

1. **[The Progress of Seduction]**

Painted by G. Morland. Engrav'd by A. Gabriel. [n.d., c.1790.]

Five out of six etchings (lacking plate 3) with large margins. Each plate 280 x 320mm (11 x 12½").

Spotting. £690

Five out of six scenes from The Progress of Seduction showing the downfall and penitence of Lætitia, seduced by a faithless lover. These plates were engraved by Amedeo Gabrielli (1749 - 1817) after the stipples published by John Raphael Smith in 1789. *D' Oench: 300 copies. Frankau: 214-19*

Stock: 36865

2. **[The Progress of Seduction.]**

Painted by G. Morland. Engrav'd by A. Gabriel. [n.d., c.1790.]

Set of 6 etchings, complete, stitched on left edge. Each plate 280 x 320mm (11 x 12½") Very large margins, uncut. Wear to edges. £980

"The Progress of Seduction" complete set of six scenes of the downfall and penitence of Lætitia, seduced by a faithless lover. These plates were engraved by Amedeo Gabrielli (1749 - 1817) after the stipples published by John Raphael Smith in 1789. See Ref: 36865 for complete set. *Ex: Collection of Hon. Christopher Lennox-Boyd. D' Oench 300 copies; Frankau: 214-19*

Stock: 35800

3. **L'ecole de l'amour**

Clermont pinx: F. Pedro sculp. ap N. Cavalli Venetys [c.1770]

Fine engraving, platemark 285 x 220mm (11¼ x 8¾"). Very large margins. £240

Decorative scene after Jean François Clermont (1717-1817), French artist who also spent time in England working for Horace Walpole, Lord Stafford and the Prince of Wales.

Stock: 38323

4. **Ex Dactylitheca Ducis Malburiensis.**

G.B. Cipriani del. I.K. Sherwin Sculp. [n.d. c.1800.]

Stipple and etching in red ink. 255 x 210mm. 10 x 8¼". £110

The marriage of Cupid and Psyche. The veiled couple walk holding a bird and mourning; Hymen carrying a basket of fruit behind and two cupids leading the way. A copy of Bartolozzi's print after Cipriani's study from a cameo by Tryphon. *De Vesme: 2307; copy. See ref 20469.*

Stock: 20470

5. **The First Kiss of Love. But soft to wound those tender lips forbear, Or dread, the fatal Vengeance of the Fair: Tho' sharp Your Strings, her eyes can scatter round, Darts, that with more tormenting strings may wound; Nor, as ye sip, inflict the slightest pain, For unreveng's the Wrong will ne'er remain; But gently gather from those precious rills, Th'ambrosial drops each humid lip destills.**

G.B. Cipriani inv. F. Bartolozzi Sculps. R. Stanier Excudit. Pubd. July 1.1787 by R. Stanier No.15

Villiers Street, Strand, & T. Simpson St. Pauls Church Yard.

Stipple and etching. 208 x 235mm (8¼ x 9¼").

Trimmed to plate.

£360

The first kiss of love. A woman sleeping in a garden, reclining on a large sofa, breasts bare, her left arm resting on a cushion, right hand holding roses; Cupid behind her, his left hand lifting a veil over her head, right index finger touching his right eye; to right, a vase on ornamental pedestal. *De Vesme: 1317 iv/iv.*

Stock: 20442



6. **L'Amitié. P.5.**

Huquier ex. [A Paris chez Huquier rue des Mathurins près celle de Sorbonne. C.P.R.] [n.d., c.1760.]

Fine and rare etching. 160 x 110mm (6¼ x 4¼"), with large margins. Slightly foxed. £160

A rococo design, engraved and published by Gabriel Huquier (1695-1772), representing friendship, with two chained hearts.

Stock: 59314

7. **Love and Affection.**

London: Pub.d Jan.y 1. 1814 by Jn.o Burgis, 32, Southampton Street, Strand.

Fine stipple, printed in colours and hand-finished. Plate 255 x 305mm (10 x 12"). Narrow margins. £280

A vignette scene of Venus standing over a brazier with Cupid (with bird's wings) and Affection (with butterfly wings). Two doves coo at their feet.

The printed colour is particularly fine.

Stock: 60208

8. **Love and Honour. To The Right hon.ble the Countess of Eustonm This Print from an Original Drawing by H. Bunbury Esq.,r is with the greatest respect Dedicated by Her Ladyships Obedient Humble Servant W. Dickinson.**

H. Bunbury Esq.,r Delint. Engraved by F. Bartolozzi. London, Publish'd: Dec.r 1st; 1786 by W. Dickinson, Engraver & Printseller No.158 New Bond Street.

Stipple, printed in colours. Sheet 405 x 350mm. Some restoration. £280

A dragoon embraces a young woman before leaving, as another rider holds his rearing horse. A scene from 'The Tobacco Box', author unknown.

After Henry William Bunbury (1750 - 1811).

The colour is particularly fine.

Stock: 51468

9. Love and Hope.

H. Bunbury Esq.,r Delint. C. Knight fecit. London, Publish'd: Decr. 1st; 1786 by W. Dickinson, Engraver & Printseller No.158 New Bond Street.

Stipple, printed in colour. Sheet 400 x 450mm. Some restoration. £450

An oval scene of a young woman flirting with a seated soldier holding a rifle, as another woman watches from a gate. A pair to 'Love and Jealousy', both after Henry William Bunbury (1750 - 1811).

The colour is particularly fine.

Stock: 51465

10. Love Masked

Published as the Act directs Oct 10 1799 by P.W.Tomkins, No.49 New Bond Street London. Fine stipple, printed in colours. 180 x 165mm (7 x 6½"), with large margins. Tears in margins, some soiling of edges. Uncut. Publishing line slightly faded. £260

An infant Cupid hides behind a huge Tragic mask. A pair to 'Cupid Unmasked'.

Stock: 54209

11. Love Sheltered. It's a cold, rainy night, and I'm wet to the skin / And I have lost my way, Ma'am: so pray let me in [...]

H. Thomson Pinx.t W.m Say Sculp.t London, Published Nov.r 10.th 1806 by H. Macklin, 39, Fleet Street

Mezzotint, Open-letter proof, rare, platemark 655 x 415mm (25¾ x 16¼"), with very large margins. £420

Allegorical scene after one of the major works of Henry Thomson (1777-1843), engraved the same year as the Thomson painted the picture. Thomson was elected as a Royal Academician two years earlier, in 1804, and in 1825 would succeed Henry Fuseli as keeper of the Royal Academy.

The publisher, Hannah Macklin, was the widow of Thomas Macklin, continuing his business after his death in 1801.

Stock: 45436

12. Market of Love.

F. Bartolozzi R.A. Engraver to His Majesty, invt. & sculpt. Publish'd 4th May, 1801, by Anth.y Molteno, Printseller to her Royal Highness the Duchess of York, No.29 Pall Mall, London.

Stipple and etching, on later paper, 225 x 265mm (9 x 10½"). £230

In front of a tree, four classical women kneeling and standing around a fenced enclosure holding three winged putti; in the background on the left, another nymph carrying away a putto on her shoulder. A reissue of the plate published in 1795 by Molteno and C. Guisan, with evidence of wear.

By Francesco Bartolozzi (1728 - 1815). *De Vesme 440, undescribed state. See BM 1951,0723.21.*

Stock: 22471

13. Maternal Affection. From a Bas Relief in Hurst Church.

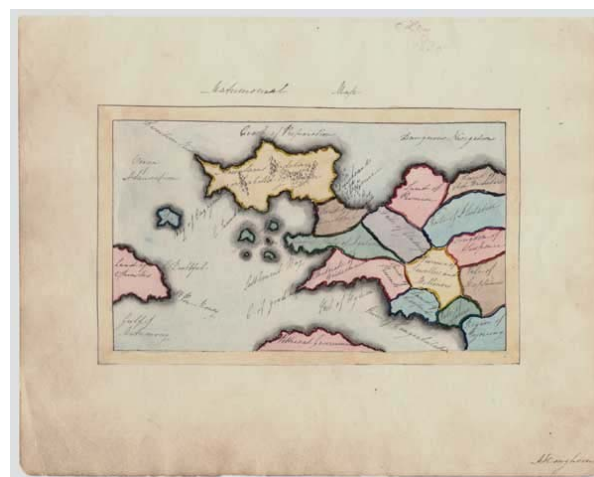
R. Westmacott R.A. sculpr. Drawn on Stone by H. Corbould. [London: F. Moser, 1820.]

Lithograph on india paper, india 305 x 275mm. 12 x 10¾". India paper creased and bubbled. £130

Classical design in a roundel; a young woman kneeling in profile to right holding a child in her lap which looks up at her while two other children lean against her back.

From an edition of four lithographs of which there is a complete set in original wrappers in the BM. The wrapper is lettered: 'The Art of Design of the English School, in a Series of Drawings on Stone: from original works in Painting & Sculpture'.

Sir Richard Westmacott (1775 - 1856) is the sculptor. A Royal Academician and Professor of Sculpture at the Royal Academy, Westmacott was responsible for the design of 'The Progress of Civilization', the sculpture for the British Museum pediment. He received commissions for monuments in all parts of the country, as well as in India and the colonies. *BM 1893,0803.84.* Stock: 22157



14. Matrimonial Map.

A. Houghton. [n.d. c.1830]

Pen and ink drawing, sheet 180 x 230mm (7¼ x 9"), including large margins. Some surface dirt in margins.

£180

An allegorical map of Matrimony, with the Gulf of Matrimony, Petticoat Government and Land of Spinsters.

Stock: 62271

15. The Universal Power of Love. Motto.

Kirke pinx. Ant. Cardon sculp. Tomkins scrip. Cooper sculp. [n.d., c.1813.]

Stipple, scarce. Plate: 365 x 290mm (14¼ x 11½"), with large margins. £290

A portrait of the figure of love shown holding a torch and bow and arrow. Darwin interest.

Stock: 47505

16. **Amores Naturales. Ex. Plinio Lib. 36. Cap. 5. Varroni docto celebratum opus Arcesilia, Pulchre haec, Spectator, picta Tabella refert. Marmoreo lapidj torua est incisa Leena, Parte omni aligeris cincta Cupidinibus. [...]**

Ioan. Stradanus delineabat. Theodor. Galle Sculp. Phl.s Galle excud. Antwerp, [n.d. c.1600]

Engraving, 17th century watermark. 235 x 175mm (9¼ x 7"). Trimmed to plate. Some minor creasing. £220

An allegorical scene of Natural Love in which a group of putti play with a marble lion sculpted by Arcesilaus, celebrated for his art throughout Rome in the first century BCE. This scene is from Pliny the Elder's 'Natural History' book 36 chapter 4, rather than 5 as the inscription claims.

Stock: 54098



17. **Our Grandmother's Courtship. What a lucky dog were you Grandpapa! Frederick Locker.**

[n.d. c.1880]

Proof steel engraving, 290 x 230mm (11½ x 9"). £120

A young couple embrace next to a highly decorated wall and fireplace. With a line from Frederick Locker-Lampson's (1821-1895) poem, 'To my Grandmother.' Stock: 62273

18. **Veneris Triumphus. Illa quidem totum dignissima temperat orbem. Illa tenet nullo regna minora Deo. Ovid: Fast: Lib: IV.V: 91. C. Cignani inv: et. del: J.M. Liotard sculpsit. [n.d., 1743.]**

A rare & fine engraving. Sheet 500 x 865mm (19¾ x 34") Trimmed within plate. £480

A scene representing Love's triumph over learning, glory and the arts, one of seven cartoons drawn by Carlo Cignani (1628-1719) for the fresco decorations on the walls of a room in the Palazzo del Giardino at

Parma. Venus sits holding Cupid in her arms as her triumphal chariot (drawn by two young satyrs and two putti with their hands tied behind their backs) crushes a book, an eagle standard, a sword, a pair of compasses, a laurel-wreath and a palette. The procession is headed by a winged youth playing a harp and includes the Three Graces.

Cignani's frescoes were begun in about 1678 and survive today, although they suffered damage in the Second World War. The cartoons came into the possession of Joseph Smith (1682-1770, the British consul at Venice, 1744-60, and patron of Canaletto) in the 1730s, where Jean Michel Liotard saw them and engraved them for his 'Monochromata Septem Caroli Cignanti Bononiensis', as this print. The cartoons were bought by George III in 1762 and are now in the Royal Collection at Hampton Court.

Stock: 46261

19. **Love Me, Love My Dog. Sketches of Head by W.D., No.69.**

London; Published July 20, 1833, by T. McLean, Haymarket. Printed by Maguire & Co.

Hand-coloured lithograph. Sheet: 240 x 360mm (9½ x 14¼"). Staining and laid on album sheet. £75

A scene showing a woman holding her dog.

Stock: 44727

20. **[Valentine.] Got up in killing style [/] Some booby to beguile, [/] But who would care to wed, [/] Such an empty head, [/] You are not fit to rule a home [/] Since folly claims you for her own.**

[n.d., c.1850.]

Chromolithograph. Sheet: 175 x 130mm (7 x 5"). £35

A Victorian valentine poking fun at a young woman.

Stock: 43812

21. **Remember me. [&] The power of Love.**

[n.d. c.1830]

Two letterpress' sheet 395 x 250mm (15½ x 9¾")

Glued to album paper. £70

Two letterpress poems with flower designs framed around them.

Stock: 62272

22. **Firm and Faithful Fond and true / Such my love I'll prove to you!**

[n.d., c.1840.]

Paper lace doily with watercolour flowers. Doily 230 x 195mm (9 x 7¾").. £130

A romantic valentine.

Stock: 55477

23. **A Lily of the Valley For the Bosom.**

[n.d., c.1840.]

Embossed album sheet, 280 x 230mm (11 x 9") with

two valentines. A paper lace doily with embossed

flower trimmed and stuck on, doily pasted on; and

verso an embossed card with watercolour forget-me-

nots and bows of ribbon. £95

Two romantic valentines.

Stock: 55476

24. [Valentine.] **Do you think I'd wed a Pipe, with rags and smoke? [/] No, no, that would be too great a joke; [/] No, you old chimney pot, now stop your smoking, [/] Or you will soon smell sulphur and be choking.**

[n.d., c.1850]

Woodcut. Sheet: 215 x 170mm (8½ x 6¾"). £60

An example of an alternative Victorian Valentines card, criticising the recipient's smoking habit.

Stock: 43793

25. [Valentine.] **Thou simple Youth a caution take, [/] Ere you your love declare, [/] A fruitless match I know you'd make, [/] And a most unhappy pair.**

[n.d., c.1850.]

Hand-coloured wood engraving with embossed border.

Sheet: 175 x 110mm (7 x 4¼"). £45

A Victorian valentine card showing a young woman and young man standing next to each other, below them are words of caution.

Stock: 43807



26. [Valentine.] **Do run and play you stupid girl [/] Don't let me see those features, [/] You certainly by far excel, [/] All vain and shapeless creatures.**

[n.d., c.1850.]

Hand-coloured wood engraving with embossed border.

Sheet: 175 x 115mm (7 x 4½"). £40

A cruel Victorian valentine criticising a young woman for her vanity.

Stock: 43810

27. [Valentine.] **Surely love is between us.**

On stone by G. Ryner. Published by Shepherd & Sutton, Foster Lane, London. A Duiotes Lithog. 70 St. Martins Lane. [n.d. c.1820.]

Lithograph. 243 x 349mm. 9½ x 13¾". Spotting. £75

Valentines. Satire of two lovers with a cupid sat between them.

Stock: 15446

28. [Valentine.] **This is your portrait, your poor ugly ass. [/] And the nonsense you speak try for knowledge to pass [/] Your nose and your ears are so long to be sure, [/] A mind filled with conceit is dreadfully poor.**

[n.d., c.1850.]

Hand-coloured woodcut. Sheet: 205 x 130mm (8 x 5").

£35

A cruel Victorian valentine comparing a man to a donkey.

Stock: 43813

29. [Map of Matrimony]

[n.d., c.1850.]

Coloured inks, 140 x 85mm (5½ x 3¼) within

perforated border on scrap sheet.

£145

A manuscript 'map of matrimony', with the Gulf of Matrimony, Cape Scandal and Land of Spinsters.

Stock: 53270

30. **The Diffident Lover.**

Set by Mr Howard. G. Bickham jun.r Sculp.t. [London, 1738.]

Engraved music sheet, 18th century watermark. 325 x 200mm (12¾ x 8"), with very large margins. £120

A music and lyrics to a song by Frances Perrott, illustrated by an engraving of a pair of lovers. From Bickham's 'Musical Entertainer'.

Stock: 53383

31. [David and Bathsheba] **David de Bethsabée éprouve la puissance, / Ses atraits de sa foy triomphe sans effort [...]**

Peint par J. Raoux Gravé par Chereau le jeune Se vend à Paris chez Chereau le jeune aux Gobelins, et chez son frere, Graveur du Roi, rue St. Jacques aux deux pilliers d'or [c.1750]

Engraving, platemark 290 x 370mm (11½ x 14½"),

with very large margins. Fine impression. £280

David's seduction of Bathsheba, as recounted in the 2 Samuel in the Bible. Verses below indicting David for the act, asserting that it cancelled out all of his positive achievements. *From the Library of Pitsligo*

Stock: 45142

32. [Susanna and the Elders.] **Turpe Senilis Amor.**

[n.d., c.1700.]

Engraving, 17th century watermark. Sheet 365 x

280mm (14¾ x 11"). Trimmed within plate. £260

A naked Susanna washing at a pool with a sea-monster fountain. The elders lurk in the background.

Stock: 57433

33. [Susanna and the Elders.] **Surrexerunt duo fenes e accurrerunt, ingemuit autem Susanna, e ait melius est mihi absque opere incidere in manus vestras quam peccare in conspectu Domini.**

J.B. de Troy pinxit. Laur. Cars Sculpsit. a Paris chez l'Auteur rue neuve des Petits Champs vis-a-vis la rue Vivienne [n.d., 1750.]

Engraving. 465 x 350mm (18¼ x 13¾"). Small margins. Slight staining in title on right. £260
Two elders attempt to blackmail Susanna into having sex with them. In her resulting trial for adultery she is saved by Daniel. After Jean Francois De Troy (1679-1752).
Stock: 38232

34. **[Susanna and the Elders.]**

[after Peter Paul Rubens.] CJVißcher Excu. [n.d., 1652.]
Engraving with etching, 17th century watermark. 375 x 515mm (14¾ x 20¼"), engraved Dutch text masked, with contemporary red ruling. Torn to the plate at the centrefold. £280
Susanna being harassed by the Elders, who pull at her clothes.
Originally published in a Dutch bible, 'Historiae Sacrae Veteris et Novi Testamenti', the red ruling and masked text suggest this example comes from the English edition, 'Figures of the Bible, in wich almost every history of the Holy Scriptures is discribed'.
Stock: 52519

35. **The 14th February.**

G. B. O'Neill. [n.d, c.1872].
Etching with very large margins. Laid, on India. Plate: 150 x 205mm (6 x 8"). Some foxing around the edges. £140
Scene in a country cottage in which two girls reach up to a post man, waiting to see if they have received any valentines. A young boy reaches into the postman's satchel and an older woman reads her valentine behind a door. From 'Etchings for the Art Union of London by the Etching Club' 1782.
Stock: 35111

36. **[Two lovers in an elegant bedroom]**

[after Jean Baptiste Pater.] [n.d., c.1740.]
Engraving, proof before all letters. Sheet 295 x 380 (11½ x 15"). Trimmed within plate. Foxing. £260
The woman sits on the end of the bed, drawing the man to her, while he gestures at a cat and a dog that pick off the remains of their meal.
Stock: 54602

37. **Credulous Innocence. [&] Seduction.**

Painted by G. Morland. Engrav'd by J. Young. London Pub.d Nov.r 5, 1788, by Ia.s Birchall No.473, Strand.
Pair of mezzotints. 506 x 355mm. (20 x 14"). Damage to upper area. £590
A pair of scenes set in rustic settings: a young woman sitting in a bare interior, unaware of a young man who peers slyly through the window, listening attentively to another woman in tattered clothes with a broad-brimmed hat, who reads her palm; and a young woman wearing a mob cap, shawl and apron, sitting at the door of a thatched cottage, her left arm hooked over the back of her chair, reading a letter. There is a basket upside down beside her, and a bird drinking from a plate on the ground next to it. A young man is seen bribing a second woman behind a tree next to the cottage to the right. *Chaloner Smith: p.1646 [listed].*

Ex collection of Christopher Lennox-Boyd. Ex Oettingen-Wallerstein Collection Sotheby's 13/11/97. Stock: 36981



38. **Danger. Ah Betsey if you did but think, / How near you are to Dangers brink; / You'd surely then leave off your play, / And strait from Billy far away 166**

Printed for Bowles & Carver 69 St Paul's Church Yard London [c.1790]
Mezzotint with very large margins, platemark 355 x 255mm (14 x 10"). Staining lower left; crease top left. £280

A young man ('Billy') attempts to thread a needle held by a young woman ('Betsey'), with the title and text below highlighting the action as a metaphor for Billy's intentions, and advising Betsey to evade them. Part of the genre of mezzotint drolls in which familiar activities such as sewing and eating were explicit metaphors for sex. *Ex: collection of the Late Hon. C. Lennox-Boyd; state ii/ii*
Stock: 36210

39. **The Discovery or the angry Father.**

Painted by J. Opie R.A. Engraved by Ja.s Ward, Painter & Engraver to H.R.H. the Princ[e of Wales.] London Published Sept.r 25th 1809, by R. Lambe, 39, Fleet Street.
Large mezzotint, printed in colours and hand finished. Sheet 745 x 545mm (29¼ x 21½") very large margins. Trimmed within plate, bottom right corner of inscription rebuilt. £280
A father discovers his daughter's love letters. *CS 38. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 56763

40. **A Silly Family Dispute [&] The Dispute as Sillily Made Up.**

Design'd by Edw.d Penny R.A. London, Pub.d Oct.r 1796, by G.T. Stubbs, at the Turf Gallery, Conduit Street, & No.97 High Street, Mary-le-bone.
Pair of stipples, printed in colour. 240 x 175mm (9½ x 7"), with large margins. Repaired tear in inscription of The Dispute as Sillily Made Up. £320

In the first image a young couple fight over a meal. In the second they make up; the wife patting the husband on the cheek as a servant carries off the coffee tray. *GT Stubbs CLB 85 & 86. See reference 27310 for just 'The Dispute as Sillily Made Up.'*
Stock: 60322



41. **[Dinner party of lechers.]**
[n.d., c.1860.]
Tinted lithograph. Image 380 x 505mm (15 x 20"), with large margins. Edges chipped. £500
A 19th century dinner party, all the men wearing powdered wigs except for a fat friar, leering over a naked young woman who is collecting cherries that have spilled onto the floor. Her clothes are to one side.
Stock: 54284

42. **La Liberté Perdue ou l'Amour Couronné. Dédié a Mr le Vicomte de Molien. Par son tres Humble et tres Obeissant Serviteur Mondhare.**
Le Brun Inv. Del. Dambrun Sculp. [n.d. c.1770.]
Engraving. 400 x 281mm. 15¾ x 11". Trimmed inside platemark. £240
On an enveloped chaise-longue sit two lovers, brought together by cupid who stands in front of the woman.
Stock: 27695

43. **Love.**
Wheatly delin. Picot ex. London, Publish'd Feb.y 20. 1788, by W.M. Picot, N.o 6 Greek Street Soho.
Hand-coloured stipple with etching, 260 x 310mm (10¼ x 12¼") with large margins. Creased, small holes on margins. £160
A young couple in rustic dress are discovered in a barn by an old woman, who stands in the open doorway, brandishing a broom. *Webster E49.*
Stock: 60341

44. **The Marriage.**
Painted by F. Wheatley. Engraved by J. Dean.
Published Nov.r 15.th 1787, by J. Dean, Bentinck Street, Soho.
Coloured mezzotint with large margins. Plate 503 x 354mm (19¾ x 14"). Title area bit messy. £260
A bride and groom, simply dressed, walking hand-in-hand under a church porch, looking into each other's eyes, the groom holding his hat in his left hand, two

bridesmaids throwing flowers from baskets on the right, with an old lady and another woman standing behind them.

From a set of four.
Stock: 28188

45. **The Pledge of Love. The Lovely Fair with Rapture views, This Token of their love: Then all her promises renews, And hopes he'll constant prove.**

Painted by G.Morland Engrav'd by W.Ward. London Pub.d June 1st 1788 by W.Dickinson, Engraver & Printseller No 158 New Bond Street.
Very fine mezzotint. 380 x 275mm. £450
Ref: F 222. Ex: Collection of The Hon. C. Lennox-Boyd.
Stock: 4305

46. **Le Pressant-Serment. Le moment presse bell-Hortence. De vous declarer mon amour et mes feux; Je jure sur une parfaite obeissance A suivre tout ce que je lis dans vos yeux.**

[n.d. c.1800.]
A very fine engraving printed in red. 294 x 228mm. 11½ x 9". £160
A young man down on his knees declaring his love.
Stock: 15423

47. **Les Sabots. D'après le Tableau Original de François Boucher premier Peintre du Roi.**

F. Boucher pinx. R. Gaillard Sculp. [n.d., 1773.] but later.
Etching. 495 x 380mm (19½ x 15"), with very large margins. £160
'The wooden shoes'. A young couple pick and feed each other cherries, having kicked off their shoes under the tree.
A reversed copy of François Boucher's 1768 oval painting, now in the Art Gallery of Ontario (Object number 78/6).
Stock: 61255

48. **The Sailors Farewell. [&] The Sailors Return.**

H. Corbould Del.t. Rob.t Cooper Sculp. London, Publish'd Aug.t 1. 1814 by S. & J. Fuller, at the Temple of Fancy, Rathbone Place.
Rare pair of stipples. 335 x 270mm (13¼ x 10¾"). Both trimmed to plate top and bottom. Small margins elsewhere. £320
A sailor and his sweetheart Nancy.
Stock: 61433

49. **Seduction.**

Painted by G. Morland. Engrav'd by J. Young. London. Pub. Nov.r 5. 1788 by Ja.s Birchall No. 473, Strand.
Mezzotint with large margins. Platemark: 500 x 355mm (19¾ x 14"). Light foxing. A few scratches to printed area. £360
A young woman wearing a mob cap, shawl and apron, sitting at the door of a thatched cottage, her left arm hooked over the back of her chair, reading a letter. There is a basket upside down beside her, and a bird

drinking from a plate on the ground next to it. A young man is seen bribing a second woman behind a tree next to the cottage to the right.

A companion print to item ref: 36981, 'Credulous Innocence'. *Ex collection of Christopher Lennox-Boyd. Ex Oettingen-Wallerstein Collection, Sotheby's 13/11/97.*

Stock: 36990



50. **The Sincere Lovers. The tim'rous Youth w.th Prayers intreats ye Fair, Which she rejects with a disdainfull Air: Yet pines in thought, & bears an equal part Of all his Anguish; in her asking Heart. In real Love the Sex alike the same, Fortune themselves to give their Lovers pain.**

I. Simon fec et ex, C. Coypel pinx [n.d. c.1780.] Rare mezzotint. Plate 349 x 248mm (13¾ x 9¾"). Trimmed to the plate, creasing top right; glued to backing sheet. £350

Wry comment on the games involved in courtship, in which those involved 'torture themselves to give their Lovers pain.' *From the Oettingen-Wallerstein Collection.*

Stock: 28404

51. **Angelica and Medora.**

G.B. Cipriani inv. F. Bartolozzi sculps. Published July 1st 1787 by John & Josiah Boydell No 90 CHEapside London. Bit later.

Stipple, printed in colours, J. Whatman Turkey Mills watermark 1822; 265 x 310mm (10½ x 12¼"), with large margins. Small hole in top margin. Slight printer's crease. £180

A portrait of lovers Angelica and Medoro, characters in Ludovico Ariosto's 'Orlando Furioso'.

Stock: 54231

52. **My Father urg'd me sair, my Mother did nae speak, / But she look'd in my Face till my heart was like to break. / Auld Robin Grey To Her Grace the Dutchess of Hamilton and Brandon, This Print after an Original Drawing by H. Bunbury Esq.r is with the greatest respect Dedicated, by Her Graces most obedient humble servant, W. Dickinson**

H. Bunbury Esq.r Delin.t Engraved by F. Bartolozzi London, Publish'd Feb.y 10th 1783 by W. Dickinson Engraver & Printseller No 158 New Bond Street Stipple, sheet 410 x 365mm (16 x 14¼"). Trimmed inside platemark; small stain on right. £180

Illustration to 'Aud Robin Grey', a Scots ballad in which a young woman is compelled by her parents to marry an old man, Robin Grey, who promises to support her and her parents, even though she is in love with another man.

Stipple engraving after Henry Bunbury, an amateur printmaker who subsequently enjoyed a successful career as a designer for printsellers. 'Prints by Bunbury an his imitators were conspicuously 'polite' and appealed, like novels, 'To the Fashionable World and Polite circles'. Of good family, amply endowed with social skills, a beautiful wife and connections in high society, Bunbury's appeal was not solely aesthetic' and his admirers 'recognized his comic talent, his informed enthusiasm for literature, and his ability to draw a momentary pang with something of the sensitivity with which Sterne could write it' (Tim Clayton). *Calabi & De Vesme 1404 iii/iii*

Stock: 45439

53. **Cupid and Cephisa, [One Day as I was walking in the Woods...] From the Original Picture, in the possession of George Bowles, Esqr. [&] Cupid and Cephisa, [Cephisa says, we ought to cut the Wings of Love...] From the Original Picture, in the possession of George Bowles, Esqr.**

Angelica Kauffman pinx.t. Thomas Burke Fecit. London, Publish'd July 10th. 1789 by T Burke, No. 5, Great College Street, Westminster. [&] Publish'd Feb.y 1st. 1789 by T Burke No 5 Great College Street, Westminster.

Very fine matching pair of stipples with etching, proof states before lines of verse, one with publisher's inscription scratched. Each 470 x 335mm (18½ x 13¼"), with large margins. £850

Two scenes from Montesquieu's 'Céphise et l'Amour'. In the first Cupid is discovered by Cephisa and a male companion (intended to be the author), lying asleep in a bush of flowers; in the second Cephisa raises one of his wings, preparing to cut it off, as her companion leans forward to stop her.

Stock: 53336

54. **Love triumphant over Reason.**

Painted by Warniment. Engraved by Philippeaux. Se venf à Paris chez Arthur et Comp.ie à la Manufacture Royal de aperper peint, Rue Louis le Grand au coin du Boulevard [n.d., c.1790].

Stipple. Sheet 335 x 390mm (13¼ x 15¼"). Trimmed within plate, extensive restoration. Damaged £160
A bare-breasted woman lies on a bed, a suitor standing at her feet. Cupid stands at her head, his quiver on the floor.

With four lines from 'Love Triumphant Over Reason', a poem by the Rev. Mr John Pomfret (1667-1702). Although obscure now, Samuel Johnson included Pomfret in his 'Lives of the Poets'.

Stock: 55423



55. **Fanny Hill, Louisa, and the Nosegay Boy. Woman of Pleasure.**

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½"). Trimmed to image on 3 sides. Tipped into backing sheet. Light staining. £450

An illustration supposedly of John Cleland's 'Fanny Hill: Memoirs of a Woman of Pleasure'. Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned. For a set of eleven from this series see item ref: 28133. *Ex collection of the Hon. Christopher Lennox-Boyd.* Stock: 37408

56. **Fanny Hill & Pheobe. Women of Pleasure.**

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½"). Cut to image on all sides. Tipped into backing sheet. £450

An illustration supposedly of John Cleland's 'Fanny Hill: Memoirs of a Woman of Pleasure'. Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned.

For a set of eleven from this series see item ref: 28133. *Ex collection of the Hon. Christopher Lennox-Boyd.* Stock: 37406

57. **Harriet ravish'd in the Summer House. Woman of Pleasure.**

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½"). Trimmed to image on 3 sides. Tipped into backing sheet. Light staining to sheet. £450

An illustration supposedly of John Cleland's 'Fanny Hill: Memoirs of a Woman of Pleasure'. Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned.

For a set of eleven from this series see item ref: 28133. *Ex collection of the Hon. Christopher Lennox-Boyd.* Stock: 37404

58. **St. Preux and Eloisa. I feel - I feel you are a thousand times more dear to me than ever. O my charming Mistress! my Wife! my Sister! my Friend! By what name shall I express what I feel? Eloisa Vol 1. Page: 85.**

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½"). Trimmed to image on 3 sides. Tipped into backing sheet. £450

An illustration supposedly of Jean-Jacques Rousseau's 'Julie, or the New Heloise'. Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned. For a set of eleven from this series see item ref: 28133. *Ex collection of the Hon. Christopher Lennox-Boyd.* Stock: 37405

59. **Tom Jones and, Molly Seagrim in the Grove.**

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½"). Trimmed to image on 3 sides. Tipped into backing sheet. Light staining in title area. £450

An illustration supposedly of John Cleland's 'Fanny Hill: Memoirs of a Woman of Pleasure'. Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland

enjoyed a fruitful business partnership. The plates are (naturally) unsigned.

For a set of eleven from this series see item ref: 28133.

Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 37407

60. Tom Jones, Molly Seagrim, and Square.

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½").

Trimmed to image on 3 sides. Tipped into backing sheet.

£450

An illustration supposedly of Henry Fielding's Tom Jones.

Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned.

For a set of eleven from this series see item ref: 28133.

Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 37401

61. Lady Bellaston & Tom Jones after their return from the Masquerade. Tom Jones book 15 Chap.t 7.

[W. Ward and J.R. Smith(?) after G. Morland.] [n.d., c.1790.]

Mezzotint. Sheet size: 315 x 245mm (12¼ x 9½").

Trimmed to image on 3 sides. Tipped into backing sheet.

£450

An illustration supposedly of Henry Fielding's Tom Jones.

Radically different from George Morland's (1763-1804) more familiar rustic genre, landscapes and elegant portraits of decorous young ladies, this plate graphically depicts sexual intercourse. It is from a series of rude illustrations of popular novels almost certainly engraved by William Ward (1766-1826) and John Raphael Smith (1752-1812), with whom Morland enjoyed a fruitful business partnership. The plates are (naturally) unsigned.

For a set of eleven from this series see item ref: 28133.

Ex collection of the Hon. Christopher Lennox-Boyd.

Stock: 37402

62. Amazones Historiques. Défaite de l'Amazone.

Dessiné et lith. par V. Adam. Imp. Lemerrier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins.

£320

A half-naked woman pulled from her horse by a centaur. Her axe lies broken on the ground.

Plate 6 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam (1801-66).

Stock: 55558

63. Amazones Historiques. Combat a l'Arc.

Composé et lith. par V. Adam. Imp. Lemerrier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Small margins.

£320

A half-naked woman on horseback, bow drawn, with a lion-skin blanket.

Plate 2 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam

(1801-66).

Stock: 55555



64. Amazones Historiques. Chasse au Tigre.

Dessiné et lith. par V. Adam. Imp. Lemerrier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins.

£320

A half-naked woman on horseback, swinging an axe down on a tiger biting her horse's haunch. Her saddle cloth is a black panther's skin.

Plate 4 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam

(1801-66).

Stock: 55556

65. Amazones Historiques. Victoire de l'Amazone.

Dessiné et lith. par V. Adam. Imp. Lemerrier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph. Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Some faint spotting. Small margins.

£320

A half-naked woman on horseback, swinging an axe down on a centaur. Her saddle cloth is a tiger's skin.

Plate 5 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam

(1801-66).

Stock: 55557

66. Amazones Historiques. Camille, Reine des Amazones.

Dessiné et lith. par V. Adam. Imp. Lemerrier, à Paris. Paris, H. Gache, rue de la Victoire 66 [n.d., c.1840].

Fine coloured tinted lithograph, Sheet 370 x 500mm (14½ x 19¾"), with publisher's blindstamp. Small margins.

£320

A half-naked woman on horseback, with helmet, sword and tiger-skin blanket.

Plate 1 of a series of scenes of the mythical female warriors drawn and lithographed by Victor Adam (1801-66).

Stock: 55554

67. **[Erigone] Un pareil vêtement pour voiler tant de charmes / A d'austeres censeurs paroist un peu léger [...]**

Peint par N. Monsiau Gravé par L.J. Cathelin Graveur du Roi A Paris chez Bance le jeune Rue Severin No 115 C.D.M.

Engraving, platemark 340 x 240mm (13¼ x 9½"). Very slight foxing. £230

Erigone, daughter of Icarius of Athens, who hanged herself over her father's grave after he was killed by Dionysus's shepherds. According to Ovid, Dionysus assumed the shape of a cluster of grapes to approach and seduce her (which the text here alludes to).

After a painting by Nicolas-André Monsiau (1754/5-1837), painter who made book illustrations from Ovid and other authors following the slump in commissions brought about by the Revolution, and later received an important commission from Napoleon, 'the Comitia at Lyon, 26 January 1802' (Versailles, Château).

Stock: 40284

68. **Lamour Moissonneur.**

Boucher inv. et fecit. [n.d., c.1750.]

Engraving. Sheet 290 x 225mm (11½ x 8¾").

Trimmed, to image on right. Time stained. £160

'Harvester love'. Two cherubs tickle Cupid, who is asleep on a sheaf of wheat. His quiver is on the ground. A reversed copy of the engraving by François Bernard Lepicie after François Boucher.

Stock: 60732

69. **The Alpine Lovers. Les Amans Des Alps.**

F. Wheatley pinx.t. Bransom sculp.t. [London Published Jan.y 21.st 1802, by H. Macklin, Poets Gallery, Fleet Street.]

Engraving with stipple. Sheet 400 x 350mm (15¾ x 13¾"). Trimmed within publication line. Repaired tears. Edges of paper messy. £190

An embracing couple sit under a gnarled leafy tree, with sheep beside them to right next to a shepherd's crook, a dog is curled at their feet and a bowl and pitcher lay on the ground. A cottage can be seen in the background.

Stock: 61499

70. **How Sweet's the Love that meets Return, When in Soft flames souls equal burn.**

G. Morland Pinx.t. T. Gaugain sculp.t. London, Publish'd Dec.r 1785, by T. Gaugain, No. 4, Little Compton Street, S.t Ann's.

Fine stipple. 330 x 290mm (13 x 11½"), with very large margins. £480

A pair of lovers lie in each other's arms under a tree at the side of wood.

This print was also issued with the alternative title 'Jenny & Roger' (BM 1860,0728.132), with otherwise



identical inscriptions. Ex: Oettingen-Wallerstein collection. Sotheby's London / Milan Nov 1997.

Stock: 60312

71. **[Cymbeline] Imogen's Chamber. On her left breast a mole, cinque spotted...**

Painted by W. Martin. Engraved by A. Zaffonato Publish'd November 30th 1793 by A. Suntach.

Stipple, printed in brown. Sheet 230 x 250mm (9 x 9¾") Trimmed into plate top and bottom, thread margins at sides. £260

A scene from William Shakespeare's 'Cymbeline': Imogen sleeps in her bed while Iachimo leans over her writing a letter suggesting he has seduced her.

After William Martin (1753 - c.1831), historical painter who was pupil and assistant to Cipriani until c.1784.

Stock: 54204

72. **Bunbury's Whims. The Lovers.**

L.M. Re [n.d., c.1825.]

Watercolour. Sheet: 240 x 360mm (9½ x 14"), with 18th century watermark. £160

A watercolour copy of Henry Bunbury's Whims. A male figure kneels before a standing woman with a fan, made up of triangles.

Stock: 43974

73. **The Fair Seducer.**

Painted by G. Morland. Engraved by E.J. Dumée. [n.d. c.1790.]

Stipple printed in brown ink. 337 x 254mm (13¼ x 10"). Cut, crease. £160

A young maiden wearing a large bonnet sits resting in a chair by a window looking towards the viewer with a glint in her eye.

Stock: 28903

74. **Loves old sweet song.**

C. Kiesel Pinx. Photogravure Hanfstaengl. Published by Franz Hanfstaengl, Munich, London & New York, Photogravure. 310 x 230mm (12¼ x 9"), with large margins. £80

A woman playing a lute, an English version of 'Ein altes Lied' by Conrad Kiesel (also Konrad, 1846-1921).

Stock: 54292

75. [Celebrated Women of the Old Testament.] **Susanna. Susanna, à sensibus falsò accusata malignis, Insons inventa est, frausque resecta sunum.**

M. de Vos inv. J. Collaert sculp. Phl's Galle excud. [n.d. c.1590.]
Rare engraving. 160 x 90mm (6¼ x 3½"), with large margins. £320
Portrait of Susanna, a woman accused of adultery by two lechers attempting to blackmail her into having sex with them. Daniel proves her innocence, after which the two men are executed.
Plate 19 of the series 'Icones Illustrium Feminarum Veteris Testamenti', engraved by Jan Collaert II (c.1561-c.1620) after Maarten de Vos (1532 - 1603). The author of the verse was Cornelis Kiliaan (1528-1607) of Duffel, poet and lexicographer, author of an important Dutch-Latin dictionary, 'Dictionarium Teutonico-Latinum', 1574. *BM: 1992,0404.21, first state, before borderlines.*
Stock: 51923



76. **The Love Sick Frog. "-She pin'd in thought...**
Drawn by H. Walter. Printed by Engelmann & Co. Published 1828, by W.B. Tiffin, 3, Haymarket, London.
Hand-coloured lithograph. Sheet: 230 x 305mm (9 x 12"). Creasing and foxing. £230
A scene showing a group of frogs surrounding a reclined frog pining for her love.
Stock: 51081

77. **Squire & Sally. [&] Damon and Phillis.** [n.d., c.1780.]
Scarce pair of coloured engravings. Each sheet 150 x 105mm (6 x 4¼"). Trimmed within plate, with loss of text, some other damage. £260
Lines of poetry satirised with caricatures of dwarf lovers. Squire & Sally is probably copied from Arne's "Thomas & Sally" an opera. Damon & Phillis is a crude commonplace woodcut copy after the mezzotint in the BM published by R. Sayer. 2010.7081.1714.
'Squire and Sally' has four lines from Thomas Arne's 'Love in a Village': "Young I am, and sore affraid: / would you hurt a harmless maid. / Lead an innocent astray. / Tempt me not, kind sir, I pray".

'Damon and Phillis' has lines from 'Lovely Nymph', of uncertain attribution, but credited to both J.J. Rousseau and James Oswald: 'Lovely nymph assuage my anguish, / At your feet a tender swain / Prays you will not let him languish; One kind look wou'd ease his pain".
Stock: 54488

78. **Jack Tar admiring the Fair Sex.**
Rowlandson Delin.t 1815.
Fine hand-coloured etching. 355 x 250mm (14 x 9¾"), with good margins. Unexamined out of frame. £450
A quayside scene, with a sailor eyeing up two prostitutes, one of whom is black.
A pencil note of the frame states there is a watermark of 1814 on the print. *BM 1948,0214.800.*
Stock: 51926

79. **La Pluie d'Amour ou la Rosée du Mois de Mai. Air: Nous sommes précepteurs d'Amour.**
A Paris chez Boulard, M.d d'Estampes, Rue S.t Martin, No. 84.
Rare engraving. Sheet: 245 x 320mm (9¾ x 12½"). Trimmed within plate. £320
A French satirical scene showing young women catching the cupids falling out of the sky like rain, on the left one woman hands a cupid to a young man.
Stock: 46680

80. **The Barber of Seville. Extracted from the Monthly Mirror - New Series No. XIV.**
Publish'd Mar 15. 1808 by Laurie & Whittle, 53 Fleet Street, London.
Hand-coloured etching. 190 x 225mm (7½ x 8¾"), with letterpress underneath, sheet 290 x 225mm (11½ x 8¾"). Trimmed to plate on three sides. £290
An illustration and ten-verse poem satirising Gioachino Rossini's 'Barber of Seville'. A woman with cross-eyes and a hairy chin sits under a grape-trellis and an orange-tree; a barber kneels at her feet. In the song the amour promises to shave her every morning if she will marry him. *BM Satire 11195.*
Stock: 54351

81. **Heart Stealing. I've got it. [&] Heart Stealing. Can't get at it.**
E.E.H. W. Derby lithog [&] E.E.H. del: W. Derby lithog: [n.d. c.1840.]
A fine pair of coloured lithographs. Image sheet 152 x 191mm. 6" x 7½". Cut and laid on sheet. £180
A pair of charming coloured lithographs. A woman has fallen into a sweet dream whilst reading. Above her head are the her visions of love and leisure. Three little cherub cupids tip-toe away somewhat cheekily. [&] A man has fallen asleep at his desk. Naked cupids poke him with their arrows of love, and his dreams are of the leisures and pastimes that appeal to him.
Stock: 9369

82. **Love.**

Pub. June 4. 1810, by Edw.d Orme, London.
Hand-coloured engraving. 'J. Whatman Turkey Mill
1825'. Plate: 160 x 215mm (6¼ x 8½"). £130
A scene showing an old man, with tears in his eyes
standing before a young pretty woman, behind the old
man is a smiling black man.
Stock: 50631



83. **Vicissitudes of Love & Matrimony.**

[Anon., c.1820]
Aquatint with hand-colouring, sheet 170 x 235mm (6¼
x 9½"). Trimmed and glued to backing sheet. £230
Ladder showing the progressing stages of love on one
side (admiration; flirtation; declaration; acceptance;
preparation; celebration), with happy couples
ascending a hill to the temple of the muses. From there,
the descent begins (alteration; irritation; altercation;
execration; desperation; separation), with a ship in a
storm providing the not-so-subtle metaphor.
One of many nineteenth century prints visualising the
ups and downs of relationships (see also the 'Map of
Matrimony', ref. 40811). This particular impression has
been personalised by a previous owner, who has
trimmed the print and coloured the edges in trompe
l'oeil fashion, to resemble a piece of paper curling at
the edges.
Stock: 41085

84. **The Lover. [&] The Husband.**

[n.d., c.1830.]
A pair of hand-coloured aquatints. Each sheet: 200 x
145mm (8 x 5¾"). Trimmed and laid on album sheet.
£140

A pair of scenes, the first shows an attentive lover
helping a young woman over a stile, the second shows
a husband leaving his wife to manage by herself.
Stock: 43803

85. **Map of Hope, Love, Hatred & Despair.**

Ent.d Sta.s Hall [Irish? c.1840].
Extremely rare lithographic broadsheet map with text.
Sheet 390 x 510mm (15¼ x 20"). Folds, tear at central
fold, small tears in edges repaired. £650
An allegorical map outlining the features around 'The
Great Ocean of Love', including 'The Bay of Delight',
'Temple of Hymen' 'Cradle Point', the 'Quick-Sands of
Inconstancy', 'Mountains of Deceit', the Dead Lake of

Indifference and 'Callous Bay' on 'Divorce Island'. The
surrounding text expands on the theme. Above the map
are twelve lines of verse by Rev.d Dr. Isaac Watts
(1674-1748), separated by a compass ross with the
cardinals Hope, Love, Despair and Hatred.

The National Library of Ireland has the same map, with
the compass rose replacing the title, the text set
differently and no quote from Watts, signed 'Callaghan
Bro.s Lith. Cork'. See *National Library of Ireland EPH
E821*.

Stock: 52952

86. **My Sweetheart. Love's Vagaries No. 2.**

London Pubd by S. Gans Southampton Street Covent
Garden May 25th 1831.

Coloured lithograph, rare. 229 x 165mm. 9 x 6½".

Some toning. £85

A small rotund man proudly looks up at his tall, slim
and elegant partner.

Stock: 26855

87. **Never Too Late to Mend. Lor! How
delightfully you sing Mr. Lark, do try. "Little
Love is a Mischievous Boy." John I'm going to
Lecture you on getting Topsy last night It's a
very disgraceful waste of time. Do you think so
mark why I think it a very pleasant occupation.**

[n.d. c.1820).

Coloured lithograph. 146 x 161mm (5¾ x 6½").

Stained and trimmed. £95

A satirical print that highlights the ups and downs of
marriage, from frivolous flirting and courting with
music, to the wife reprimanding her husband for
wasting his time drinking (a bottle still sticks up from
his back pocket).

Stock: 52224

88. **Tregear's Flights of Humour No 31. An
Optical Delusion. Never Mind Billy What
Others May Say, You are Very Pretty in My
Eye.**

Published by G. Tregear 123 Cheapside London,
1833.

Lithograph with fine hand colour. Sheet 310 x 220mm
(12¼ x 8¾"). Laid on album paper at corners; cockling
in these areas. £280

A pretty young girl hangs on the arm of a man with
simian features. *Wellcome 107401*.

Stock: 60529

89. **Humours of Valentine's Day.**

[n.d., c.1820.]

Coloured aquatint. Sheet 90 x 110mm (3½" x 4¼").

Trimmed. £65

A black pageboy gives a message to his mistress
depicting a heart pierced by arrows and the word
'Snowball'.

Stock: 57260

90. **The good Woman's Heart.**

April 15th 1837.

Ink sketch on album paper with a printed border. A
little toning of paper. £160

A sketch of a love-heart, divided into areas with titles like 'Virtue and Youth', 'Religion and Piety' & 'Love, Constancy and Modesty', 'Obedience and good nature'.
Stock: 57258



91. **The Illustr^{ious} Lover or the D, of Cumberland done Over.**

[Isaac Cruikshank] London Augt 16, 1801, Pub: by S W Fores N. 50 Piccadily [sic] Folios of Caricatures Lent out.

Etching with fine hand colour. 250 x 345mm (9¾ x 13½"), with large margins. On Edmeades watermarked '1799' paper. Slight hole /tear near bottom of box. £320
Ernest Augustus, Duke of Cumberland and King of Hanover (1771-1851), sits in an arm-chair pressing a knot of ribbon to his lips and says, "Not meet at St Giles's? D-n-n worse than a Dog you use me - not to be allowed to attend as Midwife, Nurse or Chamber maid, D-n-n must I belong to nobody - but I must not complain - I am allways blubbering I talk in my sleep, in short I act the part of a Fool - O the dear Plant, the dear the ever dear Pink cotton - my Charmer, my dearest dear, my adored my Celestial, I have invoked Cupid, Mercury, Mars, Saturn, Venus, & all the Deites to Santion our heaven born love, you know I have plunged 7 times in the Hog trough over head & ears, & yet after all such sousing I cannot conquer this heaven born Passion . . . as wheat falls so my Divine affection rises . . . [&c. &c.]. Pray dont read the life of Major Hanger till I come & read it to you - O what a Dog I am." He faces a small oblong table on which is a flowering plant, which he waters from a watering-can held between his legs. Other objects on the table are books: 'Jack the Giant Killer' [a chap-book]; 'Lover Letter Tom Thumb'; 'D of Cumberland'; a print of three standing prostitutes: 'Two Penny Uprights (See Partridge, 'Slang Dict., s.v. threepenny bit.) [a similar print by Cawse has this title]; packages inscribed: 'Alcampane', lollypops', 'Sugar Candy', 'Carraway Comfits', 'Barley Sugar', 'Parmasan'. On the floor are papers: 'My Beauty without Paint'; 'My Angel'; 'My Dear Deer Dear Lovee Love Dear'; 'My Love . . . Adorable'; 'Not sufficiently Expressive of my Noble love & Devine Affection'. Beside the duke stands an open chest of 'Keepsakes', piled up with hats, bonnets, shoes, a comb, powder-puff, and a cracked chamber-pot 'often used by M. Anne'. *BM Satires 9777. See Dupl. 61873.*
Stock: 61835

92. **[Valentine.] You may smile as you please, and anoint well with grease [/] Your ugly old Phizz, and false hair [/] You may dress out quite gay, yet that's not the way [/] To keep up a Juvenile air...**

[n.d., c.1850.]

Hand-coloured woodcut. Sheet: 215 x 180mm (8½ x 7"). £60

An example of a cruel Victorian Valentine, which pokes fun at a spinster attempting to cling on to her youth.

Stock: 43797

93. **[Valentine.] Why did you court her suddenly?[/] And why so soon "propose" [/] Why lead her to the altar [/] To be led by the nose?**

[n.d., c.1850.]

Chromolithograph. Sheet: 175 x 115mm (7 x 4½"). £45
A Victorian valentine criticising a man's decision to get married.

Stock: 43811

94. **[Strolling Actresses Dressing in a Barn.]**

Invented, Painted, Engraved & Publish'd by Wm. Hogarth, March the 25. 1738 [but later]. According to Act of Parliament.

Engraving, Plate: 560 x 450mm (22 x 17¾"), on 19th century paper. Trimmed to plate, wear and damage in margins and paper loss in the left edge. £230

A busy scene in a barn being used as a dressing room for a troop of actors. In the centre an expressive woman stands facing the viewer, her hand raised while around her the other figures get ready for the performance, one woman seated to the left of the central figure does her hair, a woman on the right practices her lines and in the corner a figure in a eagle headress feeds a baby. *Paulson: 150.*

Stock: 44827

95. **Abulfauaris.**

H. Ramberg, delin. E.G. Kruger, Sculp. 1795.

Etching, 235 x 170mm. 9¼ x 6¾". Some foxing. £120
A priest clothing naked Africans.

A book illustration published in Germany, probably to a work by Christoph Martin Wieland (1733 - 1813), German poet and novelist. One of his essays published in 1795 was titled 'The Confessions of Abulfauaris unprecedented priest of Isis in her temple on Memphis in Lower Egypt.'

After Johann Heinrich Ramberg (1763 - 1840).

Stock: 10705

