

Grosvenor Prints

Catalogue 155





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Catalogue 155



Item 33: Ulysses Conducted by Calypso

Cover: detail of Item 30

Back: detail of Item 314

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1. **The Overland Alphabet, from Sketches taken "en route" by Isabel D_ with 28 Illustrations Coloured.**

Maclure, Macdonald & Macgregor lithog.rs 36, Walbrook, London. London. William Tegg & C.°, 85 Queen Street, Cheapside, and Sold by Joseph Myers & C.°, Leadenhall Street [n.d., c.1853].

4°, recent stiff wrapper with marbled cover; illustrated title and nine plates, all tinted lithographs finished with fine hand colour. Scarce. Title and two plates with small tears repaired, a few spots. £890

An account of a voyage from Southampton to Egypt aboard S.S. Bentinck, via Gibraltar and Valletta, then across Suez, via Aden and Madras to Calcutta. Each letter of the alphabet (three to a page) is given a vignette scene and two lines of verse (described as 'execrable rhyming couplets' in a 2007 Sothebys sale). The author was unable to find a 'Z' word.

Stock: 69280

2. **[Two untitled plates of urns in ornamental designs.]**

Cauvet del. Hemery Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet, each 220 x 135mm (8¾ x 5¼"), with large margins. Damp stain in top margins £280

Engraved by Antoine François Hémary after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'.

Stock: 69400

3. **[Two untitled plates of vases in ornamental designs.]**

G.P. Cauvet inv. et del. Viel Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet: each 205 x 150mm (8 x 6") very large margins Spotting, margins and damp stained at top £280

Engraved by Pierre Viel after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'. Stock: 69405

4. **[Two untitled plates of vases in ornamental designs.]**

Cauvet [& G.P. Cauvet] inv. et del. Viel Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet: 205 x 145mm (8 x 5¾") & 230 x 105mm (9 x 4¼"), large margins. Spotting, margins and damp stained at top £280

Engraved by Pierre Viel after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'. Stock: 69404

5. **[Two untitled plates of vases in ornamental designs.]**

G.P. Cauvet inv. et del. Viel Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet: 210 x 115mm (8¼ x 4½") & 220 x 125mm (8¾ x 5"), large margins Spotting, margins and damp stained at top £280

Engraved by Pierre Viel after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'. Stock: 69403

6. **[Two untitled plates of vases in ornamental designs.]**

Cauvet del. Hemery Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet: 250 x 200mm (9¾ x 8") & 260 x 160mm (10¼ x 6¼"), large margins Spotting £280

Engraved by Antoine François Hémary after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'.

Stock: 69402

7. **[Two untitled plates of ewers in ornamental designs.]**

Cauvet del. Martini Sculp. [Paris: Gilles Paul Cauvet, 1777.]

Two plates on one sheet, each 315 x 210mm (12½ x 8¼"), with large margins. Spotting, crease. £280

Engraved by Pierre Antoine Martini after Gilles Paul Cauvet for Cauvet's 'Recueil d'Ornements à l'Usage des Jeunes Artistes qui se Destinent à la Décoration des Bâtiments'.

Stock: 69401

8. **Within this Goblet, Rich and Deep, / I Cradle all my Woes to Sleep.**

Design'd Engraved, and Published by J.W. Cook. [n.d., c.1850].

Scarce etching on porcelain card. Sheet 270 x 215mm (10½ x 8½"). Slight oxidisation. £180

An image of an ornate chalice, decorated with the word 'Wine', the head of a satyr and verse from Lord Byron: "Wine cheers the sad, revives the old, inspires the

young, makes weariness forget his toil". The title underneath in from "Odes of Anacreon" (1801) by Thomas Moore (1779-1852).
Stock: 69287

9. **[The Bridge and Cows.] P.**

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

Mezzotint, printed in brown. 210 x 290mm (8¼ x 11½"). Trimmed to plate, scuffs and stains. £280

Cows being watered under a rustic wooden bridge, from the 'Liber Studiorum'. *Whitman: 864, state i of iv.*
Stock: 69390

10. **[Untitled landscape]**

Engraved by John Dixon, & partly designed by him after a Drawing in Black Lead. [n.d, c.1790.]

Scarce etching with engraving. 225 x 290mm (8¾ x 11½"), on laid paper. Laid on archival paper, lettering indistinct. £160

A landscape with a river flowing through rocks beside a cliff, with two travellers on a road at the right. See *BM 1875,0710.14 for an example with Robert Wilkinson's address.*

Stock: 69476

11. **Prosperity.**

G.B. Cipriani, Del. F. Bartolozzi Sculp.t Pub.d as the Act directs December 19.th 1783, by G. Bartolozzi N.º 5 John Street Oxford Street.

Rare stipple printed in brown. 220 x 190mm (8¾ x 7½"). Trimmed into plate top and bottom, crease between title and publication line. £190

An allegory of prosperity, with a woman and two children amongst emblems of natural and material wealth.

Engraved by Francesco Bartolozzi and published by his son Gaetano. *De Vesme 697 iii of v.*

Stock: 69471



12. **Autumn. Soon as the morning trembles o'er the sky... Thomson, v. 151.**

Drawn by T. Hearne. Engraved by W. Ellis. London: Published as the Act directs, 12 Aug. 1784, by W.m Ellis, No. 9 Gwynne's Build.gs Islington.

Etching with engraving. 355 x 375mm (14 x 14¾"). SIGNED in ink by the engraver on reverse, large margins. £360

An oval harvesting scene, one of a set painted by Thomas Hearne illustrating Thomson's poem 'The Seasons'. *The BM's example (1849,0328.72) is also signed by William Ellis.*

Stock: 69485

13. **Summer. Now swarms the village o'er the jovial mead'... Thomson, v. 352.**

Drawn by T. Hearne. Engraved by W. Ellis. London: Published as the Act directs, 12 Aug. 1784, by W.m Ellis, No. 9 Gwynne's Build.gs Islington.

Etching with engraving. 355 x 375mm (14 x 14¾"). SIGNED in ink by the engraver on reverse, large margins. £360

An oval harvesting scene, one of a set painted by Thomas Hearne illustrating Thomson's poem 'The Seasons'. *The BM's example (1849,0328.73) is also signed by William Ellis.*

Stock: 69484

14. **Cocking Spaniels.**

Morland pinx.t. R.t Laurie fecit. Published 12.th May 1800. by R.t Laurie and J.s Whittle, 53 Fleet Street, London.

Very rare mezzotint, sheet 220 x 260mm (9 x 10¼"). Trimmed within plate an laid on album sheet. £260

Two spaniels approach from the right, sniffing through the undergrowth of a woodland setting. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69442

15. **Bloodhound.**

C. Hancock pinx.t. H. Beckwith sculp. Pub.d Jan.y 1834, by R. Ackermann, Jun.r at his Eclipse Gallery, 191 Regent St.

Steel engraving. Sheet 285 x 225mm (11¼ x 9"). Trimmed within plate. £95

Probably from 'A Series of Heads of Sporting Dogs'.
Stock: 69391

16. **8th Anacreontic Society Meeting [Wednesday 5th Jan 1780]**

Lawrenson inv. F. Bartolozzi sc.

Rare etching, in ink verso "G Beaumont". Sheet 150 x 110mm (6 x 4¼"). Trimmed inside platemark, ink mss. date, creasing. £280

Ticket for a meeting of the Anacreontic Society, a club for noblemen and professional singers, showing a man and woman placing garlands around a bust of Anacreon. Engraved by Francesco Bartolozzi (1725-1815) after a design by William Lawranson (c.1742-c.1783). *Calabi & de Vesme 1976, ii of iv.*

Stock: 69282

17. **5th Anacreontic Society Meeting [Wednesday 5th Jan 1780]**

Lawrenson inv. F. Bartolozzi sc.

Rare etching, printed in sepia. Sheet 150 x 110mm (6 x 4¼"). Trimmed inside platemark, ink mss. date, creasing. £280

Ticket for a meeting of the Anacreontic Society, a club for noblemen and professional singers, showing a man and woman placing garlands around a bust of Anacreon. Engraved by Francesco Bartolozzi (1725-1815) after a design by William Lawranson (c.1742-c.1783). *Calabi & de Vesme* 1976, ii of iv.
Stock: 69281

18. Their Majesties and the Royal Family walking on the Terrace, at Windsor Castle. [&] Eight Fashionable Head Dresses For the Year 1781. Engrav'd for Lane's, Ladies Museum.

O'Neal delin. [London: William Lane, 1781.]
Two engravings on one sheet. Total 115 x 305mm (4½ x 12mm. Stitch holes between plates, one plate with folds as issued, mounted in album paper at edges £140
A scene showing George III and Queen Charlotte promenading at Windsor amongst their courtiers, with an illustration of the latest fashions in hats.
'Lane's Ladies Museum' was a popular illustrated pocket diary containing cultural commentary, fashion plates and literature.
Stock: 69383



19. Fox and Rabbit. Proof.

Drawn by Shark. Engraved by C. Turner. Published Feb.y 29th 1812, by R.Ackermann at his Repository of Arts, 101, Strand, London.
Mezzotint, printed in colour, very fine colour and condition. 455 x 595mm (17¾ x 23½"), with large margins, paper watermarked 'J Whatman 1810'.
Repaired tears. £950
A fox eating a rabbit beside a large burrow, with another fox looking on from the right.
A rare plate, possibly never published. Whitman only describes a plate with the same title in the Charles Turner sale catalogue as being after Frans Snyders.
Whitman: 845?
Stock: 69374

20. The Seven Famous Cartons of Raphael Urbin, Drawn at the Command of Pope Leo the 10th as Patterns for Tapestry: They were bought by K. Charles the first (at the Persuasion of Sr. P. P. Rubens) and brought from Flanders into England: afterwards K.

William fix'd them in his Palace of Hampton-Court in the Gallery here Represented. In 1707 they were drawn and Engraven by Sim: Gribelin and by him most humbly Dedicated to Her Late Majesty.

S.G. Inv.t et Sculp.t & excudit 1720.
Frontispiece and seven plates. Each c. 185 x 220mm (7¼ x 8¾"). Frontispiece with paper tone, frontis laid on album paper, nicks and tears to all plates. £550
The seven plates were first published in 1707; the frontispiece accompanied their re-issue in 1720.
Stock: 69389

21. Samson Carrying Off the Gates of Gaza.
Designed and Engraved by Jas. G. S. Lucas. [probably published by J. Mc. Cormick, 62, Gracechurch Street, c.1830]

Scarce mezzotint. 300 x 385mm (11¾ x 15"). Repairs in large margins. £380
Samson carries the gates to the city of Gaza up to 'the hill that is in front of Hebron', after escaping from a planned ambush (see Judges 16:1-3).
Engraving by James G. S. Lucas (1831-4, fl.), mezzotinter who usually engraved after John Martin, and artist whose influence is evident in this print by Lucas. No other artist is mentioned, but as Richard A. Burnett noted, 'Lucas rarely acknowledged the artists whose work he had so shamelessly plagiarised, as is the case with his copies of Martin's 'Illustrations to the Bible'. *Campbell, 'John Martin: Visionary Printmaker', p.196. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69486

22. Great Meeting of the Political Unions, On New-Hall Hill, Birmingham, May 1832.

Green Delt. Garner Sct. London, Thomas Kelly. [c.1832.]
Steel engraving. 175 x 240mm (7 x 9½"0. Trimmed to plate. £75
The mass meeting of the Birmingham Political Union, formed in 1829 to campaign for parliamentary reform, on Newhall Hill, Birmingham, held on 7th May 1832. In the right foreground can be seen the political reformer and the Union's founder Thomas Attwood (1783 - 1856), in his carriage in the midst of the crowd. Attwood brought Birmingham to the edge of insurrection in 1832 to help ensure the passing of the Reform Act. Elected as Birmingham's first MP, he was a rare Parliamentary ally of Chartism and presented the first national petition to the House of Commons in 1839. Birmingham suffered two weeks of rioting following the petition's rejection. Attwood subsequently retired from public office and concentrated his energies on economic theory.
Stock: 69473

23. The Smuglers breaking open the Custom House at Poole, Oct.r. 7th 1747.

[n.d., c.1800.]
Engraving. Sheet 180 x 110mm (7 x 4¼"), large margins on 3 sides £130

A scene depicting the events on the night of October 6th to 7th, 1747, where members of the notorious Hawkhurst Gang broke into the King's Custom House at Poole, Dorset, in a daring raid to recover a massive shipment of confiscated tea. Led by Thomas Kingsmill, the smugglers successfully stole back two tons of tea and 39 barrels of rum that had been seized from them by custom officers in September 1747, bringing them to the Custom House at Poole *See Ref 68783*
 Stock: **68741**

24. John Hayes's head exposed in St.Margarets church yard.

[n.d., c.1800.]

Engraving. 180 x 115mm (7 x 4½"), large margins on 3 sides. £130

A scene depicting John Hayes's head displayed in St.Margarets church yard.

John Hayes was murdered with an axe by Thomas Wood & Thomas Billings (Billings's being Catherine & John's son). On 1 March 1726, they persuaded Hayes to partake in a drinking contest, then killed him once he was intoxicated. The trio then dismembered Hayes' body To make identification more difficult, they decided to cut off his head, wrap it in a cloth and place it in a bucket, which they later threw into the Thames at Millbank, from where it was soon recovered lying on a sandbank near the Horse-Ferry at Westminster. Wood, being a butcher, dismembered the rest of John's body, the pieces of which they threw into a pond in Marylebone Fields. The recovered head was examined and the skull found to be severely fractured in two places and the face lacerated.

Catherine Hayes was tried alongside Wood & Billings and, although she claimed to have only held a candle as Billings and Wood murdered her husband she was found guilty of Petty Treason was sentenced to be drawn to Tyburn on a hurdle and there to be burned alive at the stake. Wood & Billings were sentenced to be hanged at Tyburn and afterwards be hanged in chains. Wood died in prison of fever before the sentence was carried out.

Stock: **68780**

25. Télémague, arrivant a la Cour de Sparte, Déploire, en Présence de Ménélas et d'Hélène, les Malheurs de son Pere Ulisse.

Angelica Kauffman ex acad.a Regoli Art.m Londini Pinx.t. D'après Guli.s Wynne Ryland Chalcog.s Regis Britain.ae. A Paris chez Vidal, graveur, rue des Noyers N.º 29 [n.d., c.1780].

Stipple with etching, printed in red-brown. 300 x 350mm (11¾ x 13¾"). Nicks in edges. £260

A scene from Homer's Odyssey, in which Odysseus' son Telemachus visits Menelaus and Helen hoping to hear news of his father.

A reversed copy of Ryland's print, engraved by Gerard Vidal.

Stock: **69482**

26. The Farm Yard. From the Original Picture, by Peter de Laer, called Bamboccio; In the Collection of Rob.t Udny Esq.r. To whom

this plate is Dedicated, by his much obliged and most Humble servant, John Boydell. No. 47.

Peter de Laer Pinxit. P.C. Canot Sculpsit. J. Boydell excudit 1768.

Engraving, 480 x 610mm (19 x 24"). Trimmed to plate at top. Small margins on three sides. Nicks to edges of paper repaired. £420

Fine cattle image showing rural scene with a ruined building, partially overgrown, part used as a barn, with people sitting at a small table outside. Cattle and goats are shown on the right with a man lifting a basket from a horse nearby. A view of a town is in the background to the right.

From the series 'The Most Capital Paintings in England', Boydell's first major initiative as a pioneering publisher of fine engravings.

Stock: **69536**



27. Love & Hope. [&] Love and Jealousy.

H. Bunbury Esq.r Delint. C. Knight fecit. London: Published Dec.r 1st 1786 by W. Dickinson, Engraver and Printseller, No. 158 New Bond Street.

Pair of stipples, printed in brown, 400 x 450mm (15¾ x 17¾"), with large margins and original tissue guards stuck on left edge. On 18th century watermarked paper. 'Hope' with tear touching bottom platemark; both with spotting and staining, faint creasing. £690

A pair of oval scenes: in 'Love & Hope' a soldier flirts with a woman by a gate; in 'Love and Jealousy' a woman with a spindle is courted by a sailor as another looks on.

Stock: **69298**

28. Cacophonie.

Peint par A. Weisz. Gravé par Paul Giradet. Berlin - Verlag von Goupil & Co. Imprimé et Publié par Goupil & Cie Editeurs le 1er 8bre 1878 - Paris - Londres - La Haye. New York - Published by M. Knoedler.

Mixed-method engraving. 550 x 440mm (21¾ x 17¼"), with very large margins. Spotting in margins. Staining top left margin. £260

An elegant interior with a woman putting her fingers in her ears to block the noise coming from the bewigged man playing the cello. To one side is a umbrella yarn swift.

Stock: 69428

29. **La Peinture. A Madame de Pompadour Dame du Palais de La Reine Par son tres humble et tres Obeissant Serviteur Fessard.**

Carle Vanloo pinxit. St. Fessard Sculp 1756. A Paris chez l'Auteur, graveur du Roi et de sa Bibliothèque rue St Thomas du Louvre.

Rare etching with engraving, 345 x 290mm (13½ x 11½"). Restoration in left of inscription area and margin top right. Small margins. £240

A small boy paints a near naked young girl. The plate is dedicated to Madame de Pompadour (1721-64), favourite mistress and confidant of Louis XV. Van Loo's portrait of the previous year, 'La Marquise de Pompadour en jardinière' still hangs in Versailles.

Stock: 69479



30. **[Lord Lyttelton's Dream.]**

[n.d., c.1790.]

Mezzotint. Sheet 365 x 265mm (14¼ x 10½"). Trimmed to plate on three sides, into image at bottom, tear in left edge taped, top left corner chipped. £480
A rare mezzotint, possibly unpublished, depicting Thomas Lyttelton (1744-79), 2nd Baron Lyttelton, dreaming of being visited by a bird that turned into a woman, who told him he was going to die in three days.

The following morning he recounted his dream to the four Amphlett sisters who were lodging with him. He was disbelieving, but three days later he dropped dead while getting ready for bed at Pitt Place at Epsom. The "wicked Lord Lyttelton" led a debauched lifestyle, marrying an heiress to pay off his gambling debts, then abandoning her and running off to Paris with a

barmaid. In 1768 he became Whig MP for Bewdley but lasted only a year before being removed for bribing the electorate. *Not in BM.*

Stock: 68539

31. **Sylvia & her Fawn. The Wanton Troopers riding by, / Have shot my Fawn , and it will die. / O help, O help, I see it faint, / And die as carmly as a Saint.**

W, Hamilton. T. Gaugain. London pub: May 1787 by Jane White, N.º38 Tavistock Street Cov.t Garden.

Fine stipple, printed in brown, with large margins.

£260

An illustration from 'The Nymph Complaining for the Death of her Fawn', by MP and poet Andrew Marvell (1621-78)

Stock: 69295

32. **Penelope.**

Angelica Kauffman Pinx.t. Dumée Sculp. London Pub. Jn 1795 by J. Read, N.º 133 Pall Mall. [But later]

Stipple, printed in sepia. 330 x 355mm (13 x 14"), with large margins. £190

Penelope, the wife of Odysseus, sitting on a terrace with her attendants, unravelling the burial shroud she is weaving for Odysseus's elderly father Laertes. She had promised to pick a new husband when she finished it.

A scene from near the end of Homer's 'Odyssey'.

Stock: 69393

33. **[Ulysses Conducted by Calypso to the Forest, Cuts the Trees to build his Ship.] [These pointing out to View. The Nymph just Shew'd him with Tears withdrew. Homers]**

Angelica Kauffman Pinxt. P. Dawe fecit. London, Printed for R. Sayer & J. Bennett, as the Act directs April 17th. 1776.

Scratched letter proof before title. Mezzotint , 505 x 355mm (20 x 14"). Thread margins. Ink mss title.

£490

On a seashore, Ulysses (Odysseus) swings an axe to chop down a tree on the left, while Calypso turns away to the right, her head bowed as she wipes away her tears with her left hand, holding a fold of her cloak in her right. *CS undescribed. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69565

34. **Ulysses Conducted by Calypso to the Forest, Cuts the Trees to build his Ship. These pointing out to View. The Nymph just Shew'd him with Tears withdrew. Homers**

Angelica Kauffman Pinxt. P. Dawe fecit. Published 12.th May 1794. by L. Laurie & Whittle, 53 Fleet Street London.

Mezzotint, 505 x 355mm (20 x 14"). Trimmed to plate at bottom, thread margins elsewhere. Creasing. Light staining. Nicks to edges. False margin at bottom.

Messy.

£260

On a seashore, Ulysses (Odysseus) swings an axe to chop down a tree on the left, while Calypso turns away to the right, her head bowed as she wipes away her tears with her left hand, holding a fold of her cloak in

her right. *CS undescribed. Ex: collection of The Hon. Christopher Lennox-Boyd.*
 Stock: 69562



35. **[Venus in her chariot.]**

[Ignaz Unterberger] [Vienna: Ignaz Unterberger, 1797.]

Fine mezzotint, proof before letters. 200 x 200mm (8 x 8"). Slight printer's crease. £360

A night scene with a naked Venus lighting torches for her amorette. Behind is a crescent moon with a human face.

Ignaz Unterberger (1748-97) was a Tyrolean painter & mezzotinter who invented a machine for preparing a copper mezzotint plate in a day rather than three weeks, which was never patented and was dismantled by Unterberger just before his death, leaving the design forgotten. On this print, "the grounding of the plate for the mezzotint is not done in the usual way with a rocker, but has been ruled with parallel horizontal and oblique diagonal lines". *Antony Griffiths and Frances Carey: 'German Printmaking in the Age of Goethe', BM 1994, no. 47.*

Stock: 69408

36. **Gleaners.**

H. Bunbury Esq. r Delint. C. Knight Fecit. London, Published March 1;st 1787, by W. Dickinson, Engraver & Printseller N.º 158 New Bond Street.

Stipples printed in brown, 400 x 450mm (15¾ x 17¾"), with large margins and original tissue guard stuck on left edge. On 18th century watermarked paper. Small tears in margins, spotting, staining and creasing. £290
 An oval scene of women and girls working in the fields bundling and carrying sheaves of corn.

Stock: 69299

37. **[Marie Louise, Archiduchesse d'Autriche, Impératrice des Français, Reine d'Italie.]**

Dessiné par Durand Duclos, d'après le buste sculpté d'après nature, à Compiègne, par Bosio. Gravé par J. F. Ribault. A Paris chez Ribault, rue St Jean de Beauvais

No.10 - et chez tous les Marchands d'Estampes [n.d., 1811].

Etching with engraving. Sheet 365 x 255mm (14¼ x 10"). Trimmed within plate, creasing. Bit messy. £140
 A profile portrait of Empress Marie Louise of Austria (1791-1874), second wife of Napoleon Bonaparte, drawn from a bust by François Joseph Bosio (1768-1845).

Stock: 69475

38. **Départ pour l'Ile d'Elbe.**

Déposé à la Direction de l'imprimerie et de la Librairie [n.d., 1814.]

Coloured etching. 225 x 275mm (8¾ x 10¾"), large margins. £280

Napoleon stands on a shoreline, his hair on fire, with the smoke containing an imperial eagle, carrying Napoleon's crown in its beak and grasping in its claws the spiky Iron Crown of Italy. He drops his imperial robe, from which the bees fly, and his sword lies broken on the ground. Behind are representations of Egypt, Elba and Moscow (in flames). Bottom right is a shield with the title 'La Chétive Pécure s'enfle si bien qu'elle creva' ('The wretched creature swelled up so much that it burst'), relating to a fable by 'La Fontaine'. *BM Satires 12244, with extensive description.*

Stock: 69459

39. **[Thomas Knipe S.T.P.]**

Westmonasteriensis Ecclesiae Praebendarius, Scholae Regiae Archididascalus. Ob. 5 Die Aug. Anno D:ni 1711. Aetat. suae 73.]

M. Dahl pinx. 1696. J. Smith fec. et ex. 1712.

Mezzotint, scarce proof before letters. 330 x 240mm (13 x 9½"), with large margins. Old ink mss. in bottom margin. Repairs lower margin £320

A half-length portrait in oval of Thomas Knipe (1638-1711), who was headmaster of Westminster School from 1695 until his death, after being assistant to his predecessor, Richard Busby, for 30 years. *Not in CS but very similar to 152; Russell 152a, i of ii.*

Stock: 69387

40. **[Johann Christian Dietrich] John Christien Dietrich.**

[Engraved by John Lodge.] [n.d., c.1770.]

Very fine and scarce mezzotint, proof before letters. 350 x 250mm (13¾ x 9¾"). Narrow margins. £380
 A self-portrait of painter Johann Christian Dietrich (1705-75), leaning on a portfolio, another man painting in the background.

Stock: 69477

41. **Enoch Seeman Junior Pictor.**

Se ipse pinxit Aetat: 19. I. Faber fecit 1727. Sold by Faber at ye Golden head ye South side of Bloomsbury Square.

Mezzotint, 350 x 250mm (13¾ x 9¾"), with very large margins. Creasing. £260

Portrait of Enoch Seeman (1694-1744) after a self-portrait, shown three-quarter length and turned slightly to the right. He is depicted sketching in a drawing book, seated or positioned beside the base of a pillar,

while turning his head to the left to face the viewer. His hair is worn long and loose. *CS 321 state III. Russell 321 IV. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69436

42. **Demetrius Cantemir. S. Rossiaci Imperiis, et Moldaviae Princeps Petri. M. Russoru Imperatoris Senator, et Ab Intimis Consiliis.**

[n.d. c.1734]

Rare mezzotint, 215 x 145mm (8¾ x 5¾"), with margins. Stained. Laid on album paper. £160

Half-length portrait of Moldavian encyclopaedist, poet and author, Demetrius Cantemir (1673-1723), standing to right, looking towards the viewer, wearing armour, ermine-lined cloak, frilled cravat and long pale wig, holding a baton on a table in front of him, with books piled beside it.

Information from the Lennox-Boyd database: this print is found bound into the sitter's 'History of the Growth and Decay of the Othman Empire', part I, translated from the original Latin by N. Tindal (London, James, John & Paul Knapton, 1734) *CS: undescribed. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69359



43. **[Henry Gally Knight Esq.e.]**

Painted by Henry Edridge. Engraved by S.W. Reynolds. [London, n.d., 1825.]

Rare mezzotint proof before letters 495 x 370mm (19½ x 14½") Trimmed. Small repaired tears. £320

A romantic & fine image showing Henry Gally-Knight (1786-1846), in oriental costume and turban, holding the hilt of a sword and a long pipe. He was an MP and author of several Oriental tales and books on architecture. Lord Byron, in his "Ballad to the Tune of

Salley in our Alley", accused Gally-Knight of being a dandy. *Whitman 95 II of IV. O' Donoghue 1. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69357

44. **Nicolas Machiavel. Citoien et Secretaire de Florence. Né à Florence, mort en 1580.**

AParis chez Odieuve quai de l'Ecole ala nelle Image.

C.P.R. [n.d., c.1750.]

Etching. Sheet 125 x 65mm (5 x 2½"). Trimmed, mounted in album paper at edges. £65

Niccolo Machiavelli (1469-1527), Italian historian, philosopher, humanist and a writer based in Florence during the Renaissance. He was a founder of modern political science (with his treatise 'The Prince'), diplomat, political philosopher, playwright, and a civil servant of the Florentine Republic.

Stock: 69415

45. **M.r James Stephen, Author of the Considerations on Imprisonment for Debt. Veritas a Quocunque dicitur a Deo est.**

W. Thomson delin.t. W. Dickinson fecit Publish'd according to Act of Parliament March the 1st 1771 by W. Thomson in Warwick Court Grays Inn.

Scarce & fine mezzotint. 350 x 250mm (13¾ x 9¾"), large margins Time stained. £260

A half-length portrait in oval of James Stephen (1732-1779) who, while in King's Bench Prison, wrote that imprisoning individuals for debt was contrary to the Magna Carta.

This portrait was painted by William Thompson (c.1730-1800), who was incarcerated alongside Stephen in King's Bench Prison, where Thompson's angry protests against his imprisonment gained him a certain notoriety. *CS 78; O'D 1.*

Stock: 69288

46. **Reverendus admodum in Christo Pater ac Dom.s Dom.s Thomas Strickland Espiscopus Namurciensis Filus Honoratissimi Domini Thomae Strickland de Jizergh in Argo Westmoriensi Equitis Aurati. Pro Nobilissimo Domino Domino Vice Comite Bateman.**

J. Vanderbank Pinxit Cui et Sculpyurum hanc Humillime D.D. Joannes Faber. [n.d. c.1740]

Mezzotint, 355 x 250mm (14 x 9¾"), with large margins. £260

Portrait of the Roman Catholic Bishop of Namur and diplomat Thomas Strickland (c.1682-1740), shown half-length within an oval frame. He is turned to the left while looking directly at the viewer, with long hair and a cross suspended around his neck.

His unsuccessful attempts to promote reconciliation between English Catholics and the government led James Francis Edward Stuart, the Old Pretender, to announce Strickland as an enemy of the Catholic faith. In response Strickland called James a bigot.

Vanderbank's oil is in Sizergh Castle, Cumbria, a National Trust property (Accession number 998463). *CS 338. Russell ii of ii. Sharpe 650. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69437

47. **The Right Reverend Father in God
Gilbert Lord Bishop of Sarum & Chancellor of
y.e most Noble Order of y.e Garter.**

[after Mary Beale] [Engraved by John Smith the mezzotinter] Sold by J. Smith at y.e Lyon & Crown in Russel Street Covent Garden. [n.d. c.1730].
Fine mezzotint, 235 x 190mm (9¼ x 7½"). Tripped into album paper at edges. £230

Bust portrait of religious official and writer, Gilbert Burnet (1643-1715) within oval frame, eyes to front, wearing robes, bands, jewel of the Garter around his neck, his dark hair loose.

Raised in the Scottish Presbyterian Church, he remained a committed Protestant throughout his life, though he showed a degree of tolerance toward Catholics. He was disliked by Charles II, whom he openly rebuked for his profligacy, and by James II, but enjoyed the favour of William III. In 1689, he was appointed Bishop of Salisbury and Chancellor of the Order of the Garter. He authored, 'The History of the Reformation in England and History of His Own Times.' CS 30. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 69425

48. **The Right Reverend Father in God
Gilbert Lord Bishop of Sarum & Chancellor of
y.e most Noble Order of y.e Garter.**

[after Mary Beale] [Engraved by John Smith the mezzotinter] Sold by J. Smith at y.e Lyon & Crown in Russel Street Covent Garden. [n.d. c.1730].
Fine mezzotint, 235 x 190mm (9¼ x 7½"). Small margins £220

Bust portrait of religious official and writer, Gilbert Burnet (1643-1715) within oval frame, eyes to front, wearing robes, bands, jewel of the Garter around his neck, his dark hair loose.

Raised in the Scottish Presbyterian Church, he remained a committed Protestant throughout his life, though he showed a degree of tolerance toward Catholics. He was disliked by Charles II, whom he openly rebuked for his profligacy, and by James II, but enjoyed the favour of William III. In 1689, he was appointed Bishop of Salisbury and Chancellor of the Order of the Garter. He authored, 'The History of the Reformation in England and History of His Own Times.' CS 30. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 69423

49. **The Right Reverend Father in God
Gilbert Lord Bishop of Sarum & Chancellor of
y.e most Noble Order of y.e Garter.**

Painted from y.e life by M:r In.o Riley Principall Painter in Ordinary to their Maj:tys. I. Smith fecit. Cum Privilegio Regis. Sold by R Tompson at y.e Sun in Bedford-berry & E Cooper at y.e 3 Pidgeons in Bedford Street. [n.d. c.1690].
Rare mezzotint, sheet 365 x 270mm (14½ x 13¾"). Trimmed to plate. £160

Bust portrait of religious official and writer, Gilbert Burnet (1643-1715) within oval frame, eyes to front,

wearing cloak, bands, badge of the Garter and pendant, his dark hair loose.

Raised in the Scottish Presbyterian Church, he remained a committed Protestant throughout his life, though he showed a degree of tolerance toward Catholics. He was disliked by Charles II, whom he openly rebuked for his profligacy, and by James II, but enjoyed the favour of William III. In 1689, he was appointed Bishop of Salisbury and Chancellor of the Order of the Garter. He authored, 'The History of the Reformation in England and History of His Own Times.' CS 29 II of III. Ex: collection of *The Hon. Christopher Lennox-Boyd*.
Stock: 69381



50. **[Martin Madan] The Reverend Mr.
Madan.**

R. Manwaring fecit. Printed for S. Hooper at the East Corner of the New Church in the Strand As the Act Directs [n.d., c.1750]
Mezzotint. 355 x 255mm (14 x 10"), large margins. Time stained. £260
A three-quarter seated portrait Martin Madan (1725-90), barrister and clergyman. In 1780, Madan published 'Thelyphthora, or A Treatise on Female Ruin', in which he advocated polygamy. CS 2.
Stock: 69289

51. **The Rev.d Francis Kelly Maxwell M: A:
Chaplain to the Asylum.**

P. Dawe pinx.t et fecit. Published April 24.th 1773. Printed for Philip Dawem N.º 4, Goodge Street, Tottenham Court Road.
Mezzotint. 350 x 250mm (13¾ x 9¾"), large margins Ink spot in title. £240
A half-length portrait in oval of Francis Kelly Maxwell (d.1782), Chaplain to the Magdalen Asylum. CS 7, *unlisted state published by Dawe, between i and ii*.
Stock: 69290



**52. The Rev.d Mr William Romaine, A.M.
Rector of S.t Ann's Black-Friers.**

Painted from the Life by F. Cotes. R. Houston Sculp.
Printed for Tho.s Kitchin, N.º 59 Holborn Hill,
London. [n.d. c.1760]

Mezzotint. 355 x 255mm (14 x 10"), with large
margins. Time stained. £260

William Romaine (1714-1795), a French protestant
who came to England at the revocation of the edict of
Nantes. A popular preacher he was an ardent follower
of Whitefield. In 1753 he published a pamphlet against
the bill for naturalising the Jews. *CS: 105, unlisted
later state, after ii of ii.*

Stock: 69291

**53. Martha Alden, Murdering her Husband.
Whom she afterwards buried in the Garden, at
Attleburgh, Norfolk, on the 18, July, 1807.**

Pub. by Alex. Hog & Co, Jan, 23, 1808.

Engraving. Sheet 185 x 120mm (7¼ x 4¾"). Trimmed
into plate left & right £130

Portrait of Martha Alden who was executed on the 31st
of July, 1807, for murdering her Husband in a Cottage
near Attleborough, Norfolk on the 18th July 1807.

A witness Sarah Leeder, was asked by Alden to borrow
a spade following the murder. On the 22nd July Leeder
went to Alden's house and saw a large pit in the garden,
to her horror she noticed two hands of a man, with the
arms of a shirt stained with blood. Alarmed, she
returned to her home and after a quarter of an hour she
returned again to the Alden's garden, and found that in
her absence the body had been taken out. She knew it
to be the body of Samuel Alden. His face was
dreadfully chopped, and his head cut very nearly off.
The body was put into a cart and carried to the house of
the deceased.

Stock: 68728

**54. John Bellingham. Who Shot The
Honourable Spencer Percival in the Lobby of
the House of Commons on Monday May 11th
1812.**

Engraved by S.Humble, 1 Featherstone Buildings
Holborn. [n.d., c.1800.]

Engraving. 165 x 110mm (6½ x 4¼"), large margins on
3 sides. Trimmed into left of plate. £95

Portrait of John Bellingham (c. 1769 - 1812), English
merchant and perpetrator of the 1812 murder of
Spencer Perceval, the only British prime minister to be
assassinated.

Stock: 68772

**55. John Bellingham. Shooting the R.t
Hon.ble Spencer Percival in the Lobby of the
House of Commons. May 1812.**

Engraved by S.Humble, 1 Featherstone Buildings
Holborn. [n.d., c.1800.]

Engraving. 165 x 110mm (6½ x 4¼"), with large
margins on 3 sides. Trimmed to plate at bottom. £90

A scene depicting the moment in which John
Bellingham (c. 1769 - 1812), English merchant,
murdered Spencer Perceval (1762 - 1812), British
statesman and barrister who was Prime Minister of the
United Kingdom from October 1809.

Stock: 68776

**56. Co. Edward Marcus Despard. At the
place of Execution upon the New Surrey Goal,
just as he appeared when addressing the
Spectators, a few minuted before the Platform
dropped.**

Sketch'd by a Gentleman who was permitted to take a
place upon the Building_ the only likeness over taken.
Pub by Alex Hogg 16 Paternoster row Feb.y. 1 1804.
Engraving. Sheet 210 x 125mm (8¼ x 5"). Trimmed.

£160

Portrait of Co. Edward Marcus Despard (1751-1803),
at his execution. Despard was an Irish officer of French
descent in the service of the British Crown, gained
notoriety as a colonial administrator for refusing to
recognise race as a distinction in English law and,
following his recall to London, as a republican
conspirator. Despard's associations with the London
Corresponding Society, the United Irishmen and
United Britons led to his trial and execution in 1803 as
the alleged ringleader of a plot to assassinate the King.

Stock: 68740

**57. The Bell-Man of St.Sepulchre's speaking
the admonitory Words to the Malefactor's
going to Execution.**

Dodd delin. Pollard sculp. [n.d., c.1800.]

Engraving. Sheet 175 x 110mm (7 x 4¼"), large
margins on 3 sides. £90

A scene depicting The Bell-man of St. Sepulchre's
Church in London who historically rang a handbell and
recited an admonitory exhortation to condemned
prisoners passing from Newgate Prison to execution at
Tyburn.

Stock: 68732

58. The Smugglers torturing Chater the Custom house Officer. [Poole]

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

Engraving. 175 x 110mm (7 x 4¼"), large margins on 3 sides. £130

A scene depicting the torture. See Ref 68741

Stock: 68783

59. Catherine Hayes burnt for the murder of her husband.

Valois sculp. [n.d, c.1750.]

Engraving. Sheet 110 x 174mm (4 1/2 x 6 3/4"), large margins on 3 sides. £130

Scene depicting Catherine Hayes (1690 - 1726) being burnt for the murder of her husband. John Hayes was murdered with an axe by Thomas Wood & Thomas Billings (Billings's being Catherine & John's son). On 1 March 1726, they persuaded Hayes to partake in a drinking contest, then killed him once he was intoxicated. The trio then dismembered Hayes' body To make identification more difficult, they decided to cut off his head, wrap it in a cloth and place it in a bucket, which they later threw into the Thames at Millbank, from where it was soon recovered lying on a sandbank near the Horse-Ferry at Westminster. Wood, being a butcher, dismembered the rest of John's body, the pieces of which they threw into a pond in Marylebone Fields. The recovered head was examined and the skull found to be severely fractured in two places and the face lacerated.

Catherine Hayes was tried alongside Wood & Billings and, although she claimed to have only held a candle as Billings and Wood murdered her husband she was found guilty of Petty Treason was sentenced to be drawn to Tyburn on a hurdle and there to be burned alive at the stake. Wood & Billings were sentenced to be hanged at Tyburn and afterwards be hanged in chains. Wood died in prison of fever before the sentence was carried out.

At Tyburn Catherine was secured to a stake, set in the ground a few yards from the gallows, by an iron chain around her body. A cord was put round her neck and passed through a hole bored in the stake, for the purpose of strangling her to ease her death. Two cartloads of dry brushwood were piled around her and at the signal the fire was lit. She begged Arnet to strangle her before the fire reached her and he took the end of the cord and began to pull on it, but the flames blew in his direction burning his hands so he had to let go. She reportedly gave three dreadful shrieks before she was engulfed by the fierce fire and fell silent. She was seen trying to push away the burning faggots with her free hands but to no avail.

Stock: **68730**

60. Anne Hurle for Forgery & M.Spalding.
At the Place of Execution, Feb 8, 1804.

Doyle sculp. Pub. by Alex.Hogg & Co, Oct 17, 1807.

Engraving. 185 x 120mm (7¼ x 4¾"), large margins on 3 sides. Trimmed into right side of plate. £130

Portrait of Anne Hurlle, hanged for forgery in 1804, and Methuselah Spalding who had been convicted of sodomy at the previous Sessions held on the 30th of

November 1803. On the morning of execution, Ann and Spalding were brought from their cells and pinioned in the Press Room. They were then taken out into the yard and loaded into a horse drawn cart covered in a black cloth which emerged from the prison at about 8.10 a.m. for the short ride to the gallows.

Stock: 68785

61. The Right Hon.ble Charles John Lord Koningsmarke, Earle of Stegholme & Westerweeks, Lord of Retenbourg & Newhaven &c, Who was tryed & acquitted from being an Accessory to y.e barbarous murther of Tho: Thyne Esq.r y.e 21.th Feb. 1682.

R. White sculp. 82.

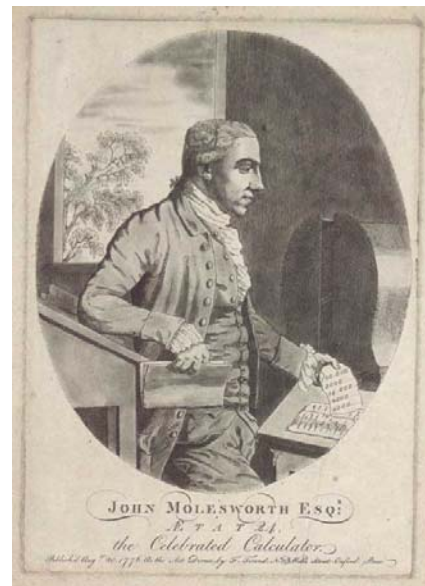
Rare engraving. Sheet 380 x 270mm (15 x 10½").

Trimmed close to image, tears, laid on card. Damaged.
£260

A half-length portrait in oval of Swedish soldier Carl Johann von Königsmarck (1659-86).

He was accused of hiring three assassins to kill Thomas Thynne in order to have an affair with Thynne's rich wife, Elizabeth Seymour. Thynne was shot in Pall Mall, and the three killers and Königsmarck were soon rounded up and put on trial. Königsmarck was acquitted of the charge of being an accessory before the fact (jury corruption according to diarist John Evelyn), but was banished. He joined the army of his uncle Otto Wilhelm von Königsmarck in Greece, where he died of wounds during the Morean War.

Stock: 69429



62. [Lottery fraudster] John Molesworth
Esq:r Ætat 24, the Celebrated Calculator.

Publish'd Aug.st 20. 1776. As the Act Directs, by F.
Torond No. 18 Wells Street, Oxford Street.

Scarce etching. Sheet 245 x 170mm (9¾ x 6¾"), large margins Pinholes in top margin. 250 x 175mm (9¾ x 7"). £360

An oval half-length portrait of John Molesworth, holding a sheet of lottery numbers. He claimed to have a machine capable of calculating which tickets were

more likely to win the state lottery, advertising his 'wins' in newspapers and selling tickets for a profit. In 1774 he wrote "Proofs of the reality and truth of lottery calculations... By John Molesworth, Esq; Late of Peterhouse College, Cambridge, and of the Inner Temple, London'. See *D. Alexander* p.915.
Stock: 69284

63. **Sam.I. Orton. (Clerk of the Court of Requests in the Borough of Southwark) committing Forgery, on the Bank of England.**

[n.d., c.1800.]

Engraving. 175 x 110 (7 x 4¼"), large margins on 3 sides. £90

Portrait of Samuel Orton, a Clerk to the Court of Requests, who was executed on the 14th January 1767 for forging Two Letters of Attorney, in the Name of Captain Bishop, by means of which he received One Thousand Pounds from the Bank of England.

Stock: 68763

64. **The Execution of Perrott in Smithfield for defrauding his Creditors under a Commision of Bankrupt.**

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

Engraving. 175 x 110mm (7 x 4¼"), large margins on 3 sides. £130

A scene depicting the execution of John Perrott, a Bankrupt, who refused to make Full Disclosures of his Effects, and was executed in Smithfield, 11th of November, 1761.

Stock: 68755



65. **A Pirate hanged at Execution Dock.**

Dodd delin. Page sculp. [n.d., c.1800.]

Engraving. Sheet 190 x 120mm (7½ x 4¾"). Thread margins. £160

A scene depicting the hanging of a pirate at the Execution Dock in Wapping.

It has been suggested that the pirate is Captain James Lowry, hanged in 1762. The man on horseback to the left holds the silver oar-mace of the Court of Admiralty, under whose jurisdiction the crime of

piracy was tried and those convicted usually hanged. In London this was traditionally at Execution Dock, Wapping, where the gallows stood between the high and low watermarks on the Thames foreshore and the body was left hanging until three tides had at least partially submerged it. The corpse was then either often sent for anatomical dissection (ostensibly for medical training purposes) or in the case of notorious pirates coated in tar to preserve it as long as possible and hung in an iron gibbet framework at a prominent point on the Thames as a warning to others, until it rotted away.

Stock: 68746

66. **Jack Shepherd in the Stone Room in Newgate.**

[n.d., c.1800.]

Engraving. 150 x 105mm (6 x 4"), with large margins on 3 sides £160

Portrait of Jack Sheppard (1702 - 1724), 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: 68734

67. **George Webb & Richard Russel. At the place of Execution on Shooter's Hill, Aug.t. 19, 1805.**

Pub. by Alex.Hogg & Co, Nov, 14, 1807.

Engraving. Sheet 210 x 130mm (8¼ x 5"), large margins on 3 sides £140

A scene depicting the execution at Shooters Hill of George Webb & Richard Russel on the 19th August 1805. *P IV 90.*

Stock: 68739

68. **[John Tucker.] I.Tuck. The Mock Parson.**

Engraved by S.Humble, 1 Featherstone Buildings Holborn. [n.d., c.1800.]

Engraving. 185 x 115mm (7¼ x 4½"), large margins on 3 sides Trimmed to plate on left. £140

Portrait of John Tucker, convicted at the Middlesex Sessions, 2nd of November, 1811, for swindling a victualler of his wine, and transported to Australia for seven years. *Kivell & Spence page 301.*

Stock: 68742

69. **[Joseph Wall.] Governor Wall contemplating on his unhappy Fate, in the condemned Cell.**

Sketch'd from Life. [n.d., c.1802.]

Engraving. 180 x 110mm (7 x 4¼"), large margins on 3 sides. £140

Portrait of Joseph Wall (1737 - 1802), British Army officer and Lieutenant Governor of Gorée, an island near Dakar, Senegal, who was executed in London for the fatal flogging of one of his soldiers.

The former colonial administrator, who had previously been arrested for cruelty, was hanged outside Newgate Prison eight days after a one-day trial at the Old Bailey. Thousands of people came to watch the execution because of the notoriety of the case *See also* [Ref: 41609].
Stock: 68750

70. [Joseph Wall.] The Execution of Governor Wall. The Cruelty of Governor Wall at Goree.

[n.d., c.1802.]
Engraving. 180 x 110mm (7 x 4¼"), large margins on 3 sides. £140
Scene depicting the execution of Joseph Wall (1737 - 1802), British Army officer and Lieutenant Governor of Gorée, an island near Dakar, Senegal, who was executed in London for the fatal flogging of one of his soldiers.
The former colonial administrator, who had previously been arrested for cruelty, was hanged outside Newgate Prison eight days after a one-day trial at the Old Bailey. Thousands of people came to watch the execution because of the notoriety of the case *See also* [Ref: 41609].
Stock: 68753

71. Jonathan Wild pelted by the Mob on his way to Tyburn.

[Valois sc.] [n.d., c.1760.]
Engraving. 170 x 110mm (6¾ x 4¼"), large margins on 3 sides. £130
A scene depicting Jonathan Wild (or Wilde) (c.1683–1725), who was executed at Tyburn in 1725, being pelted by the mob on his way to the prison. Self-proclaimed "Thief-Taker General" he simultaneously ran a significant criminal empire, and used his crimefighting role to remove rivals and launder the proceeds of his own crimes.
Stock: 68778

72. [Untitled portrait of a young lady] Tiré du Cabinet de Cusiosités de Sa. Majesté Danoise, dessiné d'après le tableau original du fameux Titian, de 4 piés de hauteur sur 2 piés de largeur par J.M. Preisler Graveur du Roi.

[after Federico Barocci.] Val. Dan. Prsiler Norib sc. et exc. 1755.
Mezzotint. 385 x 255mm (15¼ x 10"). Repaired tears in large margins. Restoration in left of inscription area and margin top right. £240
A three-quarter portrait of a woman in 16th century costume, after a painting once thought to be by Titian. Now attributed to Federico Barocci (c.1535-1612), the painting is in the Danish 'Statens Museum for Kunst'.
Stock: 69480

73. Cupid Disarmed.

J.H. Benwell Delin.t. Engrav'd by C.Knight. London, Publish'd Jan.y 2d; 1786, by W.Dickinson, Engraver & Printseller N.º 158, Bond Street.
Stipple, printed in brown. 195 x 275mm (7¾ x 10¾"), with large margins. £260

A young woman takes Cupid's bow and arrow.
Stock: 69293

74. Cupid.

Pub & Sold June 19, 1777 by V.M. Picot, N.º 16 Strand, London.
Stipple, printed in sanguine. 200 x 175mm (8 x 7"), large margins Uncut. £240
A head and shoulders portrait of an infant Cupid, his quiver just visible.
Stock: 69292

75. [A drawing lesson.]

London Published by T. Ostell, March 1 1805.]
Stipple with fine hand colour. 255 x 195mm (10 x 7¾"), Trimmed into plate top and right, tear taped right centre margin. Small margins. £260
A boy sitting at a desk copies a drawing.
From "The Cabinet of the Arts: Being a New and Universal Drawing Book, Forming a Complete System of Drawing, Painting... Etching, Engraving, Perspective, Projection, & Surveying".
Stock: 69412

76. La drolesse contante.

C.D. In. I.Gole fec et Exc. cum Privilegio Amstelod. [n.d., c.1720.]
Very rare mezzotint, 245 x 165mm (9¾ x 6½"). Small margins. £240
A smiling woman holds up her coin purse suggestively, implying she is a prostitute. *Ex collection of the late Hon. C. Lennox-Boyd.*
Stock: 69343



77. [Grandmamma's Schooldays.]

K. Greenaway. T.L. Atkinson [pencil signatures]. London, Published November 1.st. 1881 by Thomas Mc.,Lean, 7. Haymarket, Copyright Registered.
Mixed method mezzotint, scarce artists' proof on chine collé, signed by the artist and engraver, Printsellers' Association blind stamp. 545 x 355mm (21½ x 14"), with large margins. £360

A full-length portrait of a girl in late-Victorian fur-trimmed coat and a dark bonnet, carrying a parasol, slate and cloth bag.

Kate Greenaway (1846-1901) was an artist famed for her sentimental children's book illustrations and Valentine cards, a career that began while she was still at school. *Printseller's Association: AP 250, P.25.*

Stock: 68733

78. D'Heer Simon Fokk Engraver. Born & lived at Amsterdam [old ink mss.]

J. Buys pinxit. J. Greenwood fecit. [n.d., 1761-3.]

Mezzotint. Sheet 355 x 285mm (15¼ x 11¼").

Trimmed close to image.

£260

A three-quarter portrait of Dutch engraver & etcher Simon Fokke (1712-84), seated with his own print of the plundering of the house of the wine merchant Gerrit Hagedooren in Rotterdam in 1751.

John Greenwood (1727-92), the engraver of this portrait, was born in Boston, Massachusetts, but learned mezzotint in Amsterdam. *Le Blanc 6. CS undescribed.*

Stock: 65265

79. 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, 345 x 250mm (13½ x 9¾") Thread margins reworked.

£290

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: 68700

80. N.A. Laurie [facsimilie signature].

[n.d., c.1830.]

Scarce lithograph on chine collé, with printed backing sheet. Sheet 255 x 190mm (10 x 7½"). Slight soiling.

£160

A cavalry officer leaning against rock.

Stock: 69420



81. [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. G.H. [Gerard Hoet] fecit.] [Carolus Allard, Excud: cum privil: Ordin: Holl: et West-frisiae.] [n.d. c.1690].

Scarce mezzotint. 330 x 250mm (13 x 9¾"). Trimmed to plate at bottom, lacking separately-printed title.

£360

Full-length equestrian portrait of Frederick Herman de Schomberg, 1st Duke of Schomberg (1615-1690), with a black pageboy holding a helmet.

Schomberg, a Marshal of France and a general in both the English and Portuguese armies, was killed at the Battle of the Boyne in 1690.

A copy of John Smith's mezzotint (CS 227). *See Ref 66054 for example with title plate.*

Stock: 68674

82. Mrs. Arabella Hunt Dyed December 26th 1705 Were there on Earth another Voice like thine,/ Another Hand, so Blest with skill Divine;/ The late afflicted World some hopes might have,/ And Harmony recall thee from the Grave.

G. Kneller S.R. Imp. et Angl. Eques Aur Pinx. J. Smith fec. et ex. 1706.

Mezzotint, plate 345 x 250mm (13½ x 9¾"), with very large margins. On 18th century watermarked paper.

£290

Arabella Hunt (1662-1705), singer and musician. In 1680 Hunt married 'James Howard', in fact a woman named Amy Poulter, as revealed by Hunt when she launched a suit for annulment after they separated. Hunt also alleged Poulter to be a hermaphrodite, but a jury of five midwives declared Poulter a 'perfect woman in all her parts' after examination. The marriage was annulled in 1682.

Hunt never remarried, but had a successful career as singer, lutenist and teacher at the English court. She instructed Princess Anne in singing and became a favourite of Queen Mary, who awarded her a pension of £100 per annum. She often performed Purcell's compositions, accompanied by the composer. Engraving published shortly after Hunt's death, taken from the 1692 portrait by Kneller in the Government Art Collection, which currently hangs in Downing Street. *CS 137 I of II.*

Stock: 69327

83. Mrs. Arabella Hunt Dyed December 26th 1705 Were there on Earth another Voice like thine,/ Another Hand, so Blest with skill Divine;/ The late afflicted World some hopes might have,/ And Harmony recall thee from the Grave.

G. Kneller S.R. Imp. et Angl. Eques Aur Pinx. J. Smith fec. et ex. 1706.

Mezzotint, sheet 345 x 250mm (13½ x 9¾"). Trimmed to plate and laid on album paper. £260

Arabella Hunt (1662-1705), singer and musician. In 1680 Hunt married 'James Howard', in fact a woman named Amy Poulter, as revealed by Hunt when she launched a suit for annulment after they separated. Hunt also alleged Poulter to be a hermaphrodite, but a jury of five midwives declared Poulter a 'perfect woman in all her parts' after examination. The marriage was annulled in 1682.

Hunt never remarried, but had a successful career as singer, lutenist and teacher at the English court. She instructed Princess Anne in singing and became a favourite of Queen Mary, who awarded her a pension of £100 per annum. She often performed Purcell's compositions, accompanied by the composer.

Engraving published shortly after Hunt's death, taken from the 1692 portrait by Kneller in the Government Art Collection, which currently hangs in Downing Street. *Ex collection of the late Hon. C. Lennox-Boyd. CS 137 I of II.*

Stock: 69326

84. Captain John Hamilton R.N.

[after Reynolds] R. Josey. [n.d. c.1876]

Mezzotint on india paper, sheet 240 x 170mm (9½ x 6¾"). Trimmed within plate. £65

Half-length portrait of, Royal Navy officer, Captain John Hamilton (1714-55) wearing a busby and the ornate uniform of a hussar, he is depicted with a dismasted ship battling a stormy sea in the background. This likely alludes to the wreck of HMS Princess Louisa in 1736, when the vessel was shipwrecked while escorting King George II on his return from Hanover. Hamilton earned particular acclaim for his bravery following the disaster. His promising career ended prematurely when he drowned in Portsmouth Harbour in 1755. Reynolds (1723-92) painted this portrait in Plymouth.

Hamilton was the second son of James Hamilton, 7th Earl of Abercorn (1686-1744) and Anne Plumer.

Stock: 69333



85. [Robert Banks Jenkinson] The R.t Hon.ble Robert Banks. Lord Hawkesbury. Secretary of State for the Home Department, & Lord Warden of the Cinque Ports, &c. &c. &c.

Painted by J. Hoppner Esq.r R.A. Engraved by Henry Meyer. London, Published April 14, 1808 by R. Cribb, N.º 288, Holborn.

Mezzotint. 350 x 250mm (13¾ x 9¾"), with large margins. £330

A half-length portrait of Robert Banks Jenkinson (1770-1828), at the time Home Secretary and Leader of the House of Lords. Before the end of the year he had become Earl of Liverpool on the death of his father. The plate was reissued in 1813, after he became a Tory Prime Minister.

Of Australian interest as Lord Liverpool's government managed Britain's strategy at the Congress of Vienna and navigated early global exploration, which led to places like the Hawkesbury River and the Sydney suburb of Liverpool being named in honour of his family. *Ex: collection of The Hon. Christopher Lennox-Boyd. Kivell & Spence pg 157.*

Stock: 69417

86. [Robert Banks Jenkinson] The R.t Hon.ble Robert Banks. Earl of Liverpool.

Painted by J. Hoppner Esq.r R.A. Engraved by Henry Meyer. London, Published April 14, 1813 by R. Cribb, N.º 288, Holborn.

Mezzotint. 350 x 250mm (13¾ x 9¾"). Narrow margins. £180

A half-length portrait of Robert Banks Jenkinson (1770-1828), published the year after he became a Tory Prime Minister.

The plate was first published in 1808, when he was Lord Hawkesbury, Home Secretary and Leader of the House of Lords. Before the end of the year he had become Earl of Liverpool on the death of his father. Of Australian interest as Lord Liverpool's government managed Britain's strategy at the Congress of Vienna

and navigated early global exploration, which led to places like the Hawkesbury River and the Sydney suburb of Liverpool being named in honour of his family. *Kivell & Spence* pg 157. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69419

87. The Right Honourable John Lord Gower, Lord Privy Seal [...] Anno 1743.

Vanlo Pinx. J. Faber fecit. Sold by C. Hitch in Paternoster Row, London, and by S. Parsons at Newcastle Under Lime.

Mezzotint, 355 x 255mm (14 x 10") Small margins.
£190

John Leveson-Gower, first Earl Gower (1694-1754), politician. Leader of the Tories in the Lords in the 1730s, after Walpole's fall he was the one Tory to take high office (as lord privy seal and a privy councillor, from 1742) in the new ministry, as celebrated here. However, he resigned in December 1743, soon after this print was published. He subsequently regained his position as lord privy seal and held it until his death. Gower's proximity to the whig administration provoked suspicion that he had deserted Tory principles (Dr Johnson included him in his dictionary definition for 'renegado' although the printer removed the reference).
CS: 163.
Stock: 69362

88. His Grace John Duke of Rutland &c.

Jarvas pinx. Sold by J. Faber at the Golden Head ye South side of Bloomsbury Square. [n.d. c. Mezzotint, 350 x 250mm (13¾ x 10"), with very large margins. Damaged restored.
£260

Three-quarter length portrait of English nobleman, John Manners, 3rd Duke of Rutland (1696-1779) standing and turned slightly to the left. He is dressed in the robes of the Order of the Garter, with one hand resting on a plumed hat placed on a table to his left and the other on the hilt of his sword. He faces forward, looking directly at the viewer.

Manners was styled Marquess of Granby from 1711, until he succeeded to the title in 1721, cutting short a brief career in the House of Commons, where he had represented Rutland as a Whig.

Charles Jervas (c. 1675–1739) was an Irish portrait painter. After studying for a year in London under Godfrey Kneller, he made copies of the Raphael cartoons at Hampton Court Palace by 1695, the proceeds of which funded travels to France and Italy. He was in Paris by 1699 and lived in Rome from 1703 to 1708, producing copies of Old Masters and acting as an agent for collectors. Returning to London in 1709, he married a wealthy widow, built a substantial art collection, and became friends with writers including Richard Steele, Jonathan Swift, and Alexander Pope, the latter briefly taking painting lessons from him. Jervas also pursued literary interests, most notably a translation of Don Quixote. In 1723 he succeeded Kneller as Principal Painter to the King. He made several short visits to Ireland and travelled again to Italy in 1738, dying soon after his return to London in 1739. CS 312 state undescribed. Russell 312 state III. From the Belton House Collection assembled in the

18th Century by the Rt. Hon. John Ld. Brownlow, Baron Charleville, & Viscount Tyrconnel in the Kingdom of Ireland.
Stock: 69435



89. The Duke of Somerset.

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

Fine mezzotint 235 x 180mm (9¼ x 7"). Small margins
£230

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: 69368

90. [Christ] Behold an See If There Be Any Soorow Like Unto His Sorrow. / He is despised and rejected of Men, / A Man of Sorrow, and Acquainted with Grief. From the original Picture in the Possession of B. West Esq.r.

Guido Pinx.t. W.m Sharp Sculp. Publish'd by W.m Sharp London Dec.r 25th 1797.

Etching and engraving. 290 x 330mm (11½ x 13"), with large margins.
£160

The head of Christ, wearing the Crown of Thorns.
Stock: 69414

91. **[Face of Christ on St. Veronica's Cloth] Formatur Unicus Una [Non Alter].**

C Mellan G.P. et F. in *Ædibus Reg.* [Printed for Rob.t Sayer N.º 53 Fleet Street.]

Engraving. Sheet 375 x 295mm (14¾ x 11½").

Trimmed into image, losing part of title and publication line. Damaged. £90

An English copy of Claude Mellan's famous print of 1649, in which the face of Christ from The Veil of Veronica is reproduced using one spiral engraved line, beginning at the nose. *BM 1859,0514.234.*

Stock: 69413

92. **[The Holy Family] And she shall bring forth a son, and thou shall call his name Jesus; for he shall save his people from their sins.**

Guercino inv. F. Bartolozzi sculpt. Pub.d by A. Poggi, S.t Georges Row, Oct.r 15 1785. London.

Stipple, printed in brown. 275 x 220mm (10¾ x 8¾"), large margins on 3 sides. Narrow margin at bottom, repaired bottom left. Bit messy on left. £190

An oval scene of Mary about to suckle Jesus, watched by a youthful angel.

Stock: 69472

93. **[Emily Anderson] Little red-riding-Hood.**

Sir Tho.s Lawrence P.R.A &c. &c. pinx.t. Richard Lane sculptsit. Printed by M.c Queen. Published Dec.r 1824, by Messs.rs Hurst, Robinson & C.o London.

Engraving, 355 x 280mm (14 x 11"), with very large margins. Very slight creasing. Stain in printed border. £65

Whole length standing portrait of Emily Anderson (fl 1821, the daughter of Rev. William Anderson of Udale, Cromarty Bay, Firth, Scotland), in a landscape, slightly to left, head tilted to left and looking to front, holding a small basket in her right hand and her left holding a white cloth at her chest and wearing a hooded cape.

Stock: 69328

94. **[Anne Brett] The Lady Brandon.**

W. Wissing Pinxit. I. Smith fecit. Cum Privilegio Regis. Sold by E.Cooper at y.e 3 Pidgeons in Bedford Street. [n.d. c.1700]

Very rare mezzotint, sheet 350 x 250mm (13¾ x 10"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton on reverse. Trimmed to plate. £260

Three-quarter-length portrait of Anne Brett, while Lady Brandon (also Anna; née Mason. c.1668-1753) seated and wearing a low-cut dress trimmed with lace, adorned with pearls, jewels, and brooches at the shoulders. A stone block appears to the left, with a column and flowers behind her. In the distance are formal gardens featuring a statue and fountain, with palatial buildings beyond.

A courtier and the daughter of Sir Richard Mason, she was born in Shropshire. She married first Charles Gerard, Viscount Brandon, in 1683, and later Henry Brett in 1700. During her separation from Gerard, she had two illegitimate children with Richard Savage, 4th

Earl Rivers. *CS 22 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69450



95. **Lady Sarah Bunbury.**

J Reynolds pinx.t. E Fisher Sculp.t. Publish'd as the Act directs Nov: 8, 1766, & Sold by E. Fisher at the Golden head in Leicester Square.

Fine mezzotint. 600 x 340mm (23½ x 14½"). Narrow margins. £520

Lady Sarah Napier (1745-1826), noblewoman and society beauty, offering incense to a statue of the Three Graces.

A great-granddaughter of Charles II and daughter of Charles Lennox, 2nd Duke of Richmond and Lennox, she married Charles Bunbury in 1762, shortly after which he commissioned this portrait. The marriage was not successful, and she was soon involved in affairs, becoming pregnant by her cousin Lord William Gordon. *CS: 6, ii of ii. Hamilton: p.87, ii of iv. The painting is now in the Kimball Collection, Art Institute of Chicago.*

Stock: 68731

96. **Isabella the Sister of Rob.t Burns. Dedicated to John Wilson, Professor of Moral Philosophy In The University of Edin.r By his Ob.t Serv.ts W. & J. Bonnar.**

Painted by W. Bonnar Jun.r & Eng.d by W. T. Bonnar 28 London S.t Edin.r. Printed by A M.c Glashon. Edinburgh Published July 19.th 1844.

Rare mezzotint proof on chine collé, sheet 330 x 250mm (13 x 10"). Trimmed to image. £260

Bust portrait of Isabella Burns (1771-1858) wearing a dark shawl and a lace bonnet tied with a dark bow under the chin; set within in an oval frame.

Isabella (or Isobel) Burns, the youngest sister of poet Robert Burns, was the last surviving member of his

immediate family. During her final sixteen years at Bridge House in Alloway, she welcomed visitors interested in Burns and provided many published insights into his life, character, and relationships. Isabella married John Begg. *Not in O'Dench. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 69347

97. **Miss Carter.**

Painted & Engraved by J. R. Smith. Publishd 24 June, 1777 by J. R. Smith, N.º 10, Batesmans Buildings, Soho Square & W.m Humphrey, Gerrard Street. Mezzotint, 265 x 200mm (10½ x 8"), with margins. Light foxing. £260
Portrait of a Miss Carter wearing a shawl and large hat with tassels and hair in curls, within an oval frame. Probably a relative of George Carter, who painted a 'Miss Carter' as Maria in *Yorick's Sentimental Journey*, also engraved by Smith (BM 1981,U.590). CS: 34. *Frankau: 64; O' Dench: 100 I of II. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 69348



98. **The Lady Carteret [in ink].**

I. Kerseboom pinxit. I. Smith fecit. 1693 [in ink] [Sold by E. Cooper at ye 3 Pidgeons in Bedford street. Cum privilegio Regis.]
Very fine & rare proof before letters mezzotint, 375 x 280mm (14¾ x 11"), with large margins Foxing, mostly localised to margins. Wormhole left margin. £650

Full-length portrait, probably of Grace Carteret (c.1667-1744), seated and dressed in a loose gown, holding a bunch of grapes. A bowl of fruit stands beside her, while a curtain and fluted pillar frame the scene. In the distance, a formal garden with fountains can be seen.

Carteret was Countess Granville in her own right and the wife of George Carteret, 1st Baron Carteret. She was the second daughter of Sir John Granville, and his wife, Jane Wyche. In 1660, her father was raised to the peerage as Earl of Bath. CS 34 I of IV. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69448

99. **[John Cecil, 6th Earl of Exeter] The Lord Burleigh.**

W. Wissing Pinx. J. Smith Fecit. [n.d., c.1700.]
Rare mezzotint, sheet 340 x 250mm (13¼ x 10"). With unidentified collector's ink stamp on verso. Trimmed to plate. £320
Whole-length standing portrait of John Cecil (1674-1721) as a youth, with long hair, wearing a lace cravat, coat, scarf, and boots, and holding a long-barrelled gun; one foot on a rock, by which is a dog; trees in the background
Cecil was the 6th Earl of Exeter, known as Lord Burghley from 1678 to 1700. CS 28, *state I of III.*
Stock: 69332

100. **[John Cecil, 6th Earl of Exeter] The Lord Burleigh.**

W. Wissing Pinx. J. Smith Fecit. [n.d., c.1700.]
Rare mezzotint. Sheet 340 x 250mm (13¼ x 10"). Trimmed to plate. £230
Whole-length standing portrait of John Cecil (1674-1721) as a youth, with long hair, wearing a lace cravat, coat, scarf, and boots, and holding a long-barrelled gun; one foot on a rock, by which is a dog; trees in the background
Cecil was the 6th Earl of Exeter, known as Lord Burghley from 1678 to 1700. CS 28, *state II of III, with the plate cut down and title transferred into the plate.*
Ex collection of the late Hon. C. Lennox-Boyd.
Stock: 69331

101. **Praestantissimus, Nobilissimusque, Johannes Churchill Marchio de Blandford Illustrissimorum Johannis et Sarae Ducis et Ducisae de Marlborough Filius Summa Parentum Nobilitate inter primos Clars Virtutibus fuit non minus celebris, Corporisque ac animi dotibus paucos habuit pares, priorem neminem. Natus I:d Jan: Aer: Christ: MDCLXXXVI. Obÿt X Kal: Mart: MDCCII.**

G. Kneller S.R. Imp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden. [n.d. c.1708.]
Mezzotint, sheet 405 x 250mm (16 x 9¾"). Trimmed and laid on album paper. £260
Portrait of John Churchill (1686-1703), Marquess of Blandford, the only son of the 1st Duke of Marlborough. Full-length, leaning against the pedestal of a fountain, a terrace and landscape, probably Blenheim, behind. CS: 18 II of III. *Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69380

102. **Praestantissimus, Nobilissimusque, Johannes Churchill Marchio de Blandford Illustrissimorum Johannis et Sarae Ducis et Ducisae de Marlborough Filius Summa Parentum Nobilitate inter primos Clars Virtutibus fuit non minus celebris, Corporisque ac animi dotibus paucos habuit pares, priorem neminem. Natus I:d Jan: Aer:**

Christ: MDCLXXXVI. Obÿt X Kal: Mart: MDCCII.

G. Kneller S.R. Imp. et Angl. Eques Aur. pinx. I. Smith fec. Sold by I. Smith at ye Lyon & Crown in Russell Street Covent Garden. [n.d. c.1708.]

Mezzotint, sheet 405 x 250mm (16 x 9¾"). Trimmed and laid on album paper at edges. £220

Portrait of John Churchill (1686-1703), Marquess of Blandford, the only son of the 1st Duke of Marlborough. Full-length, leaning against the pedestal of a fountain, a terrace and landscape, probably Blenheim, behind. *CS: 18 II of III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69373

103. Mademoiselle Clermont.

Painted & Engraved by J. R. Smith. Pub.d 8 July, 1777 by J. R. Smith, N.º 10, Batesmans Buildings, Soho Square & W.m Humphrey, Gerrard Street.

Scratched letter proof mezzotint, 265 x 200mm (10½ x 8"), with large margins. 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, on reverse. Foxing mostly localised outside of the image. £280

A half-length portrait shown in profile facing right, enclosed within an oval frame. The sitter wears an embroidered gown with lace-trimmed cuffs and a shawl, while her hair is styled high and full, secured with a ribbon. *CS: 42. Frankau: 85; O' Dench: 104. I of II. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69352

104. Mademoiselle Clermont.

Painted & Engraved by J. R. Smith. Pub.d 8 July, 1777 by W.m Humphrey, Gerrard Street, Soho & J. R. Smith, N.º 10, Batesmans Buildings, Soho Square.

Mezzotint, 265 x 200mm (10½ x 8"), with very large margins. Very light foxing mostly localised outside of the image. £230

A half-length portrait shown in profile facing right, enclosed within an oval frame. The sitter wears an embroidered gown with lace-trimmed cuffs and a shawl, while her hair is styled high and full, secured with a ribbon. *CS: 42. Frankau: 85; O' Dench: 104. II of II. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69351

105. Mademoiselle Clermont.

Painted & Engraved by J. R. Smith. [Pub.d 8 July, 1777 by W.m Humphrey, Gerrard Street, Soho & J. R. Smith, N.º 10, Batesmans Buildings, Soho Square.]

Mezzotint, 265 x 200mm (10½ x 8") Very light staining, small margins. £130

State with plate cut above publication line.

A half-length portrait shown in profile facing right, enclosed within an oval frame. The sitter wears an embroidered gown with lace-trimmed cuffs and a shawl, while her hair is styled high and full, secured with a ribbon. *CS: 42. Frankau: 85; O' Dench: 104. III of III. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69350

106. [Catherine Copley] [The Lady Copley]

G. Kneller Eques pinx: I Smith fec & exc: [n.d. c.1700]

Fine proof before title mezzotint, 340 x 240mm (13½ x 9½"). Narrow margins. £280

Three-quarter length seated portrait of Catherine, Lady Copley (née Purcell) (c. 1657–1699) wearing pearls in her hair, a loose dress, and resting her elbow on a pedestal; curtain in background.

She was the daughter of Welsh politician John Purcell (c.1594 - 1665) from Nantcribba, Montgomeryshire (now Powys). A noted English beauty of the late 17th century she was a popular sitter for several eminent painters of the Restoration era. She is best remembered as the first wife of the prominent politician, virtuoso, and scientific patron Sir Godfrey Copley, 2nd Baronet *CS 55 I or II of III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: 69432



107. [The Right Honourable Lady Elizabeth Cromwell.]

[G. Kneller S R Imp: et Angl. Eques. Aur: pinx: J. Smith fec:] [Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.] [n.d. c.1702]

Very fine & rare proof before letters mezzotint, 420 x 265mm (16½ x 10½"). Small margins. £480

A full-length portrait of Lady Elizabeth Cromwell (1674-1709), in a landscape with a greyhound. The only child of the 7th Baron Cromwell, she married Edward Southwell, Principal Secretary of State (Ireland), in 1704. She died of consumption in 1709. *CS 69 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69454

108. The Right Honourable Lady Elizabeth Cromwell.

G. Kneller S R Imp: et Angl. Eques. Aur: pinx: J. Smith fec: Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden.

Mezzotint. 425 x 265mm (16¾ x 10½"). Small margins £280

A full-length portrait of Lady Elizabeth Cromwell (1674-1709), in a landscape with a greyhound. The only child of the 7th Baron Cromwell, she married Edward Southwell, Principal Secretary of State (Ireland), in 1704. She died of consumption in 1709.
CS 69.
Stock: 69385

109. The Right Honourable Lady Elizabeth Cromwell.

G. Kneller S R Imp: et Angl. Eques. Aur: pinx: J. Smith fec: Sold by J. Smith at ye Lyon & Crown in Russell Street Covent Garden. [n.d. c.1702]
Mezzotint, sheet 420 x 265mm (16½ x 10½").
Trimmed to image. £280
A full-length portrait of Lady Elizabeth Cromwell (1674-1709), in a landscape with a greyhound. The only child of the 7th Baron Cromwell, she married Edward Southwell, Principal Secretary of State (Ireland), in 1704. She died of consumption in 1709.
CS 69 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69453



110. M.de D'Avenant. [in ink]

G. Kneller pinxit. I. Smith fecit et excudit. [n.d. 1689.]
Fine mezzotint proof before title, 340 x 250mm (13½ x 10"). On 17th century watermarked paper. Small margins. £260
Full length portrait of Frances D'Avenant, seated in an idyllic garden holding a loose bunch of flowers in her lap. CS 76 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69456

111. Madam D'Avenant.

G. Kneller pinxit. I. Smith fecit et excudit. [n.d. 1689.]
Mezzotint, 340 x 250mm (13½ x 10"), with large margins. £240
Full length portrait of Frances D'Avenant, seated in an idyllic garden holding a loose bunch of flowers in her

lap. CS 76 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69455

112. [Miss Harriet Eyre] This is the Age, when human bliss stands still, / Enjoys the good, without the fear of ill.

Cosway del. F. Bartolozzi sculp: 1778. Published Nov. 7. 1778, as the Act directs by F. Bartolozzi, London. Fine stipple with etching. 135 x 90mm (5¼ x 3½"), large margins. £190
A young girl with her dog. De Vesme 1073, iv of v.
Stock: 69283

113. [Charles Fitzroy, 2nd Duke of Grafton.] Lord Euston.

G. Kneller pinx: 1685. J. Smith fe; & exc: 1689. Fine mezzotint, 340 x 255mm (13½ x 10"). 'E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, on reverse. Small margins. Laid on paper. £260
Portrait of the young Charles FitzRoy (1683-1757), grandson of Charles II and Barbara Villiers, wearing feathered cap, loose robe, and sandals, reaching towards a parrot in a tree to the right. Kneller painted Grafton again as a member of the Kit-Kat Club. CS 86 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.
Stock: 69371

114. [Charles Fitzroy, 2nd Duke of Grafton.] Lord Euston.

G. Kneller pinx: 1685. J. Smith fe; & exc: 1689. Fine mezzotint, sheet 340 x 255mm (13½ x 10"). Timmed to plate. Laid on paper. £260
Portrait of the young Charles FitzRoy (1683-1757), grandson of Charles II and Barbara Villiers, wearing feathered cap, loose robe, and sandals, reaching towards a parrot in a tree to the right. Kneller painted Grafton again as a member of the Kit-Kat Club. CS 86 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd. & Lady Lucas of Credwell.
Stock: 69372

115. Mrs Conwai Hackett.

I Riley pinxit. I Smith fec: et exc: [n.d. c.1690]
Mezzotint, 340 x 250mm (13½ x 10"), with large margins. On 17th century watermarked paper. £260
Whole-length portrait of Mrs Conway Hackett (fl 1690) kneeling, wearing loose dress, and placing a wreath of flowers around the neck of a lamb; trees in the background; in the distance to the right, hills, trees, and a circular building. Not much is known about Mrs Conway Hackett except that she was a sitter in the portrait by John Riley (1646-91) and that she might possibly be the daughter of Sir Andrew Hackett (c.1632-1709), the eldest son of John Hacket (or Haklet), Bishop of Lichfield and Coventry (1592-1670). Ex collection of the late Hon. C. Lennox-Boyd. CS 121 II of III.
Stock: 69330

116. Mrs Conwai Hackett.

I Riley pinxit. I Smith fec: et exc: [n.d. c.1690]

Mezzotint, sheet 340 x 250mm (13½ x 10"). On 17th century watermarked paper. Trimmed to image. Slight staining. Nicks to edges. Slight creasing. £220

Whole-length portrait of Mrs Conway Hackett (fl 1690) kneeling, wearing loose dress, and placing a wreath of flowers around the neck of a lamb; trees in the background; in the distance to the right, hills, trees, and a circular building.

Not much is known about Mrs Conway Hackett except that she was a sitter in the portrait by John Riley (1646–91) and that she might possibly be the daughter of Sir Andrew Hackett (c.1632–1709), the eldest son of John Hacket (or Haklet), Bishop of Lichfield and Coventry (1592–1670). *Ex collection of the late Hon. C. Lennox-Boyd. CS 121 I of III.*

Stock: 69329

117. The Right Honourable Selina, Countess Dowager of Huntingdon.

From the Original Picture, painted by J. Russell. Carington Bowles excudit. Published as the Act directs, 10 June, 1773. Printed for Carington Bowles, at his Map & Print-Warehouse, No. 69 in St Pauls Church Yard, London.

Mezzotint, 355 x 250mm (14 x 10"). Trimmed to image and laid on album sheet at corners. Slightly cockled where laid down. Small stain at top. £260

Selina Hastings, Countess of Huntingdon (1707–1791), methodist leader and supporter and friend of George Whitefield. She stands at the entrance to an earthy cavern, right elbow resting on the brink, holding a crown of thorns, and stepping with her right foot on a regal crown. *Chaloner Smith: ENA 91. Ex collection of the late Hon. C. Lennox-Boyd. iii.*

Stock: 69341



118. [Hyde sisters] The Lady Henrietta and the Lady Katherine Hyde Daughters to the Right Honble the Earle of Rochester.

W Wissing pinx: I Smith fe: E Cooper ex: [n.d. c.1685].

Scarce mezzotint, 17th century watermark, 360 x 285mm (14¼ x 11¼"). Thread margins, reinforced.

£480

Full-length double portrait of Henrietta, Countess of Dalkeith (c.1677–1730) and Lady Katherine Hyde (fl. 1685), as girls seated together, each holding a pigeon. Henrietta, on the right, wears a low-cut dress with a brooch on the sleeve, while Katherine, on the left, is dressed in a bonnet and a low-cut gown adorned with jeweled sleeve ornaments. A large plant occupies the foreground, with a small bush and flowers beside Katherine. The background features a curtain, a column, trees, and a mansion. *CS 138 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.* Stock: 69451

119. Mrs Rachel How.

G. Kneller S.R. Imp: et Angl: Eques Aur. pinx: I. Smith Fec: Sold by J. Smith at the Lyon & Crown in Russel Street Covent Garden.

Mezzotint, 18th century watermark; 345 x 255mm (13½ x 10"). Thread margins. Damage top left corner. £260

Oval portrait of Rachel How as a child, with a dove on her right hand. Chaloner Smith states that she is the daughter of John Grubham Howe, 1st Baron of Chedworth, or of his younger brother, Emmanuel Scrope Howe. However the 'Mrs' of the title makes this unlikely. *CS 134 II of III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69443

120. Mrs Rachel How.

G. Kneller S.R. Imp: et Angl: Eques Aur. pinx: I. Smith Fec: Sold by J. Smith at the Lyon & Crown in Russel Street Covent Garden.

Mezzotint, 345 x 255mm (13½ x 10"). Small margins and laid on album sheet. £250

Oval portrait of Rachel How as a child, with a dove on her right hand. Chaloner Smith states that she is the daughter of John Grubham Howe, 1st Baron of Chedworth, or of his younger brother, Emmanuel Scrope Howe. However the 'Mrs' of the title makes this unlikely. *CS 134 III of III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69444

121. [Anabella Howard] The Hon.ble Lady Howard.

G.Kneller Eques pinx: I.Smith fec & exc: [n.d. c.1697] Mezzotint, 17th century watermark; 420 x 265mm (16½ x 10½"), with very large margins. £280

Full-length portrait of Anabella Dives (c.1675–1728) standing slightly turned to the right, resting her left arm on a rock and gathering her robe in her right hand. Her head is turned to the left, and she wears a loose-flowing dress with her hair partially pinned up. A waterfall and trees are visible in the background to the right.

Dives, a maid of honour to Princess Anne, became the fourth wife of Sir Robert Howard (1626–98) in 1693, aged 19 to his 63. She is known to have been a pupil of Henry Purcell.

Howard was a playwright who was first to use the phrase 'We the People' in English. *CS 136 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69446

122. **[Anabella Howard] The Hon.ble Lady Howard.**

G.Kneller Eques pinx: I.Smith fec & exc: [n.d. c.1697]
Fine mezzotint, 17th century watermark, 420 x 265mm
(16½ x 10½"), with large margins. £280

Full-length portrait of Anabella Dives (c.1675-1728)
standing slightly turned to the right, resting her left arm
on a rock and gathering her robe in her right hand. Her
head is turned to the left, and she wears a loose-
flowing dress with her hair partially pinned up. A
waterfall and trees are visible in the background to the
right.

Dives, a maid of honour to Princess Anne, became the
fourth wife of Sir Robert Howard (1626-98) in 1693,
aged 19 to his 63. She is known to have been a pupil of
Henry Purcell.

Howard was a playwright who was first to use the
phrase 'We the People' in English. *CS 136 II of II. Ex:*
collection of The Hon. Christopher Lennox-Boyd.
Stock: 69445

123. **M.rs Armstrong.**

J. R Smith pinx et fecit. Published 25.th March 1778
by W.m Humphrey.

Fine mezzotint scratched letter proof, 265 x 200mm
(10½ x 8"). Small margins. Laid on paper. Light
staining. £260

Three-quarter length seated portrait, her upper body
turned towards the viewer. Her right arm rests on a
chair, her head is slightly tilted as she looks to the
right, and her hands are folded in her lap. She wears a
simple dress, a light scarf, and a lace-trimmed cap over
her full hair. All set within an oval frame. This woman
was most likely a courtesan. *CS: 3. Frankau: 15; O'*
Dench: 118 I of II.

Stock: 69349

124. **[William Nowell.]**

C. Maucourt Pinx.t er Fecit. [n.d., c.1760.]

Scarce & rare mezzotint proof before letters. Sheet 355
x 250mm (14 x 9¾"). Trimmed to image and laid on
paper at corners. £460

A three-quarter length portrait of an affluent man in
fur-lined coat and brocade waistcoat, holding a glass, a
bottle of hock on the table next to him. The subject was
originally identified as Thomas Nowell (1710-80), a
coffin plate chaser (a maker and engraver of coffin
ornaments), but the Challoner Smith Corrections has
amended this to William Novell (d.1761), publican of
the Jerusalem Tavern, 55 Britton Street, Clerkenwell.
CS: 3. Ex Collection of the Hon. Christopher Lennox-
Boyd. See also [Ref: 55304]

Stock: 69345

125. **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 &
Crown in Russel Street Covent Garden.

Mezzotint, 415 x 265mm (16¼ x 10½"). Small margins
and laid on album paper at edges. Foxing. £220

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. *CS19 II or III of III. Ex: collection of*
The Hon. Christopher Lennox-Boyd
Stock: 69430

126. **Lady Catherine Powlet. Daughter of his Grace the Duke of Bolton.**

R. Cosway R.A. Delin.t C.W. White Sculp.t. Publish'd
November the 22nd 1782 by C.W. White Stafford Row
Pimlico.

Stipple, printed in brown. 180 x 130mm (7 x 5"), large
margins. Publication line weakly inked £180
Lady Catherine Powlet (1766-1807), daughter of the
sixth and last Duke of Bolton; married 1787 to William
Henry Vane, 3rd Earl of Darlington and Duke of
Cleveland. *Daniell [Cosway]: 117. See Ref: 24407 for*
altered publication line.

Stock: 69294



127. **[The Lord Buckhurst, & Lady Mary Sackvil his Sister.]**

[G: Kneller Eques pinx. I: Smith fec: et exc:] [n.d.
c.1695]

Rare & fine mezzotint, proof before letters. 350 x
250mm (13¾ x 9¾"), large margins on 3 sides. Thread
margin at top. £360

A double portrait of Lionel Cranfield Sackville (1688-
1765) and his sister Mary (1688-1705) as children,
with a tame young deer.

Lionel succeeded his father Charles Sackville as 7th
Earl of Dorset in 1706; He served as Lord Lieutenant
of Ireland, and was created KG in 1714 and Duke of
Dorset in 1720. He was a member of the Kit-Cat Club.
Mary married Henry Somerset, 2nd Duke of Beaufort,
in 1702 and died in childbirth. *CS 27. Ex: collection of*
The Hon. Christopher Lennox-Boyd.

Stock: 69388

128. Sir Edwyn Sandys, Second Son of Archbp. Sandys. From an Original Picture.

George Powle, delin.t. V. Green, Vigoriensis, e Sculptoribus regia Majestatis, Aeri incisit [n.d., c.1776.]

A rare mezzotint, 150 x 110mm (6 x 4¼"), large margins on 3 sides. Narrow right margin. £180

A bust portrait set in an oval of Sir Edwyn Sandys (1561-1629) a politician and founder of the Virginia Company of London which established the colony of Virginia and settlement of Jamestown. The parish of Sandys is named after him. American interest. From the 'The History of Worcestershire'. CS 118. See [Ref: 46323] for proof before letters.

Stock: 69396

129. Lady Stanhope [Lady Ann de Delaval Stanhope].

Painted by Benjamin Wilson. Engraved by James Basire, 1771. Published According to Act of Parliament, May, yr.1st.1772.

Scatched letter proof engraving. Plate 515 x 350mm (20¼ x 16"), with large margins. Repairs in large margins £360

Portrait of Ann de Laval, Countess Stanhope (died 1811), shown full-length and seated, facing left in mourning dress with a heavy shawl covering her hair. She rests her head on her right hand and gazes upward. A table beside her displays a skull, bones, a candle, and books, while a curtain and columns form the background. Above, decorative elements resembling crows with spread wings appear over a corpse, reinforcing the memento mori symbolism.

She was the daughter of Francis Blake Delaval (1727–71), and the third wife of the Hon. Sir William Stanhope (1702–72) whom she married in 1759. After his death she married Charles Morris (c. 1745 –1838) a famous song/poetry writer and punch-maker and bard of the Sublime Society of Beef Steaks.

Stock: 69535

130. Her Highness Princess Ann. Eldest Daughter to his Royal Highness George Prince of Wales.

G. Kneller Baronet pinx. 1719. Ab Originali J. Simon fec. 1720. Sold by J. Simon at y.e Lyon & Crown in Russel Covent Garden.

Very fine mezzotint 345 x 245mm (13½ x 9¾"). Small margins. £260

Anne, Princess Royal and Princess of Hanover (1709-1759), was the second child and eldest daughter of George II and his consort, Queen Caroline. She was the wife of William IV of Orange, the first hereditary stadtholder of the Netherlands. Princess Anne was the second daughter of a British sovereign to hold the title Princess Royal. Ex: *Collection of The Hon. C. Lennox-Boyd. CS11 I of II.*

Stock: 69365

131. Charlotte Queen of Great Britain.

Published 1.st Sep.r 1794 by Laurie & Whittle, N.o53, Fleet Street, London.

Mezzotint sheet Trimmed to plate and laid on paper at edges. Paper toned. Slight stain. £130

An almost full-length portrait of Charlotte, Queen of George III (1744-1818) seated slightly to the left, facing forward. Her right arm rests on a cushion atop an ornate table, while her hands are gently clasped. She wears pearls and a voluminous lace-trimmed gown, with a draped curtain overhead. This is a later state of the print, reworked to remove the flowers from the table; her hairstyle has been altered to a half-up arrangement adorned with a plume. The plate was also reduced in size, and the publisher changed to Laurie & Whittle. CS 25. Ex collection of the late Hon. C. Lennox-Boyd.

Stock: 69342



132. [Frederick Augustus] His Royal Highness the Duke of York.

Painted by J. Hoppner Portrait Painter to the Prince of Wales. Engraved by C H Hodges London Publish'd Dec:r 1st 1791 by W Dickinson Engraver & Printseller to his Royal Highness the Prince of Wales N.º 24 Old Bond Street.

Fine mezzotint. 660 x 455mm (26 x 18"). Trimmed to plate at bottom, thread margins elsewhere, repaired tear through title in centre. £320

A full-length portrait of Frederick Augustus (1763-1827), Duke of York & Albany, in uniform, standing in a landscape. CS 36; *Russell 36, ii of ii.*

Stock: 69498

133. His Royal Highness Prince Frederick & c.

Printed at Hanover by M.r Fountain. [Georg Wilhelm Lafontaine] J. Smith fec.t. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1740]

Fine mezzotint, sheet 340 x 250mm (13½ x 10"). Trimmed to image and laid on album paper at edges. £240

Half-length portrait of Frederick, Prince of Wales (1707-51) as a young man, wearing armour, fur-trimmed cloak, lacey cravat and curled wig, and set in an oval. *CS 92 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69369

134. His Royal Highness Prince Frederick & c.

Printed at Hanover by M.r Fountain. [Georg Wilhelm Lafontaine] J. Smith fecit. Sold by J. Smith at the Lyon & Crown in Russell Street Covent Garden. [n.d. c.1740]

Fine mezzotint, 340 x 250mm (13½ x 10"). Small margins, laid on album paper at edges. £220

Half-length portrait of Frederick, Prince of Wales (1707-51) as a young man, wearing armour, fur-trimmed cloak, lacey cravat and curled wig, and set in an oval. *CS 92 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*
Stock: 69370

135. Georgius II.dus D.G. Mag: Brit: Fran: et Hib: Rex F.D. Brun: et Lunen: Dux S.R.J. Arch: Thesau: et Princeps Elector & Inauguratus II die Octobris 1727.

I. Highmore Pinx. I. Faber Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1740]. Rare & fine mezzotint, 355 x 250mm (14 x 10"). Small margins. £260

Three-quarter length portrait of George II, King of Great Britain (1683-1760) right hand on hip, left hand at his side, head tilted to right shoulder. He wears richly embroidered robes, an ermine cape, lace cravat, chain of the George, belt and long white wig. There is a crown on a cushion behind to right. *CS 157 II of II. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 69363

136. Georgius II.dus D.G. Mag: Brit: Fran: et Hib: Rex F.D. Brun: et Lunen: Dux S.R.J. Arch: Thesau: et Princeps Elector & Inauguratus II die Octobris 1727.

I. Highmore Pinx. I. Faber Fecit. Sold by J. Faber at the Golden Head in Bloomsbury Square [n.d. c.1740]. Rare mezzotint, 355 x 250mm (14 x 10"). Small margins. Damaged (restored) £160

Three-quarter length portrait of George II, King of Great Britain (1683-1760) right hand on hip, left hand at his side, head tilted to right shoulder. He wears richly embroidered robes, an ermine cape, lace cravat, chain of the George, belt and long white wig. There is a crown on a cushion behind to right. *CS 157 I of II.*
Stock: 69364

137. George the Third, King of Great Britain &c &c. &c.

[after Jeremiah Meyer] C. Spooner Fecit. [n.d. c.1760] Mezzotint, 500 x 350mm (19¾ x 13¾") with very large margins. Light creasing at bottom in title area and margins. Light staining in title area. £420
George III (1738 - 1820), in profile facing left, wearing sash and star.



Charles Spooner (1720-67) was an Irish engraver who made various plates made in Dublin c.1749-52. By 1756 moved to London where spent rest of his career. He worked for Sayer and Bowles in often copying other plates. *CS 17 I of II. Ex: Collection of The Hon. C. Lennox-Boyd.*
Stock: 69358

138. [George IV as Prince Regent] Georgius Princeps Walliæ Patriam Pro Patre Regens. Dedicated by Permission to His Majesty Frederick William King of Prussia by His Majesty's most Grateful & most Devoted Humble Serv.t H.D. Thielcke.

Published August 12.th 1815.

Fine & rare stipple with etching. 250 x 200mm (9¾ x 8"). Mounted in album paper at edges. £160

A profile medallion portrait of George, Prince of Wales, dedicated to Fredrick William of Prussia, whose army had been crucial to the success of the Battle of Waterloo less than two months earlier.
Stock: 69301

139. Her Highness Princess Louisa. The Fifth and Youngest Daughter to His Majesty King George 2.d.

Arth: Pond ad Vivum pinx.t J. Faber fecit. Sold by Faber at the Golden Head in Bloomsbury Square. [n.d. c.1740]

Mezzotint, 325 x 220mm (12¾ x 8¾"). Very faded E.M.H.' ink stamp of collector Mrs. E.M. Hamilton, London, on reverse. Trimmed to image. £180

State before alteration to inscription, and before address changed from Faber's to Bowles.

Three-quarter length bust portrait of Louisa of Great Britain (1724-1754), before she became Queen of Denmark and Norway. She wears a low-necked gown with flowers at the breast and head, frilled sleeves and

ermine-lined cloak hanging over right shoulder and her hair up in ringlets. *CS 226 I of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69434



140. [Mary II] [Maria D:G: Angl.: Scot: Franc: et Hiber: Regina &ct.]

[J: Vandervaat pinxit. J. Smith fecit.] [Cum Privilegio Regis, Sold by E. Cooper at ye 3 Pidgeons in Bedford Street.] [n.d., 1690.]

Mezzotint, very rare proof before title. Sheet 335 x 245mm (13¼ x 9¾"). Trimmed within plate, repaired tear in left edge, stains. £320

A head and shoulders portrait in oval of Mary II (1662-94), daughter of James II, who gained the throne in the 1688 Revolution, becoming joint ruler with her husband William of Orange (William III) *CS: 174, i of ii.*

Stock: 69386

141. [Queen Mary II] Maria D.G. Angliæ Scotiæ Franciæ et Hiberniæ Regina &ct.

Vandervaat Pinxit. I: Smith fecit. Cum Privilegio Regis. Sold by E. Cooper at y.e 3 Pidgeons in Bedford Street. [n.d. c.1690]

Mezzotint, 17th century watermark; sheet 340 x 250mm (13½ x 10"). Trimmed. £160

Half-length portrait of Mary II (1662-94) leaning over a balcony and resting on her left arm while holding a fan. Her head is turned to the right, and she wears a high lace cap, gloves, and an ornate dress adorned with bows, lace, and a brooch at the breast. A curtain and pilasters form the background. *CS 176 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69438

142. Her Royall Highness the Princess Ann of Denmark.

G Kneller Eques pinx. I.Smith fec: et excudit. [n.d., c.1690.]

Fine mezzotint. 345 x 250mm (13½ x 10"). False mount added to margins. £240

Three-quarter length seated portrait of Queen Anne (1665 -1714), when Princess Ann of Denmark, wearing dress and ermine robe; ornamental cherubs on wall to right, coronet on table to left, and, in the distance, trees.

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 4 II of III.*

Ex: collection of The Hon. Christopher Lennox-Boyd
Stock: 69366

143. Her Royall Highness the Princess Ann of Denmark.

G Kneller Eques pinx. I.Smith fec: et excudit. [n.d., c.1690.][But later]

Mezzotint, plate 345 x 250mm (13½ x 10"). Small margins, laid on paper at edges £190

Three-quarter length seated portrait of Queen Anne (1665 -1714), when Princess Ann of Denmark, wearing dress and ermine robe; ornamental Cupids on wall to right, coronet on table to left, and, in the distance, trees.

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 4 II or III of III. Ex: collection of The Hon. Christopher Lennox-Boyd*

Stock: 69367

144. Jacque 2 Roy d'Angleterre. DEcosse et D'Irlande Né le 24 Octobre 1633 Couronné le 3 May 1685 et Décédé Le 15 Septembre 1701.

N. de Larg.e [Largillierre] P. Gravé par E. Descrochers et se vend chez luy a Paris rue S.t Jacques ou Mecenas. [n.d., c.1701.]

Engraving. 155 x 105mm (6 x 4"). £130

Half-length portrait in oval of James II, wearing armour, a lace cravat and long wig.

Stock: 69424

145. Jacques II., Roi d'Angleterre. Né a Londres le 14 8.bre 1633

N. de Largillierre pinx. Pinssio Sculp. [n.d., c.1701.]

Engraving. 155 x 110mm (6 x 4¼"), large margins. £95

Half-length portrait in oval of James II, wearing armour, a lace cravat and long wig.

Stock: 69422

146. **His Highness The Duke of Gloucester.**

G: Kneller Eques pinx: I Smith fec. et exc: [n.d. c.1691]

Very rare mezzotint, 405 x 255mm (16 x 10"). Thread margins. £280

Full-length portrait of William Henry, Duke of Gloucester (1689-1700), the eldest son of Queen Anne and Prince George of Denmark, as a child, standing beside a large vase filled with flowers and dressed in flowing robes and sandals. The vase is decorated with a lion's-head motif, while a curtain hangs above. In the background are a pillar, a terrace, and trees. *CS 112 II of II. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69452

147. **[Victoria and the Duke of Wellington] The First of May, 1851.**

Painted by F. Winterhalter. Engraved by Samuel Cousins, A.R.A. London. Published Nov.r 6.th 1852 by P & D Colnaghi & C.^o 13 & 14 Pall Mall East _ Publishers to Her Majesty.

Fine mezzotint on steel. 555 x 580mm (22 x 23"). Tears in margins on right, restored abrasion entering plate lower right. £380

The Duke of Wellington presents a casket to Queen Victoria, as the baby Prince Arthyr proffers a bunch of lilies in return. Prince Albert stands behind, with the Crystal Palace in the background.

A print commemorating the opening day of the Great Exhibition.

Stock: 69499

148. **[Ernest Augustus, Duke of Cumberland] Sketch'd from Life.**

[after Thomas Rowlandson.] Pubd Jany 1812 by Edward Knight, Newington.

Etching. 300 x 240mm (11¾ x 9½"). Some soiling, printer's crease and other creases. Messy. £140

The Duke of Cumberland walks in profile to the left, putting his spy-glass to his right eye. He holds hat and cane, wears a high-collared coat with a star, blue with red facings (the Windsor uniform), leather breeches, and spurred top-boots. Behind is the pagoda in Kew Gardens, with a background of distant trees.

Companion print to item [Ref: 32088]. A copy of *BM Satires 11924*.

Stock: 69392

149. **[Pyotre Kozlovsky] L'Aimable Roué.**

London Pub:d 6 April 1813, by H Humphries St James Street.

Coloured etching. 240 x 300mm (9½ x 12¾"). Narrow margins. Light creasing where previously folded and restored. Creasing. £160

A caricature portrait of Prince Pyotr Borisovich Kozlovsky (1783-1840) riding a fine horse, his obesity forcing him to lean backwards. The title is a nickname, which Kozlovsky used himself.

A Russian diplomat and a man of letters, Kozlovsky visited London in 1812-3, when his girth was caricatured in George Cruikshank's 'Longitude and Latitude of St. Petersburg'. Lord Byron planned to

accompany him back to Italy in 1813 but didn't. *BM Satires 12126*.

Stock: 69105

150. **[John Loudon McAdam] Mock-Adam-izing _ the Colossus of Roads.**

H. Heath fec.t. Pubd by S. W Fores. March 1 1827 41 Piccadilly London.

Coloured etching. 240 x 345mm (9½ x 13½"). Slightly time-stained. £360

John Loudon McAdam satirised as the 'Colossus of Rhodes', standing astride two signposts, 'Great West Road' and 'Great North Road', dressed in tartan and carrying bags stuffed with sovereigns. Underneath are two rock-breakers with sledgehammers. On the Great West Road pedestrians struggle with mud; on the Great North Road are clouds of dust.

In 1827 McAdam was appointed General Surveyor of roads, receiving £10,000. *BM Satires 15365*.

Stock: 69461

151. **[William Pitt the Younger] The Royal Cock=Pitt. Let me a Loan.**

Design'd & Etch'd by Dighton. Pub.d by Dighton

Char.g Cross Dec.r 20. 1796.

Coloured etching. 220 x 160mm (8¾ x 6¼"). Ink stamp of S.W. Fores printshop. £280

William Pitt the Younger caricatured as a cockerel, standing on papers 'Opposition' and 'Minority', being bothered by Charles James Fox as a wasp. Two food bags contain 'Parliament Cakes' and 'Mint Seed'.

A satire on Pitt's need for tax money during the French Revolutionary Wars. *Not in BM. NPG D47138*.

Stock: 69104



152. **[Richard Brinsley Sheridan] The Theatrical Bubble:-being a new specimen of the astonishing Powers of the great Politico-Punchinello, in the Art of Dramatic Puffing. Vide: New method of Raising ye Wind.**

Js Gillray, inv.t. Publishd Jan.y 7.th 1805-by H. Humphrey 27 St Jamess Street London.

Etching with fine hand colour. 360 x 260mm (14¼ x 10¼"). Trimmed to plate at bottom, mount burn. £620

Sheridan is grotesquely caricatured as Punch, standing on a platform blowing soap-bubbles, as the crowd throw coins. In one bubble the figure of Young Roscius can be seen in Highland dress as Douglas in Home's play, marching over severed heads with the words 'Exit Garrick Kemble Cooke'.

The satire suggests that Sheridan over-promoted William Betty ('Master Betty' or the 'Young Roscius') as an acting sensation because of his need for money.

BM Satires 10459, with extensive description.

Stock: **69378**



153. [Duke of Wellington] A Peep at the Premier, in his Peninsular Cap.

Ideas by H.B. [John Doyle] E. McLean. Published by E. McLean, 8 Upper Castle Street, Leicester Square, opposite St Martin's Ct [n.d., c.1830.]

Coloured lithograph. Sheet 240 x 280mm (9½ x 15").

Tears taped. £260

Wellington sits at a writing desk, with a folio of HB caricatures, cursing a caricature of himself and Lord Eldon (BM Satires 16075). *Not in BM Satires, but see 1991,0720.102, different state, with second half of title 'A scene from Apsley House'.*

Stock: **69457**

154. W*TH*R*LL's Dream!

[n.d. c.1832]

Rare & scarce hand-coloured lithograph, sheet 235 x 270mm (9¼ x 11¼"). Trimmed and laid on paper, casing cockling. £320

Wetherell is shown in bed haunted by ghostly figures. This most likely refers to Sir Charles Wetherell (1770–1846) and the 1831 Bristol riots which were sparked by his arrival in the city to open the assizes in his role as Recorder of Bristol. His staunch opposition to the Reform Bill incited a massive mob, leading to widespread destruction, including the burning of the Mansion House and Bishop's Palace. The unbuttoned 'Braces' (suspenders) above his bed refers to his eccentric appearance, particularly he would often unbutton them and allowing his breeches to fall and waitcoat to rise, which made him become a frequent target for caricaturists. "Upon thy Head be our Blood," probably refers to the deaths resulting from the military suppression of the riots, for which many blamed Wetherell's provocative presence. *Not in BM.*

Stock: **69483**

155. [The English Dance of Death.] Time & Death their Thoughts impart / on Works of Learning & of Art.

[after Thomas Rowlandson.] London Pub. 1 April 1814 by R. Ackerman., 101 Strand.

Coloured aquatint. Sheet 150 x 235mm (Coloured aquatint. Sheet 150 x 235mm (6 x 9¼"). Trimmed.

£130

Old Father Time with his scythe and a skeletal Death stand at the shoulder of a young man sketching antiquities.

A satirical print from Thomas Rowlandson's celebrated 'The English Dance of Death' a series of 96 plates, published between 1814 and 1816, accompanied by an irreverent verse by Dr. William Combe.

Stock: **69248**

156. [Human Passions Delineated] 01.

Tim Bob. inv et Pinx [John Collier]. T. Sanders Sculp. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Engraving. 125 x 200mm (5 x 8"), large margins £80

A drunken man is being sick into a punch bowl as an other holds the bowl, lifting the back of his wig clear.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.3.*

Stock: **69278**

157. [Human Passions Delineated] 9. [&] 10.

Tim Bob. inv. et del. Tho.s Sanders sculpt. [&] J. Collier Sen. Inv. del. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"), very large margins. £120

Two satires: above, three ugly country bumkins argue about which of them is the most beautiful; below a rake lunges at a young woman while her brother attempts to pull her away.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.12 & 11.*

Stock: **69266**

158. [Human Passions Delineated] 11.

[John Collier as 'Tim Bobbin'] [Rochdale: John Collier, 1773.]

Engraving. 125 x 200mm (5 x 8"), large margins. £70

A friar ogling a fair penitent.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered

himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.13.*
Stock: 69273



159. **[Human Passions Delineated] 19. [&] 20.**
J. Collier Sen. Inv. del. Tho.s Sanders sculpt. [&] J. Collier Invent. [Rochdale: John Collier, 1773.]

Two engravings on one sheet, each 125 x 200mm (5 x 8"), large margins £280

Two satires: above, a master puts his hand under a servant woman's dress while lacing up her stays; below Plato reads his 'Dialogues' watched by botanists Sir Joseph Banks and Dr Daniel Solander. Banks and Solander both travelled with Captain Cook on his first circumnavigation, contributing to the Official Account, also published 1773. The same year Solander was appointed keeper of the natural history collections of the British Museum.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.21 & 22. Not in Kivell & Spence.*

Stock: 69268

160. **[Human Passions Delineated] 21. [&] 22.**
[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"). £90

Two satires: above, an old miser counts his coins, a pen held in his mouth, while a young rake holds out a packet of deeds; below, two Englishmen wear macaroni costume, imported from 'Monkeyland'. Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.23 & 24.*

Stock: 69271

161. **[Human Passions Delineated] 25. [&] 26.**
[John Collier as 'Tim Bobbin'] Tho.s Sanders sculpt. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"). £140

Two satires: above, a sailor is being refused his prize money from the capture of Havana by an official; below, an old woman sells wooden spoons to a wealthy farmer.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.27 & 28.*

Stock: 69270

162. **[Human Passions Delineated] 28.**

[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier]. Engraving. 125 x 200mm (5 x 8"), large margins Creasing. £50

Two men fight.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.30.*
Stock: 69275

163. **[Human Passions Delineated] 29.**

[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier]. Engraving. 125 x 200mm (5 x 8"), large margins Publication line weakly inked. £50

Darby and Joan seated, he with tankard, she with her pipe.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire

dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.31.*
Stock: 69276

164. **[Human Passions Delineated] 31.**

[John Collier as 'Tim Bobbin'] T. Sanders Sculpt. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Engraving. 125 x 200mm (5 x 8"), large margins £50
Two men argue.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.33.*
Stock: 69277

165. **[Human Passions Delineated] 34.**

[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier].
Engraving. 125 x 200mm (5 x 8"), large margins Tear taped. £80

A clergyman refusing charity to a poor old lady as he smokes and drink.
From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.36.*
Stock: 69272

166. **[Human Passions Delineated] 38.**

[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier].
Engraving. 125 x 200mm (5 x 8"), large margins. Long tear through image. £30

A fat townsman and a lean countryman.
From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.13.*
Stock: 69274

167. **[Human Passions Delineated] 39. The Pluralist and old Soldier.**

Tim Bob. [John Collier] inv. et Pinx. & sculp 1770. Publish'd as the Act directs May 1773 [in Rochdale by John Collier].

Two engravings, total printed area 365 x 235mm (14¼ x 9¼"), large margins Left edge scuffed and worn, tear in verse taped. £50

An ex-soldier with a wooden leg is refused charity by a rich clergyman.

From 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.41.*
Stock: 69279



168. **Very unpleasant Weather, or the old saying verified "Raining Cats, Dogs & Pitchforks."!!!!**

A.E. delt.. Cruikshank fecit. Pub.d April 27 1820 by G.Humphrey 27 St James's Street London.
Fine coloured etching. Sheet 245 x 375mm (9¾ x 14¾"). Trimmed to printed border, laid on card. £280
A heavy slanting downpour composed of cats, dogs, and pitchforks descends on a road filled with pedestrians, causing chaos. *BM Satires 14084; Cohn 2074.*
Stock: 69470

169. **Costumes Anglais. Le Bon Genre, N.º 69.**

[Pierre La Mesangere] [n.d. c.1814.]
Coloured etching with fine colour. Fine decorative interior design frame, sight size 220 x 270mm (8¾ x 10½"). Spotting. Unexamined out of frame. £260
A satire of British fashion, three women, a man wearing a cylindrical hat and an army officer with tight trousers emphasising his buttocks.
'Le Bon Genre', a series of semi-satirical costume plates, was published separately between plate 1 in 1800 & plate 104 in 1817, when Pierre La Mésangère republished the complete set with text. He issued eleven new plates (105-115), between 1818 and 1822, when another full set with text was issued. A final issue was published in 1827. *BM Satire 12381. See BM 1868,0822.7243 for 'Le Bon Genre'.*
Stock: 69568

170. **Costumes Anglais. Le Bon Genre, N.º 72.**

[Pierre La Mesangere] [n.d. c.1814.]
Coloured etching with fine colour. Fine decorative interior design frame, sight size 220 x 270mm (8¾ x 10½"). Spotting and stains. Unexamined out of frame. £260

A satire of British fashion, depicting four women and an army officer.

'Le Bon Genre', a series of semi-satirical costume plates, was published separately between plate 1 in 1800 & plate 104 in 1817, when Pierre La Mésangère republished the complete set with text. He issued eleven new plates (105-115), between 1818 and 1822, when another full set with text was issued. A final issue was published in 1827. *BM Satire* 12383. See *BM* 1868,0822.7243 for 'Le Bon Genre'.

Stock: 69567

171. **Les Modes Anglaises a Paris. Le Supreme Bon Ton, No. 22.**

AG [monogram of Adrien Godefroy]. A Paris, chez Martinet, Libraire, Rue du Coq. [n.d., c.1814.] Hand coloured etching. Fine decorative interior design frame, sight size 210 x 300mm (8¼ x 11¾"). Unexamined out of frame.

£260

A young officer (right) walks, right to left, with a lady on each arm. He wears cocked hat and top-boots; his sword-belt is worn over his coat, and he supports his heavy sabre in his left hand. One lady uses a tall parasol as a walking-stick, and is plainly dressed, wearing an odd straw bonnet, a frill encircling her neck and shoulders. The other has a more elaborate and longer gown, with a festooned flounce. Her hat is a small fluted plateau with ribbon or lace tied under the chin. Walking towards them (from left) are a civilian with a lady whose small bonnet is covered with a long lace scarf falling well below the waist. She wears a tunic dress, the edge vandyked, over a plain skirt. Her companion wears long gaiters. The centre figure is a very tall young man who drifts along (right to left) with his arms folded behind him. He wears trousers strapped under his boots. Both civilians wear the usual flowerpot hat, and coat with long tails. In the background is a lake.

From a series of 30 plates satirizing fashions observed in Paris by Aaron Martinet (1762 - 1841). *BM Satires* 12358.

Stock: 69571



172. **The Graces in a High Wind. _ a Scene taken from Nature, in Kensington Gardens.** J.s. Gillray fecit. 1810 London. Publish'd May 26th. by H. Humphrey, 27 St James's Street. Etching with fine hand colour. Sheet 260 x 355mm (10¼ x 14"), on Whatman paper. Narrow margins, notch in top margin.

£290

Three young women, dressed alike in dresses and straw bonnets trimmed with ribbons, are distressed by a high wind, which causes their dresses to accentuate their bodies. *BM Satires* 11593.

Stock: 69377

173. **[Heyday! is this my Daughter Anne.]**

[after Samuel Hieronymus Grimm.] [Printed for Carington Bowles, No.69 in St. Pauls Church Yard, London. Published 14 June 1774.]

Mezzotint with strong original colour. Sheet 145 x 120mm (5¾ x 4¾"). Trimmed into image on all sides.

£150

An older woman recoils at the sight of her daughter, who is dressed in high fashion with a huge wig topped by a hat. Behind a black page boy holds a white dog. *BM Satires* 4538. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 69259

174. **Heyday! is this my Daughter Anne.**

[after Samuel Hieronymus Grimm.] [Printed for Carington Bowles, No.69 in St. Pauls Church Yard, London. Published 14 June 1774.]

Mezzotint with original colour. Sheet 150 x 120mm (6 x 4¾"). Plate very worn, trimmed into image on three sides, losing publication line at bottom, laid on album paper.

£80

An older woman recoils at the sight of her daughter, who is dressed in high fashion with a huge wig topped by a hat. Behind a black page boy holds a white dog. *BM Satires* 4538. Ex: collection of The Hon.

Christopher Lennox-Boyd.

Stock: 69258

175. **[Human Passions Delineated] 23. [&] 24.**

[John Collier as 'Tim Bobbin'] Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"). Wear on left edge, stain and hole in background of 24.

£140

Two satires: above, a French barber turns an Englishman with a hairy mole into a macaroni; below, a man greets two women, all dressed in the macaroni fashion.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM* 1978,U.1037.25 & 26.

Stock: 69267

176. **[Human Passions Delineated] 35. [&] 36.**

[John Collier as 'Tim Bobbin'] Tho.s Sanders sculpt. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"), large margins.

£140

Two satires: above, a caricatured general and adjutant are shown in conversation; below, Toby and his wife

are ruined by the legal costs of the case that they have won, as a lawyer takes the winnings.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.37 & 38.*

Stock: 69269



177. [Catherine the Great] The Moment of Reflection or a Tale for Future Times.

IC [Isaac Cruikshank]. London Pubd by S W Fores N 50 Piccadilly Decer 26 1796.

Rare coloured etching. Sheet 285 x 380mm (11¼ x 15"). Trimmed within plate, creasing. £420

A moustached and cloven-hoofed Catherine the Great of Russia sits in her closet about to die, with a skeletal Death about to spear her. She looks on horrified at visions of her misdeeds, including the sack of Warsaw. On the wall is a portrait of Fox. Lower right two demons open a box 'For Kates Spirit'. *BM Satires 8844.*

Stock: 69463

178. Puss in Boots. Or General Junot taken by surprise.

Rowlandson Del. [1811 (date erased)] by Thos. Tegg No 111 Cheapside.

Coloured etching. 345 x 245mm (13½ x 9¾"). Crease bottom left, laid on album paper. £190

The French general Jean-Andoche Junot (1771 - 1813) wakes to find a grinning woman marching around wearing his cocked hat, jack-boots, gloves and sword-belt, flourishing his sword.

Junot commanded the eighth army corps under Massena during the Peninsular War in 1810-11, having been Governor-General of Portugal. The woman is probably Juliana Luisa Maria de Almeida e Oyenhausen, a Portuguese noble and Junot's mistress, who used her position to exert influence over him.

By Thomas Rowlandson (1757 - 1827). *BM Satires: 11720. Grego II Page 204.*

Stock: 69376

179. [Simon Fraser] Lovat's Ghost on Pilgrimage. Disguis'd thro' Life, a Layman at ye Block...

[after Samuel Ireland.] Publish'd according to Act of Parliament, June 15th 1747.

Fine mezzotint and etching, early impression before folds. Plate 230 x 330mm (9 x 13"), with large margins £360

A satirical scene showing the headless ghost of Simon Fraser, Lord Lovat, carrying his own head around a crypt while wearing the dress of a Catholic priest.

Lovat was executed in April 1747 because of his role in the 1745 Jacobite rising.

A different plate to the plate signed by Ireland. *See BM Satire 2847. Not in Sharp.*

Stock: 69027

180. Legal Illustrations; N.º 1. Joinder of Parties and Set off. [&] N.º 2. The Collation.

Drawn & Etched by Theodore Lane. Published by C.S. Arnold, 21. Tavistock Street, Covent Garden. 1825.

Pair of coloured etchings. Each 240 x 325mm (9½ x 12¾"), with small margins. Very light staining and nick to bottom margin on N.º 2 £480

Plates illustrating a soirée and a dinner party each with a 35-point key of legal terms to describe various aspects of the scene. Examples include a woman as "A Silk Gown & full bottom"; and a choking man "Stoppage in Transitu".

Stock: 69106

181. [The Will Reading] La Lecture d'une Testament. Musée Grotesque, N.º 35.

A Paris chez Martinet libraire Rue de Coq no.15 [n.d., c.1820].

Coloured etching, 210 x 270mm (8¼ x 10½"), with margins. £180

A lawyer reads the contents of a will to nine hopefuls, their faces caricatured with expressions from grief to avarice.

Stock: 69249

182. The Cow-Pock _ or _ the Wonderful Effects of the New Inoculation! Vide _ the Publicationbs of ye Anti-Vaccine Society.

[after James Gillray] Publish'd by J. Sidebotham 24 lower Sackville S.t.

Scarce coloured etching. Sheet 245 x 340mm (9½ x 13¼"). Trimmed within plate, some scuffing with loss, laid on album paper. Few repaired tears at bottom. £380

In the Smallpox and Inoculation Hospital at St. Pancras, Edward Jenner vaccinates poor patients against smallpox, aided by a ragged and deformed boy with a bucket of 'Vaccine Pock hot from ye Cow'. His patients sprout cow-shaped carbuncles. Interesting Irish medical item. *BM Satires 9924.*

Stock: 69464

183. Diogenes looking for an Honest Man. 346.

Printed for Carington Bowles, at his Map & Print Warehouse, N.º 69 in St. Pauls Church yard, London. Publish'd as the Act directs [n.d., c1780.]

Mezzotint with strong original colour. 355 x 250mm (14 x 9¾"), very large margins. Creasing, margins chipped. £380

A scene showing the Greek philosopher Diogenes walking through a contemporary English villlage in the middle of the day, using a lit lamp to searching for a good man. The villagers point and laugh.

The plate was first published in 1777. *BM Satires* 5392. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69256**

184. Diogenes looking for an Honest Man. 346.

Printed for Carington Bowles, at his Map & Print Warehouse, N.º 69 in St. Pauls Church yard, London. Publish'd as the Act directs, 1.Jan. 1777.

Mezzotint with strong original colour. 355 x 250mm (14 x 9¾"), large margins. Repaired tear in centre, laid on restorer's tissue. £180

A scene showing the Greek philosopher Diogenes walking through a contemporary English villlage in the middle of the day, using a lit lamp to searching for a good man. The villagers point and laugh. *BM Satires* 5392, *later state with date erased. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69257**



185. The Fortune Teller.

London, Published June 24th 1805 by P. Gally, No.7, Beauchamps Street, Leather Lane, Holborn.

Mezzotint and engraving, with strong hand colour. 350 x 250mm (13¾ x 9¾"). Loss of margins, slight colour oxidisation, small hole in foliage. £360

A fortune teller with a baby in a shawl reads the palm of a young man, watched by a man in the tree behind.

Stock: **69252**

186. The Owl Face. In dull Solemnity there winks the Owl / With Hideous Laugh here shakes the grinning Fool / Laughing he beholds the grave & Solemn Phiz / Nor thins his own Resemblance there he sees.

J. Molin [Jan Miense Molenaer] Pinx.t. W. Bockman Fecit. [John Bowles & Son, at the Black Horse in Cornhil] [n.d., c.1760.]

Mezzotint, 335 x 245mm (13¼ x 9¾"). Trimmed into image on three sides, losing publication line at bottom, laid on card. £280

A very fine image of a grinning fool with an owl teathered to a perch. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Christopher Lennox-Boyd.

Stock: **69255**

187. The Prodigal Son returned Home Reclaimed. S.t Luke Ch. XV. v.16.

Pub. April 9, 1805, by J. Hinton, 44, Well Str.t Oxford Str.t London.

Mezzotint with strong hand colour. 350 x 250mm (13¾ x 9¾"). Trimmed to plate at bottom, creasing, small tear in bottom edge. £260

The biblical scene updated to contemporary times, with the father greeting his son outside a Palladian villa.

Stock: **69251**

188. The Pleasure of Life.

[Philip Dawe] [n.d. c.1770]

Rare mezzotint, sheet 265 x 340mm (10½ x 13¼").

Trimmed losing title. £190

The Lennox-Boyd database notes that there is an impression at New York Public Library, from whence, presumably, comes the attribution to Dawe.

Two fashionably dressed young women in plumed hats ride through a park on horseback, greeting a gentleman mounted on horseback to the left. Trees form the backdrop. *Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: **69441**

189. Rencontre D'Anglaises a Paris. Le Suprême Bon Ton, No. 23.

AG [monogram of Adrien Godefroy]. A Paris chez Martinet, Libraire, Rue du Coq. No.15 [n.d., July 1814].

Coloured etching. Fine decorative interior design frame, sight size 205 x 270mm (8 x 10½"). £260

Two British soldiers greet each other enthusiastically, one accompanied by his wife and daughter.

From a series of 30 plates satirizing fashions observed in Paris by Aaron Martinet (1762 - 1841). *BNF FRBNF41515493.*

Stock: **69570**

190. Expédition anglais. La Charge. La Retraite.

[Jean Louis Argaud de Barges.] [n.d., c.1801.]

Coloured etching. Fine decorative interior design frame, sight size 190 x 235mm (7½ x 9¼").

Unexamined out of frame. £280

On the left an English officer rides a turkey cock, wearing a hat with a tobacco pipe sticking out of the

back, sword resting on his shoulder. A basket holds six bottles of wine. On the right he flees, astride a tag, his hat, pipe and sword falling to the ground. See *BM Satires 10537 for a copy*.
Stock: 69569

191. L'Enjambée Impériale. (Façc-simile d'une gravure de l'époque.

F.x Fleury del. Alith Allier en Grenoble. [n.d., 1867.] Coloured lithograph. Sheet 235 x 305mm (9¼ x 12"). Stitch holes in top edge. £130

'The Imperial Stride': Napoleon steps from Elba on to French soil for the Hundred Days, watched by French military. *Victoria & Albert Museum E.790-1968*.

Stock: 69466

192. [George IV] Coriolanus addressing the Plebeians.

J. S [John Sheringham] Esq.r inv.t. G. Cruikshank del et sculp.t. Pub.d Feb.y 29, 1820 by G. Humphrey 27 S.t James's St. London.

Rare coloured etching. 210 x 285mm (8¼ x 11¼"). £240

A pro-monarchist satire, attacking the Radicals. George IV as Coriolanus, stands outside the east gate of Carlton House, addressing a mob wearing Phrygian caps and armed with spears and banners. In the mob are Henry Hunt, Francis Burdett and Thomas Paine. *BM Satires 13677, with extensive description*.
Stock: 69465



193. [Cholera and the Reform Bill] John Bull Between Two Humbugs.

[n.d., c.1831.] Coloured lithograph. Sheet 305 x 220mm (12 x 8¾"). Trimmed to image, losing inscriptions? £280

A rare satire depicting John Bull being harassed by figures representing the Reform Bill (ratified 1832) and 'Indian Cholera' (arrived in England in 1831). Medical interest *Not in BM Satires*.

Stock: 69468

194. [William Windham] A Hint for another Statue or a Sketch of a Modern Weather Cock.

IC.K [Isaac Cruikshank]. London Pub by S W. Fores, 50 Piccadilly Jan.y 2 1804, Coloured etching. 330 x 225mm (13 x 9"). Trimmed inside platemark, ink mss in top edge. £320

A satire of William Windham (1750-1810), comparing him to a weather vane due to his changing attitude to war with France. He opposed the Peace of Amiens yet protested against reliance on 'the mere levy in mass', known as 'the volunteer corps'. *BM Satires 10221*.

Stock: 69462

195. A British battering-Ram preparing the way for a Popish Bull.

H.H.[Henry Heath]. Pubd May 10th 1827 by S.W. Fores Piccadilly.

Coloured etching. 250 x 350mm (9¾ x 13¾"). Tear entering plate at top & small hole taped, creased. Stain on right not showing on front. £180

Four Catholic clerics use a battering-ram with the head of George Canning to break down a church door. A smiling Jesuit says 'Now we have got the right Tool and we shall soon get possession of all our Own Churches again'. *BM Satires 15389*.

Stock: 69469

196. The Monk Surpriz'd. Teh Pious Mother seeks the Hermits Aid, / And to his Prayers commends the Lovely Maid. / Struck by her Charms, the Monk forgets his Vow, / And needs Himself the Grace he would bestow.

Vlaughels Pinx.t. Houston Fecit. Printed for John Bowles _ at N.º 13 _ in Cornhill.

Mezzotint. Sheet 350 x 250mm (13¾ x 9¾"). Trimmed to image on three sides, into plate at bottom. £180

A hermit is dazzled by a young girl. *Ex: collection of The Hon. Christopher Lennox-Boyd*.

Stock: 69254

197. Joanna Southcott the Prophetess Excommunicating the Bishops. Know I told thee I should begin at the Sanctuary I will cutt them all off, having already cutt off Four Bishops for refusing to hear her Visitation.

[Thomas Rowlandson] Pub.d Sept.r. 20th 1814 by T. Tegg No 111 Cheapside.

Coloured etching. 240 x 330mm (9½ x 13"). Trimmed close to image. £280

A satire of Joanna Southcott and William Tozer thrashing a group of fat bishops, she with a birch-rod, him with 'Rev.d Roger Towser's Flail'. She wears a mohair mantle that she was given, which cost £150. Southcott (1750-1814), a charismatic religious figure who announced that, at age 64, she was to become the mother of Shiloh, an obscure messianic figure mentioned in Genesis. The due date of 19th October 1814 passed without the expected birth and she died, probably of a brain disease, on the 27th December. Despite the non-event, many of her followers continued to study the 60 or more tracts and books of her writings and the sect only died out by the end of the 19th century.

After her death she left a locked box with instructions that it should only be opened in the presence of 24 bishops and at a time of national crisis. *BM Satires 12334; Grego II 287.*

Stock: 69460

198. Crimping a Quaker.

Rowlandson 1814. [Pub.d March 1st 1814] by Thos Tegg No 111 Cheapside [but later].
Etching with hand colour. 345 x 245mm (13½ x 10½")
Trimmed within plate, crease in centre. £220
Prostitutes try to hustle a Quaker into a brothel. One sings 'Wont you come, wont you come Mr Mug' (a popular song). *BM: Satires 12404, this example with date erased.*

Stock: 69375



199. Les Dames Anglaises après-Diné. Scènes Anglaises dessinées à Londres, par un français prisonnier de Guerre. No 1.

[Drawn and etched by Alphonse Roehn.] A Paris, Chez Martinet, Libraire, Rue du Coq S.t Honoré [n.d., c.1814].

Coloured etching. Fine decorative interior design frame, sight size 240 x 345mm (9½ x 14").
Unexamined out of frame. £260

A group of women sit in silent boredom, being served tea by a black servant.

From a set of eight. *BM Satires 12350.*

Stock: 69572

200. [Human Passions Delineated] Fratres in Malo: or Tim Bobbin's Rap at the Pyrates

[John Collier as 'Tim Bobbin'] Published as the Act directs June 1773 [in Rochdale by John Collier].
Engraving. 205 x 335mm (8 x 13¼"). Tear in margin taped. Small margins. £220

An attack on booksellers who have pirated John Collier's books. He is shown standing weeping on the stairs of his house as the booksellers carry away bundles of pirated books, who are named in the verse underneath..

Plate 40 of 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of

Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.42.*

Stock: 69261

201. [Human Passions Delineated] They Who have Ears to Hear, Let Them Hear.

Tim. Bobbin [John Collier] inv & del. T. Sanders Sculp. Published as the Act directs June 1773 [in Rochdale by John Collier].
Engraving. 235 x 350mm (9¼ x 13¾"), large margins left & right. £220

A preacher in a tub in a farm shed haranguing his audience to repentance; his hymnal is open on a page that reads 'There will be weeping and gnashing of teeth'.

This is plate 43 of 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.44.*

Stock: 69260

202. [Human Passions Delineated] The Morning Visit.

[John Collier as 'Tim Bobbin'] Published as the Act directs June 1773 [in Rochdale by John Collier].
Engraving. 340 x 220mm (13¼ x 8¾"). Tears taped, printer's crease £180

A Dean bribes the Lord of the Manor to grant him the preferment to a living that is about to become vacant. Plate 42 of 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.43.*

Stock: 69262

203. [Human Passions Delineated] 3. [&] 16.

J. Collier Inv. del. Tho.s Sanders sculp. Publish'd as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"), large margins. Cracks in platemarks on top image, tear in left margin. £140

Two satires: above, a wife pulling her husband's hair as he attacks her with a ladle; below a priest and a devil sit together counting the coins while singing a hymn to money.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of

Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.5 & 6.*

Stock: 69265

204. **[Human Passions Delineated] 15. [&] 16.** Tho.s Sanders sculp. Tim Bobins Pinx. [&] J. Collier Sen del. Published as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"), large margins. Tears taped, printer's crease and other creasing. £90

Two satires: above, a young girl dressed as a shepherdess is impervious to her lover's tears while another man is laughing behind him; below a Whig vainly points to the Magna Carta as a Tory fleeces him. Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.17 & 18.*

Stock: 69264

205. **[Human Passions Delineated] 17. [&] 18.** Tho.s Sanders sculp. [after John Collier as 'Tim Bobbin'] Published as the Act directs June 1773 [in Rochdale by John Collier].

Two engravings on one sheet, each 125 x 200mm (5 x 8"), very large margins. Tears taped, creasing. £140

Two satires: above two excise men weigh down an old man with taxes; below a Frenchman waves a bag of 'Crumbs of comfort' in John Bull's face while picking his pocket.

Two plates from 'Human Passions Delineated' by John Collier (1708-1786), an English caricaturist and satirical poet who used the pseudonym Tim Bobbin. He considered himself to be the 'Lancashire Hogarth' and he both wrote and illustrated this collection of Lancashire dialect poetry. It contained some 120 plates, savagely parodying the behaviour of both the upper and lower classes. *Not in BM Satire, but see BM 1978,U.1037.19 & 20.*

Stock: 69263

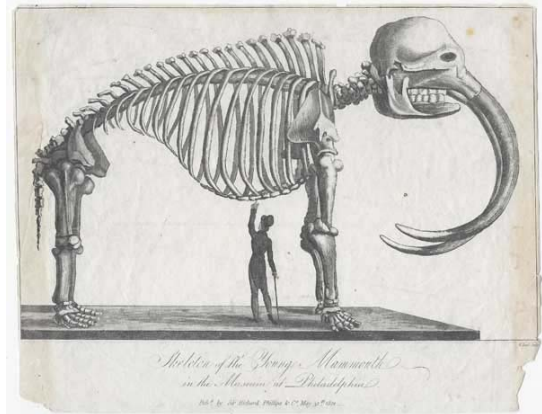
206. **To the learned and ingenious Gent. Francis Wolferstan of Statfold Esq. [...]. Tab. 1. ad pag.28.**

Burgh Sculp. [Michael Burghers] [n.d. c.1686] Very rare engraving, 260 x 155mm (10¼ x 6"), with large margins Some creasing and small nicks in the margins. £160

A book plate illustrating the observations of Francis Wolferstan Esq. from chapter one 'Of the Heavens and Air' of Robert Plot's (1640-1696) 'The Natural History of Stafford-shire' published in 1686. Plot recounts Wolferstan's observation of the solar rainbow in 1661 which is rendered in figures 1-4, as well as his

experiments with lightening using a pair of globes affixed to his gate (fig. 5).

Stock: 69426



207. **Skeleton of the Young Mammoth in the Museum at Philadelphia.**

Pub.d by Sir Richard Phillips & Co. May 31st 1821.

Rare engraving. Sheet 190 x 245mm (7½ x 9¾").

Trimmed to printed border, edges chipped, stained.

Damaged.

£230

A mounted skeleton, with a man reaching up to touch the bottom of its ribcage.

In 1801 a pit of fossilized mammoth bones was discovered on a farm in upstate New York. It was excavated by Charles Willson Peale, a naturalist and museum curator, with a team of twenty-five men to help him dig out the bones. The remains were transported to Philadelphia, where the sculptor William Rush modelled the missing bones in wood so the skeleton could be assembled. Peale then took the skeleton on the road, selling tickets to view it and even eat dinner within it, before returning it to Philadelphia and his museum of natural history there.

When American president Thomas Jefferson sent the Lewis & Clark expedition across North America in 1804 he hoped they would find a live mammoth, not realising they had been long extinct.

Stock: 69407

208. **John Hardman the Famous Corncutter.**

T. Murrey pinxit. W: Wilson fecit. Sold by him at the Harrow in the Poultry. [n.d. c.1700]

Scarce mezzotint, 270 x 200mm (10½ x 8"). Small margins.

£360

Half-length portrait of John Hardman (fl. 1700's) within an oval frame, depicting the sitter with long hair and a moustache. He wears a hat, earring, neckcloth, and coat, together with two badges bearing the royal coat of arms.

Hardman was not an agricultural labourer but personal chiropodist to the King William of Orange in early 18th century. *CS 1. Ex: collection of The Hon.*

Christopher Lennox-Boyd. Not in Wellcome.

Stock: 69440

209. **John Hardman the Famous Corncutter.**

T. Murrey pinxit. W: Wilson fecit. Sold by him at the Harrow in the Poultry. [n.d. c.1700]

Scarce mezzotint, sheet 270 x 200mm (10½ x 8")

Trimmed to oval at top and false margins added. £260

Half-length portrait of John Hardman (fl. 1700's) within an oval frame, depicting the sitter with long hair and a moustache. He wears a hat, earring, neckcloth, and coat, together with two badges bearing the royal coat of arms.

Hardman was not an agricultural labourer but personal chiropodist to the King William of Orange in early 18th century. *CS 1. Ex: collection of The Hon.*

Christopher Lennox-Boyd. Not in Wellcome.

Stock: 69439

210. **Marie Bayer-Bürck [facsimile signature].**
Kriehuber 853.

Tinted lithograph with hand colour, on oval chine collé, with printed backing sheet. Backing sheet 450 x 300mm (17¾ x 11¾"). Repaired tear in title area.

Slight hole bottom left. Damaged. £80

A three-quarter portrait of Austrian actress Marie Bayer-Bürck (1820-1910), who debuted aged only 15, acting in Prague, Hanover and Dresden. Her Shakespearean roles included Juliette, Cleopatra, Cordelia and Ophelia.

Stock: 69321

211. **[Rachel Félix.]**

Kriehuber 850.

Tinted lithograph with hand colour, on chine collé, with backing sheet. 430 x 320mm (17 x 12½"). Stains, backing sheet trimmed. £160

A three-quarter portrait of French actress Élisabeth Félix (1821-58), better known as 'Madame Rachel', wearing a toga. The daughter of a Jewish peddler and a Bohemian dealer in second-hand clothes, she began her career singing in the street, but took elocution and acting lessons, becoming a prominent figure in French society. Her lovers include Napoleon III and Jerome Bonaparte.

Stock: 69322

212. **Amalie Haizinger [facsimile signature].**

Kriehuber 855. Ged. bei Jos. Stoufs in Wien.

Eigenthum d. Verlwers m. Vorbehalt d. geletzl.

Schutzes gegen Nachdruck.

Tinted lithograph with hand colour, on chine collé, with publisher's stamp, and printed backing sheet. 475 x 325mm (18¾ x 12¾"). £160

A three-quarter portrait of German actress and opera singer Amalie Haizinger (1800-84). She debuted aged 10 at the Karlsruhe Theatre and, after a career that took her to Paris, London and St. Petersburg, was still performing "funny old lady" roles at her death.

Stock: 69323

213. **John James Heidegger Esq:r.**

Vanloo pinx.t. J. Faber fecit 1749. Price 1s: 6d _ Sold by Faber at ye Golden Head in Bloomsbury Square.

Rare & fine mezzotint, 330 x 228mm (13 x 9"), with large margins. Mint. £360

John James Heidegger (1666-1749) was a Swiss count and leading impresario of masquerades. From 1710, he was part of a new commercial public entertainment, which promoted masquerade balls at the Haymarket Theatre. In 1729 Handel and Heidegger were permitted to produce operas at the King's Theatre by the Royal



Academy of London. *CS: 184, i of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 69361

214. **Anthony Leigh or the Spanish Fryar.**

[After Sir Godfrey Kneller] J. Smith fecit. Sold by J. Smith at ye Lyon & Crown in Russell-Street Covent-Garden. [n.d. c.1700]

Mezzotint, sheet 410 x 245mm (16¼ x 9¾"). Trimmed within plate and laid on album paper on three corners. £260

Portrait of comedian Anthony Leigh (d. 1692), in the role of the 'Spanish Friar' in Dryden's eponymous tragedy-comedy. Leigh was popular with Charles II and the public, and played the friar in 1681-2, although the play was subsequently forbidden by James II. Charles, Earl of Dorset, commissioned Kneller to paint Leigh's portrait to commemorate the performance. *CS 155, state iii of v. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69447

215. **[Luise Neumann.]**

Kriehuber 853.

Lithograph. Mounted over image, sight size (oval) 410 x 310mm (16 x 12¼"). Creasing. £160

A three-quarter portrait of German actress Luise Neumann (1818-1905), the daughter of actress Amalie Haizinger (1800-84). She debuted aged 16 at the Karlsruhe Theatre, but spent most of her career at the Burgtheater in Vienna. She left the stage in 1857, after her marriage to Karl Graf von Schönfeld.

Stock: 69324

216. **[Georgina George Oldmixon] Miss George.**

Miss Howell pinx.t. Orme sculp.t. London, Publish'd 20.th Aug.st 1787, by Billington & Freeman, Carvers, Gilders & Printsellers, 234 Strand, Temple Bar.

Scarce stipple, printed in brown. 215 x 150mm (8½ x 6"), large margins £260

A half-length portrait in oval of singer & actress Georgina George (c.1745-1835). She was born in Oxford, where she made her debut at the Holywell Music Room in 1779. In 1783 she moved to Covent Garden then Haymarket and Drury Lane. She married a Bath beau, Sir John Morella Oldmixon, after which they moved to America. In 1794 she performed at Thomas Wignell's theatre in Philadelphia as 'Mrs Oldmixon' (rather than Lady Oldmixon). The pair split up but she remained in Philadelphia, eventually retiring from the stage in 1814 and becoming the principal of a girls' seminary.

<https://www.earlyamericanactresses.com/first-stars/georgina-george-oldmixon/>

Stock: 69285

217. Miss Macarthy As Pretty Poll Of Putney. in Poll & Partner Joe. New Series N.o 122.

Published at Hodgson's Wholesale print Warehouse 111 Fleet Street & by Turner & Fisher New York & Philadelphia. [n.d. c.1835]

Stipple engraving, sheet 240 x 185mm (9½ x 7¼").

Trimmed within plate.

£70

Full-length portrait of a woman holding a gazette in her left hand and waving with another.

Likely actress Maria Honner (nee Macarthy 1812–1870) in 'My Poll and My Partner Joe' a nautical drama in three acts, produced at the Surrey Theatre on 7th September 1835, a popular play by J.T. Haines.

Stock: 69489

218. Marie Seebach [facsimile signature].

Kriehuber 855. Wein bei L.T. Newman. Eigentum d. Verlwers m. Vorbehalt d. geetzl. Schutzes gegen Nachdruck.

Tinted lithograph with hand colour. Sheet 490 x 330mm (19¾ x 13"). Tears taped, time stained.

£280

A three-quarter portrait of German actress Marie Seebach (1829-97), who established her reputation as Gretchen in Goethe's 'Faust' at the Thaliatheater in Hamburg. In 1870-1 she toured 17 US cities, mostly performing 'Faust'.

Stock: 69325

219. Oedipus. Act II. Scene I. Oedip. _ hear me, hear me, gods!

Fuseli pinx.t. Holloway sc. London, Printed for J. Bell, British Library, Strand, Feb.y 11, 1792.

Etching & engraving. 175 x 110mm (6¾ x 4¼").

£60

An illustration to 'Oedipus: A Tragedy', John Dryden and Nathaniel Lee's adaptation of Sophocles' "Oedipus Rex", as published in 'Bell's British Theatre'.

The original painting, by Henry Fuseli, is now lost.

Weinglass 128.

Stock: 69421

220. [Giovanna Baccelli] Mademoiselle Baccelli.

Painted by S.r Joshua Reynolds. Engraved by J.R. Smith. Pub.d. Jan.y 20, 1793 by J.R. Smith N.º 83 Oxford Street.



Mezzotint, sheet 355 x 255mm (14 x 10"). On 18th century watermarked paper. Trimmed to plate with printer's crease.

£280

A half-length portrait in oval of Venetian ballerina Giovanna Baccelli (Francesca Antonia Giuseppa Zanerini, 1753-1801), holding a mask.

She was the mistress of John Sackville, 3rd Duke of Dorset, who commissioned this portrait from Reynolds (now at Knole, Kent). CS 6.

Stock: 69346

221. L'Indifferent. Tirée du Cabinet de M.r Massé.

A, Watteau pinxit. G. Scotin Sculp. a Paris avec privilege du Roy [n.d., 1729].

Etching with engraving. 290 x 210mm (11½ x 8¼"), large margins.

£190

A man with a tricorne and cape dances in a wooded landscape.

Stock: 69481

222. Edward Miller. Mus: Doct: Doncaster.

Painted & Engraved by T. Hardy. [n.d. c.1780.]

Stipple. 265 x 200mm (10½ x 8"), with large margins.

Old ink mss. ownership inscription on top edge of Colonel Cooke M.P.

£240

A half-length portrait of Edward Miller (1731-1807), musical director, organist and historian of Doncaster. As a composer he is most noted as the writer of the hymn tunes Rockingham and Galway. For a time he was a flautist in Handel's orchestra. In 1756 he was appointed organist of St George's Minster Doncaster, where he remained for 50 years. In 1786 Cambridge University awarded him a doctorate.

Stock: 69296

223. **[The Duenna] Father Paul in his Cups, or the Private Devotion of a Convent.**

London, Printed for R. Sayer, Map, Chart, and Printseller, N.º 53 Fleet Street, as the Act directs 25, Sep.r 1786.

Mezzotint. 350 x 250mm (13¾ x 9¾"). £320

A scene from 'The Duenna', the highly successful 1775 comic opera with music by Thomas Linley the elder and younger, with a libretto by Richard Brinsley Sheridan. A group of monks drink around a large table, drinking. *BM Satire 4626. dated 1778. Ex. Collection the Hon. Christopher Lennox-Boyd.*

Stock: 69253

224. **[Ivanhoé] The Maid of Judah. Fancy Sketches N.º 4.**

Printed by Lefevre & Kohler, 53, Newman S.t.

London: Published by G.S. Tregear, 96, Cheapside [n.d., c.1830].

Lithograph. Printed area 250 x 200mm (9¾ x 8"). £160

A young Jewish girl plays a lyre.

Gioachino Rossini's three-act opera 'Ivanhoé' was first performed in England in 1829, with the title 'The Maid of Judah'. It is likely this is a portrait of the singer playing Rebecca.

Stock: 69478

225. **[Carina Anna] Carina.**

Eduard Kaiser 1865. Druck v. Reiffenstein & Rösch.

Commissions. Verlag v. F. Wessely vormals H.F.

Müller's W.we in Wein. Mit Vorbehalt der

Vervielfältigung.

Tinted lithograph on chine collé, printed backing sheet.

Total 415 x 320mm (16¼ x 12½"). Scuffs and stains, signed dedication old ink mss. in inscription area. 1863

£160

A three-quarter length portrait of Austrian soprano Katharina Gschmeidler (stage name Anna Carina, 1839-85).

Stock: 69320

226. **[Letitia Cross.] M.rs 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"), with very large margins. Small holes in margins. Light staining. Abrasions in title area. £360

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: 69449

227. **[Chess] The Challenge,-Which hand, right or left? The Struggle, Intense Anxiety. The Victory, _Check-Mate! The Parting, Triumph & Chagrin.**

S.H. [in image] Vincent Brooks, Day & Son, Gate Street, Lincoln's Inn [n.d., c.1865].

Lithograph, four scenes on one sheet. Printed area 273 x 330mm (10¾ x 11"), very large margins. £160

Satire on a game of chess; the progressive stages until victory.

Stock: 69250



228. **Les Gastronomes Sans Argent. [&] [Les Gastronomes en jouissance.]**

C.les Vernet del. Commarieux sculp. [&] [Coqueret sculp] Dép.é à la Bibl.e Imp.le. à Paris chez M. Guérin, Editeur, rue des Francs-Bourgeois, N.º 14 au Marais. - Ed chez Reslut, Marchand d'Estampes, Boulevard Frascati [n.d., c.1812].

Two aquatints, one a proof before letters. Sheets 280 x 435mm (11 x 17"). Trimmed within plates £520

Two images contrasting a thin man looking longingly at food in the street with his poodle and a fat man gorging inside with his fat bulldog.

Stock: 69170

229. **Building Houses with Cards from an Original Painting in Vauxhall Gardens.**

[after Francis Hayman] Printed for Rob.t Sayer, at the Golden Buck in Fleet Street. [n.d. c.1743].

Engraving, 170 x 280mm (6¾ x 11"), with very large margins. Some surface dirt. Holes in left margin where previously bound. Nicks to edges of paper. £140

Interior scene of a group gathered around a man seated at a round table as he builds a house of cards. A figure leaning in from the left blows at the structure, causing it to collapse, while the seated man and another man standing behind him in outdoor dress look on in dismay. In the right foreground, two young children construct their own house of cards at a small table. Open doors in the background reveal a garden.

Stock: 69487

230. **Statistical Chart of the Great Exhibition. Showing at a View the Number and Class of Visitors on Each Day, and the Receipts at the Doors. Presented to the Purchasers of the Weekly Dispatch, May 15, 1852.**

Two scarce wood engravings with colour printing. 465 x 470mm (18¼ x 18½") & 255 x 465mm (10 x 18¼"). Chips and tears at edges, folds split and taped, holes.

£360

A view of the Crystal Palace in Hyde Park, with tables of number of visitors and revenue from the opening of the Great Exhibition in 1851, noting the ticket prices.

Stock: 69406



231. **Sparring Dedicated to the Fancy.**

I.R. Cruikshank fecit. London, Pub: by Sidebotham, Feb.y 1817.

Very rare coloured etching, on whatman paper. Sheet 245 x 345mm (9¾ x 13½"). Trimmed within plate, paper toned, surface scuffing with loss, laid on album paper. £680

Two men fight with boxing gloves in a room, one landing a blow in the other's face, causing a spurt of blood. The audience sit around the walls, on which are portraits of Molineaux, Belcher, Jackson, Crib & 'Dutch Sam' (Elias), and fighting cocks. On the right stands a knock-kneed black pugilist holding boxing-gloves; a book, 'Boxiana', is at his feet. A rare boxing item. *BM Satires* 12917.

Stock: 69458

232. **[The Captain of the Eleven.]**

Philip H. Calderon. Rich.d Josey [pencil signatures] London Published June 1st 1883 by the Fine Art Society Limited 148 New Bond Street.

Scarce & fine mezzotint, artists' proof on chine collé, signed by the artist and engraver. Printsellers' Association blind stamp. 605 x 400mm (23¾ x 15¾") with large margins. £780

A young boy takes guard, playing cricket in a garden. This portrait, by Philip Hermogenes Calderon (1833-98), was famously used in a Pears soap advert.

Calderon was a keeper of the Royal Academy and a friend of Frederick, Lord Leighton. The original oil painting sold on 11th July 2012 at Bonhams for £289,250, setting a new world record for the artist. *Printsellers' Association AP 100, P 25, LP 50*.

Stock: 68762

233. **Artizans and Labourers Dwellings Improvement Act, 1875. Shelton Street (Saint Giles in the Fields) Area 1884.**

[1884]

Lithographic map with hand colour, ink and pencil annotations. Dissected and laid on linen, as issued, total sheet 725 x 1210mm (28½ x 47½"). Splits in folds on linen. £480

A detailed plan of a block of the Parish of St Giles in the Fields, on a scale of 16 feet to an inch. Orientated with north to the bottom, it is bounded by Drury Lane on the right, Macklin Street at the bottom, Cross Lane (now Newton Street) on the left and Parker Street at the top. An extension across Cross Lane shows Kennedy

Court and Star Court, now the site of 'Hexagon Apartments at Parker Tower'. What is shown here as Shelton Street no longer exists.

Of interest is the property of famous engineers 'Jeakes & Co'; and the 'Middlesex Music Hall' on the site of today's 'Gillian Lynne Theatre'.

'The Artisans' and Labourers' Dwellings Improvement Act 1875', which Benjamin Disraeli called 'the chief measure' of his administration, allowed local councils to buy up areas of slum dwellings in order to clear and then rebuild them.

Stock: 69286

234. **General Post Office, S.t Martin's Le Grand.**

W. Simpson, del. _ T. Picken, Lith. Day & Son, Lithrs. to the Queen. London, Published May 1.st 1852, by Mess.rs Lloyd Brothers & C.o Ludgate Hill. Tinted lithograph with fine hand colour, sheet 375 x 480mm (14¾ x 18¾"), very large margins. £680

A street scene with the post office on the left and St Paul's Cathedral rising in the distance to the right; in the right foreground is the shop of "F. Litton, Tobacco and Snuff." A carriage passes a heavily laden wagon, while a man stands carrying a board on his back, surrounded by street traders and pedestrians.

Before becoming a war artist, William Simpson (1823-1899), he had apprenticeships with lithographic firms Macfarlane and Allan & Ferguson in Glasgow.

Alongside his work, he developed his drawing skills by sketching from nature and attended evening classes at the Government School of Design (now the Glasgow School of Art). In 1851, he joined the London lithographic firm Day & Son, where this print was produced.

Stock: 68979

235. **General Post Office, S.t Martin's Le Grand.**

W. Simpson, del. _ T. Picken, Lith. Day & Son, Lithrs. to the Queen. London, Published May 1.st 1852, by Mess.rs Lloyd Brothers & C.o Ludgate Hill. Tinted lithograph with fine hand colour, sheet 340 x 435mm (13½ x 17"). £680

A street scene with the post office on the left and St Paul's Cathedral rising in the distance to the right; in the right foreground is the shop of "F. Litton, Tobacco and Snuff." A carriage passes a heavily laden wagon, while a man stands carrying a board on his back, surrounded by street traders and pedestrians.

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Alongside his work, he developed his drawing skills by sketching from nature and attended evening classes at the Government School of Design (now the Glasgow School of Art). In 1851, he joined the London lithographic firm Day & Son, where this print was produced.

Stock: 68985

236. Six Views of the River Thames &c: No.1. A View of Fulham Bridge and Putney. London Sold by T. Major at the Golden Head in West Street.

Published May 2:d 1750. accord.g to Act of Parliament.
Rare engraving, sheet 120 x 170mm (4¾ x 6¾").
Trimmed within plate. Very slight foxing. £130
A distant view of Putney with Fulham bridge. From a set which were originally issued on a single leaf, however most frequently trimmed and split up. See [Ref: 4028] for a set.
Stock: 69488



237. The Bank.
T. Malton delin.t & fecit. Publish'd Oc.t 1.st 1781 by T. Malton N.o 8 Carlisle Street. Soho, London.
Etching with aquatint and fine hand-colour. Plate 370 x 505mm (14½ x 19¾"), with very large margins £680
View from the Mansion House, looking towards the Bank of England, with the church of St Christopher le Stocks before the bank on the left; the view clustered with other buildings, a sign on the far right building reads "By her Majestys Royal / Letters Patent Irwins / Fruit Lozenge Drops"; many figures in foreground including a man on crutches with one leg, men unloading a cart on the left and groups of smartly dressed men in black hats.
Stock: 68920

238. 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.
Fine hand coloured lithograph, sheet 425 x 585mm (16¾ x 23"), very large margins. £550
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: 68983

239. Buckingham Palace. Her Majesty's Escort _ 16th Lancers. Ackermann's Series, N.º 9.
Drawn by G.S. Shepherd _ T. Picken lith. Day & Son, Lith.rs to the Queen. [n.d., 1851.]
Lithograph with very fine hand colour. Sheet 240 x 310mm (9½ x 14¼"). Laid on album paper at edges. £260
A view of the new East Wing of Buckingham Palace, designed by Edward Blore and built by Thomas Cubitt between 1847 & 1849, with Queen Victoria's carriage being escorted towards Birdcage Walk.
Stock: 69300

240. The Quadrant, Regent Street.
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 fine hand-colour, sheet 410 x 520mm (16¼ x 20½"), very large margins. £650
A street view looking down Upper Regent Street, with the Quadrant on the right; in the foreground at the right, a cluster of figures crowds the pavement corner, one carrying a placard advertising a panorama of the Himalayas.
Stock: 68982

241. [Hammersmith.] To Baptist May Esq.r. This View of his House at Hamersmith and Union Yatch under sail is Dedicated by his most obedient Humb.le Serv.t. T.Major.
J.Fayram Pinx.t. Major sculp.t. Publish'd accord.g to Act [of Parl.t. Nov.r. 22nd 1751.]
Rare engraving. Sheet 295 x 250mm (11¾ x 10"). Trimmed. £360
A view of the Thames at Hammersmith. In the foreground the Union Yacht sailing and in the left background Baptist May Esq.r.'s house. Baptist May Esq.r (1628 - 1698) was a Royal courtier during the reign of Charles II of England.
Stock: 68813

242. Hammersmith.
Drawn by W.Westall, A.R.A. Printed by C.Hullmandel. [n.d., c.1820. Published by Rodwell & Martin.]
Lithograph. Sheet 330 x 200mm (13 x 8"). Trimmed. £260
A view of the river Thames at Hammersmith. On the left of the image women and children stroll along the bank and on the right, people sit in small sail boats.
Stock: 68812

243. [Coldbath Fields Prison.] The House of Correction, Cold Bath Fields. The View taken near Grays Inn Road.
J.King del. J.Mills sculp. [n.d., c.1800.]
Engraving. 180 x 115mm (7 x 4½"). Trimmed. £60

A view of Coldbath Fields Prison formerly known as the Middlesex House of Correction and Clerkenwell Gaol.

a prison in the Mount Pleasant area of Clerkenwell, London.

Founded in the reign of James I (1603 - 1625) it was completely rebuilt in 1794 and extended in 1850. It housed prisoners on short sentences of up to two years. Blocks emerged to segregate felons, misdemeanants and vagrants. The prison closed in 1885.

Stock: **68764**

244. The Surrey County Gaol, in Horse Monger Lane. Near Stones end Southwark and the new manner of Executing Criminals thereon.

J.King del. J.Mills sculp. [n.d, c.1800.]

Engraving. 210 x 130mm (8¼ x 5"). Damaged, right centre border. £60

A view of Horsemonger Lane Gaol, a prison close to present-day Newington Causeway in Southwark, south London.

Built at the end of the 18th century, it was in use until 1878.

Stock: **68766**

245. West-Hill Surry. The Seat of D.H Rucker.

Drawn & Engraved by J. Hassell. London Pub.d by J. Hassell 1 Sep.t 1804.

Aquatint, sheet 205 x 275mm (8¼ x 11"). Trimmed losing platemark at top. £50

A view of the manor house Melrose Hall, in West Hill, Surrey, the country estate of Daniel Henry Rucker (1766–1843), a wealthy London and West Indies merchant. The house was designed by the architect Jesse Gibson (1748–1828) commissioned by Daniel's uncle, John Anthony Rucker (1719–1825). In 1863, Melrose Hall was sold to a charity and became The Royal Hospital for Incurables, now the Royal Hospital for Neuro-disability.

Stock: **69491**



246. The Back of George Hibberts Esqr House at Putney Sepr 12th 1812.

[Drawing by John Claude Nattes.] [n.d., c.1812.]

Fine ink and graphite sketch. Sheet 235 x 330mm (9¼ x 13"). Laid on card at sides. £480

The back of a large house, seen through massive double gates, to a yard with several water barrels.

John Claude Nattes (c.1765–1839) was a watercolourist and topographical draughtsman of either French or English origin. In 1789, Joseph Banks commissioned Nattes to record the architecture of Lincolnshire, resulting in more than 700 drawings and watercolours produced between 1789 and 1797. This remarkable body of work remains an important record of pre-Victorian topography. He later accompanied John Stoddart on tours of Scotland, providing illustrations for *Remarks on Local Scenery and Manners in Scotland* (1801). Nattes was among the earliest practitioners of watercolour painting in Britain and was associated with the founding of the Society of Painters in Water Colours in 1804. Although expelled two years later, for exhibiting other people's work as his own, he continued to exhibit at the Royal Academy until 1814. *From the Gardiner Collection.*

Stock: **69312**

247. [An Old Building at Putney, Sept 12 1826.] [and another watercolour by Emslie] [by George Shepherd.] [1826]

A preparatory pencil sketch and the completed watercolour. 165 x 215mm (6½ x 8½") & 170 x 225mm (7 x 9"). Laid on card together. £350

A ramshackle house with a willow. *From the Peter Jackson Collection & Gardiner Collection.*

Stock: **69314**

248. Putney.

Tho. Preist Pinx, et Sculp. Publish' according to Act of Parliament September 25. 1738. [T. Cadell, Jun. and W. Davies]

Very rare engraving, 18th century watermark, sheet 260 x 375mm (10¼ x 14¾"). Trimmed on three sides with thread margin at top. Light foxing. £220

View on the Thames at Putney, with people boating and bathing in the foreground and Putney Bridge in the background.

Stock: **69495**

249. Putney ad Ripam Tamesis.

E.f [monogram of John Evelyn] [n.d. c.1649] [But later]

Very rare etching, 105 x 150mm (4¼ x 5¾"). Small margins. Tipped into album sheet. £180

In his famous Diary, Evelyn documents taking a barge up the Thames in April 1649 to visit young ladies' schools in Putney, where he mentions sketching the landscape.

An impression of this exact print was corrected in pencil by Evelyn himself to read Battersea.

John Evelyn (1620–1706) was a diarist, virtuoso, and amateur etcher. Nearly all of his own etchings were produced in 1649. His treatise *Sculptura* was published in 1662, although his interest in printmaking diminished in later life.

Stock: **69493**

250. Tudor House Putney.

Percy Thomas, Sept 1895.

Rare etching signed by the artist, 135 x 160mm (5½ x 6¼"), with very large margins £95

Percy Thomas R.E. (c.1846 - 1922) was a painter and etcher of landscapes, genre scenes and portraits. He was born in London in 1846 and studied at the Royal Academy Schools as well as under James Abbott McNeill Whistler as his first pupil. Whistler taught him to etch, and in 1874 he etched a portrait of his master for inclusion in Ralph Thomas's Catalogue of Whistler's Etchings. Percy Thomas exhibited at the Royal Academy from 1867 and was elected a member of the Royal Society of Painter-Etchers and Engravers in 1881. He lived in London and later in Hove, Sussex.
Stock: 69490



251. Putney Bridge.

Drawn by John O'Connor R.I. Engraved by John Saddler. [n.d., c.1880.]

Engraving on steel, printed on chine collé. 265 x 455mm (10½ x 18"). Laid on card at corners, small margins. £260

A view of Putney Bridge from the Putney shoreline, with All Saints Church, Fulham, on the opposite bank. *From the Peter Jackson Collection & Gardiner Collection.*

Stock: 69303

252. [Five views of Putney Bridge.]

[1779-1842]

Two copper engravings, two on steel, one wood-engraving. Largest 180 x 290mm (7 x 11½"). Trimmed and laid on card & 3 small engravings of the bridge.

£160

The largest is from "The Modern Universal British Traveller". *From the Gardiner Collection.*

Stock: 69315

253. [Three views of Putney Bridge.]

[1779-1842]

Sepia aquatint & two etchings. Aquatint 145 x 205mm (5¾ x 8"). Trimmed and laid on card. £120

Three views of the first Putney Bridge, all with the Church of St. Mary the Virgin. *From the Gardiner Collection.*

Stock: 69319

254. A View of Fulham-Bridge and Putney.

Chatelain delin. J. Roberts Sculp. [n.d. c.1750]

Engraving, sheet 80 x 120mm (3¼ x 4¾"). Trimmed within plate and laid on album paper. £85

View of the entrance to the bridge, looking across the river towards Putney, with figures passing through the foreground.

The bridge was the second bridge built over the Thames in London (after London Bridge). It was constructed of wood and opened in 1729.

Stock: 69492

255. [Sir Joseph Bazalgette's Putney Bridge.]

[c.1886.]

Two wood-engraved views and four wood-engraved contract drawings. Largest 185 x 285mm (7¼ x 11¼"). Trimmed and laid on card. £80

Two scenes of the Prince & Princess of Wales at the opening of the new Putney Bridge and four architectural plans. *From the Gardiner Collection.*

Stock: 69316

256. Putney Church from the White lion.

Dillon pinx. Knoell Sculps. Publishd: by Fietta & Comp: [n.d. c.1800]

Very scarce aquatint, 240 x 325mm (9½ x 12¾"), with very large margins. Printer's crease on left. £320

View of a brick church with a square battlemented tower, set within a walled churchyard on the right. A carter sits on the churchyard wall, conversing with another man and gesturing towards his horse and cart on the road to the left. In the background, a bridge spans the river, while two figures walk at the far left. The composition is enclosed within a rectangular border.

Seems to be an Italian copy of one engraved by Robert Laurie and published in 1783 by John Harris, Sweetings Alley, Cornhill, London.

Stock: 69496

257. [Church of St. Mary the Virgin] Putney Church, S.W.

C. Burton del.t. Printed by P. Simonau. Pub: by C.T. Craicklow, Surveyor, 1 Crane Court Fleet Street.

Fine coloured lithograph. Sheet 275 x 200mm (10¾ x 8"). Laid on card at edges with a page of text about the church. £160

A view of the Church of St. Mary the Virgin, Putney, predating the substantial reconstruction of 1836 to the designs of Edward Lapidge and, of course, the fire of 1973. *From the Peter Jackson Collection & Gardiner Collection.*

Stock: 69302

258. [Five views of the Church of St. Mary the Virgin, Putney]

[Various dates, c.1780-1880.]

An ink & wash sketch, two engravings on copper, a steel plate engraving (1832) and a postcard. Largest sheet 170 x 210mm (6¾ x 8¼). Laid on card together.

£150

Five views of the Church of St. Mary the Virgin, Putney, predating the substantial reconstruction of

1836 to the designs of Edward Lidge and, of course, the fire of 1973. *From the Peter Jackson Collection & Gardiner Collection.*

Stock: 69313

259. Putney Church, 1830.

Paint'd & M.Jones. Printed by C. Hullmandel. [n.d. c.1830]

Uncommon & rare lithograph on india. Sheet 275 x 205mm (10¾ x 8"), large margins. £130

A view of the Church of St. Mary the Virgin, Putney, predating the substantial reconstruction of 1836 to the designs of Edward Lidge and, of course, the fire of 1973. .

Stock: 69494

260. ["Bull & Star" High Street, Putney.]

J.P. Emslie 1887. [signed]

Sketch, ink and watercolour. 155 x 235mm (6 x 9¼"). Mounted on card. £280

A historic public house, demolished 1971, now under TK Max.

John Philipps Emslie (1839–1913) was a British topographical artist and folklorist. The son of the engraver John Emslie, he studied at the Working Men's College under Dante Gabriel Rossetti from 1854. Emslie became known for his topographical drawings, illustrating *The Illustrated Topical Record of London* (1900) and writing and illustrating *New Canterbury Tales* (c. 1887). An original member and later council member of the Folklore Society, he also documented local folklore throughout England, combining written observations with topographical sketches. *Ex Peter Jackson Collection & Gardiner Collection.*

Stock: 69318

261. [Chatfield House. Old Mansion, opposite Fairfax House, No High St Putney 1887] [&] [Old Jacobean Residences Nos 72 & 74 High Street Putney]

J.P. Emslie 1887.[signed]

Two watercolours, titled in a later hand on the mount. Each c. 160 x 240mm (6¼ x 9½"). Mounted on card at corners £240

Two buildings in Putney High Street, now the site of the Putney Exchange.

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Stock: 69305



262. The Rear View of Fairfax House, Formerly the Residence of Genl Fairfax. High Street, Putney - 1887. To be Demolished. [&] The Stables of Genl Fairfax's House (About to be Demolished) Situate, High St Putney. Sketched 1887.

J.P. Emslie 1887. [Signed]

Two sketches, ink and watercolour. 150 x 240mm (6 x 9½") & 160 x 240mm (6¼ x 9½"). Mounted on card at sides. £360

Two pencil sketches of Fairfax House. Built c.1600, it was the residence of General Thomas Fairfax during the Putney Debates (1647). It was demolished to create the junction of Putney High Street and Montserrat Road.

John Philipps Emslie (1839–1913) was a British topographical artist and folklorist. The son of the engraver John Emslie, he studied at the Working Men's College under Dante Gabriel Rossetti from 1854. Emslie became known for his topographical drawings, illustrating *The Illustrated Topical Record of London* (1900) and writing and illustrating *New Canterbury Tales* (c. 1887). An original member and later council member of the Folklore Society, he also documented local folklore throughout England, combining written observations with topographical sketches. *Ex Peter Jackson Collection & Gardiner Collection.*

Stock: 69311

263. Front View of Fairfax House, High Street, Putney. Formerly the Residence of Gen. Fairfax.

J.P. Emslie 1887. [Signed]

Ink and watercolour sketch. 160 x 235mm (6¼ x 9¼"). Mounted on card at sides £290

The ivy-covered facade of Fairfax House. Built c.1600, it was the residence of General Thomas Fairfax during the Putney Debates (1647). It was demolished to create the junction of Putney High Street and Montserrat Road.

John Philipps Emslie (1839–1913) was a British topographical artist and folklorist. The son of the engraver John Emslie, he studied at the Working Men's College under Dante Gabriel Rossetti from 1854. Emslie became known for his topographical drawings, illustrating *The Illustrated Topical Record of London* (1900) and writing and illustrating *New Canterbury Tales* (c. 1887). An original member and later council

member of the Folklore Society, he also documented local folklore throughout England, combining written observations with topographical sketches. *Ex Peter Jackson Collection & Gardiner Collection. Hollebone Collection Sothebys 1955 Lot 174.*

Stock: 69308

264. The Entrance Hall of Fairfax House, High Street, Putney, 1887. [&] [The Continuation of Staircase. From the Hall to the Upper Floors of Fairfax House, High St. Putney 1887. About to be Destroyed.

J.P. Emslie 1887.

Two pencil sketches. 160 x 240mm (6¼ x 9½") & 235 x 155mm (9¼ x 6"). Mounted on card at corners. £240

Two pencil sketches of the features of the interior of Fairfax House. Built c.1600, it was the residence of General Thomas Fairfax during the Putney Debates (1647). It was demolished to create the junction of Putney High Street and Montserrat Road.

John Philipps Emslie (1839–1913) was a British topographical artist and folklorist. The son of the engraver John Emslie, he studied at the Working Men's College under Dante Gabriel Rossetti from 1854.

Emslie became known for his topographical drawings, illustrating *The Illustrated Topical Record of London* (1900) and writing and illustrating *New Canterbury Tales* (c. 1887). An original member and later council member of the Folklore Society, he also documented local folklore throughout England, combining written observations with topographical sketches. *Ex Peter Jackson Collection & Gardiner Collection.*

Stock: 69306

265. Carved Fireplace in Back Room _ on the Ground Floor Overlooking garden in Fairfax House, High Street, Putney, 1887. [&] The Kitchen at Fairfax House, High St Putney, 1887. Residence of the Cromwellian Genl.

J.P. Emslie 1887.

Two pencil sketches. 240 x 160mm (9½ x 6¼") & 160 x 240mm (6¼ x 9½"). Mounted on card at sides. £240

Two pencil sketches of the features of the interior of Fairfax House. Built c.1600, it was the residence of General Thomas Fairfax during the Putney Debates (1647). It was demolished to create the junction of Putney High Street and Montserrat Road.

John Philipps Emslie (1839–1913) was a British topographical artist and folklorist. The son of the engraver John Emslie, he studied at the Working Men's College under Dante Gabriel Rossetti from 1854.

Emslie became known for his topographical drawings, illustrating *The Illustrated Topical Record of London* (1900) and writing and illustrating *New Canterbury Tales* (c. 1887). An original member and later council member of the Folklore Society, he also documented local folklore throughout England, combining written observations with topographical sketches. *Ex Peter Jackson Collection & Gardiner Collection.*

Stock: 69309



266. Putney Park June 12th 1812.

[Drawing by John Claude Nattes.] [n.d., c.1812.]

Ink sketch with grey wash. Sheet 230 x 330mm (9 x 13"). Laid on card at sides £320

A house and gardens, with a child playing with a wooden horse.

Probably the Putney Park House in Pleasance Road, Rowhampton, demolished and replaced by a new house by Decimus Burton (1837-8).

John Claude Nattes (c.1765–1839) was a watercolourist and topographical draughtsman of either French or English origin. In 1789, Joseph Banks commissioned Nattes to record the architecture of Lincolnshire, resulting in more than 700 drawings and watercolours produced between 1789 and 1797. This remarkable body of work remains an important record of pre-Victorian topography. He later accompanied John Stoddart on tours of Scotland, providing illustrations for *Remarks on Local Scenery and Manners in Scotland* (1801). Nattes was among the earliest practitioners of watercolour painting in Britain and was associated with the founding of the Society of Painters in Water Colours in 1804. Although expelled two years later, for exhibiting other people's work as his own, he continued to exhibit at the Royal Academy until 1814. *From the Gardiner Collection.*

Stock: 69310

267. Passage at Putney Park.

[Drawing by John Claude Nattes.] [n.d., c.1812.]

Ink and wash. Sheet 220 x 330mm (8¾ x 13"). Laid on card at corners. £290

A servants' passage and back staircase, with call bells on the walls. Probably the Putney Park House in Pleasance Road, Rowhampton, demolished and replaced by a new house by Decimus Burton (1837-8).

John Claude Nattes (c.1765–1839) was a watercolourist and topographical draughtsman of either French or English origin. In 1789, Joseph Banks commissioned Nattes to record the architecture of Lincolnshire, resulting in more than 700 drawings and watercolours produced between 1789 and 1797. This remarkable body of work remains an important record of pre-Victorian topography. He later accompanied John Stoddart on tours of Scotland, providing illustrations for *Remarks on Local Scenery and Manners in Scotland* (1801). Nattes was among the earliest practitioners of watercolour painting in Britain and was associated with the founding of the Society of Painters in Water Colours in 1804. Although expelled

two years later, for exhibiting other people's work as his own, he continued to exhibit at the Royal Academy until 1814. *From the Gardiner Collection.*
Stock: 69304

268. The Scullary at Putney Park Sept 13th 1812.

[Drawing by John Claude Nattes.] [n.d., c.1812.]
Ink sketch. Sheet 230 x 330mm (9 x 13"). Laid on card at corners. £290

An antiquated scullery, with a maid at work at a sink. Probably the Putney Park House in Pleasance Road, Rowhampton, demolished and replaced by a new house by Decimus Burton (1837-8).

John Claude Nattes (c.1765–1839) was a watercolourist and topographical draughtsman of either French or English origin. In 1789, Joseph Banks commissioned Nattes to record the architecture of Lincolnshire, resulting in more than 700 drawings and watercolours produced between 1789 and 1797. This remarkable body of work remains an important record of pre-Victorian topography. He later accompanied John Stoddart on tours of Scotland, providing illustrations for *Remarks on Local Scenery and Manners in Scotland* (1801). Nattes was among the earliest practitioners of watercolour painting in Britain and was associated with the founding of the Society of Painters in Water Colours in 1804. Although expelled two years later, for exhibiting other people's work as his own, he continued to exhibit at the Royal Academy until 1814. *From the Gardiner Collection.*

Stock: 69307

269. Putney School. [&] [Putney School]

[n.d., c.1800.]

Two rare aquatints, printed in brown. 115 x 165mm (4½ x 6½") & 120 x 170mm (4¾ x 6¾"). Trimmed, losing inscriptions, laid on card with newspaper article illustrated with these prints. £390

Two views of a school, the titled one with a group of boys playing cricket.

According to the newspaper (Putney's 'Borough News') the building was in Carmalt Road, named after Rev. William Carmalt, headmaster of the school, whose signature is on the untitled plate. *From the Peter Jackson Collection & Gardiner Collection.*

Stock: 69317

270. On The Thames, Near Putney.

Drawn by T. Maisey. On Stone by W. Gauci. [n.d. c.1840]

Lithograph, sheet 305 x 415mm (12 x 16¼"). Trimmed near to image. £230

A picturesque view of the River Thames at Putney, featuring a large ancient tree in the foreground.

Stock: 69497

271. Windsor Bridge.

Drawn and Etch'd by J. Farington R.A. Pubd as the Act directs Jan.y 2 1792 by John & Josiah Boydell N.º 90 Cheapside.

Etching with hand colour. Sheet 310 x 390mm (12¼ x 15¼"). Trimmed within plate. £260

A view of the Windsor Bridge from the Eton bank of the Thames, with the castle behind. The plate was later aquatinted by Joseph Constantine Stadler and published in Boydell's 'An History of the River Thames'.

Stock: 69382

272. [Canterbury Cathedral] Dean Fotherby. Plate 15.

[n.d., 1726.]

Rare & fine mezzotint with added line engraving, 210 x 350mm (8¼ x 13¾), with large margins. Nicks to edges. £260

The tomb of Charles Fotherby (c. 1549-1619), Dean of Canterbury (1615-1619), in the Lady Chapel in the cathedral, published in John Dart's 'The History and Antiquities of the Cathedral Church of Canterbury'. A more recent history described it as 'a bone-encrusted tomb-chest [which] is a fine example of that obsessive early seventeenth-century morbidity which repelled later, more squeamish observers'. *Ex Collection of the Hon. Christopher Lennox-Boyd. Collinson, Ramsay & Sparks 'A History of Canterbury Cathedral'.*

Stock: 69344



273. [Bath] No. 4. Select Views of Bath, Bristol, Malvern, Cheltenham, and Weymouth.

London: Published by William Miller, Albemarle Street, and William Sheppard, Bristol. Price One Guinea. Printed by W. Bulmer and Co. Cleveland-row, St. James's [n.d., 1805].

One part only, colour of plates very fine. Folio, original blue wrappers with letterpress title label; pp. 25-32, with 4 aquatints with very fine hand colour, each c. 295 x 370mm (11½ x 14½"). Wrapper distressed, contents loose. £900

A very rare subscriber's issue of part 4 of a publication that would be eventually published as 'Bath, Illustrated by A Series of Views, from the Drawings of John Claude Nattes; with Description to each Plate'. Abbey writes that "The comparative scarcity of the book would appear to argue for a limited circulation"; he does not mention this earlier title or list any publication with plates of Bristol, Malvern, Cheltenham or Weymouth by Nattes.

The plates (which tally with the order of the book, but one number less due to the inclusion of the vignette on the title page) are: 'Sidney Hotel &c', aquatinted by John Hill; 'The Bridges over the Canal in Sidney

Gardens' by F.C. Lewis; 'Old Bridge' by Hill; & 'Pump-Room' by Hill. *See Abbey Scenery 41 for the completed book. Other images on inside back cover*
 Stock: 69379

274. Claremont, near Esher, Surry. The Seat of the late, and truly beloved, Princess Charlotte of Wales. [&] Claremont, South Front. The Seat of the late, and beloved Princess Charlotte of Wales.

Drawn by J. Hassell. Aquat. a D. Havell. Published 17.th Nov.r [& 1.st Dec.r] 1817 by J. Hassell, N.º 27, Richard Street, Islington.

A pair of aquatints with very fine hand colour. Each c. 105 x 150mm (4 x 6"). Mounted in album paper at edges together. £140

Two fine views of Claremont, an 18th century Palladian mansion situated less than a mile south of Esher in Surrey, published only weeks after the death of Charlotte, the only daughter of George IV, in childbirth.

Stock: 69384



275. Milford Haven. Dedicated by Permission to the Hon. R.F. Grevill. 1854. The Haven is 20 miles long and varies from 1 to 3 miles in width, Opposite Milford it is 1½ mile.

Sketched by J.W. Wright. Maclure, MacDonald & Macgregor, Lith.rs to the Queen, London, Manchester & Liverpool. Published Fredk Pitman, 20. Paternoster Row, London, and by J.W. Wright Milford Haven. Rare tinted lithograph. Sheet 435 x 680mm (17 x 26¾). Repaired tears. Small stain in title. £390

A view of Royal Navy ships in Milford Haven with the town, dedicated to local landowner Robert Fulke Greville (1800-67), who was High Sheriff of Pembrokeshire the year of publication.

It was published jointly by a local artist and Frederick Pitman, younger brother of the inventor of Pitman shorthand.

Stock: 68738

276. S.r George Hamilton of Binnie and Barton Bar.t. Aeta Suae 51 Anno Dom: 1694.

J.B. de Medine pinx. J. Smith fec: [n.d., c.1699.] Fine mezzotint, 350 x 245mm (13¾ x 9¾"). Narrow margins and laid on album paper. £260

A half-length portrait in oval of Sir George Hamilton (1643-1726) of Binne & Barton, wearing wig, neckcloth, and armour; coat of arms with motto

'Through God revived.' A pair to a portrait of his wife also by John Baptist de Medina (c.1659-1710). CS 123. *Ex: collection of The Hon. Christopher Lennox-Boyd. See [Ref: 69084] for his wife.*

Stock: 69431

277. The Hon.ble Margaret Mercer Elphinstone.

Painted by George Sanders. Engraved by Charles Turner. Published May 3. 1813, by C. Turner, Warren Street, Fitzroy Square.

Rare mezzotint on india, 400 x 430mm (15½ x 17"). Small tears to edges at bottom. £260

Almost full-length seated portrait of Margaret, Baroness Keith (1788-1867), seated facing forward on a draped chair, she rests her right elbow on a round table, her hand supporting her temple. Her left arm lies on the tabletop. She wears a turban with a long veil drawn forward and a dress adorned with a brooch centered beneath the collar. A curtain appears to the right of the scene.

The Hon. Margaret Mercer Elphinstone married Charles, Comte de Flahaut, aide-de-camp to Napoleon, on 20th June 1817. *Whitman 180. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 69433

278. Walter Scott Esq.r.

Engraved by C. Turner from the Original Picture, by Raeburn in the possession of Archibald Constable Esq.r. London: Published Jan.y 18th 1810 by R.H.Cromek, 64 Newman Street.

Mezzotint. 530 x 370mm (20¾ x 14½"), large margins. Slight vertical crease on left. £360

A portrait of Walter Scott early in his career, sitting on a stone wall, pencil and notebook in his hands, with Hermitage Castle and the mountains of Liddesdale in the background behind him and a dog at his feet.

1810 was the year his poem 'The Lady of the Lake' was published; his first novel, 'Waverley', did not appear until 1814. *Whitman 514. Ex Collection of Edge Hall.*

Stock: 69360

279. Tho.s Fagan. This extraordinary Character was taken in a Wood in Ireland July, by a party of Military, whose vigilance he had eluded for a length of time: he had been about fourteen years concealed, & has attained every appearance and the manners of a Wild Man...

Fagan drawn from life at Ripley in Surry Sep.t 29 1810 by Geo. Shephard. London, Etched & Published Oct.r 25. 1810 by G. Shephard 9 East Street, Red Lion Square.

Rare aquatint with fine hand colour. 390 x 320mm (12¼ x 15¼"), J. Whatman 1808 watermark, with large margins. £680

A scene showing the captured Thomas Fagan sitting on a bench outside a house and surrounded by soldiers and onlookers. Suspected of being a deserter, he was being taken to a depot in the Isle of Wight when the artist drew him outside the White Horse Public House in Ripley, Surrey. He ate raw meat.

It was never proved he was a deserter, but it was believed he had been in hiding since the Irish rebellion of 1798.

Stock: 69297

280. A Slavonian Lady.

Painted by Wm. Peter. Engraved by J.R.Smith.

Published July 30th, 1776 by John Boydell Engraver in Cheapside London.

Mezzotint, 260 x 200mm (10¼ x 8"), with large margins. £260

Half-length portrait within an oval border. One of four 'Ladies in Foreign Dress'.

The artist is Matthew William Peters (1742-1814), most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales.

D'Oench: 75. CS 188. Frankau 309 II of II. Ex:

Collection of The Hon. C. Lennox-Boyd.

Stock: 69356

281. A Slavonian Lady.

Painted by Wm. Peter. Engraved by J.R.Smith.

Published July 30th, 1776 by John Boydell Engraver in Cheapside London.

Scatched letter proof mezzotint, 260 x 200mm (10¼ x 8"), with margins. On 18th century watermarked paper. £230

Half-length portrait within an oval border. One of four 'Ladies in Foreign Dress'.

The artist is Matthew William Peters (1742-1814), most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales.

D'Oench: 75. CS 188. Frankau 309 I of II. Ex:

Collection of The Hon. C. Lennox-Boyd.

Stock: 69355

282. A Slavonian Lady.

Painted by Wm. Peter. Engraved by J.R.Smith.

Published July 30th, 1776 by John Boydell Engraver in Cheapside London.

Mezzotint, 260 x 200mm (10¼ x 8"), on 18th century watermarked paper. Small margins. £160

Half-length portrait within an oval border. One of four 'Ladies in Foreign Dress'.

The artist is Matthew William Peters (1742-1814), most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales.

D'Oench: 75. CS 188. Frankau 309 II of II. Ex:

Collection of The Hon. C. Lennox-Boyd.

Stock: 69353

283. A Slavonian Lady.

Painted by Wm. Peter. Engraved by J.R.Smith.

Published July 30th, 1776 by John Boydell Engraver in Cheapside London.

Mezzotint, 260 x 200mm (10¼ x 8"), with large margins. £160

Half-length portrait within an oval border. One of four 'Ladies in Foreign Dress'.

The artist is Matthew William Peters (1742-1814),

most famous for his provocative painting of a courtesan (known as 'Lydia' in the mezzotint copy). He came to regret his choice of subject, as he was ordained in 1781, becoming the Royal Academy's chaplain (1784-8), then chaplain to the Prince of Wales.

D'Oench: 75. CS 188. Frankau 309 II of II. Ex:

Collection of The Hon. C. Lennox-Boyd.

Stock: 69354

284. M. Bar Van Coehoorn, Gen. van de Artell. Lieut Gen. van de Inf, Directeur Gen. van der Fortif. van der Staat der Vereen, Nederl. Gouvern. en Lieut. Gen. van Vlaenderen, mitsgaders van der Sterkten, gelegen, op de Scheldre, in Brab. &c.

Pet Schenk fec: et exc: Amst: cum Privileg [n.d., c.1700].

Scarce mezzotint. 275 x 175mm (10¾ x 7"). Thread margin at bottom, spotting. £180

A half-length portrait in oval of Dutch general Menno van Coehoorn (1641-1704), wearing wig, cravat and armour, a city under bombardment behind.

He was an expert in designing, taking and defending fortifications, most famously the Second Siege of Namur (1695), a key event of the Nine Years War in Flanders.

Stock: 69427



285. [Madame la Comtesse du Barry.]

B Wilson delin. W.m Humphrey fecit. R Sayer Ecudit. London Printed for Rob.t Sayer N.o 53 in Fleet Street, Published as the Act Directs 1.st Dec.r 1779.

Fine & rare mezzotint proof before title, 395 x 280mm (15½ x 11"), with very large margins. £480

Three-quarter-length standing portrait of Madame du Barry, turned to the right and glancing at the viewer, leaning her left elbow on a table, or windowsill, while holding a cameo, her right hand resting on her wrist, dressed in a low-neck gown with a pearl choker and pearls in her hair, with a curtain to the left and a landscape seen through a window on the right.

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. *CS 8 I of III. Ex: collection of The Hon. Christopher Lennox-Boyd.*

Stock: 68621

286. Henricus III. D. G. Galliae et Poloniae Rex Christianiss.

H. Jacobsen. exc. [n.d., c.1615.]

Engraving. 175 x 120mm (7 x 4¾"). Trimmed to plate, laid on album paper at edges. £70

Henri III (1551-89), son of Henri II and Catherine de' Medici, was elected king of the Polish-Lithuanian Commonwealth in 1573, before unexpectedly becoming King of France the following year, after which he renounced the Polish throne. His childless marriage sparked the last of the French Wars of Religion. He was assassinated by Dominican monk Jacques Clément.

Stock: 69395



287. Marie Antoinette D'Autriche, reine de France, Vous qui fixez ces traits et du coeur et des yeux, Oyez en les voyant vous trouver malheureux.

M.da La M.ise de Brehan Pinxt. I. Murphy Sculp.t. Published for the Proprietor by John & Josiah Boydell Shakespeare Gallert Pall Mall; April 1. 1795.

Mezzotint, 505 x 355mm (20 x 14"), with very large margins. Creasing. £390

Three-quarter-length seated portrait of Marie Antoinette (1755-1793) in her cell at the Conciergerie, awaiting trial by the Revolutionary Tribunal, turned to the right while facing forward, dressed in a black gown with a long veil over her cap, a medallion of the Dauphin at her neck, her right hand resting on a book in her lap, 'a life of Mary, Queen of Scots,' beside her sits a bust of Louis XVI and a paper bearing parts of his will, with a barred prison window behind her to the upper left.

The original oil painting by Anne Flore Millet, marquise de Bréhan (1749-1826) is in the collection of Musée Carnavalet. *CS 8. Ex: collection of The Hon. Christopher Lennox-Boyd*

Stock: 68626

288. Ruinarum Palatii Maioris cum parte Septizoni Prospectus.

[Etched by Jacques Androuet Du Cerceau afer Hieronymus Cock.] [n.d., c.1580.]

Etching. Sheet 140 x 180mm (5½ x 7"). Trimmed, laid on album paper. £320

A view of Rome, with the Septizonium, Arcade and Thermae of Maxentius, a close copy of the etching by Hieronymus Cock, published c. 1551.

Stock: 69410

289. Prospectus Colossæi cum Ædibus Variis Ruinis illi Contiguius.

[Etched by Jacques Androuet Du Cerceau afer Hieronymus Cock.] [n.d., c.1580.]

Etching. Sheet 145 x 180mm (5¾ x 7"). Trimmed, laid on album paper. £220

'A view of the Colosseum with nearby buildings and various ruins', a close copy of the etching by Hieronymus Cock, published c. 1551.

Stock: 69409

290. Stanislaus Joannes Jablonowski Supremus Exercituum Regni Poloniae Dux.

[J. Mariette fecit.] [n.d., c.1680.]

Engraving, unfinished proof. Sheet 115 x 180mm (4½ x 7"). Trimmed to image, mounted in album paper at edges. Slight pinhole in centre. £130

A medallion portrait of Prince Stanislaw Jan Jablonowski (1634-1702) within a military-themed decorative border.

A military leader, he led the right wing of Polish cavalry forces at the Battle of Vienna in 1683. He was a candidate for the Polish throne after the death of King John III Sobieski in 1693.

This state lacks Mariette's name and the bottom right of the plinth and the shield are unfinished.

Stock: 69397

291. Stanislas Leszinski. Elu Roy de Pologne à Varsovie le 12 juillet 1705. Couronné le 4 Octobre 1705.

A Paris chez E. Desrochers rue de soim prés la rue St. Jacq [n.d., c.1710].

Engraving. Sheet 140 x 100mm (5½ x 4"). Trimmed to image, mounted in album paper at edges. £70

Stanislas Leszczyński (1677–1766), King of the Polish-Lithuanian Commonwealth, forced to abdicate twice.

From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).

Stock: 69399

292. Stanislaus Augustus, King of Poland.

[Engraved for the Register of the Times.]

W. Ridley, Sculp. [Publish'd as the Act directs August 11, 1794 by B. Crosby, 4 Stationers Court.]

Stipple. Sheet 140 x 105mm (5½ x 4¼"). Trimmed into plate, losing sur-title and publication line. Offset. £50
A half-length portrait in oval of Stanisław August Poniatowski (1732-98), last King and Grand Duke of the Polish-Lithuanian Commonwealth (1764-95). Published in "The Register of the Times", a short-lived (1794-6) but influential political newspaper.

Stock: 69398

293. Frederic William King of Prussia.

F.W. Weidemann. Sold by I. Smith at ye Lyon & Crown in Russell Street. [n.d. c.1715.]

Mezzotint, plate 200 x 145mm (8 x 5¾"). Thread margins, laid on album paper at edges. £160

A half-length portrait of Frederic William I of Prussia. CS 205 III of III. Ex collection of the late Hon. C. Lennox-Boyd.

Stock: 69335

294. Frederic William King of Prussia.

F.W. Weidemann. Sold by I. Smith at ye Lyon & Crown in Russell Street. [n.d. c.1715.]

Mezzotint, plate 200 x 145mm (8 x 5¾"), with large margins. Paper slightly toned verso. £120

A half-length portrait of Frederic William I of Prussia. CS 205 I of III. Ex collection of the late Hon. C. Lennox-Boyd.

Stock: 69334

295. Carolus XII. D.G. Suecorum, Gothorum, et Vandalorum Rex Augustissimus, &c. Qui, stratis ad Narvam Moschis, die XX.o Novembris, Anno 1700; Aetatis suae paulo plus XVIII.o, Justas et Graves a Faedifrago Hoste sumpsit Paenas: et et Que Progressus Admirabiles, contra Ipsos et Polonos, violento Marte ad huc Prosequitur.

Ad Vivum Pinxit D. Craft suae Svecicae Ma.tis Pictor praecipuus Anno 1701. Iohannes Smith Anglus Fecit. Anno 1701-2. Sold by I. Smith at the Lyon and Crown in Russel Street Covant Garden.

Rare mezzotint, sheet 350 x 255mm (13¾ x 10").

Trimmed to image. £130

Half-length portrait of Charles XII, King of Sweden (1682-1718), in an oval. Looking towards the viewer over right shoulder, wearing a wig with a ribbon, a lace cravat, and armour. CS 249. Ex collection of the late Hon. C. Lennox-Boyd.

Stock: 69336



296. Imagines veteris ac Novi Testamenti a Raphael Sanctio Urbinate in Vaticani Palatii Xystis Mirà Picturae Elegantia Expressae.

Petrus Aquila Inv. delin Sculp. [Rome: Giovanni Giacomo de Rossi, c.1675.]

Etched titlepage. 315 x 425mm (12½ x 16¾"). Narrow margins, creases and stains. £290

The titlepage of a series of 55 plates reproducing the frescos painted by Raphael in the Vatican Logge. It features a medallion portrait of Queen Christina of Sweden, surrounded by a decorative design featuring military trophies, cornucopias and a pair of lions. Christina (1626-1689) became Queen of Sweden in 1632, but in 1654 she converted to Catholicism and abdicated, moving to Rome where she became a patron of the arts. She is one of only three women buried in the Vatican Grottoes under St Peter's Basilica.

Stock: 69394

297. Carolus III Hispaniarum et Indiarum Rex Catholicus &c. Natus Oct. 1 1685.

Proclamatus Rex Hispaniae Sep.t 1 1703.

G Kneller S.R. Imp. 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 250 (13½ x 9¾"). Trimmed to image and laid on backing sheet at edges. Slight cockling. £190

Half-length portrait of Charles VI, Holy Roman Emperor (1685-1740) wearing long wig, neckcloth, ermine cloak fastened by jewelled brooch, armour, chain and order of the Golden Fleece; set within an oval. CS 241 III of III. Ex collection of the late Hon. C. Lennox-Boyd.

Stock: 69337

298. Carolus III Hispaniarum et Indiarum Rex Catholicus &c. Natus Oct. 1 1685.

Proclamatus Rex Hispaniae Sep.t 1 1703.

G Kneller S.R. Imp. 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, plate 345 x 250 (13½ x 9¾"), with small margins. Laid on backing sheet at edges. £190

Half-length portrait of Charles VI, Holy Roman Emperor (1685-1740) wearing long wig, neckcloth, ermine cloak fastened by jewelled brooch, armour, chain and order of the Golden Fleece; set within an

oval. *CS 241 III of III. Ex collection of the late Hon. C. Lennox-Boyd.*
 Stock: 69338

**299. Carolus III Hispaniarum et Indiarum
 Rex Catholicus &c. Natus Oct. 1 1685.
 Proclamatus Rex Hispaniae Sep.t 1 1703.**

G Kneller S.R. Imp. et Angl. Eques Aur Pinx. I. Smith
 fec. Sold by I. Smith at y.e Lyon & Crown in Russel
 street Covent Garden. [n.d. c.1710].
 Mezzotint, plate 345 x 250 (13½ x 9¾"). Small
 margins on three sides and trimmed to plate at bottom.
 £120

Half-length portrait of Charles VI, Holy Roman
 Emperor (1685-1740) wearing long wig, neckcloth,
 ermine cloak fastened by jewelled brooch, armour,
 chain and order of the Golden Fleece; set within an
 oval. *CS 241 III of III. Ex collection of the late Hon. C.
 Lennox-Boyd.*
 Stock: 69340

**300. Carolus III Hispaniarum et Indiarum
 Rex Catholicus &c. Natus Oct. 1 1685.
 Proclamatus Rex Hispaniae Sep.t 1 1703.**

G Kneller S.R. Imp. et Angl. Eques Aur Pinx. I. Smith
 fec. Sold by I. Smith at y.e Lyon & Crown in Russel
 street Covent Garden. [n.d. c.1710].
 Mezzotint, sheet 345 x 250 (13½ x 9¾"). Trimmed to
 image and laid on backing sheet at edges. Stain just
 outside of oval on left. £120

Half-length portrait of Charles VI, Holy Roman
 Emperor (1685-1740) wearing long wig, neckcloth,
 ermine cloak fastened by jewelled brooch, armour,
 chain and order of the Golden Fleece; set within an
 oval. *CS 241 III of III. Ex collection of the late Hon. C.
 Lennox-Boyd.*
 Stock: 69339



301. Great Hall, Karnac.

L.T. [Lady Louisa Tenison]. Dickinson & Son Lith.
 [London: Dickinson and Son, 1846.]
 Tinted lithograph with fine hand colour. Printed area
 300 x 390mm (11¾ x 15¼") very large margins. £320
 A view looking down the Great Hypostyle Hall in the
 Precinct of Amon-Re, Karnak, its roof long gone.
 From the rare 'Sketches in the East by Lady Louisa
 Tenison. Drawn on stone by Dickinson & Son', which
 contained 30 plates. Lady Louisa Mary Anne Tenison
 (c.1820-82), the daughter of the 1st Earl of Lichfield,

married Edward King Tenison of Kilronan Castle
 (Lord Lieutenant of Ireland in 1856) in 1838 visited
 Egypt, Syria and Palestine with him in 1843. *Not in
 Abbey Travel.*
 Stock: 69508



302. Entrance to the Great Hall, Karnac.

L.T. [Lady Louisa Tenison]. Dickinson & Son Lith.
 [London: Dickinson and Son, 1846.]
 Tinted lithograph with fine hand colour. Printed area
 310 x 410mm (12¼ x 16") very large margins. £320
 A view looking towards the Great Hypostyle Hall in
 the Precinct of Amon-Re, Karnak.
 From the rare 'Sketches in the East by Lady Louisa
 Tenison. Drawn on stone by Dickinson & Son', which
 contained 30 plates. Lady Louisa Mary Anne Tenison
 (c.1820-82), the daughter of the 1st Earl of Lichfield,
 married Edward King Tenison of Kilronan Castle
 (Lord Lieutenant of Ireland in 1856) in 1838 visited
 Egypt, Syria and Palestine with him in 1843. *Not in
 Abbey Travel.*
 Stock: 69507

303. Temple of Luxor.

[Lady Louisa Tenison] Dickinson & Son Lith.
 [London: Dickinson and Son, 1846.]
 Tinted lithograph with fine hand colour. Printed area
 310 x 410mm (12¼ x 16") very large margins. £260
 A view of the First Pylon, the entrance to the Temple
 of Luxor, with twin statues of Ramesses II half-buried.
 To the left is an obelisk; its pair is now in the Place de
 la Concorde in Paris.
 From the rare 'Sketches in the East by Lady Louisa
 Tenison. Drawn on stone by Dickinson & Son', which
 contained 30 plates. Lady Louisa Mary Anne Tenison
 (c.1820-82), the daughter of the 1st Earl of Lichfield,
 married Edward King Tenison of Kilronan Castle
 (Lord Lieutenant of Ireland in 1856) in 1838 visited
 Egypt, Syria and Palestine with him in 1843. *Not in
 Abbey Travel.*
 Stock: 69506

304. Philæ.

L.T. [Lady Louisa Tenison]. Dickinson & Son Lith.
 [London: Dickinson and Son, 1846.]
 Tinted lithograph with fine hand colour. Printed area
 300 x 390mm (11¾ x 15¼") very large margins. £280

A view of the island temple complex on Philae, which was dismantled and moved to the Agilkia Island because of the construction of the Aswan Dam.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69509

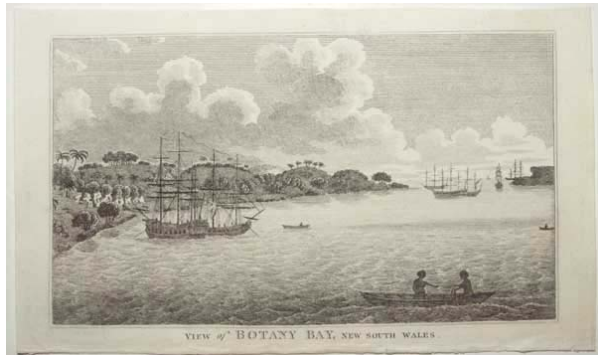
305. **Statue of Rhameses at Metraheny.**

L. Tenison. Dickinson & Son Lith. [London: Dickinson and Son, 1846.]

Tinted lithograph with fine hand colour. Printed area 325 x 425mm (12¾ x 16¾") very large margins. £260
An 11-metre tall statue of Rameses II lying face-down in a ditch in Mit Rahina, where it was discovered in 1820. It is now in the entrance hall of the Grand Egyptian Museum.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69505



306. **View of Botany Bay, in New South Wales. [With explanatory text. Copied from an engraving for Portlock's New Collection of Voyages & Travels.]**

[Engraved from a Drawing on the Spot.] [n.d., c.1800.]

Scarce engraving. Sheet 125 x 210mm (5 x 8¼"). £380

A view of Botany Bay which is full of European ships and a small rowing boat with two aborigines. With explanatory text entitled 'A Concise and Faithful Account of the Rise, Progress, and present State of the English Colony of Botany Bay, or Port Jackson, in New South Wales; and the other Settlements of the Great Southern Pacific Ocean. 8 pages 569-576

Stock: 68727

307. **Views in Australia; or New South Wales and Van Diemens Land Delineated by J: Lycett. Scilitoe's Escape, near the North Rooks.**

London Publish'd June 1st 1824 by J. Souter 73 St Paul's Church Yard. Entered at Stationer's Hall.

Scarce lithographic titlepage. Sheet 225 x 320mm (9 x 12½"). Trimmed into image. £380

The pictorial title page of the incredibly rare book of Australian views painted by a transported forger, Joseph Lycett (c.1774 - c.1825). The title of the book is on a rockface. *Abbey 570.*

Stock: 69474

308. **[Mar Saba] Convent of Sta Saba.**

L. Tenison. Dickinson & Son Lith. [London: Dickinson and Son, 1846.]

Rare tinted lithograph with fine hand colour. Printed area 320 x 430mm (12½ x 17") very large margins.

£260

A view of the walls of Mar Saba, a Greek Orthodox Christian monastery in the West Bank.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69504

309. **Near Gangwaugh Colly, on the River Hoogly.**

Drawn & Engraved by Tho.s & Will.m Daniell.

Published by Mess.rs Longman, Hurst, Rees & Orme, Paternoster Row Nov.r 1 1810.

Coloured aquatint. 180 x 250mm (7 x 9¾"). very large margins. Faint mount burn around image. £140

A view of a small temple and a village at the side of the Hoogley River.

From "A Picturesque Voyage to India; by the Way of China", by Thomas Daniell (1749-1840) and his nephew William Daniell (1769-1837). *Abbey Travel 516.*

Stock: 69247



310. **View of Calcutta from the Garden Reach.**

Drawn & Engraved by Tho.s & Will.m Daniell.

Published by Mess.rs Longman, Hurst, Rees & Orme, Paternoster Row Nov.r 1 1810.

Coloured aquatint. 180 x 250mm (7 x 9¾"), very large margins. Faint mount burn around image. £280

A distant view of Chennai with the Hoogly river filled with merchant ships.

From "A Picturesque Voyage to India; By the Way of China", by Thomas Daniell (1749-1840 and his nephew William Daniell (1769-1837). *Abbey Travel* 516.

Stock: 69246

311. Old Fort Gaut, Calcutta.

Drawn & Engraved by Thos & Willm Daniell.

Published by Messrs Longman, Hurst, Rees & Orme, Paternoster Row Nov. 1 1810.

Coloured aquatint. 180 x 250mm (7 x 9¾"), very large margins. Faint mount burn around image. £220

A view of Old Fort Ghaut, part of Fort William, Chennai, taken from a boat on the Hoogly river. From "A Picturesque Voyage to India; By the Way of China", by Thomas Daniell (1749-1840 and his nephew William Daniell (1769-1837). *Abbey Travel* 516.

Stock: 69245



312. [Two watercolour views of the Sundarbans.]

[By Hubert Cornish, unsigned.] [n.d., 1794-5.]

Two views, pencil with watercolour. Sheets 335 x 440mm (13¼ x 17¼") & 390 x 490mm (15¼ x 19¼").

Second sheet with part J. Whatman watermark. First sheet with tear and creases; second sheet with loss lower left, mainly affecting border, tears in edges, staining and soiling. Slight faded. £2200

Two views of British ships in a river off the Bay of Bengal, probably the Hooghly River, with the Sundarbans, the world's largest mangrove forest. Both have pencil notes on the reverse.

Hubert Cornish was the brother-in-law of Sir John Shore, 1st Baron Lord Teignmouth (1751-1834), who had been appointed as Governor-General of Bengal. Cornish accompanied his sister, Charlotte, on her voyage to join her husband in India, where Cornish was appointed as Teignmouth's Aide de Camp. Little else is known about Cornish, although a typed transcript of the journal he kept of his travels in India recently sold in a London auction, Forum.

Stock: 68729

313. Ruins of Baalbec.

L.T. [Louisa Tenison]. Dickinson & Son Lith.

[London: Dickinson and Son, 1846.]

Rare tinted lithograph with fine hand colour. Printed area 300 x 440mm (11¾ x 17¼") very large margins. £360

A view of the ruins of a Grecian temple with Corinthian columns in Baalbek, called Heliopolis by Alexander the Great.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilonan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69502



314. Gateway in the Temple of Baalbec.

L.T. [Louisa Tenison]. Dickinson & Son Lith.

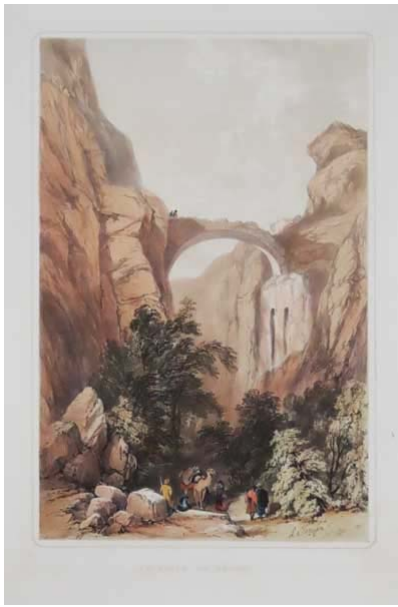
[London: Dickinson and Son, 1846.]

Rare tinted lithograph with fine hand colour. Printed area 340 x 440mm (13½ x 17¼"), very large margins. £320

A view of a Roman temple with a fallen keystone, made famous by David Roberts.

Baalbek was called Heliopolis by Alexander the Great. From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilonan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69503



315. Entrance to Petra.

L. Tenison. Dickinson & Son Lith. [London: Dickinson and Son, 1846.]

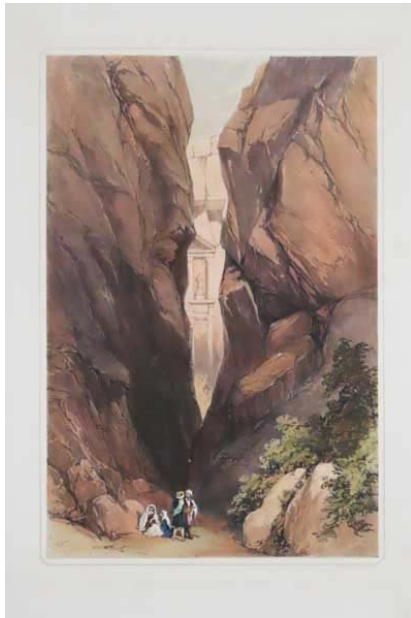
Rare tinted lithograph with fine hand colour. Printed area 420 x 270mm (16½ x 10¾") very large margins.

£380

A view looking up at an ancient stone bridge over a ravine.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69501



316. First View of the Khasne. Petra.

L.T. [Louisa Tenison] Dickinson & Son Lith. [London: Dickinson and Son, 1846.]

Rare tinted lithograph with fine hand colour. Printed area 420 x 270mm (16½ x 10¾") with very large margins.

£380

The famous view of the Al-Khazneh (Treasury) of Petra, as seen approaching through the 'Siq' a narrow gorge that is the main entrance to the ancient city. From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

Stock: 69500



317. Tripoli.

L.T. [Lady Louisa Tenison]. Dickinson & Son Lith. [London: Dickinson and Son, 1846.]

Tinted lithograph with fine hand colour. Printed area 320 x 425mm (12½ x 16¾"), very large margins. £240

A view of Tripoli in Lebanon, looking down on the city from near the citadel.

From the rare 'Sketches in the East by Lady Louisa Tenison. Drawn on stone by Dickinson & Son', which contained 30 plates. Lady Louisa Mary Anne Tenison (c.1820-82), the daughter of the 1st Earl of Lichfield, married Edward King Tenison of Kilronan Castle (Lord Lieutenant of Ireland in 1856) in 1838 visited Egypt, Syria and Palestine with him in 1843. *Not in Abbey Travel.*

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