729-1800), the last Generalissimo of the Russian Empire, one of the few generals in history who never lost a battle, fighting over 60.

Stock: 33543

259. [Spain] Joseph de Mazarredo nació en Bilbao en S. de Marzo de 1745.

Dubois ad vivum pinxit anno 1800. Ferdin.s Selma del. et sculpt.

Engraving very scarce. Image 260 x 180mm (10¼ x 7”). Slight creasing. £480

Don Jose de Mazarredo y Salazar de Muñatones Cortázar (1745-1812), considered to be one of the best Spanish naval commanders of all time. In 1780, with the Spanish and French siding against Britain in the American War of Independence, he inflicted a huge blow on Britain’s war efforts by attacking a convoy en route to Florida and capturing 55 out of the 63 ships and 3000 soldiers and sailors, along with their cargo of 80,000 muskets, many field guns, 300 barrels of gunpowder, more than £1,000,000 in gold and silver and uniforms for more than a dozen regiments.

During the French Revolutionary Wars Mazarredo initially had some success but he antagonised Napoleon, whose plans he called ‘imperialistic and despotic’, and was dismissed from the navy. Besides his wartime activities Mazarredo studied and taught naval theory. In 1778, as commander of the ship of the line San Juan Bautista, he compiled hydrographic surveys in the Iberian Peninsula, contributing to the creation of a Maritime Atlas. He also surveyed ports of South America. A large map is open on the table showing Australia. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33267


Aquatint with large margins; printed in sepia. 240 x 190mm (9¼ x 7¼”).

£130

‘Sir Edmund Mason, or the Knight Poker; a lunatic of Cheltenham’. Mason (d.1801) has been called the ‘English Quixote’, being convinced that he was the greatest general of the age, with honours heaped on him by all the royalty of Europe, especially Frederick the Great of Prussia, as displayed in this portrait. He owned the fastest race horse in the land and was in love with a princess from some far off land. He was always penniless because of the problems of cashing bills of exchange for millions.

Although he always bore arms he was regarded as harmless and his manners were so impeccable that he was humoured locally. However in his later years to had to be confined for his own safety; he reconciled this in his mind by taking his confinement as the governorship of a castle.

Stock: 33238

261. Mr Patrick O’Brien _ The Irish Giant. 221

Printed and Sold by Carington Bowles, No 69 in St Pauls Church Yard, London. [n.d., c.1785.]

Engraving with original hand colour. Sheet 165 x 240mm (6½ x 9¼”). Trimmed within plate, laid on album paper.

£160

A very scarce image of the Irish giant Patrick O’Brien (1760-1806) (real name Patrick Cotter), standing head and shoulders above the sightseers around him. He was the first man in history with a certified height of over 8 feet (8’1”), a record not broken for another century. Working on the sideshow circuit he became quite wealthy, leaving £2,000 to his mother when he died. He left his clothes to his servant, who displayed them on a mannequin in the Haymarket; his boots are still on display in the Kinsale Museum. Cotter requested that his body be entombed within twelve feet of solid rock to prevent exhumation for scientific or medical research; however in 1972 his remains were examined and his height verified.

This appears to be from a series of acts or amusements making headlines in the mid-1780s.

Stock: 32832


J.J. Haid et filius excud. A. V.

Mezzotint. Sheet size: 410 x 290mm (16 x 11¼”). Trimmed to image.

£330

A full length portrait of Mr. Jacob Powell of Stebbing in Essex, depicting a well dressed man mopping his brow with his right hand and holding a wig in his left. His enormous size was obviously his claim to a brief moment of fame. Published by the Haid family in Germany- they appear mostly to have copied earlier prints without crediting acknowledgement. In this instance a British print of c.1754 is probably the source image. O'Connell, 'The Popular Print in England' p.106

Stock: 33428

263. General Amherst.

J. Chapman sc. Published as the Act directs Oct.r. 1 1800.

Stipple with large margins. 110 x 175mm (4¼ x 6¾”).

£85

Half portrait in a roundel of Field Marshal Jeffery Amherst 1st Baron Amherst (1717-1797) who served in the British Army and as Commader-in-Chief of the Forces in many of Britain’s military campaigns, including the Seven Years War, the American War of Independence and the French Revolutionary War. Amherst advocated for the extermination of the Native
American population and encouraged the spread of smallpox through infested blankets distributed to native settlements. Amhurst also served as the first British Governor General in Canada after the defeat of the French.

264. **General Burgoyne.**
J. Chapman sc. Published as the Act directs March 1, 1801.
Stipple with large margins. 110 x 160mm (4¼ x 6¼”). £85
Half portrait, set in a roundel, of General John Burgoyne (1722-1792) a British army officer, politician and playwright is notable for his service in the Seven Years War and American Revolutionary War. The surrender of his army in 1777 at Saragota was a turning point in the war.

Stock: 33532

265. **Marquis Cornwallis.**
Godefroy delin.t J. Pass sculp.t. [n.d., c.1800]
Stipple. Plate: 110 x 175mm (4¼ x 6¼”). Repairs, damaged. £85
Half portrait set in a roundel of Charles Cornwallis, 1st Marquess Cornwallis (1738-1805) a leading British general famed for his roles in the American War of Independence. Cornwallis’ surrender at the Siege of Yorktown (1781) drew the hostilities between the American revolutionaries and the British to a close. Later in his military career Cornwallis was appointed Governor-General of India, a role which saw him oversee negotiations between the East India Company and the kingdom of Mysore. When hostilities escalated, starting the Third Anglo-Mysore War, Cornwallis led the British to victory over the Mysorean leader Tipu Sultan at the battle of Seringapatam.

Stock: 33529

266. **Lieutenant General Harris.**
J. Chapman sculp. Published as the Act directs Dec.r. 1, 1799.
Stipple with large margins on 3 sides. Plate: 110 x 160mm (4¼ x 6¼”). £85
Half portrait set in a roundel of Lieutenant General George Harris (1746-1829) an officer in the British Army who served in the American War of Independence and the Third Anglo-Mysore War. Harris notably fought alongside Lord Cornwallis’s attack on Seringapatam.

Stock: 33528

267. **General Howe.**
J. Chapman sculp. Published as the Act directs April 1st, 1801.
Stipple with large margins. Plate: 110 x 160mm (4¼ x 6¼”). £75
Half portrait, set in a roundel of General William Howe (1729-1814) a British army officer notable for his service during the American War of Independence and the French Revolutionary Wars.

Stock: 33531

268. **General Wolfe.**
J. Chapman sculpt. Published as the Act directs June 1st. 1796.
Stipple with large margins. 255 x 330mm (9 x 13¼”). £95
Half portrait in profile, set in a roundel of General James Wolfe (1727-1759). Wolfe, an army officer, earned worldwide renown for his exploits during the Seven Years War. Having led his troops up the St. Lawrence River, he engaged in a siege of Quebec City eventually defeating Louis-Joseph de Montcalm, leader of the French. Wolfe was killed in the following Battle of the Plains of Abraham, an event immortalised by Benjamin West’s painting 'The Death of General Wolfe.' (See our ref: 11336)

Stock: 33531

269. **Madame Norman Neruda. (Lady Hallé).**
[Facsimile signature:] Wilma Hallé. (Norman Neruda).
Walery, Photographe to the Queen. 164, Regent Street, London. [Published by Sampson Low & Co. May 1889.]
Photograph on card mount. Card size: 400 x 292mm. (16 x 11¼”). £120
Wilma Neruda, Lady Hallé, originally Wilhelmine Maria Franziska Neruda (1838 - 1911) was a famous violinist who came from a family long famous for musical talent. She studied with Professor Leopold Jansa (1795-1875), and made her first public appearance as a violinist in Vienna at the age of seven, playing one of Bach's Violin Sonatas. Between 1888 and 1896 the firm of Walery issued a remarkable series of portraits entitled 'Our Celebrities' which were published as a monthly issues by the publisher Sampson, Low & Co., together with biographical text on the subjects. The part works subsequently became available as bound volumes. W: 1484. NPG: x9139.

Stock: 33591

270. **M. Giacomo Meyerbeer.**
Engraved by D.J. Pound from a Photograph by Mayall. [n.d., c. 1850.]
Stipple. Sheet 285 x 215mm (11½ x 8½”). £140
Giacomo Meyerbeer (1791-1864), the noted German-Jewish composer, renowned as the first great exponent of Grand Opera. At his peak in the 1830s and 1840s, he was the most famous and successful composer and producer of opera in Europe. This portrait, from a photograph by John Jabez Edwin Mayall, was taken for a carte-de-visite; this print was published for the 'Illustrated News of the World'.

Stock: 33295

271. **Brothers Rainer and their Sister. Tyrolian Singers.**
Lithograph with hand colour and large margins. 205 x 240mm (8 x 9¼”). With a letterpress flyer for their performance at the Egyptian Hall, Piccadilly. Very rare with key. £320
The Rainer Family (Felix, Anton, Maria, Joseph & Franz) specialised in vocal harmonies, including yodelling. They are credited with the premier performance of 'Silent Night' in the Tyrol in 1819. Turning professional they toured extensively from 1824, visiting Britain in 1827 and performing for George IV, who presented these costumes to them, before touring the United States in the 1830s. They disbanded in 1838.

275. Sir Andrew Snape Douglas.
Orme Jun.r. Sculp.t. 1795. Published as the Act directs, July 15 1795.
Stipple with large margins on 3 sides. Plate: 110 x 175mm (4¼ x 6¼”). £80
Half portrait, in a roundel, of Sir Andrew Snape Douglas (1761-1797), a Scottish naval captain who served in the Royal Navy during the French Revolutionary Wars and the American War of Independence. He served on the court martial of Bligh.
Stock: 33523

276. Admiral Lord Hawke.
J. Chapman sculpsit. Published as the Act directs July. 18th 1796.
Stipple with large margins. 110 x 160mm (4¼ x 6¼”). £70
Half portrait set in a roundel of Admiral Edward Hawke (1705-1781) officer of the Royal Navy best known for his service during the Seven Years War.
Stock: 33539

277. John Paul Jones.
J. Chapman sculp.t. Published as the Act directs, Aug.st. 1.st. 1796.
Stipple with large margins. Plate: 110 x 160mm (4¼ x 6¼”). £120
Half portrait of John Paul Jones (1747-1792) a sailor renowned for his actions against the British in the American Revolution.
Stock: 33499

278. Admiral Lord Nelson of the Nile.
Painted by M. H. Keymer, Yarmouth, from a Portrait by a Celebrated Artist at Palermo, Portrait Painter to the King. Engraved by Jno. Young Engraver to His R.t Hi.g.s. the Prince of Wales. Yarmouth. Publish’d Dec.r. 8.th. 1800 by M. H. Keymer.
Mezzotint with very large margins. Plate: 340 x 240mm (13¼ x 9½”). Title area slightly messy £690
Half portrait of Admiral Nelson (1758-1805) with a cocked hat after a portrait attributed to M. H. Keymer which itself was after a portrait by Leonard Guzzardi. Guzzardi’s portrait was in the possession of Sir William Hamilton, who on his arrival in Yarmouth summoned Keymer to make a copy as quickly as possible. A very jocular and rare portrait of Nelson. CS: 57 II.
Stock: 33239

279. Admiral Lord Nelson.
J. Chapman sc. Published as the Act directs Dec.r. 1.st. 1798.
Stipple with large margins. 110 x 160 mm (4¼ x 6¼”). £95
Half portrait set in a roundel of Admiral Lord Nelson (1758-1805) British naval officer famed for his service in the Napoleonic Wars.
Stock: 33537
280. **Sir Edward Pellew.**
J. Chapman sculp. Published as the Act directs Dec 1st. 1801.
Stipple with large margins. 110 x 160mm (4¾ x 6¼"). £75

Half portrait in profile, set in a roundel of Admiral Sir Charles Saumarez (1715-1775). During his naval career Saumarez served as a naval officer in the Seven Years War and was made First Lord of the Admiralty. He commanded the navy at the Taking of Quebec. £60

281. **Admiral S.r. Jas.s. Saumarez.**
Published as the Act directs Sep.r. 1. 1801.
Stipple with large margins. Plate: 110 x 160mm (4¾ x 6¼"). £70

Half portrait in profile, set in a roundel of Admiral Sir James Saumarez (1757-1836) a British admiral who rose to prominence at the Battle of Algiers. £95

282. **Admiral S.r. Cha.s. Saunders.**
J. Chapman sculp. Publish’d as the act directs Sep.1.st. 1800.
Stipple with large margins. Plate: 110 x 160mm (4¾ x 6¼"). £95

Half portrait in roundel of Admiral Sir Charles Saunders (1715-1775). During his naval career Saunders served as a naval officer in the Seven Years War and was made First Lord of the Admiralty. He commanded the navy at the Taking of Quebec. £70

283. **William Beckford Esq Twice Lord Mayor of London. Taken from the Original Model presented by Augustin Carlini, and REJECTED by a Majority of the Committee of the Court of Aldermen and Common Council on the 16th January 1771.**

Engraving, rare & scarce. Sheet 640 x 430mm (25½ x 17”). Trimmed within plate top and bottom, without loss of image; some loss around platemark. £550

An illustration of the statue of William Beckford (1709-70, MP and twice Lord Mayor of London) that Agostino Carlini (c.1718 - 1790) proposed for the Guildhall but which was rejected for another design. He is shown in his mayoral robes and chain, his sword and mace to the side. Two putti hold the Bill of Rights, a Liberty Pole and a scroll, which probably contains the text of his famous admonition of George III. De V: 759

Stock: 33508

284. **Sir High Mac-Calmomont Cairns. D.C.P.M. &c.**
Engraved by D.J. Pound from a Photograph by Mayall. [n.d., 1859.]
Stipple. Sheet 295 x 215mm (11½ x 8½"). £60

Hugh McCalmont Cairns, 1st Earl Cairns (1819-85) was a British statesman, Lord Chancellor under Benjamin Disraeli. This portrait, from a photograph by John Jabez Edwin Mayall, was taken for a carte-de-visite; this print was published for the 'Illustrated News of the World'.

Stock: 33297

285. **The Right Honourable Benjamin Disraeli, M.P.**
Engraved by D.J. Pound from a Photograph by Mayall. [n.d., c.1860.]
Engraving. Sheet 290 x 210mm (11½ x 8¾"). Trimmed; creases. £60

Benjamin Disraeli (1804-81) Conservative Prime Minster in 1868 and from 1874-80. He is still the only Prime Minister of Jewish descent, although his family became Anglicans when he was aged 12. This portrait, from a photograph by John Jabez Edwin Mayall, predates his premiership and was probably taken for a carte-de-visit; this print was published for the 'Illustrated News of the World'.

Stock: 33247

286. **Causto.**
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 355 x 245mm (9½ x 13¼"). Uncut sheet. £450

A causto from Calcutta. 'He who is drawn here wrote in one of the public offices, and was perhaps the only one in the town of Calcutta' (from letterpress published with the print). Many caustos were employed as writers by the government or by foreign merchants.

From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33659

287. **Sics, a Hindoo tribe** [Sykes]
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 355 x 245mm (9½ x 13¼"). Uncut sheet; staining to margins. £380

'These Hindoos form also a people with independant laws and customs. There are persons who hesitate to rank them among the Hindoos. But it is certain that their tribe was founded by Nanuck-Shah, a descendant of Timur's, who through expiation and money was allowed to become a Hindoo...the Sic who forms the principal figure in this engraving, is in his ordinary costume, which is black, or oftener very dark blue. The back ground of the plate gives a view of the mountainous country which these Hindoos inhabit, with a group of their warriors near a tent, which is their ordinary abode' (from letterpress published with print).

From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33659
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Stock: 33660


G. P. Nusbeigel, ad viv. del et sculpit. Norib 1766. Engraving, extremely scarce. Platemark: 375 x 480mm (14½ x 19¼”). Unexamined out of frame. £1950

Jacob Bates was an eighteenth century English equestrian performer based in the German States, who performed as far away as Russia (1764-65) and America (1772-73), and was the first of the first showmen to make a mark as an entertainer. Bates's emulators, Price, Johnson, Balp, Coningham, Faulkes, and "Old" Sampson, had become fixtures of London's pleasure gardens, yet it does not appear that he himself ever publicly exhibited in England. Bates was met with such admiration on the continent, that he chose to live in Germany, and in Nuremberg in 1766, his portrait was engraved by G.P. Nusbeigel. He is shown proudly standing by his horse in the right foreground, with a background of many other performers on one, two and three horses, watched by a large crowd of spectators in the distance.

Stock: 33615

289. Her Majesty Queen Mary.

Sold by Paul van Somer in Newport Street. [n.d., c.1690]. Etching and engraving, rare. Sheet size: 275 x 170mm (10¼ x 6¼”). Trimmed to platemark. £190

A portrait of Mary II, Queen of England (1662 - 1694), whole length, seated on throne wearing fur robes over a dress. Behind her is a tapestry of the royal arms and curtains hanging on either side. Published by Dutch printmaker Paul van Somer II (1670 active - 1714).

Published as a monthly issues by the publisher Sampson, Low & Co., together with biographical text (four pages of letterpress accompanying the portrait) on the subjects. The part works subsequently became available as bound volumes. W: 1484. NPG: x9139.

Stock: 33589


J. Chapman sc. Published as the Act directs Feb.y.1. 1798. Stipple with large margins. Plate: 110 x 160mm (4¾ x 6¼”). £75

Half portrait in a roundel of Prince Charles Edward Stuart (1720-1788) the grandson of James II. Known as 'Bonnie Prince Charlie,' Charles Edward Stuart led the failed Jacobite uprising of 1745 which sought to restore the Stuart family to the British throne. Following the Jacobite's defeat at Culloden, Charles Edward Stuart escaped to the continent, with the help of Flora MacDonald, where he remained until his death in 1788.

Stock: 33526

291. Daybuc. [Astronomer]

[bay Balthazar Solvyns] [published Paris, 1808] Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14¼ x 9¾”). Uncut sheet. £320

Hindu astronomer. 'He who is the subject of the plate is sitting before his house, calculating an eclipse. Before him are his tablets, and in his hand the chalk with which he writes on a blackened board. He was often consulted by the learned, even from Europe, and expressed himself with great accuracy and precision' (from letterpress published with the print).

From the first volume of Balthazar Solvyns' 'Les Hindoïs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33672

292. Professor Huxley, L.L.D. F.R.S.

[Facsimile signature:] Thomas H Huxley.

Walery, Photographer to the Queen. 164, Regent Street, London. [Published by Sampson Low & Co. May 1889.]

Photograph on card mount with four accompanying letterpress sheets. Card size: 406 x 292mm. (16 x 11½”). Slight damage to card mount. £160

Thomas Henry Huxley (1825-1895) was an English biologist, known as 'Darwin's Bulldog' for his advocacy of Charles Darwin's theory of evolution. He was a biologist and science educationist. As a key figure in Victorian scientific life, he made important discoveries in several branches of biology. Between 1888 and 1896 the firm of Walery issued a remarkable series of portraits entitled 'Our Celebrities' which were published as a monthly issues by the publisher Sampson, Low & Co., together with biographical text (four pages of letterpress accompanying the portrait) on the subjects. The part works subsequently became available as bound volumes. W: 1484. NPG: x9139.

Stock: 33589


I. Vanderbank pinxit 1725. Geo. Verteu Sculpit 1726. Engraving. Sheet 220 x 160mm (8¼ x 6¼”). Trimmed within plate, creases from album glue in top corners. £140

Sir Isaac Newton FRS (1643-1727), English physicist, mathematician, astronomer, natural philosopher, alchemist, and theologian. His 'Philosophia Naturalis Principia Mathematica' (1687) is considered to be among the most influential books in the history of science, laying the groundwork for most of classical mechanics. W: 2140-25.

Stock: 33218
294. **Lady Harriet Acland.**
J. Chapman sculp.t. Published as the Act directs Feb.y. 1.st. 1796.

Stipple. Plate: 110 x 170mm (4⅛ x 6⅜"). £80

Half portrait in profile, set in a roundel, of Lady Harriet Acland (1749-1815). Lady Acland, a nurse, famously travelled through American lines to find her husband, Major John Dyke Acland, on hearing of his having been wounded (shot in both legs) in the Battles of Saratoga during the American Revolutionary War. See View of her action.

Stock: 33527

295. **Schoolboys. Master Henry Gawler. Master J.n Gawler.**

Mezzotint printed in brown with large margins. Platemark: 380 x 280mm (15 x 11¼"). Slight crease left corner. £280

A half-length double portrait of John and Henry Gawler as boys in a landscape surrounding. Henry is at the left, with his arm around, and looking at John, who is looking to the front, patting a dog below.

Henry Gawler (1766–1852) was an English barrister and one of seven people who wrote the Royal Commission into the 'Operation of the Poor Laws' 1832, a report which recommended changes to the Poor Law system in England and Wales. John Bellenden Ker (1764 -1842), originally John Gawler edited 'Edward's Botanical Register' from 1815 to 1824 and was famous as a wit and botanist as well as being the author of 'Archaeology of Popular Phrases and Nursery Rhymes', 1837. CS 77 ii/iii; Hamilton p.132 ii/ii; for another portrait of the same sitter after Reynolds, see ref. 23898

Stock: 33422

296. **Elinour Rummin, The famous Ale-wife of England.**
Published, March 1st, 1821, By W. Baynes and Son. Paternoster Row.

Slight damage to upper right corner. £75

The title page and illustration from 'A Biographical History of England' by J Granger, which included the works of John Skelton (c. 1460 - 1529), poet laureat in the reign of King Henry VIII, such as this commemoration of the celebrated 'ale-wife' of England, Eleanor Rummin. She is depicted holding two black tankards of ale to her sides. Underneath is a verse which reads: 'When Skelton wore the Lawrell Crowne, My Ale put all the Ale - wives downe'.

Stock: 33248

297. **Lady Charles Spencer.**

Mezzotint with very small margins. Plate 510 x 360mm (20 x 14¼"). Collector's stamp on verso, 'E.M.H'. £320

Portrait of Lady Mary Spencer (1743-1812), in riding habit, beside a horse. From Reynolds' painting (Mannings 1665) in a private collection.

Born Mary Beauclerk, she married Lord Charles Spencer (1740-1820), son of Charles Spencer, 3rd Duke of Marlborough. CS 77 ii/ii; Hamilton p.132 ii/ii; for another portrait of the same sitter after Reynolds, see ref. 23898

Stock: 33220

298. **Clown.**
J.T. Wood, 278 Strand, Nov. 1862.

Coloured wood engraving. Sheet 220 x 170mm (10⅜ x 6⅜"). Trimmed and laid on album paper, slight staining and creasing. £70

A theatrical scene: an unnamed clown, a fowl in one hand and a bottle in the other, a chain dragging behind him, apparently running from a top-hatted policeman with a truncheon.

Stock: 33217

299. **Mr Ryder, as the Rajah Cholam Bahadoor.**

Coloured wood engraving. Sheet 220 x 170mm (10⅜ x 6⅜"). Trimmed and laid on album paper. £70

John Nicholas Robins Ryder (1814-85), an actor known for his powerful voice, height and imposing physique, on stage in elaborate oriental costume. During the 1850s Ryder played in many of Charles Kean's productions at the Princes Theatre.

Stock: 33216

300. **George Peabody, Esq.**
Engraved by D.J. Pound from a Photograph by H.N. King, Bath [n.d., c.1860.]

Engraving. Sheet 280 x 210mm (11 x 8¼"). Trimmed; creases. £60

George Peabody (1795-1869), American-born banker acknowledged as the father of modern philanthropy, having founded the Peabody Trust in Britain and the Peabody Institute and George Peabody Library in Baltimore. A blue plaque is displayed on the house where he died in London, No. 80 Eaton Square. Peabody used the photographic portrait for a carte-de-visite; this print was published for the 'Illustrated News of the World'.

Stock: 33246

301. **Robert Stephenson, Esq. C.E.**
[Engraved by D.J. Pound from a Photograph by Mayall.] [n.d., c. 1850.]

Stipple. Sheet 240 x 180mm (9½ x 8"). Trimmed close to image, laid on album paper, title stuck on image. £75

Robert Stephenson FRS, 1803-1859, designer of the 'Rocket' steam engine (1829), Chief Engineer for the London and Birmingham Railway (1833-1838), Chief Engineer of the Britannia Bridge (1845). This portrait, from a photograph by John Jabez Edwin Mayall, was taken for a carte-de-visite; this print was published for the 'Illustrated News of the World'.

Stock: 33296
302.  **A Consultation of Doctors on the case of S.r Toby Bumper!!** 225
Coloured etching. 250 x 355mm (9¼ x 13¾€). Tear in right margin.
£360
Four ugly doctors discuss their bed-bound patient: 'We must throw in the Bark (quinine)'; 'It is all brought on by drinking'; 'What you say is very true'; 'We must abate the thirst and then cure the fever'. The patient replies 'Aye aye I hear you but I'll tell you how to save half the trouble cure the fever, & send me a nice cool tankard of Madeira and I'll abate the thirst myself'. BM Satires 11468.
Stock: 33213

303.  **Fatal Effects of Gluttony. A Lord Mayor's Day Night Mare. Dedicated to all the City Gourmands.** to be had at all the taverns in the United Kingdom.
M.G. Printed by C. Motte 33 Leicester Sq.re. Published by Tho.s McLean 26, Haymarket Nov 4th 1830.
Coloured lithograph. Printed area 275 x 355mm (10¼ x 14¼€). Worm hole.
£260
A man lies in bed asleep, assailed by the creatures listed on the menu by the side of his bed, including a turtle that lies on his chest and a lobster that pinches his nose, as well as ducks, geese, sheep, pigs, frogs and fish. BM Satire 16429.
Stock: 33214

304.  **Pray Accept Your Photograph.**
[n.d., c.1880].
Lithograph, very scarce. Sheet size: 550 x 215mm (21½ x 8½€). Horizontal creases where previously folded.
£420
A smartly dressed monkey, in a green chequered suit and grey overcoat, stands facing the viewer, smiling, with his left hand on his chest, and his right hand by his side. His attire is that of a typical Victorian photographer. Based on the genre of Singerie or 'Monkey Trick', depicting monkeys apeing human behavior, often fashionably attired, always with a gentle cast of mild satire.
Stock: 33359

305.  **Pompey the Little.**
Printed and Sold by Carington Bowles, No 69 in St Pauls Church Yard, London. [n.d., c.1785.]
Engraving with original hand colour, rare. Sheet 165 x 245mm (6¼ x 9¼€). Trimmed within plate, laid on album paper.
£220
A small spaniel, the main character in Francis Coventry's hugely-successful satirical novel, 'The History of Pompey the Little; or, The Life and Adventures of a Lap-Dog', first published 1751. Pompey, born in Bologna ('a place famous for lap-dogs and sausages') describes society as he passes from owner to owner, exchanged for sexual favours, a gold watch and a pint of porter. Many of the human characters are thinly-veiled versions of society figures. The last edition was published in 1924.
Stock: 32952

306.  **The Pop Shop!!**
London Pub.d by S.W.Fores 41 Piccadilly July, 1826. Columned etching, rare. Sheet 135 x 165mm (5¼ x 6¼€).
£160
A barman at a shop selling carbonated drinks accidently fires a cork onto a customer's nose. The title also puns 'pop shop' as slang for a pawnbroker's establishment.
Stock: 33116

307.  **The Tooth Ache.**
[n.d., c.1840.]
Lithograph, scarce. Sheet 220 x 185mm (8¼ x 7¼€). Trimmed.
£140
A singerie print, with monkeys dressed in human clothes. One has a bandage around his jaw, visiting a dentist.
Stock: 33357

308.  **The Bubblers Mirrour; or Englands Folly.**
Mezzotint image with etched surround. Image 355 x 250mm (14 x 9¼€). Framed. Unexamined out of frame.
£790
A weeping man holds up an empty money bag. A satire on financial bubbles, primarily the South Sea Bubble (the text under the portrait describes the man as a South Sea investor), but also listing other schemes and giving some of the inflated prices they reached from the subscription price. For example: stockings, rising to £30 from £2 10s; 'Manuring of Land' ('They'll never make corn cheap, or horse dung dear'); 'Bleaching of Hair'; Royal Assurance & London Assurance; 'Insurances against ye Venereal Desease'; and the Pennsylvania Company, rising from £5 5s to £40! This satire was first published by Thomas Bowles in 1720; this example was published by his nephew soon after Carington took over the business in 1766. Apparently the satire was extremely popular: the firm of Bowles & Carver were still issuing it at the end of the century. BM: 1621.
Stock: 33210

309.  **The Bublers Mirrour; or England's Folly.**
Mezzotint image with etched surround. Image 355 x 250mm (14 x 9¼€). Framed. Unexamined out of frame. A well-dressed man eagerly holds up a full money bag. A satire on financial bubbles, primarily the South Sea Bubble (the text under the portrait describes the man as a lucky South Sea investor who sold up before the crash, which occurred after the share price had risen from £100 to £1050), but also listing other schemes and some of the inflated prices they reached from the subscription price. For example: 'India' (the East India Company), £100 to £405; 'Oil of Poppies'; and 'Building Ships to Lett to Freight, £1 to £15. Above the main illustration is a more satirical engraving, including a man eating gold and excreting shares.

Of particular interest is 'Puckles Machin', bottom left: this refers to James Puckle's autocannon, patented in 1718. It was a flintlock gun fitted with a revolving cylinder holding eleven charges, which, in a trial held in 1722, managed to fire 63 shots in seven minutes, despite being held in a driving rain storm. There was even a plan to use square bullets to inflict more damage on Muslim targets. However the unreliability of the flintlock mechanism (the only one available at the time), meant that the company failed, after the shares had doubled in price. The author of this satire writes 'Fear not my Freinds, this terrible machine, They're only Wounded that have shares therein'. BM 1620.

Stock: 33211

310. **Diamond Cut Diamond Intended as a Frontispiece to the Pamphlet.**
Hand-coloured etching. Platemark: 250 x 350mm (9¼ x 13¼"). Creases to sheet. Repaired tear to lower edge of sheet. Sheet slightly grubby with small stains. £220 Satire on the dispute between the Prince of Wales and jeweller Nathaniel Jefferys. The Prince was once a customer of Jefferys but was slow to repay his bills. Jefferys claimed to have lost a considerable sum of money in the settlement of his account with the Prince. In 1806 he requested 400 guineas for his son to be an articulated solicitor and went on to write a pamphlet 'exposing' the Prince's conduct which went through nine editions in year this print was published. Jeffery's pamphlet started a pamphlet war, as part of which the theatrical writer Gilliland wrote 'Diamond cut Diamond' in defence of the Prince. BM Satires: 10592.

Stock: 32683

311. **Iron Works, Colebrook Dale.**
Fine hand coloured aquatint with etching, large margins. On watermarked paper, 'J. Whatman 1807'. £290 Plate 11 from 'Picturesque Scenery of England and Wales', published by Robert Bowyer. A view of a factory by a river in the middle distance, with the glow from the fire and smoke rising from the chimneys into the sky. A man on horseback, pulling a sledge, is travelling along a path to the right accompanied by a dog. Iron parts from the factory can be seen on the far right beside him. One of the great prints of the Industrial Revolution.

Stock: 33512

312. **The Great Eastern Steam Ship.**
Engraving. Sheet size: 310 x 395mm (12¼ x 15½"). £360

The 'Great Eastern' steam ship was designed by Isambard Kingdom Brunel and built by Scott Russell & Co.Ltd, London (screw engines by James Watt & Co.Ltd, Birmingham), five funnels, six masts, iron construction, paddle and screw propulsion and a speed of 12 knots. Work started on the ship, which at first was going to be called the Leviathan, in 1854. There were many problems in building the ship and in trying to launch it, and the ship, now renamed the Great Eastern, was not finally afloat until January 1858. She was cheered on her way by enormous crowds as she travelled down river towards the sea. The public impact of the launching of the 'Great Eastern' was enormous and the event was widely celebrated in the press. During sea trials on 9th September 1859 the Great Eastern's heaters exploded, killing six firemen and devestating the grand saloon. The explosion would have sunk a lesser ship, but the Great Eastern survived. Brunel's new construction methods, dividing the ship up into compartments with watertight bulkheads, limited the extent of the damage. However, the bad news hastened the death of Brunel, who passed away on 15th September. In 1864, the Great Eastern was sold for a fraction of its cost to a cable laying company. The time that the ship spent laying cables for the new telegraph system was its most successful. It was used to lay the first telegraph cable to America. The Great Eastern was finally broken up in 1888.

Stock: 33627

313. **The great Eastern named: The Leviatham.**
Tinted lithograph. Printed area: 260 x 375mm (10¼ x 14¾"). Faint vertical crease. £230 The 'Great Eastern' steam ship was designed by Isambard Kingdom Brunel and built by Scott Russell & Co.Ltd, London (screw engines by James Watt & Co.Ltd, Birmingham), five funnels, six masts, iron construction, paddle and screw propulsion and a speed of 12 knots. Work started on the ship, which at first was going to be called the Leviathan, in 1854. There were many problems in building the ship and in trying to launch it, and the ship, now renamed the Great Eastern, was not finally afloat until January 1858. She was cheered on her way by enormous crowds as she travelled down river towards the sea. The public impact of the launching of the 'Great Eastern' was enormous and the event was widely celebrated in the press. During sea trials on 9th September 1859 the Great Eastern's heaters exploded, killing six firemen and devestating the grand saloon. The explosion would have sunk a lesser ship, but the Great Eastern survived. Brunel's new construction methods, dividing the ship up into compartments with watertight bulkheads, limited the extent of the damage. However, the bad news hastened the death of Brunel, who passed away on 15th September. In 1864, the Great Eastern was sold for a fraction of its cost to a cable laying company. The time that the ship spent laying cables for the new telegraph system was its most successful. It was used to lay the first telegraph cable to America. The Great Eastern was finally broken up in 1888.


Hand coloured aquatint with etching. Printed area: 520 x 750mm (20¼ x 29½"). Unexamined out of frame. Slightly time stained. £650

A night scene in London, showing three horse-drawn fire engines racing down a street towards a burning building on the far left, where a group of firemen are spraying a hose into the upper window. Many figures on the street are watching and running towards the scene, with several more watching from the windows above shops; 'Corn Dealer and Hay Salesman', 'Haberdasher and Silk Mercer' and 'Cabinet Maker, Upholster and Undertaker'. The fire engines are inscribed, from left to right, 'County Fire Office, [Regent Street]', 'Westminster Fire Office, Established 1717, King Street Covent Garden', and 'Phoenix Fire Office, Lombard Street & Charing Cross'.

Stock: 33617

315. Windsor Castle. Taken from the South Western Railway Bridge.


Hand coloured tinted lithograph, scarce. Sheet size: 335 x 410mm (13 x 16¼). Light foxing. Slight crease at top. Chips to bottom edge of sheet. £360

A view of Windsor Castle, in the distance to the left, with the South Western Railway Bridge spanning the river Thames in the foreground to the right. The Windsor Railway Bridge, as it is known today, first opened in 1849 and was designed by Isambard Kingdom Brunel.

Stock: 33556

316. Beyde. [Physician]

[b]y Balthazar Solvyns [published Paris, 1808]

Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14¼ x 9¾"). Uncut sheet. £360

'Menu gives the descent of Physicians from a Brahmun and a woman of the cast of Byces or Merchants. Their age in general gains them the credit of experience, which ensures to them great respect. They pursue a system of medicine traced out in the sacred writings, and from which they are not allowed to depart. As they are deprived too of instruction by the inspection of dead bodies, they are totally deficient in anatomical knowledge. The carved wood seen in the plate, and which is called bursah-caut, is placed in commemoration of the dead before the houses, in the bazars or markets, on the high roads, near the pagods, or on the stairs which lead to the river, where the greater number of them are to be seen, because there the Hindoos prefer to terminate their career' (from letterpress published with the print). From the first volume of Balthazar Solvyns 'Les Hindoués'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33671

317. British Fire Engines. First Alarm. A struggle for the Start. [+] Near Approach. Take care, take care, we are very near it now. [+] The Fire. See that no Lives are lost. [+] The Ruins. The Fire is out & now for Home.


Very rare aquatint. Overall sheet size: 300 x 370mm (11½ x 14½"). False margin at bottom edge. Creases. Repaired tear to top edge. £650

Four scenes on one sheet illustrating the stages of a fire; from the first alarm, in the top left, with a horse drawn fire engine from the 'Sun Fire Office 1820' racing along a street watched by onlookers; to the approach to the fire in the top right, where a fire engine inscribed 'Atlas Office' halts as it reaches the scene; then in the bottom left is the fire itself, as two fire engines, one named 'Westminster', pump water into a burning building, smoke bellowing from the windows, with the sign above the door to the right reading, 'Fire Proof Linnen'; finally in the bottom right is a view of the ruins of the building, with the firefighters packing up two engines inscribed 'London', and 'County Fire Office 1800'.

A very rare print after English painter and engraver Henry Alken (1785-1851), chiefly known as a caricaturist and illustrator of sporting subjects and coaching scenes.

Stock: 33565


Hand coloured lithograph with very large margins. Sheet size: 365 x 275mm (14¼ x 10¼"). £60

A woman selling hats of various shapes and sizes from a wicker basket. Plate number 8 from the series 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).

Stock: 33602

319. Bayces. [Merchant]

[b]y Balthazar Solvyns [published Paris, 1808]

Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14¼ x 9¾"). Uncut sheet. £220

Hindu merchant. 'Seated with a careless air on a mat or carpet, constantly smoking the houka, or chewing betel, and waving a fan not unlike a vane moving on its pivot, the Byece waits for his customers. When they
appear he unfolds his merchandise; and what is bought is always paid for in ready money'.  (from letterpress published with the print).

From the first volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33676

320.  Bridjybacys.
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14⅞ x 9¾”), Uncut sheet. £260

'It is needless to repeat what has been already said...of the bravery and fidelity of the Brijbassys, as well as of the sort of services in which they are employed, such as escorting merchandises from distant countries etc: the idea of which is recalled in the print...they paint, as may be seen in the print, their faces and their bodies, as well from a religious practice as to give themselves a martial appearance' (from letterpress published with the print).

From the first volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33675

321.  Kottery.  [Landholder]
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14⅛ x 9¾”), Uncut sheet. £220

'The K’hutterys are the second of the four cast in which all the Hindoos are comprended. This is the warriour cast, and is remarked for courage. The K’huttery whom this plate represents is seated on a chair, and with the exception of the packy or turban, is dressed nearly in the manner of a Rajah. In his ears, according to the general practice of Hindoos of his cast, he wears large rings with a big pearl or precious stone in the middle. They have also circles of gold or silver round their arms and legs. In the foreground are columns, and in the distance other buildings of hindoo architecture. (from letterpress published with the print).

From the first volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33678

322.  Rahouths.
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14⅛ x 9¾”), Uncut sheet. £280

'This tribe, who inhabit a mountainous country, form...a military cast, and esteems themselves superior to the others, asserting that they, as well as the Ouriahs, descend from the first inhabitants of Hindoostan, which adds not a little to their pride...many of them are seen in the service of the grandees of the country, as well as foreigners...they are well looking and have something of a military air; but are nevertheless seldom employed in the service of the house, as they would not easily bear the subjection of domestic attendance. They run before the palanquin, go on messages, carry letters, etc’ (from letterpress published with the print).

From the first volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33674

323.  [Rajah Hindoo Prince at his Prayers.]
Radjah priant
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14⅛ x 9¾”), Uncut sheet. £260

'The Rajah represented in this plate was the Rajah of Kisnagur, a Cheroutery Brahman, and in high repute for his piety. When he prayed, his right arm and the hand was covered with a sort of glove or hanging sleeve. His head, his arms, and his body were decorated with a great number of chaplets and other ornaments. He consented to have his portrait taken by Mr. Solvyns, and as all the Hindoos attach the greatest importance to the minutest details of their religious dresses, he expressed the strange wish that the drawing of his person in front should offer also to the view the chaplets and ornaments which adorned his back. He was seated on the skin of a royal tyger, under the shade of a Bel tree, which the Hindoos hold in great veneration. Before him stood a golden tripod, on which
were placed some poltars or palm leaves carved with the text of the sacred books (from letterpress published with the print).

From the first volume of Balthazar Solvyns 'Les Hindoüs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33666

326. The Maltese, or the Money Changer. Le Maltais, ou Changeur d'argent.
London Published May 2.1814, by Mess.rs. Colnaghi & C.o.
Hand coloured aquatint with large margins. Rare.
Plate: 175 x 240mm (7 x 9½"). Some slight staining. £260

Exterior scene depicting a man holding a stack of coins in one hand and a bag of money and notes in the other.

Stock: 33605

Coloured lithograph with very large margins. Printed area 300 x 140mm (11¾ x 5½").
£80

A woman selling brandy, calling 'Who will drink a drop?'. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).

Stock: 33223

Coloured lithograph with very large margins. Printed area 300 x 140mm (11¾ x 5½").
£60

A woman selling brandy, calling 'Who will drink a drop?'. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).

Stock: 33222

Coloured lithograph. Printed area 300 x 140mm (11¾ x 5½").
£60

A woman selling brushes and dusters, which are arranged like a peacock's fan from her backback. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).

Stock: 33219
330. Marchand de chains de Sureté. La sureté des Montres. No 35.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £70
A man selling safety chains for watches and purses.
One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33231

Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £70
Stock: 33235

332. Marchande de Café. café au lait tour chaud. No. 60.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £120
A woman at a table pouring coffee from an urn. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33233

333. Tondeur de Chiens. No 100.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £60
A dog groomer, sitting on a curb under his sign. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33224

334. Marchande de Raisin. du bon chasselas a la livre. No 32.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £70
Stock: 33227

Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £70
A woman buying selling old hats and rags, with several hats on her head. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33226

Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £70
A woman selling hot sausages, cooking them on a stove on a tray strapped to her waist, a bread basket at her feet. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33229

337. Marchand de pain d'Epice. v'la le croquet le pain eponge.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £75
A man selling spiced bread, a number of toys hanging above his table. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33237

338. Marchande de Moulins a vent. pleurez, pleurez petits enfants, vous aurez des moulins de vent. No 64.
Coloured lithograph with very large margins. Printed area 300 x 140mm (11¼ x 5½"). £80
A woman selling toys including windmills, parasols and drums from a basket. One of a series, 'Cris de Paris', depicting Parisian street vendors, lithographed by François Séraphin Delpech (1778-1825) after Antoine Charles Horace (Carle) Vernet (1758-1836).
Stock: 33232

339. [Jem Belcher.]
Mezzotint with small margins. Proof before letters. Plate: 260 x 360mm. (10¼ x 14¾"). Very fine. £750
340. **Mr. Gully. From the Original Picture in the Possession of Sir H. Smith Bart.**


Proof mezzotint, very rare with large margins. Platemark: 645 x 440mm (25¼ x 17¼”). Creases to sheet. Unexamined out of frame. £650

A full length portrait of John Gully (1783-1863), prizefighter, racehorse fancier, politician, and MP for Pontefract. He is dressed as a regency gentleman and stands to the right of a large classical statue of two wrestlers. It was said that before Gully became a boxer, he was a professional wrestler, as well as training race horses at Danbury, winner of the Derby three times and many other races. One account also adds that he had two wives and twenty four children.

After Benjamin Marshall (1768-1835) who, in 1791 at the age of twenty three, went to London to study under the portrait painter, Lemuel Francis Abbott. Painting both people and horses, Marshall quickly attracted a number of influential patrons including the Prince of Wales and the Duke and Duchess of Devonshire. He exhibited thirteen paintings at the Royal Academy between 1800 and 1829, and became a renowned horse-painter, most probably influenced by George Stubbs whose Anatomy of the Horse (see ref: 5777) he is known to have studied. **Whitman: 241; See Siltzer: 326.**

Stock: 33420

341. **[William Gilbert Grace].**


Photograph on card mount. Card size: 350 x 260mm (13¼ x 10¼”). £180

William Gilbert (‘W.G’) Grace (1848 - 1915) was perhaps the most famous sporting celebrity of the Victorian era, his legendary cricketing triumphs earning him a unique place in national life. Among many records, he was the first player to hit a test century and the first to achieve the ‘double’ (1,000 runs and 100 wickets in a season). In an extraordinary career of forty-three years between 1865 and 1908 he made 126 centuries, scored 54,896 runs and took 2,876 wickets.

Herbert Rose Barraud (1845 - 1896) was a noted portrait photographer who had studios in London and Liverpool. He produced cabinet photographs of many famous Victorians including statesmen, artists, and members of the aristocracy.

Stock: 33592

342. **Lord's Cricket Ground.**


Lithograph. Sheet size: 240 x 310mm (9½ x 12¼”). £260

A plate from William Mackenzie's 'British Field Sports', c.1870. A view showing the action of a cricket match being played at Lord's cricket ground, London. The pavilion can be seen in the background, with the players on the pitch in the foreground. Named after its founder, Thomas Lord, the ground widely referred to as the 'home of cricket' and is home to the world's oldest sporting museum.

William Mackenzie, of Ludgate Hill, Edinburgh and Dublin, was a well-known publisher of books in the 1870s. His best-known publication was probably County Seats of 'The Noblemen and Gentlemen of Great Britain and Ireland'.

Stock: 33550

343. **International Cricket Match, at Kennington Oval.**


Lithograph. Sheet size: 240 x 310mm (9½ x 12¼”). £280

A plate from William Mackenzie's 'British Field Sports', c.1880. A view from the crown during an international cricket match, being played at the Oval cricket ground in Kennington, London. The Oval has been the home ground of Surrey County Cricket Club since it was built in 1845. It was the first ground in England to host international Test cricket, in September 1880. The final Test match of the English season is traditionally played there.

William Mackenzie, of Ludgate Hill, Edinburgh and Dublin, was a well-known publisher of books in the 1870s. His best-known publication was probably County Seats of 'The Noblemen and Gentlemen of Great Britain and Ireland'.

Stock: 33553

344. **[Most Potent, Grave, and Reverend Seigniors.] No.3.**

Maud Earl. Copyright 1902, by Photographische Gesellschaft. Published by the Berlin Photographic Company Berlin - London W. 133 New Bond Street, New York 14 East 23rd Street. Photogravure. Plate 304 x 375mm. 12 x 14¾”. Laid on board. £180

A portrait of four Surrey Staghounds. The owner was Capt. McTaggart.

Maud Alice Earl (1864-1943) was an eminent British-American canine painter. **No. 3 British Hounds & Gundogs - 206/500.**

Stock: 33139

345. **Lawn Tennis Match.**


Lithograph. Sheet size: 240 x 310mm (9½ x 12¼”). £290

A plate from William Mackenzie's 'British Field Sports', c.1880. A scene depicting a lawn tennis match in action, as two players are watched by a large crowd from the stand behind. The modern game of tennis originated in Birmingham, England, in the late 19th century as 'lawn tennis' and had close connections to...
various field games such as croquet and bowls as well as to the older racquet sport of real tennis. William Mackenzie, of Ludgate Hill, Edinburgh and Dublin, was a well-known publisher of books in the 1870s. His best-known publication was probably County Seats of ‘The Noblemen and Gentlemen of Great Britain and Ireland’.

Stock: 33552

A plate from William Mackenzie’s ‘British Field Sports’, c.1880. A view of the banks of the Isis, showing the Oxford University rowing team training, with a group running alongside them to the left. The Isis is the name given to the part of the River Thames above Iffley Lock which flows through the city of Oxford. The name is especially used in the context of rowing at the University of Oxford.

William Mackenzie, of Ludgate Hill, Edinburgh and Dublin, was a well-known publisher of books in the 1870s. His best-known publication was probably County Seats of ‘The Noblemen and Gentlemen of Great Britain and Ireland’.

Stock: 33555

From the original picture in the possession of Sir Tho.s E. Tomsins, Steward of the Forest Courts. Pained and Drawn on Stone by H. P. Bone, 1825. [n.d., c.1825]. Very fine & rare original hand coloured lithograph. Sheet size: 460 x 335mm (18 x 13¼”). Few repairs. £360
A full length portrait of John Griffin, keeper of the East - Hainault walk, in Waltham Forest, South East London. He stands in the dense forest with his dog sitting beside him, holding a hat in his right hand and gun in his left. Three deer can be seen in the distance to the right.

Stock: 33424

348. Elephant and Castle, Newington. This Plate Engraved from the Original Picture in the possession of the Publisher is respectfully dedicated to the Proprietors & Coach Masters of the numerous stages running the various Roads, by their obedient Servant, George Hunt.
Painted by S. J. E. Jones. Etch.d. by W. R. Smart., & Eng.d. by Geo. Hunt. Pub.d. by Geo Hunt, 18 Tavistock Street Covent Garden 1826. Coloured aquatint. Framed. Visible area: 760 x 570mm (30 x 22¼”). Frame: 970 x 780mm (38 x 30¼”). Unexamined out of frame. Some slight damage in lower right-hand corner and on left-hand edge. £1850 A busy street scene depicting life around the Elephant & Castle Tavern, a coaching inn from which the area of London gets its name. In the lower left-hand corner of the image a group of people crowd around an oyster seller whilst in the centre a well-dressed couple are almost run down by a carriage heading for Brighton. In the lower right-hand corner a man doffs his hat to a young man and woman who walk by him. One of the finest sporting coloured aquatints of the Regency period. Silitzer p.368.

Stock: 33618

The Defford bridge was a major feature of Captian William Scarth Moorsom’s (1804 - 1863) Birmingham and Gloucester railway, which opened in 1841. Moorsom was awarded the Telford Medal for his method of using cast iron caissons filled with concrete to form the foundations of the three-arch viaduct which spans the river Avon near Tukesbury.

Stock: 33483

350. Interior of the Great Western Railway Station, Bristol. Extreme Width 110 ft. width between Columns 72 ft. Length 430 ft. Height of Columns 18 ft. 9 in. _ Extreme Height 35 ft. 9 in.
An interior view of the Great Western railway station at Temple Meads, the first Bristol terminus of the Great Western Railway, a British railway company that linked London with the south west and west of England, and Wales. The railway originated from the desire of Bristol merchants to maintain their city as the second port of the country and the chief one for American trade. The company was founded at public meeting in Bristol in 1833, where Isambard Kingdom Brunel was appointed engineer, his largest contract by far to date.

The coat-of-arms of the Great Western Railway, incorporating the shields of the cities of London (left) and Bristol (right) is below the image.

Stock: 33481

[Vienna: Reiffenstein & Rosch, n.d., c.1857.] Portfolio, original blind decorated cloth, lettered in gilt, ties; pp. 10, loose leaves; lithographed title, folding
352. View of the Opening of the Stockton and Darlington Rail Road.
Lithograph. Very scarce. Sheet size: 300 x 525mm (11¼ x 20¾”). Repaired tears to sheet. Damaged.

Three views of the opening of the Stockton and Darlington rail road including the Brusselton inclined plane (left), a train of Waggons crossing the Turnpike Road near Darlington (right), and a train of Waggons drawn by a Loco-motive Engine (below). The railway company operated in the north east of England from 1825 - 1863 and was the world's first public railway to use steam locomotives.

Stock: 33487

Tinted lithograph with large margins. Sheet size: 450 x 630mm (17¼ x 24¾”). Uncut.

A view of the Temple of Edfou, consecrated to Horus, and second only to Karnak in size. This view, taken before the excavation of 1860, shows the complex from the Pylon, through the Porticoed Courtyard of 32 columns, two Hypostyle Halls and the Sacramium.

Stock: 33510

Hand coloured engraving. 325 x 250mm. £220
A Hawaiian goose, an illustration from 'Voyage autour du monde exécuté sur la corvette la Bonite', the account of a circumnavigation under Auguste-Nicolas Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severeyns. Blume (1796-1862) was a German-born Dutch botanist who travelled and worked in Java, and was director first of the Buitenzorg Botanic Garden.

Stock: 33421

Lithograph. Sheet size: 450 x 290mm (17¼ x 11½”). Edges slightly worn.

A plate from 'Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis', by Carl Ludwig Blume, 1835-48. The volumes consisted of previously undescribed plants of the East Indies, based primarily on the author’s botanising in Java. The title refers to George Eberhard Rumph (1627-1702). Blume saw himself as continuing Rumph’s pioneering work and indeed was acknowledged as his disciple. The plates are by Arckenhausen, Berghaus, Bick, Blume, Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severeyns. Blume (1796-1862) was a German-born Dutch botanist who travelled and worked in Java, and was director first of the Buitenzorg Botanic Garden.

Stock: 33345

Lithograph. Sheet size: 450 x 290mm (17¼ x 11½”).

A plate from 'Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis', by Carl Ludwig Blume, 1835-48. The volumes consisted of previously undescribed plants of the East Indies, based primarily on the author’s botanising in Java. The title refers to George Eberhard Rumph (1627-1702). Blume saw himself as continuing Rumph’s pioneering work and indeed was acknowledged as his disciple. The plates are by Arckenhausen, Berghaus, Bick, Blume, Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severeyns. Blume (1796-1862) was a German-born Dutch botanist who travelled and worked in Java, and was director first of the Buitenzorg Botanic Garden.

Stock: 33343

Lithograph. Sheet size: 450 x 290mm (17¼ x 11½”).

A plate from 'Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis', by Carl Ludwig Blume, 1835-48. The volumes consisted of previously undescribed plants of the East Indies, based primarily on the author’s botanising in Java. The title refers to George Eberhard Rumph (1627-1702). Blume saw himself as continuing Rumph’s pioneering work and
Indeed was acknowledged as his disciple. The plates are by Arckenhausen, Berghaus, Bick, Blume, Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severyns. Blume (1796-1862) was a German-born Dutch botanist who travelled and worked in Java, and was director first of the Buitenzorg Botanic Garden. This plate depicts a Ptychosperma, a genus of flowering plant in the Arecaceae family indigenous to the East Indies, set amongst its natural habitat. East Indian natives are depicted in the background occupied in a variety of activities.

Stock: 33346

358. Orania Regalis. Saguerus Langkab. Saribus Rotundifolius. A. Payen. pinxt. P. Lauters. [Simonau] 1838. Lithograph. Sheet size: 450 x 290mm (17¾ x 11⅝”). Edges slightly worn. £80 A plate from 'Rumphia, sive commentationes botanicae imprimis de plantis Indiae Orientalis', by Carl Ludwig Blume, 1835-48. The volumes consisted of previously undescribed plants of the East Indies, based primarily on the author’s botanising in Java. The title refers to George Eberhard Rumpf (1627-1702). Blume saw himself as continuing Rumpf’s pioneering work and indeed was acknowledged as his disciple. The plates are by Arckenhausen, Berghaus, Bick, Blume, Decaisne, Gordon, Latour, Lauters, and Payen, and were lithographed by A. Henrey and Cohen (Bonn), P. Lauters and G. Severyns. Blume (1796-1862) was a German-born Dutch botanist who travelled and worked in Java, and was director first of the Buitenzorg Botanic Garden.

Stock: 33344

359. Mosqu aux Environs de Calcutta (Inde) Voyage de la Bonité. Dessiné par Lauvergne / Bichebois lith. Fig. par Adam / Im. Lemercier, Benard et C.e / Arthus-Bertrand éditeur / London Akermann et C.e 96 Strand. Lithograph with tintstone, printed area 220 x 270mm (8½ x 10¼”). Slight foxing lower left. £420 Scene of a mosque in Calcutta, from Vaillant's 'Voyage autour du monde execute pendant les annees 1836 et 1837 sur la corvette La Bonite' (1841-52). A view in from the terrace of the Great Dagon Pagoda, with three western officers walking across the centre lawn, and an artist sketching in the centre foreground to the right, seen from behind. The temple can be seen in the centre background, with pagodas on the left. From Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26. It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826).

Stock: 33573

360. Scene upon the Terrace of the Great Dagon Pagoda at Rangoon, taken near the Great Bell. No.14. Drawn by J. Moore. Engraved by G. Hunt. Proof. Pub.d Jan.y 2nd. 1826 by Thomas Clay, 18, Ludgate Hill, & Kingsbury & Co. Leadenhall Street, London. Coloured aquatint, proof, printed on J. Whatman watermarked paper, large margins on 2 sides. Sheet 335 x 430mm. 13¼ x 17¾”. Trimmed to plate on 2 sides. Small repaired tear to bottom edge. £280 From Series 1 of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26. A view of the published description which accompanied the plates, the bronze bell cast in 1779 weighed 23.1 metric tons, was about 3.4 meters in diameter, and was suspended about 0.46 meters off the ground. The great stupa in the distance surrounded by many small pagodas contained several colossal gilt sculptures of the deity Guadma. Abbey: 404.5

Stock: 33571


Stock: 33573

362. Rangoon. The Storming of one of the principal Stockades on its inside on the 8.th of July 1824. 15. Drawn by J. Moore. Engraved by G. Hunt. Published Oct.r 1. 1825 by Kingsbury & Co. 6 Leadenhall Str.t & T. Clay, 18, Ludgate Hill, London. Hand coloured aquatint. Platemark: 330 x 420mm (13 x 16½”). Margins folded. £280 After Lieutenant Joseph Moore of Her Majesty’s 89th Regiment, British Army. It was one of a series of pictures drawn by Moore that were subsequently published in London in 1825–26 as aquatint plates under the title "Eighteen Views Taken at and near Rangoon". The prints depict various scenes from the First Anglo-Burmese War (1824–26), which the British fought to halt Burmese expansionism and incursions into British India. Rangoon was captured in May 1824. Abbey: 404.15

Stock: 33127

364. **Vue Prise a Calcutta.**
Plate 88 of Auguste Nicholas Vaillant's 'Voyage autour du Monde [...] 1836 et 1837[...] sur la Bonite' published in Paris and London between 1840-52, engraved by L.P.A. Bichebois after an original drawing by B. Lauvergne. A view of the new bridge over Tolly's Nullah at Calcutta, India. Colonel William Tolly wanted to create a functioning canal in the city by enlarging the dried-up bed of the Kidderpore Creek, to facilitate the passage of ships from the river Hooghly to the delta in the east. Completed in 1777, the 17-mile long canal was popularly known as Tolly's Nulla. A nulla is a watercourse.

365. **[Elephant at Work in Far East].**
[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].
Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼"). Laid on board. £140
A bright and vibrant scene showing elephants working in a dense jungle, moving logs in order to make a clearing.
This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Flying Doctor in Australia', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others.

366. **[Hong Kong].**
[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].
Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼"). £390
A bright and vibrant scene in Hong Kong. A busy street lined with shops, including a tailor to the right, is full of various figures, including two women in traditional oriental dress in conversation in the foreground to the left, a child opening a present in his mother's arms to the right, and a naval officer, who is being transported in a rickshaw, in the centre of the picture.
This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Flying Doctor in Australia', 'Ocean Liner in Singapore', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others.

367. **[Ocean Liner at Singapore].**
[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].
Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼"). £320
A vibrant and lively scene depicting a docked ocean liner in Singapore, being loaded with cargo. This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Train thro Canadian Rockies', 'Flying Doctor in Australia', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others.

368. **[Zhandou' bridge in Shaanxi province, and bridge of Ch'üan-Chou across Luoyang river] Cientao, oder der Weg der Stüzen in der Sinesischen Provinz Xensi [...]**
Delsenbach fecit [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to margins only. £480
Two celebrated Chinese engineering feats, the 'bridge of supports' on the Shu Roads in Shaanxi, and the Luoyang Bridge in Quanzhou, China's earliest stone beam bridge (completed 1059). Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

369. **[Bridge connecting Fuzhou and Nantai Island, China] Die größe Siesische Brücke zwischen der Haupt-Statt Fochu und deren Borstatt Nantai [...]**
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to margins only. £480
Early bridge in China's Fujian province. Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

370. **[King Narai's Palace in Lopburi, with the arrival of the French Ambassador in 1685] Prospect der Könige Residence Siam [...]**
Delsenbach Sculpit [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to margins only. £680
The royal residence in Siam (now Thailand), which in the late 17th century was in Lopburi, in a palace built (with French assistance) by King Narai the Great, who ruled Ayutthaya from 1656 to 1688. In 1685, as part of diplomacy between France and Siam, Louis XIV sent French emissaries to retrieve the Siamese ambassadors.
and attempt to convert Narai to Catholicism, an event shown here.
The text below the image refers the viewer to Guy Tachard's 'Premier Voyage au Siam', a record of the event by Tachard, one of the Jesuits sent by the Sun King.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. It was the most influential 18th century book illustrating Islamic architecture, treating Islamic and other eastern buildings with the same detail as the more canonical ancient buildings also included in the book.
Stock: 33409

371. [View of Mecca, with Abraham's House and Mount Arafat] Prospect von einem theil der grossen Stadt Mecha sampt dem so genannten He. Plass wo nach der Mahumetaner meinung das Hauss Abrahae und der Brun Ismaeils Stehet [...]
J.B.F. v. E. del. / C.P. S.C.M. [1725]
Engraving with very large margins, platemark 300 x 430mm (11 ¼ x 17’). Foxing to margins. £950
A very fine & early view of Mecca, Saudi Arabia, the birthplace of Muhammad and the location of the Islamic pilgrimage of the Hajj. Numerous locations are identified by a key (keyplate included).
Plate from the 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations.
Stock: 33293

372. [View of the Prophet's Mosque, near Medina] Prospect der Mosquéen wo das Grab des Mahomets zulehen ist, bei der Stadt Medina [...] [Leipzig, 1725]
Engraving with very large margins, scarce; platemark 300 x 430mm (11 ¼ x 17’). Text in French and German; foxing around edges. £950
The Al-Masjid al-Nabawī, the mosque in Medina which houses the remains of the Prophet Muhammad and is the second holiest site in Islam. The mosque was built by Muhammad and his companions from 622 CE, and was enlarged several times. This early print shows the mosque before extensive additions in the 19th century. Numerous locations are identified by a key (included).
Plate from the 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) by Austrian architect Johann Bernard Fischer von Erlach, the first comparative architecture of all periods and nations. According to the text below, the view was engraved from a drawing by 'an Arab engineer' then in Vienna.
Stock: 33394

373. [The Porcelain Tower of Nanjing] Der berühmte Sinesische Tempel, nahe bey der Statt Nan King [...] [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11 ¼ x 17’). Text in French and German; foxing to margins only. £650
Porcelain tower on the bank of the Qinhai River in Nanjing, China, built during the Ming dynasty. It was reconstructed after extensive damage in the 19th century.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.
Stock: 33408

Engraving, sheet 565 x 520mm (22 ¼ x 20 ½”). Text in French and German; foxing; margins trimmed for binding; folds as issued. £250
Plan of the Temple of Solomon in Jerusalem, named after the king who had it built. The print claims to derive from designs by the Spanish Jesuit J.B. Villalpando, who with Jerónimo Prado wrote a commentary on the book of Ezekiel in which they calculated the size of the temple.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. It was the most influential 18th century book illustrating Islamic architecture, treating Islamic and other eastern buildings with the same detail as the more canonical ancient buildings also included in the book. For other views of the temple, see refs. 17616 and 20870
Stock: 33410

375. [Süleymaniye Mosque, İstanbul] Die Solimanney, oder Mosquee, welche Sultan Soliman. II, zü Constantinopel hat bauen laßen [...] [Leipzig, 1725]
Engraving, sheet 300 x 425mm (11 ¼ x 16 ¼”). Title in Arabic with text in French and German; foxing to margins only. £360
View of the Süleymaniye mosque in Istanbul, with trompe l'oeil design and accompanying plan. The mosque was built on the order of Sultan Süleyman (1550-8) It is the largest mosque in the city.
Procession in foreground.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. It was the most influential 18th century book illustrating Islamic architecture, treating Islamic and other eastern buildings with the same detail as the
more canonical ancient buildings also included in the book.

Stock: 33411

376. [Sultan Ahmed Mosque, Istanbul] Prospect von dem großen und Herzlichen Tempel oder Mosquee des großen Sultan Ahmed [...]
J.B.F. v. E. del C.P.S.C.M. [Leipzig, 1725]
Engraving, sheet 300 x 425mm (11¾ x 16¾"). Text in French and German; foxing to margins only. £360
View of the Sultan Ahmed mosque in Istanbul, with accompanying plan. The mosque was built on the order of Sultan Ahmed from 1609-16. It is popularly known as the 'blue mosque' for the blue tiles on its exterior walls.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. It was the most influential 18th century book illustrating Islamic architecture, treating Islamic and other eastern buildings with the same detail as the more canonical ancient buildings also included in the book.
Stock: 33412

Cette Maison avec le Grand escalier est du dessein de J.B. Fischers d'E / Delsenbach fecit. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17"). Text in French and German; foxing to margins only. £450
The Winter Palace on Himmelpfortgasse in Vienna, built for Prince Eugene of Savoy. It was subsequently owned by Empress Maria Theresa, used as the Court Treasury and Ministry of Finance, and has recently become an exhibition space run by the Belvedere. This print shows the visit of the Grand Vizier's emissary to Vienna on the 9th April 1711.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. For the Imperial Stables, see ref. 33399
Stock: 33404

378. [View of Ballasore Roads] Rade, de la Balasore
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 360mm (19¾ x 14¼"). Uncut sheet; central fold as issued. £320
View from the harbour in Balasore, which 'offers nothing but the sea to the view'. The letterpress published with the print explains how the sea is 'frequented by different sorts of vessels', including 'large ships from Bombay, Surate, and other parts of the western coasts', schooners from the Ganges from the third volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.
Stock: 33640

379. [The Black Town at Calcutta] Ville Noire de Calcutta
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 490 x 355mm (19¾ x 13¼"). With letterpress description in French and English. Central fold as issued; uncut sheet. £420
'Each nation at Calcutta has its particular quarter; so we have the English quarter, the Portuguese quarter, etc... That which is inhabited by the natives, who, whether they are originally Hindoos or Mussulmans, differ from all the others by their complexion which is as dark as the Cafrries, is called the Black Town. No European is to be seen there...'(from accompanying letterpress).
The road shown here leads to Chitpore, and is Calcutta's oldest road. Workers saw wood in foreground.
From the third volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.
Stock: 33644

380. [Busso-Jun / The throwing the images of the Gods into the water] Bouso-Djeng
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 495 x 360mm (19¾ x 14¼"). Uncut sheet; central fold as issued.
'The religious festivals of the Hindoos consist in worshipping the images of the gods, offering up sacrifices (poojahs) and spending the remainder of the day in entertainments, dances and other amusements...in that which we are now describing, after having carried the gods in procession during several days, they convey their images to the river; and place them on the edge of two boats drawn alongside each other. There, their adoration is followed by the grossest invectives, and the most violent imprecations...to terminate this strange and inexplicable demeanour, the two boats are separated,
and the images of the gods precipitated into the river amidst the acclamations of the multitude.
The engraving represents this moment. In the foreground is a sideview of the boats and of the position of the gods as well as of the brahmuns, the musicians, and principal actors in the ceremony. In another distance the boats are represented in front to give an idea of their separation; on the right are the assistants and spectators.
The principal figure is that of the goddess Calkee, wife of Shieb, the genius of evil' (from letterpress published with print).

From the first volume of Balthazar Solvyns' 'Les Hindous'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33663

381. T’Cherout.
[b]By Balthazar Solvyns[/b] [published Paris, 1811]
Etching with hand-colouring, platemark approx 355 x 245mm (9½ x 13¼”). Uncut sheet. £240

’It is sufficient to say that the Cheroot is the seegar [cigar], all the lower classes of Hindoos who can not afford a Hooka must be content with a Cheroot which they themselves make’ (from letterpress published with print).

From the third volume of Balthazar Solvyns’ ‘Les Hindous’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33654

382. Djonlen-Jatrah. [Swinging of Kistna]
[b]By Balthazar Solvyns[/b] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼”). Uncut sheet; central fold as issued. £350

‘The object of this feast is to celebrate the Incarnation of Kistna. The God is represented in the fore ground of the engraving; attended by his companions, and his favourite Radica. His mother, Jussudhah, is placed behind him, holding a lamp with five branches, as a spell to preserve her son from the enchantments of his numerous mistresses’ (from letterpress published with print).

From the first volume of Balthazar Solvyns’ ‘Les Hindous’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33664

383. Dole-Jatrah. [Celebration of the Orgies of Kistna]
[b]By Balthazar Solvyns[/b] [published Paris, 1808]
Etching with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼”). Uncut sheet; central fold as issued. £320

Hindu religious festival ‘believed to be a celebration of the orgies of Kistna with his mistresses and companions. As there is a religious tradition that they cast a red powder on each other, the Hindoos, upon this occasion, fling upon one another a fine earth of the same colour...It takes place like all the others [festivals] before the house of some rich Hindoo, and in sight of a temple where the Brahmuns from time to time throw a little red earth, which they call holie upon their gods. Outside are musicians, who, with different instruments and very great noise, proclaim and celebrate the feast’ (from letterpress published with print).

From the first volume of Balthazar Solvyns' 'Les Hindous'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33669

384. [European Buildings at Calcutta] Edifices Européens
[b]By Balthazar Solvyns[/b] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19¾ x 13¼”). With letterpress description in French and English. Central fold as issued; uncut sheet. £520

Crossroads in Calcutta, the capital of India at the time this print was made, showing buildings including the house of the justices of peace, and the sale rooms. 'In the background is seen the monument erected before the old fort, in commemoration of the black hole: where so many English prisoners perished in 1756, by the cruel orders of the Soubab Sarajah Douhla' (from accompanying letterpress).

From the third volume of Balthazar Solvyns’ ‘Les Hindous’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of
The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33641

Bengalee Road  Route dans le Bengale
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19¼ x 13¾”). Central fold as issued; uncut sheet. £420

View on the road from Calcutta to Barrackpore in Bengal, with banana tree offering shade to travellers. A cart and loaded oxen travel along the road.

From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33639

Ferry, or Passage on the Ganges  Ferry
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19¼ x 13¾”). Central fold as issued; uncut sheet. £420

Ferry across the Ganges, 'with the company going over, which is composed of women of the lower classes and their children, of Coulies or day labourers, Faquirs, Jemidars, etc. These boats are at times so overloaded, that they get over with the greatest difficulty; they sometimes even sink, and disappear for ever with all the passengers...what is most remarkable, [is that] the Hindoos do not make the slightest effort to save themselves from perishing in the Ganges: they are persuaded that, whatever accident may happen to them in passing that river, proceeds immediately from the express will of God...' (from the letterpress published with this print).

From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33655

Horry-Seng-Karten.
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼”). Uncut sheet; central fold as issued. £360

'Hurry is the name given to Vestno incarnate for the conservation of the human race. Hurry-Sung-Kartun is that of a religious festival celebrated in honour of the god.' A Vestnub Brahmun recites the incarnation and the life of Hurry, whose loves are also the subject of his song. What relates to this latter part is repeated by other Vestnubs, to the sound of various instruments, the baunt, the mirdun and the kurtaul' (from letterpress published with print).
From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33670

390. **Mahrattes.**

[by Balthazar Solvyns.] [Published Paris, 1808.]

Etching printed in colour with hand-colouring, platemark approx 360 x 250mm (14½ x 9¾”). £260

A bare-footed Maratha, from the Indian warrior caste found predominantly in the state of Maharashtra, with a sheathed sword in his hands.

From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33681

391. **Mohhabarat or Chorah. [Explaining of the Text and Commentaries of the Mohabaurut by a Brahmun]**

[by Balthazar Solvyns] [published Paris, 1808.]

Etching printed in colour with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼”). Uncut sheet; central fold as issued. £320

'The Brauhmun, adorned with red flowers, is seated on an eminence or little hill of earth, holding in his hands the poitahs or leaves of trees upon which is engraved the text of the Mohabaurut, one of the sacred books of the Hindoos. Upon a stool before him are other poitahs, and opposite to him the salgram stone, the sunk or shell, and the guntah or bell’ (from letterpress published with print).

From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33679

392. **[Nila-Pooja / Various Expiations of the Hindoos] Nylah-Poudjah**

[by Balthazar Solvyns] [published Paris, 1808]

Etching with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼”). Uncut sheet; central fold as issued. £280

'At night, when the jhaump, of which we have already spoken, is over, the most zealous performers of expiations ressort in crowds to the munders or pagodas. There, some of them pierce their tongues with long irons, and even with a sort of cutlass or other large instrument; some get their fingers bored, and suffer iron spikes of a considerable size to remain in them; others have one hundred and twenty wounds of the same size inflicted on their foreheads, their breasts or their backs: this number, of which the mysterious amount remains unknown to us, is rigorously enjoined. Some, in fine, there are, who cause their loins to be pierced, and pass cords, the pipe of the hooka, and reeds, through the aperture, in the form of a seton. 'In this manner they go in procession the whole of the following day, stopping to dance before the doors of such as pay them; for the rich profit of these expiations through their money, and redeem their sins by the sufferings of the poor: which, in the creed of the Hindoos, is not less efficacious, nor less agreeable to God. Their march is accompanied with the sound of instruments and the aclamations of the crowd; perfumes are burned in the hands of certain Hindoos, which being probably prepared to resist the effect of the fire give something of a miraculous appearance to the feast..The feast which is celebrated with the greatest solemnity of expiatory ceremonies and tortures is that of the god Calkee. At three miles distance from Calcutta, the author was present at it. In the interior of the temple the feet waded in blood' (from letterpress published with print).

From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33662

393. **[A North-Wester off Calcutta] Nord Ouest**

[by Balthazar Solvyns] [published Paris, 1811]

Etching with hand-colouring, platemark 490 x 350mm (19¼ x 13¾”). Central fold as issued; uncut sheet. £420

View to the north-west of Calcutta, documenting on the frequent storms, which take their name from the direction of the wind. The accompanying letterpress described 'a dreadful noise which seems to announce the confusion of all the elements. The clouds thicken, and are torn by continual flashes of lightning; the thunder roars, and torrents of rain often deluge the
country...the river then assumes the appearance of a boisterous sea, and sometimes overwhelms the vessels which have not had the prudence to fly for shelter to the creeks or canals.

From the third volume of Balthazar Solvyns 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33637

394. Penang
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19½ x 13¼"). With letterpress description in French and English. Central fold as issued; uncut sheet. £650

Penang Island, Malaysia. At the time this print was made, the island was called Prince of Wales Island. It had been occupied by the East India Company in 1786 and named in honour of the Prince of Wales (later George IV). The engraving consciously represents the many boats which frequent the island, including pirate ships, as described in the accompanying letterpress: 'The island of Penang is frequented by a great number of boats of different sizes from the neighbouring islands, whose productions they bring to its magnificent bazar. One species of these vessels, the proues, is used by the Malas in their piratical expeditions in the straits but more to the south of Malacca these pirates are frequently in great force, and are not intimated by strong armed ships: they take advantage of the night or of a calm to endeavour to board them; they use poisoned crests. And massacre the crews. The boats, of which several are represented in the engraving are excellent sailors...' From the third volume of Balthazar Solvyns 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33673

396. Rhaumien-Gauyin / Brahmus Chanting the Exploits of Rhaum / Ramayin-Gayin
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 495 x 360mm (19½ x 14¼"). Uncut sheet; central fold as issued. £320

Brahmin singing the exploits of Rhaum (he waves a silver stick with black horse-hair attached to the end). The ceremony takes places in the court of a Hindu residence. 'The women can see or be seen only through a grating of bambou. Those who are in the varanda, or gallery, are the women of an inferior class, who are more free to shew themselves in public' (from letterpress published with print). From the first volume of Balthazar Solvyns' 'Les Hindoos'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33661

397. Routh-Jatrah. [Procession of the Gods in their Car]
[by Balthazar Solvyns] [published Paris, 1808]
Etching printed in colour with hand-colouring, platemark approx 365 x 250mm (14½ x 9¼"). Uncut sheet. £260

'This festival, one of the most solemn among the Hindoos, is celebrated once every year in the month of assar, which answers to our month of june. The object
is to celebrate the travels of Kistna with Radica; and it consists in dragging with great pomp, the god, his mistress, and his companions, in a sort of edifice or pagoda constructed in wood, and adorned with tolerable sculpture. These reliefs, and its hieroglyphic paintings are too obscene to admit of representation. With this exception the engraving gives an exact idea of this species of building, which is called Routh. Two horses of wood painted blue appear to draw, and a Brahmun to guide, it, while the machine placed upon a number of small, but very solid wheels, is moved in reality by two cords which are grasped by the most zealous among the thousands of attendants of both sexes and of every age and sect (from letterpress published with print). From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33668

398. [School] École
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 490 x 355mm (19¼ x 13¼”). With letterpress description in French and English. Central fold as issued; uncut sheet. £480

Open air school in India 'before the house of the Brahmun who teaches'. The accompanying letterpress describes how students learn Sanskrit and 'the vulgar tongue of the country' by writing in the sand and upon banana leaves (shown here), while the master holds a pipe and 'a small bambou which he uses as a ferula'. Other students read documents 'upon the dry leaves of the palm, which, when assembled together, are called Poytas'.

From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33643

399. [Snake Hooka] Houka à Tuyau
[by Balthazar Solvyns] [published Paris, 1811]
Etching with hand-colouring, platemark approx 245 x 355mm (9½ x 13¼”). Uncut sheet. £240

The Snake Hookah: 'This is the Hooka of the richer classes, and that which the Europeans have adopted...this instrument which frequently costs several hundred pounds, becomes an object of great expense' (from letterpress published with print). From the third volume of Balthazar Solvyns’ ‘Les Hindoûs’. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33656

400. Tchan-Jatrah. [Celebration of the Bath of Juggernaut]
[by Balthazar Solvyns] [published Paris, 1808]
Etching with hand-colouring, platemark approx 495 x 360mm (19¼ x 14¼”). Uncut sheet; central fold as issued. £350

'The Hindoos believe that the god Juggernaut transports himself, in one night, from his pagoda at Cattach, in Oorishah, to the spot where the ceremony of the bath is performed near Serampore, on the banks of the Ganges. Upon the day of his arrival, they wash and bathe him, and take great care to keep him warm on account of the fever which the cold has given him. After this he does not stir out until his return, which takes place after about three months, at the end of the rainy season...The representation of Juggernaut consists only of an head and part of the arms. To the unfinished form is attached the sublime idea, that it is not for man to represent the divinity under material forms, lowering as it were the dignity and omnipotence of the godhead by supposing it in human shape...Thousands of Hindoos contemplate with transport the Brahmun, who, several times a day, throws a vase of water from the Ganges on this unformed idol' (from letterpress published with print).

From the third volume of Balthazar Solvyns' 'Les Hindoûs'. Solvyns (1760-1824), a Flemish artist who lived in Calcutta from 1791 to 1803, etched a collection of 250 plates documenting various aspects of Calcutta life. The set was first published in Calcutta, where it proved a financial failure, and Solvyns produced another set which he published in Paris after returning to Europe, although again the venture was unsuccessful, probably in part due to its publication at the height of the Napoleonic Wars. Solvyns later returned to Antwerp, where William I appointed him Captain of the Port.

Stock: 33665

401. The Pearle Fishery near Toute Couryn.
[London, John Ogilby, c.1667.]
Engraving with large margins. Platemark: 245 x 345mm (9¾ x 14”). Vertical fold as normal; slight time stain along fold. Crease to lower right and upper left-hand corners. £240

A view of the pearl fishery at Tuticorin (or Thoothukudi) in Tamil Nadu in India, with the
Spain and Britain came to the brink of war over Company, caused the Nootka Crisis of 1789, in which consequences was the Vancouver Expedition of 1791-92. It is an illustration from the English edition of Johann Nieuhof's 'Voyages and travels, into Brasil, and the East-Indies', published by John Ogilby with the plates of the original Dutch edition, with some re-engraving of text.

Stock: 33135

402. **View of Kalpy on the Jumna.**
Hand coloured aquatint. Platemark: 380 x 540mm (15 x 21¼"). £450
This plate is from 'Hindoostan Scenery consisting of Twelve Select Views in India' by Francis Jukes (1746-1812) and Thomas Anburey (1759-1840) of the Corps of Engineers in Bengal. The town of Kalpi is located in a ravine of the Yamuna River, sometimes called Jamuna, the largest tributary river of the Ganges in Uttar Pradesh. It was the site of a large East India Company cotton factory, strategically located on the road to Kanpur (now Cawnpore).

Stock: 33430

403. **Vue de la Ville de Macao.**
[Paris, 1790.] Engraving, very scarce, fine impression. 270 x 510mm (10½ x 20¼"). Original binding folds. £950
A view of Macao from the sea, published in a French edition of Captain John Meares' 'Voyages Made in the Years 1788 & 1789 from China to the Northwest Coast of America'. Meares, trading in furs from the Pacific north-west to Asia without the necessary licence from the East India Company, caused the Nootka Crisis of 1789, in which Spain and Britain came to the brink of war over sovereignty of Pacific Canada. One of the immediate consequences was the Vancouver Expedition of 1791-5.

Stock: 33514

404. **Pagode Chinoise a Macao. Chine.**
Desiné par Lauvergne. Imp. Lemercier, Bernard et Ce. Lith par Sabatier. Fig par Bayot. Arthus-Bertrand éditeur. London. Ackermann et Co. 96 Strand. [n.d., c.1840]. Lithograph with large margins. Sheet size: 325 x 490mm (12¼ x 19¼"). Repaired damage to top left corner of sheet. £250
A view of the A-Ma Temple in Macau. The view also shows the relief stone sculpture of a Chinese junk carved on a rock in the courtyard of the temple to the left. Various figures in traditional costume can be seen in the foreground.

Stock: 33567

405. **Vue de l'entre du Bocca Tigris, Conduisant a Canton.**
[Anon, 1794] Engraving, very scarce; 215 x 275mm (8½ x 10¾"). Trimmed on platemark, top edge. £420
The Bocca Tigris, a narrow strait in the Pearl River Delta, Guangdong, China, where the Pearl River discharges into the South China Sea. The strait is formed by the islands of Chuenpee and Anunghoy on the eastern side and Tyocktow on the western side. The city of Guangzhou (formerly Canton) is upstream. Showing vessels including a Chinese warship, identified by a key below the image.

Stock: 33195

406. **Pic de Lantao, Pres de l'entre du Bocca Tigris, Dessin sur le lieu meme par T.S. Parry. Il git N-E. mi-Est a huit Milles de distance. / On appercoit les petites Iles de Taipak et de Botow.**
[Anon, 1794] Engraving, very scarce; 215 x 275mm (8½ x 10¾"). Trimmed on platemark, top edge. £620
Lantau Island, the largest island in Hong Kong, which is located at the mouth of the Pearl River near the strait of Bocca Tigris. From the first French edition of "Collection de Cartes Geographiques, Vues, Marines, Plans et Portraits, relatifs aux Voyages du Capitaine J. Meares". Not in Chater.

Stock: 33196

407. **Red Headed Guinea Parrakeet.**
[After William Hayes.] [London: William Bulmer & Co, 1799.] Etching with fine hand colour. 230 x 295mm (9 x 11½"). Trimmed within plate, faint mount burn. £260
A fine etching from Hayes's 'Rare and Curious Birds Accurately Drawn and Coloured from Their Specimens in the Menagerie at Osterly Park', first edition. Hayes (1735-1802), a self-taught artist who had illustrated 'A Natural History of British Birds' in 1775, was commissioned to record the collection of live birds belonging to Robert and Sarah Child, the owners of Osterley. It was a family affair: he employed at least seven of his children as etchers, colourists and binders. The volumes were assembled when they were ordered, with the contents varying because of what has been called 'a production line of unrivalled chaos'. A second, posthumous edition was issued in 1817, 'published for the benefit of his family'.

Stock: 32638
408. **Rose-Headed Ring Parakeet.**
Etching with fine hand colour. 230 x 295mm (9 x 11½"), paper watermarked 'J. Whatman 1794'. Trimmed within plate, faint mount burn. £180
A fine etching from Hayes's 'Rare and Curious Birds Accurately Drawn and Coloured from Their Specimens in the Menagerie at Osterley Park', first edition. Hayes (1735-1802), a self-taught artist who had illustrated 'A Natural History of British Birds' in 1775, was commissioned to record the collection of live birds belonging to Robert and Sarah Child, the owners of Osterley. It was a family affair: he employed at least seven of his children as etchers, colourists and binders. The volumes were assembled when they were ordered, with the contents varying because of what has been called 'a production line of unrivalled chaos'. A second, posthumous edition was issued in 1817, 'published for the benefit of his family'.
Stock: 32636

409. **Feyge Dam with part of the Fishmarket, Amsterdam.**
Rowlandson delin.t. Wright & Schultz Sculp.t. [n.d., c.1797.]
£950
A highly detailed view of the Feyge Dam and fish market, Amsterdam, depicting three large fishing vessels to the right, and a number of smaller craft along wooden jetty. The jetty is bustling with activity, with fishermen and fishesellers sorting through baskets as crowds gather by the water. Several tall buildings can be seen in the background. A rare and colourful print after English artist and caricaturist Thomas Rowlandson (1756 - 1827).
Stock: 33636

410. **[Twelve bullfighting scenes on one sheet.]**
Lithograph Sheet 400 x 490mm (15¼ x 19¼°). Trimmed to printed borders and laid on album paper.
£550
Twelve numbered bullfighting scenes, with titles underneath the views. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.
Stock: 33258

411. **Coleccion de las Principales Suertes de una Corrida de Toros.**
Dibuxada y grabada por D.n Antonio Carnicero. Madrid ano 1790.
13 etchings with original colour (title page and twelve numbered plates). Each sheet c. 180 x 280mm (7 x 11¼°). Plus a fine coloured lithograph of the corrida at Seville by J. F. Lewis and a very fine sepias soft ground etching of picadors. Trimmed to printed borders and laid on album paper. Very scarce. £2200
A rare full set of bullfighting etchings by Antonio Carnicero (1748-1814), showing the stages of the fight: the release of the bull, the work of the picador, baiting with dogs, the Madator's coup de grace and the carcass being dragged from the arena. An important series, imitated by Luis Fernandez Noseret in 1795. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.
Stock: 33256

412. **Corn Barks.**
Drawn and Etched by John Augustus Atkinson. London Published as the Act directs, May 1. 1803, by J.A. Atkinson and J.a.s Walker, No. 8, Conway Street, Fitzroy Square, and Mess.rs John & Josiah Boydell, Pall Mall & Cheapside.
Hand coloured soft ground etching and aquatint with very large margins. Platemark: 185 x 245mm (7¼ x 9¼°).
£140
Plate 14 from John Augustus Atkinson's (1777 - 1831) 'A Picturesque Representation of the Manners, Customs and Amusements of the Russians', 1803 - 1804. The scene depicts Russian dock workers unloading corn shipments from a boat. John Augustus Atkinson was a British etcher, painter, draughtsman and printmaker. He spent 1784 - 1801 in Russia with his uncle, James Walker. After returning to London in 1801, he made prints after his works, of Russian subjects, and made outline etchings for other artists. He also executed paintings on military subjects and battles. Abbey: 223.
Stock: 33495

413. **[Colossus of Alexander the Great, Mount Athos] Der Macedonische Berg Athos in gestalt eines Kiesen [...]**
J.B. F. v. E. delin. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17°). Text in French and German; foxing to margins only. £320
Dinocrates' proposal to build a city dedicated to Alexander the Great on Mount Athos, with a colossal image of Alexander sculpted in its side. Alexander holds a building (standing for the city) in his left hand, while a river flows into the sea from above his right arm. The plan was never realized and Alexandria in Egypt was founded instead, as more fertile for cultivating grain. This scheme was recorded by Vitruvius, as stated here. Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721) , the first comparative architecture of all periods and nations.
Stock: 33419

The Domus Aurea, a large villa built by Nero after the fire in AD 64 destroyed residences on the slope of the Palatine Hill. Beneath the text are the famous verses written on the city walls or spread verbally, reported by Suetonius and Martial.

Plate from Austrian architect Johann Bernard Fischer von Erlach for Johann Wenceslaus, Count of Gallas, and later passed on to Kristian Filip of Clam. In this palace Mozart attended concerts, Beethoven performed here, and Franz Kafka worked as a trainee, while studying law (it is believed to be a possible inspiration for the castle in his novel of the same name). It now houses the Prague City Archives, while concerts are still given here.

Plate from Fischer's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. Richard T. Gray, ed., 'A Franz Kafka Encyclopaedia'.

Stock: 33401

415. [Domus Aurea, Rome] Domus aurea Neronis, aus welchem Herzlichen gebau
J.B. F. v. E. delineavit Cum Pri: Sac Caes: Majest: [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17¼). Text in French and German; foxing to margins only. £350
The Domus Aurea, a large villa built by Nero after the fire in AD 64 destroyed residences on the slope of the Palatine Hill. Beneath the text are the famous verses written on the city walls or spread verbally, reported by Suetonius and Martial.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. When Fischer designed Vienna's Imperial Stables, they were explicitly based upon Nero's villa. For Vienna's Imperial Stables, see ref. 33399.

416. [Isola Bella, Lac Maggiore] Prospect der Insel Borromaea in Lago Maggiore [...]
J.B. F. v. E. del C.P.S.C.M. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17¼). Text in French and German; foxing to margins only. £490
Isola Bella, one of the five 'Borromean Islands' in the Italian part of Lago Maggiore, and one of three owned by the Borromeo family, who developed it in the 16th century. Edith Wharton dedicated a chapter to it in 'Italian Villas and their Gardens' (1904) and the family continue to spend time there during the winter months.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33414

417. [Karlskirche, Vienna] Prospect Der Neuen Kirchen S. Caroli Borromoei [...]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17¼). Text in French and German; foxing to edges. £450
The baroque Karlskirche (St. Charles Church) in Vienna, commissioned by Emperor Charles VI in 1713, following a plague epidemic in Vienna. It was dedicated to 16th century reformer Carlo Borromeo, who was known for healing plague sufferers. The church was designed by Johann Bernard Fischer von Erlach and completed, after Fischer's death, by his son.

Plate from Fischer's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33400

418. [Schloß Klessheim] Prospect des Neuen Lust-gabäides bei der Hoch Fürze Knaden zu Salzburg, Clesheimb [...]
de 'invention et de l'ordonnation de J.B. Fischers d'Erlachen Cum Priivil: Sacr: Caesar Majest. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17¼). Slight foxing to margins. £480
Schloß Klessheim, a baroque palace near Salzburg designed by Austrian architect Johann Bernard Fischer von Erlach in 1700 for Prince-Archbishop Johann Ernest von Thun. It was originally named 'Lustschloss Favorita', a title mentioned on the text beneath the image. The palace became summer residence for the Archbishops of Salzburg, but was not completed until 1732 (after this print was made), by which time the original design had been scaled down. The twin structures in the foreground of this print appear never to have been built. Since 1993 the palace has been the Salzburg Casino.

Plate from Fischer's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33398

419. [Kollegienkirche, Salzburg] Prospect der neüen Kirchen Unserr Liebe Frauen zu Salzburg [...]
Engraving with very large margins, platemark 300 x 430mm (11¾ x 17¼). Text in French and German; foxing to edges. £450
The baroque Kollegienkirche, designed by Austrian architect Johann Bernard Fischer von Erlach. It was commissioned in 1694 by Archbishop Johann Ernst von Thun, to serve the city's university. Mozart was born and lived in a house nearby with two clocks on clock tower.

Plate from Fischer's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first
420. [Mosque of Sultan Orcanus II in Bursa, Turkey and in Pest, Hungary] Abbildung der großen Mosquée so der Türkische Kaifer Orcanus II in der alten Residenz Stadt Bursa in den Asien, erbaut hat [...]

Engraving, sheet 300 x 425mm (11¼ x 16¾"). Title in Arabic (Bursa only); text in French and German; foxing to edges. £360

Views of mosques in Turkey and Hungary.
Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. It was the most influential 18th century book illustrating Islamic architecture, treating Islamic and other eastern buildings with the same detail as the more canonical ancient buildings also included in the book.

Stock: 33413

Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to margins only. £350

A 'naumachia', or mock sea-battle, in ancient Rome. Various Roman emperors held such events. One of the most dedicated was Domitian, who according to Suetonius (cited as a source here) held a naval battle in the amphitheatre. He also constructed the 'hypogeum' below the floor of the Colosseum, and later dug a pool by Tiber for further events. According to the text, the 'fleets' consisted of prisoners who had been sentenced to death and were forced to participate.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. This print derives from a 16th century etching by Étienne du Pérac, although the perspective and surrounding buildings have been added by Fischer for greater verisimilitude.

Stock: 33417

422. [Ponte Sant'Angelo and Castel Sant'Angelo, Rome] Die vom Kaiser Hadriano näch Seinem grabmal zu Rom erbaute Brücke [...]

Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to margins only; very slight crease. £350

The Ponte Sant'Angelo which spans the Tiber, connecting the city of Rome to the Castel Sant'Angelo (commissioned by the Emperor Hadrian as a mausoleum for him and his family). After the mausoleum was completed, Hadrian had the bridge constructed. Both still remain, although the statues on pillars seen on the bridge here were replaced by ten angels by Bernini.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33416

423. [First plan for Schönbrun Palace and grounds, Vienna] Premier projet que l'auteur a formé pour placer la Venerie Imperiale sur la hauteur de Schönbrun [...]

Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French; ingrained dirt in title area. Foxing. £450

Austrian architect Johann Bernard Fischer von Erlach's first plan for the famous palace of Schönbrun in Vienna. It has been claimed that the audacious 'mega-Versailles' envisaged here, with the palace on the crest of a hill and claiming improbably to offer view of 'the borders of Hungary', were 'intended to display the "universal claim to power" of the Habsburg dynasty, but never seriously considered as a concrete architectural project'. The palace was eventually built at the bottom of the hill, rather than the top as shown here, along with other adjustments.

Plate from Fischer's 'Entwurf einer historischen Architektur' ('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations. see Martin Mutschlechner,
'From castle in the air to château de plaisance – Schönbrunn and Fischer von Erlach', www.habsburger.net

Stock: 33405

424. [Imperial Stables, Vienna] Prospect Des Gross Neuen Kaisl. Stalls vor 600 Pferde [...]

Fischers V:E: Cum Privil: Sacr: Caesar Majest. [Leipzig, 1725]
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17"). Text in French and German; foxing to top of image. £480

The Imperial Stables in Vienna, designed by Austrian architect Johann Bernard Fischer von Erlach and inspired by the Emperor Nero's 'Domus Aurea'. The building included stables for six hundred horses, room for two hundred state coaches, and an amphitheatre for public displays, and a horse pond.

The stables were severely damaged during the French Occupation of Vienna in the Napoleonic Wars, after which they were renovated and expanded. After the stables became redundant in the twentieth century, the site was used for trade fairs before recently becoming 'MuseumsQuartier Wien', an arts centre including several museums, galleries and other cultural
425. **Palais Trautson, Vienna** — Vue et Perspective de l’Hôtel, du Jardin, et de l’Orangerie [...]
Engraving with very large margins, platemark 300 x 430mm (11¼ x 17¼"). Text in French; foxing. £480
The baroque Palais Trautson in Vienna, designed by Austrian architect Johann Bernard Fischer von Erlach. It now houses Austria’s Ministry of Justice. The palace was built adjacent to the Imperial Stables, also designed by Fischer. Plate from Fischer’s ‘Entwurf einer historischen Architektur’ (‘Outline of Historical Architecture’, first published 1721), the first comparative architecture of all periods and nations. *for the Imperial Stables, see ref. 33399*
Stock: 33403

426. **Fish Barks.**
Drawn and Etched by John Augustus Atkinson. London Published as the Act directs, May 1. 1803, by J.A. Atkinson and Jas Walker, No. 8, Conway Street, Fitzroy Square, and Messrs John & Josiah Boydell, Pall Mall & Cheapside.
Hand coloured soft gound etching and aquatint with very large margins. Watermarked paper: ‘J. Whatman. 1801’. Platemark: 185 x 245mm (7¼ x 9¾"). £140
Plate 85 from John Augustus Atkinson’s (1775 - 1831) ‘A Picturesque Representation of the Manners, Customs and Amusements of the Russians’, 1803 - 1804. The scene depicts Russian fishermen and women on a row boat on the Neva. According to the text these vessels ‘serve the fishmongers at once for dwelling houses, shops and fishponds... the lower part of the the bark is divided into different wells for the keeping [of] all kinds of fresh-water fish’.
John Augustus Atkinson was a British etcher, painter, draughtsman and printmaker. He spent 1784 - 1801 in Russia with his uncle, James Walker. After returning to London in 1801, he made prints after his works, of Russian subjects, and made outline etchings for other artists. He also executed paintings on military subjects and battles. *Abbey: 223.*
Stock: 33502

427. **Toscane. [A set of eight views in Florence].** Vue générale prise du coté de Bello Sguardo + Veduta generale presa dalla parte di Bello Sguardo. / [Ponte A. S. Trinita, Firenze. /] Pont an Graces + Ponte alle Grazie. / [Palais vieux et Loge des Lanzi + Palazzo becchio e Luggi dei Lanzi. /] Palais Putti + Palazzo Pitti. [/] Ste..Marie des fleurs (la Cathédrale.) + Sta..Maria del fiore (Si Duomo.) /] Sainte Marie nouvelle + Santa Maria novella. /[] Porte St. Gallo + Porta Sn. Gallo.
Set of seven tinted lithographs with one aquatint. Unbound. Sheet size: 290 x 380mm (11¼ x 15") each. £1200
A set of eight views in Florence, the capital city of the Italian region of Tuscany, including seven tinted lithographs after Philippe Benoist (1813-1880), titles in French and Italian, and one aquatint after Swiss painter Salomon Corrodi (1810-1892). The set includes a stunning panoramic view of the city; a view of the Renaissance Ponte Santa Trinita ‘Holy Trinity Bridge’, spanning the river Arno; the Palazzo Pitti, situated on the south side of the River Arno; a view from the front of the Basilica di Santa Maria del Fiore or 'Basilica of Saint Mary of the Flower', which remains the main church of Florence; and the Porta Gallia, or ‘the Triumphal Arch’.
Stock: 33313

428. **Gibraltar.**
[Drawn & lithographed by John Frederick Lewis.]
[London: F.G. Moon, 1836.]
Tinted lithograph fine original hand colour. Sheet 265 x 365mm (10½ x 14½"). Trimmed into image, laid on album paper. £320
A view of a fishing boat under the Rock of Gibraltar. A view from Lewis’s 'Sketches of Spain and Spanish Character’. *Abbey 149, plate 17. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33367

429. **Gibraltar.**
[Lithographed by W. Gauci after David Roberts.]
[London: Hodgson & Graves, 1837.]
Tinted lithograph original hand coloured. Sheet 270 x 380mm (10½ x 15"). Trimmed into image, laid on album paper. £320
A view of the Rock of Gibraltar from sea level, showing the embrasures of the Great Siege Tunnels. One of the views from David Roberts’ ‘Picturesque Sketches in Spain’, his first published series of views. This very successful publication enabled Roberts to embark on his monumental Holy Land & Egypt series. *Abbey 152, plate 25. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.*
Stock: 33366

430. **Basilica di S. Antonio**
[n.d., c.1840].
Lithograph, rare. Sheet size: 220 x 315mm (8¾ x 12¼"). Trimmed to image and around title. £160
A view of the Basilica of Saint Anthony of Padua, a Roman Catholic church and minor basilica in Padua, northern Italy. Although the Basilica is visited as a place of pilgrimage by people from all over the world,
it is not the principal cathedral of the city, a title belonging to the Cathedral-Basilica of St. Mary of Padua. To the right is the Equestrian Statue of Gattamelata, by Donatello, dating from 1453. It portrays the Renaissance condottiero Erasmo da Narni, known as 'Gattamelata', who served mostly under the Republic of Venice, which ruled Padua at the time.

Stock: 33375

[n.d., c.1840].
Aquatint. Sheet size: 160 x 215mm (6¼ x 8½”).
Trimmed to image on 3 sides. £90
An attractive and highly detailed view of the Port of Genoa, Italy, including the Royal Marine School in the foreground with a number of figures in naval costume on the lawn in the centre, and in the distance, the Lighthouse of Genoa, one of the oldest standing structures of its kind in the world.

Stock: 33373

432. Ponte Delle Navi. In Verona.
[n.d., c.1840].
Tinted lithograph. Sheet size: 180 x 285mm (7 x 11¼”). Trimmed around image and title. £180
A view of the ‘Ponte Navi’ in Verona, Italy. The first Ponte Navi was completed in 1373 at the order of Cansigio della Scala, who was Lord of Verona from 1359 until 1375 and was built at the same location of an old Roman bridge. Several long boats can be seen tied to the bridge in the foreground, as a number of pedestrians and horse drawn carriages pass by above.

Stock: 33361

433. Ponte Della Pietra.
[n.d., c.1840].
Tinted lithograph. Sheet size: 180 x 285mm (7 x 11¼”). Trimmed to image and around title. £140
A view of the Ponte Pietra or ‘Stone Bridge’, once known as the Pons Marmoreus, a Roman arch bridge crossing the Adige River in Verona, Italy. The bridge was completed in 100 BC, and it originally flanked another Roman bridge, the Pons Postumius; both structures provided the city (on the right bank) with access to the Roman theatre on the east bank.

Stock: 33370

434. Tombe Degli Scaligeri. In Verona.
Tinted lithograph. Sheet size: 177 x 277mm (6¼ x 10¼”). Trimmed to image and around title. £90
A view of the Scaliger Tombs, a group of five Gothic funerary monuments in Verona, Italy, celebrating the Scaliger family, who ruled in Verona from the 13th to the late 14th century. The tombs are placed within a wrought iron enclosure decorated with a stair motif, in reference to the Italian meaning of the name of the family, della Scala.

Stock: 33369

[n.d., c.1840].
Tinted lithograph. Sheet size: 180 x 285mm (7 x 11¼”). Trimmed to image on 3 sides. £140
A view of Verona Cathedral, northern Italy, showing the Romanesque facade at the front, including details such as the two Griffins at the base of the pillars, the clock tower above, which was one of the world's first striking clocks, and the large circular gothic window at the top.

Stock: 33372

436. Ladoga Fishing Boats.
Drawn and Etched by John Augustus Atkinson.
London Published as the Act directs, May 1. 1803, by J.A. Atkinson and Ja.s Walker, No. 8, Conway Street, Fitzroy Square, and Mess.rs John & Josiah Boydell, Pall Mall & Cheapside.
Hand coloured soft ground etching and aquatint with very large margins. Watermarked paper: ‘J. Whatman. 1801’. Platemark: 185 x 245mm (7¼ x 9¾”). £140
Plate 48 from John Augustus Atkinson's 1775 - 1831 'A Picturesque Representation of the Manners, Customs and Amusements of the Russians', 1803 - 1804. The scene shows fishing boats on Lake Lagoda, a freshwater lake in northwestern Russia, on the outskirts of St. Petersburg.
John Augustus Atkinson was a British etcher, painter, draughtsman and printmaker. He spent 1784 - 1801 in Russia with his uncle, James Walker. After returning to London in 1801, he made prints after his works, of Russian subjects, and made outline etchings for other artists. He also executed paintings on military subjects and battles. Abbey: 223.

Stock: 33504


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15¾”). £260
A stunning and picturesque view of the city of Como in Lombardy, Italy. A group of figures can be seen on a path in the foreground, with the city in the background. The domes of the Como Cathedral are noticable to the left, with Lake Como and the Alps in the distance. After Philippe Benoist (1813-1880), with titles in French and Italian.

Stock: 33331


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15¾”). £260
A picturesque view of Lake Lugano on the border between south east Switzerland and Italy, with the surrounding city in the distance. The lake, named after the city of Lugano, is situated between Lake Como and Lake Maggiore.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33332


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15”).

A fine view of the enormous statue of San Carlone, also known as Colossus of San Carlo Borromeo, erected between 1614 and 1698, near Arona, Italy. It is built on a hill overlooking Lake Maggiore, which can be seen in the background, near the ancestral castle of the Borromeo family. A series of chapels was planned documenting the life of the saint, (1538–1584) who was the cardinal archbishop of Milan from 1564 to 1584. Only three were eventually built.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33330


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15”).

A highly detailed view of the Certosa di Pavia, a monastery and complex in Lombardy, northern Italy, situated near a small town of the same name in the Province of Pavia. Certosa is the Italian name for a house of the cloistered monastic order of Carthusians founded by St. Bruno in 1044 at Grande Chartreuse. Though the Carthusians in their early centuries were known for their seclusion and asceticism and the plainness of their architecture, the Certosa is renowned for the exuberance of its architecture, in both the Gothic and Renaissance styles, and for its collection of artworks which are particularly representative of the region.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33323


Engraving with large margins, scarce. Platemark: 350 x 520mm (13⅓ x 20¼”). Faint vertical crease in centre of sheet.

A panoramic view of Madrid, Spain. The print is numbered at 17 locations, with a key below, highlighting the important places and buildings in the city, including the Royal Court of the Catholic Kings (9) shown in the centre of the skyline in the distance, the Manzanares river (2) which flows through the city at the bottom of the image, the Bridge of Sogovia (12) crossing the river, and the Colegio Imperial de Madrid (17) a Jesuit educational institution in Madrid, founded at the end of the 16th century acquiring the title of 'Imperial College' thanks to the patronage of the Empress Maria, daughter of Charles V, Holy Roman Emperor.

Titles in both Spanish and French below image.

Stock: 33356


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15”).

A fine and highly detailed view, from the left, of Porta Venezia (formerly known as Porta Orientale) which is one of the historical gates of the city of Milan, Italy. The gate of Porta Venezia consists of two twin neoclassical buildings, that used to house customs offices, located on the opposite sides of the main street that was used to enter Milan from north east. This view depicts a number of figures in front of the buildings, including soldiers on horse back, and horses and carts.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33328


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15”).

A highly detailed view of the Cathedral of Milan, Italy. The Gothic cathedral took nearly six centuries to complete and is the fifth largest cathedral in the world. After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33329


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15”).

A fine panoramic view of the city of Milan, Italy. A broad street, the corso San Gottardo, with many pedestrians on it can be seen in the centre of the image,
leading to the Piazza XXIV Maggio, with the large gateway at the top. In the distance, the bell tower of the San Gottardo church is a prominent feature of the skyline. The design was by Francesco Pecorari and the octagonal bell tower is Europe's first example of public clock (before, sun-dials were used).

After Philipe Benoist (1813-1880), with titles in French and Italian.

**Stock:** 33327

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**445. Milan. Arc de la Baix. / Arco della Bace.**


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15¾”).

A fine view of the Porta Sempione, the city gate of Milan, Italy. Many pedestrians can be seen in the Piazza Sempione in front of a landmark triumphal arch called Arco della Pace (Arch of Peace), dating back to the 19th century, but its origins can be traced back to a gate of the Roman walls of Milan. It was the scene of several prominent events in the Milanese history of the 19th century, including the occasion in 1859, four days after the Battle of Magenta, when Napoleon III and Victor Emmanuel II of Italy triumphally entered Milan through the gate.

After Philipe Benoist (1813-1880), with titles in French and Italian.

**Stock:** 33325

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**446. Le Dome A Milan.**

[n.d., c.1840].

Hand coloured aquatint. Sheet size: 160 x 240mm (6¼ x 9½”). Trimmed to image and around title. £180

A highly detailed view of the Cathedral of Milan, Italy. A number of figures can be seen on the grounds surrounding the Cathedral, including a horse drawn carriage to the the right. The Gothic cathedral, which took nearly six centuries to complete, is the fifth largest cathedral in the world and occupies what was the most central site in Roman Mediolanum.

**Stock:** 33360

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**447. Il Calessino di Napoli.**

Lit. Muller [Naples, 1818.]

Lithograph with fine colour and large margins, rare; Italian watermark. Sheet 240 x 405mm. Paper toned at lateral edges, old ink ownership inscription under image. Slightly tatty.

£230

A fat friar in an ornately-decorated calessino (a two-wheeled chariot cab), driver standing behind, whip over his head. From a series ‘Life in Naples’, lithographed by Carlo Muller.

**Stock:** 33102

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**448. [Ottoman Sailor.] [Title in Arabic script.]**


Coloured lithograph with very large margins. 365 x 475mm (14½ x 18¾”).

£160

A full length portrait of an Ottoman sailor, the sails of a ship can be seen in the background of the image.

**Stock:** 33259

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**449. Plaisance. Vue générale. / Veduta generale.**


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15¾”).

A panoramic view of the city of Piacenza, in the Emilia-Romagna region of northern Italy. The scene depicts a group of poorly dressed figures gathered in a clearing in the foreground, with a number of buildings in the distance and to the right. Piacenza is at the confluence of the major waterways of northern Italy, the Trebbia, draining the northern Apennines, and the Po, draining to the east. This has always made the city vital to the interest of the political and military powers looking to control the region.

After Philipe Benoist (1813-1880), with titles in French and Italian.

**Stock:** 33321

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**450. Plaisance. Place des Chevaux. / Piazza di Cavalli.**


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15¾”).

A view of the central square of Piacenza, in the Emilia-Romagna region of northern Italy. The square is notable for the Mochi Horses, two equestrian statues in bronze, the works of the Tuscan sculptor Francesco Mochi, which can be seen seen to the left, in the foreground and in the distance. Ranuccio I Farnese reigned as Duke of Parma, Piacenza and Castro from 1592 and commissioned the two statues in bronze in order to regain the favor of the population - at that time the Farnese family suffered from a particular unpopularity - which were supposed to represent himself and his father Alexander.

After Philipe Benoist (1813-1880), with titles in French and Italian.

**Stock:** 33322

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**451. Vué du Palace Royal de Lisbonne. [&] Vué de Palais que le Roi de Portugal a acheter.**

A Leide, Chez Pierre vander Aa. [n.d., 1729.]

Two engraved views printed within a separately-printed frame-like decorative border. Sheet 235 x 400mm (9¾ x 15¼¾”). Trimmed to printed border, laid on album paper.

£350

Two views of Portuguese Royal Palaces, published in the 1729 special edition of the 'Galerie Aгреable du Monde', a sixty-six volume atlas of which only 100 copies are said to have been published, with each plate augmented with these frame-like decorative borders.

*From a scrapbook compiled by Rev. Willaim Bradford*
Chaplain and war artist during the Peninsula Wars. Stock: 33374

452. [Lisbon] [C] roli Tertii, Hispaniarum regis justi palatium, O lisipone. [Repeated in Spanish, Dutch & French.] P. v. d. Berge fec. et edit cum Privil. [n.d., c.1700.] Etching, rare. Sheet 165 x 245mm (6½ x 9½”). Trimmed into image on left, losing part of title, laid on album paper. £220

The Lisbon palace of Charles III, the Habsburg pretender to the throne of Spain during the War of the Spanish Succession. Published in 'Theatrum Hispániae', a series of views of Spain drawn and engraved by Pieter van den Berge (c.1670-1737). From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars. Stock: 33379


The Belem Tower, a small fortress at the mouth of the River Tagus in Lisbon, published in 'Theatrum Hispániae', a series of views of Spain drawn and engraved by Pieter van den Berge (c.1670-1737). From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars. Stock: 33384


Four engraved views printed within a separately-printed frame-like decorative border, very scarce. Sheet 280 x 350mm (11 x 13¼”). Trimmed into the printed border, laid on album paper. £350

Four views of Lisbon, including bullfighting at the Royal Palace and the departure of Catherine of Braganza to marry Charles II in 1662. It was published in the 1729 special edition of the 'Galerie Aéreable du Monde', a sixty-six volume atlas of which only 100 copies are said to have been published, with each plate augmented with a frame-like decorative border, here sadly mostly trimmed away. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars. Stock: 33377


13 engravings and colour printed frontispiece. Unbound. Frontis piece sheet size: 145 x 180mm (5½ x 7¼”). 12 engravings, sheet size: 130 x 165mm (5 x 6½”) each. 1 engraving, sheet size: 230 x 285mm (9 x 11¼”). 12 of 13 engravings trimmed inside platemark. Frontispiece trimmed to printed area. £260

A set of thirteen views in Prague, published by Gottlieb Haase (1765 - 1824) a German-Austrian printer and dealer. The views include several of St. Vitus Cathedral, the seat of the Archbishop of Prague; the Powder Tower or Powder Gate, one of the original city gates dating back to the 11th century; Sophie Island (Zofin) a river island located on the right bank of the New Town near the National Theatre; and a panoramic view of the city. Stock: 33576

456. Sicilian Lettiga. A. J. Strutt fecit. 1845. Etching. Sheet size: 300 x 380mm (11¼ x 15¼”). Trimmed inside platemark. Small hole in lower right corner, slight crease at top. £130

A scene in rural Sicily showing two figures being transported in a 'Lettiga' or carriage, which is attached to a stretcher and carried by two horses. It is led by a man at the front, another with a gun to the side, and a man on horse back at the rear. This would suggest that those being transported are of great importance or wealth. A mountainous landscape can be seen in the distance.

In antiquity, the 'Lettiga' was a portable bed, often richly decorated, supported on the shoulders or arms, or pulled by horses, used for the transportation of elderly or sick people in the Roman Empire but also, in later centuries, people of high social position. Arthur John Strutt (1819 - 1888) was an English painter, engraver, writer, traveller and archeologist. He was the son of the landscape painter Jacob George Strutt (1790 -1864) and the writer and traveller Elizabeth Strutt. In 1841 he travelled on foot through central and southern Italy and in Sicily. An account of this journey is given in 'A Pedestrian Tour in Calabria & Sicily' published by him in London, in 1842.

Stock: 33245


A set of twelve lithographs. Unbound. Sheet size: 290 x 380mm (11½ x 15") each.

£750

A set of twelve fine, highly detailed views in Sicily, Italy. The set includes five exterior views, including; Quattro Canti, officially known as Piazza Vigliena, a Baroque square in Palermo, with the near-identical facades of the buildings surrounding a large number of people, including two carrying a sedan chair in the foreground; the entrance to the 'Orto Botanico di Palermo', or Palermo Botanical Garden, founded in 1779, when the 'Accademia dei Regi Studi' created the chair of 'Botany and medicinal properties'; and a view of the Piazza Senatoria, more commonly known as Piazza Pretoria or, the Piazza of Shame. It is said that this name was given to the piazza as a representation of the corrupt government, as in 1573, to make way for the monumental fountain in the centre, several homes were demolished by the Senate. The seven internal views are of various churches and cathedrals, including: two of the Cathedral of Monreale, one of the greatest extant examples of Norman architecture in the world; the Church of Santa Maria; and the highly ornate Church of the Gesu.

Stock: 33355

458. [Bilboa] Flaviobriga, sive Bellum Vadum, Cantabrorum urbs, ad Cantabrici maris quoddam brachium. [Repeated in Spanish, Dutch & French.]
Etching, rare. Sheet 165 x 250mm (6½ x 9¾").
Trimmed close to printed border, laid on album paper.

£240


Stock: 33378

459. Andalusia.
Tinted lithograph fine original hand coloured. Sheet 265 x 360mm (10½ x 14¼"). Trimmed into image, laid on album paper. £280

Two men resting, drinking and smoking, with a mule with a pack including a rudimentary rifle. A view from Lewis's 'Sketches of Spain and Spanish Character'.

Abbey 149, plate 12. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33368

460. La Ville de Grenade. [\&] Alhambre. [\&] Vue des deux Châteaux de Grenade. [\&] Palais des Rois Mores de Grenade, vu par derriere.
[A Leide, Chez Pierre vander Aa.] [n.d., 1729.]
Four engraved views printed within a separately-printed frame-like decorative border. Sheet 280 x 360mm (11 x 13¼"). Trimmed into the printed border, laid on album paper. £350

Four views of Granada, published in the 1729 special edition of the 'Galerie Agreeable du Monde', a sixty-six volume atlas of which only 100 copies are said to have been published, with each plate augmented with a frame-like decorative border, here sadly mostly trimmed away. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33376

461. [The Alhambra from the Albay.]
Tinted lithograph original hand coloured. Sheet 250 x 350mm (9¾ x 13¼"). Trimmed into image, laid on album paper. Some damage top left. £260

A view across rooftops to the walled citadel, from Lewis's 'Sketches of Spain and Spanish Character'.

Abbey 148, plate 2. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33371

Tinted lithograph with large margins. Printed area 310 x 390mm (12 x 15¼"). Laid on album paper, partial publisher's blind stamp 'España artística y monumental' in inscription area. £260

A festival in fields outside Madrid, a bridge in the background, from 'España artística y monumental' by Jenaro Pérez Villaamil (1807-54), regarded as one of the foremost painters of the of the Galician Romantic Movement. Most of his paintings are exhibited at Museo del Prado in Madrid. From a scrapbook.
463. [Toledo] Regie Toletane conspectus à parte Pontis, Taho injecti. [Repeated in Spanish, Dutch & French.]

[...]


[...]

465. [Cadiz] Gades, in Beticæ chersoneso, ad Baetis amnis ostia; à Tyrriis condita, Herculis delubro quondam notissima; hodie navigationis beneficio opulenta. [Repeated in Spanish, Dutch & French.]

[...]


Tinted lithograph with large margins. Printed area 320 x 390mm (12½ x 15¼”). Laid on album paper, partial publisher's blind stamp 'España artística y monumental' in inscription area.

£260

A market in the square of an unnamed Spanish town, probably in Granada, from 'España artística y monumental' by Jenaro Pérez Villaamil (1807-54), regarded as one of the foremost painters of the of the Galician Romantic Movement. Most of his paintings are exhibited at Museo del Prado in Madrid. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33363


[...]

468. [A Moorish gateway through a Spanish town's walls.]

[...]

469. Barcelona.

H. Swinburne Delin.t. Ellis sculp.t. [London: Printed for P. Elmsly, 1779.]

Engraving. Sheet 180 x 200mm (7 x 8¼”). Trimmed and laid on album paper, text sheet (in English & French) pasted as overlay.

£220

A view of Barcelona, published in 'Travels through Spain in the Years 1775 and 1776 in which several monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings taken on the Spot' by Henry Swinburne (1743-1803). . This was the first antiquarian book on Spain to be published in England, based on Swinburne's travels with Sir Thomas Gascoigne, when Spain was relatively unknown land. The book described early Roman and Moorish architecture with historical background and his praise for Arabesque architecture long predates the 19th-century Romantic period. From a scrapbook compiled by Rev. Willaim Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33309
470. Granada.
H. Swinburne del. Angus sculp.t. [London: Printed for P. Elmsly, 1779.]
Engraving. Sheet 260 x 375mm (10⅓ x 14¾”). Trimmed and laid on album paper, text sheet (in English & French) pasted as overlay. £260
A view of Granada, published in 'Travels through Spain in the Years 1775 and 1776 in which several monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings taken on the Spot' by Henry Swinburne (1743-1803). This was the first antiquarian book on Spain to be published in England, based on Swinburne's travels with Sir Thomas Gascoigne, when Spain was relatively unknown land. The book described early Roman and Moorish architecture with historical background and his praise for Arabesque architecture long predates the 19th-century Romantic period. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33307

471. Madrid.
H. Swinburne Delin.t. Medland sculp.t. [London: Printed for P. Elmsly, 1779.]
Engraving. Sheet 280 x 365mm (11 x 14¾”) Trimmed and laid on album paper, text sheet (in English & French) pasted as overlay; small tear in title. £260
A view of Madrid, published in 'Travels through Spain in the Years 1775 and 1776 in which several monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings taken on the Spot' by Henry Swinburne (1743-1803). This was the first antiquarian book on Spain to be published in England, based on Swinburne's travels with Sir Thomas Gascoigne, when Spain was relatively unknown land. The book described early Roman and Moorish architecture with historical background and his praise for Arabesque architecture long predates the 19th-century Romantic period. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33311

472. Seville.
H. Swinburne del. Ellis sculp.t. [London: Printed for P. Elmsly, 1779.]
Engraving. Sheet 215 x 275mm (8½ x 10¾”). Trimmed and laid on album paper, text sheet (in English & French) pasted as overlay. £220
A view of Seville, published in 'Travels through Spain in the Years 1775 and 1776 in which several monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings taken on the Spot' by Henry Swinburne (1743-1803). This was the first antiquarian book on Spain to be published in England, based on Swinburne's travels with Sir Thomas Gascoigne, when Spain was relatively unknown land. The book described early Roman and Moorish architecture with historical background and his praise for Arabesque architecture long predates the 19th-century Romantic period. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33310

473. Toledo.
H. Swinburne Delin.t. Watts sculp.t. [London: Printed for P. Elmsly, 1779.]
Engraving. Sheet 265 x 370mm (10½ x 14½”). Trimmed and laid on album paper. £240
A view of Toledo, published in 'Travels through Spain in the Years 1775 and 1776 in which several monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings taken on the Spot' by Henry Swinburne (1743-1803). This was the first antiquarian book on Spain to be published in England, based on Swinburne's travels with Sir Thomas Gascoigne, when Spain was relatively unknown land. The book described early Roman and Moorish architecture with historical background and his praise for Arabesque architecture long predates the 19th-century Romantic period. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33308

474. [The Spanish War of Independence.]
Lebantamiento de Madrid [&] Patriotismo de Sevilla.
[n.d., c.1810.]
Two etchings with original colour, extremely scarce. Each sheet 170 x 220mm (6½ x 8¼”). Trimmed close to printed borders, laid on one album sheet. £580
A pair of popular prints from a set of 7 depicting the beginning of the Spanish War of Independence in 1808. The first is the famous Dos de Mayo Uprising, in which the people of Madrid rose up against the French soldiers who were trying to take the children of the Spanish king Charles IV to France. The poorly-armed population had little chance against the French army. Murat's brutal reprisals against the population inspired further revolts throughout Spain. On the 26th May it was the turn of Seville to revolt. From a scrapbook compiled by Rev. William Bradford (1780-1857), Chaplain and war artist during the Peninsula Wars.

Stock: 33261

13 lithographs with original decorative wrappers. Sheet size: 200 x 295 (8 x 11¾”). Light staining throughout. £260
A set of thirteen views of places and monuments in Strasbourg, France. The views include; the Hôpital civil de Strasbourg, one of the oldest medical
establishments in France; the Mausoleum of the Marechal de Saxe, a monument dedicating Maurice of Saxony, a soldier and Marshal General of France; an interior view of the cathedral of Strasbourg; David d'Angers' Gutenberg monument, telling the story of the printing press's global influence; and the statue of General Jean-Baptiste Kléber in the central square of Strasbourg.

Stock: 33583


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15º). £260

A highly detailed and picturesque view of the Place de la Bourse, one of the main squares of Trieste in north eastern Italy. It was considered the economic centre of the city throughout the nineteenth century. The palace to the right was built in 1806 by architect Macerata Antonio Mollari to accommodate the activities of the traders of the stock, and is now commonly referred to as the Old Stock Exchange. A statue of Leopold I, the Holy Roman Emperor, which can be seen at the top of a column to the right, and was erected to commemorate his visit to Trieste in 1673.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33326


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15º). £260

A view of the port of Trieste in north eastern Italy. Originally an Illyrian settlement, the city was later designed in early 1615 by the Italian soldier, architect and military engineer, Ascanio Vitozzi. He died in 1615 and the project was passed over to his collaborators, father and son Carlo and Amedeo di Castellamonte. Founded as the hilly vineyard court of Cardinal Maurizio and Princess Ludovica, the palace was the residence of duchesses, princesses and queens of the House of Savoy until the nineteenth century. After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33314


Tinted lithograph. Sheet size: 290 x 380mm (11½ x15º). £240

A view of the Basilica of Superga, a church in the vicinity of Turin, northern Italy. A group of figures can be seen sitting and standing on the lawn at the front of the church, with others walking along the paths in the distance. Built between 1717 to 1731 for Victor Amadeus II of Savoy, and designed by Filippo Juvarra, it includes the Royal Crypt of Superga, the burial place of the Savoy family. It is situated at the top of the hill of Superga which fulfilled a vow the duke (and future King of Sardinia) had made during the Battle of Turin,
481. **Livorno. Place d’Armes. [/] Livorno. Piazza d’Arme.**


Original hand coloured lithograph. Sheet size: 205 x 275mm (8¼ x 10¼”). Trimmed to image and around title. £230

A detailed view of the Piazza d’Arme, or as it more commonly known, the Piazza Grande, a square located in the centre of Livorno, Italy. It is said that Inigo Jones, the father of English Renaissance architecture, was inspired by the Piazza Grande for the design of Covent Garden in London, the first square of regular shapes of the British capital. It is also believed that the Piazza Grande was taken as a model of the Place Dauphine in Paris, the first important example of a royal square of the French Baroque.

After Philipe Benoist (1813-1880), with titles in French and Italian. For uncolored version, see item ref: 33320. Stock: 33320

482. **Sienne. Vue générale de la Cathédrale. [/] Siena. Veduta generale del Duomo.**


Tinted lithograph. Sheet size: 290 x 380mm (11¼ x15¼”). £240

A detailed view of the front and side facades of the Siena Cathedral, a medieval church in Siena, Tuscany. The cathedral itself was originally designed and completed between 1215 and 1263 on the site of an earlier structure by Giovanni Pisano, who was able to oversee his work until about 1296 when he abruptly left Siena, reportedly over creative differences with the Opera del Duomo, the group that oversaw the construction and maintenance of the Siena cathedrals. The church has the form of a Latin cross with a slightly projecting transept, a dome and a bell tower. The areas around and above the doors, as well as the columns between the portals, are richly decorated with acanthus scrolls, allegorical figures and biblical scenes, which can be seen in the centre.

After Philipe Benoist (1813-1880), with titles in French and Italian. 

Stock: 33319

483. **Livourne. Place d’Armes. [/] Livorno. Piazza d’Arme.**


Original hand coloured lithograph. Sheet size: 290 x 380mm (11¼ x15¼”). £240

A detailed view of the Piazza d’Arme, or as it more commonly known, the Piazza Grande, a square located in the centre of Livorno, Italy. It is said that Inigo Jones, the father of English Renaissance architecture, was inspired by the Piazza Grande for the design of Covent Garden in London, the first square of regular shapes of the British capital. It is also believed that the Piazza Grande was taken as a model of the Place Dauphine in Paris, the first important example of a royal square of the French Baroque.

After Philipe Benoist (1813-1880), with titles in French and Italian. For coloured impression, see item ref: 33385.

Stock: 33385

484. **Luques. Saint Michel. [/] Lucca. San Michele.**


Tinted lithograph. Sheet size: 290 x 380mm (11¼ x15¼”). Small wormhole in left margin. £220

A highly detailed view of the front of the San Michele Roman Catholic basilica church in Lucca, Tuscany, central Italy, built over the ancient Roman forum. Until 1370 it was the seat of the Consiglio Maggiore (Major Council), the commune's most important assembly. It is dedicated to the Archangel Michael, and at the summit, flanked by two other angels, is a 4m tall statue of St. Michael. In addition, on the lower right corner of the façade is a statue (1480) of the Madonna salutis portus, sculpted by Matteo Civitali to celebrate the end of the 1476 plague.

After Philipe Benoist (1813-1880), with titles in French and Italian.

Stock: 33317

485. **Pise. La Cathédrale, le tour melineé, le Baptisere, et le Campo Santo. [/] Pisa. Il Duomo, il Battistero, e il Campo Santo.**


Tinted lithograph. Sheet size: 290 x 380mm (11¼ x15¼”).

The Campo Santo, also known as Camposanto Monumentale (monumental cemetery) or Camposanto Vecchio (old cemetery), is a historical edifice at the northern edge of the Cathedral Square in Pisa, Italy. 'Campo Santo' can be literally translated as 'holy field', because it is said to have been built around a shipload of sacred soil from Golgotha, brought back to Pisa from the Fourth Crusade by the archbishop of Pisa in the 12th century. This view shows some construction taking place on the main dome, to the left, with a number of figures, and a horse drawn cart, on the path in the foreground.
486. Pise. La Cathédrale, le tour méléné, le Baptisere, et le Campo Santo. [Settin\' d\'apres nature par Ph. Benoist. Lith par J. Jacottet. Fig par Bayot]. Imp par Lemercier. [Paris. Bulla éditeur, 18 rue Tiquetonne et Bulla st Delarue, 10 rue, JJ Rousseau, n.d., e.1850]. Original hand coloured lithograph. Sheet size: 210 x 270mm (8½ x 10½”). Trimmed to imag and around title. Rubbing to sheet. Slight staining. £220 The Campo Santo, also known as Camposanto Monumentale (monumental cemetery) or Camposanto Vecchio (old cemetery), is a historical edifice at the northern edge of the Cathedral Square in Pisa, Italy. 'Camposanto' can be literally translated as 'holy field', because it is said to have been built around a shipload of sacred soil from Golgotha, brought back to Pisa from the Fourth Crusade by the archbishop of Pisa in the 12th century. This view shows some construction taking place on the main dome, to the left, with a number of figures, and a horse drawn cart, on the path in the foreground.

After Philine Benoist (1813-1880), with titles in Italian. For uncoloured version, see item ref: 33318. Stock: 33386


Stock: 33312

488. John Hawkesworth L. L. D. S.r. Joshua Reynolds pinx.t. James Watson fecit. Publish\'d according to Act of Parliament Dec.r.1.st 1773, by Ja.s. Watson N.45 Little Queen Ann Street near Portland Chapel, & B. Clowes N.o.18 Gutter Lane Cheapside. Mezzotint. Framed. Plate: 270 x 380mm (10½ x 15”). Frame: 460 x 580mm (18 x 23”). Trimmed. Some staining in title area. £420 Half portrait of the English book editor John Hawkesworth (1715-1773) who was famously commissioned by the Admiralty to edit Captain James Cook's accounts of his first voyage. Portrait in a square border, facing left. Hawkesworth wears a fur lined jacket and sits at a table, quill in hand. Published in 1773 'Account of the Voyages...in the Southern Hemisphere' contained, as well as Cook's accounts, the authorised accounts of John Byron, Philip Carteret and Samuel Wallis's voyages in the Southern Hemisphere. Hawkesworth was paid £6000 for his efforts but was highly criticised for his descriptions of the manners and customs of the populations of the Southern Hemisphere which many felt were hurtful and inaccurate. Australian interest. Chaloner Smith: 73 (II). Hamilton p.36 (II) Stock: 33624

489. An Historical Account of The Colony of New South Wales and its Dependent Settlements; in Illustration of Twelve Views, Engraved by W. Preston, a Convict: From Drawings taken on the Spot, by Captain Wallis, of the Forty-Sixth Regiment. To which is subjoined An Accurate Map of Port Macquarie, and the Newly Discovered River Hastings, by J. Oxley, Esq. Surveyor General to the Territory. London: Printed for R. Ackermann, Repository of Arts, Strand, by R. Moyes, Greville Street. 1821. Folio, original boards with publisher's label; large paper copy; half title, title, pp. (ii)(extra leaf) +42; nine copper-engraved plates (of 12, plate III supplied from another example), four double-page, and map. Disbound, binding very distressed; all plates slightly stained, plates iv + v with worming at centre folds; plate iii with smaller margins, creased, corner of margin torn, glue and paper from album sheet on reverse. £6000 The 'Historical Account' was the first book with views engraved in Australia, a collaboration between James Wallis, commandant of the convict settlement at Newcastle and some of his charges. When Wallis arrived in 1814 Newcastle had a particularly bad reputation, and was described by a Lieutenant Purcell as 'the Hell of New South Wales'. Wallis was more enlightened and, motivating with his enthusiasm rather than brutality, brought about a transformation in the colony, building a church, a hospital, a stone pier and a more humanitarian prison. In order to show there was more to life than labouring he recruited some of the convicts under his command, especially the highwayman Walter Preston (who had received the death penalty at Middlesex Assises but
had it commuted to 14 years' transportation) and forger Joseph Lycett, to help in the production of these views. Preston was given the job of engraving the plates, and, according to the text, was 'forced to content himself with the common sheet copper which is employed for coppering the bottoms of ships'.

The prints were advertised for sale in Sydney on the 9th January 1819; on the 15th Governor Lachlan Macquarie pardoned both Preston & Lycett at the request of Wallis. Wallis returned to London later in the year, taking with him the copper plates, which were then used to illustrate this book.

The missing plates are: (ii) Sydney from Dawe's Battery; (vi) Corroboree; (vii) Black Swans. See T. McCormick First Views of Australia: Nos 148, 149, 150, 151.

Stock: 33509

490. New South Wales.

Steel engraving with hand colour. Sheet 370 x 260mm (14½ x 10¼"). Stitching holes on left, slightly trimmed.

£140

Map of New South Wales, within an attractive border and decorated with vignettes of Sydney Cove, the Murray River and native flora.

Stock: 32654

491. [Train Thro Canadian Rockies].
[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].

Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼"). Laid on board.

£160

A bright and vibrant scene showing a crowded diesel-electric passenger train passing by the enourmous Canadian Rocky mountains, with lake to the right, and a deer in the woodland to the left.

Diesel-electric locomotives were built in Canada beginning in 1928, and continue to be manufactured there today.

This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Flying Doctor in Australia', 'Ocean Liner in Singapore', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others.

Stock: 33389

492. [Eskimo Kayaks in N Canada].
[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].

Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼").

£240

A vibrant view of a group of Inuits, or Eskimos, in north Canada. A woman and four children stand at the waters edge, waving to two men in kayaks in the water to the right, all in traditional costume. Two dogs can be seen to the far left, with a number of kayaks also in the distance, in front of an enormous dramatically shaped ice berg.

This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the

Commonwealth', including 'Flying Doctor in Australia', 'Ocean Liner in Singapore', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others.

Stock: 3392


Lithograph. Sheet size: 420 x 325mm (16½ x 12¾"). Crease to sheet.

£240

A scene of a family of the Botocudos tribe of Indians, a plate from Johann Moritz Rugendas's 'Voyage pittoresque dans le Bresil... traduit de l'Allemand par Mr. de Golbery'.

Rugendas (1802-58, great-great grandson of Georg Philipp Rugendas, the celebrated painter of battles) arrived in Brazil in 1821 and was hired as an illustrator by Baron von Langsdorff, the consul-general of the Russian Empire in Brazil. Fortunately for Rugendas, the two fell out before Langsdorff's disastrous Amazon expedition, after which Rugendas spent his time recording daily life in the provinces of Mato Grosso, Pernambuco, Bahia, Espirito Santo and Rio de Janeiro in drawing and watercolour. He returned to Europe in 1825 and devoted his time to publishing his work in parts between 1827 and 1835, which is regarded as one of the most important descriptions of Brazil ever.

Stock: 33631

494. Rencontre D'Indiens avec des Voyageurs Européens.

Lithograph, very fine and large margins. Sheet size: 335 x 380mm (13¼ x15¼"). Light surface damage to sheet.

£360

A scene depicting a meeting between a tribe of Indians and a group of European travellers in a dense jungle, Brazil. A plate from Johann Moritz Rugendas's 'Voyage pittoresque dans le Bresil... traduit de l'Allemand par Mr. de Golbery'.

Rugendas (1802-58, great-great grandson of Georg Philipp Rugendas, the celebrated painter of battles) arrived in Brazil in 1821 and was hired as an illustrator by Baron von Langsdorff, the consul-general of the Russian Empire in Brazil. Fortunately for Rugendas, the two fell out before Langsdorff's disastrous Amazon expedition, after which Rugendas spent his time recording daily life in the provinces of Mato Grosso, Pernambuco, Bahia, Espirito Santo and Rio de Janeiro in drawing and watercolour. He returned to Europe in 1825 and devoted his time to publishing his work in parts between 1827 and 1835, which is regarded as one of the most important descriptions of Brazil ever.

Stock: 33633


For the Mahua & Flogozo Railway, Brazil.

Day & Son Lith.rs to the Queen. [n.d., c.1853].

A view of a corrugated iron station building used for a steam locomotive, for the Mahua & Frogozo Railway, Brazil. Workers can be seen travelling along a path to a large building in the left midground, with a mountainous and fertile landscape in the distance.

496. **Chasse au Tigre.**


Lithograph. Sheet size: 335 x 375mm (13¼ x 14¾”). Damaged. Holes to sheet and creases. £240

A scene of a Tiger hunt, with three tribesmen firing arrows at the animal to the right, in a dense jungle. A plate from Johann Moritz Rugendas's 'Voyage pittoresque dans le Bresil... traduit de l'Allemand par Mr. de Golbery'.

Rugendas (1802-58, great-great grandson of Georg Philipp Rugendas, the celebrated painter of battles) arrived in Brazil in 1821 and was hired as an illustrator by Baron von Langsdorff, the consul-general of the Russian Empire in Brazil. Fortunately for Rugendas, the two fell out before Langsdorff's disastrous Amazon expedition, after which Rugendas spent his time recording daily life in the provinces of Mato Grosso, Pernambuco, Bahia, Espírito Santo and Rio de Janeiro in drawing and watercolour. He returned to Europe in 1825 and devoted his time to publishing his work in parts between 1827 and 1835, which is regarded as one of the most important descriptions of Brazil ever.

Stock: 33632

497. **Boat in W Indies.**

[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940.]

Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼”). Laid on board. £180

A vibrant scene in the West Indies, showing a large sailing boat in a port. In the foreground to the left, three women sort through fish in baskets, two men to the right hang fishing nets up and two children play in the water in the centre.

This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Flying Doctor in Australia', 'Ocean Liner in Singapore', 'Camel outside Kaus', 'Oxcart in India', 'Eskimo Kayak in N Canada' and others.

Stock: 33393

498. **The Baths of Caldas da Rainha. Les Bains de Caldas de Rainha.**

London, Published May 2. 1814 by Mess.rs. Colnaghi & C.O.

Hand coloured aquatint, with large margins, scarce. Plate: 175 x 240mm (14¼ x 9½”). Some slight staining. £130

Interior view of the Baths of Caldas da Rainha in Portugal.

Stock: 33604

499. **Profil de La Ville de Grenade Capitale du Royaume de Grenade en Espagne**

[Etched by Israel Silvestre the younger.] Avec privilege de Roy. [Paris: le Rouge]

Etching, very scarce. Sheet 265 x 550mm (10½ x 21¼”). Trimmed and laid on album paper. £490

A prospect of Grenada, by Israel Silvestre (1621-1691), etcher and publisher of Paris. In 1662 he was appointed 'dessinateur et graveur du ROI' and in 1673 he became drawing-master to Louis, le Grand Dauphin. As well as publishing his own work, he inherited a large number of plates from his uncle, Israel Henriet, including works by Jacques Callot and Stefano della Bella.

Stock: 33265

500. **The house in which the Emperor Napoleon expired, after a confinement of nearly six years.**


Lithograph, rare. 165 x 115mm (6½ x 4½”). Laid on a sheet of album paper. £180

A view of Longwood House on the island of St. Helena in the Atlantic Ocean in which Napoleon Bonaparte was exiled from 1815 until his death in 1821. Two soldiers stand guard at the gate while a horseman rides up to the house.

Stock: 33629

501. **[Ottoman Soldier.]** [Title in Arabic script.]


Coloured lithograph with very large margins. Sheet: 365 x 475mm (14¼ x 18¼”). £140

Full length portrait of an Ottoman soldier in an exterior setting.

Stock: 33257

502. **[Months of the Year in St Petersburg.]**

January: View of the Imperial Bank and The Shops of St Petersburg. [&] February: View of the Marble Palace in the Grand Millionie St Petersburg. [&] March: View of the Square and the Grand Theatre at St Petersburg. [&] April: View of the Parade & The Imperial Palace at St Petersburg. [&] May: View of the Place of Peter the Great and the Senate House at St Petersburg. [&] July: View of the Canal of the Moika, the Bridge & the Police Establishment at Str Petersburg. [&] August: View of the Centre of the Great Bridge of the Neva, and of St Petersburg. [&] October: View of the Square of Kassan and the Cathedral of St Petersburg. [&] November: View of the Canal of Fontanka and the Barracks at St Petersburg. [&] December:
View of the Arsenal and the Foundry at St Petersburg.

Drawn by Mornay. Clark & Dubourgh sculp. London Published & Sold April 28, 1815 by Edw.d Orme, Publisher to his Majesty & H.R.H. the Prince Regent, Bond Street, corner of Brook Street.

Ten [of twelve] aquatints with hand colour. 395mm x 300mm. (15½ x 11¾"). Seven plates watermarked ‘J. Whatman 1811’. Most plates with repaired tears. £2800

Ten of the twelve plates showing St Petersburg month by month (lacking June & September, published in Mornay's 'A Picture of St. Petersburg, represented in a collection of twenty interesting Views of the City, the Sledges and the People'. For five months of the year the city is shrouded in snow.

As the plates were published without text nothing is known about the artist Mornay, not even his first name. Abbey Travel. 226.

Stock: 33212


A Paris chez Basset rue S. Jacques a S.Genevieve. Etching. Plate: 410 x 270mm (16 x 10½"). Laid on board. Some damage to lower edge. General rubbing to sheet. £320

A 'Vue d'Optique' designed specifically to be looked at through an 'optical diagonal machine', or zograscope, which created the illusion of depth. The Winter Palace served as the principal residence of the Russian monarchy from 1732 to 1917, situated on the bank of the River Neva, its huge size and opulence reflected the might and wealth of the Russian royal family. The Winter Palace now houses the Hermitage Museum, the collection of which was founded in 1764 by Catherine the Great.

Stock: 33614

504. Ophir Gold Mines.


Tinted lithograph. Printed area: 110 x 180mm (4½ x 7"). Tear into the title area. £90

Ophir, New South Wales, was the first place payable gold was discovered in Australia in 1851. This sparked Australia's first gold rush, which proved to be short lived and did not lead to the establishment of a town. Plate to Volume III of 'Our Antipodes', published in three vols. in 1852. Abbey Travel: 562, 13.

Stock: 33138

505. [Flying Doctor in Australia.]

[By Fred Middlehurst]. [Crestock & Marsh. n.d., c.1940].

Gouache and watercolour. Sheet size: 240 x 365mm (9½ x 14¼"). Laid on board. £480

A scene depicting a medical light aircraft from the 'Royal Flying Doctor Service of Australia', landed in a rural ranch in Australia. Two paramedics attend to a casualty on a stretcher in the foreground, as a nurse looks on behind. The ranch can be seen in the distance to the left.

On 15 May 1928, the Australian Inland Mission Aerial Medical Service (later renamed the Royal Flying Doctor Service) opened in Cloncurry, Queensland by John Flynn, and is still in operation today. This painting by Fred Middlehurst was one of the original artworks for '11 Views Around the Commonwealth', including 'Train thro Canadian Rockies', 'Ocean Liner in Singapore', 'Camel outside Kaus', 'Oxcart in India', 'Boat in W Indies' and others. Stock: 33388

506. [Natives pursuing Kangaroo's in the neighbourhood of Sydney, New South Wales.]

[Derived from George Stubbs.] [London, Published by Darton, Harvey & Darton, Gracechurch Street, Sept.r 1, 1817. ]

Etching in fine hand colour, trimmed around main features of image, scarce item. Sheet at most 65 x 220mm (2½ x 8¼"), on sheet with other scraps. £620

Two aborigines hunting kangaroos with spears, European buildings and a ship in the background. The female has two joeys in her pouch, a very unlikely occurrence. The shape of the kangaroo is based on the illustration by George Stubbs, painted from a skin provided by Sir Joseph Banks and used in the Official Account of Cook's First Voyage. The representation of Sydney is among the first of the colony. Lennox Boyd, 'George Stubbs: The Complete Engraved Works', 463.

See NLA Rex Nan Kivell Collection; Ref NK 1350.

Stock: 33358

507. View of Melbourne.

[n.d., c.1860]

Woodblock engraving with large margins. Sheet: 290 x 200mm (11½ x 8"). Some slight staining. Laid on an album sheet. £120

View overlooking the city of Melbourne, Australia, depicting farmland with goats and the city beyond.

Stock: 33607

508. To His most Sacred Majesty George III of Great Britain, France & Ireland, King Defender of the Faith, &c. &c. &c. This View of Charlotte Sound in New Zealand, in the South Seas, is most humbly Dedicated by his Majesty's most dutiful and devoted Subject and Servt. Thos. Martyn.


Coloured aquatint. 490 x 650mm (19½ x 25½"). Tears, some repaired, some surface wear, particularly in the title. Damaged. £980

A scarce view of Captain James Cook's visit to Charlotte Sound in New Zealand, during his Third Voyage (1776-9), on which he was killed on Hawaii.
The expedition landed on the 12th February 1777 and spent two weeks replenishing their stores. This scene shows the Europeans mixing with the Maori. This is one of the most famous images illustrating Captain Cook's last voyage (1776-79). The marine painter John Cleveley (1747-86) painted four scenes from sketches by his brother James, who has carpenter aboard the 'Resolution', which were then aquatinted by Francis Jukes and advertised as 'scarceley to be distinguished from the original Drawings'.

509. Surf Swimmers.

[Rev. Isaac Taylor.] [John Harris, n.d., c.1830.]

Etching. Sheet: 95 x 115mm (3¾ x 4½”). Trimmed. Laid on album sheet. Some damage. £140

An illustration from 'The Ship' by Rev Isaac Taylor depicting the surf swimmers of the Sandwich Islands. Unusally the view is taken from the sea and shows the surfer riding underneath the wave rather than on top of it. Other surfers can be seen in the background. Image set in a circle which is decorated with sea monsters and shells. Probably the first and only surfing image in the 19th century.

Stock: 33630

510. Barenjagd im Eismeer. [Bear hunting in the Arctic Ocean].


Chromolithograph with large margins. Rare. Sheet size: 220 x 310mm (8¾ x 12¼”). £130

A Polar Bear hunting scene in the Arctic Ocean, with two hunstmen shooting three Bears in icy waters. A large ship can be seen in the distance. A supplement to the 'Colorful World volume III', published by Adolph Wolf, Dresden, Germany.

Stock: 33623

511. North View of Bayon Manor


Tinted lithograph. Rare. Sheet size: 380 x 560mm (15 x 22”). Foxed. £180

A landscape view of Bayons Manor in Tealby, Lincolnshire, a fine example of a Victorian stately home in the style of a moated castle, as seen in the centre. The Manor was once owned by Charles Tennyson, later Tennyson d'Eyncourt, the uncle of Alfred, Lord Tennyson.

Stock: 33507

512. Shepherds Cottage, Cashiobury.


Two lithographs on separate sheets, joined along top edge, very scarce pair. Both laid on India paper. Sheet size: 345 x 500mm (13½ x 19½”) each. Light foxing. £280

Two seperate lithographs. The first is a view of a large shepherd's cottage in Cassiobury, Hertfordshire, with the shepherd and his dog walking along a path to the left. Woodland can be seen behind the house. The second is Lady Harriet Countess of Essex's sketch of Cassiobury before it was rebuilt, with an explanation by Lord Essex, and facsimile signature below. The naive sketch is said to be an exact representation of the original drawing by Lady Essex, of whom Lord Essex claimed had 'no pretentions to drawing'.

Stock: 33574

513. To the Rt. Rev. d Charles Thomas Longley Lord Bishop of Ripon. This view of Huddersfield, is by permission most respectfully dedicated, by his obedient servant, G. D. Tomlinson.

G. D. Tomlinson. Day & Haghe. Lith.rs to the Queen. [n.d. c.1850.]

Rare lithograph. Sheet size: 335 x 465mm (13¼ x 18¼”). Very slight staining off image. £240

An attractive panoramic view of the town of Huddersfield, West Yorkshire. A group of figures, one reclining, can be seen in the foreground to the right, with fields of sheep and cattle in the middle ground. Smoking factory chimneys dominate the distant landscape of the town. Huddersfield was a centre of growth during the Industrial Revolution, building on it's reputation for quality textiles production. The print is inscribed below the image with a dedication to Charles Thomas Longley (1794-1868) a bishop in the Church of England. He served as Bishop of Ripon, Bishop of Durham, Archbishop of York and Archbishop of Canterbury from 1862 until his death. The coat of arms of Huddersfield is in the centre below image.

Stock: 33486

514. Sewerby House, From the South West. The Seat of Yarburgh Greame Esq.r.


Tinted lithograph. Rare. Sheet size: 335 x 390mm (13¼ x 15¼”). Slightly grubby in title. £180

An attractive view of Sewerby House, also known as Sewerby Hall, and grounds in Bridlington, Yorkshire, England. John Greame was the first of the Greame family to live at the old manor house at Sewerby, purchasing it from Elizabeth Carleill on the death of his father in 1708. He built the present Sewerby Hall between 1714 - 1720, replacing the manor house which had existed on the site for many years.

Stock: 33505

515. Swarthmore Hall, near Ulverstone. Residence of George Fox.


Lithograph with letterpress, scarce with very large margins. Sheet size: 435 x 330mm (17 x 13¼”). £290

Swarthmoor Hall is a mansion in Swarthmoor, in the Furness area of Cumbria in North West England. It was the home of Thomas and Margaret Fell, the latter an important player in the founding of the Religious
von Erlach's 'Entwurf einer historischen Architektur'

Plate from Austrian architect Johann Bernard Fischer

formation as a theatre.

Also a performance taking place using a rock

of Works in 1918, passing Stonehenge to the nation.

Cecil Chubb, handed it over to the first Commissioner

the estate was sold for £6000 in 1915. The new owner,

in 1824, but after the heir to the baronetcy died in WW1

uniform. The Antrobus Family bought the estate in

which it stands. Among the sightseers are soldiers in

Rochers en Engleterre dite Stonehengs [\ldots]


Engraving with very large margins, platemark 300 x 430mm (11\frac{1}{2} x 17\frac{1}{2}). Text in French and German;

foxing to margins only. £360

Stonehenge, the most famous prehistorical monument in England, dedicated to the owners of the estate on which it stands. Among the sightseers are soldiers in uniform. The Antrobus Family bought the estate in 1824, but after the heir to the baronetcy died in WW1 the estate was sold for £6000 in 1915. The new owner, Cecil Chubb, handed it over to the first Commissioner of Works in 1918, passing Stonehenge to the nation.

Also a performance taking place using a rock formation as a theatre.

Plate from Austrian architect Johann Bernard Fischer von Erlach's 'Entwurf einer historischen Architektur'

('Outline of Historical Architecture', first published 1721), the first comparative architecture of all periods and nations.

Stock: 33415

518. Parlour. Swarthmore Hall. [\&] The Hall. Swarthmore Hall. [\&] Swarthmore Hall.

T.M.

Lithographs, very scarce. 180 x 130mm (7 x 5\frac{1}{2}). [\&] 195 x 165mm (7\frac{1}{4} x 6\frac{1}{2}). [\&] 215 x 150mm (8\frac{1}{2} x 6\frac{1}{4}). Laid on an album sheet. Some staining and slight damage to edges.

£160

Two interior and one exterior view of Swarthmore Hall in Cumbria. Home to Thomas and Margaret Fell, it was visited by George Fox (1624-1691) founder of the Quaker movement, in 1652. Though Thomas Fell was not at home, Fox was entertained by Margaret Fell who became interested in his ideas. On Thomas Fell's return he too became a supporter of the movement and Swarthmore Hall became a meeting place for early members of the Religious Society of Friends. After the death of her husband Margaret Fell married George Fox, who between touring the world with his ideas, would live at Swarthmore.

Stock: 33616

519. A View of Thirlmeer, &c.

Painted and Engraved by Tho.s Smith. Publish'd according to act of parlaim.t, 1761.

Hand coloured engraving with large margins Platemark: 385 x 545mm (15\frac{1}{4} x 21\frac{1}{2}). £360

A landscape view of a lake in Thirlmeer, in the Lake District, Cumbria. The lake is surrounded by mountains, with cattle grazing on a small tree covered island in the centre, reached by one of many spits of land, with two gentlemen admiring the view from the shore in the foreground. Another man, can be seen pulling up a small boat nearby as a rain shower falls between the mountains in the distance.

Painted and engraved by British painter Thomas Smith of Derby (1720 - 1767).

Stock: 32643

520. A North View of Denbigh Castle, in North Wales. This noble antient Castle (once adorn'd with lofty Towers) is partly situated on a high Rock; and was one of the frontier Garrisons of Wales, before that Country became subject to England. [72 in ink]


Engraving, very large margins. Plate 300 x 450mm (11\frac{3}{4} x 17\frac{3}{4}). £360

A fine view of Denbigh Castle, the fortress built by Edward I following the 13th-century conquest of Wales; a hunt going on in the foreground with hounds and horses chasing a hare. An early hunting view. One of the finest topographical views.

Stock: 32457
521. Near Brecknock.
J. Varley delin. J. C. Lewis sculp. Published Feb.y 1806 by J. C & G Lewis, No.4 Salisbury Street, Strand, London.
Aquatint and etching with very large margins. Platemark: 215 x 320mm (8½ x 12½“). £160
An attractive landscape view in Brecon, mid Wales, with a shepherd reclining by a river in the right foreground and some cattle and trees in the middleground. In the distance is a large building, most probably the Castle of Brecknock, built by the half-brother of William the Conqueror, within 25 years of the Norman Conquest. The ruin features the earliest style of Norman architecture and was later enlarged by the de Braose family, Norman overlords who succeeded Bernard de Neufmarche and ruled the Welsh for nearly a century.
Stock: 33561

522. Lantrissent Bridge on the River Taaf.
South Wales.
Drawn by Wulmsly. Engraved by Hamble. Published by J. Deeley 95 Berwick St. Soho, Feb.y 21 1811.
Very fine colour printed aquatint, finished with hand colour with very large margins. On watermarked paper, 'S & C. Wise, 1814' Platemark: 420 x 550mm (16½ x 21½“). £360
A stunning view of the Lantrissent Bridge on the River Taaf, south Wales. The bridge dominates the rural landscape as the river flows by in the centre. One figure can be seen fishing to the bottom left in the foreground, three more are climbing rocks beneath the bridge and one watches from above.
Stock: 33634

523. Bala Lake.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint; part printed on 1820 J. Whatman watermarked paper. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring. £70
A fine landscape view of Bala Lake and the surrounding area, in Gwynedd, Wales. The lake was the largest natural body of water in Wales prior to the level being raised by Thomas Telford to help support the flow of the Ellesmere Canal.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
Stock: 33341

524. Caernarvon Castle.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint, part J. Whatman watermark. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring.
A view from the coast of Caernarvon Castle, in Caernarfon, Gwynedd, north west Wales. A number of sailing boats surround the castle, in the centre of the image, as two figures tend to a rowing boat in the foreground.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
Stock: 33337

525. The Vale of Clydd.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring. Laid on sheet. £60
A panoramic view of the Vale of Clydd in the county of Denbighshire in north east Wales. A rural and mountainous landscape, with the sea in the distance.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
Stock: 33335

526. View on the River Conway.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring. £60
A view of the River Conway in north Wales. A single boat can be seen on the water in the foreground, with a rural, mountainous landscape in the distance.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
Stock: 33333

527. Conway Castle.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring. £70
An attractive landscape view of Conway Castle, a medieval fortification in Conwy, on the north coast of Wales. Built by Edward I, during his conquest of Wales between 1283 and 1289, the castle was constructed as part of a wider project to create the walled town of Conwy.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
Stock: 33337

528. Mountains of Cright.
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8½“). Fine hand colouring. £70
A fine view of the Mountains of Cright, Wales. This view is taken about a mile from Pont Aber Glass Llyn, on the upper road to Tan-y-Owlet and shows the mountains as a backdrop to the rural, wild landscape of north Wales.

From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. Abbey: 525.
529. **Goodrich Castle.**
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint, part printed on 1821 J.
Whatman watermarked paper. Platemark: 160 x 228mm (6¼ x 8¾”). Fine hand colouring. Light smudge on left side of print. £70
An attractive landscape view of the ruins of Goodrich Castle, Monmouth, North Wales.
From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. *Abbey*: 525.
Stock: 33336

530. **Near Yal-Y-Llyn.**
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8¾”). Fine hand colouring. £60
An attractive landscape view of Tal-y-llyn lake and Bwlch Llyn Bach pass, situated at the foot of Cadair Idris, in the Snowdonia mountain range of Gwynedd, Wales.
From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. *Abbey*: 525.
Stock: 33340

531. **Rhaiadr-Y-Mawddach.**
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8¾”). Fine hand colouring. £60
A landscape view of Rhaiadr-y-Mawddach, a fall near Dolgelly, Merionethshire, north Wales. This view shows the fall in the centre, with a man fishing in the pool beneath to the left.
From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. *Abbey*: 525.
Stock: 33339

532. **Moel Shabod.**
London, Published by Thomas McLean, Haymarket, 1822.
Hand coloured aquatint. Platemark: 160 x 228mm (6¼ x 8¾”). Fine hand colouring. £60
An attractive landscape view of 'Moel Shabod' or more commonly 'Moel Siabod', a mountain in Snowdonia, north Wales, which sits isolated above the villages of Betws-y-Coed and Capel Curig. This view shows the peak of the mountain in the distance, with cattle grazing beneath a tree by a river in the foreground.
From 'A Picturesque Description of North Wales: Embelished with Twenty Select Views From Nature', published in 1823 by Howlett and Brimmer, 10 Frith Street, Soho. *Abbey*: 525.
Stock: 33338

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Item 82: *The Mutineers turning Lieu.t Bligh and part of the Officers and Crew adrift from His Majesty’s Ship the Bounty.*