



Grosvenor Prints
Catalogue 153

WILHEM HENRICK PRINS VAN ORANJE EN VAN NASSAU
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Catalogue 153 ABA Firsts: Revolution!



Item 47

Cover: detail of Item 307

Back: detail of Item 55

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1. **[Dedham Vale.]**

Painted by John Constable, Esq.r R.A. Engraved by David Lucas. [1834.]

Mezzotint, progress proof before letters, 580 x 495mm (23 x 19½"). Slight cockling of paper on right. Few old minor repairs. Laid on card. £2500

Extremely rare and unique view looking through trees to a river winding through fields to a town with a church tower in the distance. *Shirley 40.*

Stock: 63654

2. **Frontispiece. Britannia Seated on an Eminence, with a Lion at Her Feet. Neptune introduces Captain Cook, whom she instantly crowns with Laurel. Behind Britannia History waits to record the New Discoveries.**

C. Paas Sc. 53 Holborn. [Manchester: Sowler & Russell, 1800.]

Scarce etching. 325 x 225mm (12¾ x 8¾"). £390

The decorative frontispiece to 'A New Historical and Commercial System of Geography: containing a Comprehensive History and Description of the Present State of all the Kingdoms of the World: Including the Most Recent Discoveries of the Latest Voyagers and Travellers'. *Not in Kivell.*

Stock: 68956

3. **Earth.**

Ph. Mercier pinx.t. Rich.d Houston fecit. Published according to Act of Parliament, October 1.st 1756. London Printed for Rob.t Sayer, opposite Fetter Lane Fleet Street & Eliza.th Bakewell in Cornhill. Prince 1s-6d.

Mezzotint, 350 x 250mm (13¾ x 9¾"). On 18th century watermarked paper. Top left margin rebuilt, nicks and rubbing in margins. Bit messy. £260

A pretty gardiner pots a flowering plant in a garden. One of a set of the Four Elements. *CS 134, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68839

4. **Atropos. La troisieme des Parques coupoit la trame de la vie des hommes.**

A Paris chez I. Mariette rue S.t Jacques Aux Colones d'Hercule. [nd. c.1680]

Engraving, sheet 295 x 200mm (11½ x 8"). Trimmed within plate and laid on album paper at corners. £230

Atropos (or Morta), one of the Parcae, the Three Fates of Roman mythology, responsible for cutting the Thread of Life. She sits in an ornate garden the long thread in her finger tips and large shears in the other.

Published by Pierre Mariette II (1634-1716) idely regarded as the most important publisher of the century. He was the son of Pierre Mariette I and, in 1655, married Madeleine, the widow of François Langlois, after which he took over the Langlois business at the "Colones d'Hercules."

In 1657, he established himself at his father's address on Rue Saint-Jacques, à l'Espérance, of which he already owned a quarter share, and in 1663 he purchased the remaining portions outright. In 1658, he also acquired the "Colones d'Hercules," which he initially leased to a hatmaker and later to a bookseller, before eventually transferring it to his son Jean in 1691. *See [Ref: 14407]*

Stock: 68723

5. **Damask Roses.**

Printed by Lefevre & Kohler, 52 Newman Street. [n.d. c.1835]

Scarce hand-coloured lithograph, sheet 335 x 255mm (13¼ x 10"). Very faint foxing. £140

Two women in ornate dress, lean on the ledge, against an oriental background. Minarets in background imply Damascus or Persia, the origin of the rose. One holds a peacock feather fan and damask roses in the other. Roses used for perfume.

Lithographic printers William Kohler and L.M.

Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.

Stock: 68725

6. **Dutch Tulips.**

Printed by Lefevre & Kohler, 52 Newman Street. [n.d. c.1835]

Scarce hand-coloured lithograph, sheet 335 x 255mm (13¼ x 10"). Very faint foxing. £140

Two women lean on the ledge of a windowsill next to a potted plant of tulips.

Lithographic printers William Kohler and L.M.

Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.

Stock: 68724

7. **English Roses.**

Printed by Lefevre & Kohler, 52 Newman Street. [n.d. c.1835]

Scarce hand-coloured lithograph, sheet 335 x 255mm (13¼ x 10"). Very faint foxing. £160

Two women lean on a ledge in a garden; one arm around the other, holding a rose between them. Lithographic printers William Kohler and L.M. Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.
Stock: 68735

8. **French Lilys.**

Printed by Lefevre & Kohler, 52 Newman Street. [n.d. c.1835]
Rare hand-coloured lithograph, sheet 335 x 255mm (13¼ x 10"). Very faint foxing. £140
Two women promenade in a garden; one holds the stem of a Lily.
Lithographic printers William Kohler and L.M. Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.
Stock: 68726

9. **Blue Bells of Scotland.**

Printed by Lefevre & Kohler, 52 Newman Street. [n.d. c.1835]
Scarce hand-coloured lithograph, sheet 335 x 255mm (13¼ x 10"). Very faint foxing. £160
Two women lean on a rock amongst the highlands; one offers a bluebell to another.
Lithographic printers William Kohler and L.M. Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.
Stock: 68736



10. **[The twelve months] [Mayius] [Jezt paaret fich die Welt...]**
[Caspar Luyken] [n.d. c.1700] [Christoph Weigel the Elder]
Rare engraving, sheet 255 x 190mm (10 x 7½"). Trimmed within plate losing title and text. £260
An allegorical scene representing the month of May. A man works with a rake in a garden, while a woman

presses a garland of flowers onto his head. Behind the woman a peacock. In the background a mansion. Caspar Luyken (1672 –1708) was a Dutch illustrator and engraver. He was the son of Jan Luyken (1649 – 1712), with whom he collaborated extensively. In 1699 he moved to Nuremberg to work with Christoph Weigel the Elder, and stayed there until 1705.
Stock: 68705

11. **[The twelve months] [October] [Es quillet aus dieseem...]**

[Caspar Luyken] [n.d. c.1700] [Christoph Weigel the Elder]
Rare engraving, sheet 255 x 190mm (10 x 7½"). Trimmed within plate losing title and text. Laid on album paper at corners. £240
An allegorical scene representing the month of October. A brewer inspects a glass of alcohol, barrels of alcohol are in the background.
Caspar Luyken (1672 –1708) was a Dutch illustrator and engraver. He was the son of Jan Luyken (1649 – 1712), with whom he collaborated extensively. In 1699 he moved to Nuremberg to work with Christoph Weigel the Elder, and stayed there until 1705.
Stock: 68706

12. **Autumn. Hence from the busy joy-resounding Fields, / In cheerful error, let us tread the Maze / Of Autumn, unconfin'd, and taste reviv'd, The breath of Orchard big with bending Fruit. / Vide Thomsons Seasons.**

Published July 1.st 1796, by John Fairburn, 146, Minories, London.
Mezzotint. 175 x 125mm (7 x 5"). Small margins. £160
A man shakes apples from a tree for a boy to catch in his hat, as a woman sits with a basket of fruit. Behind a field of corn is being harvested. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68822

13. **[Cambridge] Jesus College from the Close.**

W. Westall del.t. J. Stadler sculp.t. London, Pub.d Aug.t 1. 1815, at 101 Strand, for R. Ackermann's History of Cambridge.
Aquatint with fine hand colour. 255 x 300mm (10 x 11¾"). Light staining in margins. £190
Abbey Scenery 79.
Stock: 68987

14. **Scholae Publicae et Bibliotheca Univer. Cantabr.**

David Loggan. [n.d., c.1690.]
Engraving. 355 x 410mm (14 x 16"), with large margins. Central crease where previously folded. Staining where crease has been reinforced. Tear in top margin just touching the plate mark. Printers crease. £380
An elevated view showing the courtyard.
From 'Cantabrigia illustrata' by David Loggan (1634-92).
Stock: 68940

15. **Il Solimano, tragedia del Co. Prospero Bonarelli al ser. Grand Duca di Toscana.**

Iac. Callot Fa. in aqua forti. [Published by Pietro Ceconcelli] [n.d. c.1620]

Engraving, sheet 200 x 140mm (8 x 5½"). Two collectors ink stamps of a snake wrapped around a tree. Trimmed and laid on paper. Repaired tear. Hole in top of coat of arms. £230

Frontispiece to Prospero Bonarelli's (1580-1659) 'Il Solimano'.

Süleyman I (1494–1566) is depicted standing between two military trophies placed on pedestals adorned with scenes of naval battles; he leans upon a shield engraved with the title, while above appears the coat of arms of the Medici family.

By Jacques Callot (1592-1635), a major exponent of the Mannerist style in the early seventeenth century and one of the most accomplished printmakers in the Western tradition. *Not in Lugt database. See [Ref: 68641] for a different version of this print.*

Stock: 68639

16. **Il Solimano, tragedia del Co. Prospero Bonarelli al ser. Grand Duca di Toscana. Conduc lettre Discorsive Al S.r Antonio Bruni.**

Iac. Callot Fa. in aqua forti. [Published by Pietro Ceconcelli] [n.d. c.1620]

Engraving, sheet 200 x 140mm (8 x 5½"). Slight damage to left and bottom left corners. £230

Frontispiece to Prospero Bonarelli's (1580-1659) 'Il Solimano'.

Süleyman I is depicted standing between two military trophies placed on pedestals adorned with scenes of naval battles; he leans upon a shield engraved with the title, while above appears a coat of arms of Alessandro Tasca.

By Jacques Callot (1592-1635), a major exponent of the Mannerist style in the early seventeenth century and one of the most accomplished printmakers in the Western tradition. *Not in Lugt database. See [Ref: 68639] for a different version of this print.*

Stock: 68641

17. **Et spes & ratio Studiorum in Cæsare tantum. Juv.**

W. Hogarth inv.t et del. C Grignon sculp. Published according to Act of Parliament May 7, 1761.

Engraving, sheet 195 x 150mm (7¾ x 5¾"). Trimmed within plate. Printers crease £160

Frontispiece to the catalogue of the Society of Artists' first exhibition at Spring Gardens: Britannia stands in a rocky setting, filling a watering can from a lion-headed fountain beside a bust of George III in a crowned niche inscribed Georgius III Rex. MDCCLXI. The water is poured over three small trees at right, 'Architecture,' & 'Painting,' receiving the most, 'Sculpture', less. *BM Satires 3808. Paulson 1989 236.*

Stock: 68390

18. **Dame Jouant de la Guitarre.**

R. Bon. del. [n.d. c.1670-1693]

Engraving, sheet 245 x 175mm (9¾ x 7"). Trimmed and laid on album paper at corners. £280

One of a series of fashion prints from the, 'Recueil des modes de la cour de France.' A woman in high society attire, known as a 'Dame de Qualite,' playing a guitar, a popular instrument in the court of Louis XIV.

By Robert Bonnart (1652 - 1733), painter and engraver who studied under Van der Meulen. Son of Henri I Bonnart, and one of four brothers whose work in fashion and costume is inextricably bound together.

Stock: 68707



19. **Dame chantant la Musique.**

[n.d. c.1675] [Chez Boissevin rue petit pont au chadron]

Engraving, sheet 245 x 175mm (9¾ x 7"). Trimmed and laid on album paper at corners £280

A woman in elaborate fashion holding a book singing and standing next to a lute resting on a covered table.

Published by Louis Boissevin, (c.1610-1685).

Stock: 68711

20. **[Fashion plate]**

[n.d. c.1700]

Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate and laid on album paper at corners. £240

A fashion plate of a high ranking noble woman, or "Femme de qualitie", with her black attendant holding her train. The style is consistent with late 17th-century French Fashion engravings, a popular genre at the court of Versailles roughly between 1682 and 1710, similar to the series published by influential figures such as Nicholas Arnould (1650 - c.1722) or Jean Mariette (1660-1742). Slavery interest.

Stock: 68719

21. **Arlequine dansant a l'Opera.**

G: Valck Ex. [n.d. c.1700]

Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate and laid on album paper at corners. £260

A costume print of a masked woman walking through an ornate garden.

A Dutch copy of a French print by Nicholas Bonnart II (1688-1762). Published by engraver, printmaker and publisher, Gerald Valck (c.1652-1726).

Stock: 68717

22. **Pater! transeatame hoc poculum non voluntas mea fiat sed tua.**

P V Somer fe. [after Charles le Brun.] J. Smith ex. [n.d., c.1700.]

Mezzotint. 210 x 155mm (8¼ x 6"). Narrow margins, creasing in corners. £160

Christ's agony in the garden of Gethsemane, supported by angels. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3.*

Stock: 68879



23. **[The Crucifixion] Clamans voce magna Iesus ait, Pater in manus tuas commendo spiritum meum et hæc dicens expiravit.**

A van Dyke Equess pinx. J. Smith fecit. Sold by John Smith at the Lyon & Crown in Russell Street Covent Garden [n.d., c.1711].

Fine mezzotint. 425 x 285mm (16¾ x 11¼"), 18th century watermark. Thread margins. £460

The Crucifixion, with cherubs catching the Holy blood in chalices. In the upper right is an eclipsed sun. The plate was originally published by Alexander Browne, but reworked by John Smith with his own publication line. *Wessely 302. Le Blanc 303. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of ii.*

Stock: 68544

24. **Delineatio Crucifixæ in Cappella Sereniss.æ ac Potentiss.æ Princ: ac Dom.æ DN.æ Catharinæ M. Brit. Gall. et Hib. Reginæ Viduæ, Natæ Princ. R. Portugall ^c. Ipsi Reg Majestati Suæ quam humillme dedicata ab Is: Beckett.**

A van Dyke p. I:B: [Isaac Beckett] fe. J. Smith ex. [n.d., c.1711.]

Fine & rare mezzotint. 285 x 175mm (11¼ x 7"). Thread margins, laid down at corners. £460

The Crucifixion, with cherubs catching the Holy blood in chalices.

The dedication is to Catherine of Braganza, queen of Charles II, died 1705. *New Hollstein, Van Dyck, 528; Le Blanc 4.*

Stock: 68545

25. **[The Crucifixion] Clamans voce magna Iesus ait, Pater in manus tuas commendo spiritum meum et hæc dicens expiravit.**

A van Dyke Equess pinx. J. Smith fecit. Sold by John Smith at the Lyon & Crown in Russell Street Covent Garden [n.d., c.1711].

Mezzotint, 18th century watermark. 425 x 285mm (16¾ x 11¼"). Thread margins, creasing in corners, some toning. £360

The Crucifixion, with cherubs catching the Holy blood in chalices. In the upper right is an eclipsed sun.

The plate was originally published by Alexander Browne, but reworked by John Smith with his own publication line. *Wessely 302. Le Blanc 303. Ex: collection of The Hon. Christopher Lennox-Boyd, his state ii of ii.*

Stock: 68541

26. **Convicerat enim eos Daniel ex ore suo Falsum dixisse Testimonium. To the Earl of Bute this Plate engrav'd from a Picture of Eckhout's in His Lordship's Collection is dedicated by his most obedient humble Servant Will.m Baillie.**

Eckhout Pinx.t. WBailie sculp.t. 1764.

Etching, proof before mezzotint. 395 x 405mm (15½ x 16"). Small margins. £360

Daniel accusing the two elders of bearing false witness against Susanna.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing, acting as art agent to the Earl of Bute, owner of this painting. Baillie specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3.*

Stock: 68876

27. **Convicerat enim eos Daniel ex ore suo Falsum dixisse Testimonium. [To the Earl of Bute this Plate engrav'd from a Picture of Eckhout's in His Lordship's Collection is dedicated by his most obedient humble Servant Will.m Baillie.]**

Eckhout Pinx.t. WBailie sculp.t. 1764.

Etching, proof before mezzotint. Sheet 370 x 400mm (14½ x 15¾"). Trimmed, into plate, losing dedication at bottom, creasing, bit messy. £280

Daniel accusing the two elders of bearing false witness against Susanna.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing, acting as art agent to the Earl of Bute, owner of this painting. Baillie specialised

in imitating old-master drawings and prints, using a variety of printmaking techniques.

A pencil annotation on the reverse reads 'First Impression - of the first state of the Plate'. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3.*

Stock: 68875

28. **Convicerat enim eos Daniel ex ore suo Falsum dixisse Testimonium. To the Earl of Bute this Plate engrav'd from a Picture of [erased] dedicated by his most obedient humble Servant Will.m Baillie. Cap.t Baillie's Fifty-Guilder-Print 1775**

Eckhout Pinx.t. WBailie sculp.t. 1764.

Mezzotint and etching, 18th century watermark. Sheet 390 x 405mm (15¼ x 16"). Trimmed within plate.

£260

Daniel accusing the two elders of bearing false witness against Susanna.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing, acting as art agent to the Earl of Bute, owner of this painting. When this plate was first published in 1764 the dedication read 'Eckhout's in His Lordship's Collection'; this example seems to have been published after the painting had been sold on.

Baillie specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3.

Stock: 68878

29. **Convicerat enim eos Daniel ex ore suo Falsum dixisse Testimonium. To the Earl of Bute this Plate engrav'd from a Picture of Eckhout's in His Lordship's Collection is dedicated by his most obedient humble Servant Will.m Baillie.**

Eckhout Pinx.t. WBailie sculp.t. 1764. Re-Sculp.t 1774.

Mezzotint and etching. Sheet 390 x 405mm (15¼ x 16"). Trimmed within plate.

£240

Daniel accusing the two elders of bearing false witness against Susanna.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing, acting as art agent to the Earl of Bute, owner of this painting. Baillie specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 3.

Stock: 68877

30. **[The marriage of St Catherine.]**

[Engraved by Capt: Baillie from a Drawing of Romanelli: June ye 5. 1778.]

Soft ground etching, proof before letters, printed in sanguine, 250 x 200mm (9¾ x 8"). On 18th century watermarked paper. Creasing, small margins.

£180

The infant Jesus puts a ring on the finger of St Catherine of Alexandria, an early 4th century Christian

saint and virgin martyr, patron of education and learning, mystically 'married' to Christ. Behind is the Virgin Mary, with cherubs in the clouds all around. Engraved after Giovanni Francesco Romanelli by Capt William Baillie (1723 - 1810) who retired from the army and became a picture dealer. He was also an amateur then semi-professional printmaker, later selling his plates to Boydell.

After Giovanni Francesco Romanelli (c.1610 - 1662).

Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 12217] for lettered version.

Stock: 68847

31. **Cromwell at Marston Moor, who made a desperate Charge after being wounded in his right Arm. Engraved from the Original Picture in the Collection of Robert Franland Esq.r M.P. to whom this Plate is respectfully dedicated by his oblidges Servants, A. Cooper & J. Bromley.**

A Cooper Esq.r R.A. Pinx.t. John Bromley Sculp.t. Published for the Painter and Engraver by W.B. Cooke, 9 Soho Square. Feb.y 1st 1826.

Mezzotint. Sheet 235 x 265mm (9¼ x 10½"). Trimmed into image on three sides, into inscription area at bottom; small repaired hole in sky.

£130

The original painting by Abraham Cooper (1787-1868) is now in Chequers Court, home of the Prime Minister, in one of the largest collections of art and memorabilia pertaining to Oliver Cromwell in the country.

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

Stock: 68698



32. **[The seven bishops imprisoned in the Tower of London by James II in June 1688] De Seven Bischoppen naar den Tour gevangen gebragt den 8/18 vry gelaaten den 15/25 Juny 1688.**

Apud Carolum Allard Cum Privi: Ord: Holl: et Westfri: [c.1700]

Rare etching, sheet 250 x 295mm (9¾ x 11½"). Tipped into album sheet; fold through centre. Trimmed to border.

£320

View on the Thames with London Bridge (incorrectly) on right, showing the Seven Bishops imprisoned by James II for seditious libel over their opposition to the

second Declaration of Indulgence. The bishops were: Thomas White, Bishop of Peterborough; Francis Turner, Bishop of Ely; Sir Jonathan Trelawny, Bishop Exeter and Winchester; John Lake, Bishop of Chichester; Thomas Ken, Bishop of Bath and Wells; William Lloyd, Bishop of Worcester; and William Sancroft, Bishop of Canterbury. The bishops were acquitted, to James II's disappointment but to universal rejoicing amongst his subjects.

Plate from a Dutch publication comprising twenty plates depicting key episodes from the Glorious Revolution. *For portraits of the Seven Bishops see refs: 68895 & 68894.*

Stock: 68900

33. [Cupidon Malin or Mischievous Cupid.]

Drawn from the Antique and Engraved by Ant. Van Assen. London, Pub.d. Dec.r 1st 1789, by J.Thane, Rupert Street, Hay Market.

Proof before title stipple engraving. 240 x 175mm (9½ x 7"). Thread margins. Faint creasing in top left and right corners. £160

Portrait of Venus standing on a river bank, three cupids are playing on the rocks behind her. On the left one of the cupids has pushed the other into the water below.

Stock: 68538

34. [Agrippina Mourning the Ashes of Germanicus]

AR [monogram of Alexander Runciman] [n.d. c.1760] Fine & rare etching, 18th century watermark, 140 x 105mm (5½ x 4¼), with large margins. £350

Death of Germanicus Julius Caesar (15 BC–AD 19); Agrippina the Elder (14 BC–AD 33), seated in profile to the left on a stool, holds an urn inscribed with his name upon her lap; at left, a servant stands weeping with her eyes covered by her hand, while Gaius (better known as Caligula) (AD 12–41) beside her looks up at Agrippina.

In AD 19, Germanicus died of a mysterious illness in Antioch, Syria, after accusing Gnaeus Calpurnius Piso of poisoning him. Agrippina, devastated and suspicious of murder, transported his ashes back to Rome herself. An etching by Scottish artist Alexander Runciman (1736–1785) one of the earliest exponents of original etching in Scotland.

Stock: 68643

35. The Good Man at the Hour of Death. When from this Life calls the Just away, Serene he does the pleasing Call obey. Of all Offence he finds his Conscience clear, And all is Hope, and nothing is to fear.

[After Francis Hayman] [Republished by Robert Sayer] [n.d. c.1794]

Rare mezzotint 355 x 330mm (14 x 13"), large margins. Crease lower centre. Laid on backing sheet repaired small tears to margins. Small margins left and right. £390

The 'Good Man' is approached by Old Father Time, who holds out an hourglass.



Republished by Robert Sayer after engravings published by Boydell., with slight reworking to the image, for example the facial features.

'These two large engravings, published by Boydell in 1783, are the only surviving record of a fascinating decorative scheme commissioned by Jonathan Tyers [proprietor of Vauxhall Gardens], probably in the late 1740s, for the garden of his weekend retreat, Denbies, near Dorking in Surrey. If Vauxhall Gardens was designed primarily for public enjoyment, then, by contrast, Denbies was created for Jonathan Tyers' personal delectation and reflects his apparent preoccupation with the theme of death and "momento mori" (Allen).

Hayman, who also produced large decorative paintings for Tyers at Vauxhall, for this commission made two life-size pictures (to which these engravings are related) which were installed inside an amphitheatre in Tyers' garden at Denbies. The paintings, were, 'along with all traces of this macabre garden, destroyed soon after Tyers' death in 1767'. *Ex Collection of the Hon Christopher Lennox-Boyd. See Brian Allen, 'Francis Hayman' 72A+B. See [Ref: 65254] for another version.*

Stock: 68913

36. Evening.

Rembrandt del.t. WB [William Baillie] Leyde 1765. Mezzotint with etching. 180 x 300mm (7 x 11¾"). Title weakly printed. £160

A Dutch landscape with a view of a river with windmills, a fisherman with a rod walking with a child. *Not in Charington. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68842

37. A Moral Philosopher Instructing His Grand Children. 265.

Publish'd 22.nd Feby 1791, by Rob.t Sayer, N.º 53 Fleet Street, London.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Repaired tears, creasing and scrapes. Bit messy. £160

A bearded old man sitting on a grass bank, holding a staff and hat, looking at a child who kneels beside him on the left, while two other children in tattered clothing kneel behind a rock below a tree nearby *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68810

38. [L'Histoire touchante.] Gravé fun Dessin de Rembrandt dans le Cabinet de Mons.r Dan: Neyman a Amsterdam.

WB [William Baillie] 1767.

Fine mezzotint with etching, 215 x 270mm (8½ x 10½"), with large margins. On 18th century watermarked paper. Torn in top right corner. £220

A young man by an unlit hearth uses a lamp to read from a small volume to an old man, who shielding his eyes with one hand. Behind a woman occupies herself with household work.

Rembrandt's drawing, which probably depicts Tobias' son reading to his father, was sold from the collection of Henry Petty-Fitzmaurice, 5th Marquess of Lansdowne (1845-1927) at Sotheby's, London, 25 March 1920, lot 57. The catalogue acknowledged Baillie's mezzotint.

Captain William Baillie (1723 - 1810) retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Charington 24. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iii of iv. See also [Ref: 68840].*

Stock: 68841

39. [L'Histoire touchante. Gravé fun Dessin de Rembrandt dans le Cabinet de Mons.r Dan: Neyman a Amsterdam.]

[WB [William Baillie] 1767.]

Etching, proof before mezzotint and letters, printed in brown, 215 x 270mm (8½ x 10½"), with large margins. On 18th century watermarked paper. £220

A young man by an unlit hearth uses a lamp to read from a small volume to an old man, who shielding his eyes with one hand. Behind a woman occupies herself with household work.

Rembrandt's drawing, which probably depicts Tobias' son reading to his father, was sold from the collection of Henry Petty-Fitzmaurice, 5th Marquess of Lansdowne (1845-1927) at Sotheby's, London, 25 March 1920, lot 57. The catalogue acknowledged Baillie's mezzotint.

Captain William Baillie (1723 - 1810) retired from the army in 1761 with the rank of Captain and thereafter devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Charington 24. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 4. See also [Ref: 68841].*

Stock: 68840



40. [Cornelius Relegatus] Alea, Vina, Venus Virosa Vacuna, juventæ / Numina fugite ô Juvenes: latet anguis in herba. / Cornelius bin ich genant, / Allen studenten woolbekant.

[n.d., c.1620.]

Scarce engraving. 150 x 215mm (6 x 8½"). Trimmed into plate at bottom, margins rebuilt left and top, repaired tears. Damaged. £690

A scene from 'Speculum Cornelianum', a moralistic tale of a student who lives a life of dissipation. He sits in his rat-infested lodgings, his head and armed bandaged, the signs of his wasted life (including a backgammon board, playing cards, a tennis racket and lute) as his landlady brings in a baby in swaddling clothes and a baliff writes a list of his debts on the door.

The story continues with his disinheritance, after which he tries to hang himself; however the rope breaks and a bag of money, hidden in the ceiling, falls on his head, whereupon he decides to turn over a new leaf.

Stock: 68946

41. [Musidora Disrobing]

ARunciman ['AR' in monogram] inv: & fecit. [n.d. c.1760]

Fine & rare etching, 140 x 95mm (5½ x 3¾"), with very large margins. £350

In a woodland setting, Musidora bathes at the water's edge, seated on the bank and drawing her robe from her left leg, crossed over her right, while Damon watches from behind a bush in the right background. Musidora Disrobing" (or Musidora undressing near stream) is a popular 18th and 19th-century artistic theme, often painted or etched by artists like Angelica Kauffman (1782) and Alexander Runciman, depicting the character Musidora from James Thomson's (1700-48) poem "Summer" (from The Seasons (1730)) undressing to bathe while being watched by her lover, Damon.

An etching by Scottish artist Alexander Runciman (1736-1785) one of the earliest exponents of original etching in Scotland. *Catalogue raisonné Nagler 1.* Stock: 68644

42. [Bacchus and Ariadne.] From a Drawing of Franceschini.

W. Baillie f. Publish'd Jan. 2.nd 1772 [but c.1800].

Stipple engraving. 280 x 265mm (11 x 10½").

Trimmed into plate at top, damage bottom left corner spotting. Small margins. £180

Bacchus and Ariadne being transported upwards on a cloud by three figures, one playing a pipe, another a tambourine, the third holding a crown of stars above Ariadne's head. The plate was Engraved by Captain William Baillie (1723-1810) after Marc Antonio Franceschini (1648-1729).

Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68863

43. **Hébé.**

Will.m Hamilton pinxit. Bartoloti Sculperunt. Publish'd Aug.t 1788, by John & Josiah Boydell, N.º 90 Cheapside London.

Scarce stipple. Sheet 330 x 390mm (13 x 15¼").

Trimmed within plate.

£320

An oval scene of Hebe (the goddess of healing, youth and beauty) pours water into a bowl for Jupiter (in the guise of an eagle, standing on thunderbolts, drinks. After William Hamilton (1751 - 1801). The engraver's name is probably spoofing the famous engraver Francesco Bartolozzi.

Stock: 68951

44. **Venus Bathing. Thou canst not gaze rash Man, but to thy Cost; / Check thy bold sight; or know thy Heart is lost / Beauty tho' naked, most destructive prove; Since arm'd with all th'Artilley of Love.**

F. la Moyne Pinx. a Paris. I. Johnson fecit. Printed for Robert Sayer N.º 53 Fleet Street

Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to plate, backed with paper.

£350

The goddess steps into a pool, an attendant helping with her garb.

Stock: 68837



45. **To The Peninsular and Oriental Steam Navigation Company this Print of their Iron Screw Steam Ship "Ceylon", (2020 Tons, R.W. Evans, Commander,) is most respectfully dedicated by their obedient Servant, W. Foster.** T.G. Dutton Del. et Lith. Day ^ Son Lith.rs to the Queen. London, Published by W.m Foster, 114 Fenchurch Street [n.d., c.1858].

Scarce tinted lithograph. Framed, sight size 520 x 670mm (20½ x 26¼"). Unexamined out of frame.

£1250

A portrait of the SS Ceylon, a single-screw, iron-hulled auxiliary steamer, at sea.

Built by P&O in 1858 for use on the regular service from Southampton to Malta and Alexandria, the ship was sold in 1881 to the 'Inter-Oceanic Steam Yachting Company Limited', who advertised a round-the world cruise later that year, believed to be the first to be offered commercially. However, even after a refit to improve the luxury, it proved impossible to entice enough people to take a long cruise for fun and the IOSYC went into receivership. The 'Ceylon' was sold, to be bought by the Regent Street Polytechnic (now Westminster University) and used for educational cruises, mostly to Norway and the Baltic until 1907. *NMM PAH9043.*

Stock: 68997

46. **The Battle of Naisby. This Battle which gave the fatal turn to the Kings Affairs happen'd on the 14 June 1645, the first charge was given by the right wing of Horse & Foot commanded by Prince Rupert & his Brother, who bore down all before them; the left wing & the Northern Horse engaging Cromwell & the Enemies right wing against odds of num.rs & ye advantage Ground were put to Flight...caused them all to turn their Horses & ride upon ye Spur as if every Man was to shift for himself after this Disorder ye K. not being able to prevail w.th his Troops to rally & charge ye Enemy He retreated as well as He could & left Fairfax entire Master of the Field. [Translated into French].**

Parrocel Pinx. Dupuis Sculp. London 1727.

Fine etching and engraving, 18th century watermark. 412 x 470mm (16¼ x 18½"), on watermarked paper, large margins. Some creasing and scuffing to paper.

£340

The Battle of Naseby was the key battle of the first English Civil War, where the main army of King Charles I was destroyed by the Parliamentarian New Model Army commanded by Sir Thomas Fairfax and Oliver Cromwell.

Extensive letterpress description below image. *See NAM: 35605.*

Stock: 68697

47. **[Ap]otheosis of the Corsican-Phoenix. "When the Phoenix is tired of Life, he builds a Nest upon the Mountains, and setti[ng] it on Fire by the wafting of his own Wings - he perishes Himself in the Flames! and from the smoke of his Ashes Arises a new Phoenix to illuminate the World!!! Vide The New Spanish Encyclopedia Edit.**

[J.s G]illray inv.t & fec.t. Publishd - August 2d 1808 - by H. Humphrey 27 St James's Street

Coloured etching, fresh colour. Sheet 350 x 240mm (13¾ x 9½"). Trimmed within image at sides, into plate

elsewhere, losing part of title and inscriptions, laid on album paper. £480

Napoleon as a phoenix, setting fire to his nest, which is a globe showing the Mediterranean countries, resting on muskets on a pinnacle labeled 'Pyrenean Mountains'. His face has a look of terror; his claws open, dropping a sceptre and orb, as his crown falls from his head. Napoleon's Spanish venture is prophetically depicted as his self-immolation. *BM Satires 11007*.

Stock: 68947



48. **[Cattle by moonlight.]**

[Cuyp Pinx.t. W.Baillie f.] [Published Sep. r 1. 1773.]
Mezzotint, proof before letters. 275 x 355mm (10¾ x 14"). Narrow margins on three sides. £280

An untitled moonlit scene of cattle in a meadow overlooking the sea, engraved by Captain William Baillie (1723-1810) probably after Aelbert Cuyp (1620-91).

Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68865

49. **[Cattle by moonlight.]**

[Cuyp Pinx.t. W.Baillie f.] [Published Sep. r 1. 1773.]
Mezzotint, proof before letters, 18th century watermark. 275 x 355mm (10¾ x 14"). Narrow margins, top right corner chipped, other corners with glue creases. £180

An untitled moonlit scene of cattle in a meadow overlooking the sea, engraved by Captain William Baillie (1723-1810) probably after Aelbert Cuyp (1620-91).

Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68866

50. **Buds And Blossoms. Poppies.**

Printed by F. Alvey, Brandon's Row Newington.
Published by T. Peewress 67 Newington Causeway.
[n.d. c.1840].

Very fine & scarce hand-coloured lithograph, with added gum arabic, sheet 325 x 250mm (12¾ x 9¾").

Very light foxing and surface dirt. £80

Mother and child sit in a field of wheat amongst the poppies.

Lithographer Frederick Alvey (1817-1847) had a very short career before being admitted to the workhouse as insane on 6th Feb 1847 and dying about two weeks later. *See [Ref: 24195] for another in the series*.

Stock: 68737

51. **Christopher Rawlinson of Cark Hall in Lancashire Esq. Anno Christi 1701. Ætatis Suæ 24.**

A Grace pinx: J. Smith fec: [n.d., c.1721.]

Fine mezzotint. 325 x 230mm (12¾ x 9"). Laid on album paper at edges. £180

A half-length portrait in oval of antiquary Christopher Rawlinson (1677-1733), wearing wig, gown and cravat.

As an antiquarian he devoted himself to Anglo-Saxon studies and in 1688 published (with assistance from Edward Thwaites), the Saxon text of the 'Consolation of Philosophy' by Boethius, from a transcript at Oxford made by Francis Junius. *CS 210. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68656

52. **Humfredus Wanley. Natus 21, die Martij AD 1671/2.**

T. Hill Pinxit Mense Septemb. A.D. 1717. J. Smith Fec. et ex. 1717/8.

Fine mezzotint, 335 x 255mm (13¼ x 10"), with large margins. On 18th century watermarked paper. £320

Humfrey Wanley (1672-1726), palaeographer and scholar of Old English, the first keeper of the Harleian Library. He was one of the three founding members of the Society of Antiquaries.

A reversed copy of Thomas Hill's oil, which now hangs in the upper reading room of the Bodleian Library. *CS 263. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68887

53. **Humfredus Wanley. Natus 21, die Martij AD 1671/2.**

T. Hill Pinxit Mense Septemb. A.D. 1717. J. Smith Fec. et ex. 1717/8.

Mezzotint. 335 x 255mm (13¼ x 10"). £260

Humfrey Wanley FSA (1672-1726), palaeographer and scholar of Old English, the first keeper of the Harleian Library. He was one of the three founding members of the Society of Antiquaries.

A reversed copy of Thomas Hill's oil, which now hangs in the upper reading room of the Bodleian Library. *CS 263. Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 68886

54. **Christophorus Wren Eques.**
Ædificiorum Regalium per totam Angliam
Præfectus...

G. Kneller S.R. Imp. et Angl. Eques Aur Pinx. 1711. J. Smith Fec. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden
Mezzotint. 340 x 245mm (13½ x 9¾"). Trimmed to plate. £320

A head and shoulders portrait in oval of Sir Christopher Wren (1632-1723), architect, mathematician and astronomer, a detail of the 1711 portrait by Sir Godfrey Kneller (National Portrait Gallery 113). *CS 283, state ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69001



55. **Sofonisba Anguissola Pittrice' Di cui Van Dyk elle a dire, avere avere ricevuto piu Lume nella pittura da una Cieca, che dal sui Maestro, Vide Vasari.**

Ipsa pinxit. WB [Captain William Baillie]. [n.d., c.1765.]

Scarce mezzotint, printed in colours. 360 x 255mm (14 x 10"). Narrow margins, creasing. £360

A self portrait of Sofonisba Anguissola (c.1535-1625), seated as she works on a portrait of the Virgin and Child.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 3, with reworking to cuffs and hair.*

Stock: 68872

56. **Sofonisba Anguissola Pittrice' Di cui Van Dyk elle a dire, avere avere ricevuto piu Lume nella pittura da una Cieca, che dal sui Maestro, Vide Vasari.**

Ipsa pinxit. WB [Captain William Baillie]. [n.d., c.1765.]

Mezzotint. 360 x 255mm (14 x 10"), with large margins. Tear top right in margin, crease not visible from front. £290

A self portrait of Sofonisba Anguissola (c.1535-1625), seated as she works on a portrait of the Virgin and Child.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3.*

Stock: 68869

57. **Sofonisba Anguissola Pittrice' Di cui Van Dyk elle a dire, avere avere ricevuto piu Lume nella pittura da una Cieca, che dal sui Maestro, Vide Vasari.**

Ipsa pinxit. WB [Captain William Baillie]. [n.d., c.1765.]

Mezzotint. 360 x 255mm (14 x 10"). Paper lightly toned. Small margins. £260

A self portrait of Sofonisba Anguissola (c.1535-1625), seated as she works on a portrait of the Virgin and Child.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3.*

Stock: 68870

58. **Sofonisba Anguissola Pittrice' Di cui Van Dyk elle a dire, avere avere ricevuto piu Lume nella pittura da una Cieca, che dal sui Maestro, Vide Vasari.**

Ipsa pinxit. WB [Captain William Baillie]. [n.d., c.1765.]

Mezzotint, printed in colours, 18th century watermark. 360 x 255mm (14 x 10"), large margins. £260

A self portrait of Sofonisba Anguissola (c.1535-1625), seated as she works on a portrait of the Virgin and Child.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3, face strengthened.*

Stock: 68873

59. **Sofonisba Anguissola Pittrice' Di cui Van Dyk elle a dire, avere avere ricevuto piu Lume nella pittura da una Cieca, che dal sui Maestro, Vide Vasari.**

Ipsa pinxit. WB [Captain William Baillie]. [n.d., c.1765.]

Mezzotint. 360 x 255mm (14 x 10"). Narrow margins, creasing. £240

A self portrait of Sofonisba Anguissola (c.1535-1625), seated as she works on a portrait of the Virgin and Child.

Engraved by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself

to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS 1. Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 3, with reworking to cuffs and hair.*

Stock: 68871

60. Jean Baptiste Monoyer Peintre en Fleurs.

G.Kneller Baronettus pinx. G.White. [n.d.c.,1715.]
c.Sold by Sam.l. Sympson in ye Strand near Catherine Street.

Mezzotint, 18th century watermark; 340 x 240mm (13½ x 9½"). Small margins. £260

Portrait of Jean Baptiste Monoyer (1636-99), a Franco-Flemish painter who specialised in florals. *Ex: collection of The Hon. Christopher Lennox-Boyd*
Stock: 68627



61. Michael Rysbrack, Sculptor. Antwerpiae Natus.

J: Vanderbank pinx.t 1728 J: Faber fecit 1734. Sold by J. Faber at ye Golden Head ye South side of Bloomsbury Square.

Fine mezzotint. 360 x 255mm (14 x 10"). £320

A three-quarter portrait of Flemish sculptor Michael Rysbrack (1693-1770), who worked in England from 1720 until his death. It is based on the portrait by Vanderbank now in the National Portrait Gallery (currently exhibited at Beningbrough Hall, Yorkshire). *CS: 314. ii of iii.*

Stock: 68808

62. Sr. James Thornhill Kn.t of Thornhill in Dorset, Hist: Painter to his Maj: King George, & F.R.S. Anno D.ni 1732 Ætat.56.

J. Highmore pinx.t I. Faber fecit 1732. Sold by I. Faber at ye Green Door in Craven Buildings Drury Lane.

Mezzotint. 350 x 248mm (13¾ x 9¾"). Some foxing. Small margins. £240

Sir James Thornhill (1676-1734), the English painter of historical subjects, in the Italian Baroque tradition. He was one of the twelve original directors of Sir Godfrey Kneller's academy at Great Queen Street, London. In 1716 he succeeded Kneller as Governor there and held the post until 1720. Thornhill's major works included the eight scenes from the life of St Paul in the cupola of St. Paul's Cathedral and the Painted Hall at Greenwich Hospital. His daughter Jane married William Hogarth.

CS: 345, i of ii.

Stock: 69004

63. [Jane Collier]

J. Highmore Pinx.t. J. Faber Fecit. Sold at the Golden Head near the Church Bloomsbury [n.d. c.1750].

Mezzotint, 18th century watermark. 325 x 225mm (12¾ x 8¾"). Small margins. £240

Three-quarter length of a woman leaning on the rim of a fountain. She wears a dress and her cloak is hung across her with a string of pearls.

John Faber the Younger (c.1684-1756) also produced a larger, more detailed engraving after the painting, in reverse: see CS 87.

Chaloner Smith suggests Jane Collier could be the sitter, adding that Bromley's identification of the lady as a courtesan, also known as Miss Stewart, has not been corroborated. Jane Collier (1714 - March 1755) was an English novelist best known for her book 'An Essay on the Art of Ingeniously Tormenting' (1753). She also collaborated with Sarah Fielding on her only other surviving work *The Cry* (1754). Or as identified by the British Museum the first wife of the Honble James Murray, son of the 4th Lord Elibank (q.v.) who died at Beauport (1779). *CS 88, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68574

64. [Jane Collier]

J. Highmore Pinx.t. J. Faber Fecit. Sold at the Golden Head near the Church Bloomsbury [n.d. c.1750].

Mezzotint, 18th century watermark; 325 x 225mm (12¾ x 8¾"), with large margins. Staining in edges.

£240

Three-quarter length of a woman leaning on the rim of a fountain. She wears a dress and her cloak is hung across her with a string of pearls.

John Faber the Younger (c.1684-1756) also produced a larger, more detailed engraving after the painting, in reverse: see CS 87.

Chaloner Smith suggests Jane Collier could be the sitter, adding that Bromley's identification of the lady as a courtesan, also known as Miss Stewart, has not been corroborated. Jane Collier (1714 - March 1755) was an English novelist best known for her book 'An Essay on the Art of Ingeniously Tormenting' (1753). She also collaborated with Sarah Fielding on her only other surviving work *The Cry* (1754). Or as identified by the British Museum the first wife of the Honble James Murray, son of the 4th Lord Elibank (q.v.) who died at Beauport (1779). *CS 88, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68573

65. **Roger L'Estrange Esq. Ætatis Suæ 6[8] 1684.**

G. Kneller pinxit. R. White sculpsit. [n.d., c.1692.] Engraving. Sheet 260 x 170mm (15 x 10½"). Trimmed into image, losing part of title, laid on album paper at edges. £160

Sir Roger L'Estrange (1616-1704), a Royalist pamphleteer, best known for 'An Account of the Growth of Knavery', which ruthlessly attacked the parliamentary opposition, placing them as "dissenting fanatics". During the Civil War he was sentenced to death as a spy, but after four years' imprisonment in Newgate he escaped to Holland. Pardoned by Cromwell in 1653 he returned to England, and, after a few years of living quietly, he started printed pamphlets calling for the return of Charles II. After the Restoration he turned from poacher to gamekeeper: as 'Surveyor of the Imprimery' he was tasked with the prevention of the publication of dissenting writings, with the right to search the premises of printers and booksellers on the mere suspicion. In the 1660s he returned to journalism; he wrote questioning the truthfulness of Titus Oates during the Popish Plot of 1678; and in 1681 he started the 'Observator', a paper written in the form of a dialogue between a Whig and a Tory (biased to Toryism), which lasted six years. Knighted by James II in 1685, he served as MP for Winchester 1685-89); however he lost all his offices with the Glorious Revolution of 1688 and, having been arrested for suspected plots, turned to more academic writing, including acclaimed translations of Æsop's Fables and the works of Flavius Josephus. *Sharp 488, before state i of ii, with 'Esq.r' rather than 'Knight'. BM 1925,0615.112.*

Stock: 69013

66. **John Locke Esq.r. Done after the Marble Bust, in Her Majesty's Hermitage in the Royal Garden at Richmond. 449**

[Drawn & engraved by John Faber.] Printed for Ca: Bowles in St Pauls Church Yard, London [n.d., c.1760.]

Mezzotint, 18th century watermark. 355 x 255mm (14 x 9¾"). £280

Portrait of the philosopher John Locke (1632-1704) taken from a bust at the Royal Palace at Kew, now the Royal Botanic Gardens.

In 1730 Queen Caroline commissioned a 'hermitage', decorated with a series of five marble busts by the English sculptor Michael Rysbrack to celebrate British philosophers: Locke, Isaac Newton, Robert Boyle, Samuel Clarke and William Wollaston. Unfortunately the Hermitage no longer exists.

Locke was a staunch supporter of the Williamite cause and the Glorious Revolution of 1688, which brought William III of Orange to the throne. Locke's philosophy, particularly his 'Two Treatises of Government', provided the intellectual justification for the new constitutional order, asserting that government relies on the consent of the governed. *CS 125, iii of iii. Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68789

67. **M.r Alexander Pope. Act.s 28.**

G. Kneller S.R.Imp. et Mag. Brit. Baronet.s Pinx. 1716. J. Smith fec. et ex. 1717.

Mezzotint, 345 x 245mm (13½ x 9¾"). On 18th century watermarked paper. Small margins. £260

Half length portrait of poet and writer Alexander Pope (1688-1744). Looking towards the right, wearing a cap, coat and open collar, with an open book in his hands and landscape of trees in the background. *CS 203.II of III.*

Stock: 68668

68. **Mr. Will: Richards.**

G: Kneller Pinx. I. Smith Fec: G. Beckett ex: [n.d., c.1688.]

Mezzotint. 235 x 190mm (9¼ x 7½"). Trimmed to plate, mounted in album paper at sides. £180

A portrait of William Richards (1643-1705) non-jurist rector of Helmdon, Northamptonshire and author. His satirical work, "Wallography or The British Described", published anonymously, was ascribed to Jonathan Swift.

Grace Beckett, the widow of Isaac Beckett, briefly continued his business, but sold the shop and stock to John Savage in 1689. *CS 211, i of iii. Russell ii of iv.*

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

Stock: 68691



69. **Laurence Sterne, A.M &c. &c. &c.**

J. Reynolds pinx.t. E.Fisher fec.t. [London Printed for Rob.t Sayer at the Golden Buck in Fleet Street.] [n.d. c.1760]

Mezzotint. 355 x 255mm (14 x 9¾"). State before plate cut down and line of publication added. Small margins. £320

Three-quarter length seated portrait of Laurence Sterne (1713-68), writer and divine; author of 'Tristram Shandy'.

The Reynold's oil is in the National Portrait Gallery. *CS57. Hamilton page 66. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 68638

70. **Laurence Sterne, A.M. Prebendary of York, Vicar of Sutton on the Forest and of Stillington near York.**

J. Reynolds pinx.t. E.Fisher fec.t. London Printed for Rob.t Sayer at the Golden Buck in Fleet Street. [n.d. c.1760]

Mezzotint. 355 x 255mm (14 x 9¾"). Thread margin on right, other three margins small. £320
Three-quarter length seated portrait of Laurence Sterne (1713-68), writer and divine; author of 'Tristram Shandy'.

The Reynold's oil is in the National Portrait Gallery. CS57 iv of iv. Hamilton page 66. Ex: Collection of The Hon. C. Lennox-Boyd.

Stock: 68637



MARY BATEMAN.

The Yorkshire Witch.

71. **Mary Bateman. The Yorkshire Witch.**

Engraved by S.Humble, 1 Featherstone Buildings, Holborn. [n.d., c.1810.]

Engraving. Sheet 210 x 130mm (8¼ x 5"). £140

Portrait of Mary Bateman (1768-1809), English criminal, reputed to be a witch and often referred to as the "Yorkshire Witch," who was tried and executed for the murder of Rebecca Perigo, in the early nineteenth century.

Stock: 68938

72. **Blake, alias Blueskin, attempting to cut the throat of Jonathan Wild. On the leads before the Sessions House.**

[n.d., c.1780.]

Engraving. Sheet 180 x 115mm (7 x 4½"). £130

A scene depicting Joseph "Blueskin" Blake (1700-1724), English highwayman and prison escapee making an unsuccessful attempt to kill Jonathan Wild by cutting his Throat. He was executed in November, 1724, at Newgate.

Stock: 68942

73. **Elizabeth Canning. At the House of Mother Wells at Enfield Wash.**

Drawn from the Life. [1754.]

Extremely rare etching. Sheet 225 x 240mm (9 x 9½"). Trimmed, backed onto album paper and folded. Some loss of image. Damaged. £260

A scene depicting Elizabeth Canning seated at a table with Mary Squires threatening her with a knife. Elizabeth Canning was a scullery maid whose alleged her kidnapping by Mary Squires and Susannah Wells in 1753. She was transported to Conneticut for perjury in 1754 after Mayor Crisp Gascoyne grew suspicious Frontis to "Truth triumphant: or, the genuine account of the whole proceedings against Elizabeth Canning, tried and convicted of perjury, ... for falsely swearing a robbery against Mary Squires,[...]". Frontis: Triumphant or the genuine account of the whole proceeding against Elizabeth Canning, printed for C Sympson 1754.

Stock: 68829

74. **[Criminal.] Scoldwell, a Sheriff's Officer, on his road to London after robbing Mr Spurling of Bedfont (in whose House he has been in possession) of his Ducks Watch Cash, &c. _ Exclaiming to the Coachman. Quack! Quack! Tuck! Tuck! I have done the Baker out of Ducks, his Watch, &c.**

Pub. by Alex. Hogg & Co April 30 1808.

Engraving. Sheet 210 x 125mm (8¼ x 5"). Trimmed into top of plate. £160

A scene depicting the travel of Charles Scoldwell, a Sheriff's Officer on his way to London after robbing Mr Spurling of Bedfont.

Scoldwell was convicted of stealing Two Ducks, and sentenced on 23rd of July, 1796, to Transportation to Australia for Seven Years.

Stock: 68980

75. **Citizen Skirving.**

J.Kay fecit. 1794.

Stipple engraving. Sheet 210 x 125mm (8¼ x 5"). Very trimmed and backed onto album paper. £130

Portrait of William Skirving (c. 1745-1796), one of the five Scottish Martyrs for Liberty, was active in advocating universal suffrage and other reforms inspired by the French Revolution; he was convicted of sedition in 1793-94 and sentenced to transportation to New South Wales *Kivell & Spence: pg 278*

Stock: 69002

76. **[Giuseppe Marco Fieschi] Portrait Phrénologique & Physiognomonique de Fieschi, Vulgairement dit Gérard, auteur de l'attentat du 28 Juillet.**

[illegible signature] Lith Deportes. Chez J. Deportes, éditeur, pont neuf, 15, en face henri IV. A Paris. [n.d., c.1835.]

Lithograph. Sheet 305 x 230mm (12 x 9"). £280

A half-length portrait of Giuseppe Marco Fieschi (1790-1836) who built and fired an 'infernal machine' volley gun at King Louis Philippe, 28th July 1835. Fieschi was a disaffected Corsican Republican who fought with Joachim Murat in his attempt to regain the Napoleonic kingdom of Naples. Back in Corsica in 1816, he was condemned to ten years imprisonment for theft and forgery, but he eluded the police and escaped to Paris. After continuing a life of crime, he became involved in a plot to kill the king, building a 25-barrel volley gun and installing it at a house in Boulevard du Temple. As the king's entourage passed the machine was fired, grazing the king's forehead and killing Marshal Mortier and seventeen other people. Fieschi was arrested, condemned to death and guillotined on February 19, 1836.

Stock: 68948

77. **Simon Lord Fraser. Of Lovat. Beheaded for Rebellion on Tower Hill, on the 9th April 1747, in the 80th year of his Age.**

Pub by Alex.Hogg & Co, Jan.y. 2, 1808.

Engraving. Sheet 210 x 125mm (8¼ x 5"), with large margins. Faint creasing. £90

Portrait of Simon Lord Fraser (1667-1747), he was convicted of high treason for his role in the Jacobite rising of 1745, and he was the last man in Britain to be executed by beheading. *Not in Sharp.*

Stock: 68970

78. **Joseph Gerald.**

[J. Kay 1794] [n.d., c.1790.]

Engraving. Sheet 210 x 125mm (8¼ x 5"). Very trimmed and back onto album paper. £130

Portrait of Joseph Gerral (1763-1796), a political reformer and one of the "Scottish Martyrs," was active in the London Corresponding Society and the Society for Constitutional Information, and authored 'A Convention the Only Means of Saving Us from Ruin'. Convicted of sedition in 1794, he was transported to Sydney, where he died of tuberculosis in 1796. *Kivell & S page 124*

Stock: 68995

79. **[Jane Gibbs.] Mrs Gibbs. The Noroious Street Walker & Extorter_swearing at the Old Bailey to Mr F.Beck having Robbed her in Kensington Garden of which charged he was honorably acquitted_multitudes of Witnesses appearing to prove her having made similar Charges against them, in order to extort Money.**

[n.d., c.1800.]

Etching. Sheet 235 x 170mm (9¼ x 6¾"). Trimmed into plate and backed onto album paper. Time staining and folded. Some loss of image. £140

Portrait of Mrs Jane Gibbs, tried twice in the autumn of 1799 for falsely accusing men of robbing her.

After making many similar attempts, being recognized, assaulted by the mob, and protected by constables, she was at last found to be insane.

Stock: 68907



80. **Mrs Jane Gibbs. As she appeared before the Magistrates at Bow Street, charged by Mr Evans, Admiralty Messenger with atrociously endeavouring to repeat on him the Attempt she has made on the Life of Mr Beck at the Old Baily by fously swearing a Robbery against him.**

[n.d., c.1800.]

Etching. Sheet 120 x 130mm (4¾ x 5"). Trimmed into plate and backed onto album paper. Time staining.

£120

Portrait of Mrs Jane Gibbs, tried twice in the autumn of 1799 for falsely accusing men of robbing her. After making many similar attempts, being recognized, assaulted by the mob, and protected by constables, she was at last found to be insane.

Stock: 68906

81. **[James Hadfield.]**

[John Cawse.] [n.d., c.1800. S.W.Fores.]

Coloured etching. Sheet 210 x 145mm (8¼ x 5¾"). Very cut and backed onto album paper. £160

Portrait of James Hadfield (1771/1772-1841) who attempted to assassinate George III of Great Britain in 1800 but was acquitted of attempted murder by reason of insanity.

Hadfield was defended by Thomas Erskine (1750-1853), leading barrister of the era. *VI 712*

Stock: 68825



82. **[The Hammersmith Ghost.] Thomas Millwood. The Supposed Hammersmith Ghost, Shot by Francis Smith in the Night of 3, Jan.y. 1804.**

Pub. by Alex. Hogg & Co Oct3 1807.

Engraving. Sheet 210 x 130mm (8¼ x 5"). Trimmed into left of plate. £120

A scene depicting the Hammersmith Ghost murder case of 1804 set a legal precedent in the UK regarding self-defence: that someone could be held liable for their actions even if they were the consequence of a mistaken belief.

Near the end of 1803, many people claimed to have seen or even been attacked by a ghost in the Hammersmith area of London, a ghost believed by locals to be the spirit of a suicide victim. On January 3, 1804, a 29-year-old excise officer named Francis Smith, a member of one of the armed patrols set up in the wake of the reports, shot and killed a bricklayer, Thomas Millwood, mistaking the white clothes of Millwood's trade for the shroud of a ghostly apparition. Smith was found guilty of murder and sentenced to death, later commuted to one year's hard labour. The issues surrounding the case were not settled for 180 years, until a Court of Appeal decision in 1984. *VII page 170.*

Stock: 68984

83. **The Exact Manner of Executing the Mutineers on Board the Temeraire Majestic and Formidable at Portsmouth in 1802. A full & Complete Account if this remarkable case will be found in this Useful & Interesting New Publication.**

[n.d, c.1805.]

Engraving. Sheet 210 x 125mm (8¼ x 5"). Small margins. £180

A frontispiece depicting the executions of the Temeraire mutineers in 1802 shows the punishment of the ringleaders following the suppression of the brief but serious uprising at sea.

On 3 December, sailors aboard Temeraire refused orders and demanded the ship return to England. They

briefly dispersed but soon renewed the protest, barricading themselves below deck and refusing commands.

The next day, Rear Admiral Campbell intervened, but disorder led to clashes with officers and the arrest of ringleaders, after which the mutiny collapsed.

The ship returned to England, where fourteen ringleaders were court-martialled in 1802; twelve were executed, and the others received flogging or life imprisonment.

Stock: 68994

84. **Citizen Margarot. [Delegate from the London Corresponding Society to the British Convention.]**

[J.Kay fecit.] [n.d., c.1794.]

Stipple engraving. Sheet 210 x 125mm (8¼ x 5"). Very trimmed and backed onto album paper. £130

Portrait of Maurice Margarot (1745-1815), a founding member of the London Corresponding Society, was a leading advocate of parliamentary reform. Arrested in 1793 for alleged seditious activity, he was tried in Edinburgh in 1794 amid public demonstrations of support. After defending himself in a speech deemed seditious, he was convicted and transported to New South Wales with other radicals known as the Scottish Martyrs. During the voyage, allegations of a planned mutiny led to several prisoners being confined, though Margarot was not; claims of his involvement were made but never formally examined on arrival. *Kivell & Spence.*

Stock: 68999

85. **Francis Henry de la Motte. Executed for High Treason, at Tyburn, on the 27th July 1781.**

[n.d., c.1790.]

Engraving. 125 x 80mm (5 x 3¼"), large margins. £90

Portrait of Francis Henry de la Motte who was executed for high treason at Tyburn Prison on the 27th July 1781. *IV page 80.*

Stock: 68988

86. **[Thomas Muir, Jr. of Huntershill.] [Thom]as Muir Esqr. Younger.**

[After John Kay.] [n.d., c.1793.]

Etching. Sheet 210 x 125mm (8¼ x 5"). Very trimmed and backed onto album paper. £190

Portrait of Thomas Muir (1765-1799), a Scottish lawyer and political reformer, led the Society of the Friends of the People and is commemorated on Edinburgh's Political Martyrs' Monument. Convicted of sedition in 1793, he was transported to Botany Bay but escaped in 1796. After travels through North America and Mexico, he was captured in Cuba and sent to Spain, where he was severely wounded in a naval battle. Mistaken for dead, he survived, recovered, and was released to France in 1797. *Kivell & S page 211*

Stock: 68996



87. **Jack Shepher[d]. A, the Hole he made in the Chimney when he got loose.**

Drawn from the Life. [n.d., c.1720.] [Printed for and Sold by T.Bowles Print Seller next the Chapter House in St. Pauls Ch. Yard. & I: Bowles Print Seller over-against Stocks Mart.]

Scarce etching. Sheet 245 x 160mm (9¾ x 6¼"). Very damaged, cut and backed onto album paper with folds and creases. £130

Portrait depicting Jack Sheppard (1702-24), seated on a chair in prison cell at Newgate, with hands and feet in chains, shackled to the floor.

nicknamed "Honest Jack", "Gentleman Jack" or "Jack the Lad" (the origin of the phrase).

Sheppard was arrested and imprisoned five times in 1724, but escaped four times from prison, making him notorious, though popular with the poorer classes.

Ultimately, he was caught, convicted, and hanged at Tyburn, ending his brief criminal career after less than two years.

Stock: 68903

88. **Earl Ferrers. As he lay in his Coffin at Surgeons hall.**

Valois sc. [n.d., c.1760.]

Engraving. 180 x 115mm (7 x 4½"), with large margins. Very small mark on right of plate, outside of image. £130

A portrait of Laurence Shirley, 4th Earl Ferrers (1720-60), as he lay in his coffin at Surgeon's Hall. The body is displayed vertically and is fully clothed on the wedding suit embroidered with silver he wore to his execution at Tyburn on 5th May 1760.

His wife separated from him on grounds of cruelty and Ferrers shot his steward, John Johnson, dead after becoming suspicious of him. On trial for murder, Ferrers tried to avoid the death sentence by claiming that he was insane at the time of the shooting. Dr. John Monro, who worked at Bethlem Hospital for mentally ill patients, gave evidence in his favour. However, Ferrers was found guilty of murder and hanged at Tyburn. His procession to Tyburn from the Tower of London in his own private carriage took nearly 3 hours,

the route lined with large crowds of spectators. He was the last peer in England to be hanged for murder. After his execution his body was taken to Surgeon's Hall for public exhibition and dissection.

Stock: 68904

89. **[Slavery.] A.W.Hodge, Esq.r. Executed for the Murder of his Negro Slave.**

[n.d., c.1820.]

Engraving. Sheet 210 x 130mm (8¼ x 5") Small margins. £180

Portrait of Arthur William Hodge (1763-1811), a Tortolan planter and politician, who was convicted of murder and executed by hanging in 1811.

Hodge was found guilty of killing an enslaved person under his ownership, becoming the first British subject to be executed for the murder of an enslaved individual.

Stock: 68909

90. **Levi Weil the Jew Doctor, preventing Hyam Lazarus from Shooting Mrs Hutchins at Chelsea.**

Dodd delin. Sherwin sculp. [n.d., c.1780.]

Engraving. Sheet 190 x 115mm (7½ x 4½"). Small hole in upper centre of image. Trimmed into right side of plate. £140

A scene depicting a robbery in Chelsea Fields, perpetrated by a Jewish gang led by Doctor Levi Weil on 11th June 1771.

Weil, who had a doctorate from the University of Leyden, had been practicing unsuccessfully in London, causing him to turn to crime. He formed a gang of Jews from Amsterdam and started forcing entry to houses and robbing them. They attacked the farm of Mrs Hutchings, a widow, shooting one of her labourers, who died the following day. A reward was offered and one of the gang's accomplices turned them in. Of the six defendants at the Old Bailey trial (Levi Weil, Asher Weil, Marcus Hartagh, Jacob Lazarus, Solomon Porter and Lazarus Harry), four were convicted of murder and robbery, Marcus Hartagh and Lazarus Harry acquitted for lack of evidence. While the four awaited execution they were attended by a rabbi, who did not pray with them; on the scaffold they sang a Hebrew hymn before they were dropped, on the 9th December 1771. *Jewish Museum London AR 2451.*

Stock: 68992

91. **[Witchcraft.] The ducking of John Osborn & his Wife on a charge of Witchcraft.**

[London: Alexander Hogg, 1795.]

Engraving. 175 x 115mm (7 x 4½"), large margins on 3 sides. Some foxing. £130

A scene depicting the ducking of Ruth Osborne (1680-1751) and her husband John.

In 1751 John and Ruth Osbourne were seized from a workhouse in Tring and accused of witchcraft. Both were ducked in a pond in Wilstone, but one of the leaders, Thomas Colley, held Ruth down with a stick until she drowned. Colley was convicted of murder and hanged in chains at Gubblecote Cross.

Stock: 68944

92. **[Bearded man in profile.]**

WB [William Baillie] 1761.

Rare etching. 95 x 70mm (3¾ x 2¾"). Narrow margins, mounted on album paper at corners. £120

Captain William Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68854

93. **[Night. Boy Blowing Charcoal.]**

[Godf.y Schalken Pinx.t. Rich.d Purcell Fecit.]

Mezzotint, proof before letters. 350 x 250mm (13¾ x 9¾").

[London Printed for Rob.t Sayer at the Golden Buck near Serjeants Inn Fleet Street.] [n.d., c.1755]. £360

A chiaroscuro of a boy lit by the charcoal he is blowing on, a candle in his other hand.

Godfried Schalken's original oil remained at Althorp until 1988, when it was purchased by the National Galleries of Scotland (NG 2495), now titled 'A Boy Blowing on a Firebrand to Light a Candle'. *CS see pg. 460. Ex: collection of the Hon. Christopher Lennox-Boyd. See BM 2010,7081.3063 for lettered state.*

Stock: 68817

94. **Night. Boy Blowing Charcoal.**

Godfy Schalken Pinx.t. Wilson Fecit. Mezzotint. 350 x 250mm (13¾ x 9¾"), large margins.

London Printed for Rob.t Sayer, at the Golden Buck, opposite Fetter Lane, Fleet Street [n.d., c.1760]. £360

A chiaroscuro of a boy lit by the charcoal he is blowing on, a candle in his other hand.

Godfried Schalken's original oil remained at Althorp until 1988, when it was purchased by the National Galleries of Scotland (NG 2495), now titled 'A Boy Blowing on a Firebrand to Light a Candle'. *CS see pg. 460. Ex: collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68816

95. **The Happy Youth whom Strength of Genius fires; / Who, smit with Science, to fair Fame aspires, / Thro' all her Windings, Nature must persue; Not quit the Nymph till he obtain the Clue. Lockman.**

Chardin pinx.t. 1737. J. Faber fecit 1740. Sold by Faber at the Golden Head Bloomsbury Square.

Mezzotint, 18th century watermark. 330 x 225mm (13 x 8¾"), large margins Horizontal crease in centre, collector's ink stamp in inscription area. £480

A portrait of young man (said by Chaloner Smith to be 'Master Chardin') sitting at a table sharpening a crayon as he draws a head on a portfolio.

The original oil, by Jean Siméon Chardin (1699-1779), is in the Louvre, titled 'Le Jeune dessinateur'. *CS 75.*

Ex: collections of The Hon. Christopher Lennox-Boyd and Thomas Clutterbuck (1775-1837), Lugt 2424.

Stock: 69000

96. **The Happy Youth whom Strength of Genius fires; / Who, smit with Science, to fair Fame aspires, / Thro' all her Windings, Nature must persue; Not quit the Nymph till he obtain the Clue. Lockman.**

Chardin pinx.t. 1737. J. Faber fecit 1740. Sold by Faber at the Golden Head Bloomsbury Square.

Mezzotint. 330 x 225mm (13 x 8¾"), with large margins. Slight staining top right. £450

A portrait of young man (said by Chaloner Smith to be 'Master Chardin') sitting at a table sharpening a crayon as he draws a head on a portfolio.

The original oil, by Jean Siméon Chardin (1699-1779), is in the Louvre, titled 'Le Jeune dessinateur'. *CS 75.*

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

Stock: 68998



97. **Priscilla Cooper.**

Tho.Gibson pinx. J.Smith fecit et ex. [n.d., c.1740.]

Mezzotint. 245 x 185mm (9¾ x 7¼"). Trimmed close to plate. £260

Portrait of Priscilla Cooper, a young girl, to her left she holds a small jar in her right hand, opening the lid with her left hand. Possibly the printseller's daughter.

The first state was lettered 'J. Simon fec.' and had the address of Edward Cooper. *CS 43 ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68559

98. **The Country Maid. How happy is the Maid. Who lives a rural life. By no false Views betray'd. To know domestic Strife. No Passion sways her Mind. Nor wishes to be Great. By humbler Hopes confind. She shuns the flatt'ring Bait.**

Sold by J. McArdell at teh Golden Head the Corner of Southampton Street Cov.t Gard.n [n.d., c.1760].

Fine and rare mezzotint, 330 x 225mm (13 x 8¾"). On 18th century watermarked paper. Small margins.

Repairs. £230

A three-quarter portrait of a woman wearing a silk gown and carrying a basket of flowers.

This plate was originally an untitled portrait of Lucy Ebberton (or Everton) after George Knapton (see Ref: 68219), but the face has been reworked beyond recognition. *CS 58, unlisted state after ii of ii; Russell 58, unlisted state after iii of iii; Goodwin 130. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68834

99. **[A Dutch girl reading an illustrated book.] [In the Collection of Sir James Lowther Bar.t.]**

[Painted by Ger.d Dou. Engrav'd by C.t Baillie.] [n.d., c.1769.]

Etching, printed in colours. 250 x 180mm (9¾ x 7").
Trimmed to plate at bottom, narrow margins elsewhere. £260

An oval portrait of a seated woman, engraved by Captain William Baillie after Gerrot Dou. Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 2.*
Stock: 68857

100. **[A Dutch girl reading an illustrated book.] [In the Collection of Sir James Lowther Bar.t.]**

[Painted by Ger.d Dou. Engrav'd by C.t Baillie.] [n.d., c.1769.]

Etching, proof before letters. 250 x 180mm (9¾ x 7").
Thread margins. £260

An oval portrait of a seated woman, engraved by Captain William Baillie after Gerrot Dou. Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 2.*
Stock: 68856

101. **[Exultation; or the Frail Charmer.]**

[Robert Sayer? c.1788.]

Rare mezzotint, proof before letters. 355 x 255mm (14 x 10"). Paper toned, creasing, spots. £480

A slightly satirical portrait of a woman in a broad-rimmed hat in a landscape with river and bridge. Chaloner Smith (p.1757) reproduces a 1795 Laurie & Whittle catalogue of 'Postures', with this print numbered 330. It is likely this proof was published by their former employer
Stock: 68945

102. **[Girl in Turban] From a Painting by Guino [Reni] in the Collection of the Earl of Bute.**

WBaillie Sculp. Publish'd as the Act directs Oct the 1.st 1771.

Mezzotint and etching, 18th century watermark. 230 x 155mm (9 x 6"), large margins. Creasing at bottom.

£160

A girl wearing a turban with her forefinger to her lips, engraved by Captain William Baillie after Guido Reni. Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68855



103. **[Young Girl with Turban.] From a Painting by Guido in the Collection of the Earl of Bute.**

W.Baillie Sculp. Publish'd as the Act directs Oct the 1st 1771.

Fine mezzotint. 230 x 155mm (9 x 6"). Small margins. £140

Portrait of a young woman wearing a turban.
Stock: 68673

104. **[The Virgin and Child.] From a Painting by Parmegiano in the Collection of D.r Bragg.**

WBaillie sculp. 1769.
Fine mezzotint, printed in colours. 255 x 205mm (10 x 8"), large margins Left corners of margin rebuilt. £280

A portrait of the Madonna, holding a peach, and Christ holding a bird engraved by Captain William Baillie after Parmigianino . Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3, with date added.*
Stock: 68858

105. **[The Virgin and Child.] From a Painting by Parmegiano in the Collection of D.r Bragg.**

W.Baillie sculp. 1769.

Mezzotint, 18th century watermark, 255 x 205mm (10 x 8"), large margins. Crease lower right. £240

A portrait of the Madonna, holding a peach, and Christ holding a bird engraved by Captain William Baillie after Parmigianino.

Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3, with date added.*

Stock: 68859

106. **[Bessey Nassau van Zuylestein.] The Right Honourable Bessey Countess of Rochford.**

Char: D'Agar pinx. J.Smith Fec & ex. 1723.

Mezzotint. 345 x 250mm (13½ x 9¾"). Trimmed close to plate. £190

A three-quarter seated portrait of (1699-1746), holding a coronet.

The illegitimate daughter of Richard Savage, 4th Earl Rivers, by Elizabeth Colleton, Bessy married Frederick Nassau van Zuylestein, 3rd Earl of Rochford, and later wife of Reverend Philip Carter. *CS 213.*

Stock: 68669



107. **[Old woman in ruff]. G.Dou 1638. [From a Drawing of G.d Dou, in the Collection of W.m Baillie Esq.r.]**

[W.Baillie f.] [March 1777.]

Mezzotint, printed in black and sanguine. Sheet 275 x 215mm (10¾ x 8½"). Trimmed within plate, losing inscriptions. £190

A seated portrait in oval of an old woman wearing cap, ruff and fur-trimmed coat.

Engraved after a painting by Gerrit Dou (1613-75) by Captain William Baillie (1723-1810), who devoted

himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68853

108. **[Old woman in ruff]. G.Dou 1638. From a Drawing of G.d Dou, in the Collection of W.m Baillie Esq.r.**

W.Baillie f. March 1777.

Mezzotint. Sheet 320 x 220mm (12½ x 8¾"). Trimmed within plate. £140

A seated portrait in oval of an old woman wearing cap, ruff and fur-trimmed coat.

Engraved after a painting by Gerrit Dou (1613-75) by Captain William Baillie (1723-1810), who devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68852

109. **[Parish Orphans.]**

[A. Le Nain. W. Baillie.] [n.d., c.1771.]

Mezzotint, proof before letters. 355 x 255mm (14 x 10"). Thread margins. £290

Two orphans, a boy sitting on a wall eating a piece of bread, a girl standing in front of it looking towards the viewer, holding a roll; her right hand is tucked under her apron. The plate was engraved by Captain William Baillie (1723-1810) after Antoine Le Nain (c.1600-48). Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68864

110. **[Peasant man with basket] In the Coll.n of the Earl of Bute.**

Zuccharo Pinxit. W.Baillie Sc. Pub Jan.y 1. 1777.

Soft ground etching, printed in black and sanguine, pt 18th century watermark. Sheet 270 x 210mm (10½ x 8¾"). Trimmed within plate, slight soiling. £130

Engraved after a painting by Federico Zuccaro (c.1540-1609) by Captain William Baillie (1723-1810), who devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68850

111. **[Miss White, Clear Starcher to the Queen.]**

[n.d., c.1760.]

Scarce mezzotint, proof before letters, 355 x 250mm (14 x 9¾"). On 18th century watermarked paper. Loss in corners rebuilt with infill, narrow margins also with some replacement, paper toned, title written in old ink mss. £360

A woman wearing a dress with plaid skirts, white apron and fichu, lace cap and pearls, standing outside a building, patting a white frill into shape. To her side is a bowl. *CS ENA III 159, unlisted state before his only state, 'style of Houston'.*

Stock: 68790

112. **[Woman with an oil lamp.] From a Painting of Ger.d Dou, belonging to Cap.t Baillie.**

W. Baillie sculp.t. Publish'd as the Act directs Oct. 1.st 1771.

Mezzotint. 155 x 230mm (6 x 9"). Small margins. £140

A night scene showing a woman leaning through a window, shielding the flame of a lamp with her hand. Engraved after a painting by Gerrit Dou (1613-75) by Captain William Baillie (1723-1810), who devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68849

113. **[Ja.s Turner, a Beggar valued his Time at a Shill.g an hour in the Year 1750.]**

WB [William Baillie] 1762 [after Nathaniel Hone]. Mezzotint, state before title, on laid paper. 80 x 70mm (3¼ x 2¾"). Laid on album paper at corners. £160

A head and shoulders portrait in oval of a man with long white hair and beard. Turner charged the painter Hone a shilling an hour to sit for him.

Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 1 of 3, without title or engraved border.*

Stock: 68860

114. **Ja.s Turner, a Beggar valued his Time at a Shill.g an hour in the Year 1750.**

Engraved by Cap.t Baillie from a Miniature by M.r Hone. Nov. 9. 1774.

Mezzotint. 80 x 70mm (3¼ x 2¾"), large margins. Laid on album paper at corners. £120

A head and shoulders portrait in oval of a man with long white hair and beard. Turner charged the painter Hone a shilling an hour to sit for him.

The plate was first published 1762, without the title or border around the oval.

Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 2 of 3, title and border around the oval added.*

Stock: 68861



115. **Ja.s Turner, a Beggar aged 93, valued his Time at a Shill.g an hour in the Year 1750.**

Engraved by Cap.t Baillie from a Miniature by M.r Hone. Nov. 9. 1774.

Mezzotint, large margins. 80 x 70mm (3¼ x 2¾"). Laid on album paper at corners. £120

A head and shoulders portrait in oval of a man with long white hair and beard. Turner charged the painter Hone a shilling an hour to sit for him.

The plate was first published 1762, without the title or border around the oval. This third state has 'aged 93' added.

Baillie (1723-1810) devoted himself to printmaking and dealing after retiring from the army in 1761. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd, his state 3 of 3.*

Stock: 68862

116. **The R.t Reverend Father in God Francis Lord Bishop of Rochester and Dean of Westminster.**

G. Kneller Eq. Bart. Pinx. M.V. dr Gucht Sculp. [n.d., c.1713.]

Engraving. 340 x 235mm (13½ x 9¼"). Trimmed into plate, mounted in album paper at edges. £160

A half-length portrait in oval of Francis Atterbury (1662-1732), Bishop of Rochester, who was deprived of his offices in 1723 for corresponding with James Francis Edward Stuart (the Old Pretender). *Sharp 284., state i of ii.*

Stock: 69012

117. **James, Duke of Ormond] Illustrissimus Princeps Jacobus Dux Ormondiae, Equitum Legatus Praefectus Praetorianus; nec non Legionum Gentium Confaederatarum apud Vigonem Imperator; cujus sub Auspicijs, in Sinu illo Vigoniensi, Penitus, aut Periere, aut captae sunt Galliae atque Hispaniae Classes, XII.º die Octobris 1702.**

G. Kneller S.R.Emp. et Angl. Eques Aur. pinx. J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel street Covent Garden [n.d. c.1710].

Fine mezzotint. 345 x 250mm (13¼ x 9¾"), with large margins £360

Head and shoulders portrait in oval of James Butler, 2nd Duke of Ormond (1665-1745), wearing long wig, lace cravat, chain and St George, and robes with a ribbon on the shoulder. Born Dublin Castle, he joined the British army, fighting for William III at the battle of the Boyne. However, after losing his posts on the accession of George I, he became involved in the 1715 rebellion against the Hanoverians and thereafter lived in exile. *CS 194. Sharp 558. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69005



118. **The most Noble Prince James, Duke, Marquis and Earle of Ormond, Earl of Brecknock and, Ossery, Baron of Lanthony and Lord Butler of Moor Park, Baron of Arclo and Cheif Butler of the Kingdome of Ireland Knight of the most Noble Order of the Garter, &c.**

G. Kneller S.R. Emp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. [n.d. c.1701] Mezzotint, sheet 345 x 250mm (13½ x 9¾") Thread margins and damaged on right. £260

Three-quarter portrait of James Butler, 2nd Duke of Ormond (1665-1745), wearing long wig, armour, chain and St George, embroidered sash around waist, sword, and holding a baton. A plumed helmet sits on a block to right with a tree in the background to right. A battle involving cavalry rages on in the background to left. Butler was an army officer and politician, born Dublin Castle; succeeded his grandfather James Butler as Duke of Ormond. Jacobite, though reconciled to William III and fought at the battle of the Boyne. He was involved in the 1715 rebellion against the

Hanoverians and thereafter lived in exile. *CS 193 III of III. Sharp 557 III of III. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68667

119. **The most Noble Prince James, Duke, Marquis and Earle of Ormond, Earl of Brecknock and, Ossery, Baron of Lanthony and Lord Butler of Moor Park, Baron of Arclo and Cheif Butler of the Kingdome of Ireland Knight of the most Noble Order of the Garter, &c.**

G. Kneller S.R. Emp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. [n.d. c.1701]

Mezzotint, sheet 345 x 250mm (13½ x 9¾") Trimmed to plate. Laid on paper. Creasing in corners where stuck down. £190

Three-quarter portrait of James Butler, 2nd Duke of Ormond (1665-1745), wearing long wig, armour, chain and St George, embroidered sash around waist, sword, and holding a baton. A plumed helmet sits on a block to right with a tree in the background to right. A battle involving cavalry rages on in the background to left. Butler was an army officer and politician, born Dublin Castle; succeeded his grandfather James Butler as Duke of Ormond. Jacobite, though reconciled to William III and fought at the battle of the Boyne. He was involved in the 1715 rebellion against the Hanoverians and thereafter lived in exile. *CS 193 III of III. Sharp 557 III of III. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68701

120. **Illustrissimus Princeps Jacobus Dux Ormondiae, Equitum Legatus Praefectus Praetorianus; nec non Legionum Gentium Confaederatarum apud Vigonem Imperator; cujus sub Auspicijs, in Sinu illo Vigoniensi, Penitus, aut Periere, aut captae sunt Galliae atque Hispaniae Classes, XII.o die Octobris 1702.**

G. Kneller S.R. Emp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel street Covent Garden. [n.d. c.1710] Mezzotint, sheet 345 x 250mm (13¼ x 9¾"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. Trimmed to plate and laid on album paper. Repaired tears at top. £180

Head and shoulders portrait of James Butler, 2nd Duke of Ormond (1665-1745), wearing long wig, lace cravat, chain and St George, and robes with a ribbon on the shoulder. Butler was an army officer and politician, born Dublin Castle; succeeded his grandfather James Butler as Duke of Ormond. Jacobite, though reconciled to William III and fought at the battle of the Boyne. He was involved in the 1715 rebellion against the Hanoverians and thereafter lived in exile. *CS 194. Sharp 558. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68666



121. **[John Cecil, 5th Earl of Exeter] The R.t Honoble John Earl of Exeter.**

G. Kneller Eques pinx: I Smith fec: et exc: [n.d. c.1696]

Mezzotint, sheet 345 x 250mm (13½ x 9¼") Trimmed to plate and laid on album paper. £280

Portrait of John Cecil, 5th Earl of Exeter (c. 1648–1700), shown three-quarter length, seated and leaning on a block, wearing a wig, cravat, robe, and scarf; at left is a panel carved with putti, while at right a statue of Minerva and distant trees form the background. Cecil was known as Lord Burghley until 1678, was an English peer and Member of Parliament. He was also known as the Travelling Earl, a notable Grand Tourist and filled his family home, Burghley House, with treasures purchased on his travels in 1679, 1681 and 1699. Supposedly a lay nonjuror; following the Glorious Revolution of 1688, refused to take oaths of allegiance to the new monarchs, William III and Mary II, believing the deposed James II was still the rightful king. Dutch propaganda lists Chesterfield, Clarendon and Exeter as being in arms for the Prince of Orange in 1688, which is untrue. *Ex: Collection of The Hon. C. Lennox-Boyd. Sharp 397. CS 87 I of III.*
Stock: 68704

122. **[John Cecil, 5th Earl of Exeter] The R.t Honoble John Earl of Exeter.**

G. Kneller Eques pinx: I Smith fec: et exc: [n.d. c.1696]

Mezzotint, 345 x 250mm (13½ x 9¼") Thread margins. Slightly damaged top left. £180

Portrait of John Cecil, 5th Earl of Exeter (c. 1648–1700), shown three-quarter length, seated and leaning on a block, wearing a wig, cravat, robe, and scarf; at left is a panel carved with putti, while at right a statue of Minerva and distant trees form the background. Cecil was known as Lord Burghley until 1678, was an English peer and Member of Parliament. He was also known as the Travelling Earl, a notable Grand Tourist and filled his family home, Burghley House, with treasures purchased on his travels in 1679, 1681 and

1699. Supposedly a lay nonjuror; following the Glorious Revolution of 1688, refused to take oaths of allegiance to the new monarchs, William III and Mary II, believing the deposed James II was still the rightful king. Dutch propaganda lists Chesterfield, Clarendon and Exeter as being in arms for the Prince of Orange in 1688, which is untrue. *Ex: Collection of The Hon. C. Lennox-Boyd. Sharp 397. CS 87 I of III.*

Stock: 68703

123. **Jeremy Collier A.M.**

R. White Sculpsit 1701.

Engraving. 285 x 180mm (11¼ x 7"). Crease. £130
Portrait of Jeremy Collier (1650-1726), English theatre critic, non-juror bishop and theologian, imprisoned for his Jacobite writings.

The frontispiece to his enlarged edition of Louis Moréri, 'The great historical, geographical, genealogical and poetical dictionary' *Sharp 378.*

Stock: 68960

124. **Jeremy Collier A.M.**

J. v.der Gucht sculp.

Engraving. 145 x 85mm (5¾ x 3½"). Trimmed to image. Slight crease across centre. £70

Portrait of Jeremy Collier (1650-1726), English theatre critic, non-juror bishop and theologian, imprisoned for his Jacobite writings. *Sharp 379.*

Stock: 69018

125. **[James Drummond] James Earle of Perth Lord Drummond & Stobhall [&ct.] Lord Justice Generall of the Kingdome of Scotland. One of the Extraordinary Lords of the Session. And one of the Lords of his Maties most Hon.ble Privy Councell in that Kingdome. Anno 1682.**

G. Kneller pinxit. R. White Sculpsit. [n.d. c.1682.]
Engraving. 250 x 160mm (8¾ x 6¼"). Trimmed. losing part of title, mounted in album paper. £180

A half-length portrait in oval of James Drummond (1648-1716), 4th Earl of Perth, wearing long wig, cravat, and robe.

Drummond was appointed Lord Justice General in 1682, when he permitted the use of the thumbscrew in Scotland for the first time. He served as Lord Chancellor of Scotland, 1684-1688, when he followed James II into exile in France. *Sharp 596, ii of ii.*

Stock: 69020

126. **Matthias Earbery. Quid Valeant Humeri Quid Ferre Recusent**

J. Fry Pinx. J. Cole sculp. [n.d., 1717.]

Scarce engraving. Sheet 130 x 175mm (5¼ x 6¾").

Trimmed within plate, some rubbing, laid on album paper at corners. £160

A half-length portrait in oval of nonjuring clergyman Mathias Earbery (1690-1740). It was the frontispiece to his ironically-named 'The History of the Clemency of our English Monarchs', a critique of the treatment of Jacobite rebel prisoners that was branded seditious libel, forcing him to go abroad. *Sharp 395.*

Stock: 68969

127. **[John Graham of Claverhouse] Viscount Dundee.**

R. Smith sculp. [London: Edward Midwinter, 1730.]
Rare engraving. Sheet 120 x 70mm (4¾ x 2¾").
Trimmed, losing pagination at top, edged with album
paper. £130
Half-length portrait in oval of John Graham (1648-89),
7th of Claverhouse, 1st Viscount Dundee, in wig and
armour. He led the 1689 Jacobite rebellion but was
killed at the Battle of Killiecrankie, a Jacobite victory.
The portrait was published to illustrate 'An Elegy in
Memory of the Gallant Visc. Dundee, who was kill'd
by a random Shot, after he had won the Battel of
Gilliecrankey. Writ by Mr. Brown, at the Request of
Dr. Griffith and Mr Burges', in 'The Fourth and Last
Volume of the Works of Mr. Thomas Brown'. *Sharp*
394.

Stock: 69017

128. **Thomas Hearne M.A. of Edmund Hall Oxon.**

PTillemans d. GVertue S.1723. [published c.1800.]
Engraving. 202 x 133mm (8 x 5¼"), on wove paper,
large margins. £80
A half-length portrait of antiquarian Thomas Hearne
(1678-1735), assistant keeper of the Bodleian Library,
where he worked on cataloguing the books. As a
nonjuror he refused to take the oaths of allegiance to
King George I, and so in early 1716 he was deprived of
his librarianship. He turned down many professional
and academic positions, including the librarianship of
the Bodleian and the Camden professorship of ancient
history, rather than take the oaths. He did however
remain in Oxford and spent his time editing the English
chroniclers. *Alexander* 377. *Sharpe* 416, ii of ii.
Stock: 69008

129. **The true Effigies of the Reverend & Learned M.r John Kettlewell late Vicar of Coles Hill [in Warwickshire]. obÿt 12.d April 1695. Ætat 42.**

M.V. Gucht Sculp. [after Henry Tilson] [n.d., c.1718.]
Engraving. 160 x 90mm (6¼ x 3½"). Trimmed to
image top left, last line of title masked. Small margins
on 3 sides. £60
John Kettlewell (1653-95), clergyman, author and
nonjurist (one who refused to swear the oath of
allegiance to William and Mary after the Glorious
Revolution of 1688). *Sharp* 467.
Stock: 68965

130. **The true Effigies of the Reverend & Learned M.r John Kettlewell late Vicar of Coles Hill in Warwickshire. obÿt 12.d April 1695. Ætat 42.**

M.V. Gucht Sculp. [after Henry Tilson] [n.d., c.1718.]
Engraving. 160 x 90mm (6¼ x 3½"). Trimmed within
plate, laid on album paper. £50
John Kettlewell (1653-95), clergyman, author and
nonjurist (one who refused to swear the oath of
allegiance to William and Mary after the Glorious
Revolution of 1688). *Sharp* 467.
Stock: 68966

131. **The true Effigies of the Rev.d M.r John Kettlewell obÿt 12.d April 1695. Ætat 42.**

H. Tilson pinx. M.Vdr Gucht Sculp. [n.d., 1718.]
Engraving. 160 x 95mm (6¼ x 3¾"). Trimmed to
image on three sides, possibly losing publication line at
bottom, laid on album paper. £50
John Kettlewell (1653-95), clergyman, author and
nonjurist, who lost his post as Vicar of Coles Hill in
Warwickshire, after refusing to swear the oath of
allegiance to William and Mary after the Glorious
Revolution of 1688. *Sharp* 466. ii of ii.
Stock: 68967



132. **Thomas Maxwell Esq.r Major General of the Army, and Commander of the Dragoons in Ireland. &c.**

J. Closterman pinx: J Smith fec: et excud: [n.d., 1692.]
Mezzotint. 340 x 250mm (13½ x 9¾"). Thread
margins, slight foxing. £260
A three-quarter portrait of Major General Thomas
Maxwell (d.1693), wearing a long wig, lace cravat,
armour, fringed sash around his waist, holding a baton.
A Scottish Catholic in the British army and second
husband of Jane Bickerton, Duchess of Norfolk,
Maxwell stayed loyal to James II after the Glorious
Revolution of 1688. He went to Ireland, becoming a
colonel in the Seventh Regiment of dragoons at Bangor
and fighting at the Battle of the Boyne. In 1691 he
commanded the garrison of Athlone during the siege,
after which he was captured and sent to the Tower of
London. Released in 1693, he entered French service
and was killed at the Battle of Marsaglia the same year.
CS 180, ii of ii, published state with title. Ex: collection
of The Hon. Christopher Lennox-Boyd. Not in *Sharp*.
Stock: 68646

133. **Thomas Maxwell Esq.r Major General of the Army, and Commander of the Dragoons in Ireland. &c.**

J. Closterman pinx: J Smith fec: et excud: [Engraved c.1692 but Boydell edition on laid paper, c.1800.] Mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins, slight foxing. £140
A three-quarter portrait of Major General Thomas Maxwell (d.1693), wearing a long wig, lace cravat, armour, fringed sash around his waist, holding a baton. A Scottish Catholic in the British army and second husband of Jane Bickerton, Duchess of Norfolk, Maxwell stayed loyal to James II after the Glorious Revolution of 1688. He went to Ireland, becoming a colonel in the Seventh Regiment of dragoons at Bangor and fighting at the Battle of the Boyne. In 1691 he commanded the garrison of Athlone during the siege, after which he was captured and sent to the Tower of London. Released in 1693, he entered French service and was killed at the Battle of Marsaglia the same year. *CSI80, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd. Not in Sharp.*
Stock: 68647

134. **The Honourable Roger North Esq.r**
Ætatis cir. 30. Vol. II Pl. LXXXIX. p. 522.

P. Lely pinx. 1680. Geo. Vertue sculp 1740. Engraving. 215 x 160mm (8½ x 6¼"). £90
A half-length portrait of lawyer, biographer and amateur musician Roger North (1653-1734), younger brother of Lord Chancellor Francis North. In 1686 he was appointed Attorney General to Mary of Modena, but after the Glorious Revolution of 1688 he resigned all his offices.
The portrait was the frontispiece to his book 'The Examen', a defence of Charles II's record as a ruler. *Sharp 545.*
Stock: 68959

135. **The Honourable Roger North Esq.r**
Ætatis cir. 30.

P. Lely pinx. 1680. Geo. Vertue sculp 1740. Engraving. 215 x 160mm (8½ x 6¼"). Trimmed to platemark. £90
A half-length portrait of lawyer, biographer and amateur musician Roger North (1653-1734), younger brother of Lord Chancellor Francis North. In 1686 he was appointed Attorney General to Mary of Modena., but after the Glorious Revolution of 1688 he resigned all his offices.
The portrait was the frontispiece to his book 'The Examen', a defence of Charles II's record as a ruler. *Sharp 545.*
Stock: 69009

136. **[William Sancroft] Reverendissimus in Christo Pater D. D. Gulielmus Sancroft Providentetia Divina Archebis copus Cantuariensus, Totius Anglice Primas &c.**

R. White Sculp. [n.d., 1690.] Engraving. Sheet 205 x 145mm (8 x 5¾"), Trimmed to image and laid on album paper at edges. £90

Head and shoulders portrait in oval of non-juror William Sancroft (1677-1693), 79th Archbishop of Canterbury (1677-1690).

Despite being one of the Seven Bishops imprisoned in 1688 for seditious libel against James II, he also refused to swear allegiance to William and Mary, for which he lost his office.

The frontispiece to 'Overall's Convocation Book'.

Sharp 627.

Stock: 69011



137. **[William Sancroft] Reverendissimus in Christo Pater D. D. Gulielmus Sancroft Providentetia Divina Archebis copus Cantuariensus, Totius Anglice Primas &c.**

R. White Sculp. [n.d., 1690.] Engraving. Sheet 200 x 145mm (8 x 6"), Trimmed within plate, creased, small tear taped. Messy. £60
Head and shoulders portrait in oval of non-juror William Sancroft (1677-1693), 79th Archbishop of Canterbury (1677-1690).
Despite being one of the Seven Bishops imprisoned in 1688 for seditious libel against James II, he also refused to swear allegiance to William and Mary, for which he lost his office.
The frontispiece to 'Overall's Convocation Book'.

Sharp 627.

Stock: 68968

138. **William Sheridan D.D. Lord Bishop of Kilmor and Ardagh.**

W. Sheridan sc. [n.d., 1704.] Engraving. Sheet 140 x 80mm (5½ x 3¼"). Mounted on album paper at top. Trimmed to image. £65
A half-length portrait in oval of William Sheridan (c.1635-1711), After serving as chaplain to James Butler, 1st Duke of Ormonde, he was consecrated Bishop of Kilmore in 1682 but was deprived of his see for refusing to take an oath of allegiance to William and Mary following the 1688 Glorious Revolution.
The frontispiece to his 'Sermons', 1704.] *National Library of Ireland EP SHER-WI (2) I. Sharpe 641, i of ii.*

Stock: 68964



139. **[James Francis Edward Stuart] The Prince of Wales.**

[engraved by William Vincent.] [n.d., c.1700]
Rare mezzotint. 205 x 160mm (8 x 5½"). Trimmed to image and around title. £280

A portrait of James Francis Edward Stuart (1688–1766) as an infant, being crowned by two angels. First published c.1688. *CS 11, state ii of iii, without Vincent's name. Sharpe 75.*

Stock: 69023

140. **The Bpp.s Council. [Lettered beneath each oval portait:] Sr. Robert Sawyer Att: Generall 1687; Sr. Cresswell Levins Iust of ye Com. Pleas 1684; Sr. Geo. Treby Recordr. of London 1683; Sr. Francis Pemberton Kt. Lord Chief Iustice of England 1681; Henry Polixfin Esqr. Councillr. at Law.; Iohn Summers Esqr. Councillr. at Law.; Heneag Finch Esqr. Solic Gen. ll 1686.**

[c.1811.] [Boydell]
Fine mezzotint, 175 x 140mm (7 x 5½"), with very large margins. Slight central crease. £180

Sir Robert Sawyer, attorney-general; Sir Henry Pollexfen, Chief justice of the common pleas; Right Hon. Sir Francis Pemberton, Chief justice of the King's bench; Sir Creswell Levinz, judge, one of the counsel for the seven bishops; Sir George Treby, MP for Plympton and active in Parliament under Charles II and William III; Heneage Finch, Earl of Aylesford, solicitor-general, defended the seven Bishops who refused to accept James II's declaration of indulgence to Roman Catholics in 1688; and John Somers, Baron Somers, lawyer and politician who was a central figure in the Glorious Revolution of 1688. *CS: 7 (page 1648).*
Stock: 68898

141. **The Right Hon.ble S.r Tho: Bury, Knight Lord Chief Baron of his Majesties Court of Exchequer.**

J. Richardson pinx. 1719. J. Smith fec et ex 1720.
Mezzotint, 350 x 250mm (13¾ x 9¾"). Small margins. Small tears in right corner. £140

Half-length portrait of judge, Sir Thomas Bury (c.1652-1722), wearing judge's robes, collar and long, curled wig, set within an oval and with coat of arms below.

He was a prominent English judge and lawyer who operated during the Williamite and post-Williamite era, ultimately rising to become Chief Baron of the Exchequer. While his primary career was as a judicial figure under William III, George I, and Queen Anne, he was a key legal figure for the established government. *CS 31 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68836

142. **The Right Hon.ble S.r Charles Pratt K.t (now Lord Camden) Lord Chief Justice of His Majesty's Court of Common Pleas.**

[John Faber.] Printed for John Bowles, at the Black Horse in Cornhil, & Carington Bowles, next the Chapter House in St Pauls Church Yard, London [n.d., c.1768.]

Fine mezzotint, 18th century watermark. 355 x 250mm (14 x 9¾"), large margins. £260

A three-quarter seated portrait of Charles Pratt (1714-94), in his robes. He was Chief Justice of Common Pleas (1761-6), Lord Chancellor (1766-70).

The portrait originally depicted Thomas Burnett, another Justice of the Court of Common Pleas. *CS 52, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68534

143. **The Right Hon.ble S.r Charles Pratt K.t (now Lord Camden) Lord Chief Justice of His Majesty's Court of Common Pleas.**

[John Faber.] Printed for John Bowles, at the Black Horse in Cornhil, & Carington Bowles, next the Chapter House in St Pauls Church Yard, London [n.d., c.1768.]

Fine mezzotint. 355 x 250mm (14 x 9¾"). Thread margins, mounted in album paper at sides. £260

A three-quarter seated portrait of Charles Pratt (1714-94), in his robes. He was Chief Justice of Common Pleas (1761-6), Lord Chancellor (1766-70).

The portrait originally depicted Thomas Burnett, another Justice of the Court of Common Pleas. *CS 52, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68535

144. **[John Somers] The R.t Hon.ble John Lord Sommers.**

J. Richardson pinx. 1713. I. Smith fec. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. Fine mezzotint. 340 x 250mm (13¼ x 9¾"). Thread margins, slight loss of plate bottom left corner. £260

A half-length portrait in oval of John Somers (1651-1716), Baron Somers, a barrister who was at the centre of the Whig party in the twenty-five years following the revolution of 1688.

Becoming an MP in 1689, Somers became William III's most confidential adviser, serving first as Solicitor General, then Attorney General. He held a number of other senior offices including Lord Keeper, Lord Chancellor and Lord President to the Council. *CS 234, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68658

145. [Clement Lempriere] C. Lempriere. In Reg: Exerc. Centur. Et in Re Torment Delin. Primar. 1745.

T. Frye Pinxit 1735. J. Faber Fecit. Sold by Faber at the Golden Head in Bloomsbury Square.

Mezzotint. 325 x 230mm (12¾ x 9"), with large margins. £280

A half-length portrait in oval of Clement Lempriere (1683-1746) who, having mapped the routes of the Highlands of Scotland in 1725, was made Draughtsman to the Office of Ordnance in 1727, with an office in the Tower of London. His publications included views of his home island of Jersey, Scotland, Portugal, Bermuda and the Balearics, as well as a maps of Jersey and Bermuda. Map interest. *CS: 219, only state. Russell 219, ii.*

Stock: 68806



146. S.r William Petty Kn.t Fellow of the Royall Society. Obit 16. Dec.r 1687. Anno Aetat: 63.

I Closterman pinx. I. Smith fec: et ex: [n.d. c.1696] Mezzotint, fine impression; 345 x 255mm (13¼ x 10). Thread margins. £490

Half length portrait of Sir William Petty (1623-1687), wearing long wig, lace cravat, and gown and set within an oval.

Petty was a famous political economist & philosopher, a founding member of the Royal Society and mapmaker. He also studied medicine at Oxford University and by 1651 he had become an anatomy instructor at Brasenose College. In 1652 he went to Ireland with Cromwell's army, where he made a fortune surveying the land to be confiscated and distributed amongst the victors. This work became known as the 'Down Survey', which he published in 1685 as 'Hiberniae Delineatio.' *CS 201 II of II.*

Welcome 2292. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68843

147. S.r William Petty Kn.t Fellow of the Royall Society. Obit 16. Dec.r 1687. Anno Aetat: 63.

I Closterman pinx. I. Smith fec: et ex: [n.d. c.1696] Mezzotint, fine impression, 345 x 255mm (13¼ x 10). Thread margins. Trimmed to plate on left in areas.

Very slight creasing. £490

Half length portrait of Sir William Petty (1623-1687), wearing long wig, lace cravat, and gown and set within an oval.

Petty was a famous political economist & philosopher, a founding member of the Royal Society and mapmaker. He also studied medicine at Oxford University and by 1651 he had become an anatomy instructor at Brasenose College. In 1652 he went to Ireland with Cromwell's army, where he made a fortune surveying the land to be confiscated and distributed amongst the victors. This work became known as the 'Down Survey', which he published in 1685 as 'Hiberniae Delineatio.' *CS 201 II of II.*

Welcome 2292. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68838

148. S.r William Petty Kn.t Fellow of the Royall Society. Obit 16. Dec.r 1687. Anno Aetat: 63.

I Closterman pinx. I. Smith fec: et ex: [n.d. c.1696] Mezzotint, 345 x 255mm (13¼ x 10). Trimmed to plate and laid on 18th century album sheet. £320

Half length portrait of Sir William Petty (1623-1687), wearing long wig, lace cravat, and gown and set within an oval.

Petty was a political economist & philosopher, a founding member of the Royal Society. He also studied medicine at Oxford University and by 1651 he had become an anatomy instructor at Brasenose College. In 1652 he went to Ireland with Cromwell's army, where he made a fortune surveying the land to be confiscated and distributed amongst the victors. This work became known as the 'Down Survey', which he published in 1685 as 'Hiberniae Delineatio.' *CS 201 II of II.*

Welcome 2292. Ex: collections of Lady Lucas of Credwell & The Hon. Christopher Lennox-Boyd.

Stock: 68848

149. **S.r William Petty Kn.t Fellow of the Royall Society. Obit 16. Dec.r 1687. Anno Aetat: 63.**

I Closterman pinx. I. Smith fec: et ex: [n.d. c.1696] Mezzotint, 345 x 255mm (13¼ x 10). Small margins. Left margin slightly damaged. Creasing. Repaired tear top left. Light foxing. Thread margins. £220
Half length portrait of Sir William Petty (1623-1687), wearing long wig, lace cravat, and gown and set within an oval.

Petty was a famous political economist & philosopher, a founding member of the Royal Society and mapmaker. He also studied medicine at Oxford University and by 1651 he had become an anatomy instructor at Brasenose College. In 1652 he went to Ireland with Cromwell's army, where he made a fortune surveying the land to be confiscated and distributed amongst the victors. This work became known as the 'Down Survey', which he published in 1685 as 'Hiberniae Delineatio.' *CS 201 II of II.*
Welcome 2292. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: **68844**

150. **John Lord Belasyse Barron of Worlabye dureing ye late Warrs Lieutenant Generall of the Countyes of Yorke, Notingham, Lincolne and Darby [...]**

An: Van Dyck pinxit R: White Sculpsit [c.1675]. Engraving. Sheet 295 x 210mm (11½ x 8¼"). Trimmed to border, mounted in album paper at edges. £140
John Belasyse, first Baron Belasyse of Worlabye (c.1615-89), royalist army officer, as portrayed in 1636 by Anthony van Dyck. An army officer from 1642, Belasyse was involved for much of the English Civil War although he was on the continent from 1648-50 and was imprisoned several times. His subsequent career included a spell as governor of Tangier and general of the royal forces in Africa (1665-6). A Catholic, he was impeached during the Titus Oates 'Popish Plot' of 1678-81, accused of being the Commander-in-Chief of the "Popish army". It is said that Charles II burst out laughing at the idea that this infirm old man, who could hardly stand on his feet due to gout, would be able even to hold a pistol.
Stock: **69014**

151. **Colonel John Blackwood.**

Painted by Sir Joshua Reynolds. Engraved by W.Say. Engraver to London, Published May 1st 1827 by the Engraver, 92 Norton Street Fitzroy Square. Mezzotint. Proof. 355 x 255mm (14 x 10"), with large margins. Faint crease down right side of image. £160
Portrait of Colonel John Blackwood, wearing a military uniform with his head turned to his right. *Not in Hamilton.*
Stock: **68640**

152. **Serenissimus Ac Potentissimus Princeps Olivarius Cromwel Reipubl: Angliæ Scotiæ et Hiberniæ Protector.**
[n.d., c.1660.]

Engraving; extremely scarce, rich impression. Sheet 500 x 370mm (19¾ x 14½") Trimmed to plate, some wear, folded onto album sheet; very damaged, foxing.

£650

An equestrian portrait of Oliver Cromwell in armour, based on Lombart's famous 'headless horseman' plate, with a page carrying Cromwell's helmet to the right. However in this version the figure of Fame, one cherub holding a wreath above Cromwell's head and two more holding his armorial fill the sky.

This portrait is rare: the only example we have traced was in the 1908 sale of 'The Unequaled Collection of Engraved Portraits Belonging to Hon. James T. Mitchell, Chief Justice Of Pennsylvania', by Davis & Harvey, Auctioneers of Philadelphia.

Stock: **68699**



153. **[Henry Foubert] Major Foubert.**

T. Hudson Pinx.t. J. Faber fecit 1740. Mezzotint. 325 x 225mm (12¾ x 8¾"), large margins Creasing and soiling. £260
A half-length portrait in oval of Major Henry Foubert (d.1743), in white wig and breastplate under his jacket. Arriving in England in 1769 as a Huguenot refugee with his father Solomon, Foubert fought with the Duke of Schomberg at the Battle of the Boyne and was promoted to major for bravery. He is identified in the key of Jan Wyck's view of the battle. When Solomon Foubert died, Henry took over his riding academy, teaching the princes. It is near to 'Foubert's Place', a walkway between today's Carnaby Street and Regent Street. *CS 137. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68580**

154. **[Henry Foubert] Major Foubert.**

T. Hudson Pinx.t. J. Faber fecit 1740. Mezzotint. 325 x 225mm (12¾ x 8¾"). Trimmed to plate, repair in inscription area. £190

A half-length portrait in oval of Major Henry Foubert (d.1743), in white wig and breastplate under his jacket. Arriving in England in 1669 as a Huguenot refugee with his father Solomon, Foubert fought with the Duke of Schomberg at the Battle of the Boyne and was promoted to major for bravery. He is identified in the key of Jan Wyck's view of the battle.

When Solomon Foubert died, Henry took over his riding academy, teaching the princes. It is near to 'Foubert's Place', a walkway between today's Carnaby Street and Regent Street. *CS 137. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68578

155. [George Louis of Hessen-Darmstadt]
Serenissimus Georgius, D.G. Hassiae
Landgravius Princeps Hirsfeldiae [...] Anno
Domini. MDCCIII.

T. Murray pinx: J. Smith fec: et exc: [c.1703.]

Fine mezzotint. 345 x 250mm (13½ x 9¾"). Narrow margins. £280

A half-length portrait in oval of Prince George Louis of Hessen-Darmstadt (1669-1705), wearing armour and the medallion of the Order of the Golden Fleece.

A career soldier, he joined the Austrian army, serving under Prince Eugene of Savoy against the Turks in 1687. He then joined William of Orange in the Williamite War in Ireland, before returning to the Austrian army, in which he was promoted to major-general in 1692, aged only 23. After the Nine Years' War he became the Austrian viceroy in Catalonia, being replaced when Philip V became king of Spain, the spark that started the War of the Spanish Succession. It was his suggestion that, while passing through the Straits to Lisbon after a failed attack on Barcelona with Admiral Rooke, the marines should be used to capture Gibraltar, leading to Britain's continued possession of the Rock. *CS 128. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68613

156. [George Louis of Hessen-Darmstadt]
Serenissimus Georgius, D.G. Hassiae
Landgravius Princeps Hirsfeldiae [...] Anno
Domini. MDCCIII.

T. Murray pinx: J. Smith fec: et exc: [c.1703.]

Mezzotint. 345 x 250mm (13½ x 9¾"). Laid on album paper at edges. £160

A half-length portrait in oval of Prince George Louis of Hessen-Darmstadt (1669-1705), wearing armour and the medallion of the Order of the Golden Fleece.

A career soldier, he joined the Austrian army, serving under Prince Eugene of Savoy against the Turks in 1687. He then joined William of Orange in the Williamite War in Ireland, before returning to the Austrian army, in which he was promoted to major-general in 1692, aged only 23. After the Nine Years' War he became the Austrian viceroy in Catalonia, being replaced when Philip V became king of Spain, the spark that started the War of the Spanish Succession. It was his suggestion that, while passing through the Straits to Lisbon after a failed attack on Barcelona with Admiral Rooke, the marines should be

used to capture Gibraltar, leading to Britain's continued possession of the Rock. *CS 128. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68612



157. **The Right Hono.ble Godart Baron de Ginkel, Created Earl of Athlone, & Baron Aghrym, in Ireland 1691, Commander in Chief of all their Ma.ties Forces in ye said Kingdome, & Gen.ll of ye Horse in Flanders. &c.**

G. Kneller Eques pinx: J. Smith fec: et exc: [n.d, c.1700.]

Fine mezzotint, 18th century watermark. 345 x 250mm (13½ x 9¾"), large margins. £360

A three-quarter portrait of Godart van Ginkel (1630-1703), wearing armour and a long curly wig. Behind is a battle scene, with troops crossing a bridge to attack a fortress, possibly Namur.

This Dutch general was created 1st Earl of Athlone for his part in William of Orange's pacification of Ireland after the Glorious Revolution. *CS 15, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68616

158. **The Right Hono.ble Godart Baron de Ginkel, Created Earl of Athlone, & Baron Aghrym, in Ireland 1691, Commander in Chief of all their Ma.ties Forces in ye said Kingdome, & Gen.ll of ye Horse in Flanders. &c.**

G. Kneller Eques pinx: J. Smith fec: et exc: [n.d, c.1700.]

Mezzotint. 345 x 250mm (13½ x 9¾"). Laid on album paper at edges. £280

A three-quarter portrait of Godart van Ginkel (1630-1703), wearing armour and a long curly wig. Behind is a battle scene, with troops crossing a bridge to attack a fortress, possibly Namur.

This Dutch general was created 1st Earl of Athlone for his part in William of Orange's pacification of Ireland after the Glorious Revolution. *CS 15, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68618

159. [Arnold Joost van Keppel] **The Right Hon.ble Arnolde Joost Earl of Albermarle, Viscount Bury, Baron Ashford of Ashford, Capitaine of the first Troope of Guards and Master of the Robes to his Majesty, Colonel General of ye Suisses & Grisons, in ye Service of ye United Provinces, of ye Low Countries, and Knight of ye most Noble Order of the Garter &c.**

G. Kneller S.R. Imp. Imp & Angl: Eques Aur: pinx: J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel Street, Covent Garden [n.d., c.1700].

Fine mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins, laid on album paper at edges. £260

A three-quarter portrait of Arnold Joost van Keppel (1670-1718), in wig and armour, before a battle scene. The right hand man (and rumoured lover) of William of Orange, he came to England with William for the Glorious Revolution. The king made Keppel the Earl of Albemarle in 1697 and gave him command of the First Life Guards in 1699. *CS 2, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state iv of vi.*

Stock: 68624

160. [Arnold Joost van Keppel] **The Right Hon.ble Arnolde Joost Earl of Albermarle, Viscount Bury, Baron Ashford of Ashford, Capitaine of the first Troope of Guards and Master of the Robes to his Majesty, Colonel General of ye Suisses & Grisons, in ye Service of ye United Provinces, of ye Low Countries, and Knight of ye most Noble Order of the Garter &c.**

G. Kneller S.R. Imp. Imp & Angl: Eques Aur: pinx: J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel Street, Covent Garden [n.d., c.1700].

Mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins. £240

A three-quarter portrait of Arnold Joost van Keppel (1670-1718), in wig and armour, before a battle scene. The right hand man (and rumoured lover) of William of Orange, he came to England with William for the Glorious Revolution. The king made Keppel the Earl of Albemarle in 1697 and gave him command of the First Life Guards in 1699. *CS 2, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd, his state v of vi.* Stock: 68625

161. [John Michelburne] **Vera Effigies Johannis Michelburn Armiger Gubernatoris Derrensensis A. D 1686. If Valour Crownd with Victory may Claim, A Lawfull Title to Immortall Fame. No Name will in our British Annals Shine, More Bright No Glory be more Just yn Thine.**

[n.d., c.1700.]

Rare engraving. Sheet 265 x 160mm (10½ x 6¼"). Trimmed within plate. Slight creasing. £180

Colonel John Michelburne (1648-1721), defender of Derry during the siege of 1689 in the Williamite War in Ireland, said to have raised the "Bloody Flag" on the Royal Bastion. Following the death of Henry Baker he was chosen as governor by the besieged.

When Conrad von Rosen, commander of the Jacobite army, herded the local Protestants under the city walls to dispirit the defenders, Michelburne's answer was to erect a gallows on the Royal Bastion, and threaten to hang all the Jacobite prisoners. James II saw what a public relations disaster this was and overruled Rosen. Stock: 68899



162. [Hendrik van Nassau-Ouwerkerk] **Henry Comte de Nassau D'Auverquerk Feld Marshal des Armes de L. H. P. Les Estats Generaux des Provinces Unies. &c.**

G. Kneller S. R. Imp. & Ang. Eques Aur. pinx. J. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel Street Covent Garden [n.d., c.1706].

Mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins, bottom left corner of margin torn off, rust hole in image. £260

A half-length portrait in oval of Hendrik van Nassau-Ouwerkerk (c.1640-1708), in long wig and armour. A second cousin of William of Orange, he saved William's life in the Battle of Saint-Denis (1678). He joined William in the invasion of England in 1688 and fought at the Battle of the Boyne in 1690. He then returned to the Netherlands, fighting in the Nine Years' War and War of the Spanish Succession, commanding the Dutch troops at Ramillies and Oudenarde as a field marshal. *CS 79, ii of iii.* Stock: 68605

163. [Hendrik van Nassau-Ouwerkerk] **Henry Comte de Nassau D'Auverquerk Feld Marshal des Armes de L. H. P. Les Estats Generaux des Provinces Unies. &c.**

G. Kneller S. R. Imp. & Ang. Eques Aur. pinx. J. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russel Street Covent Garden [n.d., c.1706].

Mezzotint, 18th century watermark. Sheet 340 x 250mm (13½ x 9¾"). Trimmed to image on three sides, into plate at bottom, bottom left corner torn.

£180

A half-length portrait in oval of Hendrik van Nassau-Ouwerkerk (c.1640-1708), in long wig and armour. A second cousin of William of Orange, he saved William's life in the Battle of Saint-Denis (1678). He joined William in the invasion of England in 1688 and fought at the Battle of the Boyne in 1690. He then returned to the Netherlands, fighting in the Nine Years' War and War of the Spanish Succession, commanding the Dutch troops at Ramillies and Oudenarde as a field marshal. *CS 79, ii of iii.*

Stock: 68606

164. The Hon.ble Brigadier Michael Richards Surveyor General of the Ordnance to his Majesty King George the 1.st.

G. Kneller Bar.t Pinx.t 1719. J. Faber Fecit 1735. Fine mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. Crease in inscription area. £280

A half-length portrait in oval of Irish military engineer Michael Richards (1673-1721), in white wig and armour.

He was commissioned in 1692 (although he may have seen earlier service in the Williamite War in Ireland) and served in Flanders in the Nine Years War. He accompanied an expedition to Newfoundland in 1697. He played a role in rebuilding the town of St. John's which had been destroyed in a French attack. A protégé of the Duke of Marlborough, he was appointed as Chief Engineer of Great Britain in 1711 and Surveyor-General of the Ordnance in 1714. He oversaw the building of the Woolwich Royal Brass Foundry (1716-7), possibly designing it himself. *CS 303, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69003



165. Fredericus Hertog Van Schomberg.

[after Sir Godfrey Kneller.] J. Gole feci et ex.

Amstelodamo cum Privilegio [n.d., c.1690].

Fine & rare mezzotint. 250 x 185mm (9¾ x 7¼"), large margins. £360

A half-length portrait in oval of Frederick Herman de Schomberg (1615-90), 1st Duke of Schomberg, in wig and armour, looking over his shoulder.

Born in Heidelberg, Schomberg served in the armies of the Dutch States, Sweden, France (becoming a marshal), Portugal & Brandenburg. He was killed fighting for William of Orange at the Battle of the Boyne in 1690.

Stock: 68773

166. Frederick Duke of Schonberg. Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen. ll of all his Ma.ties Forces, Master Gen. ll of his Ma.ties Ordnance, One of his Ma.ties most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen. ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.

G. Kneller pinx. J. Smith fe: et ex. [engraved c.1689, this example published by Boydell c.1780.]

Mezzotint. 375 x 255mm (14¾ x 10"). Laid on album paper at edges. Small margins. £240

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black serving boy holding a helmet. Born in Heidelberg, Schomberg served in the armies of the Dutch States, Sweden, France (becoming a marshal), Portugal & Brandenburg. He was killed fighting for William of Orange at the Battle of the Boyne in 1690. *CS 227, iii of iii. Russell ii of ii (stating CS i is a different plate). Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68676

167. Frederick Duke of Schomberg. Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen. ll of all his Ma.ties Forces, Master Gen. ll of his Ma.ties Ordnance, One of his Ma.ties most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen. ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.

G. Kneller pinx. I. Smith fe: et ex. [n.d. c.1689.]

Mezzotint, sheet 375 x 255mm (14¾ x 10"). Collectors ink stamp on the back, 'Marquess of Sligo 7 Upper Belgrave St London, S.W.' Trimmed to plate, stains on top edge, old ink date in inscription area. £240

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black serving boy on right holding a helmet. Born in Heidelberg, Schomberg served in the armies of the Dutch States, Sweden, France (becoming a marshal), Portugal & Brandenburg. He was killed fighting for William of Orange at the Battle of the Boyne in 1690. *CS 227, ii of iii. Russell i of ii (stating CS i is a different plate). Ex collection of the Marquess of Sligo.*

Stock: 68607

168. **Frederick Duke of Schonberg, Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen. ll of all his Mat.ies Forces, Master Gen. ll of his Mat.ies Ordnance, One of his Mat.ies most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen. ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.**

G. Kneller pinx. J. Smith fe: et ex. [engraved c.1689, this example published by Boydell c.1780.]

Mezzotint. 375 x 255mm (14¾ x 10"). Crease top right. £230

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black serving boy on right holding a helmet. Born in Heidelberg, Schomberg served in the armies of the Dutch States, Sweden, France (becoming a marshal), Portugal & Brandenburg. He was killed fighting for William of Orange at the Battle of the Boyne in 1690. *CS 227, iii of iii. Russell ii of ii (stating CS i is a different plate). Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68675

169. **Frederick Duke of Schomberg, Marquis of Harwich, Earle of Brantford, Baron of Tays, Gen. ll of all his Mat.ies Forces, Master Gen. ll of his Mat.ies Ordnance, One of his Mat.ies most hono.ble Privy Council, Knight of y.e most noble Order of the Garter, Count of y.e Holy Empire, & Mertola, Grandee of Portugal, Gen. ll of y.e Elector of Brandenburgs Forces, Stadtholder of Prussia. &c.**

G. Kneller pinx. J. Smith fe: et ex. [n.d. c.1689.]

Mezzotint. 375 x 255mm (14¾ x 10"). Damage to bottom left of inscription area, trimmed to plate top right, tears taped. £120

Full-length portrait on horseback of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black serving boy on right holding a helmet. Born in Heidelberg, Schomberg served in the armies of the Dutch States, Sweden, France (becoming a marshal), Portugal & Brandenburg. He was killed fighting for William of Orange at the Battle of the Boyne in 1690. *CS 227, ii of iii. Russell i of ii (stating CS i is a different plate). Ex collection of the Marquess of Sligo.*

Stock: 68608

170. **[Meinhardt Schomberg] Maynhard Duke of Leinster, Count of Schonberg, & Mertola, Grandee of Portugal, General of their Mat.ies Forces of Great Brittain &c.**

G. Kneller Eques pinx: J. Smith fec: & excud. [n.d., 1693.]

Fine mezzotint. 340 x 250mm (13½ x 9¾"). Collector's ink stamp of Alfred Morrison (1821-97) on reverse.

Narrow margins, evidence of crack in printing plate in inscription area. £360

A three-quarter portrait of Meinhardt Schomberg (1641-1719) in long wig and armour, one hand on a long baton, a cavalry action behind.

The son of Frederick Schomberg, he served with his father during the Williamite wars in Ireland, including the Battle of the Boyne, in which he led the crossing of the river, the turning point of the war. He was rewarded with the title Duke of Leinster and took British citizenship in 1691. *CS 156, ii of ii (with crack). Ex: collection of The Hon. Christopher Lennox-Boyd and Alfred Morrison. Lugt L.151.*

Stock: 68610



171. **[Meinhardt Schomberg] Maynhard Duke of Leinster, Count of Schonberg, & Mertola, Grandee of Portugal, General of their Mat.ies Forces of Great Brittain &c.**

G. Kneller Eques pinx: J. Smith fec: & excud. [n.d., 1693.]

Mezzotint. 340 x 250mm (13½ x 9¾"). Narrow margins, ink stain in image near left arm, evidence of crack in printing plate in inscription area. £220

A three-quarter portrait of Meinhardt Schomberg (1641-1719) in long wig and armour, one hand on a long baton, a cavalry action behind.

The son of Frederick Schomberg, he served with his father during the Williamite wars in Ireland, including the Battle of the Boyne, in which he led the crossing of the river, the turning point of the war. He was rewarded with the title Duke of Leinster and took British citizenship in 1691. *CS 156, ii of ii (with crack). Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68611

172. **The R.t Hon.ble Willm. Beckford Esqr. Lord Mayor & Member of Parliament for the City of London. This being the second Time of his Mayoralty, & the third Time of Representing that City in Parliament.**

London, Printed for R. Sayer at No. 53 Fleet Street & J. Smith at N.o 35 in Cheapside. [n.d. c.1770].

Mezzotint, plate 350 x 250mm (14 x 10"), on 18th century watermarked paper. Paper lightly toned small margins. £260

Portrait of William Beckford (1709-70), shown standing full-length and turned to the left. With his left hand he lifts the fur-trimmed edge of his long cloak, while wearing the mayoral chain of office and a powdered wig. He looks out towards the viewer and gestures with his right hand towards a document inscribed "The Humble Address, Remonstrance & Petition of the Lord Mayor, Aldermen and Livery of the City of London in Common Hall Assembled", which rests upon the mace on a table beside him. Behind are the sword and, set within a niche, a statue of Justice.

Beckford began his life in the West Indies before being sent to England to be educated from 1723. Following the death of his father in 1735 he returned home to managed the family estates, but in 1747 he returned to England and entered parliament as an MP. He became an alderman in 1752 and held the office of Lord Mayor of the City of London twice in 1762 and 1769. *CS 23.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68794



173. **The R.t Hon.ble Willm. Beckford Esqr. Lord Mayor & Member of Parliament for the City of London. This being the second Time of his Mayoralty, & the third Time of Representing that City in Parliament.**

London, Printed for R. Sayer at No. 53 Fleet Street & J. Smith at N.o 35 in Cheapside. [n.d. c.1770].
Mezzotint, sheet 350 x 250mm (14 x 10"). Trimmed to plate. £260

Portrait of William Beckford (1709-70), shown standing full-length and turned to the left. With his left hand he lifts the fur-trimmed edge of his long cloak, while wearing the mayoral chain of office and a powdered wig. He looks out towards the viewer and gestures with his right hand towards a document inscribed "The Humble Address, Remonstrance & Petition of the Lord Mayor, Aldermen and Livery of

the City of London in Common Hall Assembled", which rests upon the mace on a table beside him. Behind are the sword and, set within a niche, a statue of Justice.

Beckford began his life in the West Indies before being sent to England to be educated from 1723. Following the death of his father in 1735 he returned home to managed the family estates, but in 1747 he returned to England and entered parliament as an MP. He became an alderman in 1752 and held the office of Lord Mayor of the City of London twice in 1762 and 1769. *CS 23.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68792

174. **The R.t Hon.ble Willm. Beckford Esqr. Lord Mayor & Member of Parliament for the City of London. This being the second Time of his Mayoralty, & the third Time of Representing that City in Parliament.**

[London, Printed for R. Sayer at No. 53 Fleet Street & J. Smith at N.o 35 in Cheapside.] [n.d. c.1770]. [But later]

Mezzotint, sheet 350 x 250mm (14 x 10"). Trimmed losing publication line, inlaid at edges. £180

Portrait of William Beckford (1709-70), shown standing full-length and turned to the left. With his left hand he lifts the fur-trimmed edge of his long cloak, while wearing the mayoral chain of office and a powdered wig. He looks out towards the viewer and gestures with his right hand towards a document inscribed "The Humble Address, Remonstrance & Petition of the Lord Mayor, Aldermen and Livery of the City of London in Common Hall Assembled", which rests upon the mace on a table beside him. Behind are the sword and, set within a niche, a statue of Justice.

Beckford began his life in the West Indies before being sent to England to be educated from 1723. Following the death of his father in 1735 he returned home to managed the family estates, but in 1747 he returned to England and entered parliament as an MP. He became an alderman in 1752 and held the office of Lord Mayor of the City of London twice in 1762 and 1769. *CS 23.*
Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68795

175. **The R.t Hono.ble Henry Booth L.d De la Mer of Dunham Massy in the County Pal: of Chester, L.d Lieutent of the said County, One of the L.ds of their Ma.ties most hon.ble Privy Council, and One of the L.ds Com.s of the Treasury &c:**

G. Kneller pinx. J. Smith fec: & exc: [n.d., 1689.]

Mezzotint. 340 x 255mm (13½ x 10"). Narrow margins. £260

A half-length portrait in oval of Henry Booth (1652-97), wearing long black wig, armour and lace cravat. As Lord Delamere he stood trial for treason, accused of supporting Monmouth's Rebellion in 1685, but was acquitted. During the Glorious Revolution of 1688 he raised an army for William of Orange in Cheshire, and was rewarded with the title of Earl of Warrington.

This mezzotint is a reversed copy of the oil by Kneller in the Government Art Collection (GAC 0/28). CS 79. Stock: 68604

176. The Right Hon.ble John Brownlow Lord Viscount Tyrconnel, Knight of the most Honourable Order of the Bath. F.R.S.

J. Faber ad Vivum fecit. 1740.

Mezzotint. 325 x 225mm (12¾ x 8¾"). Small margins. £240

John Brownlow (1690-1754), Lord Viscount Tyrconnel, wearing chain and badge of the Bath. He was an MP for Lincolnshire, and succeeded his father as 5th Baronet. In 1718 he was raised to the Peerage of Ireland as Baron Charleville in the County of Cork, and as Viscount Tyrconnel. He was re-elected as MP for Grantham in 1722 and was returned there unopposed in 1727 and 1734. He did not stand in 1741 *Chaloner Smith: 356. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68768

177. The Right Hon.ble John Brownlow Lord Viscount Tyrconnel, Knight of the most Honourable Order of the Bath. F.R.S.

J. Faber ad Vivum fecit. 1740.

Mezzotint, 18th century watermark; 325 x 225mm (12¾ x 8¾"), large margins. £220

John Brownlow (1690-1754), Lord Viscount Tyrconnel, wearing chain and badge of the Bath. He was an MP for Lincolnshire, and succeeded his father as 5th Baronet. *Chaloner Smith: 356. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68769

178. [3rd Duke] His Grace William Duke of Devonshire. 1755.

J. Reynolds pinx. J. Faber fecit. Price 2 Shill. Sold at the Golden Head next the Church Bloomsbury. Mezzotint. Sheet 345 x 245mm (13½ x 9¾"). Trimmed into image on three sides, into plate at bottom, edged with album paper. £240

A three quarter standing portrait of William Cavendish (1698-1755), wearing star and sash, hand resting on his sword.

The original oil is in Chatsworth House. CS 114, i of iii. *Russell ii of iv. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68593

179. [3rd Duke] His Grace William Duke of Devonshire. 1755.

J. Reynolds pinx. J. Faber fecit. 47. Printed for by Bowles & Carver, N.º 69 in S.t Paul's Church Yard, London [n.d.1790].

Mezzotint. 345 x 245mm (13½ x 9¾"). Trimmed into image on right, thread margins elsewhere. central fold for binding. £140

A three quarter standing portrait of William Cavendish (1698-1755), wearing star and sash, hand resting on his sword.

The original oil is in Chatsworth House. CS 114, iii of iii. *Russell iv of iv. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68594



180. To the Friends of the Liberty of the Press, This Portait of William Cobbett Esq.re Taken while he was in Newgate in 1812 under a sentence of two years imprisonment, seven years sureties, and a thousand pounds fine to the King, for having written and published respecting the flogging of English Militia Men and the emplyment of German Troops upon that occasion, is respectfully dedicated by their humble servant J.L. Cartwright.

Painted by J.R. Smith. Engraved by Will.m Ward Engraver extraordinary to their R.H. the Prince Regent & Duke of York. London, Pub.d July 9 1812 by Ja.s Daniel 480 Strand.

Mezzotint. 655 x 455mm (25¾ x 18"). Thread margins, laid on card at edges. £320

A full-length seated portrait of essayist, politician and agriculturalist William Cobbett (1762-1835), in an apparently comfortable room, with writing desk and portrait of William Hampden.

Cobbett was an influential English radical journalist, pamphleteer, and farmer who championed the rights of the rural poor and advocated for parliamentary reform. Best known for his work *Rural Rides*, he opposed industrialization, high taxes, and corruption, becoming a voice for the working class and serving as a Member of Parliament for Oldham. *Frankau 66, ii of ii. CS 28.*

Russell 28, ii of ii.

Stock: 68744

181. [Oliver Cromwell] Olivar Rp: Ang: Sco: et Hib: Protector, &c. e Collectione Gulielmi Powlett: Gen:

Petrus Lely pinx 1653. J. Faber fecit 1735. Sold by J. Faber at ye Golden Head in Bloomsbury Square.

Mezzotint. 350 x 245mm (13¾ x 9¾"), with large margins. £260

A half-length portrait in oval of Oliver Cromwell (1599-1658), wearing armour. *Chaloner Smith: 96, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68599



182. **Mitford Crowe Esq.r.**

T. Murray Pinx. J. Smith fec: et ex: [n.d., c.1703.]
Mezzotint. 350 x 250mm (13¾ x 10"). Thread margins.
Top left corner slightly damaged to the plate. £280
A portrait of Mitford Crowe (1669-1719), in wig and armour. A merchant, politician, diplomat and colonial administrator, he was governor of Barbados 1707-11. He is best known for his career during the War of the Spanish Succession, where Crowe negotiated the Pact of Genoa with the Principality of Catalonia, which brought them into the Grand Alliance. West Indies/Barbados interest. *CS 72, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68814

183. **Mitford Crowe Esq.r.**

T. Murray Pinx. J. Smith fec: et ex: [n.d., c.1703.]
[Boydell] [But later]
Mezzotint. 350 x 250mm (13¾ x 10"). Small margins. £220

A portrait of Mitford Crowe (1669-1719), in wig and armour. A merchant, politician, diplomat and colonial administrator, he was governor of Barbados 1707-11. He is best known for his career during the War of the Spanish Succession, where Crowe negotiated the Pact of Genoa with the Principality of Catalonia, which brought them into the Grand Alliance. West Indies/Barbados interest. *CS 72, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68815

184. **S.r Francis Dashwood Bar.t of West Wycombe, Bucks.**

A. Carpentier Pinx.t 1739. J. Faber Fecit 1753.
Mezzotint. 325 x 225mm (12¾ x 8¾"). Trimmed to plate, laid on album paper at edges. £240

Francis Dashwood (1708-81), 11th Baron Le Despencer, Chancellor of the Exchequer 1762-3. He is better known as a rake: he formed 'The Society of Dilettanti' in 1732 and the infamous 'Hell-fire Club' in 1755, known as the 'monks of Medmenham Abbey' for the orgies caricaturing the Catholic rites they held there. *CS 108. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68598

185. **S.r Francis Dashwood Bar.t of West Wycombe, Bucks.**

A. Carpentier Pinx.t 1739. J. Faber Fecit 1753.
Mezzotint. 325 x 225mm (12¾ x 8¾"). Trimmed to plate. Bit messy. £160

Francis Dashwood (1708-81), 11th Baron Le Despencer, Chancellor of the Exchequer 1762-3. He is better known as a rake: he formed 'The Society of Dilettanti' in 1732 and the infamous 'Hell-fire Club' in 1755, known as the 'monks of Medmenham Abbey' for the orgies caricaturing the Catholic rites they held there. *CS 108. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68597

186. **The Right Honourable Charles James Fox. Member of Parliament for the City of Westminster.**

Published 4.th April 1796 by Laurie & Whittle, 53 Fleet Street, London.
Very rare mezzotint, sheet 350 x 255mm (14 x 10"). Trimmed losing title, however restored, laid on archival paper. £160
Full-length lightly caricatured portrait of Charles James Fox (1749-1806) holding up his fist with a scroll reading, 'Magna Carta,' in his other hand clutching his hat and gloves.

Fox was an English Whig politician and statesman. He became a prominent and staunch opponent of King George III, whom he regarded as an aspiring tyrant. He supported the American Patriots and even dressed in the colours of George Washington's army. *Ex Collection of the Hon Christopher Lennox-Boyd*
Stock: 68916

187. **The R.t Hon.ble S.r Henry Goodricke K.t. & Bar.t &c.**

T. Hill pinx: J. Smith fec: [n.d., 1695.]
Fine mezzotint. 250 x 185 (9¾ x 7¼"). Narrow margins, mounted on album paper at corners. £260
A half-length portrait in oval of Sir Henry Goodricke (c.1642-c.1705), 2nd baronet, wearing long wig and armour.

A politician and diplomat, he served as ambassador to Spain from 1679 until 1683, when he was placed under house arrest by Charles II of Spain because Charles considered Britain was not doing enough to counter piracy in the South Seas. He escaped back to England and, after supporting William of Orange's 'Glorious Revolution', was rewarded with the office of Lieutenant-General of the Ordnance. *CS 117, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68614

188. **Honoratissimus Thomas Dominus Herbert Comes de Pembroke et Montgomery, &c. &c. Classis Britannicae et Hibernicae summus Praefectus, &c. &c.**

W. Wissing pinx. J. Smith fecit. [n.d. c.1708.]
Mezzotint. 345 x 250mm (13½ x 9¾"). Narrow margins, laid on album paper at edges. £320

A three-quarter length portrait of Thomas Herbert (1656-1733), 8th Earl of Pembroke and 5th Earl of Montgomery, in long wig and armour, a warship behind.

As Lord-Lieutenant of Wiltshire he helped suppress the Monmouth Rebellion in 1686. After the Glorious Revolution of 1688 brought William II to the throne, he served as First Lord of the Admiralty (1690-2, then Lord Privy Seal (1692-9), as well as Lord High Admiral, Lord President of the Council and Lord Lieutenant of Ireland. He was also President of the Royal Society in 1689-90. *C.S. 198, ii or iii of iii.*
Stock: 68609



189. **Sr. John Percivale Bart. of Burton in the County of Cork in Ireland.**

G. Kneller S.R.Imp. Et Angl. Eques Aur. Pinx. 1704. I. Smith Fec: et ex. [n.d. c.1708.]
Fine mezzotint, plate 420 x 260mm (16½ x 10¼"), with very large margins. On 18th century watermarked paper. Uncut. £590

A full-length portrait of anglo-irish politician John Perceval, 1st Earl Egmont (1683-1748) dressed in rich robes, standing against ruins. In 1703 he was elected to the Irish House of Commons for County Cork and a year later he was admitted to the Irish Privy Council. He was raised to the Peerage of Ireland in 1715 as Baron Perceval and in 1722 he was created Viscount Perceval. In 1727 he was elected to the British House of Commons for Harwich, where he stayed until 1734. In 1733 he was further honoured when he was made

Earl of Egmont in the Peerage of Ireland; he rejected British peerage three times. In 1728 he became a member of the committee of Parliament investigating prison conditions. He soon became a close associate of James Oglethorpe, who chaired the committee. In 1730, the two men were among those who formed an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. *CS 200: ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68823

190. **Sr. John Percivale Bart. of Burton in the County of Cork in Ireland.**

G. Kneller S.R.Imp. Et Angl. Eques Aur. Pinx. 1704. I. Smith Fec: et ex. [n.d. c.1708.] [But later]
Mezzotint, plate 420 x 260mm (16½ x 10¼"), on 18th century watermarked paper. Top left corner margin missing. Small margins. £490

A full-length portrait of anglo-irish politician John Perceval, 1st Earl Egmont (1683-1748) dressed in rich robes, standing against ruins. In 1703 he was elected to the Irish House of Commons for County Cork and a year later he was admitted to the Irish Privy Council. He was raised to the Peerage of Ireland in 1715 as Baron Perceval and in 1722 he was created Viscount Perceval. In 1727 he was elected to the British House of Commons for Harwich, where he stayed until 1734. In 1733 he was further honoured when he was made Earl of Egmont in the Peerage of Ireland; he rejected British peerage three times. In 1728 he became a member of the committee of Parliament investigating prison conditions. He soon became a close associate of James Oglethorpe, who chaired the committee. In 1730, the two men were among those who formed an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. *CS 200: ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68820

191. **Sr. John Percivale Bart. of Burton in the County of Cork in Ireland.**

G. Kneller S.R.Imp. Et Angl. Eques Aur. Pinx. 1704. I. Smith Fec: et ex. [n.d. c.1708.]
Mezzotint, plate 420 x 260mm (16½ x 10¼"). On 18th century watermarked paper. Small margins. Light cockling in top corners where previously laid down. £490

A full-length portrait of anglo-irish politician John Perceval, 1st Earl Egmont (1683-1748) dressed in rich robes, standing against ruins. In 1703 he was elected to the Irish House of Commons for County Cork and a year later he was admitted to the Irish Privy Council. He was raised to the Peerage of Ireland in 1715 as Baron Perceval and in 1722 he was created Viscount Perceval. In 1727 he was elected to the British House of Commons for Harwich, where he stayed until 1734. In 1733 he was further honoured when he was made Earl of Egmont in the Peerage of Ireland; he rejected

British peerage three times. In 1728 he became a member of the committee of Parliament investigating prison conditions. He soon became a close associate of James Oglethorpe, who chaired the committee. In 1730, the two men were among those who formed an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. *CS 200: ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68821

192. Sr. John Percivale Bart. of Burton in the County of Cork in Ireland.

G. Kneller S.R.Imp. Et Angl. Eques Aur. Pinx. 1704. I. Smith Fec: et ex. [n.d. c.1708.]

Mezzotint, sheet 415 x 260mm (16½ x 10¼"). On 18th century watermarked paper. Trimmed to plate. Light creasing. Small repaired tears to top. Small repaired hole in hair. Tiny abrasion on shoulder. £320

A full-length portrait of anglo-irish politician John Perceval, 1st Earl Egmont (1683-1748) dressed in rich robes, standing against ruins. In 1703 he was elected to the Irish House of Commons for County Cork and a year later he was admitted to the Irish Privy Council. He was raised to the Peerage of Ireland in 1715 as Baron Perceval and in 1722 he was created Viscount Perceval. In 1727 he was elected to the British House of Commons for Harwich, where he stayed until 1734. In 1733 he was further honoured when he was made Earl of Egmont in the Peerage of Ireland; he rejected British peerage three times. In 1728 he became a member of the committee of Parliament investigating prison conditions. He soon became a close associate of James Oglethorpe, who chaired the committee. In 1730, the two men were among those who formed an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. *CS 200: ii of iii.*

Stock: 68819

193. The Right Honoble Charles Mountague. One of the Lords Comissioners of the Treasury &c.

G: Kneller pinx: I Smith fec : et excud :
Fine mezzotint, 335 x 245mm (13¼ x 9¾"). Small margins. Tipped into album sheet. £260

Three-quarter length portrait of Charles Montagu, 1st Earl of Halifax (1661-1715), standing, wearing long wig, neckcloth with fringed ends, coat, and cloak across shoulder; rock and trees in the background. Montagu was a British politician and poet, Chancellor of the Exchequer and Prime Minister under William III. He started the Bank of England and reformed government borrowing by initiating the National Debt; a leader of the Whigs. Created K.G. and Earl of Halifax in 1714. Member of the Kit-Cat club. *CS 185 II of II.*

Stock: 68774



194. The Right Honoble Charles Mountague. One of the Lords Comissioners of the Treasury &c.

G: Kneller pinx: I Smith fec : et excud :
Fine mezzotint, 18th century watermark; 335 x 245mm (13¼ x 9¾") Thread margin at bottom, small margins elsewhere. Slight spotting on face, cravat and right arm. £260

Three-quarter length portrait of Charles Montagu, 1st Earl of Halifax (1661-1715), standing, wearing long wig, neckcloth with fringed ends, coat, and cloak across shoulder; rock and trees in the background. Montagu was a British politician and poet, Chancellor of the Exchequer and Prime Minister, under William III. He started the Bank of England and reformed government borrowing by initiating the National Debt; a leader of the Whigs. Created K.G. and Earl of Halifax in 1714. Member of the Kit-Cat club. *CS 185 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68770

195. [Thomas Newport] The R.t Hon.ble Thomas Lord Torrington one of the Lords of the Treasury and one His Maj.ties most Hon.ble Privy Councillors.

G: Kneller Baronets pinx 1714. J. Smith fec 1720:
Mezzotint. 365 x 250mm (14¼ x 9¾"). Unidentified ink collector's stamp on reverse. £280

A half-length portrait of barrister and Whig politician Thomas Newport (c.1655-1719), 1st Baron Torrington, published the year after his death.

Whig politicians were strongly Williamite, serving as the primary political supporters of William III (of Orange) and Queen Mary II following the Glorious Revolution of 1688. *CS 254, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68891



196. The Right Hon:ble Charles Earle of Dorset & Middlesex, Baron Buckhurst, Lord Chamberlain of the Houshold, One of the Lords of their Maj:ties most Hon:ble Privy Council, Lord Lieutenant of the County of Sussex and Knight of the most Noble Order of the Garter. &et.

G. Kneller Eques Pinxit. I. Smith fecit et excudit. [n.d. c.1694]

Fine mezzotint, 18th century watermark; 345 x 245mm (13½ x 9¾"), with very large margins. £280

Portrait of Charles Sackville, 6th Earl of Dorset and 1st Earl of Middlesex (1643-1706), shown half-length within an oval, wearing a wig, lace cravat, robes, and the Order of the Garter chain with the George.

Sackville was a prominent English courtier, poet, and politician, celebrated for his wit and his patronage of the arts during the reigns of Charles II and William III. A member of the Merry Gang, which was a group of aristocrats associated with the court of Charles II of England during the Stuart Restoration of 1660. He assisted in the flight of Princess Anne (later Queen Anne) from London to Nottingham during the Revolution of 1688 to support the Williamite cause. He was rewarded with the position of Lord Chamberlain of the Household from 1689 to 1697 under King William III and Queen Mary II. He was also admired for his literary talents, particularly his ballad "To all you Ladies now at Land." *CS 82 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd & J.B.* Stock: 68756

197. The Right Hon:ble Charles Earle of Dorset & Middlesex, Baron Buckhurst, Lord Chamberlain of the Houshold, One of the Lords of their Maj:ties most Hon:ble Privy Council, Lord Lieutenant of the County of Sussex and Knight of the most Noble Order of the Garter. &et.

G. Kneller Eques Pinxit. I. Smith fecit et excudit. [n.d. c.1694]

Mezzotint, 345 x 245mm (13½ x 9¾"), Collector's stamp 'E.M.H.' on reverse. Small margins repaired.

£190

Portrait of Charles Sackville, 6th Earl of Dorset and 1st Earl of Middlesex (1643-1706), shown half-length within an oval, wearing a wig, lace cravat, robes, and the Order of the Garter chain with the George.

Sackville was a prominent English courtier, poet, and politician, celebrated for his wit and his patronage of the arts during the reigns of Charles II and William III. A member of the Merry Gang, which was a group of aristocrats associated with the court of Charles II of England during the Stuart Restoration of 1660. He assisted in the flight of Princess Anne (later Queen Anne) from London to Nottingham during the Revolution of 1688 to support the Williamite cause. He was rewarded with the position of Lord Chamberlain of the Household from 1689 to 1697 under King William III and Queen Mary II. He was also admired for his literary talents, particularly his ballad "To all you Ladies now at Land." *CS 81 II of II. Ex: collection of Mrs. E.M. Hamilton.* Stock: 68830

198. The Duke of Sommerset.

J. Vandervaaert Pinxit. J. Smith fecit. Cum Privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street [c.1688].

Mezzotint. Sheet 230 x 165mm (13 x 6½"). Trimmed with plate, to image at sides, laid on album paper at corners with creases where glued. £120

A half-length portrait in oval of Charles Seymour (1662-1748), 6th Duke of Somerset, wearing lace cravat, armour, and sash.

A politician and courtier, he helped the Whig Parliament into power in 1708 and rebuilt Petworth House in its current form. Known as "The Proud Duke," supported the Williamite cause during the Glorious Revolution. While initially a courtier to James II, he broke with him in 1687 by refusing to entertain the papal nuncio and later supported William of Orange. Despite his support for William, he was closer to Princess Anne and was not always in high favour with King William III.

After Jan van der Vaart (1653-1727). *CS 236: ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68653

199. John Sheffield Earle of Mulgrave Ld Chamberlain of his Ma.ties Household Gentleman of his Bedchamber, Collonell of the Holland Regiment Gouvernour of Hull - Lord Lieutenant for the East Rideing of Yorkshire, Vice Admiral of Yorkshire, Northumberland and Bishoprick of Durham; Knight of the Most Noble Order of the Garter, and One of his Ma.ties most Hon.ble Privy Council. Created Marquess of Normandy 1694. Duke & MARquess of Buckingham-Shire 1703. Dyed Feb 24, 1721.

G. Kneller Eques pinx. J. Smith Fecit et excud. [c.1721]

Mezzotint. Sheet 335 x 245mm (13¼ x 9½"). Trimmed into image on three sides; laid on album sheet at edges. £240

A half-length portrait in oval of John Sheffield (1647-1721), first duke of Buckingham and Normandy, and third earl of Mulgrave, wearing long black wig, lace cravat, chain and George, and robes of office, holding a wand.

Sheffield was stripped of his offices by Charles II after he suggested marriage to the duke of York's daughter Anne (later queen). The accession of James II brought him back into royal favour, and he was by the king's side until he fled London in 1688. Although he soon switched allegiance to William and Mary, he joined other Tory peers in refusing to sign a 1696 agreement to support William III as their "rightful and lawful king" against Jacobite attempts, again losing his offices. He became a favourite of Queen Anne, who gave him the title Duke of Buckingham and Normanby the year after her accession. *CS 186, iv of v.*
Stock: 68601

200. John Sheffield Earle of Mulgrave Ld Chamberlain of his Ma.ties Household Gentleman of his Bedchamber, Collonell of the Holland Regiment |GOUernour of Hull - Lord Lieutenant for the East Rideing of Yorkshire, Vice Admiral of Yorkshire, Northumberland and Bishoprick of Durham; Knight of the Most Noble Order of the Garter, and One of his Ma.ties most Hon.ble Privy Council. Created Marquess of Normandy 1694. Duke & Marquess of Buckingham-Shire 1703. Dyed Feb 24, 1721.

G. Kneller Eques pinx. J. Smith Fecit et excud. [c.1721]

Mezzotint. Sheet 335 x 245mm (13¼ x 9½"). Trimmed into image on three sides; laid on album sheet. £220

A half-length portrait in oval of John Sheffield (1647-1721), first duke of Buckingham and Normandy, and third earl of Mulgrave, wearing long black wig, lace cravat, chain and George, and robes of office, holding a wand.

Sheffield was stripped of his offices by Charles II after he suggested marriage to the duke of York's daughter Anne (later queen). The accession of James II brought him back into royal favour, and he was by the king's side until he fled London in 1688. Although he soon switched allegiance to William and Mary, he joined other Tory peers in refusing to sign a 1696 agreement to support William III as their "rightful and lawful king" against Jacobite attempts, again losing his offices. He became a favourite of Queen Anne, who gave him the title Duke of Buckingham and Normanby the year after her accession. *CS 186, iv of v.*
Stock: 68600

201. [Christopher Walters Stockdale Esq.r.]
[After Sir Godfrey Kneller. Engraved by John Smith.]
[n.d., c.1690.]
Fine mezzotint, proof before letters. 335 x 250mm (13¼ x 9¾"). £290

Portrait of Christopher Walters Stockdale Esq.r. (c.1665 - 1713), English politician and landowner in Yorkshire who served as Member of Parliament for Knaresborough from 1693 until his death in 1713. He operated within the Whig faction during the post-Revolutionary era, a party strongly associated with the Williamite cause, and was listed in the Worsley list.. *CS 245 i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68563

202. The Lord Villiers & Lady Mary Villiers his Sister.

G. Kneller Eques pinx: J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel Street Covent Garden [n.d., c.1700].
Fine mezzotint. 350 x 245mm (13¾ x 9¾"), large margins. Tears in margins taped. £320
Full-length portraits of William and Mary Villiers as children, by a fountain in an ornamental garden, with Mary holding a lamb.
William Villiers (c.1682-1721), styled Viscount Villiers from 1697 to 1711, when he became 2nd Earl of Jersey in the Jacobite peerage.
Mary (died 1735), married Thomas Thynne, who died in 1710, after which she married George Granville, 1st Baron Lansdowne. *CS 259, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68888



203. [The Lord Villiers & Lady Mary Villiers his Sister.]
[After Sir Godfrey Kneller. Engraved by John Smith.]
[n.d., c.1700.]

Mezzotint, rare proof before letters. 350 x 245mm (13¾ x 9¾"). Trimmed close to plate in upper right corner. Ink mss in bottom mrgin. £320
Full-length portraits of William and Mary Villiers as children, by a fountain in an ornamental garden, with Mary holding a lamb.

William Villers (c.1682-1721), styled Viscount Villiers from 1697 to 1711, when he became 2nd Earl of Jersey in the Jacobite peerage.

Mary (died 1735), married Thomas Thynne, who died in 1710, after which she married George Granville, 1st Baron Lansdowne. *CS 259 i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68564

204. The Lord Villiers & Lady Mary Villiers his Sister.

G. Kneller Eques pinx: J. Smith fec. Sold by J. Smith at ye Lyon & Crown in Russel Street Covent Garden [n.d., c.1700].

Fine mezzotint, 18th century watermark. 350 x 245mm (13¾ x 9¾"). Faint mount burn around image. £320

Full-length portraits of William and Mary Villiers as children, by a fountain in an ornamental garden, with Mary holding a lamb.

William Villers (c.1682-1721), styled Viscount Villiers from 1697 to 1711, when he became 2nd Earl of Jersey in the Jacobite peerage..

Mary (died 1735), married Thomas Thynne, who died in 1710, after which she married George Granville, 1st Baron Lansdowne. *CS 259, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68889



205. John Wilkes Esq.r. Member of Parliament for the County of Middlesex. Friend to Libery, a Lover of his King, opposer of Ministerial Tyranny & Defender of his Country.

R.E Pine pinxt. Kitcheman delin. London Printed for Rob.t Sayer, Map adn Printseller, N.o53 Fleet Street. [n.d. c.1768]

Fine mezzotint, 355 x 250mm (14 x 10"), with large margins. On 18th century watermarked paper. Very faint foxing. £360

Three-quarter length portrait of John Wilkes (1725 - 1797), seated at a table wearing a coat with braiding and large cuffs, and frilled cravat, powdered hair brushed back, left hand on his thigh, right hand holding quill poised over sheets of paper, looking up to left at a classical statuette of a female figure holding a mirror and large shield decorated with a shining sun, a volume labelled 'Sydney on Gov', a letter addressed 'To Hump,,y Cotes Esqr London' and a scroll labelled 'Magna Charta' on the table, and a plaque with a bust of Hampden leaning against it to lower left.

Wilkes was first elected a Member of Parliament in 1757. In the Middlesex election dispute, he fought for the right of his voters, rather than the House of Commons, to determine their representatives. In 1768, angry protests of his supporters were suppressed in the Massacre of St George's Fields. In 1771, he was instrumental in obliging the government to concede the right of printers to publish verbatim accounts of parliamentary debates. In 1776, he introduced the first bill for parliamentary reform in the British Parliament. The painting by Robert Edge Pine (1730-1788) is in the Parliamentary Art Collection. *CS ENA 161 i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68784

206. The Right Honourable John Wilkes Esq.r Lord Mayor of the City of London. And Member of Parliament for the County of Middlesex in the year 1775.

[after John Dixon?] Carrington Bowles excudit [Printed for Carington Bowles, at his Map & Print Warehouse, N.o 69 in S.t Pauls ChurchYard, London. Published as the Act directs Nov.r 9.th 1774.]

Mezzotint, sheet 345 x 255mm (13½ x 10"), with large margins on three sides. On 18th century watermarked paper. Trimmed within plate at the bottom losing the publication line. £320

Whole length seated portrait of John Wilkes (1727-97), wearing fur lined robes and chains of office, holding a scroll marked 'Magna Charta', leaning on a table on which is a copy of his letter 'To the Gentlemen Clergy & Freeholders of the County of Middlesex', and 'Bill of Rights'.

Wilkes was first elected a Member of Parliament in 1757. In the Middlesex election dispute, he fought for the right of his voters, rather than the House of Commons, to determine their representatives. In 1768, angry protests of his supporters were suppressed in the Massacre of St George's Fields. In 1771, he was instrumental in obliging the government to concede the right of printers to publish verbatim accounts of parliamentary debates. In 1776, he introduced the first bill for parliamentary reform in the British Parliament. *CS undescribed. Russell 161. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 68791

207. The Right Honourable John Wilkes Esq.r Lord Mayor of the City of London. And Member of Parliament for the County of Middlesex in the year 1775.

[after John Dixon?] Carrington Bowles excudit Printed for Carington Bowles, at his Map & Print Warehouse, N.o 69 in S.t Pauls ChurchYard, London. Published as the Act directs Nov.r 9.th 1774.

Mezzotint with hand-colour, 350 x 255mm (14 x 10"). Small margins. Foxed. Light creasing, bit tatty. £260
Whole length seated portrait of John Wilkes (1727-97), wearing fur lined robes and chains of office, holding a scroll marked 'Magna Charta', leaning on a table on which is a copy of his letter 'To the Gentlemen Clergy & Freeholders of the County of Middlesex', and 'Bill of Rights'.

Wilkes was first elected a Member of Parliament in 1757. In the Middlesex election dispute, he fought for the right of his voters, rather than the House of Commons, to determine their representatives. In 1768, angry protests of his supporters were suppressed in the Massacre of St George's Fields. In 1771, he was instrumental in obliging the government to concede the right of printers to publish verbatim accounts of parliamentary debates. In 1776, he introduced the first bill for parliamentary reform in the British Parliament. *CS undescribed. Russell 161. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68788



208. **The Reverend Mr Thomas Bradbury.**
M.rs Mary Grace Pinx. J. Faber fecit. Printed for John Bowles, at No. 13 in Cornhill. Price 2. Shill. [n.d., c.1750.]
Fine mezzotint. 355 x 250mm (14 x 9¾"), large margins. £260
Three quarter seated portrait of Thomas Bradbury (1677-1759), dissenting minister; seated facing front, in clerical dress without a wig, left hand on his knee, right elbow resting on a table beside a book, document and ink stand. Curtain and bookshelves behind.
After Mary Grace (d. 1786); first published by Faber with the date 1749. *CS 39, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68532

209. **The Reverend Robert Bragge P.D.**
Robert Bragge Pinx.t. J. Faber fe. 1738.
Mezzotint, 18th century watermark 355 x 255mm (14 x 10"), large margins. Small tear in lower margin. £190
Rev Robert Bragge (1665-1738), an Independent minister in London, known as 'eternal Bragge' of Lime Street. A moderate Calvinist, he was a popular preacher at Salters' Hall, where he once preached for four months on Joseph's coat. Among his written works are 'A Brief Essay Concerning the Soul of Man' and 'Church Discipline according to its Ancient Standard, as it was Practis'd in Primitive Times'. *CS 43 & Lugt 2907. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68531

210. **D. Josephi Carreras Hispani. Meliora Latent. Pict.a orig.lis Ædibus Johann.s Roberts Armigeri.**
G. de Kneller pinx.t 1686. J. Faber fecit 1735. Sold by J. Faber at the Golden Head in Bloomsbury Square. Fine mezzotint, 345 x 245mm (13½ x 9½"). On 18th century watermarked paper. £260
A half-length portrait of poet and cleric Don Jose Carreras Y Coligo (d.1732), secretary and chaplain to Catherine of Braganza, queen of Charles II. Unusually informal for a Kneller portrait, it shows him without his wig.
Carreras is reported to have joined the Spanish and Portuguese Synagogue before returning to catholicism; Lucien Wolf's 'Jews in the Canary Islands' (London, 1926) records repeated denunciations of him to the Spanish Inquisition as a 'London Jew'. *CS 68. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68570

211. **D. Josephi Carreras Hispani. Meliora Latent. Pict.a orig.lis Ædibus Johann.s Roberts Armigeri.**
G. de Kneller pinx.t 1686. J. Faber fecit 1735. Sold by J. Faber at the Golden Head in Bloomsbury Square. Mezzotint, 345 x 245mm (13½ x 9½"). On 18th century watermarked paper. Small tear in margin repaired. £220
A half-length portrait of poet and cleric Don Jose Carreras Y Coligo (d.1732), secretary and chaplain to Catherine of Braganza, queen of Charles II. Unusually informal for a Kneller portrait, it shows him without his wig.
Carreras is reported to have joined the Spanish and Portuguese Synagogue before returning to catholicism; Lucien Wolf's 'Jews in the Canary Islands' (London, 1926) records repeated denunciations of him to the Spanish Inquisition as a 'London Jew'. *CS 68. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68569

212. **[Untitled portrait of Tory churchmen]**
[n.d., c.1710]
Rare engraving. Sheet 355 x 265mm (14 x 10½"). Trimmed to image, mounted in album paper. £290
Medallion portraits of Tory churchmen, most supporters of the Glorious Revolution: Henry

Sacheverell (1674-1724); John Sharp (1645-1714), Archbishop of York; Henry Compton (1632-1713), Bishop of London; Nathaniel Crew (1633-1721), Bishop of Durham; Thomas Sprat (c.1635-1713), Bishop of Rochester; Sir William Dawes (1671-1724), Archbishop of York; & George Hooper (1640-1727, Bishop of Bath and Wells.
Stock: 69021

213. Samuel Clarke D.D. Done after the Marble Bust in Her Majesty's Hermitage in the Royal Garden at Richmond.

I. Faber fecit. Printed for Tho: Bowles in St. Pauls Church Yard, & John Bowles at the Black Horse in Cornhill [n.d., c.1750].

Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed to image on three sides, into plate at bottom, creased.

£190

An engraving of a bust of Rev. Dr. Samuel Clarke (1675-1729), rector of St. James Westminster and philosopher, at the Royal Palace at Kew, now the Royal Botanic Gardens.

In 1730 Queen Caroline commissioned a 'hermitage', decorated with a series of five marble busts by the English sculptor Michael Rysbrack to celebrate British philosophers: Clarke, Robert Boyle, John Locke, Isaac Newton and William Wollaston. Unfortunately the Hermitage no longer exists. CS 125, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68787



214. [Nathaniel Crew] The R.t Rev.d and R.t Hon.ble Nathaniel Lord Crew Lord Bishop of Durham & Baron of Steane, Consecrated Bishop of Oxford 1671 Translated to Durham 1674 Privy Councillor to their Maj.ties CHARLES & James the 2.d. Dyed Sep.r 1721 Aged 88. Done from the Original Painting in the Gallery of the Bodleian Library Oxon.

G. Kneller Eques pinx 1698. J. Faber fecit 1727. Sold by J. West in Great Queen Street, Lincolns Inn Fields. Mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾"). Small margins. £230

A three-quarter portrait of Nathaniel Crew (1633-1721), 3rd Baron Crew, standing, wearing robes and holding his coronet. This portrait was painted to celebrate him becoming Bishop of Durham in 1674, having been Bishop of Oxford from 1671. He was made a Privy Counsellor in 1676.

On the decline of King James's power, Crew dissociated himself from the court, and made a bid for the favour of William III's new government by voting for the motion that James had abdicated. CS: 94, only state listed. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68651

215. [Robert de Eglesfield] Proepositio & Scholaribus Coll: Reg: Oxon: hanc Roberti Eglesfeld Pientissimi Fundatoris Effigiem.

T. Murray pinx. D.D.J. Faber Sold by J. Faber at ye Golden head ye South Side of Bloomsbury Square [c.1720]

Mezzotint. Sheet 415 x 260mm (16¼ x 10¼").

Trimmed to plate, laid on album paper. Unidentified ink stamp with leg and initials "FFF". £260

A full-length portrait of Robert de Eglesfield (c.1295-1349), chaplain to Philippa of Hainault, wife of Edward III. In 1341 he founded Queen's College, Oxford, on a site purchased by Eglesfield from his own funds. CS 121. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68590

216. The Right Reverend Father in God Edmund Gibson Lord Bishop of London Dean of his Maj.ties Chapels Royal & one of his Maj.ties mosat Honourable Privy Council.

J. Vanderbank pinx.t 1737. J. Faber fecit. Sold by Faber at the Golden Head in Bloomsbury Square [n.d., c.1740.]

Mezzotint, 350 x 250mm (13¾ x 9¾"), with large margins. On 18th century watermarked paper. A very slight horizontal crease; paper toned. £190

A three-quarter seated portrait of Edmund Gibson (1669-1748), bishop of Lincoln then London, founding governor of the Foundling Hospital.

John Vanderbank's painting is in the Bodleian Library collection. CS 161. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 68575

217. Georgius Hickes S.T.P.

R. White ad viv: delin: et sculp: 1703.

Engraving. 290 x 180mm (11½ x 7"). Trimmed to image on three sides, into plate at bottom, laid on album paper at edges. £160

A portrait of non-juror George Hickes (1642-1715). Having been Dean of Worcester and chaplain to Charles II, he refused to swear allegiance to William & Mary, he lost his deanery. Sharp 423, ii of ii.

Stock: 69010

218. **The Most Revd. Father in God Dr. Matthew Hutton by Divine Providence Lord Arch. Bishop of York, Primate of England and Metropolitan, Lord High Almoner & one of His Majesty's most Hon:ble Privy Council. 1748.**

T.Hudson Pinx. J. Faber fecit. Price 2 Shill: Sold by J.Faber, at the Golden Head, in Bloomsbury Square. [n.d. c.1750]

Mezzotint, 18th century watermark. 355 x 255mm (14 x 10"), large margins. £230

A three-quarter seated portrait of Matthew Hutton (1693-1758), as Archbishop of York, before becoming Archbishop of Canterbury in 1757. CS: 199. *i of ii.* Ex: collection of *The Hon. Christopher Lennox-Boyd.* Stock: 68589



219. **Doctor Martin Luther, [was born at Isleben in the County of Manfield in saxyony, Novr. 10th. 1483, & died there Feby. 18th. 1546, Aged 63.] [Rome tam'd the World, but Rome the Pope o'er aw'd: The one by force, the other wrought by Fraud. Greater than both was learned Luther, when Both this and that he conquer'd with his Pen. The Emblem of the Swan refers to a Prediction of John Huss. See Clerk's Lives, Vol. I. page 7 in Burnham's Pious Memorials.]**

[Printed for Carington Bowles, Map & Printseller, No.69 in St. Pauls Church Yard, London. Published as the Act directs, 2d Jan. 1773.]

Very rare mezzotint, 18th century watermark, sheet 330 x 260mm (13 x 10¼"). Trimmed within plate losing text and publication lines. £380

A portrait of German theologian and leader of the Reformation, Martin Luther (1483 - 1546), whole-length standing directed to the left, looking ahead of him, holding a small volume in both hands, wearing dark robes. He is seen in a study with books on the

table and window-sill to the left, a swan standing behind him and a large Bible propped vertically on the floor to the right.

Luther expressed his controversial opinions in the publication, 'Disputation on the Power and Efficacy of Indulgences', commonly known as 'The 95 Theses' (1517), which subsequently led to his excommunication from the catholic Church in 1521. Ex Collection of *Christopher Lennox-Boyd.* CS: Not in. Stock: 68912

220. **[The Seven Bishops.]**

[R: White Sculp] [Printed for Tho: Basset, and Tho: Fox.] [1689.]

Rare engraving. Sheet 260 x 155mm (10¼ x 6").

Trimmed to image, losing all text. £260

Medallion portraits of seven bishops of the Church of England who were imprisoned in the Tower of London by James II in 1688 for seditious libel over their opposition to the second Declaration of Indulgence. The plate was published as the frontspiece to the 'Account of the Trial'.

The bishops were: William Sancroft, Archbishop of Canterbury; Thomas Ken, Bishop of Bath & Wells; John Lake, Bishop of Chichester; William Lloyd, Bishop of St Asaph; Jonathan Trelawny, Bishop of Bristol; Francis Turner, Bishop of Ely; and Thomas White, Bishop of Peterborough.

The seven were found not guilty, which was a factor in the success of the Glorious Revolution. However five of the seven became non-jurors, refusing to swear allegiance to William & Mary, losing their offices.

Stock: 69022

221. **Les Sept Evesques d'Angleterre qui furent mis dans la Tour par la Roy Jacques II. le 8/18 de Juni 1688. Tom. I. p276.**

[n.d. c.1688.]

Engraving, sheet 145 x 80mm (5¾ x 3¼"). Staining.

£130

The Seven Bishops, wearing bands and episcopal robes; above, mitre and medals depicting the Tower of London and the scales of justice.

Illustration to an unidentified book. Their release helped the Glorious Revolution.

They were imprisoned by James II for seditious libel over their opposition to the second Declaration of Indulgence, however they were not found guilty. The bishops were: Thomas White, Bishop of Peterborough; Francis Turner, Bishop of Ely; Sir Jonathan Trelawny, Bishop Exeter and Winchester; John Lake, Bishop of Chichester; Thomas Ken, Bishop of Bath and Wells; William Lloyd, Bishop of Worcester; and William Sancroft, Bishop of Canterbury.

Stock: 68895

222. **Les Sept Evesques d'Angleterre qui furent mis dans la Tour par la Roy Jacques II. le 8/18 de Juni 1688. Tom. I. p276.**

[n.d. c.1688.]

Engraving. 146 x 89mm. 5¾ x 3½". Printers crease at top.

£60

The Seven Bishops, wearing bands and episcopal robes; above, mitre and medals depicting the Tower of London and the scales of justice.

Illustration to an unidentified book. Their release helped the glorious Revolution.

The were imprisoned by James II for seditious libel over their opposition to the second Declaration of Indulgence, however they were not found guilty. The bishops were: Thomas White, Bishop of Peterborough; Francis Turner, Bishop of Ely; Sir Jonathan Trelawny, Bishop Exeter and Winchester; John Lake, Bishop of Chichester; Thomas Ken, Bishop of Bath and Wells; William Lloyd, Bishop of Worcester; and William Sancroft, Bishop of Canterbury.

Stock: 68894

223. **Effigies Reverendi admodum Viri, Thomæ Smith Episcopi Carliolensis. Anno Christi 1701. Ætatis Suæ 87.**

Timo: Stephenson pinx: J: Smith fec: et ex: [n.d., c.1701.]

Mezzotint, 18th century watermark. 325 x 235mm (12¾ x 9¼"). Narrow margins, nick lower left, creasing in corners. £130

A half-length portrait of Thomas Smith (1615-1702), who served as chaplain to Charles II before becoming Bishop of Carlisle in 1684. *CS 233. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68657

224. **[Thomas Sprat] The Lord Bishop of Rochester.**

P. Lely Eques Pinx: M.V. Gucht Sculp: [n.d., c.1710.] Engraving. Sheet 160 x 95mm (6¼ x 3¾"). Trimmed into image. £60

A half-length portrait in oval of Thomas Sprat (1635-1713), Bishop of Rochester from 1684. The frontispiece to his 'Life of Cowley' (1710).

In 1692 an attempt was made to frame the bishop as a Jacobite, the so-called 'flowerpot plot', with his signature (and Marlborough's) forged on a document detailing a plot against William III, hidden under a flowerpot in Bromley Palace. He and the Duke were arrested for high treason but soon released.

O'Donoghue 3.

Stock: 68962

225. **[Thomas Sprat] The Lord Bishop of Rochester.**

P. Lely Eques Pinx: M.V. Gucht Sculp: [n.d., c.1710.] Engraving. Sheet 170 x 105mm (6¾ x 4¼"). Trimmed within plate. Very slight hole near Artist's name. £60

A half-length portrait in oval of Thomas Sprat (1635-1713), Bishop of Rochester from 1684. The frontispiece to his 'Life of Cowley' (1710).

In 1692 an attempt was made to frame the bishop as a Jacobite, the so-called 'flowerpot plot', with his signature (and Marlborough's) forged on a document detailing a plot against William III, hidden under a flowerpot in Bromley Palace. He and the Duke were arrested for high treason but soon released.

O'Donoghue 3.

Stock: 68961

226. **M.r George Walker. Minister of Dungannon and Gouvernour of London Derrie in Ireland when besieged in 1689.**

I. Savage sculp. Printed for John Bowles in Cornhill London. [19th Century.]

Engraving. Plate, 295 x 215mm (11½ x 8½"), with large margins. £140

A portrait of George Walker (1618-90) Bishop designate of Derry and Governor of Londonderry. An Irish soldier and Anglican priest, known as the 'Defender of Derry'. He was joint Governor of Derry during the Siege in 1689 and was killed at the Battle of the Boyne while going to the aid of the wounded Duke of Schomberg.

Stock: 68896

227. **The Reverend Iohn Wesley. M.A.**

G: Romney pinx.t. J: Spilsbury sculp.t Publish'd June 1.st 1789 by I. Spilsbury No.10 St Georges Row, Hyde Park, London & sold by j. Wilkinson, No.58 Cornhill. Mezzotint. 325 x 230mm (12¾ x 9"), large margins.

Slighting time staining. £280

Half-length portrait of John Wesley (1703-91), the Founder of Methodism. *CS: 37. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 69025



228. **Ambulabunt Gentes in Lumine tuo, et Reges in Splendore Ortus tui. Ex collectione Sim: du Bois Londini.**

Fredericus Borocius Urb: pinx. J. Smith Fec. 1704. Sold by J. Smith at the Lyon and Crown in Russel-street Covent Garden.

Fine & rare mezzotint, 18th century watermark; 295 x 220mm (11½ x 8¾"). Narrow margins, slight cockling, tipped onto album paper. Ink collector's stamp in image. £420

The Madonna and the infant Christ, with the infant John the Baptist holding the reed cross. *Ex: collections of The Hon. Christopher Lennox-Boyd & Dr E. Peart (c.1756-1824), Lugt 891.*

Stock: 68694

229. **[Virgin and Christ child.]**

From a Drawing by Luti. CWB [monogram of Captain William Baillie] 1767.

Etching, printed in sepia, 210 x 210mm (8¼ x 8¼"), with large margins. On 18th century watermarked paper. £180

Etching after Benedetto Luti (1666-1724) by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68845

230. **[Virgin and Christ child.]**

From a Drawing by Luti. CWB [monogram of Captain William Baillie] 1767. [But later]

Etching, printed in sepia. 210 x 210mm (8¼ x 8¼"), with large margins. £120

Etching after Benedetto Luti (1666-1724) by Captain William Baillie (1723-1810), who retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68846

231. **M Magdalena.**

G: Schalcken pinxit majori forma. J Smith fecit: & excud: [n.d., c.1695.]

Mezzotint. 345 x 250mm (13¾ x 9¾"). £260

Mary Magdalene resting on a rock, wearing a loose dress with one breast bared, a halo above her head. Under her elbow is a rock; a skull lies beside her. Challoner Smith suggests it is a portrait of Mrs. Voss, Godfrey Kneller's mistress. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68696

232. **[St Paul.] Done from the Original Painting in the Collection of the Right Honourable John Lord Viscount Tyrconnel, Knight of the most Hon:ble Order of the Bath To whom this Plate is Humbly Dedicated by his Lordship's Obliged and Obedient Servant, John Faber.**

S.r Ant.y Van Dyke pinx.t. J. Faber fecit 1741. Sold by Faber at ye Golden Head in Bloomsbury Square. Mezzotint. 330 x 230mm (13 x 9"), large margins. Marks in background, inscription area and margins. £260

An old bearded man swathed wearing a cloak with one hand on a book with leather ties.

The same plate was reissued by Robert Sayer with the title 'Saint Paul'. *Not in CS. Ex Belton Collection.*

Stock: 68771

233. **[Catherine Voss] St. Agnes.**

G.Kneller S.R.Imp: et Mag: Brit. Baronet Pinx. J.Smith Fec et ex. 1716. [But later]

Mezzotint. 350 x 250mm (13¾ x 9¾"). Horizontal crease across lower centre of image. £180

Portrait of Catherine Voss (1685/90-1714) as St Agnes, half-length to front embracing lamb on bank before her, holding book in her left hand, head turned to right. The illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name. *CS 262 iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 68880].*

Stock: 68540



234. **The Hon.ble Robert Boyle Esq.r. Done after the Marble Bust in Her Majesty's Hermitage in the Royal Garden at Richmond.**

J. Faber fecit. Printed for Tho: Bowles in St. Pauls Church Yard, & John Bowles at the black Horse in Cornhill. [n.d. c.1750.]

Mezzotint, 18th century watermark 350 x 250mm (13¾ x 9¾"). Narrow margins. £280

Engraving of a bust of Robert Boyle (1627-1691), the natural philosopher, at the Royal Palace at Kew, now the Royal Botanic Gardens. In 1730 Queen Caroline commissioned a 'hermitage', decorated with a series of five marble busts by the English sculptor Michael Rysbrack to celebrate British philosophers: Boyle, John Locke, Isaac Newton, Samuel Clarke and William Wollaston. Unfortunately the Hermitage no longer exists. *Wellcome: 400-23. CS: 125, state i of iii. Ex Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68786

235. **Martin Folkes Esq.r F.R.S.**

J. Vanderbank pinx.t 1736. J. Faber Fecit 1737. Sold by Faber at the Golden Head in Bloomsbury Square.

Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed to plate, mounted in album paper. £260

A three-quarter portrait of Martin Folkes (1690-1754), astronomer, leaning on a book, a bust of Isaac Newton behind. An antiquary and natural philosopher, he became a member of the Royal Society at the age of twenty-four. After Sir Isaac Newton's death, Folkes lost out to Hans Sloane in a fiercely contested battle for the presidency, subsequently becoming vice-president. He became president of the Society of Antiquaries in 1750. *CS 133, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68582

236. Martin Folkes Esqr.

Wm. Hogarth pinxt. 1741. J.Faber fecit 1742. Sold by JFaber at the Golden Head in Bloomsbury Square. Mezzotint, 18th century watermark. 325 x 220mm (12¾ x 8¾"), large margins. £260
A half-length portrait of Martin Folkes (October 29, 1690 - 1754), English antiquary and astronomer, President of the Royal Society in 1741. *CS: 132, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68581



237. Richard Arkwright [junior].

Painted by R.R. Reinagle, R.A. 1813. Engraved by Henry Cousins. 1843. Scarce mezzotint, printed on chine collé. 485 x 370mm (19 x 14½"). Small margins. £360
A three-quarter seated portrait of Richard Arkwright (1755-1843), son of the Industrial Revolution's inventor of the same name. His income from his father's patents and his own business acumen made him one of the the richest non-aristocrats of the period. The original oil is held in Chesterfield Town Hall (PCF3).
Stock: 68709

238. Master John Prideaux Basset.

A. Ramsay Pinx. J. Faber Fecit. [n.d., c.1756.] Fine mezzotint, 355 x 250mm (14 x 9¾"). On 18th century watermarked paper. Thread margins. £280
A full length portrait of John Prideaux Basset (1740-56), dressed in Van Dyke costume, with a greyhound.

He was the son of John Pendarves Basset (1713-39) of Tehidy Park, one of the richest men in Cornwall, who died before his birth. He too died young, aged sixteen while at Eton College. An elaborate funeral procession took him by foot from Slough to his family's vault at Illogan, Cornwall. *CS 26. Ex: Oettingen-Wallerstein collection and that of The Hon. Christopher Lennox-Boyd.*
Stock: 68530

239. [Diana Beauclerk] The Dutchess of S.t Albans.

G. Kneller Eques pinxit. J. Smith fecit et excudit. [engraved c.1694, but later.] Mezzotint. 345 x 250mm (13½ x 9¾"). Small margins. £260
A full length portrait of Diana Beauclerk (nee de Vere) (c.1679-1742), wife of Charles Beauclerk, First Duke of St Albans (son of Charles II and Nell Gwyn). *CS 220, ii or iii of iii. Russell iii or iv of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68681

240. Jack Bristowe.

J. Shackleton pinx.t. J. Faber fecit 1746. Mezzotint. 330 x 225mm (13 x 8¾"), large margins. Crack in plate mark repaired. Bit messy. £160
A half-length portrait of a portly man in a plain jacket and tricorne hat. The British Museum suggests he is Robert Bristowe, a clerk comptroller in the royal household whose sister married John 1st Earl of Buckingham, and also keeper of the Punch House on London Bridge. However the will of the artist, John Shackleton (d. 1767) included a bequest of two paintings "to John Bristow Esqr Keeper of His Majesties Lions in the Tower", who was also steward to the Duke of Newcastle. *CS:46:ii*
Stock: 68533

241. [Lady Dorothy Brownlow] Madam Dorothy Mason.

W. Wissing pinxit. I Smith fecit. E. Cooper exc. Cum Privilegio Regis. [n.d. c.1687] Mezzotint, 18th century watermark, sheet 335 x 250mm (13¾ x 9¾"). Trimmed to plate. False margins added. £260
Three-quarter length seated portrait of Dorothy Brownlow (née Mason) (1664-1700) her hair in curls and wearing an earring, she is shown in a low-cut dress trimmed with pearls, one hand holding flowers in her lap and the other plucking a blossom from a plant at left; in the background are a fluted pillar to the right and a mansion to the left. Portrait of Dorothy before her marriage to Sir William Brownlow, 4th Baronet (1665-1701) in July 1688. She was the daughter and heir of Sir Richard Mason (1633-85), a politician and courtier to Charles II who owned estates at Bishop's Castle, Salop and Sutton Surrey. Wissing's (1656-87) oil painting of Lady Brownlow which hangs at Belton House in Lincolnshire. *CS 179 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd*
Stock: 68751

242. **[Lady Dorothy Brownlow] Madam Dorothy Mason.**

W. Wissing pinxit. I. Smith fecit. E. Cooper exc. Cum Privilegio Regis. [n.d. c.1687]
Mezzotint, 340 x 250mm (13¼ x 9¾"). Thread margins. Cockling in corners where previously laid down. £240

Three-quarter length seated portrait of Dorothy Brownlow (née Mason) (1664-1700) her hair in curls and wearing an earring, she is shown in a low-cut dress trimmed with pearls, one hand holding flowers in her lap and the other plucking a blossom from a plant at left; in the background are a fluted pillar to the right and a mansion to the left.

Portrait of Dorothy before her marriage to Sir William Brownlow, 4th Baronet (1665-1701) in July 1688. She was the daughter and heir of Sir Richard Mason (1633-85), a politician and courtier to Charles II who owned estates at Bishop's Castle, Salop and Sutton Surrey. Wissing's (1656-87) oil painting of Lady Brownlow which hangs at Belton House in Lincolnshire. *CS 179 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd*

Stock: 68754



243. **The Right Hon.ble Frances Lady Byron.**

W. Hogarth pinx.t. J. Faber fecit 1736. Sold by Faber at the Golden Head in Bloomsbury Square.
Mezzotint. 480 x 330mm (19 x 13"). Thread margins, crease, mounted on album paper at corners. £360

A full length portrait of Lady Frances Byron (née Berkeley, 1703-57), married at 17 to the 51-year-old William, 4th Baron Byron, with whom she bore six children.

She was one of 21 women of influence who signed Thomas Coram's petition of 1729, which led to the foundation of the Foundling Hospital. Her great-grandson was Lord Byron, the poet. *CS 54, i of ii. Not listed in Paulson. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 68546

244. **The Right Hon.ble Frances Lady Byron.**

W. Hogarth pinx.t. J. Faber fecit 1736. Sold by Faber at the Golden Head in Bloomsbury Square.
Mezzotint. 350 x 250mm (13¼ x 9¾"). Holes and old ink mss in large margins. Bit messy. £240

A three-quarter portrait of Lady Frances Byron (née Berkeley, 1703-57), married at 17 to the 51-year-old William, 4th Baron Byron, with whom she bore six children.

She was one of 21 women of influence who signed Thomas Coram's petition of 1729, which led to the foundation of the Foundling Hospital. Her great-grandson was Lord Byron, the poet. *CS 54, ii of ii, plate cut down and swans reworked. Not listed in Paulson. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68548

245. **The Right Hon.ble Frances Lady Byron.**

W. Hogarth pinx.t. J. Faber fecit 1736. Sold by Faber at the Golden Head in Bloomsbury Square.
Mezzotint, printed in brown. Sheet 480 x 330mm (19 x 13"). Trimmed to plate, mounted on album paper.
Creasing. £240

A full length portrait of Lady Frances Byron (née Berkeley, 1703-57), married at 17 to the 51-year-old William, 4th Baron Byron, with whom she bore six children.

She was one of 21 women of influence who signed Thomas Coram's petition of 1729, which led to the foundation of the Foundling Hospital. Her great-grandson was Lord Byron, the poet. *CS 54, i of ii. Not listed in Paulson.*

Stock: 68547

246. **The Right Hon.ble Frances Lady Byron.**

W. Hogarth pinx.t. J. Faber fecit 1736. Printed for Tho., Bowles in S.t Pauls Church Yard, & Jn.o Bowles & Son, at the Black Horse in Cornhill [n.d., c.1750].
Mezzotint. 350 x 250mm (13¼ x 9¾"). Cockled in corners where laid down in corners. £220

A three-quarter portrait of Lady Frances Byron (née Berkeley, 1703-57), married at 17 to the 51-year-old William, 4th Baron Byron, with whom she bore six children.

She was one of 21 women of influence who signed Thomas Coram's petition of 1729, which led to the foundation of the Foundling Hospital. Her great-grandson was Lord Byron, the poet. *CS 54, unlisted state after ii of ii, Not listed in Paulson. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68549

247. **[Mary Capel] The Countess of Essex.**

G. Kneller Eques pinx: I. Smith fec et exc. [n.d. c.1695]
Mezzotint, 340 x 250mm (13¼ x 9¾"), with very large margins £260

Portrait of Mary Capel (nee Bentinck) (1679-1726), shown three-quarter length, standing before a rock and wearing a loose gown, with trees and water in the background.

She was the daughter of William Bentinck, 1st Earl of Portland (1649-1709), a Dutch and English nobleman

who became in an early stage the favourite of stadtholder William, Prince of Orange (the future King of England) and his wife Anne Villiers. On 28 February 1692, she married Lt.-Gen. Algernon Capel (1670–1710), 2nd Earl of Essex.

One of the Hampton Court Beauties painted by Sir Godfrey Kneller for Queen Mary II. *CS 84. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **68760**

248. [Mary Capel] The Countess of Essex.

G. Kneller Eques pinx: I. Smith fec et exc. [n.d. c.1695]
Mezzotint, 340 x 250mm (13¼ x 9¾"). Laid on album sheet at edges. Small margins. £190
Portrait of Mary Capel (nee Bentinck) (1679-1726), shown three-quarter length, standing before a rock and wearing a loose gown, with trees and water in the background.

She was the daughter of William Bentinck, 1st Earl of Portland (1649–1709), a Dutch and English nobleman who became in an early stage the favourite of stadtholder William, Prince of Orange (the future King of England) and his wife Anne Villiers. On 28 February 1692, she married Lt.-Gen. Algernon Capel (1670–1710), 2nd Earl of Essex.
One of the Hampton Court Beauties painted by Sir Godfrey Kneller for Queen Mary II. *CS 84. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: **68759**



249. [Frances Cecil] The Countess of Salisbury.

G. Kneller Eques pinx: J. Smith fe: & ex: [n.d., c.1696.]
Fine mezzotint, 18th century watermark; 345 x 250mm (13½ x 9¾"), with large margins. £320
Three-quarter length portrait of Frances Cecil (née Bennett, 1670-1713) in a landscape, wearing a widow's black high dress with a veil on her head. Her husband, James Cecil (1666-94), the 4th Earl of Salisbury, died

on the 24th October 1694, aged only 28; only a month earlier Frances's mother had been murdered by a butcher who broke into her house. *CS 221, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68677**

250. [Frances Cecil] The Countess of Salisbury.

G. Kneller Eques pinx: J. Smith fe: & ex: [n.d., c.1696.]
Mezzotint. 345 x 250mm (13½ x 9¾"). Narrow margins. £230
Three-quarter length portrait of Frances Cecil (née Bennett, 1670-1713) in a landscape, wearing a widow's black high dress with a veil on her head. Her husband, James Cecil (1666-94), the 4th Earl of Salisbury, died on the 24th October 1694, aged only 28; only a month earlier Frances's mother had been murdered by a butcher who broke into her house. *CS 221, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68678**

251. [James Cecil] [The R.t Hono.ble James Earl of Salisbury &c.]

[Kneller Eques pinx. I: Smith fe: et exc.] [n.d., c.1696.]
Mezzotint, proof before letters. 345 x 245mm (13½ x 9¾"). Trimmed to plate at bottom, narrow margins elsewhere. £260
A full length portait of James Cecil (1691-1728), as a small child, dressed in Roman costume. He inherited the title of 5th Earl of Salisbury aged three and served as Lord Lieutenant of Hertfordshire between 1712-14. *CS 222, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68679**

252. [James Cecil] [The R.t Hono.ble James Earl of Salisbury &c.]

[Kneller Eques pinx. I: Smith fe: et exc.] [n.d., c.1696.]
Mezzotint, printed in brown 345 x 245mm (13½ x 9¾"), large margins. £230
A full length portait of James Cecil (1691-1728), as a small child, dressed in Roman costume. He inherited the title of 5th Earl of Salisbury aged three and served as Lord Lieutenant of Hertfordshire between 1712-14. *CS 222, ii or iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68680**

253. [Margaret Cecil] The Countess of Ranelagh.

G. Kneller Bar.t pinx. J. Faber fecit. Sold by J. Smith at the Lyon & Crown in Russell Street, Covent Garden [n.d., c.1706].
Fine mezzotint. 340 x 245mm (13½ x 9¾"), large margins. Holes in left margin, old ink mss in bottom margin. £260
A three-quarter portrait of Margaret Cecil (c.1672-1728), one of the Hampton Court Beauties, in a landscape.

The daughter of the 3rd Earl of Salisbury, her second marriage was to Irish peer Richard Jones, 1st Earl of Ranelagh, who was expelled from the House of Commons for embezzlement in 1703. *CS 209. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68692



254. The Right Honourable William Lord Craven Baron of Hapmstead Marshall Berks.

M. Dahl Pinx.t. J. Faber Fecit 1745. Sold by Geo. Hopkinson at Warwick.
Mezzotint. 355 x 255mm (14 x 10"). Laid on album paper at corners. Small margins. £240
A three-quarter portrait of William Craven (1700-39), 3rd Earl Craven, wearing robes, coronet to one side. He is listed as a founding governor of the Foundling Hospital despite dying over two months after the royal charter was granted. *CS 93. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68652

255. [Mrs Davenport.]

B. Dandridge Pinx. J. Faber Fecit 1730.
Mezzotint. 350 x 250mm (13¾ x 9¾"). Laid on album sheet in left margin. £320
A full-length portrait of a woman in riding attire, holding a crop, a groom and horse behind. The National Portrait Gallery has a mezzotint portrait of the same period after Joseph van Aken (NPG D34810) of a woman, also holding a riding crop, who they identify as possibly Gratiana Davenport (née Rodd) (1710-73), wife of Sharrington Davenport. *CS 109, i of ii. Ex: collections of The Hon. Christopher Lennox-Boyd & Oettingen-Wallerstein.*
Stock: 68596

256. [Mrs Davenport.]

B. Dandridge Pinx. J. Faber Fecit 1730.
Fine & rare mezzotint. 350 x 250mm (13¾ x 9¾"), large margins. Holes, tear, spotting and old ink mss, all in margins. £320

A full-length portrait of a woman in riding attire, holding a crop, a groom and horse behind. The National Portrait Gallery has a mezzotint portrait of the same period after Joseph van Aken (NPG D34810) of a woman, also holding a riding crop, who they identify as possibly Gratiana Davenport (née Rodd) (1710-73), wife of Sharrington Davenport. *CS 109, i of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68595

257. [The Lady Mary Douglas Daughter to His Grace James Duke of Queensberry.] [Born the 4th. of Febr. 1699/1700. Died the 16th. of Novemb. 1705.]

[I.Smith fec.] [n.d. c.1707]
Mezzotint proof before letters, 18th century watermark; Plate 345 x 250mm (13¾ x 9¾"), large margins. Light foxing. Repaired tears in margins. £390
Portrait of Lady Mary Douglas (c.1700-05), shown half-length within an oval, wearing a loose gown and plucking fruit from a tree in a vase; bushes and a wall behind, with a landscape and trees in the distance. She was daughter of James Douglas, 2nd Duke of Queensberry and 1st Duke of Dover (1662–1711), a leading Scottish statesman of the late 17th and early 18th centuries. As Lord High Commissioner, he played a central role in negotiating and securing the Acts of Union of 1707 with England, which created the Kingdom of Great Britain. *CS 82 I of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 68758

258. The Lady Mary Douglas Daughter to His Grace James Duke of Queensberry. Born the 4th. of Febr. 1699/1700. Died the 16th. of Novemb. 1705.

I.Smith fec. [n.d. c.1707]
Mezzotint, 18th century watermark; sheet 345 x 250mm (13¾ x 9¾"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on reverse. Trimmed within plate and false margins added. £260
Portrait of Lady Mary Douglas (c.1700-05), shown half-length within an oval, wearing a loose gown and plucking fruit from a tree in a vase; bushes and a wall behind, with a landscape and trees in the distance. She was daughter of James Douglas, 2nd Duke of Queensberry and 1st Duke of Dover (1662–1711), a leading Scottish statesman of the late 17th and early 18th centuries. As Lord High Commissioner, he played a central role in negotiating and securing the Acts of Union of 1707 with England, which created the Kingdom of Great Britain. *CS 82 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd.*
Stock: 68757

259. [Dutchess of Monmouth ye Earle of Doncaster & ye Lord Henry] The Fond Mother.

Kneller Pinx.t. Williams fecit. [n.d. c.1700]
Rare mezzotint, 350 x 250mm (14 x 10"), with very large margins. Plate cut down and slightly worn. Paper lightly toned. £280

Group portrait, with the figures shown full-length. At the centre, Anna Scott, Duchess of Monmouth and Buccleuch (1651-1732), is seated in a chair, wearing a delicate veil draped behind her head, a jewel-adorned gown, and a string of pearls crossing from one shoulder over her bodice, while holding a long ermine-lined robe in her lap. To the left stands James Scott, Earl of Dalkeith (1674-1705), dressed in a coat with an open collar. To the right stands Henry Scott, 1st Earl of Deloraine (1676-1730), wearing a short coat. A curtain forms the backdrop.

Anna married James Scott, Duke of Monmouth (illegitimate son of Charles II), in 1663. After he was executed in 1685 for rebelling (the Monmouth rebellion) against King James VII (II of England), she married Charles, 3rd Lord Cornwallis, in 1688. *CS 182 IV of IV. See [Ref: 68782] for an earlier version of this print.*

Stock: 68775



260. **[Emma Hamilton] Lady Hamilton.** Painted by J.J. Masquerier. Engraved by W. Say. London Published May 20th 1806 by the Engraver, 92 Norton Street, Marylebone. Mezzotint, 19th century watermark; 380 x 280mm (15 x 11"), Trimmed close to publication line. Small margins, repaired platemark on left. £380 Emma, Lady Hamilton (1765-1815), muse of Romney, husband of Sir William Hamilton, but best known as Admiral Nelson's lover. She is shown musing on a chaise longue overlooking Naples Bay, with Vesuvius smoking in the background. Nelson had been killed the year before.

Stock: 68671

261. **Miss Hudson.** T. Hudson Pinx.t J. Faber Fecit. [n.d. c.1756.] Mezzotint. 355 x 250mm (14 x 9¾"). Trimmed close to image. £240 Full length portrait of a Miss Hudson, presumably a relation to the artist Thomas Hudson (1701-79). She stands on a terrace against a country landscape; a

classical urn on a pedestal at the end of the balustrade to right. She wears a beautiful dress, feathered cap on a slant and a miniature portrait on a chain across her body. In her folded arms she carries a fan. A pug-dog at her feet looks up at her adoringly. *CS 197, only state. Ex: Collection of the Hon. Christopher Lennox-Boyd.* Stock: 68797

262. **[Catherine Manners] The Countess of Rutland.**

G. Kneller pinx. J. Smith fec: et exc: [n.d., c.1690.] Mezzotint. 340 x 250mm (13½ x 9¾"), large margins. £280

A three-quarter portrait of Catherine Manners (1657–1733), seated in landscape, wearing low dress adorned with jewels. The daughter of the 3rd Viscount Campden, she married John Manners, first Duke of Rutland.

Russell believed this to be an altered plate, originally depicting Mary II. *CS 218, ii of ii. Russell 218, iii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68683]*

Stock: 68684

263. **[The Hon:ble M.rs Sherard.]**

[G. Kneller Eques pinx. J. Smith fec: et ex:] [n.d., c.1699.]

Fine mezzotint, 17th century watermark, proof before letters. 340 x 250mm (13¼ x 9¾"). Narrow margins. £280

A three-quarter portrait of Lucy Manners [née Sherard, c.1685-1751), standing in a wooded landscape, flower in her left hand.

She married John Manners, 2nd Duke of Rutland, in 1713. *CS 229, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68661

264. **[Lucy Manners] The Hon:ble M.rs Sherard.**

[G. Kneller Eques pinx. J. Smith fec: et ex:] [n.d., c.1699.]

Fine mezzotint, 18th century watermark. 340 x 250mm (13¼ x 9¾"), with large margins. £260

A three-quarter portrait of Lucy Manners (née Sherard, c.1685-1751), standing in a wooded landscape, flower in her left hand.

She married John Manners, 2nd Duke of Rutland, in 1713. *CS 229, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68662

265. **Richard Nash Esq.r.**

T. Hudson pinxt. 1740. J. Faber fecit. Sold by Faber at the Golden Head in Bloomsbury Square.

Scarce mezzotint. 325 x 220mm (12¾ x 8¾").

Trimmed to plate. £260

The celebrated 'Beau' Nash (1674-1761), who became Master of Ceremonies at Bath in 1705 and reigned absolute monarch of the fashionable world there until his death. *CS:253, i of iii. Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 68798

266. **[Elizabeth Nassau de Zuylestein] The Right Honourable Bessey Countess of Rochford.**

Char: D'Agar pinx. J. Smith fec. & ex. 1723.
Fine mezzotint. 345 x 250mm (14 x 9¾"). £260
A three-quarter seated portrait of (1699-1746), holding a coronet.
The illegitimate daughter of Richard Savage, 4th Earl Rivers, by Elizabeth Colleton, Bessy married Frederick Nassau van Zuylestein, 3rd Earl of Rochford. *CS 213, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68689**

267. **[Elizabeth Nassau de Zuylestein] The Right Honourable Bessey Countess of Rochford.**

Char: D'Agar pinx. J. Smith fec. & ex. 1723.
Mezzotint. 345 x 245mm (14 x 9½"). Trimmed to image on three sides, into plate at bottom £190
A three-quarter seated portrait of Elizabeth (Bessy) Savage (1699-1746, holding a coronet.
The illegitimate daughter of Richard Savage, 4th Earl Rivers, by Elizabeth Colleton, Bessy married Frederick Nassau van Zuylestein, 3rd Earl of Rochford. *CS 213, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68690**

268. **[Anne Newport] [The Right Honourable Anne Lady Torrington.]**

[G: Kneller Baronets pinx 1709. J. Smith fec 1720]
[Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.]
Mezzotint, fine proof before letters. 350 x 250mm (13¾ x 9¾"). Trimmed to plate. bottom right corner torn, laid on album paper. old ink title in inscription area. £280
A three-quarter portrait of aristocrat and social reformer, Anne (d.1735), third wife of Thomas Newport (c.1655-1719), 1st Baron Torrington, painted the year they married and published the year after his death. They married on 8 July 1709 and made their home at Richmond House in Twickenham. Anne would continue to live after her husband died in 1719. She was a cousin of noted woman of letters Lady Mary Wortley Montagu.
On 14 April 1730, along with her friend, Frances Byron she was one of the signatories to the Ladies' Petition for the Establishment of a Foundling Hospital, which would be presented by Thomas Coram to King George II in 1735. *CS 253, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68893**

269. **[Anne Newport] The Right Honourable Anne Lady Torrington.**

G: Kneller Baronets pinx 1709. J. Smith fec 1720. Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.
Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to plate. £160

A three-quarter portrait of aristocrat and social reformer, Anne (d.1735), third wife of Thomas Newport (c.1655-1719), 1st Baron Torrington, painted the year they married and published the year after his death. They married on 8 July 1709 and made their home at Richmond House in Twickenham. Anne would continue to live after her husband died in 1719. She was a cousin of noted woman of letters Lady Mary Wortley Montagu.
On 14 April 1730, along with her friend, Frances Byron she was one of the signatories to the Ladies' Petition for the Establishment of a Foundling Hospital, which would be presented by Thomas Coram to King George II in 1735. *CS 253, ii of iii.*
Stock: **68892**

270. **Her Grace the Dutchess of Bolton. &c.**

G.Kneller S.R.Imp et Angl Eques Aur Pinx. I.Smith fec. [n.d., c.1700.] Sold by I.Smith at ye Lyon & Crowb in Russel Street Covnet Garden.
Mezzotint, 18th century watermark. Sheet 415 x 265mm (16¼ x 10½"). Trimmed to image. £240
Portrait of Henrietta Paulet, Duchess of Bolton (c. 162 - 1730), the third wife of Charles Paulet, 2nd Duke of Bolton.
She was one of several aristocratic female signatories who petitioned the king for the creation of a Foundling Hospital in the late 1720s, but she did not live long enough to see its creation. She spent part of her life in Dublin, and the city's Henrietta Street is reputedly named after her. *Ex: collection of The Hon. Christopher Lennox-Boyd*
Stock: **68630**



271. **M.rs Ann Roydhouse.**

I.B. de Medina pinx. J. Smith fec: Sold by J. Smith at the Lyon & Crown in Russel Street Covent Garden [n.d., c.1690].
Mezzotint. 345 x 245mm (13¾ x 9½"), large margins. Old ink mss on bottom platemark. £260
A three-quarter portrait, seated in an interior with embroidered curtain.

When the oil was sold at Bonhams in Edinburgh in 2024, the sitter was described as "the wife of John Roydhouse, a prosperous merchant based in St Martin in the Fields", whom Medina most likely painted between 1686 and 1693, when he was based in London. However it more likely to be his daughter, born 1680, who married MP Sir Thomas Morgan (c. 1685-1716), 3rd Baronet, of Kinnersley Castle, in 1709. *CS 216, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68686**

272. M.rs Ann Roydhouse.

I.B. de Medina pinx. J. Smith fec: Sold by J. Smith at the Lyon & Crown in Russel Street Covent Garden [n.d., c.1690].
Fine mezzotint. 345 x 245mm (13¼ x 9½"), large margins. Collector's blind stamp in image. £240
A three-quarter portrait, seated in an interior with embroidered curtain.
When the oil was sold at Bonhams in Edinburgh in 2024, the sitter was described as "the wife of John Roydhouse, a prosperous merchant based in St Martin in the Fields", whom Medina most likely painted between 1686 and 1693, when he was based in London. However it more likely to be his daughter, born 1680, who married MP Sir Thomas Morgan (c. 1685-1716), 3rd Baronet, of Kinnersley Castle, in 1709. *CS 216, ii of ii. Ex: collections of The Hon. Christopher Lennox-Boyd and Charles Kemeys-Tynte (1778-1860), Lugt 2444.*
Stock: **68685**

273. M.r Sansom. Died the 20th April 1705.

J. Closterman pinx. J. Smith fec. [n.d., c.1705.]
Rare mezzotint, 18th century watermark 345 x 250mm (13½ x 9¾"). Narrow margins. £230
A half-length portrait of a man in a long dark wig and lace cravat.
His precise identity was not known to Chaloner Smith or the British Museum. However there is a floor slab in St Olave's Church in the City of London for "John Sansom of the Custom House, died 20 April 1705", suggesting this is the John Sansom the Elder who was Secretary to the Commissioners of the Customs. *CS 225, i of ii.*
Stock: **68663**

274. Her Grace the Dutchess of Monmouth ye Earle of Doncaster & ye Lord Henry.

G.Kneller pinx. I.Smith fec. [n.d., c.1688.] Sold by I.Smith at the Lyon & Crown in Russell Street Covent Garden.
Fine mezzotint. 420 x 250mm (16¼ x 10"). Trimmed close to plate. £240
Group portrait, with the figures shown full-length. At the centre, Anna Scott, Duchess of Monmouth and Buccleuch (1651-1732), is seated in a chair, wearing a delicate veil draped behind her head, a jewel-adorned gown, and a string of pearls crossing from one shoulder over her bodice, while holding a long ermine-lined robe in her lap. To the left stands James Scott, Earl of Dalkeith (1674-1705), dressed in a coat with an open collar. To the right stands Henry Scott, 1st Earl of

Deloraine (1676-1730), wearing a short coat. A curtain forms the backdrop.
Anna married James Scott, Duke of Monmouth (illegitimate son of Charles II), in 1663. After he was executed in 1685 for rebelling (the Monmouth rebellion) against King James VII (II of England), she married Charles, 3rd Lord Cornwallis, in 1688. *CS 182 iii of iv. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68568**



275. Dutchess of Monmouth ye Earle of Doncaster & ye Lord Henry.

G. Kneller Pinx: I Smith fec: Sold by I. Smith at the Lyon & Cown in Russell Street Covent Garden. [n.d. c.1688] [But later]
Mezzotint, sheet 415 x 250mm (16¼ x 10"). Trimmed within plate and tipped into album paper. £240
Group portrait, with the figures shown almost full-length. At the centre, Anna Scott, Duchess of Monmouth and Buccleuch (1651-1732), is seated in a chair, wearing a delicate veil draped behind her head, a jewel-adorned gown, and a string of pearls crossing from one shoulder over her bodice, while holding a long ermine-lined robe in her lap. To the left stands James Scott, Earl of Dalkeith (1674-1705), dressed in a coat with an open collar. To the right stands Henry Scott, 1st Earl of Deloraine (1676-1730), wearing a short coat. A curtain forms the backdrop.
Anna married James Scott, Duke of Monmouth (illegitimate son of Charles II), in 1663. After he was executed in 1685 for rebelling (the Monmouth rebellion) against King James VII (II of England), she married Charles, 3rd Lord Cornwallis, in 1688. *CS 182 III of IV. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68775] for a later version.*
Stock: **68782**



276. **[Charles Seymour] Illustrissimus Nobilissimus Potentissimus Princeps Carolus Dux Somersetensis...**

J. Riley pinx: J. Smith fec: [Cambridge University Press, 1688.]

Fine mezzotint. 340 x 250mm (13¼ x 9¾"). Small margins. £230

Portrait of Charles Seymour (1662-1748), 6th Duke of Somerset, best known for rebuilding Petworth House. Macaulay described him as "a man in whom the pride of birth and rank amounted almost to a disease". Seymour served as Chancellor of the University of Cambridge. This portrait is from David Loggan's 'Cantabrigia Illustrata'.

Known as "The Proud Duke," supported the Williamite cause during the Glorious Revolution. While initially a courtier to James II, he broke with him in 1687 by refusing to entertain the papal nuncio and later supported William of Orange. Despite his support for William, he was closer to Princess Anne and was not always in high favour with King William III. *CS 235, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68654

277. **Madame Jane Skeffington.**

W. Wissing Pinxit. J. Smith Fecit. Sold by J. Bowles at the Black Horse in Cornhill [n.d., c.1730].

Mezzotint. 335 x 250mm (13¼ x 9¾"). Trimmed into plate at bottom, thread margins elsewhere. £180

A full length portrait of a young girl, seated in an ornamental garden, a lamb by her side.

This is one of two portraits in the BM with the same title (the other of a dark-haired adult), the sitter of which they identify as the wife of Sir Hans Hamilton. *CS 231, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68660

278. **Madame Jane Skeffington.**

W. Wissing Pinxit. J. Smith Fecit. Cum Privilegio Regis. Sold by E. Cooper at ye 3 Pidgeons in Bedford Street [n.d., c.1687].

Mezzotint. 335 x 250mm (13¼ x 9¾"). Trimmed into plate at bottom, thread margins elsewhere, old ink mark in inscription area. £180

A full length portrait of a young girl, seated in an ornamental garden, a lamb by her side.

This is one of two portraits in the BM with the same title (the other of a dark-haired adult), the sitter of which they identify as the wife of Sir Hans Hamilton. *CS 231, ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68659

279. **[2nd Duke of Beaufort] The High Puissant & most Noble Prince Henry Somerset Duke of Beaufort...**

M. Dahl pinxit. Geo: Vertue Sculpsit. 1714.

Rare engraving. 435 x 295mm (17 x 11½"). Trimmed to image, laid on album paper with flap, folded. £260

Henry Somerset (1684-1714), 2nd Duke of Beaufort, founder of a Tory drinking club, 'The Loyal Brotherhood'. He died in 1714 before his loyalties to the Stuarts could be tested, but his two sons, the 3rd & 4th dukes, were both prominent Jacobites. *Sharp 312, state ii of ii.*

Stock: 69019

280. **[George Villiers.] Birmingham A° 1624. [Top left]**

AVD [supposed monogram of Antony van Dyck].

[Engraved by Captain William Baillie.] [n.d., c.1785.]

Proof before title stipple and etching. Sheet 310 x 210mm (12¼ x 8¼"). Trimmed within plate. £180

A half-length portrait of George Villiers (1592-1628) wearing a high, stiff lace collar and doublet with slashed sleeves, the jewel of the garter on a ribbon around his neck.

The plate was engraved by Captain William Baillie (1723-1810) who ascribed it to van Dyke. However the drawing he copied, now in the British Museum (1862,0524.19), was by Lucas Vosterman, probably itself taken from a painting by Daniel Mytens. Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Villiers was a royal favourite of Kings James I and Charles I who dominated early 17th-century English politics. His failure to win foreign wars, extreme extravagance, and monopolization of patronage created deep political tensions that fueled the pre-Civil War crises before his assassination in 1628.

Stock: 68867

281. **George Villiers Duke of Buckingham. Why gave great Villiers to the Assassin's Knife? [...]**

Vandyke del. W. Baillie sculp. Publish'd 4.th June 1785.

Stipple and etching, printed in colours, sheet 325 x 260mm (12¾ x 10¼"). On 18th century watermarked paper. Trimmed within plate. £160

A half-length portrait of George Villiers (1592-1628) wearing a high, stiff lace collar and doublet with slashed sleeves, the jewel of the garter on a ribbon around his neck.

The plate was engraved by Captain William Baillie (1723-1810) who ascribed it to van Dyke. However the drawing he copied, now in the British Museum (1862,0524.19), was by Lucas Vosterman, probably itself taken from a painting by Daniel Mytens.

Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques.

Villiers was a royal favourite of Kings James I and Charles I who dominated early 17th-century English politics. His failure to win foreign wars, extreme extravagance, and monopolization of patronage created deep political tensions that fueled the pre-Civil War crises before his assassination in 1628.

Stock: 68868



282. **[Catherine Voss] Devotion in such looks does Gracefull Shine, And forces us to own her pow'r divine.**

G. Kneller S.R. Imp. & Angl. Eques Aur. pinx. I. Smith fec. 1705. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden.

Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Loss of margin upper left, narrow margins elsewhere. £280

Half-length portrait of Catherine Voss (1685/90-1714), wearing a veil at the back of her head, hands clasped in prayer and eyes almost closed, with an open book leaning against a small vase on a table before her.

The illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name. CS

261. ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See also [Ref: 68540].

Stock: 68880

283. **[Catherine Voss] Devotion in such looks does Gracefull Shine, And forces us to own her pow'r divine.**

G. Kneller S.R. Imp. & Angl. Eques Aur. pinx. I. Smith fec. 1705. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden.

Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. £260

Half-length portrait of Catherine Voss (1685/90-1714), wearing a veil at the back of her head, hands clasped in prayer and eyes almost closed, with an open book leaning against a small vase on a table before her.

The illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name. CS 261. ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68881

284. **[Catherine Voss as Saint Agnes.]**

[Engraved by John Smith after Godfrey Kneller.]

Printed for John Bowles at the Black Horse in Cornhill [n.d., c.1730].

Mezzotint. 150 x 110mm (6 x 4¼"), large margins.

Tear taped. Crack in plate on right. £260

A portrait of Catherine Voss (1685/90-1714) portrayed as Saint Agnes of Rome, holding a book and lamb.

Voss was the illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name.

Kneller's oil is in the Fitzwilliam Museum. CS 262A.

Russell 262a ii of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 68688

285. **[Catherine Voss as Saint Agnes.]**

[Engraved by John Smith after Godfrey Kneller.]

[Published by John Smith, n.d., c.1716.]

Mezzotint, rare proof before letters. 150 x 110mm (6 x 4¼"), large margins. Paper toned. £180

A portrait of Catherine Voss (1685/90-1714) portrayed as Saint Agnes of Rome, holding a book and lamb.

Voss was the illegitimate daughter of Godfrey Kneller by Mrs. Voss (proprietress of a coffee-house in St. James's Market). Called Catherine, but also known as Agnes, she later married a Mr. Huckle by whom she had son, Godfrey Huckle Kneller. Kneller left her his fortune with a request that her son should assume his name.

Kneller's oil is in the Fitzwilliam Museum. CS 262A.

Russell 262a i of ii. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 68687

286. **Mrs Ann Warner.**

Nde Largillierre pinx. J. Smith fec et exc. [n.d., c.1690.] Scarce & rare mezzotint. 340 x 250mm (13½ x 9¾"). Trimmed to plate. £260
Portrait of Anne Warner (d.1689), half length in an oval, with a ribbon in hair and wearing a loose dress with fine lace edging, and a robe fastened by a brooch. She holds a wreath of flowers; trees in the background. She was the daughter of Sir John Warner of Parham (1640 -1705), in Suffolk, and Trevor (1636-1670), daughter of Sir Thomas Hanmer 2nd Baronet (1612 – 1678). Became a nun, but died shortly afterwards. CS 264. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68542

287. **M.r Henry Clarke.**

T. Hudson Pinx.t 1739. J. Faber fecit. London Printed for John Ryall & Rob.t Withy, at Hogarth's Head in Fleet Street.
Rare mezzotint. Sheet 345 x 245mm (13½ x 9¾"). Trimmed within plate, mounted on album paper. £260
A half-length portrait of a man standing in a rectangular stone window-frame with a curtain on the left, wearing a jacket with large cuffs, gesturing through the frame.
According to Chaloner Smith he was a 'jerker' (jerquer), a customs officer responsible for examining a ship's papers and identifying undeclared or incorrectly declared cargo. CS: 84, unlisted later state; Russell ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68572

288. **W.m Hucks Esq.r.**

J. Vanderbank pinx.t 1729. J. Faber fecit 1737. Sold by J. Faber at ye Golden Head in Bloomsbury Square. Scarce & fine mezzotint. 350 x 250mm (13¾ x 9¾"). Small margins. £260
A three-quarter portrait of brewer William Hucks (1672-1740), owner of the Horn brewery in Duke Street, Bloomsbury. After being elected MP for Wallingford in 1715 he was appointed the King's Brewer. CS 196, ii of ii, published state.
Stock: 68809

289. **Her Highness Ann Princess of Orange. Done from the Painting w.ch Her Royal High.ss presented to the late Countess of Sussex, & now Inscrib'd to the Right Hon.ble Earl of Sussex Knight of ye most Hon.ble Order of the Bath by his most obedient Servant John Faber.**

H. Husing ad vivum pinx. [n.d. c.1735.] Rare mezzotint. 355 x 430mm (14 x 17"). Creases. Small margins. £190
A three-quarter portrait of Anne, Princess Royal (1709-59), daughter of George II of England), one hand resting on a crown.
It was probably published to commemorate her marriage to William IV of Orange in 1734. CS 263. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68781



290. **Her Royal Highness Augusta Princess of Wales, &c.**

C. Philips pinx.t. J. Faber fecit. Sold by J Faber at the Golden Head in Bloomsbury Square. Mezzotint, 18th century watermark; 325 x 225mm (12¾ x 8¾"). Mounted in album paper. Small margins. £260
A half-length portrait in oval of Augusta, Princess of Wales (1719-72), wearing a low dress with frilled sleeves.
Augusta of Saxe-Gotha, daughter of Frederick II, Duke of Saxe-Gotha, married Frederick, Prince of Wales in 1736. She was mother of George III. National Golf country club Augusta, named after her. CS 18, i of ii. Ex: collection of the late Hon. C. Lennox-Boyd.
Stock: 68529

291. **Her Royal Highness the Princess Carolina. Third Daughter to his Majesty George 2.d. Done from the Painting which Her Highness Presented to ye late Countess of Sussex, & now Inscribed to the Right Hon.ble the Earl of Sussex Knight of the most Hon.ble Order of the Bath by his Lordships most obedient Serv.t John Faber.**

H. Husing ad vivum pinx. Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"), Trimmed to plate, to image lower left. Laid on album sheet at edges. £280
A three-quarter portrait of Princess Caroline Elizabeth (1713-57), fourth child of George II. She died, unmarried and childless, on 28 December 1757, aged 44, at St James's Palace. CS 66.
Stock: 68562

292. **Her Royal Highness the Princess Carolina. Third Daughter to his Majesty George 2.d. Done from the Painting which Her Highness Presented to ye late Countess of Sussex, & now Inscribed to the Right Hon.ble the Earl of Sussex Knight of the most Hon.ble Order of the Bath by his Lordships most obedient Serv.t John Faber.**

H. Husing ad vivum pinx.

Mezzotint. 350 x 250mm (13¾ x 9¾"), Some soiling in inscription area. Small margins. £240

A three-quarter portrait of Princess Caroline Elizabeth (1713-57), fourth child of George II. She died, unmarried and childless, on 28 December 1757, aged 44, at St James's Palace. CS 66. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68565



293. **[Queen Caroline] Serenissima Carolina D.G Mag: Brit: Fran: et Hib: Regina.**

S.r Godfrey Kneller Pinxit. J. Faber jun.r. Fecit. Printed for & Sold by Tho. Bowles next the Chapter House in St. Pauls Church Yard. And John Bowles at Mercers Hall in Cheapside. [n.d. c.1727]

Fine mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Old ink mss. in bottom margin. Small margins. £240

Three quarter length portrait of Caroline of Ansbach (1683-1737), Queen of George II, wearing ermine-trimmed robes with strings of pearls tied in bows at the shoulders, her left hand resting on a crown on a table beside her.

An earlier state of this print names her as 'Her Royal Highness Wilhelmina Charlotte Princess of Wales'. CS 60, unlisted later state. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68557

294. **[Queen Caroline] Her Royal Highness Wilhelmina Charlotta Princess of Wales.**

G. Kneller Baronetus Pinxit. J. Faber fec. 1726.

Very rare mezzotint. Sheet 330 x 245mm (13 x 9¾"). Trimmed to image on three sides, into plate at bottom, laid on album paper. £220

A half-length portrait of Caroline of Ansbach (1683-1737), Queen of George II, hand raised to touch a curl of hair.

An unrecorded early state with her title of Princess of Wales rather than queen, the year before George II took the throne. Chaloner Smith records it with a Latin title ('Serenissima et Potentissima Carolina...'), reworked with a crown and pearls around her neck and on her shoulder. CS 62, unlisted state before i of ii.

Russell unlisted state before i of iii.

Stock: 68567

295. **[Queen Caroline] Serenissima Carolina D.G Mag. Brit. Fran. et Hib. Regina.**

J. Highmore Pinx. J. Faber Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d., c.1734]. Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to image on left, into plate at bottom and to plate top and left, laid on album paper. £220

Three quarter length portrait of Caroline of Ansbach (1683-1737), Queen of George II, wearing ermine-trimmed robes with strings of pearls tied in bows at the shoulders, her left hand resting on a crown on a table beside her. CS 59, ii of ii. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68561

296. **[Queen Caroline] Serenissima Carolina D.G Mag: Brit: Fran: et Hib: Regina.**

S.r Godfrey Kneller Pinxit. J. Faber jun.r. Fecit. Printed for & Sold by Tho. Bowles next the Chapter House in St. Pauls Church Yard. And John Bowles at Mercers Hall in Cheapside. [n.d. c.1727]

Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to plate and laid on album paper at edges. £220

Three quarter length portrait of Caroline of Ansbach (1683-1737), Queen of George II, wearing ermine-trimmed robes with strings of pearls tied in bows at the shoulders, her left hand resting on a crown on a table beside her.

The remains of the original title, 'Her Royal Highness Wilhelmina Charlotte Princess of Wales', partially visible. CS 60, unlisted later state. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68558

297. **[Queen Caroline] Serenissima et Potentissima Carolina Dei Gra: Mag: Brit: Fran. et Hiber: Regina. Crown'd Octr: 11. 1727.**

G. Kneller pinxit. Sold by H. Overton and J. Hoole at the White Horse without Newgate [n.d., c.1727].

Mezzotint. Sheet 350 x 245mm (13¾ x 9½"). Trimmed to image on three sides, into plate at bottom £180

Three quarter length portrait of Caroline of Ansbach (1683-1737), Queen of George II, wearing ermine-trimmed robes with strings of pearls tied in bows at the

shoulders, her left hand resting on a crown on a table beside her. *Not in CS. BM 1851,0208.177. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68566

298. His Royal Highness Frederick Prince of Wales.

[after Bartholomew Dandridge.] [n.d., c.1740.]
Mezzotint, 345 x 255mm (13½ x 10"). On 18th century watermarked paper. Trimmed into plate at bottom, narrow margins elsewhere, crease at bottom. £260
An equestrian portrait of Frederick Louis (1707-51), son and heir apparent to George II until his early death. Dandridge's oil featured a figure believed to be Thomas Bloodworth, Frederick's Groom of the Bedchamber, standing behind the horse. Faber's mezzotint (CS 143) shows him, but this close copy omits him. *Not in CS, Russell or BM. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68835

299. His Royal Highness Prince Frederick & c.

Printed at Hanover by M.r Fountain. [Gabriel Fontaine?] J. Smith fec.t. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1740]
Mezzotint, sheet 340 x 250mm (13½ x 10"). Trimmed to plate. Cockled in corners where laid on paper. £190
Half-length portrait of Frederick, Prince of Wales (1707-51) as a young man, wearing armour, fur-trimmed cloak and curled wig, and set in an oval. *CS 93 I of II.*
Stock: 68828

300. [George II] Georgius Augustus Electoral Prince of Brunswick Grandson to the most Illustrious Princess Sophia Electrice Dowager of Brunswick. Born Oct. the 30. 1683

I. Hirseman pinx. I Smith fec, 1706. Sold by I. Smith at y.e Lyon & Crown in Russell Street Covent Garden.
Mezzotint, sheet 350 x 250mm (13¾ x 10). Trimmed to plate. Laid on paper. £160
Half-length portrait of the future George II (1683-1760) wearing wig, lace collar, and armour, his curls falling slightly out of the oval. *CS 102. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68826] for state with different lettering.*
Stock: 68824

301. [George II] His Royal Highness George Prince of Wales &c. Born Oct. the 30, 1683.

I. Hirseman pinx. I Smith fec, 1706. Sold by I. Smith at y.e Lyon & Crown in Russell Street Covent Garden.
Mezzotint, sheet 350 x 250mm (13¾ x 10). Trimmed to plate. Light creasing where previously folded. Bit tatty. £90
Half-length portrait of the future George II (1683-1760) wearing wig, lace collar, and armour, his curls falling slightly out of the oval. *CS 102. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68824] for state with different lettering.*
Stock: 68826



302. The First Meeting of the Princess of Brunswick, with the Prince of Wales. at the Royal Palace, S,,t James's on Sunday 5.th, 1795.

Published 18th May 1795, by Laurie & Whittle, 53 Fleet Street, London.
Mezzotint. 350 x 245mm (13¾ x 9¾"). Narrow bottom margin. Small margins on 3 sides. £320
Caroline of Brunswick meets her husband-to-be, the future George IV, one of a series of romanticised prints of the Royal Wedding published by Laurie and Whittle. There is no indication of their mutual disappointment. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68767

303. His Royal Highness William Augustus Duke of Cumberland, &c, &c, &c.

I. Faber ad Vivum Delin.t et Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d., c.1740].
Mezzotint. 350 x 255mm (13¾ x 10"), with large margins. Crack in top plate mark, crease. £260
A three-quarter portrait of Prince William Augustus (1721-65), Duke of Cumberland, as a boy, standing with his right hand tucked inside his coat. He wears a wig with a bow at the nape, sash and star, his cocked hat on a table. A statue of a classical warrior in a landscape in the left background. *Chaloner Smith: 99. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68648

304. His Royal Highness William Augustus Duke of Cumberland, &c, &c, &c.

I. Faber ad Vivum Delin.t et Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d., c.1740].
Mezzotint. 350 x 255mm (13¾ x 10"). Narrow margins, glue stains in corners, laid on album sheet at corners. £230
A three-quarter portrait of Prince William Augustus (1721-65), Duke of Cumberland, as a boy, standing

with his right hand tucked inside his coat. He wears a wig with a bow at the nape, sash and star, his cocked hat on a table. A statue of a classical warrior in a landscape in the left background. *Chaloner Smith: 99. Ex: collection of The Hon. Christopher Lennox-Boyd & Belton House Collection.*
Stock: 68649

305. His Royal Highness William Augustus Duke of Cumberland, Knight of the most Honble: order of the Bath &c.

J. Highmore ad Vivum Pinxt. J. Smith Fecit 1729. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden.

Mezzotint, 350 x 250mm (13¾ x 10"). Small margins, laid on paper at edges. £180

William Augustus, Duke of Cumberland (1721-1765); General and third son of George II. His victory at Culloden in 1746 ended the Jacobite threat, but his severe treatment of the rebels earned him the nickname of 'Butcher of Culloden'. *CS74 III of III. Modern;*

published in Boydell's Catalogue. Ex: Collection of The Hon. C. Lennox-Boyd. NPG: D11644.
Stock: 68702

306. [Mary II?]

[after Sir Godfrey Kneller.] [n.d., c.1690.]

Fine & rare mezzotint, proof before letters. 340 x 250mm (13½ x 9¾"). Thread margins, repaired hole, old ink mss. in inscription area. £280

A three-quarter portrait of a lady, probably Mary II, seated in an interior with a curtain, wearing low dress adorned with jewels.

There is no known example with Mary's name, but a portrait of the Countess of Rutland, engraved by John Smith after Kneller, uses the same dress and posture, but with a much narrower face and a scenic background. Chaloner Smith described them as different plates, but Russell believed them to be the same, without mentioning the altered face. *CS ENA I, 69, also CS 218. Russell 218, i of iii. Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 68684]*
Stock: 68683



307. [William III as Prince of Orange] Wilhem Henrick Prins van Oranje en van Nassov etc. Stad-Hovder Capiteyn Admirael Generael der Vereenighde Nederlanden.

R. de Hooge f. uytgegeven 't Amsterdam by M. Doornick [n.d., c.1686].

Rare etching with original colour with gold highlights. Sheet 475 x 570mm (18¾ x 22½"). Trimmed into plate, some oxidation of colour, edges chipped. £690

A fine & decorative equestrian portrait of William III of Orange wearing a brocaded coat and feathered hat, before a battle scene, with statues of his ancestors and predecessors as Stadtholder, musicians and pages. Underneath is a view of his entry into Amsterdam, 12 August, 1672.

The statues are named in two keys in the bottom corners: William I of Orange (William the Silent); his elder son, Maurits; William's father William II; and Frederik Hendrik, William III's grandfather and youngest son of William I.

The print celebrates the reinstatement of the joint post of Stadtholder and Captain General after the Republican faction had abolished it in 1668. In 1672, faced with a French invasion, William took control of the Dutch army and was appointed Stadtholder of Holland and West-Friesland. *Landwehr p 257 (this state illustrated), with Doornick's address and William with a feathered hat.*

Stock: 68993

308. **[William III] Guilielmus D:G: Angliae Scot: Fran: et Hiberniæ, Rex:**
G. Valek Excudit [n.d., c.1690].
Scarce & fine mezzotint. Sheet 260 x 185mm (10¼ x 7¼"). Trimmed within plate. £260
A head and shoulders portrait in oval of William of Orange, wearing Garter robes with badge and collar, lace cravat and long dark wig. *Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68885

309. **Gulielmus Tertius D.G. Angliae Scotiae Franciae et Hiberniae Rex &c.**
G: Kneller Eques ad vivum pinx: J: Smith fec: et exc: [n.d. c.1695.]
Mezzotint, 340 x 245mm (13½ x 9¾"), with large margins. £190
A half-length portrait in oval of William III (1650-1702), wearing long wig, lace cravat, ermine robes, large collar, chain and George. *CS: 271, ii of iii. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 68882

310. **Gulielmus Dei Gratia Angliae Scot: Franciae & Hiberniae Rex.**
[after William Wissing.] J. Smith Fecit. Cum Privilegio Regis. Sold by E. Cooper at ye 3 pigeons in Bedford Street [n.d., c.1688.]
Mezzotint. 340 x 250mm (13¼ x 9¾"). Narrow margins, chipped to plate bottom left corner. Time stained. £180
A half-length portrait in oval of William III (1650-1702), wearing long wig, lace cravat, ermine robes, large collar, chain and George. *CS: 276, state ii of ii, image completely reworked. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 68884

311. **King Edward V. King Richard III. King Henry VII. King Henry VIII.**
[John Faber jr.] [n.d., c.1731.]
Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Repaired tears, creases. Small margins. £280
Bust portraits in niches of four monarchs, from a series of ten plates of the Kings and Queens of England. *CS 124. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 68588

312. **Corruptibilem pro incorruptibile.**
W. Faithorne fec. E. Cooper ex. [n.d., c.1695.]
Rare mezzotint. Sheet: 310 x 195mm (12½ x 8"). Trimmed within plate, repaired tears. £240
A portrait of Charles I (1600-49) shown standing with his hands raised, a hand holding a crown of glory shining light on his head. Lines of verse below criticise Ludlow and other opponents of the king. *CS 4, ii of ii, with 'Profanely' spelt correctly. Ex: Collection of the Hon. Christopher Lennox-Boyd /*
Stock: 68777

313. **Carolus D: G: Ang: Sco: Fra: et Hib: Rex. from S.r Peter Lely's Copy of the Celebrated Original Picture painted by S.r Anthony Vandyke, which was Destroy'd in the Fire at Whitehall, Anno 1697.**
J. Faber fecit. 1738 [after Sir Peter Lely]. Sold by J. Faber at the Golden Head in Bloomsbury Square.
Mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾") Trimmed to plate. £230
Charles I, arm in a velvet sling, star on his arm, hand on table. *CS: 75, between ii of iii (with ring added and address not yet erased). Ex collection of Lady Lucas of Credwell.*
Stock: 68571



314. **[Charles II.]**
PNason pinxit. C.V.Dalen F.Sculp: [n.d., c.1670.]
Engraving, 17th century watermark. Sheet 340 x 285mm (13¼ x 11¼"). Trimmed within plate, edges mounted to album paper at edges. £320
An untitled three-quarter length portrait of Charles II, baton in hand, crown and orb on table lower left.
Stock: 68672

315. **King Charles II. Queen Catherine. King James II. Queen Mary.**
[John Faber jr.] [n.d., c.1731.]
Mezzotint. 350 x 250mm (13¾ x 9¾"), large margins. Damaged top right. £190
Bust portraits in niches of Charles II, Catherine of Braganza, James II and Mary of Modena, from a series of ten plates of the Kings and Queens of England. *CS 124. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 68587

316. **Henriette d'Angleterre, Duchesse d'Orleans derniere fille de Charles I, err du nom Roy de la grande Bretagne et de Henriette Marie de France [...]**
Gaignon sculpsit. A Paris chez L Boisseuvin. Avec privilè du Roy [n.d., c.1665].
Fine etching, pl 17th century watermark. 205 x 150mm (8 x 6"). Narrow margins, old ink mss. in inscription area. £130

A portrait of Henrietta of England (1644-1670), daughter of Charles I and Henrietta Maria of France. She fled England with her mother as an infant in the midst of the English Civil War, to the court of King Louis XIV and married her cousin Phillipe of France, Duc D'Orleans.

Stock: 69006

317. **[Henrietta of England] Henriette Stuard, Duchesse d'Orleans Fille de Charles Stuard Roy d'Angleterre [...]**

De Larmessin sculpsit. A Paris chez P. Bertrand Rue St Jacques à la Pomme d'or Proche St Severin Avec Privil. du Roy [n.d., c.1665.]

Engraving. 155 x 220mm (6 x 8¾"), with large margins. £130

A portrait of Henrietta of England (1644-1670), daughter of Charles I and Henrietta Maria of France. She fled England with her mother as an infant in the midst of the English Civil War, to the court of King Louis XIV and married her cousin Phillipe of France, Duc D'Orleans.

Stock: 69007



318. **Her Royall Highness the Princess Ann of Denmark.**

W. Wifsing and I. Vanderuaart Pinxit. I. Smith fecit. [n.d., c.1687.] Sold by E. Cooper at ye 3 Pidgeons in Bedford Square.

Fine mezzotint, 18th century watermark. 415 x 255mm (16¼ x 10"). Small margins. £320

Portrait of Queen Anne (1665 -1714), when Princess Ann of Denmark.

Queen of England, Scotland, and Ireland from 8 March 1702, and Queen of Great Britain and Ireland following the ratification of the Acts of Union 1707 merging the kingdoms of England and Scotland, until her death in 1714.

During the Glorious Revolution of 1688, Anne abandoned her Catholic father, James II & VII, to support her Protestant brother-in-law, William of Orange (William III), and her sister, Mary II. She

succeeded William III in 1702 as the last Stuart monarch, continuing the Protestant line. *CS 10. Ex: collection of The Hon. Christopher Lennox-Boyd*
Stock: 68628

319. **James Duke of Monmouth. Mortuus 15 July 1685. Ætat 36. The Gods from Heaven survey the fatal Strife And mourn the Miseries of human Life [...] From a Painting by Netcher and Wyke, in the Collection of W.m Baillie Esq.r.**

W. Baillie fec. 30 Sept 1774.

Rare mezzotint. 405 x 420mm (16 x 16½"), title printed on separate plate. Trimmed to title plate at bottom, narrow margins elsewhere, backed with album paper. Slight foxing in title area. £490

An equestrian portrait of James Scott (1649 -1685), 1st Duke of Monmouth and of Buccleuch, the illegitimate son of Charles II, with a battle scene, probably the Siege of Maastricht (1673) behind. He was executed without trial after the Monmouth Rebellion of 1685. The plate was engraved by Captain William Baillie (1723-1810) after Jan Wyck (1652-1700) and Caspar Netscher (c.1635-84). Baillie retired from the army in 1761 and devoted himself to printmaking and dealing. He specialised in imitating old-master drawings and prints, using a variety of printmaking techniques. *CS: 4, state i of iv. Ex: Collection of The Hon. C. Lennox-Boyd. v of vi.*

Stock: 68874

320. **[James Duke of Monmouth.]**

Wissing pinx. J. Smith fec: Printed & sold by W. Herbert at the Golden Globe under the Piazzas, on London Bridge [n.d., c.1750].

Mezzotint. 180 x 135mm (7 x 5¼"). Narrow margin lower left, laid on card at corners. £260

A half-length portrait in oval of James Scott (1649-1685), Duke of Monmouth, wearing long wig and armour.

The illegitimate son of Charles II and his mistress, Lucy Walter, Scott was executed after making an unsuccessful attempt to depose his uncle, James II, in the Monmouth Rebellion. *CS 183, iv of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68622

321. **[James Duke of Monmouth.]**

Wissing pinx. J. Smith fec: E. Cooper ex. [n.d., c.1685.]

Rare mezzotint, 17th century watermark. Sheet 180 x 125mm (7½ x 5½"). Trimmed into image, hole in unprinted area, old ink mss, edged with album paper. £160

A half-length portrait in oval of James Scott (1649-1685), Duke of Monmouth, wearing long wig and armour.

The illegitimate son of Charles II and his mistress, Lucy Walter, Scott was executed after making an unsuccessful attempt to depose his uncle, James II, in the Monmouth Rebellion. *CS 183, ii of iv. Ex: Collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68619

322. [William Duke of Gloucester] **A Young Duke in his Robes.**

[T. Murray pinx. I:Smith fe: et ex:] [London, c.1700.] Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"), large margins. Old ink mss. in bottom margin. Margins time-stained. £260

A full-length portrait of William (1689-1700), Duke of Gloucester, wearing the robes of the Garter, with chain and George. To the left is his page Benjamin Bathurst (1692-1767).

William was the son of Anne and Frederick of Denmark, their only child to survive infancy but dying before she became queen. Bathurst served as an MP for 54 years but left no record of him ever speaking in the house.

Originally published in 1697 by John Smith as 'His Highness William Duke of Gloucester & Mr Benj: Bathhurst'. For this third state of three, probably published after William's early death, the printing plate has been slightly trimmed and the original title replaced. *CS: Smith 115, iii of iii.*

Stock: 68832

323. [The negotiations of the 1763 Treaty of Paris]

[Paul Sandby]. [Originally 1762, this printing c.1821.] Scarce etching. 260 x 365mm (10¼ x 14¼"), large margins on 3 sides. Trimmed into plate at bottom, tear in margin taped, small hole in image, stitch holes in left margin. Slight central crease. £320

A satire of Lord Bute's negotiations to end the Seven Years' War, including an attack on William Hogarth. The chaotic scene is outside St James's Palace, with John Bull (with a bull's head) being held down by the Duke of Bedford, who crams a scroll marked 'peace' into John's mouth. Lower left is a weeping female figure representing the City of London, which was opposed to the terms of the treaty as being a hindrance to trade. An angry William Hogarth is shown with a Scotsman riding on his back. *BM Satires 3910 with extensive description. The British Museum (BM 1868,0808.4249) states that according to Gunn it was probably not published until it was given the title "The New Ministry" by T. P. Sandby when it was re-issued in the early 19th century'.*

Stock: 68933

324. [William Hogarth] **An Answer to the Print of John Wilkes Esq.e by W.m Hogarth.**

Sold in Leicester fields Price 6 Pence [n.d., c.1763.] Etching, 18th century watermark. 365 x 230mm (14¼ x 9") Some toning and spotting. Small margins. £260

A caricature of William Hogarth in response to his print of John Wilkes, showing the artist seated in a similar pose, but with one leg ending in a cloven hoof, the other the leg of a satyr with a spiked shoe treading on the cap of liberty. He wears sleeve protectors and holds a porte-crayon in one hand and his portrait of Wilkes in the other. Behind is a crone, probably a savagely-caricatured Jane Hogarth, and a monkey with a fool's cap drawing the 'line of beauty' on a canvas.

BM Satires 4051.

Stock: 68932



325. [William Hogarth] **The Fire of Faction. The Fly Machine for Scotland Performd if God permit by the Briton. Places taken at the Sign of the Treasury.**

Invented by Nobod engrav'd by somebody [Paul Sandby]. [Originally 1753, this printing c.1821.] Etching. 195 x 235mm (7¾ x 9¼"), on wove paper watermarked 1821, large margins. Faint mount burn, stitch holes in left margin. £260

Three printmakers cling to a burin as a demon drives them into a furnace in the mouth of a fange monster, as a demon with William Hogarth's face fans the flames with a bellows. The satirical writer Henry Howard, depicted with ass's ears, falls away, losing his dunce's cap. The verse below refers to 'Mr Hog Art'.

Paul Sandby (1731-1809), an artist best known for his development of aquatint, published a number of anonymous satires targeting William Hogarth's 'Analysis of Beauty'. *BM Satires 3955.*

Stock: 68931

326. [William Hogarth] **A New Dunciad done with a view of [fixing] ye fluctuating Ideas of Taste, without Preface or Introduction.**

[by Paul Sandby] [Originally 1753, this printing c.1821.]

Etching. 195 x 235mm (7¾ x 9¼"), on wove paper watermarked 1821, large margins. Faint mount burn, stitch holes in left margin. £260

A caricature of William Hogarth, 'a Painter at ye Proper exercise of his Taste') in cap and dressing gown, smiling as he plays with a cat-faced puppet, his other hand holding a palette with a 'line of beauty'. Around his next is a Jack of Hearts ('The Fool of Arts'). Paul Sandby (1731-1809), an artist best known for his development of aquatint, published a number of anonymous satires targeting William Hogarth's 'Analysis of Beauty'. *BM Satires 3241, with extensive description.*

Stock: 68930

327. [Thomas Stepney] **Behold at Brooks's Step-nay! I'll be bound to say A figure such as this you'll see there every day-**.

Drawn by an Amateur. Etchd. By G. Cruikshank. Pubd. June 15th 1815 by H. Humphrey St. James's Street.

Fine hand-coloured etching, sheet 170 x 215mm (10¾ x 8½). Trimmed within plate to coloured border. Slight staining. £190

Sir Thomas Stepney (1760–1825) standing under the porch of Brooks's Club in St. James's Street. He was a well-known figure in London's clubland and Groom of the Bedchamber to the Duke of York. *BM 12629*. Stock: 68799

328. **Progress of the Toilet. - The Stays. - Plate 1. [&] - The Wig. - Plate 2. [&] - Dress Completed. Plate 3.**

Design'd by an Amateur. J.s Gillray fec.t. London. Publish'd February 26.th 1810. by H. Humphrey, 27 St James's Street.

Set of three coloured etchings. 270 x 225mm (10½ x 8¾"), large margins, plate 1 watermarked 'J Whatman - W Balston'. Paper toned and stained; plate 1 with printer's crease in right margin £950

Three satires of a woman dressing for the evening. In the first she stands at a dressing table as her maid laces her stays; in the second she sits reading as her maid prepares her short, curled wig; in the third she stands before a full-length mirror, admiring the effects. *BM Satires 11608-11610*. Stock: 68936

329. **Le débarquement du chevalier John Bull et de sa famille a Boulogne sur Mer. The landing of Sir John Bull & his family, at Boulogne sur Mer.**

[After Henry William Bunbury] [Engraved by Gillray] Publishd May 31.st 1792 by H Humphrey, N.o 18 Old Bond Street.

Etching with aquatint, sheet 245 x 660mm (9¾ x 26"). Trimmed within plate. Central fold. Slight damage on right edge of paper. £280

Three sturdy French fishwives carry English travellers ashore through the water from a boat at right, while two others attempt to coax an indignant stout lady from the vessel. On the left, a lively group of French figures awaits their arrival, including a postilion in oversized riding boots holding a paper inscribed 'Poste Royale', hotel touts displaying cards, a monk, a fishwife, and a grotesquely shaved dog, with cliffs beyond. The foremost English passenger, a typical John Bull in top-boots, is borne ashore with comic determination as his wig slips and hat falls into the sea; behind him are a lady in riding dress and a fashionably dressed younger man. The fishwives wear frilled caps, short petticoats, earrings, and crosses.

Dorothy George, 'Smollett describes the miseries of a landing at Boulogne, 'Travels through Italy and France', 1766. Frederick Reynolds was forcibly carried ashore by fishwives at Calais in 1792, at least forty 'poissardes' wading towards the vessel. He attributes this to 'sans-culottes principes'. 'Life and Times' *BM Satires 8189*. Stock: 68636



330. [L'Elephant Blanc. faite historique, voyez Prudhomme No.96.]

[c.1791.]

Etching. Sheet 205 x 365mm (8 x 14¼"), 17th century watermark. Trimmed close to image, losing title and key. £950

A satirical allegory of France on the eve of Revolution, while the Marquis de Lafayette was attempting to mediate between the National Assembly and the monarchy.

The scene is set in Thailand, with Lafayette depicted as a white elephant with a sword and scabbard hanging from a halter around its neck, and Bailly as a stork in

uniform at the head of the national guard. Around are Siamese courtiers, soldiers and the elephant's attendants, one of whom is on stilts. On a balcony are Louis XVIII and Marie-Antoinette.

A version of the image appeared in issue 96 (7-14 May, 1791) of French newspaper "Révolutions de Paris, dédiées à la Nation", which ran from 1789 until 1794, when the 'Terror' scared the publisher into silence. A translation of that key reads: 1. The white Elephant, leader of the Siamese; 2. The Crane Mayor followed by the Municipality; 3. The Mayor's Guard; 4. The Elephant's military assistants; 5. Young Siamese carrying flowers and cakes; 6. Siamese Guards; 7. Enlightened Citizens; 8. The king joist [Louis XVI]; 9. His wife the ermine [Marie Antoinette]; 10. The old idol (a bear in the distance). The British Museum states, "This satire refers to the political fable related by Prudhomme in the first nine pages of no.96 (7-14 May 1791) of his journal "Révolutions de Paris". Under cat.45 of her "Images of the French Revolution", exhib. cat., Musée du Québec, Québec City, 1989, Claudette Hould suggests that the etching (De Vinck 4077) included in Prudhomme's newspaper may have been copied from this more artistically assured satirical etching which may have appeared before the "Journal de Paris" version. In GBA 101 (1983) p.143 the etching is attributed to F J Harriet, but without giving reasons." *De Vinck 4078. Musée Carnavalet G.26495.*

Stock: 68937



331. The Wife's Fortune Told. With Maid or Widow e'er so old, A Youth of Spirit gets the Gold; Why then to know your Fate so silly? "You gave your Cash to keep a _ filly.

Published as the Act directs, [date erased from this impression] Printed for Carington Bowles, Map & Printseller, at No. 69 in St. Pauls Church Yard, London. [n.d. c.1784]

Rare mezzotint, 18th century watermark; sheet 250 x 355mm (10 x 14"). Trimmed to plate on all but right side. Creases. Foxing. £320

An elderly gypsy woman, dressed in worn, ragged clothing and carrying a baby on her back, reads tea leaves to foretell the future of an unattractive woman seated at a round table. As the woman pays her with a coin, her husband stands behind her, gently stroking the chin of a young servant girl who leans against the back of her chair. *CS undescribed. BM Satires*

undescribed. Ex Collection of the Hon Christopher Lennox-Boyd
Stock: 68914

332. The Husband's Fortune Told. When gay Eighteen to Sixty weds, How just the Scheme of seerate Beds; This Dotard beeds no Gypsy's Prate, His Wife and Betty know his Fate.

Published as the Act directs, [date erased from this impression] Printed for Carington Bowles, Map & Printseller, at No. 69 in St. Pauls Church Yard, London. [n.d. c.1784]

Rare mezzotint, 18th century watermark; 250 x 355mm (10 x 14"). Small margins. Damaged. £320
An elderly gypsy woman reading the palm of a newly married old man, whose young wife holds two fingers up behind his head, the sign of a cuckold, while her maid laughs. *CS undescribed. BM Satires undescribed. Ex Collection of the Hon Christopher Lennox-Boyd.*
Stock: 68915

333. Laugh and grow fat. 252.

Cha.s Corbet fecit. [Richard Purcell] London Printed for Rob.t Sayer, N.o 53 Fleet Street. [n.d. c.1750]

Very fine coloured mezzotint, 350 x 250mm (13¾ x 10"), with margins Small margin on right. Repaired tears top left and right. £230

A three-quarters length standing portrait of a laughing stout man, with both hands resting on his stomach. Purcell (c.1746-c.1768 (fl)) produced an almost identical plate for Carington Bowles and there is also a reduced version published by Carington Bowles *CS undescribed. BM Satires undescribed. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68902

334. The Laughing Boy. 213.

London Printed for Rob.t Sayer, N.o 53 Fleet Street. [n.d. c.1785]

Very fine mezzotint, 350 x 250mm (13¾ x 10"). Thread margins. £260

A three-quarter length portrait of a youth covered in his belongings including, sausages, or possibly animal intestine contraception over his shoulder, a magnifying glass and cards tucked into his hat band. *CS undescribed. Ex: Collection of The Hon. Christopher Lennox-Boyd.*
Stock: 68901

335. The Unlucky Boy. 217.

Hen.y Morland Inven.t et Pinx.t. London Printed for Rob.t Sayer Map & Printseller No. 53 Fleet Street, as the Act directs 25 Feb.y 1773.

Very fine hand-coloured mezzotint, sheet 350 x 250mm (15¼ x 10"). On 18th century watermarked paper. Trimmed to plate. £280

A young boy leans across a small round table, using a thin strip of paper to tickle the nose of a girl asleep in a high-backed wooden chair to the right. He raises a finger to his lips as he stifles a laugh, both figures softly illuminated by the candle on the table.

Plate re-issued by Robert Sayer with the series number '217' added to right. *CS 19. State recorded in the*

Lennox-Boyd database III of III. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 68851

336. [Satire of the Bristol Election of 1837.]
The Weird Three.

Bagshaw fecit. Monday, Printer, White's Ruins [n.d., c.1838].
Broadside, etching and letterpress. Sheet 450 x 285mm (17¾ x 11¼"). Trimmed into plate at top, creasing, surface soiling at bottom left. £160
A broadside presenting Tories attempting to overturn the 1837 Bristol election results as MacBeth's Three Witches around a cauldron, with papers marked 'Perjury', 'Lies', 'Slander' and 'More Perjury' When Liberal Francis Henry FitzHardinge Berkeley (1794-1870) was elected MP for Bristol, three petitioners (Bush Cookson & Payne, on behalf of the defeated Tory candidate William Frigg) accused him of extensive bribery and treating, as well as corruption, using his role as a trustee of the Anchor Society to obtain votes. A committee of the House of Commons was appointed to hear the case assembled in February, 1838, but after three days the petition was abandoned. Individual actions were brought against three other trustees and were all acquitted. In bringing the charges a woman was found guilty of perjury and the editor of the Bristol Journal was sued for libel and lost. Berkeley held his seat until his death in 1870.
Stock: 68747

337. [The Seven Years' War.] **The Evacuations or An Emetic for Old England Glories... From the Rial* oak December 1762.**
***The Rial is a peice of Spanish money Grafted at present.**

[by Paul Sandby?] Publishd According to Act of Parliament by Mary Darley in little Riders Court Leicester feilds [originally 1762 but printed c.1820].
Etching. 305 x 200mm (12 x 8"), with large margins.
On wove paper. Faint mount burn, spotting in margins, stitch holes in top margin. £260
A satire on the terms of the peace preliminaries at the end of the Seven Years War, suggesting Lord Bute was taking money from the Spanish for favourable terms. He is shown with an ass's head, blowing a bubble of 'peace', as Britannia vomits the British conquests into a bowl with a French fleur-de-lis, held by a monkey. Possibly by Paul Sandby (1731-1809), an artist best known for his development of aquatint, who published a number of anonymous satirical etchings, some targeting William Hogarth. *BM Satires 3917, with extensive description, suggesting the artist is Paul Sandby.*
Stock: 68927

338. [Thomas Pelham-Holles, Duke of Newcastle] **The Compleat Vermin-Catcher of G-B-n, or the Old Trap New Baited.**
Publish'd according to Act of Parliament April 18th. 1754.

Etching with engraving. 245 x 345mm (9½ x 13½").
Narrow top margin, tear in top of image taped, creasing. Small margins £690
A satire on parliamentary corruption. The new prime minister, the Duke of Newcastle, sits by the House of Commons, using a fishing rod to lure parliamentary candidates (all on horseback) to support him with promises of advancement. The riders all express their interests, including one saying 'Jews, & no Jews'. This image reflects popular backlash against England's highly unpopular Jewish Naturalisation Act of 1753, often called the "Jew Bill." The law allowed Jews to apply for naturalisation through Parliament. It passed easily in the Lords but faced strong Tory opposition in the Commons. Despite this, the Whigs, supporting broader religious tolerance, secured its passage, and it received royal assent. A surge of public antisemitism followed, prompting its repeal in 1754. *BM Satires 3269.*
Stock: 68928

339. [William Pitt the Elder] **Sic Transit Gloria Mundi.**
[Originally 1762, this printing c.1820.]
Etching. 175 x 225mm (7 x 8¾"), on wove paper, large margins. Faint mount burn, spotting in margins, stitch holes in left margin. £230
Prime minister William Pitt the elder sits astride a large bubble labelled "Pride, Conceit, Patriotism, Popularity" floating in the air above Palace Yard.
A satire suggesting that his policies are a bubble that will burst, copied in reverse from *BM Satires 3931.*
Stock: 68929



340. [John Wilkes.] **Arms of Liberty and Slevary. To the Gentlemen, Clergy, and Freeholders of the County of Middlesex [...] I am, With gratitude and esteem, Gentlemen, Your faithful and obedient humble Servant, John Wilkes. King's Bench Prison. Saturday, June 18, 1768.**
[1768]
Broadside, etching and letterpress. Sheet 370 x 245mm (14½ x 9½"), large margins. Folds and creasing. £1350

A very rare broadside, purporting to be written by John Wilkes soon after his imprisonment in 1768 for publishing the North Briton and the Essay on Woman in 1764.

Mock coats-of-arms for Wilkes show his portrait supported by John Glynn and Earl Temple with the motto "Always Ready in a Good Cause"; those for Lord Mansfield show Lord Bute and the Devil with the motto "Justice Sans Pitie". *BM Satires 4207*.

Stock: **68935**

341. The Cobblers Cure for a Scolding Wife.

Rowlandson Del. London Pub Aug by Thos Tegg No 111 Cheapside. [n.d., c.1815.]

Fine hand-coloured etching, J. Whatman watermark. 350 x 255mm (13¾ x 10"). Trimmed within plate. Left corner loss. Taped into mount at top. £260

A cobbler sews his wife's mouth shut, aided by a laughing maid, who holds up a candle to light the room. *BM Satires 12148, with the date scratched out rather than erased as this example.*

Stock: **68796**

342. [The miraculous windmill']

[n.d., c.1750.]

Fine coloured etching, extremely scarce. Sheet 295 x 450mm (11½ x 17¾"). Trimmed to printed border, losing inscriptions, stains mostly not showing on front. £680

A supposed invention of a miraculous windmill capable of transforming ugly wives into beautiful ones. On the left and behind men bring their wives by boat, barrow and piggyback to place them inside the windmill; on the right the rejuvenated beauties are welcomed by their spouses. *See Wellcome 26373i for a variant.*

Stock: **68953**

343. [Lord Bute and William Hogarth] A Sett of Blocks for Hogarth's Wigs. price 6.

[Paul Sandby]. [Originally c.1762, this printing c.1821.] Etching. 235 x 385mm (9¼ x 15¼"), large margins.

Slight spotting, stitch holes in left margin. £280

A satire of Lord Bute's negotiations to end the Seven Years' War, alluding to William Hogarth's 'Five Orders of Perriwigs'. *BM Satires 3916 with extensive description.*

Stock: **68934**

344. Commencement of the Revolution. Window Smashers.

[n.d., c.1832.]

Lithograph. Sheet 130 x 100mm (5 x 4"), large margins on 3 sides. Trimmed from a larger sheet and backed onto album paper. £70

A satire of the Reform Act of 1832: a group of men, including the Duke of Wellington, throw bricks and stones to smash a building's window.

Opponents of the attempt to pass a reform bill twice attacked the Duke's London residence, Apsley House, smashing the windows. This burlesques the events, with the Duke's bill smashing the windows of the Establishment.

Stock: **68991**

345. [Guy Patin.] M.e Guido Patin doctor medicus parisiensis medicus et professor Regius.

Ant. Masson ad vivum ping. et scul. 1670 a Paris rue St.Germain de L'auxerais, Proche L'espee de Bois.

Rare engraving. 225 x 175mm (9 x 7"). Creasing in upper left corner of image. Small margins. £240

A head and shoulders portrait of Guido (or Guy) Patin (1601-72), a French medical doctor and man of letters. Stock: **68682**

346. The Body of a Murderer exposed in the Theatre of the Surgeons Hall, Old Bailey.

Dodd delin. White sculp. [n.d., c.1760.]

Engraving. 185 x 120mm (7¼ x 4¾"), with large margins. £120

A scene depicting the Surgeons Hall, Old Bailey. The body lies in the centre of the theatre, onlookers and academics stand at the balcony and look down upon it.

Stock: **68905**



347. [A print shop] Graveurs en taille douce et a Leau forte.

fait aleau forte par A Bosse a Paris en Lisle du palais lan 1643 avec privilege.

Scarce etching. Sheet 280 x 325mm (11 x 12¾").

Trimmed to plate, loss of image upper left replaced with ink mss, crack in image upper right repaired;

£2300

The interior of a print shop with customers including two monks examining prints, while two men work on copperplates. On the left a man (wearing spurs!) works on a wax-covered plate, preparing it for etching; on the right a man uses a burin to engrave a bare plate.

Stock: **68943**

348. Mr. Lloyd of the Theatre Royal Edinburgh as The Newhaven Fish-Wife.

Drawn & Lithographed by Maclure & Macdonald, Glasgow. [n.d., c.1850.] Published by J.Finlay, Glasgow; Le Sage & Crichton, Edinburgh; & Ackermann & Co London.

Lithograph. Sheet 245 x 135mm (9½ x 5¼"). Creasing on india-paper. £160

A full-length portrait of Mr. Lloyd of the Theatre Royal Edinburgh as the Newhaven Fish-wife. Horatio Lloyd's Newhaven Fishwife, a song and performance based on the fishwives of Newhaven who were famous for both their beauty and confidence. They carried the fish their men had caught in baskets on their backs up to Edinburgh to sell it.
Stock: **68708**



349. David Garrick Esq.r. Done from the Original Picture Painted at Paris.
Liotard Pinx.t. J. M'Ardell Fecit. [n.d., c.1750] London Printed for Rob.t. Sayer Map & Printseller N°53 in Fleet Street.
Rare mezzotint, 330 x 225mm (13 x 9"). On 18th century watermarked paper. Slight scratch. £320
Portrait of David Garrick (1717–1779), English actor and playwright, shown standing half-length in three-quarter profile facing right, within a rectangular frame. His gaze is directed forward, with his right hand raised. *CS 76 ii of ii. Goodwin 18 ii of ii. See [Ref: 68405] for an earlier state.*
Stock: **68645**

350. [James Quin] M.r. Quin.
Thomas Hudson Pinx.t. John Faver fecit 1744. Price 1.s 6d. Sold by J. Faber at the Golden Head in Bloomsbury Square.
Mezzotint, 330 x 225mm (13 x 8¾") with large margins. Collectors stamp of Prince Adolphus, Duke of Cambridge. Left margin repaired. £290
A half-length portrait of actor James Quin (1693–1766), wearing a dark coat, white cravat and long wig. The grandson of Mark Quin, Lord Mayor of Dublin, Quin appeared at Covent Garden and Drury Lane, often in Shakespearean roles. He was a rival of Garrick, who tried to lure him from Covent Garden, giving Quin enough leverage to become the highest paid actor in London. His tomb in Bath Abbey has an epitaph written by Garrick. *CS 301. Lugt118a Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68811**

351. Philip Frowde Esq.r.
T. Murray Pinx.t 1732. J. Faber fecit 1738.
Mezzotint. 325 x 220mm (12¾ x 8¾"), large margins. £260

A half-length portrait in oval of dramistist and poet Philip Frowde (c.1738). His tragedy 'The Fall of Saguntum, London' was acted at Lincoln's Inn Fields Theatre in 1727. *CS 149. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68576**

352. Philip Frowde Esq.r.
T. Murray Pinx.t 1732. J. Faber fecit 1738.
Mezzotint. 325 x 220mm (12¾ x 8¾"). Trimmed to plate, printer's crease in image. £180
A half-length portrait in oval of dramistist and poet Philip Frowde (c.1738). His tragedy 'The Fall of Saguntum, London' was acted at Lincoln's Inn Fields Theatre in 1727. *CS 149. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: **68577**

353. Incantation Scene. Der Freischütz.
[Charles Hullmandel.] London Pud.d. March 1825 by Tomkins, 35, New Bond Street.
Lithograph. Sheet 365 x 295mm (14¼ x 11½"). £260
A scene from Carl Maria von Weber's opera Der Freischütz.
Der Freischütz is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind, based on a story by Johann August Apel and Friedrich Laun from their 1810 collection *Gespensterbuch*. It premiered on 18 June 1821 at the Schauspielhaus Berlin.
The incantation scene depicts Kaspar summoning Samiel (Satan) through a ritual in order to cast magic bullets to win a sharpshooting competition and win the right to marry his lover.
Stock: **68536**

354. [Wolf's Glen Scene.] Der Freischütz. Zamiel Appearing to the Summons of Casper in the Wolf's Glen.
Printed by C.Hullmandel. London Publish'd by Goulding, d'Atmaine & Co, 20, Soho Squ're.
Lithograph. Sheet 365 x 295mm (14¼ x 11½"). £260
A scene from Carl Maria von Weber's opera Der Freischütz.
Der Freischütz is a German opera with spoken dialogue in three acts by Carl Maria von Weber with a libretto by Friedrich Kind, based on a story by Johann August Apel and Friedrich Laun from their 1810 collection *Gespensterbuch*. It premiered on 18 June 1821 at the Schauspielhaus Berlin.
This scene depicts the dramatic climax of Act II in Carl Maria von Weber's 1821 German Romantic opera, Der Freischütz.
It is widely considered one of the most powerful supernatural scenes in operatic history, often referred to as the "Wolf's Glen Scene."
Stock: **68634**

355. **VI Erato. Plectra gerens Erato, Saltat pede, carmine, vultu.**
 [after Nicholas Bonnard] Pet: Schenck exc: Amstelod; cum Privil: Ausen, 20 Eydell. [n.d. c.1700]
 Engraving, sheet 260 x 180mm (10¼ x 7"). Trimmed within plate and laid on album paper at corners. £280
 Erato Greek muse of, erotic lyric poetry, holding castanets, violin, oboe and music book lie at her feet. A Dutch reverse copy of Henri Bonnard's (1642 - 1711), 'Terpsichore' print. Interesting that Schenk has switched the titles of Terpsichore and Erato, as Bonnard's interpretation of the muses makes sense with their representation. *See [Ref: 68721].*
 Stock: 68722

356. **IV. Euterpe. Dulciloquis calamos Euterpe Flatibus implet.**
 [after Nicholas Bonnard] Pet: Schenck exc: Amstelod; cum Privil: Ausen, 20 Eydell. [n.d. c.1700]
 Engraving, sheet 260 x 180mm (10¼ x 7"). Trimmed within plate and laid on album paper at corners. £260
 Euterpe, the Muse of Music, seated at an organ. Sheet music, clarinet and oboe lie on the ground next to her. A Dutch reverse copy of Henri Bonnard's (1642 - 1711) print.
 Stock: 68720

357. **[Organ] Awake, my soul! and with the sun. Thy daily stage of duty run, Shake off dull sloth, and early rise. To pay thy morning sacrifice. Morning Hymn.**
 Prited by Lefevre & Kohler., Published by E. Lacey, 76 S.t Pauls Church Yard. [n.d. c.1835]
 Scarce hand-coloured lithograph, sheet 335 x 260mm (13¼ x 10"). Very faint foxing. £160
 A woman sits playing an organ, eyes cast up; she knows the music by heart.
 Lithographic printers William Kohler and L.M. Lefevre were in business together at 52 Newman Street, London circa 1833-1835. Kohler set up on his own by 1838 at the latest, leaving Lefevre to trade as L.M. Lefevre.
 Stock: 68745

358. **V. Terpsichore, invenit-Psalterium. Dulcia Terpsichore citharis, modu-lamina miscet.**
 [after Nicholas Bonnard] Pet: Schenck exc: Amstelod; cum Privil: Ausen, 20 Eydell. [n.d. c.1700]
 Engraving, sheet 260 x 180mm (10¼ x 7"). Trimmed within plate and laid on album paper at corners. £280
 Terpsichore, the Muse of Dancing, seated outside, playing a lyre. Cupid holds a music book open for her, his bow and arrows and their feet. A Dutch reverse copy of Henri Bonnard's (1642 - 1711), 'Erato' print. Interesting that Schenk has switched the titles of Terpsichore and Erato, as Bonnard's interpretation of the muses makes sense with their representation. *See [Ref: 68722].*
 Stock: 68721

359. **[Letitia Cross.] Mrs Cross.**
 Tho.Hill pinx. [n.d., c.1700.] Sold by J.Smith at the Lyon & Crown in Russel Street Covent Garden.
 Rare mezzotint, 18th century watermark. 355 x 245mm (14 x 9¾"). Trimmed close to plate. £280
 Portrait of Letitia Cross (1682 - 1737), British actress and Soprano. She appeared at the Drury Lane Theatre and was the mistress of Peter the Great (1672-1725) while he visited England. *CS 70 ii of iii. Ex: collection of The Hon. Christopher Lennox-Boyd*
 Stock: 68629



360. **[Élisabeth Duparc] Sign:a Lizabetta Du Prk detta La Francesina.**
 George Kanpton Pinx.t. J. Faber fecit 1737. Sold by J. Faber at the Golden Head in Bloomsbury Square.
 Rare mezzotint. 330 x 225mm (13 x 8¾"), with large margins. Old ink mss in lower margin. £360
 A half-length portrait of French soprano Élisabeth Duparc (c.1715-1778), holding a music book. She came to London in 1736, where she joined the 'Opera of the Nobility', Frederick Prince of Wales's rival to his George II's Royal Academy of Music. *CS 119. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 68591

361. **[Élisabeth Duparc] Sign:a Lizabetta Du Prk detta La Francesina.**
 George Kanpton Pinx.t. J. Faber fecit 1737. [Sold by J. Faber at the Golden Head in Bloomsbury Square.]
 Rare mezzotint, 18th century watermark Sheet 315 x 225mm (12½ x 8¾"). Trimmed to plate on three sides, into plate at bottom, losing publication line. Ex-libris stamp on reverse, £230
 A half-length portrait of French soprano Élisabeth Duparc (c.1715-1778), holding a music book. She came to London in 1736, where she joined the 'Opera of the Nobility', Frederick Prince of Wales's rival to his George II's Royal Academy of Music. *CS 119. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 68592

362. **Jenny Lind's Celebrated Sonnambula Song. "Ah Non Giunge," "Do Not Mingle."** [n.d., c.1840.] London. T.Boosey & Co, 28 Holles Street, Oxford Street. M&N Hanhart, Lith Printers. Lithograph. Sheet 345 x 240mm (13½ x 9½"). Some foxing & time-staining. £130
Portrait of Johanna Maria Lind-Goldschmidt (Jenny Lind 1820-87), full-length, slightly turned to the left, her hands clasped at her breast about a bunch of flowers, dressed as Amina in La Sonnambula in a pale dress hanging off her shoulders, townfolk and buildings beyond, illustration to a song sheet.
Stock: 68537

363. **[Songsheet.] Macbeth. Transposed by C.W.Glover.**
J.Brandard, del et lith. M&N.Hanhart Chromo Lith. [n.d., c.1850.] London; Leoni Lee & Coxhead, Music Sellers to her Majesty, Queen Victoria, 48, Albemarle St.
Coloured lithograph. Sheet 355 x 260mm (14 x 10¼"). £130
Songsheet for Macbeth, depicting various scenes in the play in vignettes in each corner. The centre image shows Act 3, scene 4 of the play, in which Macbeth is horrified as he sees Banquo's ghost, while Lady Macbeth stands by him before she sends the guests away.
Transposed by Charles W.Glover (1806-1863), English violinist and composer.
Stock: 68713

364. **[The Sleepwalker.] La Sonnambula. Revised by Cha.s. W.Glover.**
J.Brandard. M&N.Hanhart Imp.t. [n.d., c.1831.]
Coloured lithograph. Sheet 335 x 250mm (13¼ x 9¾"). Stained. £90
Songsheet for La Sonnambula, or 'The Sleepwalker', an 1831 opera by Italian opera composer Vincenzo Bellini (1801-1835). She walks on a thin plank over the street.
Revised by Charles W.Glover (1806-1863), English violinist and composer.
Stock: 68710

365. **The Favourite Comic Dance. By Mess, rs Bologna Jun.r. and Grimaldi, In the Popular Pantomime of Mother Goose.**
[Published March 15, 1807 at R. Ackermanns, No.101 Strand London.]
Rare hand-colouring etching. Sheet 255 x 315mm (10¼ x 12½"). Trimmed within plate. Crack in title. £320
Grimaldi and Monsieurs Bologna hold hands, dancing, heads turned away from one another, in the pantomime Mother Goose. Early clown image. *Not in George BM Satires.*
Stock: 67924

366. **La Dance de Laloyeau.**
C. Dankerts exc. cum Privilegio. [n.d. c.1700]
Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate and laid on album paper at corners. £320

A group of young women and a man dance around a large barrel, atop of which one man plays an organ grinder and another holds a glass of alcohol aloft. A reverse copy of an engraving by Nicolas Arnoult (1650 - c.1722), specialist in fashion plates and historical costume. Published by Cornelis Danckerts II (1664-1717), Dutch printmaker and publisher in Amsterdam; son of Justus Danckerts (1635-1701). *See [Ref:54717] for Arnoult's version.*
Stock: 68715

367. **La Dance de Village.**
[After Nicolas Arnoult] C. Dankerts exc. cum Privilegio. [n.d. c.1700]
Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate and laid on album paper at corners £320
A group of young women and a man dance around a tree. In the tree sits a man playing the bagpipes. A reverse copy of an engraving by Nicolas Arnoult (1650 - c.1722), specialist in fashion plates and historical costume. Published by Cornelis Danckerts II (1664-1717), Dutch printmaker and publisher in Amsterdam; son of Justus Danckerts (1635-1701). *See [Ref:54717] for Arnoult's version.*
Stock: 68714



368. **Bier und Brandewein. Cerevisia et vinum sublimatum.**
Joh. Elias Ridinger inv. ert excud. Aug. Vind. [Augsburg, c.1790.]
Scarce & fine mezzotint, 430 x 560mm (17 x 22"), with large margins. On 18th century watermarked wove paper. Printer's crease at centre, other creasing. £850
A scene in a beer cellar, with a man drinking beer from a tankard and goblet and a woman drinking brandy/ schnapps from a cup and bottle. Barrels can be seen behind. *Rijksmuseum RP-P-2018-2857.*
Stock: 68952

369. **L'Escarpolette.**
I. Dankerts exc. cum Privilegio. [n.d. c.1689]
Engraving, sheet 290 x 190mm (11½ x 7½"). Trimmed within plate and laid on album paper at corners. Slight vertical crease. £260
Two women push a third on a swing between two trees.

By engraver and publisher, Justus Danckerts (1635-1701), brother of Dancker Danckerts, and father of Theodor and Cornelis II, active in Amsterdam 1662-1694 and from 1684 was working with his sons.
Stock: 68716



370. The Art of Boxing Illustrated and Improved by Humphreys Mendoza, &c.

Pub.d by C. Johnson [n.d., 1793.]
Scarce engraving. Sheet 165 x 200mm (6½ x 8").
Trimmed, losing sur-title, folds, some restoration.
£690

An image of two bare-knuckle boxers in a ring (marked H for Richard Humphries and M for Daniel Mendoza) with their seconds, one of four bouts between the pair between 1787 and 1790. The title refers to Mendoza's book on the science of boxing, from the 1792 O'Leary publication of *The Art of Boxing*, by Daniel Mendoza.

Mendoza (1765-1836) was born in Whitechapel of Sephardic Jewish parents. Pierce Egan, the author of *Boxiana*, wrote "No pugilist whatever, since the time of Broughton (or even Broughton himself), has ever so completely elucidated, or promulgated, the principles of boxing as Daniel Mendoza". *Jewish Museum London AR 1860*.
Stock: 68954

371. A View of Edinburgh.

Slack sc. [n.d., c. 1800.]
Engraving, 200 x 275mm (8 x 10¾"), with large margins.
£190
A view of Edinburgh Castle, in the foreground a group of young men or boys play a ball game, either golf or shinty, with long bats while figures watch from a hill.
Stock: 68718

372. Les Passions, N.º 11. Lord-nière où la Leçon de Patins.

A Paris chez Basset, rue S.t Jacques N.º 64. Dép.é à la D.on [n.d., c.1820].
Coloured etching. Sheet 350 x 240mm (14¾ x 9½").
Trimmed within plate, tear, laid on album paper at edges.
£360
A caricatured scene of a portly Englishman (whose name is a pun on "l'ordinière") being taught to ice skate, a look of fear on his face.
Stock: 68949

373. Chevaux D'Attelage. Alexander (Cheval de Phaeton).

Peint par Alfred Dedreux. Lith par Emile Lassale. Imp Lemerancier, Paris. Paris, London, New-York - Publie par Goupil & C.ie. Berlin - Verlag von Goupil & C.ie. Entered according to Act of Congress in the year 1854 by M. Knoedler, in the clerk's Office of the district Court of the United States for the Southern district of New York.

Chromolithograph, sheet 575 x 685mm (22¾ x 27").
Goupil embossed stamp. Foxing. Repaired tears to edges of paper. Stain in title left. £490
Portrait of a horse wearing blinkers and horse harness. After Alfred de Dreux (1810-60) French portrait and animal painter, best known for his scenes with horses, he trained under Théodore Géricault (1791-1824) and studied at the studio of Léon Cogniet (1794-1880).
Stock: 68908

374. Chevaux De Selle & D Attelage. Ali.

Peint par Alfred Dedreux. Lith par Emile Lassale. Imp Lemerancier, Paris. Entered according to Act of Congress in the year 1855 by M. Knoedler, in the clerk's Office of the district Court of the United States for the Southern district of New York.

Chromolithograph, sheet 575 x 685mm (22¾ x 27").
Goupil embossed stamp. Foxing. £480
Portrait of a horse outside. After Alfred de Dreux (1810-60) French portrait and animal painter, best known for his scenes with horses, he trained under Théodore Géricault (1791-1824) and studied at the studio of Léon Cogniet (1794-1880).
Stock: 68911

375. Pet, a Pure Arabian, purchased by a German Nobleman, for 3000, Guineas.

Printed by Dean & Munday 40, Threadneedle St. Published by Dean & Munday 35, Threadneedle Street [n.d. c.1810]
Rare lithograph. Sheet 275 x 360mm (10¾ x 14¼").
£280

A portrait of an Arabian stallion in an exotic landscape.
Stock: 68910

376. The Flight of Intellect. Portrait of Mr. Golightly experimenting on Mess.rs Quick of Speed's new patent high pressure steam Riding Pocket.

C.E. Madeley, Lith, 5 Wellington St. Strand. Pub. by C. Tilt [n.d. c.1830].
Lithograph. Sheet 265 x 335mm (10½ x 13¼"). Central fold £390
Print satirising steam-powered travel, showing a man sitting astride a rocket, causing his hat to blow off and his cape to trail behind him. A label on the cylinder reads 'Warranted not to burst!'. *See Science Museum: 10410938*.
Stock: 68955

377. The Carenero Railway & Navigation Company, Limited.

Doherty & Co, 6, G.t. Newport St. W.C. [n.d., c.1890.] Very scarce. Lithographic map. Sheet 410 x 165mm (16 x 6½"). Folds & creasing. Some foxing. £230
A map of the Carenero Railway & Navigation Company, Limited, a British company established to operate rail and steamship services in Venezuela. The map shows the existing Carenero Company and Clark lines, the lines to be constructed; the Canenero Company line, the Krupp Line and the Venezuelan Central. It also depicts the La Guaira & Caracas in working order and the Batatal Coal, Copper and Gold Mines.
Stock: **68635**



378. East India House.

T.H. Shepherd Del.t. J.C. Stadler Sculp.t. London, Published June 1.st 1817, at R. Ackermann's Repository of the Arts, N.o 101 Strand. Etching with aquatint and hand-colour, and large margins. Laid on archival paper. Slight mountburn. £620

A view across the façade of East India House on Leadenhall Street, looking toward Aldgate; the street is bustling with a mix of figures, including soldiers, street traders, and gentlemen. A large cart stands to the left, while a carriage occupies the central foreground.
Stock: **68986**

379. S.t Dunstons & c. Fleet Street.

T.S.Boys Del et Lith. [London, T.S. Boys, 1842.] Tinted lithograph with fine hand-colour. Sheet 530 x 375mm, (21 x 14½"). £460
A view of the new church on Fleet Street, with Temple Bar closing off the scene to the left; in the left foreground, two men hoist a heavy crate onto a cart bearing the sign "T. S. Boys, Goods Removed, Town and Country."
From Thomas Shotter Boys' 'London As It Is'. *Abbey Scenery 239.23.*
Stock: **68973**

380. [Newgate Prison.] Prisoners stopping at the Baptist's Head in St.John's Lane, on the day of removal from the New-Prison to Newgate.

Dodd delin. T.Smith sculp. [n.d., c.1780.] Engraving. Sheet 210 x 130mm (8¼ x 5"). Small margins. £160

A scene depicting the Old Baptist's Head on St John's Lane, a notorious midway stop for prisoners being transferred from the New Prison in Clerkenwell to Newgate Prison in the late eighteenth century. At this location, prisoners, often including children convicted of offences, were permitted a final drink (a quart, two pints) or brief refreshment.
Stock: **68939**

381. St. Paul's from Ludgate Hill.

T.S.Boys Del et Lithog. [London, T.S. Boys, 1843.] Tinted lithograph with fine added colour. 310 x 435mm. (12¼ x 17¼"). £650
An energetic view of a busy Ludgate Hill (near St Paul's Cathedral, which can be seen in the background). The shop signs advertise 'Wigs' and 'Cutlery', amongst other things. The spire of St Martin's Church prominently frames St Paul's Cathedral. Published for Thomas Shotter Boys' 'London As It Is'.
Abbey: 240.
Stock: **68975**

382. [The] Strand.

[T.S.Boys Del et Lith.] [London, T.S. Boys, 1843.] Tinted lithograph with fine hand-colour. Sheet 415 x 315mm, (16¼ x 12¼"). Trimmed losing artist line. Damage losing 'The' in title. Laid on board. £550
A view down the Strand reveals three churches receding westward: St Mary-le-Strand in the foreground, followed by St Clement Danes, and finally the newly built St Dunstan in the West with its Gothic crown. To the right, a glimpse of Somerset House appears alongside elegantly curved shopfronts. In the foreground stand several figures, including a Welsh milkmaid, while to the left a carrier's cart is visible. From Thomas Shotter Boys' 'London As It Is'. *Abbey Scenery 239.21.*
Stock: **68972**

383. Entry to the Strand from Charing Cross.

T. S. Boys Del et Lith. [London, T.S. Boys, 1843.] Tinted lithograph with fine hand-colour, sheet 350 x 545mm. (14 x 21½"). Tear on right. Cut to image.£380
A view of the Strand from Charing Cross. St Martin in the Fields can be seen on the left; beside it is Morley's Hotel and beyond that the corner turret of Nash's West Strand improvement. On the right side, with twin lead-capped turrets and a central lion, is Northumberland House which survived until 1874. From Thomas Shotter Boys' 'London As It Is'. *Adams: 196.20*
Stock: **68976**

384. The inside of S.t Martins in the Fields. in the Liberty of Westminster.

T. Malton delin. G. Bickham sculp. [n.d. c. 1770] Engraving, 390 x 450mm (15½ x 17¾"), with margins. Damaged. Laid on archival paper. £90
A view of the church's grand interior, the main space largely empty save for a few elegantly dressed figures. Corinthian columns line both sides, supporting a domed, vaulted ceiling, while a gallery runs around the space.
Stock: **68922**



385. [Six Views of London] To George Dance Esquire R.A., Architect to the City of London, &c. These Six Views of the Metropolis of the British Empire are respectfully dedicated by William Daniell. London January 1st 1805. [with] London from Greewich Park. Plate I. [&] London. Plate II. [&] London. Plate III. [&] London. Plate IV. [&] London. Plate V.

Drawn, Engraved & Published by William Daniell. N.º 9 Cleveland Street, Fitzroy Square, London June 1st 1804 [- Jan.y 1, 1805].

Set of six aquatints in original hand colour, each 470 x 750mm (18½ x 29½"). Title supplied in facsimile, contained in custom green half morocco box with etched title label. Paper lightly toned, ink collector's stamp in inscription area of each plate. Plate VI with tear through title into image repaired. £5900

A set of six large aquatinted views of London by William Daniell (1769-1837), with only the first plate with a descriptive title. Plate II shows the Tower of London and the Pool of London; III shows London Bridge, The Monument and St Paul's Cathedral; IV shows St Paul's and the Thames to Blackfriars Bridge; V shows Somerset House; and VI shows Westminster Abbey, Westminster Bridge and the old Houses of Parliament from the terrace of Somerset House. The set is remarkable for being pure aquatint, without any line engraving or etching, a testament to the skill of Daniell as an aquatinter. *Provenance: Sir W.A. Fraser (1826-1898), Lugt 2380. Possibly his sale, Christie's, London, 3rd and 4th December 1990.*

Stock: 68490

386. **Blackfriars Bridge [in pencil].**

Sketched by Malton. [in pencil] [n.d. c.1790]
Pencil drawing, sheet 465 x 415mm (18¼ x 16¼").
Laid on backing sheet. £650
Possibly a rare unpublished sketch by Thomas Malton
of part of the underneath of Blackfriars Bridge.
Thomas Malton (1748 - 1804) was an architectural
watercolourist and teacher of Thomas Girtin and
Joseph Mallord William Turner; also an aquatinter,
notably after his own designs of London views. *Ex:*
Gardner Collection.
Stock: **68923**

387. **London Bridge, from above Bridge.**

E.Walker Del. _ W.Simpson Lith. Day & Son Lith.rs to
the Queen. London, Published May 1st 1852 by
Mess.rs Lloyd, Brothers & Co. 22 Ludgate Hill.
Hand-coloured lithograph, sheet 400 x 540mm (15 3/4
x 21¼"). Chips to edges of paper at top. £480
View of London Bridge with boats on the River
Thames. In the foreground there are boats moored on
the south bank, with the river at low tide.
From a series of views of famous London buildings by
Edmund Walker (1850 - 1856; fl.); Abbey describes a
folio of 12 titled 'Views of the Principal Buildings in
London'. *See Abbey Scenery 247, 6. See Guildhall
Library Record 4991.*
Stock: **68807**

388. **The Thames, near Waterloo Bridge.**

Sketched from Nature & on Stone by Frederic Martens.
Printed by Engelmann, Graf, Coindet & Co. [London:
Published by Engelmann, Graf, Coindet & Co. 14,
Newman St. October 1829.]
Scarce etching. Sheet 135 x 205mm (5¼ x 8").
Trimmed, losing publication line. £160
A view of the Thames near Waterloo Bridge, with the
Shot Tower and a steamer on the right.
Frédéric Vincent Martens (born Friedrich von Martens,
1806–1885) was an Italian-French photographer,
engraver, and inventor based mainly in Paris, though
he also worked across Europe. He is best known as a
pioneer of panoramic photography.
Stock: **68827**

389. **The Thames, Near Vaux[hall B]ridge.**

Sketched from Nature & on Stone by Frederic Martens.
Printed by Engelmann, Graf, Coindet & Co. [London
Published by Engelmann, Graf, Coindet & Co. 14,
Newman St. October, 1829.]
Etching. Sheet 135 x 200mm (5¼ x 8"). Trimmed close
to image, losing publication line at bottom, title with
printed loss. £160
A view of the Thames at Vauxhall, with river traffic, a
windmill and chimneys.
Frédéric Vincent Martens (born Friedrich von Martens,
1806–1885) was an Italian-French photographer,
engraver, and inventor based mainly in Paris, though
he also worked across Europe. He is best known as a
pioneer of panoramic photography.
Stock: **68831**

390. **West India Docks, from the South East
[in plate lower left].**

W. Parrott Del Et Lithog. [London: H. Brooks.] Oct
1840.
Rare tinted lithograph with fine hand colour, sheet 240
x 420mm (9½ x 16½"). Right corner chipped. Trimmed
to image. £420
From 'London from the Thames' (12 plates, 1842) by
William Parrott (1813 - 1869). Very fine view of a
busy dock scene. *Adams 198, 4. See Abbey Scenery
237 for a first issue (without titles). See [Ref: 22290]
for one with different colouring.*
Stock: **68971**



391. **Principal Front of the Bank of England
[&] View of the West Quadrangle at the Bank
of England with the Court Room. Designed by
Sir Rob.t Taylor.**

Drawn and Engav'd by T. Malton. Publish'd as the Act
directs Jan: 1.st 1790 by M.A. Taylor.
Pair of etchings with aquatint. Sheets 400 x 525mm
(15¾ x 20¾"). On 18th century watermarked paper.
Trimmed within plate. 'Principal' laid on archival
paper. Faint mountburn. £950
Two views of the Bank of England as designed by
English architect and sculptor, Sir Robert Taylor (1714
-88).
Stock: **68919**

392. **Buckingham Palace.**

E. Walker, Del et Lith. Day & Son, Lithrs. to the Queen. London, Published May 1st 1852, by Mess.rs Lloyd Brothers & Co., 22 Ludgate Hill.

Hand-coloured lithograph, sheet 385 x 495mm (15 x 19½"). Foxing. Repaired tears to edges. £360

The principal façade, the East Front, of Buckingham Palace, figures watching the guard marching in foreground. The palace was designed by Edward Blore and built by Thomas Cubitt, completed in 1850.

Buckingham House, the building which forms the core of today's Buckingham Palace, was a large townhouse built for the Duke of Buckingham in 1703 and acquired by George III in 1761 as a private residence, known as "The Queen's House". It was enlarged over the next 75 years, and Buckingham Palace finally became the official royal palace of the British monarch on the accession of Queen Victoria in 1837.

From a series of 12 views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes the folio as 'Views of the Principal Buildings in London'. *Abbey Scenery 247, 1.*

Stock: **68804**

393. **Charing Cross [in ink].**

T. Malton fecit. [Published Feb: 25, 1795 by T. Malton.]

Rare scratched proof etching with aquatint and fine hand-colour. Plate 380 x 530mm (15 x 20¾"). Faint mountburn. Light staining. Left corner torn. Thread margins. £420

Illustration to Malton's 'Picturesque Tour.'

A view of Charing Cross looking toward Northumberland House. In the right foreground stands the equestrian statue of Charles I on a raised plinth enclosed by iron railings, with people lounging around its base, while a coach passes on the left.

Stock: **68917**

394. **The Horseguards &c. From St. James's Park.**

T.S.Boys Del et Lith. [London, T.S. Boys, 1843.] Lithograph with fine hand-colour. Sheet 340 x 535mm (13½ x 21"). Left margin corner torn. £650

View of the Horseguards, from the south side of the lake in St James's Park, from Thomas Shotter Boys' 'London As It Is'. Other landmarks are the Duke of York's Column, the Spire of St Martin's-in-the-Fields and the vague outline of dome of St Paul's Cathedral.

Abbey: 240.

Stock: **68924**

395. **New Palace Yard.**

T. Malton delin.t & fecit. Publish'd as the Act directs May 28. 1782 by T. Malton N.o8 Carlisle Street. Soho. Etching with aquatint and fine hand-colour. Sheet 360 x 495mm (14¼ x 19½"). Trimmed within plate. Laid on card repairing damage. £450

A view of New Palace Yard, with Westminster Hall on the left and the Abbey visible above the adjoining buildings in the centre. Carriages and pedestrians fill the street, including three men dressed in wigs and black robes.

Stock: **68918**



396. **Old Palace Yard from Margaret Street.**

T. Malton delin.t & fecit. Publish'd as the Act directs, May 28. 1782 by T. Malton, N.o 8 Carlisle Street, Soho.

Etching with aquatint. Plate 370 x 505mm (14½ x 19¾"), with large margins. Laid on board. Tears to margins. £720

A view along a Westminster street looking toward Old Palace Yard, flanked by grand buildings on either side. Two carriages travel along the road, while a sedan chair sits on the pavement to the left, with other elegantly dressed figures gathered on both sides.

Stock: **68921**

397. **Piccadilly, looking towards the City.**

[T.S.Boys Del et Lith.] [London, T.S. Boys, 1843.] Tinted lithograph with fine hand-colour, image 315 x 430mm. (12½ x 17"). Trimmed to image and laid on board. Foxing. 1st state as issued. £330

Piccadilly looking east from the corner of Old Bond Street. In the centre of the road are roadworks, with sections of water pipes being laid. In the sky are two hot air balloons. To the right is the famous Egyptian Hall, showing the exhibition of Catlin's paintings of American Indians. It was from this address that Catlin published his "Catlin's North American Indian Portfolio" in 1844. Published in Thomas Shotter Boys' 'London As It Is'. *Abbey: 240. See [Ref: 68977] for one without colour.*

Stock: **68978**

398. **Piccadilly, looking towards the City.**

T.S.Boys Del et Lith. [London, T.S. Boys, 1843.] Lithograph, sheet 460 x 535mm. (14¼ x 21"). Nicks to edges of paper. Mountburn. £280

Piccadilly looking east from the corner of Old Bond Street. In the centre of the road are roadworks, with sections of water pipes being laid. In the sky are two hot air balloons. To the right is the famous Egyptian Hall, showing the exhibition of Catlin's paintings of American Indians. It was from this address that Catlin published his "Catlin's North American Indian Portfolio" in 1844. Published in Thomas Shotter Boys' 'London As It Is'. *Abbey: 240. See [Ref: 68978] for one with hand-colour.*

Stock: **68977**

399. **Royal Exchange and Bank of England.**
 E. Walker, Del Et. Lith. Day & Son. Lith.rs to the Queen. London, Published May 1.st 1852 by Mess.rs Lloyd Brothers & Co. 22 Ludgate Hill.
 Hand-coloured lithograph, sheet 380 x 490mm (15 x 19½"). Foxing. Repaired tears to margins. £420
 A view of the grand west front of the Royal Exchange showing the large portico with Corinthian columns, the Bank of England on the left, an equestrian statue in front of exchange. Coaches, carriages and pedestrians fill the busy street.
 From a series of 12 views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes the folio as 'Views of the Principal Buildings in London'.
 Stock: 68803

400. **S.t Paul's Cathedral, Looking Up Ludgate Hill.**
 E. Walker, Del et Lith. Day & Son, Lithrs. to the Queen. London, Published May 1st 1852, by Mess.rs Lloyd Brothers & Co., 22 Ludgate Hill.
 Hand-coloured lithograph, sheet 455 x 340mm (18 x 13¼"). Foxing in margins. Repaired tears to edges. £480
 A view of part of the west front of St Paul's with the dome rising behind, Ludgate Hill in foreground. The street is busy with horse-drawn carts laden with barrels, a man pushing a large wheelbarrow and other carriages, pedestrians fill the pavements to the right and left.
 From a series of 12 views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes the folio as 'Views of the Principal Buildings in London'.
 Stock: 68805

401. **Trafalgar Square, with the National Gallery, and St. Martin's Church.**
 E. Walker, Del T. Picken, Lith. Day & Son. Lith.rs to the Queen. London, Published May 1.st 1852 by Mess.rs Lloyd Brothers & Co. 22 Ludgate Hill.
 Hand-coloured lithograph, sheet 380 x 490mm (15 x 19½"). Slight mount burn, very light foxing. £420
 Trafalgar Square from the south, with the foreground populated by pedestrians and coaches with their destinations in large letters on the sides ('Chelsea', 'Waterloo').
 From a series of 12 views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes the folio as 'Views of the Principal Buildings in London'.
 Stock: 68800

402. **Trafalgar Square, with the National Gallery, and St. Martin's Church.**
 E. Walker, Del T. Picken, Lith. Day & Son. Lith.rs to the Queen. London, Published May 1.st 1852 by Mess.rs Lloyd Brothers & Co. 22 Ludgate Hill.
 Fine hand-coloured lithograph, sheet 380 x 490mm (15 x 19½"). Repaired tear on left margin. Light foxing. £420

Trafalgar Square from the south, with the foreground populated by pedestrians and coaches with their destinations in large letters on the sides ('Chelsea', 'Waterloo').
 From a series of 12 views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes the folio as 'Views of the Principal Buildings in London'.
 Stock: 68802



403. **The Treasury, Whitehall.**
 E. Walker, Del et Lith. Day & Son, Lithrs. to the Queen. London, Published May 1st 1852, by Mess.rs Lloyd Brothers & Co. 22 Ludgate Hill.
 Lithograph with very fine hand-colour, sheet 420 x 570mm (16½ x 22½"), large margins. Repaired tears in margins. £560
 View of the then new Treasury Offices at Whitehall, as designed by architect Sir Charles Barry (1795 - 1860) in 1846-47; horse-drawn carriages passing along the street, two figures ride horseback in the foreground, a horse feeds by the roadside, and pedestrians stroll along the pavement.
 From a series of views of famous London buildings by Edmund Walker (1850 - 1856; fl.); Abbey describes a folio of 12 titled 'Views of the Principal Buildings in London'. See *Abbey Scenery* 247, 2.
 Stock: 68981

404. **Westminster Abbey, Hospital, &c.**
 T.S.Boys Del et Lith. [London, T.S. Boys, 1843.]
 Tinted lithograph with added fine hand-colour. Sheet 370 x 530mm, (14½ x 20¾"). Right bottom corner margin missing. £420
 The front of Westminster Abbey, from Thomas Shotter Boys' 'London As It Is'. *Abbey: 240.*
 Stock: 68926

405. **London from Greenwich.**
 T.S.Boys Del et Lithog. [London, T.S. Boys, 1843.]
 Tinted lithograph, sheet 365 x 545mm, (14½ x 21½"). Faint mountburn. £350
 A view of London from beside the Observatory, past Greenwich Hospital, from Thomas Shotter Boys' 'London As It Is'. *Abbey: 240.*
 Stock: 68925

406. **Sutton.**

Drawn by Rowlandson. Tinted by Alken. Published June 1, 1790 by Messrs Robinson's, Paternoster Row. Fine tinted aquatint. 350 x 275mm (13¾ x 10¾"), with very large margins. Some faint foxing. Crease on lower left of image. £220

A topographical view of Sutton, a town in the London Borough of Sutton in South London, England.

An ancient parish originally in the county of Surrey, Sutton is recorded in the Domesday Book of 1086 as having two churches and about 30 houses.

Stock: 68693

407. **Isle de Wight, Dressés sur les Derniers Memoires.**

H. van Loon Sculp. A paris chez N:de Fer dans l'Ille du Palais sur le Quay de l'Orloge a la Sphere Royale. Avec Priv. du Roy [n.d., 1715].

Engraved map, 18th century watermark. Sheet 395 x 315mm (13½ x 12½"). Trimmed into plate at bottom, narrow margins elsewhere, left edge with chips and tears, reinforced on reverse, fold. Time stained. £260

A map of the Isle of Wight and the mainland coasts, with inset maps of the Scilly Isles and Torbay.

The map was engraved by Harmanus van Loon and originally published in 1705 as part of the "Atlas Curieux".

Stock: 68950



408. **Norham Castle on the Tweed. P.**

Drawn & Etched by J.M.W. Turner. Engraved by C. Turner. Publish'd Jan. 1, 1816 by J.M.W. Turner, Queen Anne Street West.

Mezzotint and etching, printed in sepia, first published state. 210 x 290mm (8¼ x 11½"), large margins. £320

A view of the ruined castle, nearly silhouetted by the sun. Boats and cows are in the river in the foreground. From the 'Liber Studiorum'. *Rawlinson 57.*

Stock: 68957

409. **The Rev.d M.r Howell Davis, Late Minister of the Gospel in Pembrokeshire and Chaplain to the Countess of Walsingham.**

Printed for Carington Bowles, at his Map & Print Warehouse, N.º 69 in St Pauls Church Yard, London. Published as the Act directs, March 30.th 1773.

Scarce mezzotint. Sheet 255 x 235mm (14 x 9¼").

Trimmed into image on three sides, £280

A half-length portrait in oval of Howell Davis (d.1770), a popular Welsh Methodist preacher. *CS ENA*

III, 48. Ex: collection of The Hon. Christopher Lennox-Boyd.

Stock: 68793

410. **[John Campbell, 2nd Duke of Argyll] Archibaldus D. Afigatheliæ.**

A. Ramsay pinx.t. J. Faber fecit. 1748.

Mezzotint, 330 x 225mm (13 x 8¾"). On 18th century watermarked paper. Collector's stamp of Alfred Morrison (1821-97) on reverse. Scrape in background upper left. Small margins. £240

A half-length portrait in oval of John Campbell (1680-1743), 2nd Duke of Argyll and 1st Duke of Greenwich, in dark coat and white wig.

This example is dated 1748, the year before state i of Chaloner Smith, of which he records "Two known"; Russell writes 'I have a reliable note of an impression with the date 1748'. *CS 15, before i of iii. Ex: collection of the late Hon. C. Lennox-Boyd. Lugt 151.*

Stock: 68527

411. **[John Campbell, 2nd Duke of Argyll] Archibaldus D. Afigatheliæ.**

A. Ramsay pinx.t. J. Faber fecit. 1749

Fine mezzotint, 330 x 225mm (13 x 8¾"). On 18th century watermarked paper. Small margins. £240

A half-length portrait in oval of John Campbell (1680-1743), 2nd Duke of Argyll and 1st Duke of Greenwich, in dark coat and white wig. *CS 15, i of iii. Ex: collection of the late Hon. C. Lennox-Boyd.*

Stock: 68528

412. **[John Campbell, 2nd Duke of Argyll] Archibaldus D. Afigatheliæ.**

A. Ramsay pinx.t. J. Faber fecit. 1744.

Rare mezzotint. 355 x 255mm (14 x 10"). £230

A three-quarter portrait of John Campbell (1680-1743), 2nd Duke of Argyll and 1st Duke of Greenwich, in dark coat and white wig, standing in a library.

Chaloner Smith writes that there were only 'Two known' of this state; the second state has an 'x' scored across the face, apparently deliberately. *CS 13, i of ii.*

Ex: collection of the late Hon. C. Lennox-Boyd.

Stock: 68526

413. **[John Hay.] John Earle of Tweeddale.**

[After Sir Godfrey Kneller. Engraved by John Smith.]

[n.d., c.1690.]

Fine mezzotint, 18th century watermark. 335 x 235mm (13¼ x 9¼"). Small margins. £290

Portrait of John Hay (1625 - 1697), 17th-century Scottish statesman, 2nd Earl and 1st Marquess of Tweeddale, and Lord High Chancellor of Scotland from 1692 to 1696.

During the English Civil War, he repeatedly shifted his allegiance between the Royalist cause and the Parliamentarians. He initially supported Charles I joining him at Nottingham in 1642. In 1644, however, he fought for Parliament at the Battle of Marston Moor, influenced by his views regarding the Covenanters.

Four years later, he once again aligned with the Royalists, participating in the Battle of Preston. *CS 256*

iii of iii. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 68543

414. **John Marquis of Tweeddale, Earl of Gifford, Viscount of Walden, Lord Hay of Yester, &c. Lord high Chancellor of Scotland, and Commissioner for his Ma.tie to the Parliament there. Anno Dni 1695.**

G: Kneller pinx: J. Smith fec: [n.d. c.1695.]
Mezzotint. 335 x 235mm (13¼ x 9¼"), mounted in album paper at edges. £260

John Hay (1626-1697), 1st Marquess of Tweeddale, Lord Chancellor of Scotland. During the English Civil War he repeatedly switched allegiance between the Royalist cause and the Parliamentarians. In 1660 he was imprisoned for support of James Guthrie, but when Charles II was restored to the throne, he was appointed Lord President of the Scottish Council in 1663 and an Extraordinary Lord of Session in 1664. CS 257. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 68890

415. **[Robert Ker, 4th Earl] Robert Earle of Roxburgh Lord Ker of Cesford and Caverton, Ætatis suæ 19.º Died at Bruxelles Jly 13.th 1696.**

D. Pattin [Paton] delin. J. Smith fecit. [n.d., c.1698.]
Mezzotint. 160 x 120mm (6¼ x 4¾"), large margins. Slightly time-stained. £180

A half-length portrait in oval of Robert Ker (c.1677-93), 4th Earl of Roxburghe, wearing long wig, lace cravat, breastplate, and embroidered sleeves. CS 215, i of ii. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 68655

416. **Alexander Ross. From a Print prefixed to his "View of all Religions" 1655.**

R.Cooper sculp.t. [n.d., c.1800.] Published by Charles & Henry Baldwin, Newgate Street.
Very fine coloured engraving. Sheet 185 x 150mm (7¼ x 6"). £95

Portrait of Alexander Ross (c.1590-1654), prolific Scottish writer and controversialist. He was Chaplain-in-Ordinary to Charles I.
Stock: 68712

417. **[Marriage of St Margaret and King Malcolm of Scotland.]**

AR [monogram of Alexander Runciman] Pinxit & fecit. [n.d c.1760.]

Rare & fine etching, 240 x 185mm (9½ x 7¼"), with very large margins. £320

A scene showing the marriage of King Malcolm (c.1031-1093) and Saint Margaret (c.1045-93), Malcolm is shown placing a ring on Margaret's finger while the ceremony is presided over by a bishop, members of the court gather around them in the church. An etching by Scottish artist Alexander Runciman (1736-1785) one of the earliest exponents of original etching in Scotland.

Stock: 68642



418. **Peat Bog, Scotland. M.**

Drawn & Etched by J.M.W. Turner Esq.r R.A.
Engraved by G. Clint. Published April 23. 1812 by J.M.W. Turner, Queen Anne Street.
Mezzotint with etching, printed in sepia. 210 x 290mm (8¼ x 11¼"), with large margins £320

In the centre, a morass in deep shadow, with mountains on the right. In the foreground, men are cutting turf, and to the left is a horse and cart.

Rawlinson (p.110) noted that 'Peat Bog has always ranked among the great plates of the Liber. Finer mezzotint work than that of the sky would be impossible; but it was of necessity so delicate that it can only adequately be seen in early impressions'. Plate 45, issued in Part XI of 'Turner's 'Liber Studiorum', which was published in several parts between 1807 and 1819. Rawlinson 45, state ii of v.
Stock: 68958

419. **The Rev:d M:r John Abernethy A.M.**

James Latham pinxit. J. Faber fecit 1741. Sold by Paul Smith in Crane Lane near Dames Street Dublin.

Mezzotint, 18th century watermark; 355 x 250mm (14 x 9¾"), large margins on 3 sides. Paper toned, tear in right margin, creased. £190

A half-length portrait in oval of Irish Presbyterian minister John Abernethy (1680-1740). CS 1. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 68525

420. **[John Perceval] The Right Honourable John Earl of Egmont. Viscount Percival of Canturk Baron Percival of Burton & one of his Majesty's most Hon.ble Privy Council in ye Kingdom of Ireland.**

H. Hysing Pinx.t. J. Faber fecit. 1734.

Mezzotint, 18th century watermark 350 x 250mm (13¾ x 9¾"). Trimmed to image on three sides, into plate at bottom. £260

A portrait of Anglo-Irish politician, John Perceval (1683-1748), 1st Earl of Egmont, wearing peer's robes. In 1728 he became a member of the committee of Parliament investigating prison conditions and a friend of James Oglethorpe, who chaired the committee. In 1730 he joined Oglethorpe in an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. American interest.

CS 122, i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.
Stock: 68584

421. **[John Perceval] The Right Honourable John Earl of Egmont. Viscount Percival of Canturk Baron Percival of Burton & one of his Majesty's most Hon.ble Privy Council in ye Kingdom of Ireland.**

H. Hysing Pinx.t. J. Faber fecit. 1734.
Mezzotint, 18th century watermark. 350 x 250mm (13¾ x 9¾"). Trimmed to plate, creases, £260
A portrait of Anglo-Irish politician, John Perceval (1683-1748), 1st Earl of Egmont, wearing peer's robes. In 1728 he became a member of the committee of Parliament investigating prison conditions and a friend of James Oglethorpe, who chaired the committee. In 1730 he joined Oglethorpe in an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. CS 122, i of ii. Ex collection of the Hon. Christopher Lennox-Boyd.
Stock: 68585

422. **[John Perceval] The Right Honourable John Earl of Egmont. Viscount Percival of Canturk Baron Percival of Burton & one of his Majesty's most Hon.ble Privy Council in ye Kingdom of Ireland.**

H. Hysing Pinx.t. J. Faber fecit. 1734. Sold by J. Faber, at ye Golden head ye South side of Bloomsbury Square.
Mezzotint. 350 x 250mm (13¾ x 9¾"). Trimmed to plate. £260
A portrait of Anglo-Irish politician, John Perceval (1683-1748), 1st Earl of Egmont, wearing peer's robes. In 1728 he became a member of the committee of Parliament investigating prison conditions and a friend of James Oglethorpe, who chaired the committee. In 1730 he joined Oglethorpe in an association that later became the Trustees for the Establishment of the Colony of Georgia in America. George II approved a charter for the colony in 1732, making Egmont president of the Georgia Trustees. CS 122, ii of ii. Ex collection of the Hon. Christopher Lennox-Boyd.
Stock: 68586

423. **William Sheridan D.D. Lord Bishop of Kilmor and Ardagh.**

W. Sheridan sc. [n.d., 1704.]
Engraving. Sheet 140 x 80mm (5½ x 3¼"). Mounted on album paper at corners. £65
A half-length portrait in oval of William Sheridan (c.1635-1711), After serving as chaplain to James Butler, 1st Duke of Ormonde, he was consecrated Bishop of Kilmore in 1682 but was deprived of his see for refusing to take an oath of allegiance to William and Mary following the 1688 Glorious Revolution. The frontispiece to his 'Sermons', 1704.] *National Library of Ireland EP SHER-WI (2) I. Sharpe 641, i of ii.*
Stock: 68963

424. **The Reverend and Valiant Mr George Walker Governour of London Derry. Offered by his most humble Servant P. Vandrebanc.**
G. Kneller ad vivum pinx: P Vandrebanc sculp: et exc: 1680.
Rare engraving, 17th century watermark; plate 405 x 310 mm (16¼ x 12¼"). Creases and tearing. Damaged. £190

Sir George Walker (c.1618-1690) was an Irish soldier and Anglican priest, known as the 'Defender of Derry'. He was joint Governor of Derry during the Siege in 1689 and was killed at the Battle of the Boyne while going to the aid of the wounded Duke of Schomberg.
Stock: 68897



425. **[His Serene Highness William Charles Henry Friso Prince of Orange, and Nassau, Stadtholder, Admiral, & Captain General, of ye Seven Provinces, &c.&c.&c.]**

[probably by John Smith] [Printed for & Sold by M. Overton opposite Fetter Lane end in Fleetstreet.]
Scarce mezzotint. Sheet 315 x 250mm (12½ x 9¾"). Trimmed into image, losing inscription area, laid on album paper, ink collector's stamp lower right of image and on reverse. £260
An equestrian portrait of William IV of Orange (1711-51), before a battlefield.
It is based on Godfrey Kneller's portrait of Frederick de Schomberg as engraved by John Smith, with the same horse and background, but without the black pageboy. Because of the similarity of the plates there was some confusion as to states, with Chaloner Smith listing an example as a possible first state of his Smith 227 as well as ENA 75. Russell writes that this plate was originally Schomberg but was changed to portray William III, the Duke of Marlborough, William IV and, finally Marshall Keith. CS ENA 75, i of ii (and see 227); Russell 227, second plate, state iv of v. Ex: *collections of The Hon. Christopher Lennox-Boyd & the Marquess of Sligo (Lugt 2353a).*
Stock: 68665

426. **Die Revolution in Paris am 27. 28 und 29 July, 1830.**

[n.d. c.1830]

Rare etching, sheet 100 x 230mm (4 x 9¼"). Trimmed within plate. Taped into mount at top. £180

A German print of the July revolution in Paris. Uniformed military open fire with muskets and cannons on civilians who shoot back with guns and throw rocks.

Stock: 68550

427. **[Jeanne Bécu, Comtesse du Barry] M.me Du Barry**

[after François-Hubert Drouais] [n.d. c.1800]

Coloured stipple, sheet 185 x 130mm (7¼ x 5¼").

Trimmed within plate. £40

Portrait of Madame du Barry, shown as a bust with her head gently tilted toward her right shoulder, within an oval frame.

Jeanne Bécu, Comtesse du Barry (1743-93) was the last mistress of King Louis XV of France, she was renowned for her influence in the court of Versailles. During the Reign of Terror in the French Revolution, Jeanne was imprisoned over accusations of treason by her servant Zamor; particularly being suspected of assisting émigrés to flee from the Revolution. She was executed by guillotine on 8th December 1793. *The oil painting is in the collection of the National Gallery of Art Washington DC.*

Stock: 68617

428. **Bouquet Francais, Parmi ces fleurs ce bon roi a pour trone le coeur de Sujets.**

Dessine et grave par Canu. [Depose a la Direction g.le et a la Poliee. A Paris, rue S.t Jacques N.o 29.] [n.d. c.1816]

Stipple, sheet 205 x 150mm (8 x 6"). Trimmed within plate. Abrasions losing some lettering in publication line. £95

A puzzle print; a family tree with hidden figures, celebrating the Bourbon restoration of 1814.

The Key says, "1. Henri IV. 2. Louis XVIII. 3. Monsieur. 4. Madame d'Angouleme. 5. M.leD d'Angouleme. 6. M.le Due de Berry. 7. Louis XVI. 8. Marie Antoinette. 9. Le Dauphin. 10. Madame Elisabeth."

Stock: 68623

429. **Monsieur de Calonne, Ministre d'état sous Louis XVI.**

M.de Le Brun pinx. De Bré[a Sculp.t]. Publié à Londres en Decembre 1802 par W. Richardson [No.31] Strand.

Mezzotint, sheet 435 x 325mm (17 x 12¾"). Trimmed to plate. Repaired tears. Loss to text. Right corner amateurly restored. £190

Portrait of Charles Alexandre de Calonne (1734-1802), nearly full-length, seated in an armchair, turned left while facing forward, holding a letter marked "Au Roi" in his right hand.

Calonne, titled Count of Hannonville in 1759, was a French statesman, best known for being Louis XVI's Controller-General of Finances (minister of finance) in

the years leading up to the French Revolution. *CS I II. IFF 4. Ex: collection of The Hon. Christopher.*

Stock: 68556



430. **Marie Anne Charlotte Corday D'Armand, Native De La Paroisse De S.t Saturnin Des Lignerets...**

Le Vachez Sculp. Duplessi Bertaux inv & del. Duplessi Bertaux aqua forti. [From, Tableaux historiques de la Révolution française, volume III] [n.d. c.1804]

Engraving, sheet 435 x 275mm (17 x 10¾"). £90

Bust portrait of Marie-Anne Charlotte de Corday d'Armont (1768-93) and scene of her assassinating revolutionary and Jacobin leader Jean-Paul Marat on 13 July 1793 whilst he was in his medicinal bath. With explanatory text underneath.

Stock: 68990

431. **[Pauline Félicité de Mailly-Nesle, marquise de Vintimille.]**

[n.d. c.1800]

Coloured stipple, sheet 185 x 130mm (7¼ x 5¼").

Trimmed within plate. £40

Bust portrait of Pauline Félicité de Mailly-Nesle, marquise de Vintimille (1712-1741).

She was the second of the five famous de Nesle sisters, four of whom would become mistresses of King Louis XV of France. She was his mistress between 1739 and 1741.

Stock: 68620



432. **[St. Joan of Arc.] [La Pucelle d'Orleans. Fortitudine sua restituit Rein.]**

[By Noel Le Mire after a painting in the Hôtel de Ville in Orléans.] [n.d., c.1774.]

Etching, proof before letters. Sheet 125 x 75mm (5 x 3"). Trimmed and backed onto album paper. £180

Portrait of Joan of Arc (c. 1412-1431), known as the "Maid of Orléans," who played a pivotal role in lifting the siege of the town in 1429. She was captured at Compiègne in 1430 and subsequently handed over to the English, whereupon she was tried, convicted, and executed by burning at the stake. She was later exonerated posthumously and canonized as a saint of the Roman Catholic Church. *See also [Ref: 55764].*

Stock: 69016

433. **[St. Joan of Arc.] The Maid of Orleans.** [n.d., c.1800.]

Lithograph with fine original hand-colour. Sheet 320 x 205mm (12½ x 8"). £95

Depiction of Joan of Arc (c. 1412-1431), revered as the "Maid of Orléans," who was instrumental in the relief of the city in 1429. Captured at Compiègne in 1430, she was transferred to English custody, subjected to trial, and condemned to death by burning. In later years, she was formally declared innocent and subsequently canonized within the Roman Catholic tradition.

Stock: 69015

434. **[Louis Antoine D' Artois, Duc d' Angoulême] [Nee a Versailles, le 6 Aout, 1775.]**

[Painted by Huet Villiers. Engraved by Charles Turner.] [London: Pub.d Jan.y 1. 1812, by Mess.rs. Colnaghi, Printseller, Cockspur St. Haymarket.]

Proof before letters mezzotint with engraving, 380 x 255mm (15 x 10"), with very large margins. Light foxing. £160

Portrait of Louis Antoine de Bourbon, Duc d'Angoulême (1775–1844), shown half-length and turned slightly to the right, gazing toward the viewer; he wears a dark double-breasted coat adorned with two stars on the right, a light waistcoat, and a neckerchief; framed by an engraved border with the royal coat of arms below.

The eldest son of Charles X of France and the last Dauphin of France from 1824 to 1830. In the aftermath of the July Revolution of 1830, he renounced his right to the throne and signed the act of abdication on 2 August 1830. *W15. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68633

435. **Louis Antoine D' Artois, Duc d' Angoulême Nee a Versailles, le 6 Aout, 1775**

Painted by Huet Villiers. Engraved by Charles Turner. [London: Pub.d Jan.y 1. 1812, by Mess.rs. Colnaghi, Printseller, Cockspur St. Haymarket.]

Mezzotint with engraving, sheet 360 x 250mm (14¼ x 10"). Trimmed within plate losing publication line.

£130

Portrait of Louis Antoine de Bourbon, Duc d'Angoulême (1775–1844), shown half-length and turned slightly to the right, gazing toward the viewer; he wears a dark double-breasted coat adorned with two stars on the right, a light waistcoat, and a neckerchief; framed by an engraved border with the royal coat of arms below.

The eldest son of Charles X of France and the last Dauphin of France from 1824 to 1830. In the aftermath of the July Revolution of 1830, he renounced his right to the throne and signed the act of abdication on 2 August 1830. *W15. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68631

436. **Louis Antoine D' Artois, Duc d' Angoulême Nee a Versailles, le 6 Aout, 1775.**

Painted by Huet Villiers. Engraved by Charles Turner. London: Pub.d Jan.y 1. 1812, by Mess.rs. Colnaghi, Printseller, Cockspur St. Haymarket.

Mezzotint with engraving, sheet 375 x 255mm (14¾ x 10"). Trimmed to plate. Staining. £90

Portrait of Louis Antoine de Bourbon, Duc d'Angoulême (1775–1844), shown half-length and turned slightly to the right, gazing toward the viewer; he wears a dark double-breasted coat adorned with two stars on the right, a light waistcoat, and a neckerchief; framed by an engraved border with the royal coat of arms below.

The eldest son of Charles X of France and the last Dauphin of France from 1824 to 1830. In the aftermath of the July Revolution of 1830, he renounced his right to the throne and signed the act of abdication on 2 August 1830. *W15. Ex: collection of The Hon.*

Christopher Lennox-Boyd.

Stock: 68632



437. **[Louis Quinze.] [S'il aime bien son peuple Il en fut bien aimé]**

[Peint par Liotard] [Grave par Vispré] [A Londres chez l'Auteur dans st Martins Lane et a Paris chez Buldet Quay de Gesvres.] [n.d. c.1760]

Rare mezzotint, proof before letters, 330 x 230mm (13 x 9"). Small margins. Cockling. Laid on album sheet at three corners. £320

Half-length portrait of Louis XV turned slightly to the right, gazing forward, dressed with a sash and the badge of the Order of the Saint-Esprit, wearing a frilled cravat and a queue wig, and holding his hat beneath his left arm; set within an oval frame.

Louis XV (1710-1774) ruled as King of France and of Navarre from 1 September 1715 until his death on 10 May 1774. Coming to the throne at the age of five, Louis initially reigned with the aid of the Régent, Philippe, duc d'Orléans, his great-uncle, taking formal personal control of government on 15 February 1723, the date of his thirteenth birthday.

Most historians view his reign as damaging, arguing that poor leadership and lavish spending weakened France, drained its finances, and undermined both the monarchy and its global standing. A minority, however, contend he was popular in his lifetime and later maligned by revolutionary propaganda. By the time Louis XVI succeeded him, the kingdom faced severe financial crisis and urgent need for reform, setting the stage for the French Revolution. *CS 2 I of II.* Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 68615

438. **Louis Seize Roi de France, cet infortune Monarque, prisonnier au Temple...**

Garnerey pere pinx.t. Nyon et Lefevre sculp. [n.d. c.1793]

Finely coloured engraving, sheet 145 x 100mm (5¾ x 4). Trimmed within plate and laid on album sheet. £45
Louis XVI during his imprisonment at the Temple Tower in Paris in 1792, following the French Revolution. He leans on the terrace of the tower, where he was allowed limited daily walks for reading and reflection before his execution in January 1793. After the painting by Jean-François Garneray (1755–1837), 'Louis XVI au Temple,' now housed in the Musée Carnavalet, Histoire de Paris. Stock: 68579

439. **Louis Stanislas Xavier de France, Monsieur.**

[after Louis Michel Van Loo] Brookshaw Sculp. [n.d. c.1773]

Rare mezzotint, 390 x 280mm (15½ x 11). Collector's ink stamp 'G.M' within square and 'col'? 'EB' within a circle/artists palette. Thread margins. Paper slightly toned. Left corner repaired. £360

Head and shoulders portrait of the future Louis XVIII, within an oval frame with coat of arms below. Louis XVIII (Louis Stanislas Xavier 1755–1824), known as "the Desired," was King of France from 1814 to 1824, except for a brief interruption during the Hundred Days. Before ascending the throne, he spent 23 years in exile from 1791 during the French Revolution and the First French Empire. *CS page 99.* Undescribed. Ex: collection of The Hon. Christopher Lennox-Boyd. Not in Lugt database. Stock: 68555

440. **Louis XVIII, Roi de France et de Navarre. Ne Versailles le 17 Novembre 1755.**

Painted by Huet Villiers. Engraved by Charles Turner. London: Pub.d Jan.y 1. 1812, by Mess.rs Colnaghi, Printsellers, Cockspur Str.t Haymarket.

Mezzotint, 370 x 255mm (14¾ x 10"), with very large uncut margins. Foxing, mostly in margins. Creasing and tears to margins. £260

Half-length portrait of Louis XVIII, seated slightly left before a curtain and pillar, facing forward. He wears a dark double-breasted coat with the Order of the Saint-Esprit insignia, a white neckerchief, and frill. The image is framed by layered line borders, with a coat of arms centered below.

Louis XVIII (Louis Stanislas Xavier 1755–1824), known as "the Desired," was King of France from 1814 to 1824, except for a brief interruption during the Hundred Days. Before ascending the throne, he spent 23 years in exile from 1791 during the French Revolution and the First French Empire. *W328 I of II.* Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 68553

441. **Louis XVIII, Roi de France et de Navarre. Ne Versailles le 17 Novembre 1755.**

Painted by Huet Villiers. Engraved by Charles Turner. London: Pub.d Jan.y 1. 1812, by Mess.rs Colnaghi, Printsellers, Cockspur Str.t Haymarket.

Mezzotint, 370 x 255mm (14¾ x 10"). Small margins. Light foxing. £180

Half-length portrait of Louis XVIII, seated slightly left before a curtain and pillar, facing forward. He wears a dark double-breasted coat with the Order of the Saint-Esprit insignia, a white neckerchief, and frill. The image is framed by layered line borders, with a coat of arms centered below.

Louis XVIII (Louis Stanislas Xavier 1755–1824), known as “the Desired,” was King of France from 1814 to 1824, except for a brief interruption during the Hundred Days. Before ascending the throne, he spent 23 years in exile from 1791 during the French Revolution and the First French Empire. *W328 I of II*. *Ex: collection of The Hon. Christopher Lennox-Boyd*. Stock: 68552

442. Louis XVIII, Roi de France et de Navarre. Ne Versailles le 17 Novembre 1755.

Painted by Huet Villiers. Engraved by Charles Turner. London: Pub.d Jan.y 1. 1812, by Mess.rs Colnaghi, Printsellers, Cockspur Str.t Haymarket. Mezzotint, 370 x 255mm (14¾ x 10"). Small margins. Laid on paper. Very light foxing. £140
Half-length portrait of Louis XVIII, seated slightly left before a curtain and pillar, facing forward. He wears a dark double-breasted coat with the Order of the Saint-Esprit insignia, a white neckerchief, and frill. The image is framed by layered line borders, with a coat of arms centered below.

Louis XVIII (Louis Stanislas Xavier 1755–1824), known as “the Desired,” was King of France from 1814 to 1824, except for a brief interruption during the Hundred Days. Before ascending the throne, he spent 23 years in exile from 1791 during the French Revolution and the First French Empire. *W328 II of II*. *Ex: collection of The Hon. Christopher Lennox-Boyd*. Stock: 68551

443. The Queen of Louis XVI King of France At The Guillotine, Oct. 16-1793.

London, Published by Thomas Kelly, Pater-noster row, June 24-1815. Finely hand-coloured engraving, sheet 210 x 165mm (8¼ x 6½"). Trimmed within plate and tipped into album sheet at edges. £65
An idealised portrait of Marie Antoinette (1755-1793), moments before her execution by guillotine, kneeling on the floor. Stock: 68664

444. Marie Thérèse Charlotte de France, Madame, Duchesse d' Angoulême, Nee a Versailles, le 19 Decembre, 1788.

Painted by Huet Villiers. Engraved by Charles Turner. London: Pub.d Jan.y 1. 1812, by Mess.rs. Colnaghi, Printseller, Cockspur St. Haymarket. Mezzotint with engraving, sheet 375 x 255mm (14¾ x 10"). Trimmed to plate. £220
Half-length portrait of Marie Thérèse Charlotte, Duchess of Angoulême (1778-1851), seated on a terrace with her head turned slightly left, wearing a pale gown with a ruffled neckline and an embroidered cloak, framed by an engraved border with the royal coat of arms below.

Marie Thérèse Charlotte was the eldest child of Louis XVI and Marie Antoinette, and their only child to reach adulthood. In 1799, she married her cousin Louis Antoine, son of Charles X, becoming Duchess of Angoulême and the sole survivor of her immediate family after the French Revolution.

She became Dauphine in 1824 when Charles X took the throne. After the July Revolution, both he and her husband abdicated. Legitimists regard her as the rightful Queen of France from 1836 to 1844. *W16*. *Ex: collection of The Hon. Christopher Lennox-Boyd*. Stock: 68583



445. Pascal Paoli, General of the Corsicans; Born 6.th April, 1725; elected 15.th July, 1755. From the Original Picture for James Boswell Esq.r of Auchinleck.

Hen.y Bembridge pinx.t 1768. Ca. Bowles excudit. Publish'd as the Act directs May 1.st 1769. Printed for Carington Bowles, No. 69 in St. Pauls Church Yard, London.

Scarce mezzotint. 350 x 250mm (13¾ x 9¾"). Restoration to right margin and inscription area. Damaged. £260

A full-length portrait of Corsican patriot Pasquale Paoli (1725-1807) in a landscape with boulders.

James Boswell, commissioned Henry Bembridge paint the portrait, sending him to Corsica. It was exhibited in May 1769 at the Free Society of Artists and was engraved for Bowles with Boswell's permission. Paoli split from the French Revolution over the issue of the execution of the King and threw in his lot with the royalist party. *CS ENA III, 121*. *Ex: collection of The Hon. Christopher Lennox-Boyd*. Stock: 68765



446. **Fredericus Guillelmus D.G. Borussorum Rex, S.R.J. Princeps & Elector &c. &c. Magna Britannia Regis Gener & Nepos. Nat die 4 Aug. 1688.**

F.W. Weideman Pinx. Berolini 1714. J. Smith Fec. Londini 1715. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden.

Mezzotint, rich impression, 18th century watermark. Sheet 345 x 250mm (13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "). Trimmed to plate, tear in inscription area repaired, edged with album paper. £320

A half-length portrait in oval of Frederick William I of Prussia (1688-1740), wearing armour, sash, ermine-trimmed cloak and long, curled wig. He married Sophia Dorothea, daughter of George I, and was father to Frederick the Great. *CS 204 ii of iii, published state. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 68602*

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F.W. Weideman Pinx. Berolini 1714. J. Smith Fec. Londini 1715. Sold by J. Smith at ye Lyon & Crown in Russell street Covent Garden.

Mezzotint. Sheet 345 x 250mm (13 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "). Trimmed into plate, laid on album paper at edges. £280

A half-length portrait in oval of Frederick William I of Prussia (1688-1740), wearing armour, sash, ermine-trimmed cloak and long, curled wig. He married Sophia Dorothea, daughter of George I, and was father to Frederick the Great. *CS 204 ii of iii, published state. Ex: collection of The Hon. Christopher Lennox-Boyd. Stock: 68603*



448. **The most Serene Prince Eugene of Savoy, Knight of the Order of the Golden Fleece Privy Councillour to his Imperial Majesty President of the Council of War, and Generalissimo of all his forces in Italy &c.**

D Rickter pinx. I Smith fec. Sold by I. Smith at y.e Lyon & Crown in Russel Street Covent Garden. [n.d. c.1706]

Mezzotint, sheet 350 x 250mm (13 $\frac{3}{4}$ x 10"). Trimmed to plate and laid on album paper at edges. £320

Almost half-length portrait of Prince Eugene of Savoy (1663-1736), to the right, looking to front over his shoulder, wearing long, curled, flowing wig and embroidered robe over armour, clouds behind. Prince Eugene was one of the most celebrated military commanders of the 17th and 18th centuries, serving as feldmarschall of the Holy Roman Empire and the Austrian Habsburgs, and later rising to the highest offices of state in Vienna under three emperors. Born in Paris and originally intended for the priesthood, he instead pursued a military career; refused a commission by Louis XIV, he left France and entered the service of Emperor Leopold I, his enemy. *CS 85 II of II. Ex: Collection of the Hon. Christopher Lennox-Boyd. Stock: 68749*

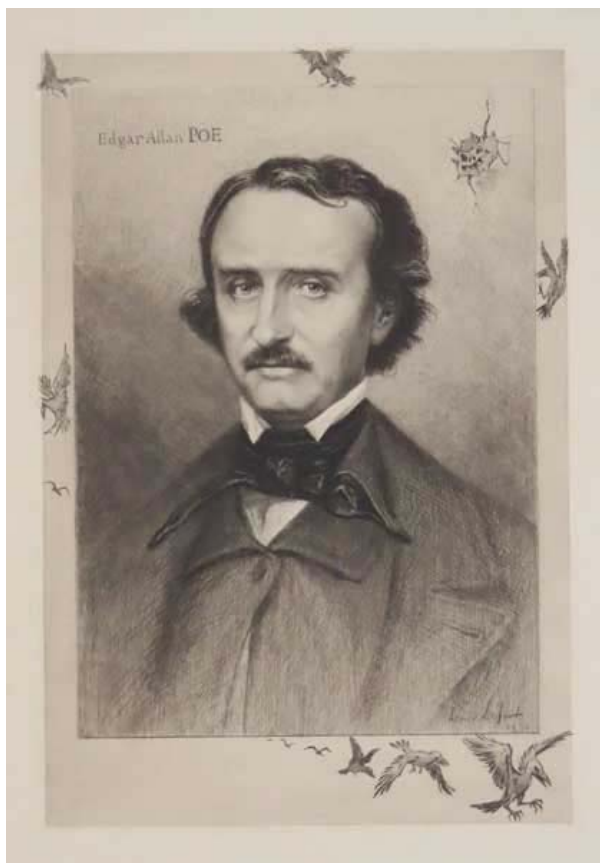
449. **John B. Gough [facsimile signature].**

Painted by Daniel Macnee, S.R.A. Engraved by Edward Burton 1855. Edinburgh. Printed by Macglashon & Wilding. Published by the Scottish Temperance League, 108 Hope Street, Glasgow. Scarce mezzotint, 555 x 375mm (21 $\frac{3}{4}$ x 14 $\frac{3}{4}$ "). Narrow margins. £280

A full length portrait of American Temperance orator John Bartholomew Gough (1817-86), pointing at a

water glass on a table, arm theatrically thrown across his chest.

Gough was born in Kent but was sent to America aged twelve. He became a drunk but managed to redeem himself. Of a theatrical bent, he began earning money from entertaining audiences with stories of his experiences of the evils of drink, becoming popular. The portrait was painted during Gough's first return to England (1853-5), invited by the London Temperance League, during which time he associated with the artist and abstainer George Cruikshank and addressed the Oxford Union. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 67837



450. **Edgar Allan Poe.**

Henri Lefort 1894. [n.d. c.1894.]
A very scarce etching, proof before all letters. 345 x 240mm (13½ x 9½"), large margins. Uncut. £380
A half-length portrait of American romantic author Edgar Allan Poe (1809-1849), engraved by Henri-Émile Lefort (1852-1916) after the famous daguerreotype by Samuel W. Hartshorn. Around the plate are remarques of a demon and ravens.
Stock: 69024

451. **Natives of the Caribee Islands feasting on Human Flesh. Enraved for Moore's Voyages and Travels.**

[n.d. c.1778]
Engraving, sheet 280 x 160mm (11 x 6½"). Time stained £80
Frontispiece of British cartographer, John Hamilton Moore's (1738-1807), 'Voyages and Travels,' 1778. A misrepresentation of the indigenous people of Saint Kitts and Nevis that perpetuates the European myth of Kalinago cannibalism, depicting them with devil's horns.
Stock: 68989



452. **[Armenia] Arutin George.**

G. Kneller Pinx.t 1712. J. Faber fecit 1738. Sold by J. Faber at the Golden Head in Bloomsbury Square. Mezzotint, 355 x 250mm (14 x 10"), on 18th century watermarked paper, large margins. Repaired tears. £280
Portrait of Arutin George, apparently an Armenian merchant who came to England during the reign of Queen Anne. CS152.
Stock: 68670



Item 347



Item 342

