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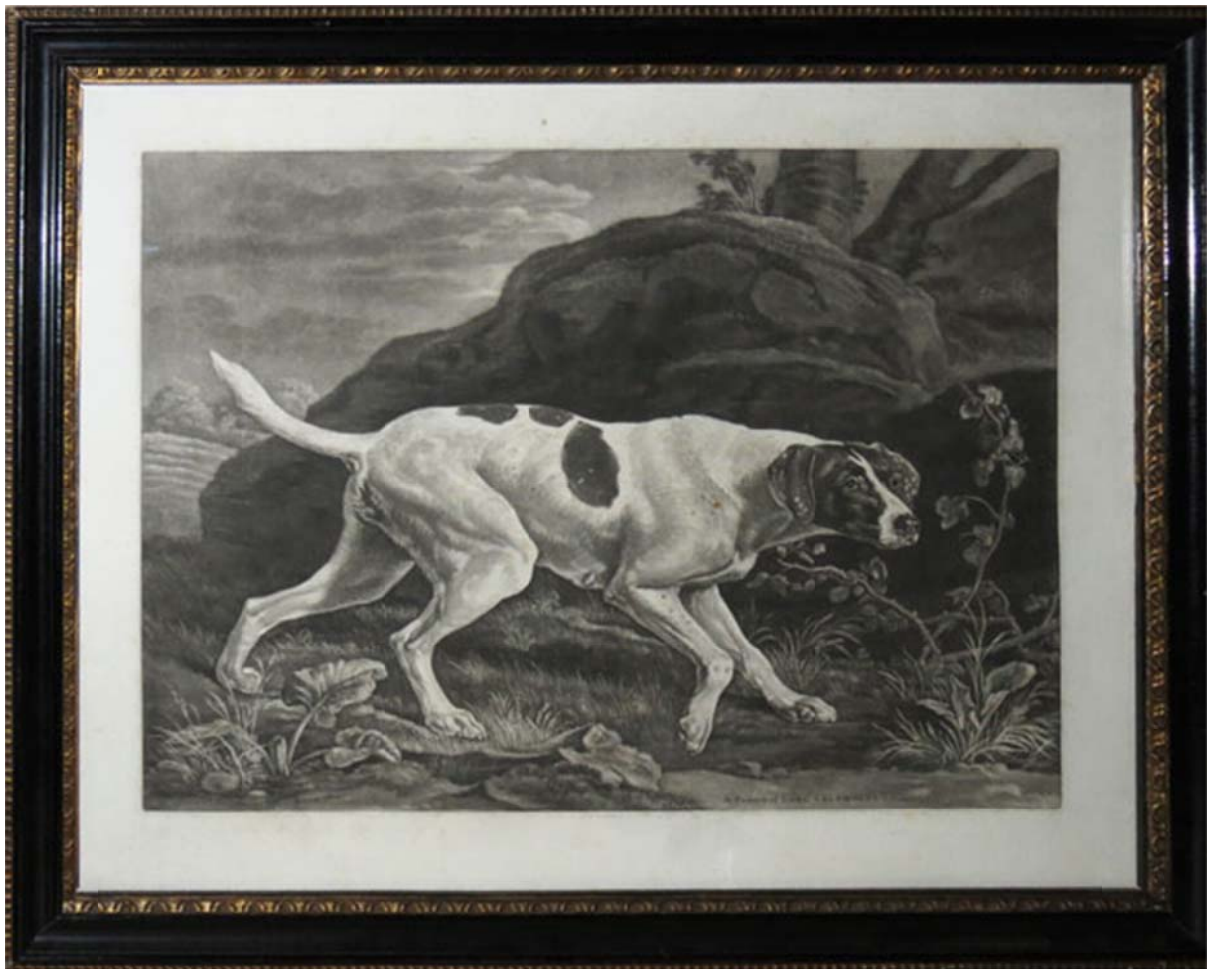
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Dealers in Antique Prints & Books

Catalogue 57



**Item 50: George Stubbs.
Phillis. A Pointer of Lord Clermonts.**

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ARTS

1. [Shepherd resting in a field.]

Boyne [by John Boyne, 1806]
Pen lithograph, sheet 225 x 310mm (8¾ x 12½").
Glued to original backing sheet at top corners with printed border. Foxing. £450
Early lithograph by John Boyne (1750s-1810), Irish watercolour painter and engraver who lived a colourful and varied life. After moving to England at 9 years old and serving an apprenticeship to engraver William Byrne, Boyne soon gave up printmaking to join a company of strolling actors in Essex. He later took to the pearl-setting trade and worked as a drawing-master. Nonetheless he exhibited regularly at the Royal Academy in his later years, with works including Shakespearean heads reminiscent of J.H. Mortimer, and busy Rowlandsonesque social scenes.
This print was included in the 1806 edition of the first portfolio of artists' lithographs, 'Specimens of Polyauthography', showing that even towards the end of his life Boyne was involved in new technical developments in printmaking. The new medium allowed artists to draw directly onto a prepared stone, allowing artists to make prints which arguably resembled drawings more than any earlier printmaking technique. Unlike many printmaking techniques, lithography required no special training as artists could work directly onto the plate and leave specialist printers to actually make the prints. For this reason many artists who were not trained printmakers (such as Géricault and Delacroix) often worked in lithography.
Ex: The collection of the Hon. Christopher Lennox-Boyd.
Stock: 39429

2. Jour de Fête at St Cloud Sept.r 1815 with the British Troops on Duty.

A. Long. [n.d., c.1815.]
Rare amateur lithograph. Printed area: 240 x 320mm (9½ x 12½"). Part of a print on reverse. £140
A fête at the Château de Saint-Cloud, just to the west of Paris. Although Napoleon had abdicated in June, some French forces kept up resistance into September, accounting for the British troops in this scene.
Amelia Long (née Hume) (1772-1837), married Charles Long who was created Baron Farnborough in 1826. Lady Farnborough was Girtin's favourite pupil, and her work was widely admired by professional artists and drawing masters. *For a sketchbook by the artist see V&A E.21080-1957. Ex collection of the Hon. Christopher Lennox-Boyd.*
Stock: 39358

3. Celadon and Amelia. From an Original Picture, in the Collection of Wm. Lock Esqr [...]

R. Wilson pinxit Londini. Browne aqua forti fecit.
Woollett sculpt. Publish'd June 10th. 1766 as the Act directs, by W. Woollett in Long's Court, Leicester Fields, & Ryland & Bryer at the King's Arms in Cornhill, London.

Engraving, sheet 440 x 550mm (17½ x 21½").
Trimmed inside platemark; repaired tear at top. Foxed.
Celadon at the centre, looking to the heavens with his arms outstretched in disbelief and grief; Amelia lies dead at his feet. In the background a house with a shepherd driving his sheep up a hill, on which is a fortress. To right, a bay with stormy seas and a broken bridge. Verse from 'Summer' by James Thomson from his 'The Seasons' below.

After an unlocated painting by Richard Wilson (1714 - 1782), the preeminent British landscape painter of the mid-18th century. Wilson's painting was exhibited in 1765 as 'A Summer Storm with the Story of the Two Lovers from Thompson (Celadon and Amelia), reinforcing the link with this popular literary source for 18th century artists. David Solkin has described this subject as a modern, Christian, English equivalent to the Ovidian death scene 'Destruction of the Children of Niobe' which Wilson also famously painted. *Fagan: 57, VI of VIII; for Wilson's 'Niobe' see ref 38488*
Stock: 38962

4. Het Ambacht van Cupido.

[Anon, c.1613]
Engraving with letterpress, sheet 145 x 190mm (5¾ x 7½"). Glued to backing sheet; text verso (not corresponding to this image wine making). £160
'Harmonium rerum Amor conservat'. Page from the 1613 edition (reprinted 1615, 1616 and 1619) of 'Ambacht van Cupido' ('The Trade of Cupid') by Daniel Heinsius (1580-1655). At this time Latin was the dominant language used to write poetry in the Netherlands, and Hensius, by writing in Dutch, pioneered the use of the language for poetry.
Stock: 39413

5. Hernes Oak. Windsor Forest. There is an old Tale goes, that Herne the Hunter, Sometime a 'Keeper here in Windsor Forest, Doth all the Winter time, at still midnight, Walk round about an oak, with ragged horns. Vide "Merry Wines of Windsor."

Drawn on Stone & Pub.d Jan.y 1st 1830 by W.A. Delamotte Jun.r R.M. college, Sandhurst. Printed by Chagrey, 310 Strand.
Lithograph. Rare. Sheet size: 215 x 155mm (8½ x 6½"). £120
Herne the Hunter's Oak was located in Home Park, Windsor. Herne, a character from Shakespeare's 'The Merry Wives of Windsor', seen seated below the tree with antlers on his head, was a forest keeper, said to have hung himself from the tree, his ghost haunted the forest at midnight. *Ex: The Hon. Christopher Lennox-Boyd.*
Stock: 39387

6. **Ireland Where'er I am, whate'er I be, / Dear ERIN! I'll remember thee: / In the glad hour of holy mirth, / I'll praise the Lord of heaven and earth [...]** **Charlotte Elizabeth.**

Printed by Howlett and Brimmer, 10, Frith Street, Soho, London [n.d., c.1830]

Rare letterpress printed in gold, sheet 155 x 115mm (6 x 4½"). £130

Verses by Charlotte Elizabeth Tonna (née Browne, 1790-1846), writer and social reformer. Born in Norwich, Charlotte Elizabeth married an army officer and accompanied him to his estate in Ireland. As the DNB states, 'she developed a sincere affection for the Irish people but at the same time grew increasingly severe and evangelical in her religious convictions [...]' her stay in Ireland had only intensified her antipathy towards the Catholic church, since she saw it as the means by which the Irish people were enslaved in ignorance and superstition'. Both Charlotte Elizabeth's love of Ireland and contempt for Catholicism are in evidence in this poem.

In 1824 Charlotte Elizabeth separated from her first husband and returned to England, and left a legacy of many literary works engaging with social reform issues, which after a period of neglect have recently been rediscovered thanks to increasing interest in women's literature.

Stock: 38938

7. **To Mr. Charles Snell, Mr. George Shelley, Mr. Robert More, Mr. Ralph Snow, Mr. Thomas Ollyffe, Mr. John Clark, Writing Masters of London / A Poem on Writing [...]**

[...]nted Written & Engraven by George Bickham, & Sold by H. Overton at ye White Horse without Newgate, by J. King at ye Globe in ye Poultry, & by J. Barnes at ye Crown in ye Pall-Mall London [c.1720] Very scarce broadsheet, sheet 495 x 345mm (19½ x 13½"). Trimmed; fold through centre. Cut inside image on left. Time stained. £450

Large engraving sheet with multiple portraits by George Bickham (1683/4-1758), writing-master and engraver, then the finest engraver of calligraphy in London. Bickham engraved both the individual portraits of the various writing-masters depicted here, and also engraved their individual copy-books. The calligraphic figures bordering the portraits are reminiscent of those of Edward Cocker (see ref 38877). The legend at the bottom of the sheet 'Blest Britains

then and blest Britannia too; For in this Art these Six the World outdoe' epitomizes the gifted generation of writing-masters commemorated here. See *Sloan, 'A Noble Art: Amateur artists and drawing masters 1600-1800' Ex: The Hon. Christopher Lennox-Boyd Collection.*

Stock: 38878

8. **Tom Jones assisting Molly Seagrim, In the Church Yard and Repelling her Adversaries [...]** [parallel text in French] **This Plate is Dedicated To John Pill Esq.r By His Most Obedient Humble Servant V.M. Picot**

P.J. de Louthembourg delin.t. The Landscape by W. Woollett. The Figures by F. Bartolozzi. V.M. Picot Ex. Engraving, platemark 390 x 350mm (15¼ x 13¾"). Tear on right; slight foxing; small margins. £240

Scene from Henry Fielding's novel *Tom Jones*, engraved after the Alsatian painter P.J. de Louthembourg by two of the finest printmakers of the day, William Wollett and Francesco Bartolozzi. Originally published in 1776, this is a later impression with the publication date having been removed from the plate. *De Vesme 1385 (unlisted final state with publication line excised).* *Fagan: 94 IV of IV.* Stock: 38960

9. **L'Atelier du Peintre.**

Alex. Desenne del. B.y Roger Sculp [c.1820] Rare engraving, sheet 155 x 130mm (6 x 5"). Trimmed inside platemark; glued to backing sheet; staining.£130 The painter's studio: an artist resting from painting his female sitter. In decorative frame with tools of the artist's trade below. Engraved by Barthélemy Roger (1767-1840) after Alexandre Desenne (1785-1827). Stock: 39405

10. **[Une Femme Montrant un Dessin a Deux Autres Femmes.]**

[Guercino inv. F. Bartolozzi sculp.] Etching. Proof before letters. Plate: 410 x 280mm, (16 x 11"). Very large margins. £190 A central woman, wearing a turban and holding a paint palette demonstrates her work to two further women. *de Vesme: 2127, I of II.* Stock: 39118

BOOKS

11. [Part one of 'The Ports of England' after Turner, containing views of Scarborough and Whitby]

Drawn by J.M.W Turner Esq,r R.A. Engraved by Thomas Lupton [mezzotint views only; naval design on wrapper by unknown etcher after Turner] London Pubd April 1 1826, by Tho.s Lupton 7 Leigh Street, Burton Crescent. Deposé à la Bibliothèque et se vend à Paris chez Shroth, Rue de la Paix No 18

Two mezzotints and frontispiece in original wrappers, 435 x 305mm (17 x 12"); also contains letterpress prospectus for the Ports of England and letterpress note on progress of George Cooke's contemporary 'London and its Vicinity'. Broken at spine. £450

Part one of 'The Ports of England' (1826-28), republished after Turner's death, in 1856, as 'The Harbours of England'. Turner (1775-1851) was closely involved with printmakers throughout his career (most famously in the Liber Studiorum for which Turner himself etched many of the plates). Scarce item. Turner produced increasing numbers of topographical watercolours in the 1810s and 1820s, and according to the Grove Dictionary of Art: 'the culmination of his newly concentrated style, in which watercolour was applied over broadly washed fields of colour in minute and brilliantly saturated touches, is perhaps the series of views of the Rivers of England and Wales...and its sequel, never published in its entirety, the Ports of England'.

According to Rawlinson Turner's preparatory studies for the two mezzotints are in the National Gallery, and the drawing for the cover design in the Fitzwilliam Museum, Cambridge. *Rawlinson 778-80; for the set of twelve in later impressions see ref 21970.*

Stock: 39403

12. [Scrap album containing Cricket Ephemera.]

[n.d., c.1850.]

Scrap album. Size: 290 x 235mm (11¼ x 9¼").

Damage to spine.

£600

An album containing a large amount of cricketing ephemera and articles, including both printed score cards and a very important manuscript score card indicating that, in 1837 Alfred Adams scored 279 against Bishops Stortford, the highest ever score recorded in cricket at the time of 279.

Stock: 39565

13. [Period scrap album containing an etching published by Darton, 1817; 'Natives pursuing Kangaroo's in the neighbourhood of New South Wales' after George Stubbs.]

[n.d., c.1817.] [Illustration; London, Published by Darton, Harvey & Darton, Gracechurch Street, Sept.r 1, 1817.]

Scrap album. Size: 290 x 230mm (11½ x 9"). Broken at spine. £350

A period scrap album containing mixed material, including prints, silhouetted cut-outs, drawings and watercolours, largely natural history. Includes a hand coloured etching titled, 'Natives pursuing Kangaroo's in the neighbourhood of New South Wales'; two aboriginies hunting kangaroos with spears, European buildings and a ship in the background. The female has two joeys in her pouch, a very unlikely occurrence. The shape of the kangaroos is based on the illustration by George Stubbs, painted from a skin provided by Sir Joseph Banks and used in the Official Account of Cook's First Voyage. The representation of Sydney is among the first of the colony. *Lennox-Boyd, 'George Stubbs: The Complete Engraved Works', 463.*
Stock: 39566

14. [A collection of Trade Cards in four Albums.]

[n.d., c.1850.]

Scrap albums. Sizes: 270 x 350mm (10½ x 13¾"). 255 x 360mm (10 x 14"). 295 x 445mm (11½ x 17½").

£2500

A fabulous collection of Trade cards in four albums 1840-1860's, Business cards, and invitations put together by Fanny van Beveren as titled on the cover board of one of her albums of over 1500 items including most trades, hotels, kitchen equipment, perfumes etc. A unique record of mainly Belgium industrial and shop industry.

Includes in ink a listing of a journey from Colbenz on 21/7/1844 amd finishing 20/10/1844 in Bruxelles, via Germany, Sweden, Russia, Odessa, Constantimople, Greece, in quarantine, Ancona, Trieste, Verona then Germany and finally Bruxelles by Pierre van Derbon and Edward de Doncker. They travelled to the cities of Liege, Gand, Bruges, Louvain, Anvers, Brussels, Lille, Constantinople, Stockholm, Athens, Ems, Cologne, Bonn, Berlin, Amsterdam.

Stock: 39564

15. His Majesties Commission for Building Fifty New Churches

[1727?]

8vo, 11pp., original wrappers, 195 x 120mm (7¾ x 4¾"). £120

The Commission for Building Fifty New Churches was an organisation established in 1710 with the intention of building fifty new churches for the rapidly growing city of London. Although it did not meet its target, it did result in the construction of Nicholas Hawksmoor's iconic London churches.

Letters Patent revoking the previous Letters Patent for this commission and appointing (probably re-appointing) 56 commissioners.

ESTC lists five copies only (four in the UK, one in the US). *Ex Earl of Hardwicke MSS*

Stock: 39197

DECORATIVE PRINTS

16. **Caledonia in a Reel. [&] Hibernia in a Jig.**

Drawn by Adam Buck. Engraved by Roberts & Stadler. London Published by William Holland, N.o.50, Oxford Street, March. 25. 1801.
Pair colour printed aquatints with stipple. Plate: 250 x 345mm, (9¾ x 13½"). Trimmed within lower margins.
Marks. Small margins on 3 sides. £490
Two scenes featuring allegorical figures of Scotland and Ireland dancing.
Stock: 39478

17. **[Vertue presupposes the Purity of the Soul]**

[by Pierre Daret, published 1721]
Engraving and letterpress, sheet 360 x 225mm (14¼ x 9"). Letterpress verso. £190
The heads of a family inspect to see whether the vessels in their cellars 'are well cleans'd, and of good Scent, before the precious Wines are poured into 'em'. Plate from 'Doctrine of Morality...According to the Stoick Philosophy', Thomas Mannington Gibbs' translation of the work by Marin le Roy, sieur de Gomberville, republished in 1726 as 'Moral Virtue Delineated'. As the explanation published accompanying the picture (not offered here) explains, the vessels are a metaphor for the human soul, which according to the philosophy espoused in this volume must be cleansed of impurity in order to approach virtue and to become worthy of the gifts bestowed from the heavens. *For another plate from the same volume see ref 28614*
Stock: 38945

18. **Industry. [&] Indolence. Dedicated to the Young Ladies [parallel text in French]**

G. Carter pinx.t. J. Jones fecit. Publish'd as the Act directs Oct.r 31 1781 by G. Carter Margaret Street. Cavendish Square.
Pair of rare & scarce mezzotints. Each c.260 x 190mm (10¼ x 7½"). Both with old folds above publication line, 'Indolence' with more damage in margins. £320
Industry: a young woman knitting. Indolence: a woman sits outside in the cold, clasping her feet to her for warmth. The two prints followed in the tradition of didactic art which Hogarth (in series such as 'Industry and Idleness') had used so masterfully.
The painter, George Carter (bap.1737-d.1794), was baptised in Colchester, Essex before moving to London. He travelled to Rome with John Singleton Copley (although there they parted, and Copley later described Carter as 'a sort of snail which crawled over a man in his sleep, and left its slime and no more'). After exhibiting regularly at the Royal Academy in the 1770s, Carter's apparent lack of success led him to travel more in later years, visiting Gibraltar, Russia and India. *Ex Collection of the Late Hon. C. Lennox-Boyd*
Stock: 38363

19. **[Times of Day.] Le Matin; Le Midi; Le Soir; Le Minuit.**

Se vend à Augsburg chez J.Jacques Haid, et à Paris chez Mr. Gilles Roffelin.
Set of four mezzotints. Ea. c. 420 x 285mm (16½ x 11¼"), with very wide margins. £1200
The times of day, each with an explanatory verse in French and German. In the morning a maid draws water from a well, apparently preparing to cook vegetables; at noon a couple say grace over their meal; in the evening a merchant weighs his coins; and at midnight a witch mixes a potion.
Stock: 38985

20. **[The Four Seasons] Le Printems [&] L'Esté [&] L'Automne [&] L'Hyver**

F. Verdier inventit J. Haussard sculp et excudit cum privilegio Regis [wording varies between plates] A Paris ches Daumont [n.d., c.1740]
Four engravings, rare complete, platemarks approx 315 x 390mm (12½ x 15¼"). Large margins. £950
Set of allegories of the four seasons, each with text identifying the various mythological figures depicted in each. After designs by François Verdier (1650-1730), French artist and draughtsman who specialized in such works. For the Gobelins he painted cartoons for a set of tapestries of 'The Months' which were woven for the Grand Trianon at Versailles. He also painted 14 decorative mythologies for the Grand Trianon and assisted Le Brun in decorating the Galerie d'Apollon at the Louvre.
Stock: 39163

21. **[The World of Wise Men] Mondo de Savii / Questa de savij e la felice stanza / In cui d'ogni virtu belleza splende [...]**

in Bassano per il Remondini [c.1680]
Etching with hand-colouring and gold-leaf, sheet 240 x 170mm (9½ x 6¾"). Trimmed to image on 3 sides. £360
Allegorical scene showing the rewards of virtue. Inside the central oval are figures demonstrating healing, justice, charity and other virtues, while in the corners of the sheet outside the oval are vices such as alchemy, sorcery and drunkenness.
Published by Giovanni Antonion Remondini (1634-1711), founder of the Remondini print publishing company which operated in Bassano del Grappa until 1860.
Stock: 38864

22. **[Four decorative designs of military subjects numbered 1-4]**

Cum Pr. S.C. Maj. Martin Engelbrecht excud A.V. [c.1730]
Four engravings bound with original stitching, each sheet approx 195 x 310mm (7¾ x 12¼"). Large margins. £220
Decorative military scenes published by Martin Engelbrecht (c.1684-1756), Augsburg publisher

specialising in ornamental and decorative motifs designed by artists such as the Augsburg-based Franz Xaver Habermann (1721-96).

Stock: 39428

23. **[Two rococo designs] A new Drawing Book of Landscapes By Adam Smith**

London. Printed for Rob.t Sayer, Printseller in Fleet Street [c.1770]

Two etchings, each platemark approx 110 x 85mm (4¼ x 3¼"). £140

Two scenes reminiscent of French rococo artists such as Pillement, Watteau and Fragonard, from a set for amateur artists to copy and learn from.

Stock: 38865

24. **The Warwick Vase. This Grand Specimen of Grecian Art in White Marble executed 350 Years before Christ, was dug out of the Ruins of Adrian's Villa at Tivoli. It was sent to England in 1774 and placed in the beautiful Grounds of Warwick Castle.**

London, Published Oct.r 1835 by W.B. Cooke, 27, Charlotte Street, Bloomsbury.

Etching. 150 x 205mm (6 x 8"). Small margins. £120

The Warwick Vase is a Roman marble vase with Bacchic ornament, discovered in the silt of a marshy pond at Hadrian's Villa about 1771 by Gavin Hamilton. He sold the fragments to Sir William Hamilton who repaired it with Carrara marble and shipped it to his nephew George Greville, 2nd Earl of Warwick, who set it on a lawn at Warwick Castle before building a conservatory for it. As a famous piece, a mould was made of it and two full-size bronze replicas were cast, one now Windsor Castle, the other in the Fitzwilliam Museum. At auction in 1978 the vase was purchased by the Metropolitan Museum of Art, but after it was declared an object of national importance an export licence was denied. It is now in the Burrell Collection near Glasgow in Scotland.

Stock: 38836

25. **Le Bon-Jour**

Peint par Miss Julia Couyers. Gravé par Aug.in Le Grand AParis chez Bance, Rue S. Denis, No 175 près celle aux Ours

Stipple printed in colours, sheet 270 x 210mm (6¾ x 4¼"). Slightly stained. £140

Attractive and delicate French genre scene of a family, with youngest child trying to catch a butterfly.

Stock: 38892

26. **[Elderly couple, woman pouring a drink]**

[E. Van Heemskirke pinx J. Smith fec et ex] [c.1706-7] Mezzotint, sheet 195 x 145mm (7¾ x 5¾"). Trimmed to image, losing text. Later reissue. £140

Engraved by the prolific early mezzotinter John Smith after Egbert van Heemskerck (1634/5-1704). Born in Haarlem, Heemskerck moved to England in the 1670s. His often satirical genre scenes (Quaker meetings were a speciality), derived from those of Ostade and Teniers, were popular with London engravers.

Late impression probably dating from around the time of Boydell's 'Collection of Portraits' (1805) in which the print was listed. Wine drinking interest. *Ganz iii/iii*

Stock: 39423

27. **[Man drinking, with woman behind holding a fish] De Tous Maux Il Faut Boire Du Vin, / Les Soins Et Chasse Le Chagrin: / Qu N'Adhere a Bacchus ou Qui Luy Fait La Guerre, / San Joie Et Sans Plaisir Doit Vivre Sur La Terre**

[Mi]jeris Pinxit Anno 1678. C.H. Van Meurs Sculp: Engraving, sheet 320 x 230mm (12½ x 9"). Trimmed, losing some text. Creasing. £160

Engraving after a painting by Willem van Mieris (1662-1747), painter and draughtsman from Leiden who, like Leiden 'Fine' painters before him, specialised in genre scenes depicting young women, musicians and drinkers. His father Frans was also an important artist. Text in French below praising the virtues of wine and warning that 'making war with Bacchus' leaves man 'to live on earth without joy or pleasure'.

Stock: 39194

28. **[Peasant Wedding]**

A. v. Ostaden Invent J. de Visscher fecit Justus Danckerts Excudit [c.1680]

Etching, sheet 260 x 380mm (10¼ x 15"). Repaired tears. Slight damage lower left; creasing. £95

Interior scene after Adriaen van Ostade (1610-85), a pupil of Frans Hals in Haarlem who specialised in genre scenes of peasant life. He was also, after Rembrandt, the most important Dutch printmaker of the 17th century.

Stock: 39192

29. **A River Scene in Devonshire. Engraved from a Picture in the Possession of George Brown, Esq.re for the Members of the Art Union of London, 1839.**

Painted by F.R. Lee R.A. Engraved by David Lucas. Printed by Brooker & Harrison.

Mezzotint. 490 x 580mm (19¼ x 22¾"). Trimmed to plate on three sides, several tears. £320

Workers clearing a fallen tree from a river, a thatched cottage to the right.

Stock: 38125

30. **[Horse Chestnut]**

J Martin [London, Published May 15th 1817 at R. Ackermann's Repository of Arts, 101 Strand.]

Etching, sheet 330 x 270mm (13 x 10½"). Trimmed losing text. Crease; slight foxing. £360

Horse chestnut with two groups of figures, and deer, beneath. One of seven etchings contained in John Martin's (1789-1854) first commercial publication, 'Characters of Trees' (1817). The work contained no text, being simply a series of unnumbered prints advertised as a drawing book. According to Campbell, "Horse Chestnut" is, without doubt, the most elaborate of the etchings produced for 'Characters of Trees'. Martin (1789 - 1854) is best known for his paintings and mezzotints of biblical subjects, in which capacity

his hold on the popular imagination was unparalleled in its day. In the 20th century the influence of these works has continued to be felt- Martin's mezzotint of Belshazzar's Feast was the basis of the enormous Babylon set constructed for D.W. Griffith's film 'Intolerance' (1916). C.W.5.
Stock: 39537

31. **[Lime]**

J Martin [London, Published May 15th 1817 at R. Ackermann's Repository of Arts, 101 Strand.] Etching, sheet 380 x 235mm (15 x 9¼"). Trimmed losing text. Crease; slight foxing. £360
Pine with ruined castle and distant mountains beyond, with a contrast between the strong foreground and faint, distant background produced by a 'stopping out' technique during the biting of the copper plate. One of seven etchings contained in John Martin's (1789-1854) first commercial publication, 'Characters of Trees' (1817). The work contained no text, being simply a series of unnumbered prints advertised as a drawing book. A preparatory drawing is in the Courtauld Institute collection.

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Stock: 39538

32. **[Oak]**

J Martin 1817 [London, Published May 15th 1817 at R. Ackermann's Repository of Arts, 101 Strand.] Etching, sheet 310 x 270mm (12¼ x 10½"). Trimmed losing text. Crease; slight foxing. £360
Imposing oak tree with figures below, including an archer taking aim at a group of three deer. One of seven etchings contained in John Martin's (1789-1854) first commercial publication, 'Characters of Trees' (1817). The work contained no text, being simply a series of unnumbered prints advertised as a drawing book.

Martin (1789 - 1854) is best known for his paintings and mezzotints of biblical subjects, in which capacity his hold on the popular imagination was unparalleled in its day. In the 20th century the influence of these works has continued to be felt- Martin's mezzotint of Belshazzar's Feast was the basis of the enormous Babylon set constructed for D.W. Griffith's film 'Intolerance' (1916). C.W.7.
Stock: 39536

33. **[Landscape with a fountain]**

A. Meyeringh inv. et fc. [c.1695]
Etching, platemark 220 x 330mm (8¾ x 13"). £180
One of a set of twenty-seven etchings of classical landscapes by Aelbert Meyeringh (1645-1714), Dutch artist who spent time in Rome and Padua before returning to Amsterdam, where he made this set of prints which register the influence of artists such as

Gaspard Dughet in their Italianate settings. *Hollstein 17*
Stock: 38946

34. **[Les Agréments de l'été.]**

[Gravé par W.m Woollett d'aprèsLe dessein Original de Meme grandeur inventé et dessiné par Jean Pillement.] [London, publish'd according to Act of Parliament June 26. 1760]
Engraving, sheet 400 x 490mm (15¾ x 19¼"). Trimmed and pasted to larger sheet of paper; unfinished proof before letters. £360
Figures relaxing and boating on a river in a sunny landscape. One of a series of the four seasons, 'Les Amusements du Printemps' engraved (in reverse) after drawings by Jean Pillement between 1757 and 1760, during the French painter and draughtsman's period working in England. Pillement's drawings for all four of the prints are now in the Louvre. See *Maria Gordon-Smith, 'Pillement', pp.69-73; Fagan 32 between I & II.*
Stock: 38964

35. **Les Agréments de l'été.**

Gravé par W.m Woollett d'aprèsLe dessein Original de Meme grandeur inventé et dessiné par Jean Pillement. London, publish'd according to Act of Parliament June 26. 1760
Engraving, sheet 430 x 510mm (17 x 20¼"). Trimmed inside platemark and around text; nicks and tears to edges. £260
Figures relaxing and boating on a river in a sunny landscape. One of a series of the four seasons, 'Les Amusements du Printemps' engraved (in reverse) after drawings by Jean Pillement between 1757 and 1760, during the French painter and draughtsman's period working in England. Pillement's drawings for all four of the prints are now in the Louvre. See *Maria Gordon-Smith, 'Pillement', pp.69-73; Fagan 32*
Stock: 38963

36. **[Figure reading in rocky landscape]**

[Nicolaas Visscher after Herman van Swanevelt?, c.1650]
Etching, platemark 155 x 205mm (6 x 8"). £160
Delicate landscape etching, from a series (numbered 11 lower right).
Stock: 39165

37. **[La Sybille Lybienne.]**

f. Barbieri detto Guercino inv. F. Bartolozzi.
Etching, printed in brown ink. Plate: 310 x 360mm, (12 x 14"). Very large margins. £140
A young woman in a turban reads a book she hold in her left hand, her right arm rests on a book titled 'Sibilla Libia.' *de Vesme: 2140, II of II.*
Stock: 39127

38. **[The Andrians.] [Le seul mauvais usage / Est cause du dommage...]**

[1614]
Fine engraving, platemark 235 x 190mm (9¼ x 7½"). Trimmed down from larger sheet; lower left corner reattached; letterpress verso. £160

Scene illustrating a passage from Philostratus' 'Imagines', in which Philostratus described an ancient painting depicting the arrival of Bacchus on the island of Andros. The passage had earlier inspired Titian's 'Bacchanal of the Andrians' (1523-6, Madrid, Museo Nacional del Prado). This engraving is taken from a 1614 translation of 'Imagines' by Blaise de Vigenère. Wine interest.
Stock: 39417

39. **The Favourite of Bacchus.**

London, Published by W. Humphrey.
Rare stipple, platemark 280 x 230mm (11 x 9"). Small dusty margins. £230
Young woman in classical dress adorned with grapes and carrying a goblet of wine to indicate her allegiance to Bacchus, the god of wine.
Stipple, a method of producing images from thousands of small dots rather than lines, was widely used in the late 18th century to make decorative images such as this.
Stock: 39195

40. **From an Original Drawing, in the Collection of John Barnard Esq.r.**

Simon. da. Pesaro inv e del: Gius. Zocchi. Sc: [n.d., c.1790.]
Etching printed in brown ink. Plate: 300 x 250mm, (11¾ x 9¾"). Very large margins. £160
A scene in which the figure of Europa rides on the back of Jupiter in the form of a bull, two cherubs fly above her whilst two putti ride a pair of dolphins.
Stock: 39418

41. **From an Original Drawing, in the Collection of John Barnard Esq.r.**

Simon. da. Pasero. del: Gius. Zocchi. [n.d., c.1790.]
Etching printed in brown. Plate: 300 x 250mm, (11¾ x 9¾"). Very large margins. £160
A scene showing Europa and a young woman sitting on a bull, to the right of them three woman stand in conversation.
Stock: 39419

42. **Hortus Eystettensis, Diligens et accurata omnium plantrium, florum, stirpium, quae, ex variis orbis terrae partibus, singulari studio collectarum, quae in celeberrimis viridariis arcem episcopalem ibidem cingentibus, olim conspiciebantur delineatio et ad vivum repraesentatio et advivum repraesentatio opera.**

Wolfg. Kil[ian]. Basili Beslaeri Philiatr et Pharmacopoei. M.D C. XIII.
Copper engraving. Sheet size: 495 x 395mm (19½ x 15½). Very scarce. Trimmed inside platemark. Damaged. Laid on backing sheet. £220
The titlepage to 'Hortus Eystettensis' by Basilius Besler, published in 1613. The Bishop, Johann Konrad von Gemmingen, commissioned Besler to produce the work, which he compiled over sixteen years, although the bishop died before its completion. Besler had the assistance of his brother and a group of skilled German

draughtsmen and engravers, including Sebastian Schedel, an accomplished painter, and Wolfgang Kilian, a skilled engraver from Augsburg. Kilian and his team engraved the initial copper plates, but after the bishop's death, the operations moved to Nürnberg and a new team of engravers, among whom were Johannes Leybold, Georg Gärtner, Levin and Friedrich van Hulsen, Peter Isselburg, Heinrich Ulrich, Dominicus Custos and Servatius Raeven. Camerarius' nephew, Ludwig Jungermann (1572-1653), was a botanist and wrote most of the descriptive text.
Stock: 39039

43. **[Frontispiece to John Anstis, 'The Register of the Most Noble Order of the Garter, From its Cover in Black Velvet, Usually Called the Black Book'] Registrum, quod a Tegumento Nigro vocatur Liber Niger [...]**

J. Sympson sculp [1724]
Very fine engraving, platemark 305 x 195mm (12 x 7¾"). Very large margins. £260
Decorative frontispiece to 'Register of the Order of the Garter', which the herald and antiquary John Anstis (1669-1744) had published at his own expense in 1724. This was a transcript of the Latin 'Black Book of the Garter' from circa 1535, in Windsor Castle.
Stock: 39204

44. **[Frontispiece before title added]**

Printed for Jn Bowles and Son at the Black Horse in Cornhill Publish'd according to Act of Parliam/t 4 Oct 1756
Rare engraving, platemark 330 x 215mm (13 x 8½"). £260
Frontispiece with rococo frame adorned by putti (top) and landscape scene with labourers below. Wine making interest.
Stock: 39409

45. **Inscribed by Permission to John Earl of Sandwich, &c. Who, with a condescension unparallel'd hath not only patronised the Author but to improve, & correct this Edition, hath procured from every part of the Kingdom, the most authentic Materials.**

Ja.s Miller Del.t. Rob.t Hancoc[k]. [n.d., c.1799.]
Engraving. Sheet 160 x 95mm (6¼ x 3¾"). Trimmed within plate, with some loss of inscription. £65
An allegorical dedication page, with the dedication on the base of pillar with the arms of the Earl of Sandwich on a shield.
Stock: 38848

46. **The Gentlemans Recreation. by R. Blome.**

[Anon, 1686.]
Engraving, sheet 415 x 260mm (16¼ x 11"). False margin added on left. Large margins on 3 sides. £260
Apollo enthroned with the Muses on either side; below Diana with two dogs. Frontispiece to 'The Gentleman's Recreation' (1686) by Richard Blome (bap.1635?-)

d.1705), cartographer and printseller. A volume which treats the utility of the liberal arts and sciences (hence the range of subjects depicted here), it included some of the earliest representations of British field sports (including the figure in the lower right holding a hunting rifle).

Stock: **38882**

47. **[Pax Artium Nutrix]**

B. West inv 1787 R.A. Etched by F. Bartolozzi 1787

[Publish'd as the Act Jany 28 1787 by Greenwood]

Etching, sheet 230 x 205mm (9 x 8"). Trimmed, losing publication line. £160

Woman sat on rocks with emblems of the three arts on her belt; putti carrying books and sheets of paper inscribed 'Italy', 'France' and 'Flanders'. The lion of Britannia lower left; bust of King George III and shield of Britannia upper right. Frontispiece to the 1787 auction catalogue of works from the collection of John Barnard (hence the putti holding the sheets of paper, standing for the national schools of art). John Greenwood, publisher of the catalogue, was the auctioneer. *De Vesme 553 iii/iii; for prints from Barnard's collection see refs 32741, 32875 &c.*
Stock: **38953**

DOGS

48. **The First Lesson.**

[James Bateman. Alfred Lucas.] London, Published September 1. st 1863 by B. Brooks & Sons, 48 Fetter Lane, City.

Mezzotint with etching. Platemark: 485 x 605mm (19 x 23¾"). Large margins. £230

A terrier in a barn, on the left, with a rat under its paw, looking at three puppies which watch eagerly; a kennel and broom behind.

After James Bateman (1814 - 1849). *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39071

49. **Ready for a Start.**

Painted by Frederick Taylor. Engraved by Alfred Lucas. [n.d., c.1850.]

Mezzotint. Rare. Sheet size: 565 x 730mm (22¼ x 28¾"). Trimmed to platemark. Glued at corners to backing sheet. Foxed. £480

A group of five dogs sit and lay before an empty bowl, staring up at a closed door to the right.

After (John) Frederick Talyer (1802-1889), English landscape watercolour painter, and president of the Royal Watercolour Society. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39081

50. **Phillis. A Pointer of Lord Clermonts.**

G.S. P.t. B.G. f.t. Published Nov.r. 5. 1772.

Mezzotint. Framed. Plate: 460 x 340mm, (18 x 13½") with very large margins; Frame: 610 x 495mm, (24 x 19½"). Unexamined out of frame. A few very minor repairs & foxing marks. £2000

A portrait of a pointer, belonging to Irish peer and politician William Henry Fortescue, 1st Earl Clermont (1722-1806) which stands in a landscape setting by a large boulder. The original painting is housed in the Leeds City Art Gallery. There are only two recorded impressions in this state recorded in CLB's reference book. *Lennox-Boyd: 34.II*

Stock: 39557

51. **Eos. A favourite, the property of his Royal highness Prince Albert, K.G. To whom this plate is with permission most respectfully dedicated by his very obedient humble servant Tho.s Mclean.**

Painted by Edwin Landseer, R.A. Engraved by Thomas Landseer. London, Published March 1. 1844 by Tho.s McLean, 26 Haymarket. Paris Publie apr H. Gache, 58 Rue de la Victoire.

Mezzotint. Very rare. Platemark: 550 x 690mm (21½ x 27¼"). Very large margins. Foxing in margins. £850

Eos was brought with Albert from Germany when he married Queen Victoria in 1840, and so great was his affection for the dog that, the following year, the Queen commissioned this portrait of it from Sir Edwin Landseer, as a surprise Christmas present. Eos died two and half years later. A sculpture based on the painting and partly worked on by the Prince, is on Queen

Victoria's tomb in the gardens at Windsor Castle. *Ex collection of Hon. Christopher Lennox-Boyd.*
Stock: 39076

52. **The Chase. To Thomas Griffith Esq:r, this Engraving from the Original Picture in the Collection, Is most respectfully dedicated by his very Obliged Servant Charlres Hancock.**

Painted by C. Hancock. Engraved by W. Giller. London, Published Nov.r 1. 1837, by Hodgson & Graves Printsellers by Special appointment to Her Majesty, 6 Pall Mall.

Mezzotint. Sheet size: 470 x 340mm (18¼ x 13¼"). Trimmed inside plate. £260

A dramatic scene with a black dog falling over the edge of a cliff, while chasing a rabbit lying dead below, as two other dogs watch from above.

After sporting and animal painter Charles Hancock (1802 - 1877). *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39065

53. **Fan. (Late the Property of Mr Hollis.)**

Engrav'd by J. Webb from a Painting by himself. Pub.d by Sherwood, Jones & Co Feb.y 1. 1823.

Very fine coloured aquatint. Sheet 135 x 215mm (5¼ x 8½"). Trimmed within plate, slight creasing in lower title area. £65

A terrier.

Stock: 39102

54. **Fairy. Landseer's Favourite Spaniel.**

[Edwin Landseer. Alfred Lucas.] [n.d., c.1849.]

Engraving. Very rare. Sheet size: 560 x 550mm (22 x 21½"). Slight damage. Creased. £380

The head of a spaniel in a circle looking to the right, behind a carved arm of a chair in the foreground. After the painting by Sir Edwin Henry Landseer (1802 - 1873). From the painting exhibited by Landseer at the Royal Academy 1835. The Cavalier was the property Lady Emily Elizabeth Bulwer-Lytton (1828-1848), daughter of Mrs Rosina Doyle Bulwer-Lytton, (1802 - 1882), the novelist, and Edward Lytton Bulwer (1803-1873), the author and poet of fantasies and fairy tales.

Ex collection of Hon. Christopher Lennox-Boyd.

Stock: 39066

55. **A Distinguished Member of the Humane Society. To Newman Smith Esq.re this Plate ferm the Original Picture in His Possession is repectfully dedicated by his Obedient and Obliged Humble Servant Fra. Grahn. Moon.**

Painted by Edwin Landseer R.A. Engraved by Thomas Landseer. London. Published November 1st 1839 by F.G.Moon Printeseller by Special Appointment to her Majesty 20 Theadneedle Street.

Mezzotint with engraving. Platemark: 550 x 690mm (21¾ x 27"). Very large margins. £550

The Newfoundland is supposed to be 'Bob', said to have been shipwrecked off the coast of England,

becoming a stray on the London waterfront. He is recorded as saving 23 people from drowning over fourteen years, for which he was declared a distinguished member of the Royal Humane Society, entitling him a medal and daily food. However, when

Landseer tried to paint Bob he could not be found, so another Newfoundland, 'Paul Pry', was substituted. *Ex collection of Hon. Christopher Lennox-Boyd.*
Stock: **39075**

EDUCATION

56. **Le Marcher a Lecole. [&] Le Retour de Lecole.**

T. Stothard del.t. G. Rotto sup. Publiée par A. Suntach le 20. Mai 1790.

Pair of stipples, very large margins. Plate: 195 x 180mm, (7¾ x 7"). £260

Two genre scenes, the first showing several children making their way into the schoolroom. The second shows the group of small children rushing out of the schoolroom at the end of the day.

Stock: 39100

57. **Eton [pencil]**

W.H. Wallace Hester [pencil signature] [n.d., c.1912.] Etching, blind stamped 'Artist's Proof', faded ink '26'.

175 x 255mm (7 x 10"). Very large margins. £120

By Wallace Hester, etcher and illustrator responsible for 12 cartoons for Vanity Fair, 1910, 1911, 1913.

Stock: 38924

58. **Cloisters, Eton [pencil]**

W.H. Wallace Hester [pencil signature] [n.d., c.1912.] Etching, blind stamped 'Artist's Proof', inked '24'.

175 x 250mm (7 x 9¾"). Very large margins. £75

By Wallace Hester, etcher and illustrator responsible for 12 cartoons for Vanity Fair, 1910, 1911, 1913.

Stock: 38922

59. **Highgate School [pencil]**

W.H. Wallace Hester [pencil signature] [n.d., c.1912.] Etching, blind stamped 'Remarque Proof'.

195 x 265mm (7¾ x 10½"). Very large margins. £120

View of the Science Block of Highgate School from Bishopswood Road.

Sir Roger Cholmeley's School at Highgate (Highgate School) is an independent school in Highgate, London. The school was established in 1565 by a Royal Charter of Elizabeth I giving permission for Sir Roger Cholmeley to erect a free grammar school for boys.

By Wallace Hester, etcher and illustrator responsible for 12 cartoons for Vanity Fair, 1910, 1911, 1913.

Stock: 38921

60. **Marlborough [pencil]**

W.H. Wallace Hester [pencil signature] [n.d., c.1912.]

Etching, blind stamped 'Artist's Proof', inked '17'. 195 x 260mm (7¾ x 10¼"). Very large margins. £130

By Wallace Hester, etcher and illustrator responsible for 12 cartoons for Vanity Fair, 1910, 1911, 1913.

Stock: 38923

61. **[Tonbridge, View from the Front.]**

F.P. Barraud. EW Evans. [pencil signatures.] London Published Jan.y 20.th 1893 by Mess.rs Dickinson &

Foster. Publishers to The Queen. 114, New Bond Street, W. Copyright Registered.

Etching, proof before title. Printseller's association stamp. Plate: 420 x 530mm, (16½ x 21"). Very large margins. £420

The front view of Tonbridge School, the British boys' independent school in Tonbridge, Kent. It was founded by Sir Andrew Judd in 1553 and is a member if the Eton group.

One of a set of three plates. *PSA: Vol.II. AP.100.*

Stock: 22515

62. **Collegium B. Mariae Winton Prope Winton.**

D. Loggan Delin & Sculp. [n.d., c.1675.]

Engraving. Plate: 460 x 400mm (18 x 15¾"). Central vertical crease as issued. Trimmed within plate along top edge. £280

A birdseye view showing all the buildings of Winchester College which was founded in 1382 by William Wykeham, Bishop of Winchester.

Stock: 39503

EPHEMERA

**63. J. Mechi's List of Articles No. 4
Leadenhall St. London.**

Whitting. London. 1841.

16p pamphlet with blue colour printed wrappers. Size:
175 x 110mm (6¾ x 4¼"). £140

A list of articles offered at premissis of John Joseph Mechi, designer of the 'Magic Razor Strop', as advertised on the first page. Lists include 'Articles for Ladies' Toilettes', 'Articles of the Pocket', and 'Articles of Amusement'. Mechi later went into partnership with Charles Bazan (Frederick Keats of Fortnum & Mason's was a colleague) marketing a successful patent in shop window lamps at 112 Regent Street.

Stock: 39466

64. Bought of Berry & Reid, (late Herne & Thompson,) Linen Drapers, 121 High Holborn, corner of King Street. [...]

[13 April 1816]

Engraved invoice with ms, sheet 110 x 205mm (4¼ x 8"). Folded; ms verso identifying invoice as paid 22 February 1817. £65

Invoice for a linen drapers situated on High Holborn in London. The premises occupied by Berry & Reid was on the corner of High Holborn and King Street, which in 1905 was developed into Kingsway, a large thoroughfare running south to the Strand and Aldwych. Holborn underground station is now in the approximate location of Berry & Reid.

Stock: 38939

**65. [Nurseryman] Bo.t of John Slater,
Nursuryman, Seedsman, Florist & c. Near the
Talbot Inn Malton. [Dec] 18[52]**

Engraved billhead with vignette, filled with ink mss. Bill to M. Fowles Esq.; Sheet 310 x 160mm (12¼ x 6¼"). £180

Slater died 8th January 1852, aged 57.

Stock: 39243

**66. [Receipt for insurance payments to
Royal-Exchange Assurance by Sir William
Lee] The 15th Day of July 1765. Received of
W.m Lee Esq. the Sum of Two Pounds Six
Shillings being the Eighth Annual Payment for
Assurance [...]**

Letterpress with ms, sheet 135 x 160mm (5¼ x 6¼"). Folded. £120

Receipt for payment made to the Royal Exchange Assurance Company in London, an insurance company founded in 1710, probably by Sir William Lee, 4th Baronet (1726-99).

The Royal Exchange Assurance continued as an independent company for over 250 years before merging with the Guardian Assurance Company in 1968.

Stock: 39200

**67. [Receipt for subscription to St. George's
Hospital, Hyde Park Corner] Received the
25th day of February 1777 from Sir William
Lee Bart, the sum of five Guineas, being One
Year's subscriptions towards the Relief of The
Sick, Lamé & Needy in St. George's Hospital
near Hyde-Park Corner [...]**

Rare engraved receipt with ms, platemark 150 x 170mm (6 x 6¾"). Small margins. Staining; tear top edge; additional ms verso. £320

Receipt for subscriptions paid to St. George's Hospital, Hyde Park Corner, probably by Sir William Lee, 4th Baronet (1726-99).

St. George's Hospital at Hyde Park Corner was converted from the Lanesborough House by Isaac Ware. The plaque at the top of this receipt replicates that on the building itself. The hospital is now in Tooting. *For a view of the hospital see ref 29409.*

Stock: 39198

**68. Definitive Treaty of Peace, His Majesty
the King of the United Kingdom of Great
Britain and Ireland, on the one part, and the
French Republic, His Majesty the King of
Spain and Indies, and the Batavian Republic,
on the other part.**

London Printed for J. Wallis, No 16, Ludgate-street, and Champante and Whitrow, Jewry-street: By J. Crowder and E. Hemsted, Warwick-Squar[e.]

Letterpress broadside with coloured engraving as head piece. Rare. Sheet 450 x 280mm (17¾ x 11"). Edges frayed, with loss of the end of the publisher's inscription. £420

A transcript of the 22 Articles of the Treaty of Amiens in 1802, decorated with a female allegorical figure representing the rewards of peace. The signatories were Napoleon Bonaparte, Marquess Cornwallis, the Marquis de Azara (Spain) and Rutger Jan Schimmelpenninck (Batavian Republic).

It is interesting that the largest article (by quite a margin) is X, concerning the restoration of Malta to the order of St. John of Jerusalem. An important Maltese item.

Stock: 39091

**69. Table shewing the Addition to be made
to each Sum of £100, assured by the Equitable
Society, when it shall become a Claim,
agreeable to Orders of General Courts [...]
William Morgan, Actuary.**

J. Bryan, Printer, 11, Grocers' Hall Court, Poultry. Letterpress, sheet 260 x 200mm (10¼ x 8"). Folds; stamp 'Earl of Hardwicke MSS' verso. £160

Table compiled by William Morgan (1750-1833), chief actuary to the Equitable Assurance Society 1774-1830, to show the yearly additions made on life insurance policies.

Morgan's work as an actuary provided the basis for Equitable Assurance to grow into the largest and most

solid of British life offices, and the company continues to look after the savings and investments of over 500,000 people.

Stock: 39199

70. **[Decree issued by Francesco I of the Two Sicilies, Naples, 17 May 1830] Francesco I. Per la Grazia di Dio Re del Regno delle Due Sicilie [...] Napoli, il di 17 di Maggio 1830.**

Pubblicato in Napoli ne di 19 di Giugno 1830. dalla Stamperia Reale.

Letterpress, printed area 430 x 295mm (17 x 11½").

Stamp of the Stamperia Reale upper right; creasing.

£180

Decree issued by Francesco I of the Two Sicilies in 1830, shortly before his death, consisting of nine articles concerning justice and punishment.

Stock: 38949

71. **Le Blesse de la Face. Dear [-] This is to acknowledge with deepest thanks the receipt of your contribution of [-] to the fund for the Special American Hospital in Paris for wounds of the Face and Jaw Respectfully Yours.**

Auguste Rodin 1916. [etched in reverse.]

Drypoint etching. 180 x 115mm (7 x 4½"). Scarce.

£850

A contribution receipt, one of at least two designed by the sculptor Auguste Rodin (1840-1917) to raise money to help First World War soldiers with bad facial injuries. The place features before-and-after portraits of one fortunate enough to receive treatment. *V. Thorson Rodin Graphics pg 69.*

Stock: 39088

72. **[Certificate for The Shipping Federation.] This Certificate is awarded to [] by the Executive Council of the Shipping Federation in recognition of his meritorious service as a member of the crew of the [] on [] under circumstances demanding an exceptional degree of skill and courage.**

Frank Brangwyn. [Signed in pencil.] [n.d., c.1906.]

Etching. Fine impression. Platemark: 235 x 330mm (9¼ x 13"). Large margins.

£320

A certificate for 'The Shipping Federation', etched by Sir Frank William Brangwyn RA (1867 - 1956). The design for the certificate was titled 'Shipyard Workers' in the proof stages and depicts a group of workers on the right and two classical figures on the left.

Stock: 39569

73. **Marlborough College. Christmas 1864. Arithmetic.**

1864.

Letterpress. Sheet size: 220 x 140mm (8¾ x 5½"). £60

An arithmetic sheet from Marlborough College, with 14 separate mathematic challenges inscribed over both sides of the sheet, for the students to solve over the Christmas period.

Stock: 39468

74. **[George IV acknowledgement of Friedrich Ferdinand replacing Luwig II as Duke of Anhalt-Kothen.]**

Jean Volrade Louis Baron de Salmouth. 1818.

Manuscript on vellum. 1p. Folio, Bernbourg, 20th

December 1818. in original royal crested Folio

measures: 390 x 265mm (15¼ x 10¼").

£280

A manuscript acknowledgement of Friedrich Ferdinand replacing Luwig II as Duke of Anhalt-Kothen. 'To a Convention concluded at Aix la-Chapelle for the Evacuation of the French Territory by the Allied Troops signed at Bernbourg'. Manuscript in English and French.

Congress of Aix-la-Chapelle, which took place between October 1 - November 15, 1818, was the first of the four congresses held by Great Britain, Austria, Prussia, Russia, and France to discuss and take common action on European problems following the Napoleonic Wars (1800-15).

Stock: 39504

75. **David's Pictures, Now Exhibiting At No. 20, Bedford Street, Covent Garden.**

Explanation of Three Original Pictures of the Chevalier David, First Painter to Napoleon.

London: Printed by B. McMillan, Bow Street, Covent Garden. [1815].

4to, letterpress pamphlet, pp.4. Rare. Creased and toned.

£230

During Napoleon's exile on Elba much Napoleonic art was displayed in London. This exhibition showed three paintings by Jacques-Louis David: 'Napoleon Crossing the Alps'; 'The Emperor Napoleon in His Study at the Tuileries'; and 'Portrait of Pope Pius VII and Cardinal Caprara'. This brochure contains descriptions of the three paintings in English and French. In pencil at top Whit Monday May 15, 1815.

Stock: 39084

76. **Banquet at Guildhall, Thursday 9th November, 1871. Bill of Fare. The Right Hon. Sills John Gibbons, Lord Mayor, F. Wyatt Truscott, Esq. and John Bennett, Esq. F.R.A.S., Sheriffs.**

Two sheets of letterpress hinged together, each 255 x 190mm (10 x 7½").

£90

Bill of fare for a banquet held on Lord Mayor's day in November 1871. The guests included William Gladstone and Robert Schenck, a Union Army general in the American Civil War who was appointed Minister to the United Kingdom by Ulysses Grant that year.

Stock: 39211

77. **A Descriptive Catalogue of The Great Historical Picture Painted by Mr. George Hayter [...] Representing the Trial of Her Late Majesty Queen Caroline of England with a faithful Interior View of the House of Lords, and One Hundred and Eighty-Nine Portraits [...]**

London: Printed by W. Hersee, White Lion Court, Cornhill. 1823

8vo book with five fold-out plates and original wrappers, 240 x 190mm (9½ x 7½"). £260
Guide to accompany George Hayter's 'The Trial of Queen Caroline 1820', published at the time of its first exhibition in 1823, with the public charged a shilling admittance. The painting is now in London's National Portrait Gallery. Includes an introduction explaining the event and space depicted, with several fold-out plates identifying the many individual sitters portrayed. The 'trial' depicted by Hayter was not technically a trial but a parliamentary debate on a bill designed to grant a divorce to George IV. He had separated from his wife Caroline, whose adulterous relationship with her valet Count Pergami had caused a scandal.
Stock: 38890

78. **[Mansion House Ball Invitation] Lady Mayoress presents her Compts, to [...] and desires the honor of [...] Company to a Ball on Tuesday April 12th 1791**
W. Hamilton R.A. inv.t 1791 F. Bartolozzi R.A.
Etched

Etching and engraving, sheet 105 x 145mm (4 x 5¾").
Trimmed inside platemark; creased; soiled. £160
One of many decorative tickets engraved by Francesco Bartolozzi for balls and concerts in Georgian London. Engraved in this instance after a design by William Hamilton (1751-1801), painter and illustrator who specialised in theatrical scenes such as the 23 Shakespearean scenes he painted for Boydell's Shakespeare Gallery. *De Vesme 1960 iii/iv*
Stock: 39210

79. **C. Smyth & Son, (Established 1828.) Dealers in English & French Goods, No. 28 Strada S.n Giovanni and No. 37 Strada Zaccharia, Valetta, Malta.**
[n.d., c.1850.]
Printed tradecard. Sheet size: 90 x 125mm (3½ x 4¾").
A tradecard for C. Smyth & Son, Malta.
Stock: 39459

FASHION

80. **Femme de Qualité en deshabillé.**

J.D.D. St. Jean delin. 1690. Avec privilege du Roy. F. Gallant f. Se Vend A Paris Sur le Quay Oelletier a la Pomme d'Or au premier apartment.

Very scarce etching with engraving. Printed area: 390 x 230mm (15¼ x 9"). Unexamined out of frame. £420
A woman stands before a dresser, looking into a large mirror, directly at the viewer; very sensual.

After painter and printmaker Jean Dieu de Saint-Jean (1654 - 1695), a pioneer designer of 'gravures de mode', prints mostly of fashion subjects, which he himself published.

Stock: 39384

81. **Femme de Qualité en Deshabillé Sortant du Lit.**

Peint par J.D. de St. Jean. Avec privilege du Roy 1688. Scarce etching with engraving. Sheet size: 370 x 395mm (14½ x 15½"). Unexamined out of frame.

Trimmed inside plate. Central vertical crease where previously folded. £420

A woman stands before a grand fireplace, gesturing towards a young servant who approaches from the left, whilst a man curiously watches from behind a curtain to the right, very sensual. The fireplace is ornately decorated with putti and vases, with a painting above of three putti at a forge.

After painter and printmaker Jean Dieu de Saint-Jean (1654 - 1695), a pioneer designer of 'gravures de mode', prints mostly of fashion subjects, which he himself published.

Stock: 39385

SCENES

82. **Chivied.**

Painted by Samuel J. Carter. Engraved by A.C. Alais. Printed by A. Holdgate. London. Published July 17th 1886, by Henry Graves & Co. Proprietors Publishers to HM the Prince & Princess of Wales, 6 Pall Mall. Copyright Registered.

Mezzotint with engraving. Platemark: 695 x 550mm (27¼ x 21½"). Damage to edges of sheet. Staining in margins. Very large margins. £130

Two kittens look down at three puppies, who have chased them up into a tree. A later issue of this print was published with the title, 'Baffled'.

After reputed animal painter Samuel John Carter (1835–1892).

Stock: 39244

83. **Lion & Lioness. (Prowling.) The Drawing in the possession of Sir Tho.s Lawrence, P.R.A.**

Drawn & Engraved by J.F. Lewis. [1825.]

Mixed method with mezzotint. 210 x 310mm (8¼ x 12¼); very large margins. Title bit messy. £230

John Frederick Lewis (1804-76), Orientalist painter made an Associate of the R.A. in 1859 and full member in 1865. *Ex Collection of the Hon.*

Christopher Lennox-Boyd.

Stock: 38831

84. **[Vulture & Snake.]**

J. Northcote R.A. pinx.t. S.W. Reynolds sculp. London Publish'd 5th April 1799 by Jeffryes & Co, Ludgate Hill.

Mezzotint. 490 x 610mm, 19¼ x 24". . Slight mount burn and staining, small surface crack. Laid on board. £650

A vulture grips a forked-tongued serpent in its claws.

Whitman: 422, state i of ii.

Stock: 11838

85. **Belshazzar's Feast.**

John Bull [John Martin] 1821. 1821.

Etching. Rare. Sheet size: 145 x 200mm (5¾ x 8").

Central vertical crease where folded as published. £360

A pamphlet etching inscribed 'John Bull 1821'

(changed to from John Martin) which gave information, with arrow lines to guide the eye in sequence, to 28 of the various features of the biblical scene. William Collins, in whose glass factory Martin had worked from 1809 - 1811, sold the pamphlet whilst the original painting was exhibited at his premises.

Collins changed the signature from 'J. Martin' to 'John Bull', the personification of the 'true' Englishman, representing the artist's patriotism. *Ex collection of Christopher Lennox-Boyd. The Prints of John Martin:*

Clark.

Stock: 39571

86. **The Blind Leading the Blind. From the Original Picture of the same size, Painted by Jacopo Robusti, commonly called Tentoretto; In the Collection of the Right Honourable the Earl of Chesterfield.**

Tentoretto pinxit. Gab.l Smith sculpsit. John Boydell excudit, London, 1767.

Engraving. Platemark: 290 x 365mm (11½ x 14¼").

Very large margins. £160

A group of three blind figures, walking on a hill to the left. The leading figure takes the hand of an elderly man,, both men with staffs and hats, as a boy follows behind. A dog is chained to a cup hung at the elderly man's hip. A landscape view in seen in the background.

Ex: Collection of Duke of Westminster.

Stock: 39475

87. **Christ Appearing to Mary in the Garden. From the Original Picture Painted by Pietro da Cortona, in the Collection of the Right Honourable the Earl of Orford, at Houghton.**

Pietro da Cortona Pinxit. W.m Walker Sculpsit. John Boydell excudit 1766.

Engraving. Platemark: 305 x 245mm (12 x 9¾"). Very large margins. £140

Christ standing in a garden holding a staff, looking down at Mary Magdalen who kneels distraught to his left. He is turned away pointing to the right. *Ex:*

Collection of Duke of Westminster.

Stock: 39472

88. **The Crucifixion.**

J. Martin K.L. [n.d., c.1840.]

Fine & scarce mezzotint. Sheet size: 240 x 165mm (9½ x 6½"). £260

A distant view of the Crucifixion, with a lightning bolt hitting the Temple in Jerusalem behind.

Stock: 39310

89. **['And Adam said, This is now bone of my bones, and flesh of my flesh: she shall be called Woman, because she was taken out of Man.' Genesis 2:23] [Text in parallel German and French; additional text in Latin]**

[by Johann Elias Ridinger, c.1745]

Engraving, sheet 375 x 520mm (14¾ x 20½").

Trimmed to image on 3 sides, losing some text; glued to backing sheet. £280

The creation of Eve in the Garden of Eden, as described in the book of Genesis. One from a set of twelve plates illustrating Adam and Eve in Paradise, the creation, and the fall of man, by Johann Elias Ridinger (1698-1767), German painter, printmaker and publisher. From his early apprenticeship with Johann Falch Ridinger specialised in depictions of animals, hence the great variety of animals in this print. He founded a publishing house in 1723, selling prints he designed and engraved himself, on subjects such as hunting, different breeds of horses, and zoological

abnormalities. Ridinger became director of the Augsburg Stadtkademie in 1759, and his two sons continued to run the Ridinger publishing house after his death. Very decorative item.

Stock: 38947

90. **[The Flagellation of Christ] O scelus; o pietas qui fers haec verbera Verbum? Erga te summus ferre coegit amor [...]**

Christoff Swartz Monachiens pinxit Elias van den bosche sculp Peter Overradt excudit [c.1610]

Engraving, pencil drawing verso; platemark 285 x 180mm (11¼ x 7"). Thread margins; staining. Later impression. £260

The Flagellation of Christ, a scene from the Passion of Christ which precedes the Mocking of Christ and the Crowning with Thorns. Engraved by Elias van den Bossche (c.1594-1613, fl.) after Christoph Schwarz (1548-92), Munich-based painter and draughtsman who became the Bavarian court's foremost painter of religious pictures during the reign of Duke William V. Probably a reduced copy of a scene first engraved by Jan Sadeler I as part of his Passion after Schwarz.

Stock: 39406

91. **Jacob Burying Labans Images. From the Original Picture Painted by Sebastian Bouron, in the Collection of the Right Honourable the Earl of Orford at Houghton. Vol. II. No.5.**

Seb. Bourdon Pinxit. R. Earlom Fecit. John Boydell excudit 1766.

Mezzotint with etching. Platemark: 415 x 500mm (16¼ x 19¾"). Very large margins. £260

Jacob instructing his household to bury their gods (Genesis 35:2/4), standing in the centre before a pyramid and a broken pillar, looking at a young woman who is holding a baby. A man at the far right is seen putting a statue in a hole, a woman is kneeling in the centre to unpack a basket, behind two men are discoursing and a woman is riding a camel, holding two children. To left are sheep and an ox.

From 'The Most Capital Paintings in England', a large series of engravings in five volumes published by John Boydell who promoted the interests of both artists, engravers and patrons, which played an important part in developing print culture in the 18th century. *Ex Collection Duke of Westminster.*

Stock: 39365

92. **[La Sainte Vierge et L'Enfant Jésus.]**

Guercino inv. F. Bartolozzi sc. [J. & J. Boydell.] [n.d., c.1790s]

Etching printed in brown ink. Plate: 180 x 280mm, (7 x 11"). Very large margins. £160

The young Jesus holds a book and turns to the right to face his mother who, standing behind him, tries to turn the page. *de Vesme: 2135 II of II.*

Stock: 39120

93. **[The Last Supper]**

[Marcantonio Raimondi after Raphael] Ant. Sal. exc. Engraving, sheet 295 x 435mm (11½ x 17"). Trimmed and glued to backing sheet. Staining and damage. £480
The Last Supper, engraved after a drawing by Raphael (now in the Royal Collection) by the artist's frequent collaborator Marcantonio Raimondi. Since the drawing does not relate to any other known work by Raphael it may have been made specifically as a preparatory drawing for this print. Like many other artists since, Raphael understood and exploited the potential of prints after his work to spread his reputation throughout Europe.

Later publication by Sala.

Stock: 39193

94. **Saint John Preaching in the Wilderness. From the Original Picture painted by Salvator Rosa, In the Collection of the Right Honourable the Earl of Chesterfield; To whom this Plate is most Humbly Dedicated, by his Lordship's most Obligated and most Obedient Servant, John Boydell.**

Salvator Rosa Pinx.t. R. Earlom delin.t. John Browne Sculpsit. J. Boydell excudit 1768. Published May 2.d 1768.

Engraving. Platemark: 480 x 600mm (18¾ Foxing in margins. Large margins on 3 sides. Trimmed to plate at top edge. £240

St John with cross, clothed in skins, standing under an overhanging rock, with a crowd listening to him gathered around a pool.

From 'The Most Capital Paintings in England', a large series of engravings in five volumes published by John Boydell who promoted the interests of both artists, engravers and patrons, which played an important part in developing print culture in the 18th century.

Stock: 39363

95. **The Death of Saint Joseph. From the Original Picture Painted by Velasco, in the Collection of the R.t Hon.ble the Earle of Orford at Houghton.**

Velasco Pinxit. Alex.r Bannerman Sculpsit. John Boydell excudit 1766.

Engraving. Platemark: 280 x 380mm (11 x 15"). Very large margins. £140

Saint Joseph on his deathbed, with the Virgin at the left side, leaning her head against his pillow and weeping, and Jesus on the right, speaking to him, with four putti overhead. *Ex: Collection of Duke of Westminster.*

Stock: 39474

96. **The Opening of the Sixth Seal.**

Engraved by G.H. Phillips, from the Original Picture by F. Danby A.R.A. In the Collection of William Beckford Esq.r. London, Published Jan.y 1830 by M. Colnaghi, 23 Cockspur Street.

Hand coloured mezzotint. Sheet size. 575 x 790mm (22½ x 31"). Trimmed inside plate at top and bottom edges. Light foxing. £650

An illustration from the passage in the Revelations of St. John the Divine in which 'The people (are) calling

on the mountains, to fall on them, and hide them from the wrath of God'. Chapter 6, from verse 12 onwards describes the scene and is inscribed below the image at both sides of the title.

Danby's enormous oil painting of this subject, entitled *An Attempt to Illustrate the Opening of the Sixth Seal* was heralded as the most popular painting at the Royal Academy's exhibition of 1828, having to be moved to a distant gallery because of the crowds which it attracted. It was bought by the fabulously wealthy collector William Beckford for 500 guineas and Danby received a further 200 guinea prize from the British Institution, together with 300 guineas from Colnaghi who had already agreed to purchase the copyright of the image for engraving in December 1827.

Stock: 39251

97. **[The woman caught in adultery.] Drawn by Mr. Hussey from the Original Picture of Agostino Carracci, in the Zampieri Palace at Bologna, and presented By him to the Earl of Northumberland in the Year 1737. Now in His Majesty's Collection.**

F. Bartolozzi Londini Sculp. [n.d., c.1765.]

Engraving. Platemark: 375 x 440mm (14¾ x 17¼"); very large margins. Very small worn area to right side. £260

Christ standing on a dais in the temple, his apostles around him, a man sitting on the steps near His feet; Christ raises His right hand and looks at a woman, who stands on the right with her hands bound, while Pharisees standing behind to right accuse her, one pointing at a passage in the Torah.

After Agostino Carracci (1557 - 1602), intermediary draughtsman is Giles Hussey (1710 - 1788).

Stock: 39359

98. **The Earl of Argyle, Only two Hours before his Execution, and the Distress and Astonishment of one of the Council who condemned him, on seeing him in a tranquil Sleep. Vide Fox's Hist.y of the Reign of James II. Page 218.**

Published and Sold Wholesale and Retail by W. Davidson Alnwick.

Woodcut. Very scarce. Sheet size: 465 x 340mm (18¼ x 13¼"). Trimmed within plate. Horizontal central crease. Glued to backing sheet at corners. £280

Archibald Campbell, 1st Duke of Argyll, Scottish Protestant leader, about to be executed for his opposition to the Roman Catholic James II of Great Britain and Ireland (James VII of Scotland), yet found fast asleep beside a letter inscribed, 'Your Affectionate Husband ... Argyle'. Two council members enter from the right, astonished with his composure, with the executioner holding a raised axe in the shadows of the cell behind the door.

A rare illustration to 'A History of the Early Part of the Reign of James II', written by Charles James Fox. It was left unfinished at his death in 1806 and was not published until 1808. *Ex collection of Hon.*

Christopher Lennox-Boyd.

Stock: 39022

99. **Enthauptung des Königs in England Ano 1649.**

[n.d., c.1663.]

Engraving. Platemark: 230 x 300mm (9 x 11¾"). Very large margins. Crease as normal. £220

The execution of Charles I (1600-1649) at Whitehall, January 30th 1649, which took place in front of the Banqueting House, with the head of Charles held up to the crowd below. Coats of arms are either side of the title above.

An illustration to 'Theatrum Europaeum', a journal on the history of the German-speaking lands by Matthäus Merian, published between 1633 and 1738.

Stock: 39322

100. **The Procession of Edward VI. From the Tower of London to Westminster. Engraved from a Coeval Painting at Cowdray in Sussex, the Seat of Lord Viscount Montague.**

Drawn from the Original by S.H. Grimm. Engraved by James Basire. Sumptibus Societatis Antiquarorum Londini. [n.d., c.1774.]

Engraving on three sheets conjoined. Total 660 x 1350mm (25 x 53"). Folds, as issued. Some foxing & stains. £360

The coronation procession of Edward VI, 20th February 1547, from the Tower of London through the City to Westminster Abbey. Shown from the north, so the Tower is on the left and the Thames and Southwark at the top, the view shows little respect for perspective, with some of the figures bigger than the buildings. The new king is on horseback, under a canopy, near Cheapside Cross. St Paul's Cathedral still has the spire that was destroyed by lightning in 1561.

The original painting was destroyed in a fire at Cowdray in 1793.

Stock: 39006

101. **Guy Fawkes detected & seized under the House of Lords Nov.r 5th 1606. Percy & Catesby slain in attempting their escape from Holbeach.**

London Pub by Thomas Kelly, Paternoster row, Oct 16 1813.

Engraving, sheet 330 x 210mm (13 x 8¼"). £130

Two famous scenes from British history.

Stock: 39218

102. **A Perspective View of the Execution of Lord Ferrers at Tyburn. May 5th 1760, for the Murder of his Steward.**

[Anon.] Printed for Rob.t Wilkinson, 58 Cornhill. [n.d., c.1760.]

Etching. Sheet size: 250 x 330mm (9¾ x 13"). £180

Laurence Shirley, 4th Earl Ferrers (1720 - 1760) hangs from the gallows at Tyburn, for the murder of his steward John Johnson who was attempting to collect money due to Ferrers's estranged wife. Soldiers stand close by inside a ring made by soldiers on horseback as a few spectators stand beyond the ring with more watching from wooden stands built to the left and right. Ferrers was driven to Tyburn, dressed in a silver

embroidered suit, in his own coach drawn by six horses.

Stock: 39316

103. Her Majesty The Queen Opening the Great Exhibition of All Nations, 1851.

Painted by H.C. Selous. Engraved by S. Belln. London, Published May 1. 1856, by Thomas Boys, Printseller to the Royal Family, 467, Oxford Street. Paris, E. Gambart & Co. 15 Rue Charlot. New York, Williams, Stevens & Co., 353 Broadway, Déposé.

Scarce mixed method engraving. Fine impression. Sheet size: 740 x 990mm (29 x 39"). Trimmed inside plate at lower edge of sheet. Repaired tear top right.

£520

A scene depicting the opening of the Great Exhibition, May 1st 1851. The Archbishop of Canterbury blessing the Exhibition, with commissioners, ministers and dignitaries surrounding the Royal Family. More than 25,000 people attended on the opening day. The artist included Sir Henry Cole, later the first director of the Victoria and Albert Museum, in the group on the left. Henry Courtenay Selous (1803-1890) was a London-based painter of genre, landscape, historical and literary subjects, who also worked as a panorama painter. He was the son of the painter George Selous and pupil of John Martin.

Stock: 39252

104. A View of the Tryal of Warren Hastings Esq.r, befor the Court of Peers in Westminster Hall, on an Impeachment at the Bar of the House of Lords, by the Commons of Great Britain, in Parliament assembled, February 13. 1788.

Drawn by E. Dayes. Engraved by R. Pollard. Aq.t by F. Jukes. London Publish'd Jan.y 3. 1789 by R. Pollard, Engraver, No. 15 Braynes Row, Spa Fields.

Aquatint. Very scarce. Sheet size: 465 x 680mm (18¼ x 26¾"). Trimmed inside plate. Damaged in title area.

£580

A highly detailed scene of the trial at Warren Hastings at the Court of Peers in Westminster Hall, the galleries packed with spectators. Hastings (1732 - 1818) was the first Governor of the Presidency of Fort William (Bengal), the head of the Supreme Council of Bengal, and thereby the first de facto Governor-General of India from 1773 to 1785. He was accused of corruption and impeached in 1787, but after a long trial he was acquitted in 1795. He was made a Privy Counsellor in 1814. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 38901

105. By Permission of [the]... Trustees of the Cottonian Library. This Plate Being a Correct Copy of King John's Great Charter [...].

Sold by J. Pine, in Old Bond Street Near Piccadilly and by the Bookseller of London and Westminster. [n.d., c.1733.]

Early hand coloured engraving. Sheet size: 720 x 510mm (28¼ x 20"). Damaged. Fine frame. £1500

A facsimile of the Magna Carta, with a series of 25 hand-coloured coats of arms of the Barons in columns

on either side, a heading and dedication panel at the top and bottom, and a panel containing notes and a representation of the remains of King John's Great Seal at the bottom. All panels surrounded by oak leaf, acorn and bell decorated borders.

Stock: 39334

106. Magna Carta. Regis Johannis. With the Seals of the Kings Securities to Magna Charta and Shields on ye Barrons in Arms.

Facsimile by Express Permission from the original Document in the British Museum. London Published by Chatto & Windus 214 Piccadilly. [n.d., c.1880.] Hand coloured lithograph. Sheet size: 760 x 555mm (295 x 21¾"). Sheet toned. Laid on board £780
A facsimile of the Magna Carta, with a series of hand-coloured (some finished in gold) coats of arms of the Barons in surrounding the text, and the Seals of the Kings Securities below.

Stock: 39339

107. To his Majesty King William the Fourth, this Engraving commemorative of Magna Charta, is, with his gracious permission, most respectfully dedicated, by his truly obliged Subject & Servant, Robert Bowyer.

Painted by A.W. Devis. Engraved by J.C. Murray. M.Parkes. [Signed in pencil.] Published 1st July 1833, by Rob.t Bowyer, & M. Parkes, 22, Golden Square, London, & M.M. Pittner et Goupel, Boulevard, Montmatre, Paris, Déposé.

Scarce mezzotint. Selected by Parkes with blind stamp; Sheet size: 650 x 905mm (25½ x 35½"). Trimmed inside plate. Repaired tear to left middle. £650

An interior scene within a Renaissance cathedral depicting the presentation of the Magna Carta to the people. In 1215 King John was forced to sign a bill of rights at Runnymede, near Windsor,

Stock: 39245

108. [Funeral Procession of Lord Viscount Nelson, Jan.y 9th 1806.]

[W.M. Craig del. Edw.d Orme excu.t. J. Godby sculp.t.] [Published & Sold Jan.y 12 1806 by Edwd Orme Engraver, Printseller to the King & Royal Family, 59, Bond Street, London.]

Coloured aquatint, sheet 270 x 395mm (10¾ x 15½"). Trimmed to image, losing all letters, tear in right edge. £180

Nelson's hearse in Ludgate Street, with St Paul's Cathedral behind. The design mimicked the 'Victory', with a figurehead and ship's stern. This example is apparently an early state: most examples have the shadows of spectators in the upper windows of Ludgate Street, all blank here.

A plate from 'Orme's Graphic History of the Life, Exploits, and Death of Horation Nelson', published only three days after the funeral. *Abbey Life in England* 327.

Stock: 39092

109. Lord Nelson's Banner of Emblems, As carried in the Funeral Procession on the 9th of January, 1806, from the Admiralty to St Paul's.

W.M. Fellows Aquatinta. London: Published Jan 25th, 1806, at Ackermann's Repository of Arts, 101, Strand where, also, is published, Lord Nelson's Funeral Car, Coffin, Banners, and Trophies; the Barge, with an interesting account, that brought his Lordship's body up the Thames, the 8th January. 1806.

Broadside with fine coloured aquatint, 265 x 210mm (10¼ x 8¼"). with additional letterpress, on paper watermarked 'J. Rose 1804'. Large margins. Some creasing. £650

A representation of the banner carried at Nelson's funeral, with the figure of Britannia surrounded by emblems of Nelson's life. A scarce piece of Nelson memorabilia.

Stock: 39097

110. The Grand Funeral Car which conveyed the remains of our Immortal Nelson from the Admiralty to St Pauls on the 9.th of Jan.y 1806. Admiral Lord Visc.t Nelson. Born 29th September 1758 _ Killed in Battle 21st Oct.r 1805.

Bragg sc. London Published by John Wallis Jun.r Fleet Street & Sold wholesale by Champante and Whitrow, Jewry Street 1806.

Coloured aquatint, rare; sheet 310 x 240mm (12¼ x 9½"). Some creasing. £260

Nelson's hearse, mimicking the 'Victory', with a figurehead and ship's stern.

Stock: 39096

111. An Exact Representation of the Grand Funeral Car which carried the remains of Lord Nelson to St Paul's on Thursday January 9th 1806.

Pub.d Jan.y 13th 1806 by S.W. Fores No 50 Piccadilly. Rare coloured aquatint, with black borders; sheet 275x 250mm (11 x 9¾"). Trimmed close to plate on three sides, colour overlapping into margins, tear in right edge. £280

Nelson's hearse, mimicking the 'Victory', with a figurehead and ship's stern. A separately issued print, published less than a week after the funeral.

Stock: 39095

112. Funeral Procession of Lord Viscount Nelson, Jan.y 9th 1806.

[W.M. Craig del. Edw.d Orme excu.t. J. Godby sculp.t.] [Published & Sold Jan.y 12 1806 by Edwd Orme Engraver, Printseller to the King & Royal Family, 59, Bond Street, London.]

Coloured aquatint, sheet 270 x 395mm (10¾ x 15½"). Trimmed to inside image, title pasted on in image. £180

Nelson's hearse in Ludgate Street, with St Paul's Cathedral behind. The design mimicked the 'Victory', with a figurehead and ship's stern.

A plate from 'Orme's Graphic History of the Life, Exploits, and Death of Horation Nelson', published only three days after the funeral. *Abbey Life in England* 327.

Stock: 39094

113. [The Radlet Murder.] Dragging for the body of Mr Weare, in the Pond of Elstree. ... Safe in a titch he bides, / With Twenty trenched gashes in his head, / The least a death to Nature.

Drawn on Stone bu J. Bulkeley. Printed by C. Hullmandel. Pub.d 18 Nov.r 1823, by W. Chapman, 362 Oxford St.t.

Scarce coloured lithograph. Printed area 235 x 270mm (9¼ x 10¾"). Some surface soiling. £240

One of five plates, all with quotations from Shakespeare, published between 12 and 25 November 1823, illustrating the 'Radlet Murder'. Solicitor and gambler William Weare was shot, had his throat cut and finally bludgeoned, before his body was dumped in a pond. John Thurtell & William Probert were tried, found guilty, executed and dissected. A waxwork of Thurtell's body was displayed in Madame Tussauds for 150 years A third man, Joseph Hunt, was condemned to death but, because he co-operated with the police, had his sentence was commuted to transportation to Botany Bay, where he rehabilitated himself enough to be made a police constable. Australian interest.

Stock: 39333

114. [The Radlet Murder.] The Front View of Gill's Hill Cottage. No Place should Murther sanctuarize. Shakespeare's Hamlet.

Drawn on Stone bu J. Bulkeley. Printed by C. Hullmandel. Pub.d 21 Nov.r 1823, by W. Chapman, 362 Oxford St.t.

Scarce coloured lithograph. Sheet 240 x 275mm (9½ x 10¾"). Trimmed to image. £160

One of five plates, all with quotations from Shakespeare, published between 12 and 25 November 1823, illustrating the 'Radlet Murder'. Solicitor and gambler William Weare was shot, had his throat cut and finally bludgeoned, before his body was dumped in a pond. John Thurtell & William Probert were tried, found guilty, executed and dissected. A waxwork of Thurtell's body was displayed in Madame Tussauds for 150 years A third man, Joseph Hunt, was condemned to death but, because he co-operated with the police, had his sentence was commuted to transportation to Botany Bay, where he rehabilitated himself enough to be made a police constable. Australian interest.

Stock: 39332

115. The True Maner of the Execution of Thomas Earle of Strafford, Lord Lieutenant of Ireland upon Tower hill, the 12th of May, 1641.

WH. [Monogram of Wenceslaus Hollar within plate.] 1641. Later.

Etching. Platemark: 185 x 260mm (7¼ x 10¼").

Vertical folds in the centre. Large margins. £180

A scene depicting the execution of Thomas

Wentworth, Earl of Strafford (1593-1641), an English

statesman and a major figure in the period leading up to the English Civil War.

Crowds of spectators standing in wooden stands gather around, one of them collapsing in the distance, with a raised platform in the middle with the executioner holding an axe, Strafford, his kindred and friends, Bishop Usher and Sherriffs surrounding him. The Tower of London is in the background. *Pennington, 552: III of III.*

Stock: 39353

116. The True Maner of the Execution of Thomas Earle of Strafford, Lord Lieutenant of Ireland upon Tower hill, the 12th of May, 1641.

WH. [Monogram of Wenceslaus Hollar within plate.] 1641.

Etching. 17th century watermark; Platemark: 185 x 260mm (7¼ x 10¼"). Vertical fold in the centre. Large margins. Slight tear at bottom. £320

A scene depicting the execution of Thomas Wentworth, Earl of Strafford (1593-1641), an English statesman and a major figure in the period leading up to the English Civil War.

Crowds of spectators standing in wooden stands gather around, one of them collapsing in the distance, with a raised platform in the middle with the executioner holding an axe, Strafford, his kindred and friends, Bishop Usher and Sherriffs surrounding him. The Tower of London is in the background. *Pennington, 552: II of III.*

Stock: 39352

117. The View of the Charity Children in the Strand, upon the VII of July, MDCCXIII, being the day appointed by her late Majesty Queen Anne for a Publick Thanksgiving for the Peace...

G. Vertue delin et sculpsit 1715. [but 1774]. Engraving on two sheets conjoined. Total 380 x 1260mm (15 x 49½"); large margins. Folds, as issued. £320

A large prospect of the Strand during the ceremonial procession celebrating the end of Britain's participation in the War of the Spanish Succession, sealed by the Treaty of Utrecht in 1713. Two stands hold 4,000 children, clothed for the occasion, girls on the left and boys on the right.

Stock: 39005

118. The public Exhibition of the Body of Williams.

[Anon, c.1811.]

Stipple, sheet 105 x 160mm (4 x 6¼"). Trimmed around image and title. £80
The body of John Williams, the principal suspect in the 'Ratcliff Highway Murders', a series of murders in East London in December 1811. Williams was arrested and imprisoned but before the case went to trial he used his scarf to hang himself in his cell at Coldbath Fields. The court declared Williams guilty of the crimes, taking his suicide as an admission of his guilt. Following this decision, Williams' corpse was paraded through the streets of East London, past the locations of the

murders, in a procession supposedly seen by 180,000 people.

Thomas De Quincey witnessed the event and wrote of it: 'When the cart came opposite the late Mr Marr's [one of the victims] house a halt was made for nearly a quarter of an hour. ... The procession then advanced to St George's Turnpike, where the New Road [now Commercial Road] is intersected by Cannon Street Road. Those who accompanied the procession arrived at a grave already dug six feet down. The remains of John Williams were tumbled out of the cart and lowered into this hole, and then someone hammered a stake through his heart.'

Stock: 39205

119. View of the body John Williams, the suppos'd Murderer of the families of Marr & Williamson.

[n.d.c.1811.]

Engraving. Platemark: 115 x 175mm (4½ x 7"). £90
A street scene depicting the burial procession of John Williams, the principal suspect in the Ratcliff Highway murders, two vicious attacks on two separate families that resulted in seven fatalities. The two attacks occurred within twelve days in December 1811, in homes half a mile apart near Wapping in London His body is laid on a death cart, along with the murder implements of pen maul, ripping chisel and iron crowbar. Williams was declared guilty after committing suicide in his prison cell. Following this decision, Williams' corpse was paraded through the streets of East London, past the locations of the murders, in a procession supposedly seen by 180,000 people.

Stock: 39313

120. Alexander und sein Arzt Philippus.

H.F. Fuger pinx.t. J. Pichler inv.t Vienne 1792. Das Originalgemälde befindet sich in der Sammlung des K.K. Leibchirurgen Hunckovsky.

Very scarce mezzotint. Sheet size: 620 x 745mm (24¼ x 29¼"). Large margins. Trimmed to plate at lower edge of sheet. Light creases. Repaired tear in right edge of sheet. £580

A lively and detailed scene depicting Alexander on his sickbed, surrounded by his entourage, holding a cup in his right hand and watching his doctor Philip, who is reading a letter to him, to the left. After Alexander fell ill, one of his generals wrote him a letter warning that Philip, Alexander's doctor and old friend, had been corrupted by the Persian enemy. Alexander nevertheless trusted Philip and fearlessly drank the medicine which the latter had prepared.

Two lines of text in Latin and German (quote from 'Curtius L. III.C.VI') at both sides of title. *Ex: collection of the Late Hon. C. Lennox-Boyd.*

Stock: 39261

121. [Bacchus Infant.]

Guercino inv. F. Bartolozzi del et sculp.

Etching. Plate: 280 x 340mm, (11 x 13¼"). Very large margins. £160

The infant Bacchus seated on a rock faces right towards a barrel of grapes and in two hands he holds a large bottle from which he drinks. *de Vesme: 2132 II of II.*

Stock: 39119

122. [Sophonisba accepting the Nuptial Present sent by her Husband Masinissa. From the Original Picture by Luca Giordano, in the Collection of his Grace the Duke of Devonshire, to Whom this Plate is most humbly inscribed, By His Graces most Obliged and most devoted Servant. J.Boydell.]

Luca Giordano Pinxt. S.F. Ravenet Sculpt. J. Boydell Excudit [Size of Picture 4F :9I by 6F:6I in length. No., 6. Under. Publish'd according to Act of Parliament, March 1st. 1764, by J. Boydell Engraver, in Cheapside.London.]

Copper engraving. Proof impression. Platemark: 425 x 535mm (16¾ x 21"). Very large margins. Creased.

Tears in upper edge of sheet. £330

Masinissa, formerly an ally of Carthage who switched allegiance, urges his wife Sophonisba to drink poison to prevent the Romans parading a Carthaginian Princess. Masinissa was a king of Numidia, an area of North Africa which surrounded Carthage. Sophonisba was the daughter of Hasdrubal, and the niece of Hannibal. Engraved after a painting by Italian baroque artist Luca Giordano.

From 'The Most Capital Paintings in England', a large series of engravings in five volumes published by John Boydell who promoted the interests of both artists, engravers and patrons, which played an important part in developing print culture in the 18th century.

Another prominent artist, John Hamilton Mortimer, was acknowledged in the published state as having made the intermediary drawing from the painting which the printmaker Ravenet worked from. *For lettered impression see ref. 14369.*

Stock: 39361

123. [The Martyrs of Gorkum] Glorioso Martirio delli XIX Beati Martiri Goucomiensi, che per la Confessione della Catolica fede [...]

Carolus Scottus sculp. In Roma appresso Gio. Batta Rossi con licenza de Superiori [c.1680]

Rare engraving, sheet 240 x 330mm (9½ x 13").

Trimmed; glued to backing sheet; folded to fit into album. £260

The Martyrs of Gorkum, a group of 19 Dutch Catholic clerics and friars who were hanged in the town of Brielle in 1572 during the wars of religion in the Low Countries. They were beatified in 1675 and canonized in 1865.

Italian engraving showing the martyrs being hanged in a turfshed. Letterpress key identifying each of the martyrs in the image.

Stock: 39407

124. In Disgrace. From the original picture in the collection of Charles Churchill Esq.r of Weybridge Park to whom this Engraving is respectfully dedicated by The Publisher.

Painted by C. Burton Barber. Engraved by F. Stacpoole A.R.A. London, Published Nov.r 1.st by Thomas McLean, Publisher to Her Majesty, 7, Haymarket S.W. Mezzotint. Open letter state. Platemark: 700 x 490mm (27½ x 19¼"). Large margins. Small puncture marks to surface. Stain in lower right margin. Slight marks.

£260

A little girl sitting on a stool, facing right, hands behind her back and looking unhappy, with a dog at her feet and pieces of torn paper scattered on the floor.

The Lennox-Boyd database records also a proof before letters, citing an impression signed by the engraver. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39074

125. [The Belly and the Members.]

WHollar fec. [after Francis Clein.] [London: John Ogilby, 1668.]

Etching, very fine & unique image. 17th century watermark; 255 x 175mm (10 x 7"). £320

A naked figure with no head and a face on its torso, sword in right hand, a head on the floor, apparently just decapitated.

An illustration from the second edition of John Ogilby's 'Fables of Æsop Paraphras'd in Verse: Adorned with Sculpture and Illustrated with Annotations', with titlepage and 81 plates, of which 56 were etched by Wenceslaus Hollar.

'One fine day it occurred to the Members of the Body that they were doing all the work and the Belly was having all the food. So they held a meeting, and after a long discussion, decided to strike work till the Belly consented to take its proper share of the work. So for a day or two, the Hands refused to take the food, the Mouth refused to receive it, and the Teeth had no work to do. But after a day or two the Members began to find that they themselves were not in a very active condition: the Hands could hardly move, and the Mouth was all parched and dry, while the Legs were unable to support the rest. So thus they found that even the Belly in its dull quiet way was doing necessary work for the Body, and that all must work together or the Body will go to pieces.' *Pennington 368, state ii of ii.*

Stock: 39308

126. Hippolyte de la Tude Clairon. Mademoiselle Clairon

Exécutée d'après le Tableau original de Mr Carle Vanloo, premier Peintre du Roy, et Chevalier de son Ordre; par Laurent Cars, et Jaques Beauvarlet, Graveurs du Roy. Gravûre donnée par le Roy à M.elle Clairon. [n.d., c.1764.]

Rare large engraving. Sheet size: 690 x 495mm (27¼ x 19½"). Cut. £360

A rare large theatrical print. French actress Mademoiselle Clairon (1723 - 1803) as Medea in Corneille's eponymous play, with, at right, the actress being carried away on a chariot drawn by dragons,

below her children lying dead on the steps of a building, and on the left, Jason drawing his sword and staring at her.

Stock: 39355

127. Don Quichotte est servi par les demoiselles de la Duchesse. Tom. 3. Chap. 31.

Car Coypel Pinx. [n.d., c.1724.]

Engraving on watermarked paper. Platemark: 320 x 350mm (12¼ x 13¾"). Very large margins. Uncut.

£240

An elegant interior, with several young women dressing Don Quixote with a sash and cloak while, at left, Sancho Panza bows before two women, with his hat to his chest.

An illustration from, 'Histoire de Don Quichotte de la Manche. Les principales aventures de l'admirable Don Quichotte.', by Louis Surugue, 1724. *Ex collection Hon. Christopher Lennox-Boyd*

Stock: 39028

128. Fair Fatima - stood up to receive me, saluting me after their fashion, putting her hand to her breast with a sweetness full of majesty that no court breeding could ever give. / Vide Lady M-y W-y M-es Letters. [&] Grecian Dance. _The great lady still leads the dance, and is followed by a troop of young girls, who imitate her steps, and, if she sings, make up the chorus.

T. Stothard del.t. J. Parker Sculp.t Publish'd 1 Sep.r 1798 by Tho.s Ladd, No. 8 Elliotts Court, Old Bailey. Stipple, sheet 265 x 230mm (10½ x 9"). Trimmed to platemark. £480

Two scenes by Thomas Stothard apparently illustrating a well-known description of dances observed in Turkey by Lady Mary Wortley Montagu (bap.1689-d.1762) in a letter to Alexander Pope (Edirne/Adrianople, 12 April 1717). Lady Mary accompanied her husband Edward on his embassy to Turkey (1717-8) and although her stay was brief, her writings made a valuable contribution to the documentation of Turkish culture.

Stock: 38883

129. Incantation Scene. Der Freischütz.

[n.d., c.1840.]

Lithograph. Sheet 385 x 200mm (15¼ x 7¾"). £160

'Der Freischütz' ('The Marksman') a German opera by Carl Maria von Weber. Caspar calls upon Samiel, the Black Huntsman, for assistance in casting magic bullets to win a shooting competition.

Stock: 38847

130. Der Freischütz. Zamiel appearing to the Summons of Caspar in the Wolf's Glen.

[n.d., c.1840.]

Lithograph. Sheet 300 x 205mm (12 x 8"). £160

'Der Freischütz' ('The Marksman') a German opera by Carl Maria von Weber. Caspar calls upon Samiel, the Black Huntsman, for assistance in casting magic bullets to win a shooting competition. Skulls in foreground.

Stock: 38846

131. Grisalda. [&] The Shepherdess of the Alps. From the Original Picture in the Collection of George Bowles Esq, to whom this Plate is Dedicated by his most Obedient Humble Servant, W.Dickinson.

Painted by Angelica Kauffman. Engraved by F.Bartolozzi. London, Publish'd Feb.y 20th 1785 by W.Dickinson, Engraver & Printseller, No.158 Bond Street.

Pair of stipples, printed in sepia, scratch-letter proofs. Each 440 x 330mm (17¼ x 13"). Large margins on the Shepherdess; Small margins on Grisalda. Slight repaired hole on right in Grisalda. £490

A pair of scenes from 'The Shepherdess of the Alps', a play by Charles Dibdin's play, 1780, based on 'Patient Griselda', one of the stories in Boccaccio's Decameron. In 'Grisalda' (later with the full title 'Gualtherus and Grisalda') Gualtiero, King of Sicily, meets the poor shepherdess, Griselda, who he had married years before but had forced to exile.

The story has also been made into an opera by Alessandro Scarlatti (1721) and Antonio Vivaldi (1735).

Stock: 39240

132. Il Trovatore. (Azucena.)

Hullmandel & Walton, Imp. [n.d, c.1858.]

Coloured lithograph. Sheet 340 x 250mm (13½ x 9¾"). Nicks and creases at edges. Few fox marks. £130

A fanciful portrait of Azucena, the gipsy supposed to be the mother of the troubadour Manrico, but was actually his kidnapper. From Giuseppe Verdi's 'Il trovatore'.

Stock: 38845

133. From the Ballad Indiscretion. They hear not my Sighs, so no comfort they bring, For what can bring comfort to me?

Mrs Cosway Delt. The Words by Mrs Plowden & Sung by Mrs Jordan. Cardon sculpt London: Pub. Sepr 15 1801 by R. Ackermann, at his Repository of Arts, 101 Strand.

Stipple, platemark 210 x 245mm (8¼ x 9½"). Slight soiling. Large margins. £140

Engraving after history painter Maria Cosway (1760-1838), apparently illustrating a song popularised by the actress Dorothy Jordan. Cosway exhibited her paintings at the Royal Academy from 1781 to 1789, and occasionally thereafter, but her artistic ambitions were hampered by her husband, the artist Richard Cosway, who refused to allow her to sell her work. She was also a prolific printmaker.

Stock: 38888

134. Macbeth. Act 4th, Scene 1st.

Painted by J.H. Nixon. Engraved by G.H. Phillips Published by John Kendrick, 54 Leicester Sq.e February 1st 1831.

Rare mezzotint, platemark 220 x 270mm (8¾ x 10½"). Foxing. Large margins. £260

The witches in Shakespeare's 'Macbeth' conjure up a procession (background) for Macbeth (right) to see, with disbelief, the lineage of kings that his kinsman Banquo will father. After James Henry Nixon (1802-57), pupil of John Martin (whose influence is evident in this print) and painter of historical and literary subjects.

Stock: 38952

135. **Macbeth.**

Painted by F. Zuccarelli. Engraved by W.m Woollett. Publish'd as the Act Directs Dec.r 29. 1770 by Wm Woollett.

Engraving, fine proof impression. Plate 451 x 560mm. 17¾ x 22". Slight damage on left. £380

Macbeth and Banquo, on a hill-top surrounded by wind-swept trees, in Scottish dress and armour, one leaning on his sword, the other gesturing outward with both arms, addressing the three witches, who stand to left, holding staffs, one pointing at the men; to right, the nobles' men try to restrain the frightened horses; in the background to left, a herdsman running down the hill, following his flock and to right, lightning strikes above a castle on a hill-top. *Fagan: 74.V.*

Stock: 23757

136. **The Death of Dido. Engraved from the original picture of Sir Joshua Reynolds, in the possession of Mr. Bryan.**

Painted by Sir Joshua Reynolds. Engraved by J. Grozer. London, Published as the Act directs, 30 May, 1796, by J. Grozer, No.8, Castle Street, Leicester Square.

Very scarce mezzotint. Platemark: 495 x 595mm (19¼ x 23¼"). Damage to upper left and lower right corners. Dido, lying on a funeral pyre, with a dagger at her side, as her sister Anna, her arms up in horror, discovers her. Iris is seen cutting a lock from Dido's hair on the far left. In the background, two Greek ships are sailing away in the distance. *Chaloner Smith: 25.*

Stock: 39483

137. **Jason. From the Original Picture Painted by Salvator Rosa, In the Collection of the Right Honourable the Earl of Besborough To Whom this Plate is, with the greatest Respect, most humbly Dedicated; By his Lordship's most obliged and most humble Servant, J. Boydell. Size of the Picture 2F.6I in height 2.1¼ Wide. No.24.**

Salv.r Rosa pinxt. R. Earlom delint. John Boydell Sculpsit. Publish'd according to Act of Parliament, by J. Boydell, Engraver in Cheapside, London, Nov.r 2d. 1765.

Engraving. Platemark: 509 x 380mm (20 x 15"). Very large margins. £320

Jason leaning forward across a rock from the right, pouring water over the back of a dragon, which curls its head backwards to right, in a forested, rocky landscape.

When the engraver and publisher John Boydell sat for a portrait by his nephew Josiah Boydell (later engraved by Valentine Green), he chose to hold this print as an

example of his work. *Ex Collection Duke of Westminster.*

Stock: 39360

138. **[Meleager and Atalanta] Engraved from an Original Picture, Painted by R. Wilson and J. Mortimer.**

Painted by R. Wilson. Engraved by W. Woollett & B. Pouncy [London, Printed for R. Sayer & J. Bennett, No. 53 Fleet Street, as the Act directs, 1st. December, 1779]

Engraving, sheet 410 x 545mm (16 x 21½"). Trimmed inside platemark, possibly losing text; 1st Published state. £320

Atalanta (drawing her bow lower left) and her lover Meleager (on horseback with spear) slay the huge boar which Diana sent to devastate the countryside of Calydon. Dramatic rocky landscape with waterfall behind, showing the influence of Salvator Rosa's sublime scenery on British landscape. Subject from Ovid's 'Metamorphoses', a rich source of subject matter for artists.

Engraved by leading mezzotint engraver Richard Earlom after the painting, c.1770, by Richard Wilson (now in the Tate collection). The publisher of this print, Robert Sayer, was the first recorded owner of the painting. The legend to the final state of this print attributes the painting to Wilson and another artist, John Hamilton Mortimer, although Mortimer's involvement is doubted by Spencer-Longhurst et al in their recent catalogue raisonné of Wilson's work.

Fagan 103 V of VIII (state unknown); for a mezzotint of the same painting see ref 38607.

Stock: 38961

£620

139. **The Snake in the Grass.**

Painted by Sir J. Reynolds R.A. Engraved by Wm. Ward. [London, S. Morgan and W. Pearce, 1802.] Colour-printed mezzotint, 440 x 350mm. 17¼ x 14¾". A bare-breasted nymph reclining, with a cupid beside her at left, tugging on the sash of her dress. A snake is visible to the right on the rock in the foreground.

Frankau: 268, II of II. Chaloner Smith: 98, II of II.

Hamilton: pg.158, II of II.

Stock: 9620

140. **Psyche Conveyed from the Rock by the Zephyrs.**

A. E. Chalon R.A. inv.t. et fec.t. Printed by C. H. Hullmandel. London Published by Colnaghi & Co. Nov. 7. 1821.

Lithograph. Sheet: 335 x 490mm, (13¼ x 19½"). Large margins. £420

A scene showing the mortal Psyche carried to Cupid by the zephyrs who are physical incarnations of the winds. A rare lithograph by Chalon, ink presentation 1840 on verso. *Ex: The collection of the Hon. Christopher Lennox-Boyd.*

Stock: 39432

141. **Au Loup Vous pallissez, lorsque les
Loups / Ravagent vostre Bergerie: / Mais qu'un
Jeune Berger, Silvie, / Est bien plus a craindre
pour vous:**

[Anon, c.1750]

Fine engraving, platemark 170 x 235mm (6¾ x 9¼").
Small margins. £180

A wolf threatens the flock of a young shepherdess, but
she is warned that she has more to fear from a shepherd
with amorous intentions.

Stock: **38884**

MAPS

142. **[Map of United States Showing Free States and Slave States.]**

Schenck & McFarlane Edin. [n.d., c.1860.]
Rare handcoloured map. Sheet: 150 x 250mm, (6 x 9¾"). Some damage in plate. £180
A map showing those states which maintained slavery, those which had abolished slavery and the territories which were allowed under the 1854 Kansas-Nebraska Act to permit slavery if it was supported by popular sovereignty. This act divided the nation and pointed it toward the American Civil War (1861-1865), it also nullified the 1820 Missouri Compromise which abolished slavery north of 36°30'.
Stock: 39492

143. **An Historical Map of the Marian Persecution: Exhibiting Topographically the Principal Martydoms that Occurred in the Reign of Queen Mary: Also, those in Scotland in the same Century.**

W.C. Rhind. Engraved by W. Watkins. 14 Soley Terrace, Clerkenwell, London. London, Published by J. Nisbet, Berners Street, J. Bateman, Ivy Lane. Binns & Goodwin, Bath, Leng, Hull & Parsons, Bristol.
Very scarce hand coloured engraving. Sheet size: 1055 x 730mm (41½ x 28¾"); large margins. Laid on backing sheet. Creased where previously folded. £650
The Marian Persecutions were a series of religious persecutions that took place after Mary I had become Queen of England, beginning in January 1555, when Mary I had turned England's religion back to Catholicism. Both the Council and the Parliament sanctioned the persecutions, though some of their members went into exile. This detailed map depicts the events which took place across Britain, including vignettes illustrating where over 200 Protestants were burned at the stake.
Stock: 39262

144. **Carte Minéralogique où l'on voit la Nature et la Situation des terrains qui traversent la France et l'Angleterre.**

Dressée sur les Observations et pour un Mémoire de Mr Guettard de l'Acad. des Sciences. Par Philippe Buache de la même Academie. 1746.
Engraved map. 335 x 290mm (13¼ x 11½"). £260
A map of Southern England and Northern France, with an extensive key marking the types of soil. The most prominent feature is a loop of grey shading from East Anglia, across the English Channel to Picardy, Champagne, and round to Normandy and Hampshire, marked 'Pierre blanche de païs à gravier' (roughly white stone and gravel). Interestingly this map proves the wine growing areas of France & England.
Stock: 39401

145. **A Bird's eye View by Water from London to Dover.**

R. Havell Jun.r sc. Published by R. Havell Jun.r, 77 Oxford Street.

Scarce aquatint with original colour. Sheet 350 x 90mm, thick paper. Trimmed close to image, folded twice, repairs to folds. £240
A rare map-view, looking down the Thames towards Dover, but ignoring the southern sweep of Kent.
Stock: 39343

146. **Carte des Entrées de la Tamise...**

Par le S. Bellin Ingenieur de la Marine. [Paris] MDCCLXIX [1769].
Large format engraved chart. 595 x 890mm (23½ x 35"). Very large margins. £480
A detailed chart of the Thames Estuary, showing the coastline from Orford Ness south to Hythe, and the Thames up to London. Unusually for a chart, the main roads of Essex and Kent are also shown.
Stock: 39402

147. **[Sicily and Malta.]**

Published 4th June 1800 by I. Stockdale Piccadilly. Engraving. Sheet size: 545 x 740mm (21½ x 29").
Folded as published. Large margins. £280
The last plate from 'A general map of the Empire of Germany, Holland, the Netherlands, Switzerland, the Grisons, Italy, Sicily, Corsica, and Sardinia', published by John Stockdale, 1800. The popular map contained 25 sheets including 2 index maps of maps covering the Empire of Germany. This section depicts Sicily and Malta.
Stock: 39351

148. **An Exact Surveigh of the Streets, Lanes, and Churches, Comprehend within the Ruins of the City of London... Reduced into one Intire Plat by John Leake.**

[Engraved by George Vertue.] [London, c.1774.]
Engraved map on two sheets. Each sheet 550 x 660mm (21¾ x 26"). Small margins. £550
Copied from Leake's map of 1667 (etched by Hollar), the map shows the extent of the Great Fire, and marks the buildings lost to the flames, with pre-fire elevations of some of the buildings. First published 1723, this example is a reissue of 1774. *Howgego: 21, derivative I.*
Stock: 39003

149. **Environs of London.**

Drawn and Engraved by James Bingley. Published Nov 3 1828 by Cowie & Strange, 64 Paternoster Row.
Rare steel-engraved map. Sheet 210 x 270mm (8¼ x 10½"). Small repaired tear affecting publisher's inscription. £280
An oval map of the environs of London, extending to Finchley in the north, clockwise to Tottenham, Barking, Woolwich, Norwood, Tooting, Wimbledon, Richmond, Brentford and Hendon. Within the decorative borders are vignette view of London Bridge, Hammersmith, Hyde Park Corner and the Post Office. At the bottom is the head of Old Father Thames and

twin cornucopiæ (horns of plenty) filled with fruits and jewels representing the trade coming up the river.

The design of this separate-issue map was later copied by Thomas Moule for his county atlas. *Howgego No. 315*.

Stock: 37605

150. A Survey & Ground Plot of the Royal Palace of Whitehall with the Lodgings & Apartments belonging to their Majesties. A.o D. 1680. From a survey taken in K.Charles's Reign 1680 now in the possession of his Grace the Duke of Portland. To his Grace William Duke of Portland, K.nt of the most Nob.l Order of the Garter Inscrib'd by his most Humble & most Obedient Servant G. Vertue.

Survey'd by In.o Fisher. Drawn & Publish'd by G.Vertue. An.o Dom. 1747 [but 1774].

Engraved map. 560 x 720mm (22 x 28¼"). Folds, as issued. £520

Plan of the vast Palace of Whitehall, the Royal Residence of the English monarchs in London from 1530 until its destruction in a fire in 1698. Extensive keys record the uses of the warren of rooms, including who lived where. Among the names is that of Sarah Churchill, only recently married, at the time maid of honour to Mary of Modena.

Stock: 39004

151. Carte Odographique. Des Toutes les Routes les plus fréquentées de Paris à toutes les Capitales, Ports de Mer et autres Villes Comerçantes de l'Europe &c.

a Paris. Chés Desnos, Ingenieur, Géographe pour les Globes et Spheres, rue st Jacques, à l'enseigne du Globe 1763. A.P.D.R. [c.1810.]

Hand coloured chart. Plate: 300 x 245mm, (12 x 9¾"). Central crease. Paper tone. Small tears in edges. £160

A chart listing the distances from Paris to the major towns and ports of Europe, set within a separately-printed frame-like border. The towns are listed alphabetically along with the province in which they are located.

Stock: 22512

152. Mapped-Monde ou Description du Globe Terrestre Suivant les Nouvelles Decouvertes.

[n.d., c.1810.]

Engraved map with hand colour. Sheet: 180 x 235mm, (7 x 9¼"). Trimmed around globes. Some staining.

£320

A double-hemisphere world map, with a separately-printed, frame-like border. The map illustrates the discoveries of Cook's three voyages (1769-1779), with New Zealand, New South Wales and Hawaii following his surveys. Also, Tasmania is separate from mainland Australia, as proved by Flinders & Bass in 1802.

Stock: 39456

MARITIME PRINTS

153. Adm.l Bembow, courageously commanding his Men to fight, after his Leg was shattered to Pieces.

[n.d., c.1730.]

Engraving. Sheet size: 220 x 250mm (8¾ x 9¾").

Trimmed inside lower plate. £75

A scene illustrating the events of August 24th 1702, when Admiral John Benbow's right leg was shattered by French fire. He remained on deck until his captains compelled him to return to Jamaica. There he had two of them court-martialed for insubordination and shot. Benbow died of his wounds and was buried in Kingston. Robert Louis Stevenson's novel *Treasure Island* opens with a scene set in an inn named the Admiral Benbow.

Stock: 39258

154. Sir Rob.t. Calder's Action, July 22.nd. 1805.

Painted by T. Whitcombe. Engraved by T. Sutherland. Publish'd March 1. 1817, at Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £220

A scene showing the action between the British fleet under the command of Sir Robert Calder and a Franco-Spanish fleet under Admiral Villeneuve and Admiral Don F. Gavina near Ferrol. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 175.*

Stock: 39186

155. Capture of the Furie & Waakzaamheid, Oct.r. 23.rd. 1798.

Painted by Whitcombe. Engraved by T. Sutherland. Published Oct.r. 1. 1816, at 48 Strand for J. Jenkin's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £240

A naval scene showing the capture of the Dutch ships *Waakzaamheid* and *Furie* by the British Naval frigate *Sirius*. Following an Irish uprising the Dutch scrambled together support and the *Waakzaamheid* and *Furie* were spotted off the Texel whilst carrying men and supplies to Ireland, though HMS *Sirius* was outnumbered it was larger and faster than both Dutch ships, additionally they were hampered by being too far apart from each other to provide mutual support. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. Irish interest.

Parker: 140.

Stock: 39021

156. Schooner Yacht Dolphin. G.H. Ackers, Esqr. Winning the Queen's Plate at Cowes, August 17th 1839. To the Right Hon.ble the Earl of Yarborough, D.C.L. F.R.S. F.S.A. &c. Commadore of the Royal Yacht Squadron. This Print is respectfully dedicated by his

Lordship's most obedient and very humble Servant, O.W. Brierly.

O.W. Brierly, del et zinc. Day & Hague, Lithrs. to the Queen. Edmund Fry, London & Edmund Fry, Jnr.

Plymouth. [n.d. c.1839.]

Tinted zincograph. Printed area: 285 x 460mm (11¼ x 18"). £750

In the background are the yachts 'Kestrel' and 'Wanderer', captioned below the image, with the 'Dolphin' in the centre, sailing to the right.

By English marine painter Sir Oswald Walters Brierly (1817 - 1894).

Stock: 39380

157. The "Leda" Yacht, R.W.Y.C.

Painted by N.M. Condy. T.G. Dutton, Lith. London, Published Jany 1st. 1850, by Messrs. Fores, At Their Sporting & Fine Print Repository, & Frame Manufactory, 41 Piccadilly, Corner of Sackville Street.

Lithograph with hand colouring. Very fine. Printed area: 315 x 450mm (12½ x 17¾"). Framed. £1250

Founded as the Port of Plymouth Royal Clarence Regatta Club in 1827, the Royal Western Yacht Club was founded in 1833. Its original aims were to hold an annual regatta, to organise an active social programme and to stimulate improvements in naval architecture through yacht racing, and the Club still holds to the principles of those original aims today. In those early years the Club's principal strength proved to be in long distance cruising. Its members' yachts, wearing the Blue Ensign, a privilege given to them in a Warrant granted by Queen Victoria, were to be seen in the farthest corners of the globe, from France and St Petersburg to Cape Town, Ceylon, South America and the USA.

At the same time the Club's active involvement in racing grew consistently. As well as running an annual regatta the Club was soon organising an annual series of races for J Class Yachts, an event which continued for over 100 years until 1934.

After Nicholas Matthew Condy (1818 - 1851). *NMM: PAH8679.*

Stock: 39379

158. Capture of the Argus, Aug.t. 14.th. 1813.

Painted by T. Whitcombe. Engraved by T. Sutherland. Publish'd Feb.y. 1. 1817 at 48 Strand for J. Jenkin's Naval Achievements.

Handcoloured aquatint. With letterpress. Plate: 300 x 220, (12 x 8¾"). Very large margins. £360

A naval battle scene showing the capture of the American brig *Argus* under the command of Lieutenant W. H. Allen by the British brig *Pelican* under the command of Commander J. F. Maples off St. David's lighthouse. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Parker: 232.

Stock: 39372

159. Capture of the Badere Zaffir, July 6.th. 1808.

Painted by Whitcombe. Engraved by T. Sutherland. Pub.d. Dec.r. 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Hand coloured aquatint. Plate: 300 x 215mm, (12 x 8½"). Very large margins. £240

A naval scene showing the capture of the Turkish vessel Badere-I-Zaffër by the British frigate Seahorse under the command of Captain J. Stewart. The Badere-I-Zaffër was so badly damaged that she was useless to the British navy. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. Stock: 39264

160. Destruction of the French Fleet in Basque Roads_ April 12.th. 1809.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published Feb.y. 1. 1817 at 48 Strand for J. Jenkin's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 220, (12 x 8¾"). Very large margins. £240

A naval scene showing the defeat of the French fleet under Vice-Admiral Willaumez, by the British under the command of Admiral Lord Gambier and Lord Thomas Cochrane off the coast of the Isle d'Aix. The British failed to defeat the entire fleet and Cochrane publically accused Gambier of not persuing the French hard enough. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 200.*

Stock: 39369

161. Destruction of the Danish Fleet before Copenhagen, April 2.nd. 1801. Plate II.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published June 1. 1816 at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £230

A naval scene showing the Battle of Copenhagen fought between the British Navy and the Danish. The British was fleet under the command of Admiral Sir Hyde Parker and the main attack was led by Horatio Nelson and the Battle is considered to be his hardest fought victory. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 155.*

Stock: 39182

162. Destruction of the Danish Fleet before Copenhagen, April 2.nd. 1801. Plate I.

Painted by T. Whitcombe. Bailey sculp.t. Published June 1. 1816 at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. J. Whatman watermark 1831. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins.

A naval scene showing the Battle of Copenhagen fought between the British Navy and the Danish. The British was fleet under the command of Admiral Sir Hyde Parker and the main attack was led by Horatio Nelson and the Battle is considered to be his hardest fought victory. From 'The Naval Achievements of

Great Britain from the Year 1793-1817' by J.Jenkins.

Parker: 155.

Stock: 39181

163. Plate I. Battle of the Nile, Aug.t. 1.st. 1798.

Painted by Whitcombe. T. Sutherland sculp.t. London, Pub. march 1.1816, at 48 Strand for J. Jenkins's Naval Achievements,

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £240

Nelson, having pursued the French fleet from Toulon discovered them anchored in an irregular line parallel to the shore at Aboukir Bay. This scene shows engaging the French in gunfire. This action destroyed & captured most of Napoleon's fleet leaving his army stranded in Egypt. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Parker: 134.

Stock: 39029

164. Plate II. Battle of the Nile, Aug.t. 1.st. 1798.

Painted by Whitcombe. Engraved by Bailey. London Pub April 1. 1816, at Strand, for J. Jenkins's Naval Achievements.

Hand coloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £240

Naval scene showing a scene from the Battle of Aboukir Bay in which the French Admiral's ship the Orient was blown up after being fired upon by the Bellerophon. Nelson, having discovered the fleet of French ships anchored in Aboukir Bay led a fleet of fifteen ships against the enemy. This action destroyed most of Napoleon's fleet leaving his army stranded in Egypt. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39026

165. Bombardment of Algiers, Aug.t. 27.th. 1816.

Printed in T. Whitcombe. Engraved by T. Sutherland. Published March 1. 1817 at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £230

Following the massacre of 200 Corsican, Sicilian and Sardinian fisherman under British protection in May 1816 by the Deys of Algiers, Britian sent a squadron of nineteen ships to act against the forts of Algiers. On 27th August the fleet anchored and opened fire on the fortifications, the bombardment continued for eight hours only ceasing when the enemy's fleet was destroyed and the fortifications in ruins. Whilst the action took place Captain Brisbane had a meeting with the Dey of Algiers who agreed to return 1200 Christian slaves and various reparations. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 241.*

Stock: 39180

166. Battle off Cabareta Point_July 12.th. 1801.

Painted by Whitecombe. T. Sutherland sculp.t. London Pub. March 1. 1816 at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint, J. Whatman watermark 1831. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. A naval scene showing the Battle between the British fleet under the command of Sir James Saumarez and a combined French and Spanish force off the coast of Algeciras and Gibraltar. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 157.*

Stock: 39183

167. Capture of the Castor, may 29.th.1794.

Painted by T. Whitcombe. T. Sutherland sculp.t. Published Jun 1. 1816 at, 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). £180

Naval scene showing the capture of the French ship Castor by the Carysfort under the command of Captain Francis Laforey. The castor entered the British navy under the same name. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 101.*

Stock: 39070

168. Capture of the Chesapeake, June 1.st. 1813.

Painted by T. Whitcombe. Engraved by Bailey. Published Jan.y. 1.1817, at 48 Strand, for J. Jenkin's Naval Achievements.

Handcoloured aquatint. With letterpress. Plate: 300 x 220, (12 x 8¾"). Very large margins. £360

A naval battle scene showing the capture of the American frigate Chesapeake under the command of Captain James Lawrence by British frigate Shannon under the command of Captain P. B. V. Broke in Boston Harbour. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 231.*

Stock: 39371

169. Capture of La Chiffonne, Aug.t. 19.th. 1801.

Painted by T. Whitcombe. Engraved by Sutherland. Publish'd Dec.r.1.1816, at 48 Strans for J. Jenkins's Naval Achievements.

Handcoloured aquatint. J. Whatman watermark 1831. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins.

A naval scene showing the capture of the French frigate Chiffonne by the British frigate Sibylle under the command of Captain Charles Adam of the coast of Mahé in the Seychelles. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39184

170. Capture of Le Desius, Nov.r. 25.th. 1796.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published September 1, 1816, at 48, Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £220

A naval scene showing the capture of the French ship Décius off the coast of Anguilla by Lapwing under the command of Captain Robert Barton. Unfortunately on the following day Lapwing was persued by two French ships Thétis and Pensée and was obliged to set fire to Décius in order to prevent her being recaptured. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39034

171. Sir J. T. Duckworth's Action off S.t. Domingo, Feb.r. 6.th. 1806.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published Feb.y. 1. 1817, at 48 Strand for J. Jenkin's Naval Achievements.

Hand coloured aquatint. J. Whatman 1831 watermark. Plate: 300 x 220m, (12 x 8¾"). Very large margins.

£240

A naval scene showing the defeat of the French fleet under Vice-Admiral Leissegues by a British squadron under the commane of Vice-Admiral Sir John Duckworth off the coast of San Domingo. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 178.*

Stock: 39367

172. To the Brave Garrison of Gibraltar, in particular to the R.t Hon:ble Lie:t Gen:l Sir George Augustus Elliott K.B. & Brigadier Sir Roger Curtis; This Plate Representing the Destruction of the Spanish Battering Ships, before Gibraltar, on the Night of the 13th Sep.r 1782, as a Testimony of Admiration & Gratitude, is most humbly Inscribed by W.m Hamilton. Arch.d Robertson.

Painted by W.m Hamilton. Engraved by Arch.d Robertson. Publish'd as the Act directs, March 25th 1783 by Mr. Robertson No.15 Charles Street, St. James's Square, and Mess.rs Sayer and Bennett Fleet Street.

Fine & rare aquatint with etching. Platemark: 460 x 650mm (18 x 25½"). Large margins. £490

A scene depicting the defeat of the floating batteries at Gibraltar during the Great Siege of Gibraltar. The Governor of Gibraltar, General George Augustus Elliott (1717 - 1790), is seen standing in the lower right, pointing to the defeated Spanish sailors by the British. On 25th May 1777 Elliott was appointed Governor of Gibraltar, and promoted to General in 1778.

Stock: 39399

173. [This View of the Successful Attack under Vice Admiral Sir William Parker... and Lieutt. General Sir Hugh Gough... upon the Heights of Chusan, on the 1st of October 1841...]

[William Joy after Captain R. B. Crawford. Henry Papperill.] [London, Ackermann, 1843.]

Handcoloured aquatint. Proof before letters. Sheet: 640 x 380mm, (25 x 15"). Large margins. £620

A scene showing the second capture of Tinghai, the capital city of the island of Chusan, the largest island in the Chusan archipelago, by the British during the First Opium War. Depicted are the various naval ships firing on the Chinese troops of the Qing Empire and the British troops. The island had previously been seized in July of 1840 but had been given up in favour of Hong Kong which was still only a fishing village on a barren island. One plate from a series of four after drawings made on the spot by Captain R. B. Crawford showing the British squadron in China and Hong Kong.

Stock: 39104

174. Cutting Out the Hermione from the Harbour of Porto Cavallo, Oct.r. 25.th. 1799.

Painted by T. Whitcombe. Engrav'd by T. Sutherland. Published Oct.r. 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £260

From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. *Parker 148.*

Stock: 39014

175. Lord Hotham's Action, March 14.th. 1795.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published Sept.r. 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £220

Admiral Hotham, having received information that a fleet of French ships was headed for Corsica lost no time in pursuing them with a fleet of 24. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. *Parker: 106.*

Stock: 39067

176. Plate I. Lord Howe in the Queen Charlotte, Breaking the Enemy's Line_May 29.th. 1794.

Painted by Whitcombe. T. Sutherland sculp.t. London, Pub. March 1 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £240

Naval scene showing Lord Howe, commander of the Queen Charlotte braving through the enemy's line in the battle between the British fleet, under the command of Lord Howe, and the French fleet which had sailed from Brest. At the end of the battle, though many French ships had got away, Howe had captured seven, though one of which, *Le Vengeur*, sank before their arrival at Spithead. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins.

Parker 102.

Stock: 39069

177. Lord Howe's Victory, June 1.st. 1794.

Plate II.

Painted by Whitcombe. T. Sutherland sculp.t. London, Pub. April. 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint; printed on J. Whatman 1831 watermarked paper. Plate: 300 x 215mm, (11¼ x 8½").

Very large margins.

£240

Naval scene showing the battle between the British fleet under the command of Lord Howe and the French fleet which had sailed from Brest. At the end of the battle, though many French ships had got away, Howe had captured seven, though one of which, *Le Vengeur*, sank before their arrival at Spithead. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. *Parker: 102.*

Stock: 39068

178. Capture of L'Immortalité, Oct.r. 20.th. 1798.

Painted by T. Whitcombe. Engraved by T. Sutherland. [Published November 1, 1816, at 48, Strand for J. Jenkins's Naval Achievements.]

Handcoloured aquatint. J. Whatman watermark 1831. 300 x 215mm, (11¼ x 8½"). Publication not visible.

Very large margins.

£240

A naval scene showing the capture of the French ship *L'Immortalité* by the Naval frigate *Fishguard* under the command of Captain T. B. Martin. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. Irish interest. *Parker: 139.*

Stock: 39023

179. Capture of La Cleopatre, June 18.th. 1793.

Painted by T. Whitcombe. T. Sutherland sculp.t. London, Pub. April 1. 1816, at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½").

£220

A naval scene showing the capture of the French frigate *Cleopatre* by the British Naval ship *Nymphé* under the command of Captain Edward Pellew. The *Cleopatre* was renamed *Oiseau*. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. *Parker: 96.*

Stock: 39077

180. Capture of La Clorinde, Feb.y. 26.th. 1814.

Painted by T. Whitcombe. T. Sutherland sculp.t. Pub.d. March 1. 1817 at 48 Strand for J. Jenkin's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 220, (12 x 8¾").

Very large margins.

£180

A naval battle scene showing the capture of the French frigate *Clorinde* by the British frigate *Eurotas* under the command of Captain John Phillipmore. The *Clorinde* was added to the British navy and renamed *Aurora*. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins. *Parker: 234.*

Stock: 39373

181. Capture of La Confiante_May 31.st. 1798.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published Aug.t. 1. 1816, at 48 Strand, for J. Jenkin's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £180

Naval scene showing the capture of the French ship Confiante by the British Frigate Hydra commanded by Captain Sir Francis Laforey. The Hydra, the bomb-vessel Vesuvius and the cutter Trial were stationed off Brest when the French vessels Vesuve, Confiante and a cutter sailed into view. The Hydra engaged with Confiante and set her on fire, a feat performed in the face of a French cavalry regiment stationed on the beach in preparation for an invasion of England. The four other vessels are depicted in the far distance. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39031

182. Capture of La Forte, Feb.y. 28.th. 1799.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published July 1.1816 at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £240

Naval scene showing the capture of the french frigate La Forte by HMS Sibylle in the Indian Ocean. La Forte had been terrorising the Indian Seas so having sighted the ship Captain Edward Cook drew Sibylle alongside her at midnight where battle was fought for two hours until eventually the French surrendered. The Forte was entered into the British Navy under the same name. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 143.*

Stock: 39018

183. Capture of La Loire, Oct.r. 18.th. 1798.

Painted by Whitcombe. T. Sutherland sculp.t. Published Oct.r.1. 1816 at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. J. Whatman watermark 1831. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins.

Naval scene showing the capture of the French 40 gun frigate La Loire by the Anson commanded by Captain P.C. Durham and the Kangaroo commanded by Captain E. Brace. The scene shows the Anson and the Loire exchanging broadsides with the Kangaroo sailing to help in the background. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. Irish interest. *Parker: 138.*

Stock: 39024

184. Capture of La Nereide, Dec.r. 21.st. 1797.

Painted by T. Whitcombe. T. Sutherland sculp.t. London, Pub May 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). £180

Naval scene showing the capture of the French frigate Néréide by the British 32 gun frigate Phoebe. Following its capture the Néréide was entered into the

British fleet. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J. Jenkins.

Parker: 127

Stock: 39030

185. Capture of La Pomone, L'Engageante, & La Babet, April 23.rd. 1794.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published July 1. 1816, for J. Jenkins's Naval Achievements.

Handcoloured aquatint, printed on J. Whatman 1831 paper. Plate: 300 x 215mm, (11¼ x 8½"); Very large margins. £240

A naval scene showing the capture of three french ships by a squadron of British frigates including Arethusa, Flora, Melampus, Concorde and Nymphé. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39072

186. Capture of La Reunion_Oct.r. 21.st. 1793.

Painted by T. Whitcombe. J. Jeakes sculp.t. London Pub. April 1. 1816, at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £220

A naval scene showing the capture of the French frigate Réunion by the British frigare Crescent, under the command of Captain James Saumarez off the coast of Cherbourg. The Réunion was entered into the British army with the same name. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 97.*

Stock: 39073

187. Capture of La Tribune_June 8.th. 1796.

Painted by T. Whitcombe. Engraved by T. Sutherland. Publish'd Feb.y.1.1817, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £180

Naval view showing the capture of the French frigate Tribune by the Unicorn. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 115.*

Stock: 39035

188. Capture of La Vengeance_Aug.t. 21.st.1800.

Painted by Whitcombe. Engraved by Sutherland. Publish'd Dec.r. 1. 1816 at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £220

A naval battle scene showing the capture of the 48 gun frigate La Vengeance, of the French Navy, by HMS Seine under the command of Captain David Milne during the French Revolutionary Wars. La Vengeance was recommissioned as a 38 gun fifth rate HMS Vengeance. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39011

189. Capture of Le Sparviere, May 3rd. 1810.

Painted by T. Whitcombe. Engraved by J. Baily.
London, Pub.d. Aug.t. 1. 1816, by J. Jenkin, No. 48
Strand.
Handcoloured aquatint. Plate: 300 x 220, (12 x 8¾").
Very large margins. £230

A naval scene showing the capture of the French
frigate Sparviero by the British frigate Spartan under
the command of Capatin Jahleel Brenton off the Italian
island of Ischia. From 'The Naval Achievements of
Great Britain from the Year 1793-1817' by J.Jenkins.
Parker: 204.
Stock: 39370

190. Capture of L'Hercule, April 20th. 1797.

Painted by Whitcombe. Engraved by Sutherland.
Published Sept.r. 1. 1816, at 48 Strand, for J. Jenkin's
Naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x
8½"). Very large margins. £220
Naval battle scene showing the capture of the French
74 gun ship Hercule off the coast of Brest by the 74
gun British frigate Mars commanded by Captain
Alexander Hood. From 'The Naval Achievements of
Great Britain from the Year 1793-1817' by J.Jenkins.
Stock: 39033

191. Capture of the Liguria, Aug.t. 7th. 1798.

Painted by T. Whitcombe. T. Sutherland sculp.t.
Publish'd July 1. 1816, at 48 Strand for J. Jenkins's
Naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x
8½"). Very large margins. £180
Naval scene showing the capture of the Genoese pirate
Liguria by the Espoir under the command of L.O.
Bland near Gibraltar. From 'The Naval Achievements
of Great Britain from the Year 1793-1817' by
J.Jenkins.
Stock: 39027

**192. Capture of the Mahonesa, Oct.r.
13th.1796.**

Painted by Whitcombe. Engraved by Sutherland.
Published Nov.r. 1.1816, at 48 Strand for J. Jenkins's
Naval Achievements.
Handcoloured aquatint; J. Whatman watermark 1831.
Plate: 300 x 215mm, (11¾ x 8½"). Very large margins.
A naval scene showing the capture of the Spanish
frigate Mahonesa by the British ship Terpitchore under
the commmand of Captain Richard Bowen. From 'The
Naval Achievements of Great Britain from the Year
1793-1817' by J.Jenkins. *Parker: 118.*
Stock: 39037

**193. Capture of the Maria Riggersbergen,
Oct.r. 18th. 1806.**

Painted by T. Whitcombe. Engraved by T. Sutherland.
Publish'd Jan.y. 1. 1817, at 48 Strand, for J. Jenkins's
Naval Achievements.
Handcoloured aquatint. J. Whatman watermark 1831.
Plate: 300 x 215mm, (11¾ x 8½"). Very large margins.

A naval scene showing the capture of the Dutch frigate
Maria Reijgersbergen by the British frigate Caroline
under the command of Peter Rainier, the Dutch ship
was taken into the British navy and renamed Java.
From 'The Naval Achievements of Great Britain from
the Year 1793-1817' by J.Jenkins. *Parker: 185.*
Stock: 39187

**194. Battle of Navarino. From a Drawing by
Paul Sanby Lawrence R.N. assisted by The R.t
Honble Lord Viscount Ingestrie C.B. &c &c.
[This Lithographic sketch of the Battle of
Navarino is respectfully dedicated to His Royal
Highness the Lord High Admiral by H.R.H.'s
most devoted and Obedient Serv.t, the
Publishers.]**

[London Pub.d by T. Flint 28 Burlington Arcade
Piccadilly, and Ritner, Boulevard, Montmartre, Paris.]
[n.d., c.1830.]
Lithograph. Sheet 250 x 350mm (9¾ x 13¾").
Trimmed within inscription area, wormhole in image.
£240

The vessels depicted are: Albion (1802), Asia (1824),
Cyrene (French), Dartmouth (1813), Genoa (1815) and
Philomel (1823), with an Egyptian 64 gun and the
Turkish flagship. The battle that helped Greece to get
its freedom from the Ottoman. *NMM: PAF4848.*
Stock: 39236

**195. Lord Bridport's Action off Port
L'Orient.**

Painted by T. Whitcombe. Bailey sculp.t. London, Pub.
May 1. 1816, at 48 Strand, for J.Jenkins's Naval
Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x
8½"). Very large margins. £220
A naval scene showing the battle between the British
navy under the command of Admiral Lord Bridport
and the French under the command of Vice-Admiral
Villaret -Joyeuse. Bridport, coming across the French
at Belle Isle signalled for his fleet to chase them, they
soon gained and attacked the rear, Bridport was forced
to discontinue the chase as the fleet had got too near to
the coast. The navy however, recaptured the Alexandra
and the Tigre and Formidable (renamed Belleisle) were
added to the ranks.From 'The Naval Achievements of
Great Britain from the Year 1793-1817' by J.Jenkins.
Parker: 110. £180
Stock: 39060

**196. Capture of La Prevoyante and La
Rainson, May 17th. 1795.**

Painted by T. Whitcombe. T. Sutherland sculp.t.
Published June 1. 1816, at 48 Strand, for J. Jenkins's
Naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x
8½"). Very large margins. £260
Naval battle scene with American interest showing the
capture of La Prevoyante and La Raison by the British
frigates Thetis under the command of Captain the
Honourable Alexander Cochrane and the Hussar under
Captain John P. B Beresford off Cape Henry, £280
Chesapeake. From 'The Naval Achievements of Great

Britain from the Year 1793-1817' by J.Jenkins. *Parker: 108.*
Stock: 39064

197. Capture of La Proserphine_ June 13.th. 1796.

Painted by T. Whitcombe. J. Jeakes sculp.t. London Pub. May 1. 1816, at 48 Strand for J. Jenkin's Naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £180
Naval scene showing the capture of the French ship Proserpine by the English frigate Dryad under the command of Captain Lord Amelius Beauclerk off the coast of Cape Clear. The Proserpine was added to the British navy and renamed Amelia. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 116.*
Stock: 39036

198. Capture of the Dorothea, July 15.th. 1798.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published November 1, 1816, at 48, Strand, for J. Jenkins's naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Publication line very faint. Very large margins. £220
A naval scene showing the capture of the Spanish ship Santa Dorotea off the coast of Cartagena by the British frigate Lion. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 132.*
Stock: 39032

199. Capture & Destruction of Four Spanish Frigates, Oct.r. 5.th. 1804.

Painted by Pocock. Engraved by T. Sutherland. Publish'd March 1. 1817, at 48, Strand for J. Jenkins's Naval Achievements.
Handcoloured aquatint. Plate: 300 x 215mm, (11¼ x 8½"). Very large margins. £230
A naval scene showing the capture of four Spanish ships Mercedes, Fama, Medea and Clara, which were carrying treasure, by the British ships Indefatigable, Medusa, Amphion and Lively. The scene shows the moment Mercedes blew up. The total cargo was valued at £1,000,000. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.
Stock: 39185

200. Sir Richard Stachan's Action, Nov.r. 4.th. 1805.

Painted by T. Whitcombe. Engraved by J. Jeakes. Pub.d. Sept.r. 1.1816, at Strand, for J. Jenkin's' Naval Achievements.
Hand coloured aquatint. Plate: 300 x 215mm, (12 x 8½"). Very large margins. £240
A naval scene showing Captain Sir Richard J. Strachan's defeat of the French fleet under Rear-Admiral Dumanoir le Pelley. Strachan carried his four prizes: the Formidable; the Brave; the Duguay Trouin and the Impalacble, to Plymouth. From 'The Naval

Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.
Stock: 39265

201. Commencement of the Battle of Trafalgar_ Oct.r. 21.st. 1805. Plate I.

Painted by Whitcombe. Engraved by T. Sutherland. Publish'd March 1. 1817, at 48 Strand, for J. Jenkin's Naval Achievements.
Handcoloured aquatint. Plate: 300 x 220mm, (12 x 8¾"). Very large margins. £260
A naval scene showing the battle between the British fleet under then command of Admiral Nelson and Admiral Collingwood and the combined Spanish and French navy under the command of Admiral Villeneuve off the coast of Cadiz. The print shows Nelson's revolutionary idea of facing the enemy in two columns, perpendicular to the enemy line, breaking away from the traditional method of fighting in two parallel columns. The victory destroyed Napoleon's plans to invade Great Britain. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 175.*
Stock: 39375

202. Battle of Trafalgar_ Oct.r. 21.st. 1805. Plate III.

Painted by Whitcombe. Engraved by Sutherland. London Pub.d. March.1.1817, at 48 Strand for J. Jenkins's Naval Achievements.
Hand coloured aquatint. Plate: 300 x 220mm, (12 x 8¾"). Very large margins. £260
A naval scene showing the battle between the British fleet under then command of Admiral Nelson and Admiral Collingwood and the combined Spanish and French navy under the command of Admiral Villeneuve off the coast of Cadiz. The victory destroyed Napoleon's plans to invade Great Britain. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 175.*
Stock: 39376

203. Battle of Trafalgar_ Oct.r. 21.st. 1805. Plate I.

Painted by Whitcombe. Sutherland sculp.t. London: PU. March 1. 1816, at 48 Strand for J. Jenkin's Naval Achievements.
Handcoloured aquatint. Plate: 300 x 220mm, (12 x 8¾"). Very large margins. £260
A naval scene showing the battle between the British fleet under then command of Admiral Nelson and Admiral Collingwood and the combined Spanish and French navy under the command of Admiral Villeneuve off the coast of Cadiz. The victory destroyed Napoleon's plans to invade Great Britain. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 175.*
Stock: 39374

204. Capture of La Vestale, Aug.t.20.th. 1799.

Painted by T. Whitcombe. Engraved by T. Sutherland. Published Aug.t. 1. 1816, at 48 Strand, for J. Jenkins's Naval Achievements.

Handcoloured aquatint. J. Whatman watermark 1831. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. A naval scene showing the capture of La Vestale by Captain Charles Cunningham commander of the British frigate Clyde off the Cordovan Lighthouse at the mouth of the Gironde. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins. *Parker: 146.*
Stock: 39017

205. Plate 1. View of His Majesty's Ship Boyne of 98 Guns, on Fire by Accident at Spithead, May 1, 1795. Prince. Arethusa.

Drawn by Capt.n. T. M. Waller RN. J. W. Edy fecit. [n.d., c.1797.]

Aquatint. Plate: 475 x 360mm, (18¾ x 14"). Large repaired tear from top edge to centre and in title area.

£240

A scene showing the destruction of HMS Boyne off Spithead. On the morning of May 1st 1795 it was observed that HMS Boyne was on fire so orders were made to assist the fleet, the whole crew were saved but the fire could not be put out. Eventually the cables anchoring the ship were burnt and she floated on the current. The greatest damage was done by the guns which were loaded and started firing at the crowd which had gathered to see the spectacle and three men were killed on HMS Queen Charlotte by rogue shot. HMS Boyne eventually blew up at 5.30pm. *Ex: The collection of the Hon. Christopher Lennox-Boyd.*
Stock: 39421

206. Northern Whale Fishery. A representation of the Ship Harmony, of Hull, & other Vessels with their Boats & Crews in the various process of attacking and killing the Whale in Davis Straits and Greenland, with the mode of Flinching & taking in the Blubber. This plate is most respectfully dedicated to Tho.s Bell Esq.r, Owner of the Harmony by his most obed.t humb.le Serv.t W.m J.no Huggins.

Painted by W.J.Huggins, Marine Painter to his Majesty. Engraved by E.Duncan. London, Published March 1829 by W.J.Huggins, Leadenhall Street. Very fine coloured aquatint. J. Whatman watermark. Printed area 400 x 585mm. Trimmed within plate.

£1750

A scene showing the processes of hunting whales in the Davis Straits, several figures in boats harpoon whales from the ice, one figure raises a hammer to attack a seal. As well as the large fishing vessels a large range of animals are depicted including walrus and narwhal. The Davis Strait had been the site of intense and frequent whale fishing since 1719.

Stock: 3366

207. To the Right Hon.ble The Earl of Yarborough, Commodore of the Royal Yacht Squadron, This Print of His Yacht Kestrel (202 Tons) is respectfully dedicated (with permission) by His Lordship's most obedient humble Servant N.M. Condy.

G. Hawkins lith. _ N.M. Condy del. Day & Haghe Lith.rs to the Queen. London, Edw.d Ramsden. 12 Finch Lane, Cornhill, _ Ackerman & Co. Strand, _ Plymouth, Edmond Fry. [n.d., c.1850.]

Tinted lithograph. Printed area: 230 x 305mm (9 x 12"). Unexamined out of frame. £280

A view of the yacht 'Kestrel', owned by the Earl of Yarborough, founder and Commodore of the Royal Yacht Squadron, on open water with two small rowing boats on either side. During his time as Commodore, cruising and yachting flourished and the club grew in reputation and numbers. In 1835, he was badly injured by being thrown across a sea chest during a gale and was further disabled by a bout of influenza. After this he decided to buy a smaller vessel, the Kestrel. On 5th September 1846, Lord Yarborough died suddenly on board the Kestrel whilst in Vigo, in Spain. The Royal Yacht Squadron Committee put up £200 towards a Nautical Monument or Sea Mark at some appropriate spot in the Isle of Wight to perpetuate his memory. The Memorial which was erected as a result of their subscription, stands on Bembridge Downs. The emblem of the Royal Yacht Squadron is in the centre, below the image.

Stock: 39378

208. Her Majesty's Steam Yacht, the "Victoria and Albert". To His Royal Highness Prince Albert, This print representing the Royal Yacht entering Plymouth Sound, on the 30th Aug.t 1843, is dedicated with profound respect, by His Royal Highness's very obedient humble servant, Edmund Fry.

N.M. Condy del. L. Haghe lith. Day & Haghe lith.rs to the Queen / London, Ackermann & Co. Strand.

London, Fenchurch Street, _ Fry, Plymouth. [c.1850] Lithograph with hand-colouring, printed area 340 x 405mm (13½ x 16"). Large margins left & right. £650 HMY Victoria and Albert, which was designed by the naval architect William Symonds, laid down in Pembroke Dock, and launched in 1843. Functioning as a royal yacht of the sovereign (it was the first steam powered royal yacht), she made twenty voyages before she was scrapped in the 1860s.

Lithograph after a study by Nicholas Matthews Condy (1818-51), Plymouth-based artist whose place of residence equipped him for providing studies of several detailed prints of yachts and ships.

Stock: 38966

MILITARY PRINTS

209. **The Battle of Agincourt.**

Godefroy delin. Barlow sculp. Published as the Act directs, Dec.r 1. 1794.

Engraving. Sheet size: 150 x 190mm (6 x 7½").
Trimmed inside plate. Central vertical crease. £45
A scene at the Battle of Agincourt, with a knight on horseback in the centre and a rows of mounted soldiers approaching from the right.

Stock: 39462

210. **The Battle of Agincourt.**

Hamilton delin. A.W. Warren sculp. [1803.]
Engraving, Sheet size: 155 x 215mm (6 x 8½").
Trimmed inside plate. £45
An illustration from Lyttleton's 'History of England', depicting the Battle scene at Agincourt, with knights in combat with swords and axes in the centre, and a row of archers beyond at the left.

Stock: 39460

211. **Englands Glory. The Bombarding of Gueldre by a Body of Troups belonging to the King of Prussia. October 1703.**

HRoberts sculp. [London, 1738.]
Coloured engraving. Plate: 480 x 350mm, (19 x 13¾").
Repaired tear in top edge. £260

The siege of the Spanish-held city of Geldern by the Prussians, February-December 1703, part of the War of the Spanish Succession. It shows cannon and a mortar firing at the burning city, with cannonballs being heated and gun carriages being repaired. The print was published thirty-five years after the event as part of the anti-Spanish propaganda in the build-up to the War of Jenkins' Ear (1739-48).

Stock: 38179

212. **A Plan of the Glorious Battle of Waterloo, Fought on Sunday, June 18th, 1815; Between the Allied Armies, under the command of His Grace the Duke of Wellington, and of Prince Blucher; and the French Army under the command of Napoleon Buonaparte.**

Davies sculp.t Compton Street: Brunsw.k Square.
Published by R. Bowyer, Pall Mall, 1816.
Engraved map. 350 x 290mm (13¾ x 7½"). Central horizontal crease where previously folded. Slightly time stained. £220

The map from Bowyer's 'Campaign of Waterloo', a sequel to his 'Illustrated Record of Important Events in the Annals of Europe', the narrative of which had ended after the first abdication of Napoleon Bonaparte in April 1814.

Stock: 39356

213. **[To the King's most excellent Majesty, This plate, The Death of General Wolfe.]**

[Painted by B. West, Historical Painter to His Majesty. Engraved by Theod. Falkerysen.] [n.d., c.1780.]

Engraving. Proof working impression. Sheet size: 430 x 585mm (17 x 23"). Trimmed to image. Glued to backing sheet with ink borders. £520

A working proof impression by Theodore Falkeysen of Benjamin West's most celebrated painting, 'The Death of General Wolfe', 1770 (Ottawa, National Gallery of Canada), which represents the death of the British General James Wolfe at the Battle of the Plains of Abraham outside Quebec in 1759 during the Seven Years' War. Despite Wolfe's death, the result of the battle was a decisive British victory.

For a completed impression by Falkeysen, see item ref: 39485.

Stock: 39487

214. **To the King's most excellent Majesty, This plate, The Death of General Wolfe, is with His gracious Permission humbly dedicated by his Majesty's most dutiful Servant, Theod. Falckeyesen. From the original Picture in the Collection of Lord Grosvenor.**

Painted by B. West, Historical Painter to His Majesty. Engraved by Theod. Falkeysen. [Unidentified pencil signature in lower left.] Is sold in Basil ar Theod Falkeisen in Ausburg at brothers Klauber. [n.d., c.1780.]

Engraving. Platemark: 495 x 630mm (19¼ x 24¾").
Mint impression. Small mark in upper left corner. £850
Large engraving of Benjamin West's most celebrated painting, 'The Death of General Wolfe', 1770 (Ottawa, National Gallery of Canada), which represents the death of the British General James Wolfe at the Battle of the Plains of Abraham outside Quebec in 1759 during the Seven Years' War. Despite Wolfe's death, the result of the battle was a decisive British victory. West took considerable licence with his rendering- where he shows a crowd of men surrounding the dying commander, in fact only Lieutenant Henry Browne (who holds the flag here) was present at Wolfe's death. On the far left a messenger approaches to announce the British victory over the French led by the Marquis de Montcalm. Two figures on the left draw attention to him, enabling Wolfe to know that his death aided in a British victory. On the right is the St Lawrence River, and a steeple just visible through the smoke on the left is the cathedral of Quebec. A tattooed Native American on the left would have been an exciting novelty for the painting's British audience.

For working proof impression, see item ref: 38947.

Stock: 39485

215. **The "Mealy's" off duty. Brighton, 1874. Military Caricatures 2.**

T.S. Seacombe Capt.n RA. [n.d., c.1875.]
Coloured lithograph. Sheet size: 450 x 325mm (17¾ x 12¾"). Very rare. £140
Plate 2 from 'Seccombe's Military Caricatures'. c.1875. Major Thomas Strong Seccombe (1840 - 1913) became a member of the Ipswich Art Club in 1875, the same year that he was promoted Major. *Ogilby*. 816: 2.

Stock: 39057

216. **Hopelessly clubbed. Military Caricatures 3.**

T.S. Seacombe Capt.n RA. [n.d., c.1875.]

Coloured lithograph. Sheet size: 450 x 325mm (17¾ x 12¾"). Very rare. £160

Plate 3 from 'Seccombe's Military Caricatures'. c.1875.

A perplexed figure stands in the centre, with a crowd of infantry behind to the left, and an outraged Officer to the right.

Major Thomas Strong Seccombe (1840 - 1913) became a member of the Ipswich Art Club in 1875, the same year that he was promoted Major. *Ogilby. 816: 3.*

Stock: 39058

217. **The Sortie made by the Garrison of Gibraltar in the Morning of the 27 of November 1781.**

Painted by John Trumbull Esq.r. Engraved by William Sharp. London, Published Jan.y 1.1799, by J. Trumbull Esq.r, No.72, Welbeck Street; A.C. de Poggi, No.91 New Bond Street; And by W. Sharp, No.8 Charles Street, Middlesex Hospital.

Engraving. Fine impression. Sheet size: 585 x 800mm (23 x 31½"). Trimmed inside plate. Tear to upper edge.

A detailed scene at The Seige of Gibraltar, depicting British soldiers charging on the left, breaking through the garrison defences with axes and picks, while officers on the right, including Major General Ross, watch as the Spanish Captain Barboza leans on one arm, mortally wounded, beside a dead officer, refusing help from General Elliot and Captain Mackenzie. The Great Siege of Gibraltar was an unsuccessful attempt by Spain and France to capture Gibraltar from the British during the War of American Independence.

Stock: 39498

218. **Campaigns of the British Army in Portugal, Under the Command of General the Earl of Wellington, K.B. Commander in Chief, &c. &c. Dedicated by Permission to his Lordship.**

by Henri L'Eveque. Colnaghi and Co. Cockspur Street, Charing Cross. 1812.

Book. Folio. Green half morocco, gilt title stamped on front and binding. 13 engraved plates with letterpress; rare complete. Rubbed. Stained. Damage to corners.

£2500

Thirteen plates depicting the British campaign in Portugal and Spain during the Peninsular War (1807-1814) including plates of the Battle of Rolicca, the Battle of Vimiero and the Battle of Bussaco as well as other important events.

Stock: 39563

219. Bulmer 1799

[London: William Bulmer, 1815.]

Coloured etching. J. Whatman 1794 watermark; 320 x 270mm (12½ x 10½"). Hole in unprinted area of plate. *Ogilvy: 681*

220. **[Set of 12 plates from 'The Indian Native Army'.] Scouts of the 10th Bengal Lancers, (Field Service Kit). [/] The 3rd Dorkhas Skirmishing. [/] The 7th Bengal Native Infantry. [/] The Corps of Guides (Cavalry and Infantry. [/] The Madras Light Cavalry "Trotting Past", Review Order. [/] A Baggage Train on the March: Escort of the 20th Bengal (Punjab) Native Infantry, Field Service Kit. [/] The Viceroy's Body Guard. [/] The 2nd Bombay Lancers (Review Order). [/] The 1st Bengal Cavalry (Review Order) [/] [The 29th Bomnbay Native Infantry] (Marching Order) [/] Punjab Frontier Force No.1 Kohat Mountain Battery. [/] The Queen's Own Madras Sarpers and Miners, Review Order.**

Lith in Holland by Emrik & Binger, 21 Berners St. London. [n.d., c.1901.]

Set of 12 chromolithographic plates. Sheet size: 205 x 280mm (8 x 11") each. Titles worn on some plates.

£500

One of the best known illustrators of British army uniforms, Richard Simkin (1850-1926) first joined a volunteer regiment before attending art school and emerging as a military artist in the early 1880s. He is probably best known for his series of Army regiments including Yeomanry and Colonial regiments, a weekly supplement print to the Army and Navy Gazette. In 1901 he created a series of 'Types of the Indian Army' for the Gazette. He obtained much of the information from the Colonial and India Exhibition of 1886. Over a period of over 50 years Simkin produced thousands of watercolours of Army uniforms and watercolours of Army life and campaigns. *British Military Costume Prints. Ogilby. 844. p.274.*

Stock: 39054

221. **Le Jardinier de S.te Hélène. et ne t'étonne plus que Mars soit jardinier.**

[Anon, c.1815-21]

Very rare lithograph, sheet 280 x 380mm (11 x 15").

£420

Very unusual early lithograph of Napoleon on St Helena, where he was exiled after his defeat at the battle of Waterloo in 1815. Here he is resigned, taking a rest from his gardening. The text below suggests 'no longer be surprised to find that Mars [the god of war] is a gardener'.

Stock: 39545

MODERN ETCHINGS

222. **Kings in Exile [pencil].**

L.R. Brightwell. [pencil] [n.d., c.1920.]

Drypoint etching. 135 x 380mm (5¼ x 15"). Very large margins. £290

Three circus elephants tethered in a field.

Leonard Robert Brightwell (1889-1962) a prolific illustrator and etcher, predominately using animal themes. He also had cartoons published in Punch from the age of sixteen.

Stock: 38926

223. **[Andalusian women.] Paper: English, 1800.[in brown ink]**

W. Russell Flint. 4: 2. 12. 35 WRF [pencil, 'F' reversed].

Etching on laid paper watermarked with initials and date 1800, initialled by the artist? 120 x 215mm (4¾ x 8½"). Faint mount burn around image. £480

An etching by William Russell Flint (1880-1969), printed on old paper.

Stock: 38920

224. **Le Kosmos, Montparnasse, Paris.**

W.J.R. Cook, 1932.

Woodcut, approx 165 x 185mm (6½ x 7¼"). Glued into mount; signed by artist verso 'With best wishes for Christmas & New Year, from W.J.R. Cook 1934' £80
View of Montparnasse, a district in the south of Paris popular amongst artists and writers in the early 20th century. This woodcut shows the café 'Le Kosmos' (now closed) where the Boulevard du Montparnasse bisects the Boulevard Raspail, and which features in films such as Jean-Luc Godard's 'Breathless' (1959).

Stock: 38957

225. **[The Valley Farm, Semur.]**

Malcolm Osborne. [Signed in pencil.]

Etching. 140 x 325mm (5½ x 12¾"). Slight crease across top right corner. Very large margins. £160

Malcolm Osborne [1880-1963] was born in Frome, Somerset. He studied at Bristol School of Art and the

Royal College of Art, London, under Sir Frank Short. When Short retired in 1924 he succeeded him as head of the etching and engraving school. Osborne produced just over a hundred prints, including British and European land and townscapes.

Stock: 38927

226. **[Cambridge. Trinity College, King Edward's Gate.] 54. [Trinity College was founded in 1546 by Henry VIII., whose statue is above the gateway. It was formed by the amalgamation of a number of older foundations dating from 1324-1336. The Library of Trinity College was built by Wren, who took as his example the Sansovino Library of St. Mark, Venice. The north side of the court is occupied partly by the Chapel with a gateway-tower in the middle (at west end of the Chapel) known by the name of King Edward's Gate. It was built about 1426-30, and is of quite a different character from that of the later and heavier gate (or Queen's Gate). This was the first gateway-tower with four turrets to be erected in Cambridge; a form of tower which became characteristic of Cambridge colleges. Thomas Neville built westwards of the Gate a new range containing the Library, thus completing the north side of the quadrangle. Among the famous men of the college are John Donne, Abraham Cowley, Andrew Marvell, John Dryden, Sir Issac Newton, George Crabbe, Lord Morley, Lord Byron and Lord Tennyson.]**

Arthur Spencer [pencil signature to the bottom left-hand side outside the image] [n.d. c.1930.]

Etching. Platemark: 280 x 255mm (11 x 10"). £60
Stock: 39256

ANIMALS

227. **Firetail the Property of Thos Foley**

Esq.r. 261

[Anon, 1788.]

Rare mezzotint, sheet 255 x 360mm (10 x 14¼"). Bit rubbed. £240

This print is a retouched state of a print of the more famous horse 'Eclipse' engraved in 1774. Apart from the text, no substantial changes have been made to the plate, although retouching to the horse and figures is evident.

Stock: 39435

228. **The Duck-Billed Playpus.**

Ornithorhynchus Paradoxus.

Published under the Direction of the Committee of General Literature and Education, appointed by the Society for Promoting Christian Knowledge. [n.d., c.1853.]

Coloured wood engraving with letterpress. Printed area 250 x 250mm (9¾ x 9¾"). Slight tear on right. £95

A platypus, the semi-aquatic mammal of eastern Australia, and Tasmania.

Stock: 39129

229. **[The Stag at Bay.]**

[After Edwin Landseer.] London, Published Oct.r 15th, 1874 by Henry Graves & Co., the Proprietors, , Publishers to H.M. the Queen; and H.R.H. the Prince & Princess of Wales: 6 Pall Mall. _ Copyright Registered.

Engraving. Printsellers association blind stamp. Printed area: 405 x 420mm (16 x 16½"). Unexamined out of frame. £360

An stag standing in water, with a dog lying on its back in pain at the left. After Edwin Landseer (1802 - 1873). Stock: 39547

230. **[Cassowary]. Nouvelle-Hollande: Ile Descrès. Casoar de la N.elle (Casuarines novæ Hollandiæ. Lath.)**

C.A. Leseuer del. J. Milbert direx. Fres Lambert sculp. De l'Imprimerie de Langlois. [Paris, 1807.]

Engraving, printed in colours and hand finished. Sheet 240 x 320mm (9½ x 12½"). Trimmed within plate, tape stains on edges. Very slight crease top right. £150

A family of cassowaries, drawn by Charles-Alexandre Leseuer for the official account of Nicolas Baudin's expedition to Australia. Leseuer was originally an assistant gunner on the expeditions, but took over artist and naturalist duties after a number of the expedition members left the ship due to illness at Mauritius.

Stock: 39128

231. **Dromæus Irroratus. Trans. Zool. Soc. Vol 4. Pl 76.**

J.Jury, ad nat. lith. M. & N. Hanhart, Imp. [n.d., c.1870.]

Coloured lithograph.

£85

An accurate depiction of an emu.

Stock: 39108

ODDITIES

232. **The Antiquarian.**

G. Spratt del. Printed by G.E. Madeley, Wellington St.t. Strand.

Lithograph. Sheet: 160 x 235mm, (6¼ x 9½").

Trimmed. £160

An assemblage print of an antiquarian whose body is made up by fragments of ancient and medieval architecture.

Stock: 39306

233. **Hieroglyphic drawing sent to King Charles 1.st. and supposed to contain the following directions for his safety.**
Charles _your head is eagerly sought after_ make your escape _go through the ploughes field, avoid the sportsman who would hunt you as a dog pursues a hare_ haten to put the clothes of the peasant lying at the feet of the sleeping man under the trees. Proceed by the draw-well near the cottage, and down the steps. The man leaning on the wall will conduct you along it to the one leaning on his fork, who, with the haymaker, and the fisherman, will put you into the boat, and with the boatman row you to the ship.

Lithograph. Sheet: 320 x 255mm, (12½ x 10"). Very large margins. £260

An extremely rare & curious facsimilie of a coded instruction sent to Charles I during the Civil War to aid his escape. Beneath the image is the decoded explanation of the message. The profile in the image is based on Vandyck's portrait of Charles I.

Stock: 39098

234. **[Puzzle print with portraits of the Dutch royal family] Portraits in Profil van H.H.K.K.M.M. de Koning en Koningin den Nederlanden, Z.R.H. de Prins van Oranje [...]**

In Amsterdam by E. Maaskamp nerens het Paleis [c.1820]

Very scarce aquatint printed in colours with engraved text, platemark 285 x 245mm (11¼ x 9½"). £320

Picture of a rose within which is concealed seven profile portraits of seven members of the Dutch royal family (one of whom, Anna Paulowna, is also represented in a separate portrait verso). With verses below.

Stock: 38950

235. **The Journey or, Cross-Roads to Conqueror's Castle. A New and Interesting Game.**

Entered at Stationers Hall London by W. Spooner, 259 Regent Street. Oxford Str.

Lithographic map with fine original hand colour, dissected and laid on linen, total 560 x 430mm (22 x 17"), folded into original buckram covers, with illustrated title label. Some signs of wear, lacking ties, rules, pegs and teetotum. £950

A board game in which the players race around the board trying to reach the castle, trying to avoid hazards like Giant Grumbo's Ground and Breakneck Hill. *Ex Libris label of Carl Schwerdt, author of the 'Hunting, Hawking, Shooting' bibliography, loosely inserted.*

Stock: 39242

236. **The Royal Windsor Waggon. In this print may be traced a full length portrait of Queen Victoria.**

London: William Spooner, 377, Strand. Printed by J.M. Lefevre, Newman St.

Very scarce lithograph with hand-colouring, printed area 225 x 245mm (9 x 9¾"). Margins foxed. £320
Puzzle prints, in which a profile face of a contemporary figure was concealed within a landscape or decorative pattern for the viewer to find, were extremely popular in the early 19th century. This print is one of the more ambitious and unusual in the genre, incorporating an entire full-length depiction of Queen Victoria, which becomes clear immediately if the print is rotated 90 degrees anti-clockwise.

Stock: 38951

PORTRAITS

237. The Pourtraicture of the Learned Mr William Camden: Alias Clarentius While this Ile of Great Brittain keeps ye name / Camdens Brittaina shall Improve his Fame

[Anon, 1636]

Rare, very fine & ornate engraving, platemark 140 x 90mm (5½ x 3½"). Rare. £190

William Camden (1551-1623), English antiquarian, historian, and officer of arms. He wrote the first topographical survey of the islands of Great Britain and Ireland and the first detailed historical account of the reign of Elizabeth I of England. In 1566 he entered Oxford, transferring from Magdalen College, to Broadgates Hall, and finally to Christ Church. At Christ Church he encountered Philip Sidney, who encouraged Camden's thirst for antiquaries. In 1571 he returned to London without a degree, but soon took up post as Usher of Westminster School, giving him freedom to travel and pursue his antiquarian researches.

Portrait in oval with figure of Time and other emblems. O'D 7

Stock: 39424

238. Georgius Chapmanus Homeri Metaphrastes. Aeta LVII MDCXVI.

William Hole Sculp. At London printed for Nathaniell Butter. [n.d., c.1616.]

Rare engraving. Very Scarce. Sheet size: 230 x 150mm (9 x 6"). Trimmed to image. Repaired tear to right edge of sheet. Staining in centre of image. £230

A portrait of George Chapman (c.1559-1634), the translator of Homer, his head within clouds in an oval. Lettered with the title around the oval, and with ten lines of Latin and Greek in praise of the author below. The portrait was used as the frontispiece to 'The whole works of Homer Prince of Poets' (London, N.Butter, 1616), the title page of which is printed on the reverse of the sheet. *Hind II. p.318. 3.*

Stock: 38987

239. Desiderio Erasmo Rotterodamo.

H. Holbeen Pinxit. A vander Eyk Delin. P. van Gunst Sculps. Petrus vander Aa Excudit, Lugd. Batav. cum Privilegio. [n.d., c.1710.]

Engraving. Platemark: 400 x 300mm (15¾ x 11¾"). Repaired folds as normal in this edition. Small margins. £320

A half-length portrait of Desiderius Erasmus (1466-1536), Dutch Renaissance humanist and a Catholic theologian, within a decorative oval, below which is a shield bearing an image of the head of Madusa.

Erasmus prepared important new Latin and Greek editions of the New Testament, and also wrote *The Praise of Folly*, *Handbook of a Christian Knight*, *On Civility in Children*, *Copia: Foundations of the Abundant Style*, *Julius Exclusus*, and many other works.

Stock: 39314

240. Desiderio Erasmo.

H. vander Aa Delin. D. Stoopendal Scul. Petrus vander Aa Excudit, Lugd. Batav. cum Privilegio. [n.d., c.1710.]

Rare engraving. Platemark: 475 x 375mm (18¾ x 14¾"). Repaired folds as normal in this state. Small margins. £320

The sculpture of Dutch Renaissance humanist and Catholic theologian Desiderius Erasmus (1466-1536), wearing a coat with fur cuffs and collar and a cap on his head, reading from a book, with a busy waterway seen behind.

Erasmus prepared important new Latin and Greek editions of the New Testament, and also wrote *The Praise of Folly*, *Handbook of a Christian Knight*, *On Civility in Children*, *Copia: Foundations of the Abundant Style*, *Julius Exclusus*, and many other works.

Stock: 39315

241. John Keble M.A.

Painted by George Richmond. Engraved by Sam.l Cousins A.R.A. Published for George Richmond Esq.r Sept.r 1. 1845.

Mezzotint. Platemark: 580 x 400mm (22¾ x 15¾"). Laid, on India paper. Very large margins. £360

A three-quarter length portrait of John Mitchell Keble (1807 - 1857), English scholar and historian, and the eldest son of Charles Keble the actor and Maria Theresa Keble. He is notable for his major contribution to the history of the Anglo-Saxons and philology of the Old English language. One of the leaders of the Oxford Movement. Keble College Oxford was named after him. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39078

242. In Icona affabre effictam clariff. Pharmacopoei. Basilus Besler. [...]

[n.d., c.1613.]

Copper engraving. Sheet size: Creased. £480

The frontispiece to 'Hortus Eystettensis' by Basilius Besler, published in 1613, with a portrait of Besler (1561-1629), holding a sprig of basil, punning on his name, and a decorative family crest flanked by two figures.

The Bishop, Johann Konrad von Gemmingen, commissioned Besler to produce the work, which he compiled over sixteen years, although the bishop died before its completion. Besler had the assistance of his brother and a group of skilled German draughtsmen and engravers, including Sebastian Schedel, an accomplished painter, and Wolfgang Kilian, a skilled engraver from Augsburg. Kilian and his team engraved the initial copper plates, but after the bishop's death, the operations moved to Nürnberg and a new team of engravers, among whom were Johannes Leypold, Georg Gärtner, Levin and Friedrich van Hulsen, Peter Isseburg, Heinrich Ulrich, Dominicus Custos and Servatius Raeven. Camerarius' nephew, Ludwig

Jungermann (1572–1653), was a botanist and wrote most of the descriptive text.

Text printed on verso.

Stock: 39040

243. Lord Byron. At the Age of 19. Engraved from the Original Picture in the possession of Sir John Cam Hobhouse. M.P. To whom this plate is respectfully dedicated.

Painted by G. Sanders. Engraved by W. Finden. London, Published by John Murray, Albemarle Street & Sold by Charles Tilt, Fleet Street. Printed by M.c. Queen.

Engraving. Sheet: 255 x 365mm, (10 x 14½").

Trimmed within plate on left, right and bottom edges. £140

A portrait of poet Lord Byron (1788-1824) standing on the beach by a rowing boat held by Sir John Cam Hobhouse (1786-1861) the sky behind them is stormy and the seas rough. Hobhouse and Byron met whilst at Cambridge and travelled around the Mediterranean and the Levant together.

Stock: 39497

244. [Emmanuel Sweert] Ornatiss. et Expertiss. Emanuel Sweertius Septimont [...]

Engraving with hand-colouring, platemark 255 x 145mm (10 x 5¾"). Uncut sheet. Very large margins. £320

Portrait of Emmanuel Sweert (1552-1612), who in 1612 published his famous 'Florilegium' (to which this portrait is the frontispiece), a superb volume of engravings of flowers. The volume was essentially a sales catalogue, in which the beauty of the engravings served to promote the desirability of the plants. This portrait however, with the flower in Sweert's left hand balanced by the skull on which his right rests, is a reminder of the mixed symbolism of flowers.

Stock: 39203

245. Richard Van Bleeck, Pictor.

Si. Ipse pinxit, 1753. P. Van Bleeck jun.r fec.t 1735. 1735.

Mezzotint. Very fine impression. Platemark: 350 x 250mm (13¾ x 9¾"). £360

After a self-portrait by Dutch Golden Age painter Richard Van Bleeck (1670 - 1748), three-quarter length, sitting at a table to right, looking towards the viewer, gesturing with left hand towards a palette on the table. A large nude torso is seen behind, half obscured by a curtain. *Chaloner Smith. 10.II*

Stock: 39398

246. Lord Byron. The Advocate and Supporter of the Greek Nation. This Prints forms one of the series of Greek Portraits (2nd Part) now in course of Publication in London & Paris, by A. Friedel and sold by the principal Book & Printsellers in Town and Country. Jan.y 1830.

Dean & Munday's Lithography Threadneedle Street.

Very rare hand coloured lithograph. Sheet size: 385 x 270mm (15¼ x 10½"). Repaired tear bottom at centre and in right bottom. £260

A portrait of Lord Byron, (1788 - 1824) seated, looking out to sea, resting his chin against his left hand. A greek helmet is seen on the ground below.

From the series 'The Greeks, Twenty-four Portraits of the principal Leaders and Personages who have made themselves most conspicuous in the Greek Revolution, from the Commencement of the Struggle', by Adam Friedel, London published 1830.

Byron joined the Greek War of Independence fighting the Ottoman Empire, for which many Greeks revere him as a national hero.

Stock: 39312

247. Alexandre Dumas. L'Artiste.

Geoffroy. J. Bestault IMI Pinx et Sculp. [n.d., c.1860.] Engraving with etching. Platemark: 250 x 180mm (9¾ x 7"); very large margins. Few marks. £70

A half-length portrait of French writer and dramatist Alexandre Dumas (1802 - 1870), directed to right, with his hands folded. A landscape can be seen behind.

Dumas is noted for his works, 'The Count of Monte-Cristo' and 'The Three Musketeers' (both completed in 1844).

Stock: 39344

248. Ben Johnson. In the Collection of D.r. Mead.

J.Houbraken sculpsit. I. Oliver pinx. Impensis I. & P. Knapton Londini 1738.

Engraving. Plate: 230 x 370mm, (9 x 14½"). Slight foxing. £130

A half-length portrait of the playwright and poet Ben Johnson (1572-1637) from 'The Heads of Illustrious Persons of Great Britain...' (1743-1752.)

Stock: 39501

249. [John Masefield.]

W. Strang 1909. [Printed in image.] David Strang imp. W.m. Strang fc. D.S. [in pencil beneath image.]

Rare mezzotint. On india. Plate: 480 x 505mm, (19 x 20"). Very large margins. £450

A three-quarter length portrait of author and Poet Laureate John Masefield (1878-1967) standing with his hand resting on a crumpled shawl next to a globe.

Printed by David Strang (1887-1967) after a painting by his father William Strang (1859-1921).

Stock: 39109

250. [Giuseppe Maria de Turre.] Joannes Maria e Turre Regis Utriusq sic a Museo a Biblioteca a Typographia Patric Januensis Natus MDCCXIII [...] 1763.

Mezzotint, sheet 170 x 110mm (6¾ x 4¼"). Trimmed inside platemark; £95

Giuseppe Maria de Turre, scholar at the Dominican monastery in Genoa and author of 'Institutiones ad Verbi Dei scripti intelligentiam' (4 vols, Parma, 1711),

Stock: 39207

251. W.m Wordsworth [facsimile signature].

Painted by Miss Margaret Gillies. Engraved by Edward M.c Innes. London Published Aug.t 6 1841 by F.G. Moon, Publisher in Ordinary to Her Majesty, 20, Threadneedle Street.

Rare mezzotint on india, private plate. 340 x 230mm (13½ x 9"); very large margins. £260

A seated portrait of William Wordsworth (1770-1850), before an arched window.

The painter, Margaret Gillies (1803-87), a Scottish painter known for her portraits of Wordsworth & Charles Dickens. For many years she lived with Thomas Southwood Smith, the physician who dissected Jeremy Bentham in 1832: Bentham's 'auto-con' (the box holding his preserved body) lived with them until 1850 when it was acquired by University College London.

Stock: 39303

252. Anna D.G. Angliae, Franciae, Scotiae, Hiberniae Regina. An. MDCIII.

Crisp. de Passe F. et excud. Colon. [n.d., c.1604.] Engraving. Fine impression. Sheet size: 145 x 90mm (5¾ x 3½"). Trimmed with false margins. £130

A head and shoulders portrait of Anne of Denmark (1574 - 1619), Queen consort of Scotland, England, and Ireland as the wife of King James VI and I.

By Dutch engraver, draughtsman and painter Crispijn de Passe the Elder (c.1565-1637) who produced portraits of European nobility, as well as religious, mythological and allegorical prints and books.

Stock: 39015

253. Her Royal Highness Princess Sophia Augusta.

Johnson delin et sculp. Publish'd as the Act directs Aug.t 20. 1770 by H. Marshall No. 4 Aldermayr Church Yard London.

Mezzotint, platemark 150 x 110mm (6 x 4¼"). Small margins. £130

Princess Augusta Sophia (1768-1840), sixth child and second daughter of George III and Charlotte of Mecklenburg-Strelitz, portrayed as a very young child. She was a Princess of the United Kingdom and a Princess of Hanover who remained unmarried and had a particular devotion to her brother William, Duke of Clarence, afterwards William IV. *Not in O'D or CS.*

Stock: 39190

254. [Charles II.]

[after William Faithorne] [n.d. c.1680.] Engraving, trimmed as oval 155 x 125mm (6 x 5"), Rich impression. Trimmed, losing title and inscriptions. £160

Oval portrait, looking to right, with wig and lace collar. Stock: 38981

255. Elisabeth Dei Gratia Angliae / Franciae / Hynerniae et Virhi: Regi: Soubz Philippe 2 gouvernant Parme & les Estats.

[Franz Hogenburg.] [Amsterdam, 1616.] Engraving. Platemark: 135 x 120mm (5¼ x 4¾"). Small tear to upper edge of sheet. £230

A portrait of Elizabeth I (1533 - 1603), Queen of England and Ireland from 1558 until her death. Sometimes called The Virgin Queen, or Gloriana, the childless Elizabeth was the fifth and last monarch of the Tudor dynasty.

Text on reverse in French relating to the Dutch revolt against the rule of Philip II, where Robert Dudley, a close friend of Elizabeth I and champion of the international Protestant cause, led the English campaign in support of the Dutch Revolt from 1585-1587.

An illustration to 'Les Guerres de Nassau, descrites par [...]', by Franz Hogenberg published in Amsterdam by Michel Colin, 1616.

Stock: 39013

256. England's Hope. Her Royal Highness Princess Charlotte of Wales & of Saxe Cobourg Saalfeld.

London, Published August 12th 1815, by T. Griffiths. Fancy Repository, No. 230. Oxford Street, opposite Camelford House.

Hand coloured stipple; proof. Platemark: 395 x 270mm (15½ x 10½"). Thread margins. £160

A portrait of Princess Charlotte of Wales (1796 - 1817), full length, standing on the coast, looking to the right, leaning on anchor, with a ship sailing in the background.

Princess Charlotte and her husband lived at Camelford House at the Oxford Street end of Park Lane; the publisher's premises is likely to have been opposite the entrance from Oxford Street. BM

Stock: 39253

257. Portrait of His Royal Highness George Prince of Wales Regent of the United Kingdom of Great Britain & Ireland.

Painted by I. Hopkins. Engraved by I.C. Stadler. Pub.d June 4 1811, by Walker & Knight, No.7, Cornhill.

Scarce aquatint with colour printing. Platemark: 350 x 265mm (13¾ x 10¼"); very large margins. £320

A full length portrait of George IV, (1762- 1830) standing, facing the right, wearing full ceremonial robes.

Stock: 39394

258. Henricus VIII.

[Pieter van der Aa.] [n.d., c.1710.]

Engraving. Platemark: 285 x 170mm (11¼ x 6¾").

Very large margins. £140

Head and shoulders portrait of King Henry VIII, within an oval set on a decorative plinth.

Plate 41 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39263

259. S. Maria D.G. Ang. Sco. Fra. & Hib. Regina.

G.Kneller pinx. Sold by J.Smith at ye Lyon & Crown in Russell Street Covent Garden. [c.1719.]

Mezzotint. 200 x 150mm (8 x 6"). Thread margins.

£140

Portrait of Mary of Modena, half length in an oval, hair in curls and adorned with pearls, wearing pearl earrings and necklace, and low dress adorned with jewels and strings of pearls on the shoulders

Mary of Modena, queen of James II (1658-1718), daughter of Alfonso IV, mother of James Francis Edward, the 'Old Pretender'. *Chaloner Smith 170.I*
Stock: 38974

260. William Corder. As he appeared in Bury Gaol a few days previous to his Trial

[C. Hancock, 1828]

Fine aquatint and etching with hand-colouring, sheet 200 x 120mm (8 x 4¾"), on Whatman paper. Trimmed; glued to backing sheet at top corners. £180

William Corder (1803-28), the Red Barn murderer. Corder, a fraudster and ladies' man, made a rendezvous with his girlfriend Maria Marten at the barn on the pretext of eloping. Instead he killed her, stuffed her body in a sack and buried her. Corder disappeared and wrote home pretending the two were together, but Marten's body was discovered and a hunt for Corder started. He was, arrested, tried, and sentenced to be hung and dissected.

The hanging attracted a huge crowd; the dissection was performed before an audience of Cambridge students. A battery was connected to his limbs to demonstrate muscle contraction; Corder's skin was tanned by the surgeon George Creed and used to bind an account of the murder; and his skeleton was put on display in the Hunterian Museum in the Royal College of Surgeons.
O'D 1

Stock: 39212

261. The Red Barn at Polstead An accurate View of the Interior, showing the hole from which the Body of Maria Marten was taken. A correct View of the Exterior.

W. Panormo del et sculp London, Published by T. Kelly, Paternoster Row, Aug.t 2. 1828.

Engraving, sheet 210 x 120mm (8¼ x 4¾"). Glued to backing sheet at top corners. £90

The notorious 'Red Barn' in Polstead, Suffolk, the scene of an infamous murder committed by William Corder in 1827. Corder (1803-28), a fraudster and ladies' man, made a rendezvous with his girlfriend Maria Marten at the barn on the pretext of eloping. Instead he killed her, stuffed her body in a sack and buried her. Corder disappeared and wrote home pretending the two were together, but Marten's body was discovered and a hunt for Corder started. He was, arrested, tried, and sentenced to be hung and dissected. The hanging attracted a huge crowd; the dissection was performed before an audience of Cambridge students. A battery was connected to his limbs to demonstrate muscle contraction; Corder's skin was tanned by the surgeon George Creed and used to bind an account of the murder; and his skeleton was put on display in the Hunterian Museum in the Royal College of Surgeons.
Stock: 39214

262. W.m Corder Presented Gratis to the Readers of the Dispatch Sunday Aug.t 10th 1828

Lithograph, sheet 195 x 110mm (7¾ x 4¼"). Glued to backing sheet at top corners. £90

William Corder (1803-28), the Red Barn murderer. Corder, a fraudster and ladies' man, made a rendezvous with his girlfriend Maria Marten at the barn (which is shown here below the portrait) on the pretext of eloping. Instead he killed her, stuffed her body in a sack and buried her. Corder disappeared and wrote home pretending the two were together, but Marten's body was discovered and a hunt for Corder started. He was, arrested, tried, and sentenced to be hung and dissected.

The hanging attracted a huge crowd; the dissection was performed before an audience of Cambridge students. A battery was connected to his limbs to demonstrate muscle contraction; Corder's skin was tanned by the surgeon George Creed and used to bind an account of the murder; and his skeleton was put on display in the Hunterian Museum in the Royal College of Surgeons.

Not in O'D

Stock: 39213

263. Gruet au Pilory. Jean-Francois Gruet Huissier à Cheval au Chastelet de Paris, Inspecteur de Police, Preposé au Recouvrement des debets de la Capititation des Communaute de la Ville de Paris, condamné par Chambre de Justice, le 7e Decembre 1716 [...]

[Anon]

Engraving, sheet 310 x 220mm (12¼ x 8½"). Trimmed inside platemark; creasing. £180

A criminal placed in a pillory (a wooden framework with holes for securing the head and hands, for humiliation and often as a preface to further punishment), a demonstration of the draconian punishment methods of the Ancien Regime.

Stock: 39427

264. A Comet.

Drawn by T. Harper Esq.r. Engraved by G. Maile. London, Published Sep.r 1st. 1820, by J. Brooker, 5, Southampton Row, Russell Square.

Mezzotint. 280 x 205mm (11 x 8"). Large margins. £220

A comet shown as a young woman's head rising from clouds, with light shining as the tail. *See BM 2010,7081.7217 for a proof from the Lennox-Boyd collection*

Stock: 38818

265. A Newly discovered Star of the Greatest Magnitude. Proof.

Painted in Enamel by J. Barrow. Engraved by G. Maile 34 Fred.k Pl. Hampstead R.d. London Published Nov.r 30th 1821 by J. Barrow, Weston Place, St Pancras.

Mezzotint. Sheet 240 x 195mm (9½ x 7¾"). Trimmed within plate. £220

A star depicted as young woman with plumes in her hair.

A rare print: the British Museum's example, bought from the Lennox-Boyd collection, is trimmed and lacking the title and publication line. According to their entry Christopher had never seen one with a publication line, which ours has. *BM 2010,7081.4593*.
Stock: 38819

266. **Free as their thoughts and Wanton as the Air, Thro Life's bright Morning Sports this Infant Pair. Smiles in their Looks and Whinsys in Their Hearts Fir'd of their own They'd act each others part. Miss proves the Joys which Tommy's Cloaths afford,. Struts in his Hat and Hectors with his Sword. Whilt Tommy Drest with Miss's Capa nd Coat on Courtseys and Prins as if he'd Learnt with Haughton Th' observing Eye your Little Pastime teach. what grave Fools Dictate and what pedants preach. The Lust of Change [Disguise it as we can] Dawns as the Child and Rages in the Man.**

P. Mercier Pinx. I. Faber fecit 1744. Publish'd according to Act of Parliamt. March 25th. 1744
Mezzotint, small margins. 350 x 250mm (14 x 9¾").
Fine impression; collector's stamp of Christopher Lennox-Boyd verso. £360

A young boy and girl standing in a landscape in front of a classical urn on a pedestal, the boy wearing the girl's collar and cap and holding her fan, hands folded in front of her, the girl in the boy's jacket, right hand on hip with a cane hanging from a ribbon on her wrist, a sword slung over right shoulder, placing a tricorne on her head with left hand. There is no clue to the identity of the children other than 'Tommy' in the verse; however the companion print depicts the three children of Frederick Prince of Wales. *CS: 416 (only state listed); Ex Oettingen-Wallenstein collection and collection of the Late Hon. Christopher Lennox-Boyd. For the pendant see ref 34425.*
Stock: 38881

267. **[Man in a Waistcoat.]**

[After Guercino.] Gius. Zocchi. Sc. [n.d., c.1790s.]
Etching printed in brown ink. Plate: 180 x 255mm, (7 x 10"). Very large margins. £120

A half-length portrait in profile of a man wearing a waistcoat. After a drawing by Guercino in the Royal Collection.
Stock: 39416

268. **[Man with a Tall Hat.]**

Gius. Zocchi. sc. [n.d., c.1790s.]
Etching printed in brown. Plate: 180 x 260mm, (7 x 10¼"). Very large margins. £160

A half-length profile portrait of a man wearing a tall, fur-lined hat. After a drawing ascribed to Guercino in the Royal Collection.
Stock: 39414

269. **[Profile of a Man with Spectacles Over his Ear.]**

[After Guercino.] Gius. Zocchi sc. [n.d., c.1790s.]

Etching printed in brown ink. Plate: 180 x 255mm, (7 x 10"). Very large margins. £140

A profile bust of man with a beard facing right, the man wears a pair of spectacles over one ear.

Stock: 39411

270. **[Une Autre Sybille.]**

Guercino inv. F. bartolozzi sculp. Londra 17. [J. & J. Boydell.] [n.d., c.1790s]

Etching printed in brown ink. Plate: 190 x 290mm, (7½ x 11¼"). Very large margins. £120

A young woman facing left, holds a book in her hands.
de Vesme: 2141.

Stock: 39121

271. **[Portrait of a Woman with a Parasol.]**

Engraved by P. Roberts, and J.C. Stadler. [n.d., c.1810.]

Colour printed aquatint. Rare. Plate: 230 x 310mm, (9 x 12"). Marks in plate. Trimmed within plate on lower edge. Small margins on 3 sides. £280

A full-length portrait of a young woman who holds a parasol and a fan, set within the park of a large house which can be seen in the distance.

Stock: 39500

272. **[Femme Debout, Tenant entre ses Mains un un Livre Ouvert.]**

Guercino inv. F. Bartolozzi sculp.

Etching. Plate: 240 x 270mm, (9½ x 10½"). Very large margins. £130

A young woman stands, facing slightly to the left, her hands resting on a large open book. *de Vesme: 2159 II of II.*

Stock: 39115

273. **[Femme Debout, Tenant entre ses Mains un un Livre Ouvert.]**

[Guercino inv. F. Bartolozzi sculp.]

Etching. Proof before letters. Plate: 240 x 270mm, (9½ x 10½"). Very large margins. £120

A young woman stands, facing slightly to the left, her hands resting on a large open book. *de Vesme: 2159 I of II.*

Stock: 39116

274. **[Femme Méditant sur un Livre.]**

[Guercino inv. F. Bartolozzi sculp.]

Etching. Proof before letters; Plate: 240 x 270mm, (9½ x 10½"). Very large margins. £170

A young woman wearing a shawl over the head and shoulders leans over a book, resting her head on her hands. *de Vesme: 2160, I of II.*

Stock: 39114

275. **[Femme Méditant sur un Livre.]**

Guercino inv. F. Bartolozzi sculp.

Etching. Plate: 240 x 270mm, (9½ x 10½"). Very large margins. £140

A young woman wearing a shawl over the head and shoulders leans over a book, resting her head on her hands. *de Vesme: 2160 II of II.*

Stock: 39113

276. **Captain Cook.**

[c.1820]

Line engraving on india, platemark 170 x 110mm (6¾ x 4¼"). Proof before all letters. £65

James Cook (1728 - 1779), explorer. The son of a Yorkshire labourer, Cook learned his seamanship on small East-coast traders. He was chosen to command the Endeavour in 1768, and made three important voyages of discovery to the South and North Pacific, which included the first British landing in Australia. He was killed in Hawaii during a skirmish.

One of at least fourteen engravings made from the famous 1776 portrait of Cook by Nathaniel Dance (1735 - 1811), which was commissioned by the explorer Sir Joseph Banks (London, National Maritime Museum). *For other engravings from the same Dance portrait see refs 4577, 10791, etc*

Stock: 39167

277. **Jean-Francois-Picot de Galaup de la Pérouse, Né Alby en 1741.**

Bovinet Sculp. A Paris, chez Ménard & Desenne Rue Git-le-Coeur, No.8. [n.d., c.1820.]

Engraving. Platemark: 210 x 135mm (8¼ x 5¼"); with large margins. £75

A head and shoulders portrait, within an oval, of Jean François de Galaup, comte de Lapérouse (1741 - c.1788), a French Naval officer and explorer whose expedition vanished in Oceania. Known for the wide-ranging explorations in the Pacific Ocean that he conducted in the second half of the 1780s, La Perouse Strait, in the northwestern Pacific, is named after him. La Pérouse joined the French navy while in his teens and gradually became an accomplished navigator and seaman. By 1780 he was a captain, and, with France having taken the side of the United States during the American Revolution, he commanded a successful campaign against British settlements on the shore of Hudson Bay (1782).

Stock: 39342

278. **Ferdinand Magellanus.**

[Pieter van der Aa.] [n.d., c.1710.]

Engraving. Platemark: 285 x 170mm (11¼ x 6¾"). Very large margins. £280

A half-length portrait of Portugese explorer Ferdinand Magellan (c.1480 - 1521), , looking to the left, holding a globe and compass. Within a decorative oval. Magellan organised the Spanish expedition to the East Indies from 1519 to 1522, resulting in the first circumnavigation of the Earth.

Plate 57 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39269

279. **Francisco Pizarro.**

[Pieter van der Aa.] [n.d., c.1710.]

Engraving. Platemark: 295 x 170mm (11½ x 6¾"). Very large margins. £240

A half length portrait of Francisco Pizarro (c.1471 - 1541), in armour, looking to the right, with a battle scene in the distance. Within a decorative oval. Pizarro was a Spanish explorer and conquistador who conquered the Incan Empire.

Plate 73 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39270

280. **Gualtheri Raleigh Eqv: Aur vera effigies clarissimi viri domni.**

Sim: Pass: Sculp. Comp: Holland: exc. [n.d., c.1617.]

Engraving. Sheet size: 140 x 110mm (5½ x 4¼").

Trimmed to image. £180

A portrait within an oval cartouche of famed naval commander, explorer and author Sir Walter Raleigh (1552 - 1618). After Simon De Passe (1595-1647), the son of prominent Dutch engraver and publisher Crispijn Van De Passe the Elder.

From Walter Raleigh's 'History of the World.'. *Hind II: p.266, 48.*

Stock: 38902

281. **The true and lively Portraiture of the Honourable and learned Kinight S.r Walter Raleigh.**

[After Simon de Passe.] [n.d., c.1650.]

Engraving. Sheet size: 160 x 105mm (6¼ x 4").

Trimmed to image. False margins. £130

A portrait within an oval cartouche of famed naval commander, explorer and author Sir Walter Raleigh (1552 - 1618). A copy in reverse after Simon De Passe (1595-1647), the son of prominent Dutch engraver and publisher Crispijn Van De Passe the Elder. *Hind II: p.266, 48.*

Stock: 38903

282. **[The Lamented Missionary. The Rev.d John Williams, who was cruelly Massacred at Erromanga. Seated in his Study composing his celebrated Missionary Enterprises; which have been aptly designed as a Supplement to the Acts of Apostles. Designed and Printed in Oil Colours by Patentee George Baxter.]**

[London. Published by G. Baxter, 3, Charter House Square, April 1st. 1843. & Sold by Mssrs. Hamilton & Co. Ward & Co. Whittaker & Co. & by the Country Agents.]

Proof. Vivid oil colouring, heightened with gum arabic. Sheet 270 x 225mm (10½ x 9"). Trimmed into image, losing all inscriptions. £140

John Williams [1796 - 1839], missionary active in the South Pacific until he was killed and eaten on Erromango in the Vanutu archipelago.

George Baxter (1804 - 1867) is regarded as the 'Inventor' of colour printing. The Baxter process, which he patented in 1835, involved an initial metal keyplate and up to 20 wood or metal blocks to apply each individual colour. Baxter had published quite a few prints of Williams including his murder on the island

of Erromanga a few days after landing. *For a proof example see Ref: 559.*
Stock: 38826

283. Mr. Gabriel Hunt. A Member of Hogarth's Club at the Bedford Arms Tavern. Drawn by Him about the Year 1733.

Hogarth Delin.t. R.d Livesay Fecit. Publish'd, Nov.r 27, 1781, by R.d Livesay, at Mrs Hogarths Leicester Fields.

Etching and aquatint. Platemark: 330 x 230mm (13 x 9"); large margins. Water stain in upper right. £230
A stout, elderly man wearing a wig and three-cornered hat, seated at a table with a wine bottle and glass, and a sword hanging from a button hole.
Stock: 39510

284. Mr. Ben: Read. A Member of Hogarth's Club at the Bedford Arms Tavern. Drawn by Him about the Year 1757.

Hogarth Delin.t. R.d Livesay Fecit. Publish'd, Nov.r 27, 1781, by R.d Livesay, at Mrs Hogarths Leicester Fields.

Etching and aquatint. Platemark: 325 x 290mm (12¾ x 11¼"); large margins. Water stain in upper right. £230
A stout man with a pipe in both hands, sprawled on a chair. To his right, a chamber pot and on his left, another chair on which are a wine bottle and glass.
Stock: 39517

285. [Indonesia] Kaia Nebbe Ambass.r from the King of Bantam in ye year 168[2].

Tho.s Catlett Sculp. [London: Printed for H. Rodes, 1682.]

Scarce engraving. Sheet 130 x 70mm (5 x 2¾"). Trimmed to image on 3 sides. £140
Portrait of the Javanese ambassador to the court of Charles II in 1682, Keay Nabee Naia-wi-Praia. The frontispiece from Glanius's 'A New Voyage to the East-Indies: containing An Account of several of those Rich Countries, and more particularly of the Kingdome of Bantam...' *Ex Collection of the Hon Christopher Lennox-Boyd.*
Stock: 38849

286. [Belarus] Son Éminence Monseigneur Basile Archevêque de Polotsk et de Vitebsk. Histoire Général (Partie qui comprend les Chefs et les Membres du Clergé des Différentes Églises) dont la publication sw continue à Genève.

A. Lugardon, Lith. Imp. Vauthey. [Paris, c.1840.] Tinted lithograph on india, with title on backing sheet. 290 x 220mm (11¾ x 8¾"). Large margins. £140
Basil, the Archbishop of Polotsk in Belarus, probably of the Belarusian Greek Catholic Church.
Stock: 38986

287. Cleopatra.

Angelica Kauffman pinx.t. G. Scorodoomoff sculp. London. Printed for R. Sayer & J. Bennett, No.53 Fleet Street, as the Act directs, 21 May. 1776.

Stipple, printed in red ink. Sheet size: 225 x 155mm (8¾ x 6¼"). Trimmed. Bit messy. £140
Cleopatra the Great, the last ruler of Ancient Egypt as an Egyptian pharaoh, half-length in profile to left, head slightly bowed, her hair dressed with a scarf and pearls and her dress secured with a brooch with a snake at her breast.

After Angelica Kauffman (1741 - 1807), engraved by Gabriel Scorodumoff (1755 - 1792).
Stock: 39047

288. [France] Philippe Villiers de L'Isle-Adam, Grand-Prieur de France; ensuite Grand Maitre de l'Ordre de St. Jean de Jérusalem [...]

Sergent del.t M.de De Cernel Sculp.t A Paris, chez Blin, Place Maubert, No 17 A.P.D.R.

Fine mezzotint printed in colours, platemark 250 x 165mm (9¾ x 6½"). Very large margins. £240
Fra' Philippe de Villiers de L'Isle-Adam (1464-1534), Grand Master of the Knights Hospitaller during the Siege of Rhodes, after which the knights capitulated and left to Crete. L'Isle-Adam then led the order on Crete, Messina, Viterbo and Nice before securing the island of Malta as a permanent base for the order in 1530.
Stock: 39217

289. [Greece] Ulysse, also called Odisea Governor-General of Eastern Greece

Bouvier Lithog. Printed by P. Simonau. Drawn from Life & Published in London, April 1825, by A. Friedel, & Sold by all the Principal Printsellers.
Lithograph on india. 255 x 205mm (10 x 8"). Some surface soiling. £220
A Greek official during the Greek War of Independence (1821-32).
Stock: 38984

290. [India - Aurangzeb] Schach Orangzef, Supremus Mogol.

[Pieter van der Aa.] [n.d., c.1710.] Engraving. Platemark: 285 x 170mm (11¼ x 6¾"). Very large margins. £260
Abul Muzaffar Muhi-ud-Din Muhammad Aurangzeb (1618 - 1707), commonly known as Aurangzeb Alamgir and by his imperial title Alamgir, was the sixth Mughal Emperor and ruled over most of the Indian subcontinent during some parts of his reign. His reign lasted for 49 years from 1658 until his death in 1707 with an elephant on his knees behind him.
Plate 83 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.
Stock: 39266

291. [India] Schach Selim, Supremus Mogol.

[Pieter van der Aa.] [n.d., c.1710.] Very fine engraving. Platemark: 285 x 170mm (11¼ x 6¾"). Very large margins. £240

Nur-ud-din Mohammad Salim (1569-1627), known by his imperial name Jahangir (conqueror of the world), was the fourth Mughal Emperor who ruled from 1605 until his death in 1627. He is considered to be one of the greatest Indian Emperors and the fourth of the Grand Mughals.

Plate 80 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39267

292. **India - Princess Shahzadi] Behum-Saheb, Filia, Schach-Ichan, Supremi Mogolis, natu Major.**

[Pieter van der Aa.] [n.d., c.1710.]

Engraving. Platemark: 285 x 170mm (11¼ x 6¾").

Very large margins. Staining in lower margin. £240

The Imperial Princess Shahzadi, Jahanara Begum Sahib (1614-1681) was the eldest surviving daughter of Emperor Shah Jahan and Empress Mumtaz Mahal. She was also the older sister of her father's successor and the sixth Mughal Emperor Aurangzeb.

Plate 84 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39268

293. **Biographical Sketch of the Life of James Usher. B.p Usher.**

Printed by T. Plummer, Seething Lane, for G. Offer, Postern Row, Tower Hill.

Engraved portrait with letter press. Watermarked paper '1807'. Portrait platemark: 180 x 100mm (7 x 4").

Overall sheet size: 345 x 215mm (13½ x 8½"). £95

A portrait of Irish Archbishop of Armagh and Primate of Ireland between 1625 and 1656, James Ussher (1580 - 1656), with a detailed biography surrounding the image.

Stock: 39469

294. **[Ottomans - Sultan Mahmud II.] The Sultan in his State Caïque.**

[after Thomas Allom.] [London: Fisher, Son & Co, c.1840.]

Tinted lithograph. Sheet 265 x 250mm (10½ x 9¾").

Trimmed from a larger sheet. £140

Portrait of Mahmud II (1789-1839), 30th Sultan of the Ottoman Empire, in a ceremonial boat.

The title page of 'Character and Costume in Turkey and Italy', with the title and publisher's inscription trimmed.

Stock: 39160

295. **[Ottomans] Méhémet-Ali. Vice Roi d'Egypte.**

V. Adam. Imp. de Lemercier, Benard et C.e. Paris, chez Tessari et C.e Quai des Augustins, 55. [n.d., c.1840.]

Lithograph. Printed area 300 x 370mm (11¾ x 10½").

Large margins. £220

Equestrian portrait of Muhammad Ali [1769? – 1849], pasha of Egypt after 1805. He scored great successes fighting for the Ottoman sultan in Greece until the British, French, and Russians combined to defeat his fleet at Navarino in 1827, leading to Greek independence. The sultan made the governorship of Egypt hereditary in Muhammad Ali's line and his family ruled until 1952.

Stock: 39156

296. **Waiwode or Governor of Athens.**

[after Edward Daniel Clarke.] [n.d., c.1820.]

Ink and watercolour sketch, image 260 x 160mm (10¼ x 6¼"). Folded at centre, fold taped. £240

An amateur copy of the portrait in 'Travels in various countries of Europe, Asia & Africa' by Edward Daniel Clarke (1769 – 1822), 1814.

Stock: 39235

297. **[Ottoman] [Young Turks?]**

SB 1904. [France?, 1904.]

Unique Ink and watercolour. Sheet 440 x 350mm (17¼ x 13¾"). Chips in edges. £540

Faintly satirical portraits of six Turks, all wearing traditional fezzes. One sits on an ink pot titles 'Encre de la Toute Petite Vertu' ('ink of all small vertue').

'The First Congress of Ottoman Opposition' had been held in Paris two years earlier, at which were 47 'Young Turk' delegates, with the second three years later. These men are probably members of the opposition-in-exile, although we have been unable to identify them.

Stock: 39219

298. **[Poland] Sigismundus III, Polonorum Rex.**

[Pieter van der Aa.] [n.d., c.1710.]

Fine engraving. Platemark: 260 x 170mm (10¼ x 6¾").

Very large margins. £190

A half length portrait of Sigismund III Vasa (1566-1632), King of Poland and Grand Duke of Lithuania, monarch of the united Polish-Lithuanian

Commonwealth from 1587 to 1632, and King of Sweden (where he is known simply as Sigismund) from 1592 until he was deposed in 1599. He was the son of King John III of Sweden and his first wife, Catherine Jagellonica of Poland.

Plate 88 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39276

299. **[Poland] Johannes III, Sobietzki, Polonorum Rex.**

[Pieter van der Aa.] [n.d., c.1710.]

Fine engraving. Platemark: 260 x 170mm (10¼ x 6¾").

Very large margins. £280

A half length portrait of John III Sobieski (1629 - 1696), standing, holding a sword, with a crown before him and a battle scene beyond. King of Poland and Grand Duke of Lithuania, Sobieski was one of the most

notable monarchs of the Polish-Lithuanian Commonwealth. In 1683 at the Battle of Vienna he soundly defeated the Ottomans and became the Saviour of Europe and a hero.

Plate 8 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39274

300. **[Poland] Uladislaus, Polonorum Rex.**

[Pieter van der Aa.] [n.d., c.1710.]

Fine engraving. Platemark: 260 x 170mm (10¼ x 6¾"). Very large margins. £190

A half length portrait of Wladislaus IV V (1595-1648), a Polish prince from the Royal House of Vasa. He reigned as King of Poland and Grand Duke of Lithuania from 8 November 1632 to his death in 1648.

Plate 93 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39275

301. **[Rome] [Set of 10 Caesars.] 2. Augustus. 3. Tiberius. 4. Caligula. 5. Claudius. 6. Nero. 7. Galba. 8. Otho. 10. Vespasianus. 11. Titus. 12. Domitianus.**

[After Jan van der Straet.] [n.d. c.1700.]

Set of 10 of 12 engravings. Platemark: 330 x 220mm (13 x 8¾") each. Very large margins. Fine incomplete set plates 1 and 9 missing. £1500

A set of 10 of 12 plates from 'Imperatorum XII' (The Twelve Emperors), depicting statues of Roman Emperors on horseback, with each pedestal decorated with illustrative scenes. Examples include; Tiberius, in full armour, wearing a laurel wreath and holding a spear; Caligula, in full armour, wearing the winged hat of Mercury, holding the thunderbolts of Zeus and the trident of Poseidon; Nero, in full armour, facing to the right and holding a lyre. The pedestal is decorated with the scene of his suicide; Titus, in full armour, and in the background to the right, Mount Vesuvius erupts, with troops assembling outside the gates of a city to the left.

After Jan van der Straet (1523 - 1605).

Stock: 39298

302. **[Russia] Alexander 1.st.**

[n.d., c.1815.]

Hand coloured stipple, part printed in colour. Sheet size: 235 x 180mm (9¼ x 7"). Trimmed within plate. £160

Emperor Alexander I of Russia (1777-1825) in uniform, known as Alexander the Blessed, Tsar from 1801, Ruler of Poland from 1815, as well as the first Russian Grand Duke of Finland and Lithuania.

Stock: 39050

303. **Alexander the Truly Great. While the British Lion is on the point of destroying the**

Gallic Cock, the Russian Eagle breaks the Chains of Europe.

W.M. Craig del.t. T. Wallis sculp.t. Published by T. Kinnersley 1814.

Stipple and engraving. Sheet 290 x 220mm (11½ x 8¾"). Cut to platemark. £120

A medallion portrait of Alexander I of Russia (1777-1825), with the Imperial Eagle above and the British Lion below. The portrait was published just before Napoleon's abdication and his exile on Elba.

Stock: 38980

304. **[Russia] Alexander I.**

[n.d., c.1815.]

Engraving. Sheet size: 250 x 190mm (9¾ x 7½").

Trimmed within plate. £95

Emperor Alexander I of Russia (1777-1825), known as Alexander the Blessed, Tsar from 1801, Ruler of Poland from 1815, as well as the first Russian Grand Duke of Finland and Lithuania.

Stock: 39049

305. **[Russia] Petrus Alexeowitz, Rufforum Magnus Caesar.**

[Pieter van der Aa.] [n.d., c.1710.]

Fine engraving. Platemark: 260 x 170mm (10¼ x 6¾").

Very large margins. £240

A half portrait of Peter the Great (1672-1725), holding a sword, with a battle scene in the distance.

Plate 69 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: 39272

306. **A Correct View of the Superb Crib, presented to Joanna Southcott. Motto on the Rim of the Canopy 'A Free-Will offering by Faith to the Promised Seed'.**

Engraved from an actual Drawing of the Crib (or Cott) & Published by John Fairburn, 2 Broadway, Blackfriars, 9th Sept. 1814.

Very scarce engraving. 215 x 230mm (8½ x 9").

Narrow margins, corners trimmed, tear at bottom. £190

A portrait of Joanna 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, and a sketch of the crib given to her in expectation. The 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.

Stock: 39241

307. **Gemma Phrisius Dockumensis. Gemma Frisius.**

Esme de Boulonois. fe. [n.d., c.1695.]
Copper engraving. Platemark: 185 x 140mm (7¼ x 5½"). Scarce. £280
Gemma Frisius (born Jemme Reinerszoon) (1508 - 1555), was a Dutch physician, mathematician, cartographer, philosopher, astronomer and instrument maker. He created important globes, improved the mathematical instruments of his day and applied mathematics in new ways to surveying and navigation. An illustration to 'Academia des sciences et des arts', Isaac Bullart, 1695. Text in French below and on reverse. *Wellcome: 2301 - not in.*
Stock: 39010

308. **Abrahamus Ortelius Cosmographus Regius. Abraham Ortelius.**

Esme de Boulonois fecit. [n.d., c.1695.]
Copper engraving. Platemark: 190 x 135mm. 7½ x 5¼". £240
Abraham Ortelius (1527-98), Flemish cartographer and geographer. In 1575 he was appointed as geographer to Philip II, King of Spain.
An illustration to 'Academia des sciences et des arts', Isaac Bullart, 1695. Text in French below and on reverse, with additional page of text. *Wellcome: 2188 - not in.*
Stock: 39012

309. **Viva Effigies generosimi Gulielmi Fairfax prefecti coh. Angl. in Palat.**

MD Sculpsit. [n.d., c.1640.]
Very rare engraving. Platemark: 140 x 100mm (5½ x 4"). Large margins. £190
A portrait of William Fairfax. Half length with doublet and ruff, within an oval frame, with one eye missing. A famous Parliamentarian General 1609-44 from Yorkshire with only one eye. *Hind II p.352.5. Only recorded state.*
Stock: 38989

310. **Viva Effigies Generosi Issi Mi Guliemi Fairfax Prefecti Coh: Agl In Palat. To Frankenthal when Seige Cordoua Layde So was our Britishe King - craft ouerknave'd By Gondomer, as in it Martir-made This honourable Cadet; and so staued Of all recreuts, that Burroughs there comander Our Glorious Borrroughs was compell'd to render.**

R. Gaywood fecit. 1656.
Engraving. Sheet size: 195 x 130mm (7½ x 5"). Trimmed inside plate. £130
A portrait of William Fairfax, a famous Parliamentarian General from Yorkshire with only 1 eye. *Hind I. p.318.*
Stock: 38997

311. **Godart, Baro de Ginkel, &c. &c. Regiarum copiarum in Hybernia summus bellidux [..]**

P. Schenck fec: et exec: cum Privil: [c.1690]

Mezzotint, sheet 180 x 135mm (7 x 5¼"). Trimmed to plate; glued to backing sheet on right corners. Rare. £260

Godard van Reede-Ginckel, first earl of Athlone (1644-1703), army officer. Born in Utrecht in the Netherlands (where he continued to spend much of his time when not fighting), Ginckel accompanied William to England in 1688 and fought by the new king's side at the battle of the Boyne. In 1690 was made commander of the king's army in Ireland, and between 1690 and 1692 led it to a series of victories at Ballymore, Athlone, Galway and Limerick. Returning to England in 1692 Ginckel was raised to the Irish peerage and given 40,000 acres of land in Ireland (which he sold at a knockdown price before William's grants of Irish land were reversed by the English parliament in 1700). Between 1692 and his death he was present at several important battles on the continent.
Portrait by Pieter Schenck, with text in Dutch below attributed to Ludolph Smids (1649-1720), Dutch doctor, classical scholar and collector of antiquities
Stock: 39539

312. **Sir George Murray. Commander in Chief in Ireland.**

Engelmen & Co's Lith. [n.d., c.1825.]
Lithograph. Very rare. Laid, on India paper. Sheet size: 300 x 240mm (12 x 9½"). Light foxing on India paper. £160

A rare portrait of British soldier and politician Sir George Murray, (1772 -1846), of whom the Murray River and Mount Murray in eastern Australia, the Murray River in Western Australia and Murray House in Hong Kong are named after. The city of Perth, Western Australia was also named in his honour, after his parliamentary constituency of Perthshire. Murray's varied military career included serving as Lieutenant-Governor of Upper Canada, Commander-in-Chief, Ireland and Colonial Secretary. Australian interest.
Stock: 39386

313. **Lt. Col. Tarleton Westminster Magazine**

Published April 1 1782 by J. Walker, No 20, Pater-noster Row
Engraving, platemark 180 x 110mm (7 x 4¼"). Very large margins. £130
Bust portrait of General Sir Banastre Tarleton (1754 - 1833), 1st Baronet, GCB, army officer and politician. A Loyalist cavalry commander, he served with much distinction in the American War in 1776-81 under Lord Cornwallis. This portrait was published shortly after Tarleton returned to England in January 1782, when he was feted as a hero. Beneath the portrait is an image of Tarleton on horseback leading his men.
Also in 1782, Tarleton's portrait was painted by Sir Joshua Reynolds (1723 - 1792), a portrait which hangs in London's National Gallery and epitomises the glamour of Reynolds' finest portraits.
Stock: 39206

314. **[William Crotch] The Musical Phenomenon.**

London Mag.e April 1779.

Engraving. 180 x 110mm (7 x 4¼"). Large margins on 3 sides. £65

Portrait of the musical child prodigy William Crotch (1775-1847) published when he was only four years old. After showing an interest in his father's pipe organ well before his second birthday, Crotch had already toured East Anglia and performed in London (playing before George III) by the time this print was made. Crotch continued to play the organ in later life, adding composition and lecturing on music to his activities.
Stock: 39101

315. William Crotch This Celebrated Child who discover'd extraordinary Talents for Music during the Third Year of his Age, was born at Norwich July 5th 1775. / To Sir Harbord Harbord Bt. L.L.D. This Plate is by Permission most Humbly Inscribed by his faithful and obedient Servant Isabella Crotch.

Engraved by James Fittler. London, Publish'd according to Act of Parliament May 12th 1779, by Mrs Crotch, near St. James's Street Piccadilly.

Engraving, rare. Sheet size: 400 x 235mm (15¾ x 9¼"). Trimmed inside platemark. £280

Portrait of the musical child prodigy William Crotch (1775-1847) published when he was only four years old. After showing an interest in his father's pipe organ well before his second birthday, Crotch had already toured East Anglia and performed in London (playing before George III) by the time this print was made. Crotch continued to play the organ in later life, adding composition and lecturing on music to his activities.

O'D 4

Stock: 39393

316. W.m Desesch.

A. Soldi pinxit. F. Morellon la Cave Sculpsit 1751. Engraving, sheet 245 x 200mm (9½ x 8"). Thread margins; lower left corner missing. £95

Portrait of a composer holding manuscript and quill, engraved after a portrait by Andrea Soldi (1703-71), Italian painter in London from the late 1730s whose bravura handling made him a popular choice to portray Italianate and cosmopolitan Londoners.

Stock: 38968

317. F. Liszt.

Zeitgemossen. Neue Folge. No. LXXXXVIII. Verlag D. Bibl. Instit. [n.d., c.1830.]

Engraving, rare. Sheet size: 170 x 110mm (6¾ x 4¼").

A head and shoulders portrait of 19th-century Hungarian composer, virtuoso pianist, conductor, teacher Franz Liszt (1811 - 1886).

Stock: 39341

318. Napoleon.

W. Palmer Sculp. Published by George Smeeton, 17, St. Martin's Lane, May 1st, 1819.

Stipple, rare. Sheet size: 395 x 270mm (15½ x 10½"). Trimmed within plate at three edges. £230

Emperor Napoleon Bonaparte (1769 - 1821) in full coronation robes, wearing the 'crown of Charlemagne'.

Stock: 39048

319. The Late Sir John Franklin.

Engraved by D. J. Pound from a Drawing by Negelen. Engraving. Sheet: 215 x 300mm, (8½ x 12"). £85
Explorer (1786-1847), whose disappearance in Canada sparked a series of expeditions to the Arctic to find any sign of him. Entering the navy in 1801, he fought in the battle of Trafalgar.

Stock: 39299

320. The Right Honorable Earl Howe. From an Original Picture in the Possession of Lady Howe.

Painted by J. S. Copley R.A. Engraved by R. Dunkarton. London Published Sept.r. 10. 1794, by J. S. Copely, George Street, Hanover Square and Sold at Parr's, N.o.52 Pall Mall.

Mezzotint. Plate: 355 x 500mm, (14 x 19¾"). Large margins on 3 sides. Repaired damage in platemark bottom. £320

A half-length portrait set in a frame of Richard Howe, 1st Earl Howe (1726-1799) a British naval Admiral who served in the American Revolutionary Wars and French Revolutionary Wars. *CS: 26. Ex: The collection of the Hon. Christopher Lennox-Boyd.*

Stock: 39425

321. John Hunter. Engl. Schiss_Capitain.

[n.d. c.1798].

Stipple. Platemark: 135 x 90mm (5¼ x 3½"). £130
John Hunter (1738 - 1821), Vice-Admiral, Governor of New South Wales from 1795 - 1800, succeeding Arthur Phillip. The Hunter River and Hunter Valley north of Sydney are both named after him, as is the suburb of Hunter's Hill in Sydney, and the John Hunter Hospital in Newcastle. Copied from the 1792 engraving by Orme after Robert Dighton. Published on the Continent. *Kivell & Spence: pg.155.*

Stock: 39255

322. Captain James King L.L.D._F.R.S. Capt.n Cook's Coadjutor in his Third & Last Voyage.

Published by Alex.r Hogg at the Kings Arms, No. 16 Paternoster Row. [n.d., c.1790.]

Engraving. 210 x 130mm (8¼ x 5"). Trimmed to plate. James King (1750 - 1784), served under Cook on his third voyage as second lieutenant of the Resolution.

Stock: 38975

£70

323. Capt.n G.W. Manby, F.R.S. Author of the plan for the preservation of Shipwrecked Mariners, also for rescuing persons from the Flames, and for saving those, who break through the Ice.

Thos Wageman fec.t. 1832. Drawn on Stone & Litho'd by J.M. Johnson, Norwich. 1832.

Very rare lithograph. Sheet size: 385 x 260mm (15 x 10¼"). Large margins. £260

A three-quarter length portrait of George William Manby (1765 - 1854), militia captain and the barrack master at Great Yarmouth (from 1803). He is seen

holding an illustration of the 'Manby apparatus' his invention for saving lives from ships wrecked close to shore. It was first successfully used at Yarmouth in 1808 and rapidly became widespread.

Stock: 39045

324. Captain Sir Leopold M'Clintock, R.N. LL.D. Discoverer of the Remains of Sir John Franklin's Expedition.

Engraved by D.J. Pound from a Photograph by Cheyne, R.N.

Engraving. Sheet: 230 x 330mm, (9 x 13"). £85

A three-quarter length portrait of Sir Leopold McClintock (1819-1907) and Irish captain in the British navy who is well known for his discoveries in the Canadian Arctic Archipelago.

Stock: 39296

325. Olivar Rp; Ang; Sco; et Hib; Protector, &c. e Collectione Gulielmi Powlett: Gen:

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

Mezzotint. Fine impression. Platemark: 350 x 245mm (13¾ x 9¾"). £260

A portrait of English military and political leader and later Lord Protector of the Commonwealth of England, Scotland and Ireland, Oliver Cromwell (1599 -r 1658) within oval frame, bust-length to front, looking right, wearing armour. *Chaloner Smith: 96.I.*

Stock: 39397

326. Oliverus Dom: Cromwell. Invictissimus Archistrategus; Primarius in Anglia prima Curia Senator; Hiberniae totius dom: Gubernator, et Protectus. Ad venerandi Concily = statum Delegatus; Celebris Oxon: Academie Cancellarius; /// nec non Exercituum supremus, Dux Dominus et Imperator. &c.

[n.d., c.1650.]

Engraving. Early ink inscription verso; Sheet size: 205 x 140mm (8¼ x 5½"). Cut at top edge of sheet. False margins. £130

A portrait, on horseback, of the puritan politician and military leader Oliver Cromwell (1599-1658) who ruled Great Britain during the Commonwealth or Interegnum between 1653-1659. Military figures and lines of troops can be seen by a camp in the distance below to the right, with the sea beyond.

Stock: 38998

327. [Earl of Beaconsfield K.G.]

Professor H. Von Angeli. T. L. Atkinson. London Published March 1st. 1878 by P. & D. Colnaghi & Co. 13 & 14 Pall Mall East.

Mezzotint on india with Printsellers' blindstamp. Platemark: 455 x 355mm (17¾ x 14"). One of 375 limited edition proofs. Very large margins. £420

Benjamin Disraeli, Earl of Beaconsfield, Viscount Hughenden of Hughenden, (1804-1881), British statesman and novelist who was twice prime minister (1868, 1874-80) and who provided the Conservative

Party with a twofold policy of Tory democracy and imperialism.

After Austrian painter Heinrich von Angeli, (1840-1925), engraved by Thomas Lewis Atkinson (1817-c.1890). *Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 39390

328. This Portrait of Humphrey Howorth, Esqr M.P. for the Borough of Evesham is presented as a token in remembrance from their Brother Freeman John Suffield, Engraver, No 233 Strand, London Oct 6th 1808

'Mr J. Suffield Bengworth' in ms lower margin.

Very fine stipple, platemark 175 x 110mm (7 x 4¼").

Very large margins. Uncut. £130

Humphrey Howorth (1749-1827), surgeon and politician. From an old Herefordshire family, Howorth went out to India as an assistant surgeon and joined the Whig Club after returning to England in 1787. He became MP for Evesham at the fourth attempt in 1806 (soon after which this print was made), taking a particular interest in Indian affairs. He retired in 1820.

O'D 1 (only portrait listed)

Stock: 39208

329. Daniel O'Connell, also correct likenesses of the Duke of Wellington, the Rt. Hon. Thomas Berry Cusack Smith, Attorney-General for Ireland, Her Majesty Queen Victoria, Mr Richard Wilson Greene, Solicitor-General for Ireland, Sir Robert Peel.

Drawn from Life & on Stone by R. Evan Sly, 40 Upper Seymour St. Euston Sq. London published March 1844 by T. Houlston, 154 Strand, & R. Evan Sly, 40 Upper Seymour St. Euston Sq.

Lithograph, printed area 295 x 230mm (11½ x 9").

£360

Very scarce Puzzle print. Daniel O'Connell (1775 - 1847), Irish nationalist leader known as 'The Liberator', or 'The Emancipator'. O'Connell campaigned for Catholic Emancipation - the right for Catholics to sit in the Westminster Parliament, denied for over 100 years - and Repeal of the Union between Ireland and Great Britain. In addition to his status as the quinessential Irish national champion, O'Connell was a key figure in the emergence of European democracy (he commanded great attention on the continent during his lifetime) and was an advocate for the socially disadvantaged, including Jews, black slaves and Australian Aborigines.

During the repeal campaign O'Connell was arrested on a charge of conspiracy and this portrait was published during the period he spent in England between his trial and sentencing to a year's imprisonment). Puzzle print with profile portraits of various contemporary celebrities including Queen Victoria and the duke of Wellington concealed in the floral frame.

Stock: 38948

330. The Right Honourable Spencer Perceval, First Commisioner of his Majesty's Treasury, Chancelor of the Exchequer, &c.&c.&c.

Painted by Sir Will.m Beechey, R.A. Portrait Painter to Her Majesty. Engraved Will.m Skelton. Published March 1.st 1813 by W. Skelton, Stafford Place, Pimlico.

Engraving. Proof impression. Sheet size: 365 x 560mm (14¼ x 22"). Trimmed to platemark left & right. £180
A portrait of Spencer Perceval, (1762 -1812) the only British prime minister to have been assassinated. He is also the only solicitor general or attorney general to have been prime minister
Stock: 39388

331. **His Grace the Duke of Bedford, K.G. F.S.A. F.L.S. &c. &c. &c. To the Most Noble, the Marquess of Tavistock, This plate is by Permission most respectfully dedicated by his Lordship's obedient humble Servants Paul & Dominic Colnaghi & Co.**

Painted by Geo. Hayter, Esq. M.A.S.L Her Majesty's Painter of History & Portrait. Engraved by C. Turner A.R.A. London, Published August 8 1839, at No.14 Pall Mall, by Paul & Dominic Colnaghi & Co. Print Publishers & Print-Sellers to Her Majesty the Queen. Mezzotint. Platemark: 710 x 470mm (28 x 18½"). Slight mountburn. £290
A portrait of politician John Russell, 6th Duke of Bedford (1766 - 1839), whole-length, in ceremonial robes. A roll of paper is shown on a table to the right, and the interior of a building is seen behind a curtain in the background. Russell was a British Whig politician and notably served as Lord Lieutenant of Ireland in the Ministry of All the Talents. He was the father of Prime Minister John Russell, 1st Earl Russell.
Stock: 39389

332. **[Rt. Hon. John Bright M.P.]**

John Everett Millais. Thos Oldham Barlow [Pencil signatures.] Published March 1st 1882, by Thomas Agnew & Sons, London, Liverpool & Manchester, Copyright Registered.
Mezzotint. Fine impression. Printsellers' blindstamp. Limited to 500. Platemark: 610 x 460mm (24 x 18"); very large margins. Mountburn. £240
A three-quarter length portrait of Quaker John Bright (1811 - 1889), a British Radical and Liberal statesman, one of the greatest orators of his generation and a promoter of free trade policies. *Printsellers: 38.*
Stock: 39505

333. **Evan Jones V: D: M: AEtat 40. 1749**

[Anon]
Rare mezzotint, platemark 200 x 150mm (8 x 6"). Crease upper left; early ms verso. Very large margins. £160
Evan Jones, a preacher (V: D:M: is an abbreviation for 'Verbi Dei minister' or 'Minister of the Divine Word') whose published works include sermons delivered at Northampton and Reading. *CS 56 ii/ii (engraver not ascertained); Pg 1693.*
Stock: 39164

334. **[Conrad Lautenbach.] Conradus Lautenbachinus Theologus Historicus Poeta.**

[by René Boivin]
Engraving, sheet 135 x 105mm (5¼ x 4"). Cut; glued to backing sheet. Trimmed to image. £65
Conrad Lautenbach (1534-95), theologian, pastor and librarian.
Stock: 39434

335. **[St Margaret Clitherow, née Middleton] De edele Mevrouw Margareta Middelton wort op den 24 Meert 1586 [...]**

Justus ab Egmond delin J. Neeffs Sculp [c.1640]
Engraving, 17th century watermark; sheet 280 x 185mm (11 x 7¼"). Cut; pinhole through centre. Rare. £120
Margaret Clitherow (1552/3-1586), Roman Catholic martyr, shown here shortly before her execution. Born Margaret Middleton in York, she married John Clitherow in 1571 and converted to Catholicism in around 1574, although her husband remained a Protestant. Clitherow was imprisoned several times for her nonconformist behaviour, culminating in her arrest in 1586 charged with harbouring clergy. Clitherow refused trial by jury and as a result, she was taken to the toll-booth on Ouse Bridge in York and pressed to death under 7 or 8 hundredweight. Clitherow was beatified in 1929 and canonized in 1970. A relic is held at the Bar Convent in York.
Engraved after a design by Justus van Egmont (1601-74), Flemish painter and tapestry designer who collaborated with Rubens.
Stock: 39404

336. **[Christ as a baby.]**

Domenichino Pinx.t. R. Earlom fc.t. J. Boydell Excudit. Publish'd April 20 1772.
Mezzotint, scratched letter proof. 285 x 300mm (11¼ x 11¾"). Thread margins. £260
Christ as a baby, after a painting attributed to Domenichino. Engraved by Richard Earlom (1743-1822), draughtsman and a leading mezzotint engraver, who was also innovative in his combination of mezzotint and other printmaking techniques. *Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38879

337. **Hester**

[Phillips Galle after Maarten van Heemskerck] Martini Petri excu [c.1560]
Engraving, sheet 195 x 245mm (7¾ x 9½"). Trimmed, losing two lines of text in Latin below image. Glued to backing sheet. £160
Esther, the Jewish queen of the Persian king Ahasuerus, from a series of 'Exemplary women from the Old and New Testament' after Maarten van Heemskerck (1498-1574). Heemskerck was the first Dutch artist to exploit the commercial potential of using specialist printmakers to engrave his designs, and made drawings for nearly 600 prints. His admirers included Rembrandt, who had a collection of prints after Heemskerck which sometimes inspired his own work.
Stock: 39420

338. **[La Sainte Vierge, L'Enfant Jésus et Deux Anges.]**

Guercino inv. F. Bartolozzi Engraver To His Majesty sculp. [J. & J. Boydell.] [n.d., c.1790s]
Stipple, printed in brown ink. Plate: 220 x 320mm, (8½ x 12½"). Very large margins. £160
The Virgin Mary sits on a cloud with Jesus, who plays with a necklace, upon her knee while two angels above them place a crown on the Virgin's head. *de Vesme: 2187, II of II.*
Stock: 39122

339. **[Madonna Reading a Book Held by a Cherub.]**

Guercino inv. G. Vitalba scul. Londra 1764.
Etching, printed in brown ink. Plate: 280 x 370mm, (11 x 14½"). Very large margins. £160
A portrait of the Madonna who reads from a book held up to her by a cherub.
Stock: 39412

340. **[Saint Matheu avec un Ange.]**

Guercino inv. F. Bartolozzi sculp.
Etching. Plate: 450 x 340mm, (17¾ x 13¼). Very large margins. £140
St Matheu the Evangelist sits turned toward an angel who indicates something written in the large book. *de Vesme: 2146.*
Stock: 39112

341. **Isaacus Barrow S.T.P. Reg. Ma.ti A Sacris coll. S.S. Trini. Cantab. Praefec. Nec-Non Acad. Eiusdem Procanc: 1676.**

D. Loggan ad Vivum delin. [n.d. c.1676.]
Engraving. Platemark: 275 x 190mm (10¾ x 7½"), large margins. £140
Portrait of Isaac Barrow (1630-1677), head and shoulders in an oval frame, long hair, wearing bands, gown and robes, with a coat of arms below.
Barrow was an English theologian and mathematician who is generally remembered for his early role in the development of infinitesimal calculus, and particularly for the discovery of the fundamental theorem of calculus. Isaac Newton was a student of Barrow's and went on to develop calculus in a modern form.
Wellcome Library no. 792i; ex Collection: R. Hobson of Hove.
Stock: 39257

342. **[Henry Blackwood] Henricus Blacuodaeus Henrici Filius Parisiensis Doctor Medicus [...]**

Cl. Mellan Gall. del et scul [1626]
Etching, sheet 165 x 105mm (6½ x 4"). Trimmed to image. £140
Henry Blackwood (1588-1634), Scottish physician active in Paris and Rome.
Engraved by Claude Mellan (1598-1688), French artist who made this print soon after moving to Rome. In Rome he found a new master in the great painter Simon Vouet. Mellan's simple, spare style makes him one of the most immediately distinctive of all major printmakers. *O'D I; Wellcome: 319-1.*

Stock: 39433

343. **Isambard Kingdom Brunel, Esq. Civil Engineer.**

Engraved by D.J. Pound from a Photograph by Mayall. Engraving. Sheet: 220 x 310mm, (8¾ x 12"). £85
A portrait of civil engineer Isambard Kingdom Brunel (1806-1859) famous for his work on the Thames Tunnel and railway bridges.
Stock: 39300

344. **J.ph Hippolite Cloquet. (Médecin-Anatomiste et Zoologiste. Membre titulaire de l'Académie de Médecine.**

Dessiné d'après nature en 1826 et Gravé par Ambroise Tardieu. [n.d. c.1830.]
Stipple. 215 x 146mm (8½ x 5¾"). £75
Portrait of Hippolyte Cloquet (1787-1840), anatomist who was a pioneer in the field of rhinology. In 1821 he published 'Osphrésiologie, ou traité des odeurs', a comprehensive treatise on olfaction, diseases of the nose, deviations of the septum and rhinoplasty.
From a series of portraits of scientists engraved by Tardieu. *Wellcome: 627*
Stock: 38928

345. **G. Frédéric Cuvier (Zoologiste)**

Dessiné d'après nature en 1826 et Gravé par Ambroise Tardieu. [n.d. c.1830.]
Stipple. 215 x 146mm (8½ x 5¾"). £85
Georges-Frédéric Cuvier (1773-1838), French zoologist and paleontologist, head keeper of the menagerie at the Muséum d'Histoire Naturelle in Paris 1804-38, named the red panda (*Ailurus fulgens*) in 1825. He earned mentions in both Darwin's 'On the Origin of Species' (his writings on animal behaviour and instinct) and 'Moby-Dick' (having written on the topic of whales).
From a series of portraits of scientists engraved by Tardieu. *Wellcome: 741*
Stock: 38930

346. **Gulielmus Cowper Chyrurgus.**

I. Closterman pinxit. I. Smith fecit. [n.d., c.1698.]
Mezzotint. Platemark: 390 x 280mm (15¼ x 11").
Unexamined out of frame. £380
A portrait of English surgeon and anatomist William Cowper (1666 - 1709), half-length in an oval. This portrait was prefixed to Cowper's 'Anatomy of Humane Bodies' (Oxford, 1698). *Chaloner Smith. 64.*
Wellcome: 701
Stock: 39383

347. **[Friedrich Hoffmann] Fridericus Hoffmannus Regiae Majestatis Prussiae Consiliarius intimus Archiater et Professor [...]**

Anton Pesne Pictor R. Effigiem Pinx Petit Sculptis Parisiis 1739
Engraving, platemark 305 x 205mm (12 x 8"). Large margins. Creasing lower right; fold through centre. £190
Friedrich Hoffmann (1660-1742), German physician and chemist. He became professor of medicine and

natural philosophy at the University of Halle shortly after it was established in 1693, and spent the rest of his career there with the exception of four years in Berlin as royal physician. Hoffmann's achievements were acknowledged by many learned societies, including the Royal Society in England, which made him a fellow in 1720.

After Antoine Pesne (1683 - 1757), French painter who spent most of his career as court painter to Frederick the Great. *Wellcome: 1418-8*

Stock: 39209

348. **Martin Heinrich Klaproth (Chimiste et Minéralogiste), Membre de l'Academie swa Scientists de Berlin, Associé étranger de l'Academie des Sciences de Paris &.ra.**

Dessiné d'après le Portrait originale de E. Henne, et Gravé par Ambroise Tardieu. [n.d. c.1830.]

Stipple. 215 x 146mm (8½ x 5¾"). £85

Martin Heinrich Klaproth (1743-1817), a German chemist who discovered uranium (1789), zirconium (1789), and cerium (1803).

From a series of portraits of scientists engraved by Tardieu. *Wellcome: 1604.*

Stock: 38929

349. **[Francesco Moneti] Fu Teologo Astronomo, e Poeta / Ma perchè troppo critico egli serisse / Trasse la vita sua, or trista or lieta / Di caduta mori come predisse.**

[c.1715]

Engraving, platemark 160 x 90mm (6¼ x 3½").

Creasing. Small margins. £140

Francesco Moneti (1635-1712), mendicant friar, astronomer and writer. He published an annual almanac of astrological predictions, and author of the poem 'Cortona convertita'.

Stock: 38940

350. **[George Stephenson.]**

[J. Lucas del. T.L. Atkinson sc.] [n.d., c.1849.]

Mezzotint. Proof before letters impression. Laid, on India paper. Platemark: 815 x 510mm (32 x 20").

Small tears to lower edge of sheet in margin. £480

A largely self-educated man, George Stephenson's (1781-1848) early working life was spent as a brakesman and in collieries maintaining stationary engines. His mechanical mind was noticed by his employers, and by 1812 he was an engine-wright earning 100 pounds a year. In 1813 he was commissioned to design his first steam locomotive, 'Blucher', for the Killingworth Colliery in Tyne and Wear. Later, he became the engineer for the Stockton & Darlington Railway (1825), and the Liverpool & Manchester Railway (1829). He advised on the construction of many of the English railways and the Belgian State Railway (1835), hence his nickname 'the father of railways'. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39247

351. **Martin Vahl. (Botaniste), Professeur de Botanique à Copenhague.**

Dessiné et Gravé par Ambroise Tardieu. [n.d. c.1830.] Stipple. 215 x 146mm (8½ x 5¾"). £75

Martin Henrichsen Vahl (1749-1804), a Danish-Norwegian botanist and zoologist who studied under Carolus Linnaeus.

From a series of portraits of scientists engraved by Tardieu. *Wellcome: 3010.*

Stock: 38931

352. **Baron Alexander von Humboldt, The Great Naturalist.**

Engraved by D. J. Pound. from a painting by C. Begas. Engraving. Sheet: 235 x 325mm, (9¼ x 12½"). £85

A three-quarter length portrait of Alexander von Humboldt (1769-1859) a Prussian geographer and naturalist who travelled throughout Europe and America and was one of the first scientists to propose that South America and Africa had once been linked.

Stock: 39304

353. **The portraeture of Robert Car. Earle of Somerset. Vicount Rochester, Knight of the most noble order of the Garter &c. And of the Ladie Francis his wife.**

[n.d., c.1615.]

Engraving. Platemark: 195 x 150mm (7¾ x 6"). Large margins. £160

Robert Carr, 1st Earl of Somerset, (c. 1587 - 1645) was a Scottish noble who met King James I (1566 - 1625) in 1607 and very quickly rose to a position of considerable authority in the King's court. In 1611 he was made Viscount Rochester (with the right to sit in the House of Lords), a Knight of the Garter and keeper of Westminster Palace. The following year Carr was appointed to the English Privy Council. Full length, standing beside Frances Howard (1590-1632), daughter of Thomas Howard, 1st Earl of Suffolk (1561-1626).

Hind II. p.190-191. Plate 105.

Stock: 38988

354. **Mrs. Duff. Dedicated to the Right Honorable James Duff, Earl of Fife, By his Lordships very obliged & most Obedient Servant, R. Ackermann.**

R. Cosway R.A. del.t. John Agar sculp. London, Pub. Jan 1. 1822 by R. Ackermann at his Repository of Arts, 101 Strand.

Very rare colour printed stipple; original issue. Sheet size: 490 x 370mm (19¼ x 14½"). £360

A portrait of Mary Caroline Duff, standing on clouds with one foot on the earth, whole-length with a swirling shawl held over her head, a cherub at the left pulling at her dress and pointing up to the heavens, with another on a cloud to the left reaching out to grab her wrist.

Lettered below the image with eight lines of verse, signed 'C.F.'

Stock: 39396

355. **Paul Morphy, Esq.**

Engraved by D.J. Pound from a Photograph by Thompson of Paris.

Engraving. Sheet: 230 x 320mm, (9 x 12½"). £130

A seated portrait of Paul Morphy (1837-1884) the famous American chess player who was the unofficial world champion. He was called "The Pride and Sorrow of Chess" due to the brevity of his career.

Stock: 39302

356. **Ariel. Priseilla Horton [Facsimile within plate.]**

LANE [monogram of Richard James Lane]. J. Graf. Printer to Her Majesty. London, Published Dec.r 17, 1838 by J. Mitchell, 33 Old Bond St. Lithograph with hand colouring. Laid, on India paper. Sheet size: 355 x 260mm (14 x 10¼"). £260

Priscilla Horton (1818 - 1895) was a well-known singer and actress in 19th century London, famous with her husband, Thomas German Reed, for their refined entertainments which became popular with middle-class audiences who did not otherwise go to the theatre. The print shows her as Ariel, in the 1838 production of Shakespeare's *The Tempest*.

By Richard James Lane (1800 - 1872).

Stock: 39046

357. **Mr Bartley as Falstaff.**

W. Heath fecit. Published June 15, 1815, by T. Palser, Surrey side Westminster Bridge.

Fine coloured etching. 290 x 210mm, (11½ x 8¼").

Large margins. Slight dust soiling. £160

George Bartley (1782-1858), a stage comedian successful playing comic old men and bluff uncles, of which Falstaff was his favourite. This production was at Drury Lane in 1815; he was to play the role for Queen Victoria at Windsor Castle in 1850, 35 years later! He was married to Sarah Smith, a tragic actress, by whose reputation his own has been overshadowed.

Stock: 38810

358. **[John Braham.] Mr Braham in the Character of Orlando. to Mr Tho.s Dibdin {the Author of the Cabinet &c} this Print is inscrib'd by his Friend... Rob.t Dighton.**

Drawn, Etch'd & Pub.d by Dighton. Char.g Cross march 22nd 1802,

Coloured etching; HS&S 1821 watermark; 270 x 195mm (10½ x 7¾"). Very large margins. £130

A slightly satirical portrait of John Braham (c.1774-1856), a Jewish tenor singer and the first English male singer to command a European reputation. His last public performance was in London in 1852, when he was about 78 years old. His eldest daughter Frances (1821-79) married well, and inherited Horace Walpole's Strawberry Hill estate through her second marriage, to the 7th Earl Waldegrave. *BM Satires 9902*.

Stock: 39320

359. **[George Frederick Cooke.] Mr Cooke. Ha! am I king? 'tis so - but - Edward lives.**

Drawn, Etch'd by Dighton. Pub.d Dec.r 1st 1800 by Dighton. Char.g Cross No 12.

Fine coloured etching, (Ed)meads 1808 watermark; 270 x 210mm (10½ x 8¼"). Very large margins. £140

The actor George Frederick Cooke (1756-1812) as Shakespeare's Richard III, performed at the Theatre Royal, the role that made him famous. However his career was blighted by his drinking. *Not in BM Satires*.

Stock: 39321

360. **Théâtre des Folies Dramatiques. 31. Mr Haymé dans la Fille de M.me Angot. Rôle de Trénitz,**

[by Antonin Marie Chatinière?] [Paris c.1875?]

Tinted lithograph with hand colour. Sheet 315 x 230mm (12¼ x 9"). £70

Trénitz was a dandy officer of the Hussars., in 'The Daughter of Madame Angot', a comic opera by Charles Lecocq that ran for 411 performances at the Théâtre des Folies-Dramatiques from December 1872 before going on tour. Other productions ran in London, Edinburgh and New York.

Stock: 38828

361. **Edmund Kean Esq.r In the Dress presented to and worn by him on the Occasion of his being chosen a Chief and Prince of the Huron tribe of Indians by the name of Alanienouidet. To the Patentee, Committee, and Performers of the Theatre Royal Drury Lane... This Print is most respectfully dedicated by their obliged and ob.t Ser.t William Kenneth.**

Painted by Frederick Meyer Jun.r 3 Red Lion Square.

Engraved by G.F. Storm. London Published by William Kenneth at his Dramatic Repository Corner of Bow St. Covent Garden May 14th 1827.

Fine image. £420

In Canada on his North American tour of 1826 (taken to avoid the scandal caused by his adultery), Edmund Kean was made an honorary chieftain in the Huron tribe of Indians, with an Indian name of Alanienouidet. Stock: 38811

362. **[John Kemble] We serve a King whom we love = a God whom we Adore. Pizarro**

Drawn. Etch'd & Pub.d by Dighton. Char.g Cross June. 1799.

Fine coloured etching, mint. 225 x 170mm (9 x 6¾").

Very large margins. £230

A slightly satirical portrait of John Philip Kemble (1757-1823) as Rolla the noble Peruvian in the play 'Pizarro', which opened on May 24, 1799, with Barrymore as Pizarro and Mrs Sarah Siddons as Elvira. *BM Satires 9436*.

Stock: 39319

363. **Hamlet in Scotland. A Large manager in a Great Character. ... that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.**

Drawn & Etch'd by R. Dighton. 12 Charing Cross.

Pub.d Dec.r 6.th 1794.

Coloured etching. 225 x 160mm (8¾ x 6¼"). Very large margins. £140

Satirical portrait of George Stephen Kemble (1758-1822), actor and theatre manager, brother of Charles Kemble, John Philip Kemble and Sarah Siddons. In 1794 he took over management of the Theatre Royal, Edinburgh, with his opening play being Hamlet, played by his brother John. However this caricature focuses on Stephen when he played Hamlet when he weighed 18 stone. He wears the sash of the Order of the Elephant, the highest order of Denmark.
Stock: 39297

364. Sketches of Madame Pasta in the Opera of Medea; With Portraits of Mad.me Pasta, Mad.me Caradori and Sign.r Curioni. Respectfully dedicated to the Countess St Antonio, by her Ladyship's most grateful Servant, John Hayter.

Printed at C. Hullmandel's Lithographic Establishment, No 54, Great Marlborough Street. Published by John Hayterm 23, Newman Street & J. Dickinson, 114, Bond Street, and may be had of the principal Publishers. 1827.

Folio; original printed wrappers and nine hand-coloured tinted lithographs on india with very large margins, as called for. Wrappers distressed, some soiling of plates. £1100

Four full-page portraits and nine scenes on five plates. Giuditta Pasta (1797-1865), an Italian soprano considered among the greatest of opera singers and often compared to Maria Callas, performed in the British premier of Simon Mayr's 'Medea in Corinto' in London on June 1st, 1826, which was a benefit for the singer. *V & A: S.2026-2009.*

Stock: 38804

365. Théâtre Italien. Mr Rossi dans Othello. Rôle d'Othello.

[by Antonin Marie Chatinière?] [Paris c.1875?] Tinted lithograph with hand colour. Sheet 315 x 230mm (12¼ x 9"). Edges toned. £70

Ernesto Rossi (1827-1896), an Italian actor who specialised in Shakespearean roles and performed throughout Europe.

The example held by the Yale Center for British Art has the attribution to Chatinière (1828-c.1900), written in pencil on the reverse. *Yale: B1976.1.216.*

Stock: 38827

366. Mr Yeates in the Character of Launce in the Two Gentlemen of Verona with his Dog-Crab. Act II. Scene III.

Tho. Bonner advivum delin.t. Hen. Roberts sculp.t. Publish'd as the Act directs, by W. Richardson, Antient & Modern Print Warehouse 174 Strand. [n.d.,c.1790.] Engraving. Sheet 285 x 190mm (11¼ x 7½"). Trimmed close to printed border, mounted in album paper. £140
Richard Yates (c.1706-96), a comic actor who specialised in Shakespearean clowns. He worked at the Haymarket Theatre and Drury Lane, appearing in David Garrick's King Lear. He became a theatre manager and set up the New Theatre in Birmingham in 1773.

Stock: 38816

367. William Brooks Writing Master; and Accomptant, London.

P. Tomlinson pinx: G. Bickham sculp. [c.1730] Engraving, on verso in ink 4 shil; sheet 195 x 245mm (7¾ x 9½"). Trimmed. £130

Only engraved portrait of William Brooks, writing master in the City of London. His apprentices included a well-known writing master of the following generation, Charles Snell (bap.1667-d.1733). *O'D 1 (only portrait listed). Ex: The Hon. Christopher Lennox-Boyd Collection.*

Stock: 38868

368. [Decimus Burton.]

E.U. Eddie del.t. M. Gauci lith. Printed by Graf amd Soret. [n.d., c.1840.]

Very scarce lithograph with white highlights. Proof impression. Scarce; Sheet size: 465 x 340mm (18¼ x 13¼"). Slight crease to top right corner. £230

Decimus Burton (1800 -1881) was a prolific English architect and garden designer. A protégé of John Nash, he is particularly associated with projects in the classical style in London parks, including buildings at the Royal Botanic Gardens, Kew and London Zoo, and with the layout and architecture of the seaside towns of Fleetwood and St Leonards-on-Sea, and the spa town Tunbridge Wells. *Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 39020

369. John Clark W.M. Aetat Suae 25

G. Bickham Sculp. [1708] Engraving, sheet 180 x 120mm (7 x 4¾"). Wormhole top left. Cut to image. £140

John Clark (1683-1736), writing-master. Clark published his first copybook 'The Penman's Diversion' (to which this portrait was the frontispiece) in 1708, and when George Shelley was appointed writing-master to Christ's Hospital in 1710 Clark took over his boarding-school. Clark went on to achieve great commercial success with his several subsequent copybooks, but gained notoriety for his contentious nature. He conducted a long-running dispute with Shelley and another penman, Charles Snell which centred on the place of ornament in penmanship, in which Clark saw such devices as superfluous and misleading. *O'D 2; for Shelley see ref 38872; for Snell see ref. 38871. Ex: The Hon. Christopher Lennox-Boyd Collection.*

Stock: 38873

370. John Clark Writing Master and Accomptant, London

T. Foster delin. G. Bickham Sculp [1712] Engraving, in ink verso 5 Shil; sheet 285 x 180mm (11¼ x 7"). Trimmed and glued to backing sheet. £180

John Clark (1683-1736), writing-master. Clark published his first copybook 'The Penman's Diversion' in 1708, and when George Shelley was appointed writing-master to Christ's Hospital in 1710 Clark took over his boarding-school. Clark went on to achieve great commercial success with his several subsequent

copybooks, but gained notoriety for his contentious nature. He conducted a long-running dispute with Shelley and another penman, Charles Snell which centred on the place of ornament in penmanship, in which Clark saw such devices as superfluous and misleading.

Frontispiece to Clark's 'Writing Improved, or, Penmanship Made Easy', 1712, which is valuable for its lengthy preface explaining the process of producing engraved copybooks and how engravers reproduced the penman's original designs. *O'D 1; for Shelley see ref 38872; for Snell see ref. 38871. Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38875

371. The Portraiture of Edward Cocker.

[Anon, 1664]

Engraving, in ink bottom right 2:6; 200 x 300mm (8 x 11¾"). Trimmed inside platemark and glued to backing sheet. £220

Edward Cocker (1631-1676), calligrapher and mathematician. Cocker was the reputed author of the famous Arithmetick, the popularity of which has added a phrase ("according to Cocker") to the list of English proverbialisms. He is credited with the authorship and execution of some fourteen sets of copy slips, one of which, Daniel's Copy-Book, engraven by Edward Cocker, Philomath (1664), is preserved in the British Museum. Samuel Pepys, in his Diary, makes very favourable mention of Cocker, who appears to have displayed great skill in his art. Cocker's Arithmetick, the fifty-second edition of which appeared in 1748, and which passed through over 100 editions in all, was not published during the lifetime of its reputed author, the first impression being dated 1678. Augustus de Morgan in his Arithmetical Books (1847) argues that the work was a forgery of the editor and publisher, John Hawkins. Ruth Wallis, in 1997, wrote an article in Annals of Science, claiming DeMorgan's analysis was flawed and Cocker was the real author.

Portrait in laurel oval with calligraphic figures presumably of Cocker's own design. Frontispiece to his 'Guide to Penmanship', one of more than two dozen books which he engraved. *O'D 4; Ex: The Hon.*

Christopher Lennox-Boyd Collection.

Stock: 38877

372. Mrs. Forty, 30 years Pumper at Chelt.m Spa, Dedicated to its Visitors, by Their most Respectfull Humbl Servent J Spornberg and Published by him as the act Directs June 1st 1803.

Stipple, platemark 185 x 110mm (7¼ x 4¼"). £180

Unusual locally-published print of the well-known Cheltenham personality Hannah Forty (1744-1816), who pumped water for the visitors to the spa from 1772 until the first day of 1816. A monument to her exists in Cheltenham Minster St. Mary's.

When George III visited Cheltenham he quipped to her: 'Mrs Forty, you and your husband together make eighty'. This bon mot is often quoted to prove the king had a sence of humour, just not a very good one.

Stock: 38889

373. The Effigies Of John Langton Writing Master In Stamford, in the County of Lincoln. Who in the Year 1700 Revived the Noble Art of Glass-Painting Staining & Tinging in the way of the Antients [...]

Printed and Sold by H. Overton and J. Hoole, at the White Horse without Newgate, London. [1713]

Engraving, sheet 170 x 220mm (6¾ x 8¾"). Trimmed and glued to backing sheet at top. £280

John Langton, writing master and glass painter of Stamford, Lincolnshire. *Not in O'D. Ex: The Hon. Christopher Lennox-Boyd Collection.*

Stock: 38870

374. Abraham Nicholas.

[by George Bickham, 1722]

Engraving, platemark 190 x 285mm (7½ x 11¼").

Large margins. £260

Abraham Nicholas (1692-c.1744), writing-master. The third generation of a family of writing-masters, Nicholas kept a school in Southwark, London, before moving south to set up a boarding-school in Clapham. He eventually transferred this school to his brother James and emigrated to Virginia.

Frontispiece to Nicholas' second and final copybook, 'The Compleat Writing-Master' (1722). American interest. *O'D 1 (only likeness). Ex: The Hon.*

Christopher Lennox-Boyd Collection.

Stock: 38876

375. [Paul Julius Baron von Reuter.] [Signed "Yours Truly, Julius Reuter" in ink lower right.]

Painted by Rudolf Lehmann. Engraved by T. Oldham Barlow. Private Plate. [n.d. c.1870.]

Mixed method engraving. Board: 410 x 550mm (16 x 21½"). Laid on board, glued into mount. Tears in image in left and right edges. Rubbing to sheet. £260

(Paul) Julius de Reuter, Baron de Reuter (née Israel Beer Josaphat) (1816-1899), Founder of Reuter's News Agency. Born in Germany. His birthname was Israel Beer Josaphat. Reuter moved to London on October 29, 1845, calling himself Joseph Josephat. On November 16 he was baptised as Paul Julius Reuter. He set up an office at the London Stock Exchange, and established a telegraph link between Britain and the European continent through the English Channel. This link was extended to the south-western shore of Ireland, at Cork in 1863. There ships coming from America threw canisters containing news into the sea. The news was telegraphed to London, arriving before the ships. Created Baron in 1871.

Stock: 32681

376. George Shelley S:M: London.

G. Bickham ad vivum delin et sculp [1709]

Engraving, sheet 300 x 185mm (11¾ x 7¼").

Trimmed; glued to backing sheet; 'Mr George Shelley, Writing-Master Of Christ-Hospital, in London' text pasted verso. £350

George Shelley (c.1666-c.1736), writing-master who became one of the pre-eminent and most prolific

penmen of his day. From the outset Shelley had a preference for the most decorative forms of penmanship. In 1709 he beat eight rival penmen to win the prestigious position of writing-master to Christ's Hospital school (where Shelley himself was educated). Here Shelley is depicted with his own copybooks 'The Penman's Magazine', 1705 and 'Natural Writing', 1709 (to which this was the frontispiece). *O'D 1. Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38872

377. **John Smith Writing Master In London**
[After William Faithorne?, c.1690]
Engraving, sheet 290 x 200mm (11½ x 8"). Trimmed to image and glued to backing sheet. £220
'This print of Smith, which is finely engraved, was probably by Faithorne, which makes it the more remarkable that no particulars relative to him have reached us' (Noble and Granger, 'A Biographical History of England'). *O'D 1 (only likeness). Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38874

378. **Thomae Smith equitis aurati etc. vera effigies The honourable Sr Thomas Smith Knight, late Embas: ador from his Ma.stie to ye great Emperour of Russie, Gouvernour of ye Hon:ble and famous Societies of Marchanes tradinge to ye East- Indies, Mosscovy, the French and Somer Ilands Company, Treasurer for Virginia etc.**
Simon Passeus sculp: Compt: Holland escud. Lond: A.o 1617.
Engraving. Platemark: 165 x 105mm (6½ x 4¼"). Large margins. £220
Sir Thomas Smythe or Smith (1558 - 1625) seen holding a map of Russia, was an English merchant, politician and colonial administrator. He was the first governor of the East India Company and was treasurer

of the Virginia Company from 1609 to 1620. *Hind vol II. P268: State II.*
Stock: 38887

379. **[Charles Snell] Carolus Snellius / Ars Illucens Luso**
P. La Vergne inv.t. G. Bickham sculp.t [1712]
Engraving, sheet 200 x 310mm (8 x 12¼"). Trimmed; glued to backing sheet at corners. £320
Charles Snell (bap.1667-1733), writing master who 'became a bright star in a contemporary galaxy of writing-masters' (DNB). Initially apprenticed to a senior writing-master, William Brooks, Snell was known for his critical attacks on writing-masters with elaborate styles, and he promoted a simpler and more standardized mode of handwriting suitable for commercial houses. Frontispiece to Snell's second book, 'The Art of Writing in its Theory and Practice', 1712. *O'D 2; for Brooks see ref 38868. Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38871

380. **Eleazer Wigan Writing Mr. At the Hand and Pen on Great Tower Hill / London MDCLXXXV**
[John Sturt after John Closterman]
Rare engraving, on verso in ink 7:6; sheet 270 x 195mm (10½ x 7¾"). Trimmed £220
Eleazer Wigan, writing master. Frontispiece to his 'Practical Arithmetick: An introduction to ye whole art wherein the most necessary rules are fairly describ'd in the usuall hands adorn'd with great variety of flourishes perform'd by command of hand design'd to be interleav'd for ye more speedy fitting of youth for merchandize or trade' (1695). *O'D 1 (only likeness). Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38869

SATIRE

381. The Boot Lace. Well Sir, If You Had Any Gallantry You Would Say Shall I Do It For You My Love.

London. Edwards Foreign Repository 183 Fleet Street & Rue de la Victoire Paris.

Very scarce handcoloured lithograph. Sheet: 220 x 315mm, (8¾ x 12"). Pin hole in top edge. £180

A young woman stands with one foot on a stool whilst doing up her bootlaces.

Stock: 39491

382. Information for the Million. "Mr. Scrag, can you tell me how they kill the Pigs in China?" [/] "They dos'nt kill them at all Mum, they feeds 'em untill they burstis!" [/] "Gracious goodness!!!"

Pub by A.Park, 41 Leonard Street, Finsbury, London. [n.d., c.1840.]

Hand coloured lithograph. Sheet size: 285 x 225mm (11¼ x 8½"). £160

A smiling, rotund butcher stands beside a shocked elderly woman, with a pig's head and other meat behind.

Stock: 39041

383. The Laughing Stock No.21. Will you oblige me with the paper after you Sir? Sir, I am excessively sorry but it's engaged by the Gentleman in Black.

London Pub.d by O. Hodgson 111 Fleet St. [n.d., c.1830.]

Hand coloured lithograph. Sheet size: 170 x 235mm (6¾ x 9¼"). Tear in lower left corner. £65

Three men are seated at a long table, the figure in the centre reads a newspaper, talks to the gentleman on the right, as the figure on the left, dressed from head to toe in black, watches on.

Stock: 39467

384. The Invitation. Come Roger and Give it a Stir Up, There's a Good Soul. Random Sketches by Timothy Touchit_ Plate 10.

Very scarce hand coloured lithograph. Sheet: 215 x 315mm, (9 x 12½"). Repaired tear in right edge and bottom left corner. £140

A young milk maid faces a man who leans over the door to her milk parlour, she holds the handle of the milk churn suggestively.

Stock: 39461

385. The Jewel Case, These Sir is Something you Never Saw Before. Random Sketches by Timothy Touchit_ Plate 2.

London Edward's Foreign Repository, 183, Fleet S.t. & Rue de la Victoire, Paris.

Very scarce handcoloured lithograph. Sheet: 210 x 310mm, (8¼ x 12¼"). Some small fox marks. £230

A young woman faces forward holding up a jewellery box with the right hand in which a nude is depicted, her left hand lifts her skirt exposing herself.

Stock: 39458

386. I'ts Only a Little Crack! Can You See it Down There Eh?

Published at T. Wards Parisian Repository 105 Strand.

Very scarce handcoloured lithograph. Sheet: 200 x 300mm, (8 x 12"). £180

A young woman stands on a ledge cleaning the window and examining a crack in the glass.

Stock: 39464

387. Odds & Ends No.6. Certificate, Certificate, the Devil, wot do you think that we are a couple of Bang-krupps.

London Printed & Published by T. Dawson. 54 Leicester Square. June 25 1835.

Hand coloured lithograph. Rare. Sheet size: 310 x 215mm (12¼ x 8½"), large margins. Slight stained.£95

One of the caricatures is smoking a cigar.

Stock: 39292

388. Odds & Ends No.21. "Hollo! master where are you going to? " "Vy shiver my topsails if u know's! You'd better Ax the Horse!" _____

W.Newton. London Printed & Published by T. Dawson. 54 Leicester Square. August 19th 1835.

Hand coloured lithograph. Rare. Sheet size: 310 x 215mm (12¼ x 8½"). Large margins. Slightly stained.

£85

Stock: 39290

389. Odds & Ends No.3. Please yer honner youve just dropt this ere Whats-o-name. _____ Lord! Its one of my Whiskers!!!! _____

London Printed & Published by T. Dawson. 54 Leicester Square. June 24th 1835.

Hand coloured lithograph. Rare. Sheet size: 295 x 215mm (11¼ x 8½"). Large margins. Slightly stained.

£85

Stock: 39291

390. a Riddle Expounded or the Dignity of a Parson's Horse.

Woodward del.t. London, Pub.d July 6th, 1807 by Tho.s Tegg 111 Cheapside.

Hand coloured etching. Platemark: 240 x 345mm (9½ x 13½"). Trimmed to platemark. £240

A parson on horseback, to the right, approaches a countyman, leaning against a post by a tree. *BM: 10904.*

Stock: 39514

391. The Spartan Boy. Having stolen a Cub Fox, conceald it under his Garment when being

observed he suffered it to bite him mortally rather than undergo the disgrace of a discovery.

Printed for Carington Bowles, No 69 in St Pauls Church Yard London. Publish'd as the Act directs [date excised] 271

Mezzotint. Platemark 155 x 115mm (6 x 4½"). Small margins. £140

The story of the Spartan boy who allowed a fox to tear out his bowels while being questioned, rather than admitting to stealing, was recounted in Plutarch's life of Lycurgus, to exemplify the seriousness with which stealing was punished. *Ex: collection of the Late Hon.*

C. Lennox-Boyd

Stock: 39254

392. The Water Fall. La, I'm Sure I Can't See Anything to be Ashamed of.

Random Sketches by Timothy Touchit, Plate 5. Londn Edwards' Foreign Repository 183 Fleet Street & Rue de la Victoire Paris.

Very scarce hand coloured lithograph. Sheet: 220 x 315mm, (8¾ x 12"). Some marks. £220

A young woman paddling by a waterfall holds her skirt up to protect it from the water however it is swept up by the breeze exposing her legs.

Stock: 39463

393. A Naughty Boy Turn'd out of School.

[Paul Pry] he seems let them know who is master of th House Pub by T McLean 26 Haymarket. [n.d. c. May 1828].

Handcoloured etching. Sheet: 245 x 350mm, (9¾ x 13¾"). Trimmed to printed boarder. Laid on card.

Damage to lower left corner. £230

Satire on the departure from Wellington's cabinet of William Huskisson, represented here as a schoolboy in a fool's cap kneeling before a closed door placarded 'Wellington House Academy'. Huskisson, who had entertained hopes of becoming prime minister before the position was offered to Wellington, voted against the government over the East Retford Bill and subsequently offered to resign 'as a matter of form, not substance' (DNB). Wellington, however, took him at his word and seized the opportunity to rid himself of an uncomfortable colleague. As a result Huskisson's friends Dudley, Palmerston and Grant, along with the Irish Secretary Lamb all resigned (their names are written on a slate next to Huskisson in the print), a situation described by the Duke as a 'mutiny'. *BM Satires: 15532.*

BM Satires: 15532.

Stock: 39179

394. Dandy's Toilette. the Patch.

Publish'd by McCleary 32 Nassau Street, Dublin [c.1815]

Etching with hand-colouring, platemark 295 x 220mm (11½ x 8½"); very large margins. Pinhole in title area.

£140

A dandy applies a patch, a small piece of black silk, to his face as part of his beauty regime. His valet, behind, holds his jacket. Detailed interior showing his elastic collar, bloom water, book titled 'Charms of the Patch',

and other accessories. Hanging on the wall behind is a corset and a picture, 'Progress of the Toilet', showing the equivalent female routine and thereby comparing the two.

Published between 1810 and 1820 by well-known Dublin publisher William McCleary, of whom John Holland Rose writes: 'The shop window of McCleary in Nassau Street, Dublin, offered to the inhabitants of the capital of Ireland during the first twenty years of the nineteenth century a spectacle similar to that which the Londoner could enjoy gratuitously to the top of his bent in Piccadilly, the Strand, St. James's or Cheapside... Most of the caricatures published by William McCleary, nine-tenths of them unblushing piracies of the works of George Cruikshank and others, bear the address 32 Nassau Street' (Rose, 'Napoleon in Caricature 1795-1821').

Stock: 39522

395. The French Lady in London William, toutou, Perroqué et Romina-gros-bis, d'epouvante se fourreroient dans un trou de souris

[After S.H. Grimm, c.1771]

Engraving, sheet 355 x 260mm (14 x 10¼"). Trimmed to platemark; nick on left; creasing. Time staining.

£260

Satire on continental fashions, with a lady besporting an absurd coiffure interrupting a man reading a 'lecture on heads', causing him to dive out of the way. The various animals in the room are equally perturbed. On the wall is a picture of the peak of Tenerife, drawing a comparison between the mountainous island and the height of the coiffure.

Copy in reverse of a print of the same title published by Sarah Sledge in 1771. *BM Satires 4784 (copy)*

Stock: 38891

396. Vanity mis-led a by a woman's Under-standing

J.J. [after Jean Baptiste Isabey.] London, Published by J.J. March 1819, 48 Strand.

Coloured stipple. 210 x 240mm (8¼ x 9½"). Large margins. £130

A tall, thin man towering over a short, fat woman. The BM suggests that 'J.J.' was Isabey himself. *BM: 1985,0119.220.*

Stock: 39338

397. A Jew Broker.

Rowlandson Pub Jany 1st 1801 by S.W. Fores, No 50 Piccadilly. Folios of Caricatures lent out for the Evening.

Etching with hand-colouring, platemark 350 x 245mm (13¾ x 9½"). Tear into platemark lower left; slight staining and creasing lower right; publication line faint. £520

A Jewish broker, 'with his bond in the pocket of his gaberdine and his crutch-stick under his arm, is abstractedly polishing his glasses, although his watchful eyes are sharp enough without any artificial assistance, as he stands at the corner of Duke's Place [near Aldgate in East London], then the accepted

rallying-point of his tribe' (Grego). *Not in BM Satires; Grego ii, p.22.*
Stock: 39525

398. Odds & Ends No.19. Now then old boy, we want, One Pound, Ten shillings & Eleven pence half-penny, for Four rates, due Michelmas day last, [...]

W.N. London Printed & Published by T. Dawson. 54 Leicester Square. July 22nd 1835.
Hand coloured lithograph. Sheet size: 310 x 215mm (12¼ x 8½"), large margins. Slightly stained. £85
Stock: 39289

399. Le Speculateur.

[?] J.S. de God. inv. Rodrichet sculp 1787 [in image]
Se vend à Augsb. dans le Negoce commun de l'Acad / Imp. d'Empire sous son Priv. et avec défense de n'en faire ni vendre de Cop[...]
Scarce etching printed in sanguine, sheet 230 x 145mm (9 x 5¾"). Trimmed inside platemark left and right, losing small amount of text; £290
Rare and unusual etching of an old man who, due to misguided financial speculation, now lives in poverty. A Jewish item.
Stock: 38958

400. [Paul I of Russia] The Magnanimous Ally. Painted at St Petersburg 1799.

[by James Gillray.] Published September 17th 1799 by H. Humphrey No 27 St James's Street London.
Etching. Sheet 320 x 245mm (12½ x 9¾"). Trimmed to printed border, creased. £260
A caricature portrait of Tsar Paul I (1754-1801), shown in full ceremonial uniform including two Crosses of the Order of the Knights of St John, standing on a French revolutionary standard.
Although the Russians joined with the British to invade the Batavian Republic in August 1799 to neutralise its navy, there was a general dislike of both Paul and the coalition. *BM: 9415.*
Stock: 39009

401. The City Militia.

Pub.d. by Tregear Cheapside. [n.d., c.1830.]
Lithograph. Sheet: 215 x 285mm, (8½ x 11¼").
Trimmed. Some repaired damage. £90
A satirical scene showing a member of the militia with a horse's head advertises his abilities as a good housekeeper and directs any potential employer to request a character reference from the Court of Aldermen.
Stock: 39496

402. That sentinel's as drunk as a beast- its very shameful when I set my Troop such a good example- what the devil is he singing? some love nonsense I dare say

W Heath Pub May 1830 by T McLean 26 Haymarket
Etching with hand-colouring, sheet 250 x 170mm (9¾ x 6¾"). Trimmed inside platemark' good colour. £240
A drunken sentinel leaning against a post, his horse regarding him with embarrassment.

By William Heath (1794/5-1840) ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. He published regularly with Thomas McLean.
Stock: 39543

403. The Lock Step, or drilling for the Review. The merc'ry rising to near Eighty Eight / The Sun in a Vertical ray, / To practise on Lexden, expiring with heat, / We march and we Sweat all the way [...]

C Aylmer 11th foot del't
Pub'd Aug't 4th 1797 by S W Fores 50 Piccadilly.
Trimmed top and bottom, with tears into image and title area. 1797 watermark. Very scarce. £260
Satire on military reviews, particularly the insufferable heat in which they are sometimes conducted, by a military officer and amateur artist. *Not in BM Satires.*
Stock: 39532

404. Ancient military dandies of 1450 - Sketch'd by permission from the Originals in the Grand Armory at the Gothic Hall Pall-Mall. Modern military dandies - of 1819 - Sketch'd without permission from the Life.

Etched by G. Cruikshank. Pub'd Feb'y 1819 by G. Humphrey 27 St James's Street London.
Coloured etching. J. Whatman watermark; Sheet 265 x 360mm (10½ x 14¼"). Trimmed to coloured border. £260

A satire on the Regent's insistence on exotic and extravagant uniforms and on the Gothic décor of Carlton House.
Contemporary officers and their escorts visit an exhibition of mediaeval armour, displayed under gothic arches. A Life Guards officer and a Lancer officer walk arm-in-arm, both wearing elaborate helmets and the Waterloo medal; a short and obese Guards officer wears a monstrous bearskin and the Peninsular medal as well as the Waterloo. The two women present both have their faces hidden by bonnets. *BM Satires 13202.*
Stock: 39325

405. The festive Infantry Major. Military Caricatures 1.

T.S. Seacombe Capt.n RA. [n.d., c.1875.]
Coloured lithograph. Sheet size: 450 x 325mm (17¾ x 12¾"). Very rare. £190
Plate 1 from 'Seacombe's Military Caricatures'. c.1875.
A rotund Infantry Major smiles as he takes the floor to dance at a festive ball. Other well dressed figures are seen in the background.
Major Thomas Strong Seacombe (1840 - 1913) became a member of the Ipswich Art Club in 1875, the same year that he was promoted Major. *Ogilby. 816: 1.*
Stock: 39061

406. Peacocking. Military Caricatures 5.

T.S. Seacombe Capt.n RA. [n.d., c.1875.]
Coloured lithograph. Sheet size: 450 x 325mm (17¾ x 12¾"). Very rare. £160
Plate 5 from 'Seacombe's Military Caricatures'. c.1875.
A Military Artillery Officer in full uniform, wearing a

jacket, belt, a pouch around his shoulder, dress spurs and boots, a dress hat with chin scales and a peaked feather at the front, clutching his sword and hanky. A group of women in Ball gowns in watch the officer from behind.

Major Thomas Strong Seccombe (1840 - 1913) became a member of the Ipswich Art Club in 1875, the same year that he was promoted Major. *Ogilby*. 816: 5.
Stock: 39062

407. **Howev-a-r am I to get ov-a-r? Military Caricatures 6.**

T.S. Seacombe Capt.n RA. [n.d., c.1875.]
Coloured lithograph. Sheet size: 450 x 325mm (17¼ x 12¾"). Very rare. £160
Plate 6 from 'Seccombe's Military Caricatures'. c.1875.
An extremely tall Infantry Officer looks down at a puddle through his monocle, contemplating how to cross it. A well dressed woman watches him from the background, smiling.

Major Thomas Strong Seccombe (1840 - 1913) became a member of the Ipswich Art Club in 1875, the same year that he was promoted Major. *Ogilby*. 816: 6.
Stock: 39063

408. **Sailors and 12 Apostles. As some Sailors were passing by St. Paul's Cathedral; One of them pointing to the Statues, asked who those Gemmens were? "the twelve Apostles to be sure" [...].**

Alfred Mills del & sc. London, Printed for Bowles & Carver, 69, St. Paul's Church Yard. 2 Jan 1806.
Scarce hand coloured etching. Rare. Platemark: 210 x 170mm (8¼ x 6¾"). Very large margins. Crease. Time stained. £130

Sailors passing St. Paul's Cathedral reflect on the statues of the Apostles. The text inscribed below the image explains that when one asks why there are only six of them, another replies "would you have them all on Deck at once."

By British printmaker Alfred Mills (1776 - 1833).
Stock: 39293

409. **Dont you remember the 5th of November.**

[Paul Pry] Esq. Pub by T. Mclean 26 Haymarket
Poltical and other Caricatures Pub Daily.
Handcoloured etching. Sheet: 380 x 270mm, (15 x 10½"). Trimmed to platemark on right and top edges. £180

One of many satires on the authors of the Catholic Relief Bill, which was announced on February 5 1829, playing on the Catholicism of Guy Fawkes and his co-conspirators. Here Wellington and Peel are "guys", tied back to back, bestride a broken chair on which they are being carried to bonfire or gibbet. A bloated bishop in a surplice, probably Howley, walks behind, holding the back chair-legs and saying 'No Popery'. Eldon (who led opposition to the Bill) carries the front of the chair, facing an angry Irishman in tattered clothes protesting against the ceremony, whose barrister's wig identifies him as O'Connell. In the foreground, on the extreme

left, is John Bull, behind him the head of Cumberland.
BM Satires:15664.
Stock: 39171

410. **The Cabinet-Maker's Complaint.**

A Sharpshooter fec. [John Phillips.] Pub. by S. Gans, 15 Southampton Street Strand June 16 1829.
Handcoloured etching. Plate: 340 x 240mm, (13½ x 9½"). Trimmed within plate. £180
Illustration of the many rumours of Ministerial changes and Wellington's supposed ruthlessness. He addresses George IV, claiming that 'Bob' (Robert Peel) and 'Chancery Jack' (Lyndhurst) 'are fighting instead of minding their work- The vagabonds von't be easy 'till I bundles 'em out'. On the wall behind him is a small picture of 'Bob & Chancery Jack', visualising the conflict between the two. *BM Satires: 15807*.
Stock: 39178

411. **A Head for the Cabinet. 'Yet something may remain perchance to chime, With reason, and whats stranger still with rhyme, Even this thy genius CANNING may permit, Who, bred a statesman, still was born a wit [...].'**

[Charles Williams.] Pub,d April 1827 by S. Knights
Sweetings alley Royal Echange.
Hand coloured etching. Sheet size: 230 x 340mm (9 x 13¼"). Trimmed inside plate. False margins. £260
John Bull as George IV stands on a rock in the sea inscribed 'Constitution', on which is a cylindrical pedestal with a life like bust of George Canning. The pedestal is inscribed, 'England. Ireland. Scotland. East-Indies - West-Indies. Africa - America. The Church. Lords, Commons. Army. Navy.' The King has a big gold key in his right hand, he puts his left arm protectingly behind the bust, holding up a torch whose flames are inscribed 'Vox Rex Vox Populi'. In his pocket is a bundle of papers docketed 'The Pilot that weathered the Storm'. Several figures, including Wellington, struggle in the water below. *BM Satires 15372*.
Stock: 38895

412. **Daring and Impudent Robbery!!! Do villiany, do, since you profess to do't ___ Like workmen; I'll example you with thieving_ Thieves fro this robbery have authority_ Shakespeare.**

William Heath. Pub oct 6th 1829 by T McLean 26 Haymarket sole publisher of WH-s Etchings.
Handcoloured etching. Plate: 370 x 260mm, (14½ x 10"). Small margins. Slight stain in top edge centre. £240

An obese John Bull is attacked by (left) Wellington, who takes a money-bag inscribed 'Poor Rates' from his pocket, and Peel (dressed as a policeman, as in many prints following the founding of his New Police) who grabs the watch from his fob. *BM Satires: 15875*.
Stock: 39177

413. **A Labourer in the Good Cause.**

[Paul Pry] Esq. Pub by T McLean 26 Haymarket - [n.d. c.March 1829.]

Handcoloured etching, watermark 1827. Sheet: 250 x 350mm, (9¼ x 13¾"). Trimmed within plate. Faded.
£120

Satire on Eldon's meetings with George IV. Eldon, leader of the opposition to Catholic Emancipation, induced Tory peers to use their right of demanding audience of the King in order to protest against concessions. Here he carries huge stacks of petitions to present to the King. *BM Satires: 15680*.
Stock: 39168

414. Finis.

[Paul Pry] Esq. Pub April 1829 by T McLean 26 Haymarket where Caricatures are daily Publishing. Hand coloured etching. Sheet: 350 x 240mm, (13¾ x 9½"). Trimmed to printed boarder. £220
Satire on George IV's eventual assent to the Catholic Relief Bill (to which he was strongly opposed). He King sits at a round library table and is poised to sign the 'Catholic Rel[ief] Bill', a long document, partly held up by Peel, who kneels. Close behind Peel are Lyndhurst and Wellington; the former uses his mace to block the coronation oath hanging on the wall, while the Duke who screens from the King a portrait of George III on the far wall. George IV's inkstand is supported on an angrily watchful British Lion. In a Gothic fireplace papers are burning: 'Petitions of the People' and 'Vox-Po[puli]'. *BM Satires: 15730*.
Stock: 39158

415. **The Temptation in the Wilderness. Then Reynard taketh them unto an exceeding high [sic] Mountain, and shewed them all the kingdoms of the East and the Glory of them, Saying all these will I Give ye, if ye will fall down and Worship me.**

Pub.d Dec 12, 1783 by H. Humphrey, New Bond Street.
Engraving. Sheet 230 x 335mm (9 x 13¼"). Trimmed.
£290
Charles James Fox leads a gaggle of voters up a hill to tempt them with the wealth of the East India Company. To the right the walls of India House in Leadenhall Street are ruins. *BM: 6278*.
Stock: 39008

416. **Funeral Procession of Marat.**

R. Newton. [Etched in plate.] London Pub July 25 1793 by Mrs. Holland, No. 50 Oxford Street. Etching. Very scarce. Platemark: 310 x 495mm (12¼ x 19½"). £750
A satirical funeral procession in two rows, of the political theorist and radical journalist Jean-Paul Marat (1743 - 1793) who was assassinated by Charlotte Corday, a Girondist sympathizer, while taking a medicinal bath for his debilitating skin condition. The bath is held aloft in the top left corner, along with the shirt he was wearing when murdered. Behind, Marat's body is carried by mourning figures, with singing ravens at each corner. On the bottom row, more grieving figures follow a 'Choir of Jacobin Crops', lead by the crying 'Saint Guillotine, Patroness of harmony.'

The procession is interspersed with horned demons carrying flaming torches.

Marat was one of the most radical voices of the French Revolution, publishing his views in pamphlets, placards and newspapers.
Stock: 39556

417. **Un Diplomatie, settling affairs at Stevens's. Comte Haslang [ms in lower margin]**

Pubd June 9th 1797 by H. Humphrey 27 St. James's Square
Etching with hand-colouring, sheet 340 x 260mm (13¼ x 10¼"). Trimmed inside platemark; slight crease. £480
Count Haslang sits in Stevens's, the fashionable Bond Street coffee-house, holding a wine-glass as if gesticulating in response to some person (not pictured) at whom he looks sourly. Haslang, Bavarian envoy to London, had long the subject of ridicule for both his love affairs and lack of money.
Etched by James Gillray (1756-1815), caricaturist now widely regarded as the greatest of all political satirists. A celebrity in his own lifetime, Gillray's work was known and admired internationally. In the Victorian period his work was considered too vulgar and coarse; as McConnell and Heneage (DNB) write, 'a generation inclined to cover up the legs of pianos in the interests of modesty was hardly likely to welcome pictures of nude ladies dancing behind a gauze screen...., still less French fishwives thrashing the bare bottoms of nuns'. However, in the second half of the 20th century his importance has been recognized in major exhibitions and the assembling of significant collections of his work by several major institutions. *BM Satires 9067*
Stock: 39526

418. **The New DynastyL-or- the little Corsican Gardiner planting a Royal Pippin Tree.-"All the Talents", busy, in Clearing the Ground of the Old Timber Vide the Berlin Telegraph of May 21st 1807-Article The Genealogy of the Royal Race of the King of Ballynahinch-See Mor.g Post June 17th**

Js Gillray inv & fect Pubd June 25th 1807-by H.Humphrey, 27 St James s Street London [in image]
Etching with hand-colouring, platemark 255 x 350mm (10 x 13¾"). 'J Whatman 1811' watermark. Very large margins. £750
Satire on Napoleon's imperial expansion and creation of new royal dynasties. Napoleon and Talleyrand plant the genealogical tree of Lord Moira (Francis Rawdon-Hastings, 2nd Earl of Moira, 1754-1828), inscribed 'Royal Pippin'. Moira, a favourite butt of Gillray's satires, is ridiculed as 'King of Ballynahinch' in a gibe at the Irish tendency to claim descent from kings of Ireland. Behind them in the Imperial nursery garden are rows of newly joined grafts: the 'Eutrurian Pippin', 'Wirtemberg Pippin' etc in reference to Napoleon converting the Grand Duchy of Tuscany into the Kingdom of Etruria and similar realignments. On the right Grenville, Howick and Buckingham take their axes to a huge tree, 'The Royal-Oak', which carries huge acorns inscribed with British virtues ('liberty of

the press', 'independence of the Commons', etc). In the left foreground are three more grafts ready to be joined to stocks, bearing the heads of Cobbett, Burdett and Horne Tooke. *BM Satires 10744*
Stock: 39161

419. The London Merchants Triumphant. (or Sturdy Beggars are Brave Fellows) being a Sketch of the Rejoyceings in the City &c. Occation'd by the Excize Bill being Postpond [...]

[Anon., 12 April 1733]

Scarce engraving, platemark 270 x 230mm (10½ x 9"). Fold through centre; false margins added. Slight crease. £350

Protesters stoking a bonfire outside the Royal Exchange in the City of London, carrying an effigy of Sir Robert Walpole to be burnt, and proclaiming 'Wine & Tobacco for ever', 'Brave news for Virginia', etc. Response to Robert Walpole's Excise Bill of 1733, which proposed extending to tobacco and wine legislation already in place for tea, coffee and chocolate. Under the proposed legislation, wine and tobacco entering the country would be placed in the king's warehouse until all duties had been paid. Customs duties payable on import were for the most part to be replaced by excise duties when good were removed from the warehouse for consumption. These proposals provoked massive opposition from wine and tobacco merchants and Walpole was forced to drop the proposals. He had alienated City opinion by referring to the merchants as 'sturdy beggars' (hence the title of this print) and on April 11 1733 an effigy of Walpole was indeed burnt in the City as shown here, with this print being hurriedly produced and published the following day. Many historians have portrayed Walpole's decline in influence as beginning at this moment. American interest. *BM Satires 1927. Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38859

420. A Macaroni Ass Mach Between the Cubs NB. St-e Gamblers Nature Display'd both Serious and Comic in 12 Designs Dedicated to S. Foot Esqr

[by William Austin] Pubd as ye Act Directs May 1st 1773

Engraving, sheet 255 x 360mm (10 x 14¼"). Trimmed. Two 'cubs' (ie sons of Henry Fox, first Baron Holland of Foxley) ride on horseback. The figure on the right, stood on an ass which refuses to cross the stream, is probably intended for Charles James Fox, while the figure on the left, jeering while crossing the stream, is probably Henry Fox, a keen horserider in his youth. Henry Fox, in the military academy in Strasbourg at this time, was stationed in Boston the following year and participated in the early battles of the American War of Independence.

First in a set of twelve prints by William Austin (1721/33-1820), drawing-master and engraver. Austin taught caricature to amateurs and this series, which mocked several well-known personages (as did its dedicatee, the actor Samuel Foote) contains some of

the most lively English caricatures of the period between Hogarth and the late Georgian satire of Gillray and Rowlandson. *BM Satires 5112; for others in the set see refs. 18916 and 18896.*
Stock: 39527

421. The M.P. Marching at the Head of his 300 Jontlemen!!!

[Paul Pry] Esq. Pub by T McLean 26 Haymarket where Polticial and other Caricatures are daily Pub. [n.d. c.May 1829]

Handcoloured etching. Sheet: 350 x 240mm, (13¾ x 9½"). Trimmed to printed boarder. £180

Satire published in the wake of Catholic Emancipation. An unrecognizable O'Connell marches jauntily to a door on the extreme right, over which is a board inscribed 'St Ste[phens] To Trespassers Men-Traps—Constantly Set—Beware'. He is followed by a jubilant Irish mob, yelling and flourishing shillelaghs- one holds a placard reading 'Unconditional Emancipation For Ever'. The crowd are evidently from St. Giles and similar Irish slums in London; two carry hods, emblem of the Irish builder's labourer or hodman. *BM Satires: 15763.*

Stock: 39175

422. Thumy Macaroni fameux voleur.

[Anon. Italian, c.1815]

Rare etching with fine hand-colouring, platemark 265 x 210mm (10½ x 8¼"). Ms annotations; collector's stamp of ?William J. Latta lower left. Large margins. £260

Caricature of Joachim Murat (1767-1815), depicting him as executed by garrotting as a 'famous thief'. His crime was that (as the sign nailed to the post reads): 'Il a volé L[e] R[o]yau[e] de N[aples]'. ('he stole the kingdom of Naples'). In the area usually reserved for the artist's name is a remarque of an earwig.

Murat was King of Naples from 1808-1815 during the reign of his brother-in-law Napoleon. After Napoleon's fall he fled to Corsica and planned to regain control of Naples but he was arrested, tried for treason, and executed by firing squad. The sentence meted out to him in this print was that befitting a thief rather than a traitor, while the curious title seems to allude to Murat's flamboyant dress sense which saw him known as 'the Dandy King'. ('Macaroni' was a term widely used in England to describe effeminate, dandyish young men with mannerisms absorbed from travels on the continent). £320

The collector's stamp appears to be that of William J. Latta, who assembled a famous collection of prints relating to Napoleon and his epoch. ?L.2825
Stock: 39162

423. Retort Courteous or the Disloyal Address Returned without Ceremony

Rd Newn des et fecit London Pub by S W Fores Piccadilly March 25 1797

Etching with hand colouring, sheet 255 x 360mm (10 x 14"). Trimmed; paper tone; faint impression. £240

An address to George III praying him to dismiss his ministers as the first step towards obtaining peace was voted by the Livery in Common Hall on 23 March

1797. This print, issued two days later, shows the two sheriffs who visited St. James's to ask when the King would receive it. They were not admitted, however, with the King sending out a message by the Duke of Portland that he received addresses only from the Corporation of London. Portland here kicks the sheriffs (one of whom holds the 'Address from the Faithless Citizen') down a flight of steps made of 'Portland Stone', denouncing the 'Opposition trick'. Underneath the stairs Charles James Fox looks on disappointedly, while Prime Minister William Pitt, with an elongated neck, leans in on the left and seconds Portland. Etching by Richard Newton (1777-98), caricaturist and miniature painter, a prodigious talent who died at the age of 21, leaving over 300 separately issued prints and 80 in books. This is one of his latest prints, after he left his early employer, the radical publisher William Holland, to open his own 'Original Print Warehouse' in Covent Garden. *BM Satires 9001; Alexander 240*
Stock: 39531

424. The Operation. The Blood & Vitals from her Wounds he drew, And Fed the Hounds that help'd him to pursue. Dryden.

[1773]

Engraving, sheet 200 x 120mm (8 x 4¾"). Trimmed. £85

Britannia sinks to the ground, with blood gushing from wounds in her chest and collected into a bowl. A minister stands over her with a dagger poised to strike again. Satire on British politics published in the 'Oxford Magazine', altering a plate first issued in 1768 to reflect more recent events. On the right in the background, a generic lawyer (originally Lord Mansfield) hands a bowl to the earl of Bute (originally Pitt the Elder). In the foreground, sitting on the steps and drinking greedily, is Lord Talbot. *BM Satires 5127*
Stock: 39528

425. A Sketch of the Row in Parliament Street.

[Monogram of William Heath - 'Paul Pry', a man holding a walking stick.] Pub by T McLean 26 Haymarket where political & other Caricatures are dail Publishing. [n.d., c.1829.]
Handcoloured etching. Plate: 370 x 260mm, (14½ x 10¼"). Very large margins. £320
A pugilistic encounter between two old market-women who are John Scott, 1st Earl of Eldon (1751-1838) and Arthur Wellesley, 1st Duke of Wellington (1769 - 1852). Eldon has a basket of oranges (emblem of the Orange Lodges) beside him, and wears a flat wide-brimmed hat. Wellington wears a soldier's coat over his skirt and apron. Each has a bottle-holder; that of Eldon is John Bull, a stout yokel who puts his hand on his principal's bulging posterior, saying, 'Welldone—old Mother Baggs—you have got the best bottom after all. see what it is to have a good Constitution—give it her—she has'ent got the Mounshears to deal with now.' Wellington's supporter is a bare-legged Irish ragamuffin with a pipe thrust in his little hat who says 'Murder ye ould cat kape your fists Tight—or you'I let the Ould Orange-Woman bate ye clane.' In the background is a freely sketched crowd of spectators, one of whom represents Robert Peel.

Possibly a satire on the 4 April 1827 Lords debate on the second reading of the Catholic Relief Bill, in which Wellington accused Eldon of having thrown "a large paving-stone instead of ... a small pebble".

By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates, as seen here. *BM Satires: 15721*.

Stock: 39170

426. The Peel Thrown Away or One Mans Meat is Another Mans Poison. the Late Elections.

[Paul Pry] Esqr. Pub March 7th 1829 by T McLean 16 Haymarket where political & other caricatures are daily Publishing.

Hand-coloured etching. Plate 266 x 362mm (10½ x 14¼"). Very large margins. £240
Satire on the election after Sir Robert Peel resigned his Oxford University seat during Catholic Emancipation (as he had stood on a platform of opposition to Emancipation and had since changed his position). Peel was nominated for re-election but was defeated by Sir R.H. Inglis. Here Inglis is shown as an obese Oxford don in the centre, charming a yokel John Bull and holding a peeled orange inscribed 'Inglis', from which he discards the 'Peel' which is about to fall into a slough inscribed 'Westbury Close Sink of Iniquity / Impurity of Elect—Bribery—Corruption'. In this bog can be seen the head and shoulders of Sir Manasseh Masseh Lopes, who says 'if you will let me out there's plenty of room for your peel'. Following Peel's defeat by Inglis, the government had to ask Lopes to vacate his pocket borough at Westbury in Peel's favour (Lopes resigned for an undisclosed sum). *BM Satires: 15683*.
Stock: 39172

427. The Full-Blown Rose, and Petty Mushroom!!

[Charles Williams.] Pub.d Aug.t 5th 1806 by S.W. Fores No.50 Piccadilly London.

Hand coloured etching. Platemark: 245 x 350mm. (9½ x 13¾"). Small margins. £260
A large rose, whose centre is the face in profile of politician George Rose (1744 - 1818), grows from straw inscribed 'Opposition-Hot-Bed'. It looks down at the head of Henry Petty-Fitzmaurice, 3rd Marquess of Lansdowne (1780 - 1863). Charles Fox (1749 - 1806), depicted as a gardener, on the right, leans on his spade, looking down at the figures, Beside him stands his 'Broad Bottom'd Watering Pot'.
Rose, an ex-Treasury Secretary and friend of Pitt, was one of the most persistent Opposition speakers, and a critic of Petty on questions of finance and administration.

Stock: 39509

428. **The Pillar of the State or Jo_n Bull over_loaded. if the Bull should rise great must be the fall thereof.**

H Heath Del. Pubd Jan.y 10.1827 by S.W. Fores Picadilly.

Hand-coloured etching. Sheet: 250 x 355mm, (9¾ x 14"). Trimmed within plate. Some staining. £230
John Bull (depicted as a bull) is shown supporting of a human pyramid. Bull is driven by Lord Eldon who holds his horns, while the pyramid is formed of ministers, tax colletors, officers, and bishops etc. while from a pole which extends out of either side cling distressed men and women. From a landmass on the other side of the water, labelled France, calls a man stating 'We've plenty of Corn here Johnny if they will but let you have it'. A satirical commentry on the Corn Laws which ristricted the import of corn. *BM Satires: 15363.*

Stock: 39148

429. **A Quartette in Character.**

[Paul Pry] Esq. Pub May 1829 by T McLean 26 Haymarket sole publisher of P. Prys Original Caricatures.

Handcoloured etching. Sheet: 360 x 245mm, (14 x 9¾"). Trimmed within plate. £220
The quartet of mail-coach characters are (l-r): King George IV, his Prime Minister the Duke of Wellington, George's mistress Lady Conyngham, and Home Secretary Robert Peel (a cage of rats in his left hand). *BM Satires: 15746.*
Stock: 39169

430. **The New Life Boat - Going on Swimmingly. Resignation - A Great Moral Virtue - All aground.**

A Bird [William Henry Merle] inv.t. Etched by G. C.K. [George Cruikshank] Pub.d May 11th 1827 by S. Knights Sweetings Alley Roy.l Xchang.

Fine coloured etching. Faint pencil notations naming the people satirised. 250 x 390mm (6 x 15¼"). Very large margins. £380
Nine designs in three rows, relating to the changes in the Government of George Canning. The main image, 'The New Life Boat' taking all of the top row, shows George IV being rowed by his cabinet, including Canning, Lyndhurst and Wynn. The other eight satires, resignations, relate to Wellington, Melville, Bathurst, Elton, Scarlett, etc. Bathurst is crawling out of a barrell marked from the colonies. *BM Satires 15391.*
Stock: 39340

431. **The Saveall or _ Economy _**

[Monogram of William Heath - 'Paul Pry', a man holding a walking stick.] Pub by T McLean 26 Haymarket where Political & other Caricatures are daily Pub. [n.d., c.1828.]

Handcoloured etching. Plate: 260 x 370mm, (10¼ x 14½"). Very large margins. £260
Arthur Wellesley, 1st Duke of Wellington (1769 - 1852) stands in profile to the left between Apsley House (right) and the Triumphal Arch on Constitution Hill, still with some scaffolding (built by Decimus

Burton in 1828 and afterwards temporarily disfigured by the equestrian statue of Wellington). He holds a large flat candlestick on which is a saveall, a device for burning a candle to the last drop of grease. On the saveall is an inverted ducal coronet from which projects a vice (a pun is probably intended) on which is the tiny lighted taper which the Duke is about to extinguish with his glossy top-hat. The rays are inscribed £ 15 pr An, £25 pr An. Behind a hoarding masons and hodmen are working on a scaffold against the new pillars of Apsley House, on which is a placard: Letters & Parcels to be left in Downing St. In the background, also behind a hoarding, are Windsor Castle, surrounded with scaffolding but with a flag flying, and (left) the reconstructed Buckingham Palace, partly hidden by the Arch and placarded 'Plans Recieved here for Pulling Down'.

A satire on the expense of building operations at Windsor (by Wyatville) and at Buckingham Palace (by Nash), and on Wellington's (alleged) lavish expenditure and trifling domestic economies. According to Creevey, 20 Mar. 1828, Nash and others had recently visited Wellington saying that the King wished part of the new buildings at the Palace pulled down and the plan altered; the Duke refused. The Corinthian Portico and bays of the west wing of Apsley House were added in 1828 the same year as Wellington became Prime Minister.

By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign his plates with his full name. He published regularly with Thomas McLean. *BM Satires: 15563.*
Stock: 39174

432. **Shooting Pigs in Dublin. That is to say Shipping for England - A-Fact - and facts like pigs are stubborn things.**

William Heath Ed of the Looking Glass. Pub Dec 29 1829 by T. McLean 26 Haymarket Sole Publisher of W. Heaths etchings.

Handcoloured etching. Sheet: 360 x 240mm, (14 x 9½"). Trimmed to printed boarder. £180
A ship on a Dublin quayside being unceremoniously loaded with live pigs bound for the English market. Undescribed by D.George but probably relating to the The Roman Catholic Relief Act 1829. By William Heath (1794/5 - 1840), ex-Captain of Dragoons, illustrator of colour-plate books, and prolific caricaturist. From 1827-9 he used the pseudonym Paul Pry (from the name of a character in a comedy of 1825 by John Poole, that became a tag used for any very inquisitive person) with the emblem of a small man holding a walking stick in a lower corner of his plates. This figure was soon copied by other caricaturists (eg Sharpshooter), and so from 1828 Heath began to sign his plates with his full name. He published regularly with Thomas McLean. *BM Satires: undescribed.*

433. The Th__e in Danger. There is a power before the Throne_ & a power behing the Throne_greater than the Throne itself. Vide L__d K_gs Speech_

[Paul Pry.] Pub by T. McLean 26 Haymarket. [n.d. c.1828.]

Handcoloured etching. Sheet: 335 x 235mm, (13 x 9¼"). Trimmed to printed boarder. £140

Wellington, in uniform, stands before the King, who sits on the throne. Wellington holds up a large cross-hilted sword (the Sword of State). He holds behind him his large plumed cocked hat, from one point of which hangs a paper reading 'Military Commission to throw Dust in John Bulls eyes'. Two papers project from his pockets: Church Patronage and Army Patronage. Lady Conyngham (George IV's final mistress) peers out from behind a curtain, looking satisfied. The crown is on a table beside Wellington.

Etched by William Heath, with his characteristic 'Paul Pry' emblem lower right. *BM Satires: 15512*.

Stock: 39173

434. Volvenda Dies.

[Anon] [in Chantry sculp: May the 4th, 1663].

Engraving, sheet 160 x 105mm (6¼ x 4"). Trimmed to image, losing text below image; pinhole upper right.

Rare. £120

Satire on the Restoration: Janus standing on a celestial globe and dividing the image in two, with one side emblematical of Peace and the other of War. *BM Satires 1017*

Stock: 39426

435. The Young Maid's Prayer!! O thou divine little Cupid! blind, but unerring Archer, hear a tender Virgin of Sixteen address thee [...]

Woodward Del. Pubd June 4th by R. Ackermann No 101 Strand Printed by E. Spragg, 27, Bow Street, Covent-Garden

Etching with hand-colouring and letterpress, sheet 445 x 275mm (17½ x 10¾"). Paper watermarked 'J. Ruse 1796'. Small margins. £290

Satire on the romantic affairs of a young maid, whose 'prayer', to Cupid, implores him to keep from the maid's mother any knowledge of her various 'amours', and also to increase the stock of novels and romances in the local circulating library.

One of a series of broadsides, the 'Prayers' and 'Journals' published in 1801, each containing an illustration designed by G.M. Woodward and etched by Thomas Rowlandson, with text below written by Woodward *Grego ii, pp.29-33; BM Satires 9791-9803*

[this plate not in the BM at time but the series discussed]

Stock: 39523

436. The Neglected Tar.

[Published Oct.r 1st. 1791 by Rob.t Sayer & Co. Fleet Street London.]

Mezzotint. 300 x 250mm (11¾ x 9¾") Trimmed at bottom, losing the text of a song and inscription, small tear in title. £160

A ragged-trousered sailor looks on in envy as the affluent give their coins to pedlars with clothed dancing dogs rather than reward his service.

Stock: 39324

437. The Enraged Musician.

Invented & Painted by W.m Hogarth. [Engraved by J. June?] [n.d, c.1770.]

Engraving. Sheet 190 x 275mm, (6¾ x 10¾").

Trimmed within plate, some small tears in edges. £220

Hogarth's famous scene of the a chaotic London street. From a reduced edition of Hogarth's collected works, with other plates signed by J. June. *For a larger version of the print see ref. 26614*

Stock: 39147

438. The Enraged Musician.

Design'd, Engrav'd & Publish'd by W.m Hogarth Nov.r the 30th 1741. According to Act of Parliament _ Price 3 Shillings.

Engraving, platemark 360 x 410mm (14¼ x 16"). Very large margins. £350

Hogarth's famous rendering of the cacophony of London life, which Fielding described as 'enough to make a man deaf to look at'. The scene, which Paulson suggests shows St. Martin's Lane (with a generalized view of St. Martin's-in-the-Fields in the background), and shows a musician (who has been identified as Charles Burney amongst others) trying to practice but unable to do so because of the noise. This is generated by, amongst others, a ballad-singer, drummer-boy, oboist, pavior, knife-grinder, and barking dog. On the right is a pewterer's (another noisy business). A pretty milkmaid in the centre of the image may be interpreted as mediating the overly-structured conditions demanded by the musician and the noise generated by the other figures. *Paulson 152 iii/iii*

Stock: 38959

439. An Epicure.

Rowlandson [in image lower left] Pub Jan.y 1801 by S.W. Fores No 50 Piccadilly Folios of Caricatures lent out for the Evening.

Etching with hand-colouring, sheet 345 x 245mm (13½ x 9½"). Damage lower right. £150

Satire by Thomas Rowlandson, summarised by Joseph Grego in his 1880 study of Rowlandson: 'Another Hogarth-like study, but touched with all the knowledge and spirit peculiarly the attributes of Rowlandson. An over-fed gourmand, whose hopes of happiness are evidently centred on perishable things, is exulting, with pantomimic rapture, over a delicacy in the way of fish.' Reissue of a plate first published in 1788. The title was only added at this time of the reissue. *BM Satires 7445; Grego i, pp.238-9*.

Stock: 39524

440. Packing Up!!! Had sly Ulysses at the Sack Of Troy, brought thee his pedler's pack. vide Cleaveland.

W. Heath Pub July 1st 1830 by T. McLean 26 Haymarket.
Etching with hand-colouring, platemark 250 x 350mm (9¾ x 13¾"). £280

Royal mistress Elizabeth Conyngham, her husband Henry, and their daughter Harriet Maria Somerville prepare to leave Windsor following the death of George IV, struggling to pack up their belongings, including the giraffe skeleton carried by Harriet. According to the DNB, 'society believed that she was [Conyngham] was accompanied by 'wagonloads' of plunder; but although the king had bequeathed her all his plate and jewels (some of which, as family heirlooms, were not his to give) she refused the entire legacy'. *BM Satires 16143. For other satires on Conyngham's departure see refs 30461 and 30463*
Stock: 39544

441. The Imports of Great Britain from France Humbly Address'd to the laudable Association of Anti-Gallicans, and the generous promotors of the British Arts & Manufactories; / by their sincere Well-wisher, and truly devoted humble Servant, L.P. Boitard. [...]

Invented & Engrav'd by L.P. Boitard. Publish'd according to Act of Parliament, March 7th. 1757, by John Bowles and Son, at the Black Horse in Cornhill, London - Price, Six-pence.
Scarce etching and engraving, sheet 255 x 340mm (10 x 13½). Trimmed; false margins added; slight crease through centre. £320
'The quay at Billingsgate or the Custom House, with a French packet unloading. On the quay are a vast array of French wines, cheeses and luxury goods as listed in great detail in the 'explanation' text below. The French persons include an Abbé working as a tutor, dancing masters, dancers and actors, coiffeurs, and 'At a distance, landing, swarms of milliners, tailors, mantua-makers, frisers, tutoresses for boarding-schools, disguis'd jesuits, quacks, valet de chambres &c. &c.' Although by an artist of French origin, this print is the most complex and sophisticated of the many satires on the French taste and manners of the upper classes at the time. *For unfinished proof see ref. 28383; see also 'Rococo: Art and Design in Hogarth's England' (V&A museum, 1984); BM Satires 3653 Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38861

442. The Comforts of High Living.

Rowlandson Pub.d Decembr 16 1794 by S.W. Fores No 3 Piccadilly.
Stipple with hand-colouring, 18th century watermark; platemark 160 x 230mm (6¼ x 9"). Stamp of Samuel William Fores lower right. £360
An elderly, obese man is carried by four people, while a maid holds a candle and bedpan. On the left a young woman, her left breast exposed, arranges her hair in a mirror.
Engraved after Thomas Rowlandson (1757-1827), artist whose elegant but incisive satire is now

synonymous with the popular vision of late Georgian Britain. *L.2384; Grego i, p.324; not in BM Satires.*
Stock: 39533

443. In Town in September or The Last of the Goths! D-- it I wish I had-n't been so Extravagant last Season.

Drawn by Ego. Engd by F.C. Hunt London. Pubd by W. Harrison Isaacs Charles St Soho. [c.1825]
Etching and aquatint printed in colour, platemark 325 x 240mm (12¾ x 9½"); very large margins. £240
A young dandy in fashionable dress looks disconsolately at three crows flying past. He stands near the junction of Regent Street and Piccadilly Circus in London, as shown by the street sign 'Regent Circus' and the 'County Fire Office' which was situated there. Numerous signs advertising travel to fashionable British towns such as Margate and Brighton, and to Paris, are a reminder both of where everybody else has gone and the man's inability to follow them. *Not in BM Satires*
Stock: 39520

444. He and His Drunken Companions Raise a Riot in Covent Garden. Young Ramble without witt or dread / Does now a drunken party head / They Sally forth and Scowr the street / And play the Devil with all they meet [...]

[1735]
Rare engraving, sheet 265 x 320mm (10½ x 12½"). Trimmed inside platemark; false margins added; fold through centre. £320
Scene in Covent Garden Piazza with a group of drunken young men accosting passing women, provoking the watch to set about them with staves. Plate from 'The progress of a rake, exemplified in the Adventures of Ramble Gripe Esq son of Sir Positive Gripe', a plagiarism of Hogarth's 'Rake's Progress' presumably rushed out before the Copyright Act of June 1735 limited the many copies of Hogarth's work. This plate is not based directly on any of Hogarth's plates, although it corresponds with the boisterous mood of plate three in Hogarth's set in which the protagonist Tom Rakewell carouses with harlots. *BM Satires 2186/7. Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38863

445. John Bull & the Archi_tect Wot Build's the Arches_&c_&c_&c_&c_ (The Architect Glory consists in the designment and Idea of the work; his ambition should be to make the form triumph over the matter.

[Paul Pry] Esq. Pub June 5 1829 by T McLean 26 Haymarket Sold Pub. of P Prys caricatures None are original without Mc Lean's Name.
Handcoloured etching. Plate: 360 x 265mm, (14 x 10½"). Trimmed within plate on top and right sides. Surface dirt. £260
Satire on the cost of John Nash's reconstruction of Buckingham House (now Palace) with perhaps the only contemporary printed likeness of the architect.

Nash stands between the two wings of the house, confronted by John Bull who scrutinises a scroll on which the word 'Commission' is many times repeated. By this time more than double the original estimate had already been spent and an alteration to the wings had cost £50,000 (both issues alluded to in the speech between Nash and John Bull). Nash admitted that he had profited by exchanging his salary for a percentage commission on expenditure (hence the scroll). During 1829 a thousand men were toiling to finish the Palace by the King's birthday (August 12) in 1830, making the publication of this print particularly timely. *BM Satires: 15794.*
Stock: 39157

446. **Going to Court He's Arrested at St. James's Gate. Young Ramble on St. Davids day / From head to foot equipt as gay / As ever First rate Fop was made / By Taylor's art, and Barbers aid [...]**
[After William Hogarth.] [n.d., c.1735.]

Rare engraving, sheet 265 x 320mm (10½ x 12½"). Trimmed inside platemark; false margins added; slight crease through centre. £290
Plate from 'The progress of a rake, exemplified in the Adventures of Ramble Gripe Esq son of Sir Positive Gripe', a plagiarism of Hogarth's 'Rake's Progress' presumably rushed out before the Copyright Act of June 1735 limited the many copies of Hogarth's work. In this adaptation of plate four of Hogarth's series, the elements of the composition are varied but largely the same: the protagonist is arrested near St James's Palace and taken to court, with the figures common to Hogarth's original and this print including a Welshman with a leek in his hat (hence the reference to St David's day), the protagonist's former lover offering him money, and a lamplighter spilling oil on the coat of the young fop. *Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38860

SCIENCE, TRADES & INDUSTRY

447. **View of the Celestial Influx on the Body of Woman, as illustrated in Culpepers Family Physician and Sibleys Occult Sciences. [&] View of the Celestial Influx on the Body of Man, as illustrated in Culpepers Family Physician and Sibleys Occult Sciences.**

Dodd Delin. Prattent Sculp. [n.d., c.1795.]
Rare pair stipples, printed in red ink. Plate: 190 x 240mm, (7½ x 9½"). Small margins. £260
An illustration demonstrating the effect of the changes in the stars on the anatomy of a women and men. The woman stands, one hand resting on her hip the other holds a globe, in an oval. Around her, rays from astrological symbols point to the parts of her anatomy which are affected. The male figure is depicted in the same manner. The illustration is based on arguments put forward by Nicholas Culpeper (1616-1654) and astrologer Ebenezer Sibly (1751-1799).
Stock: 39391

448. **[Drawing of geological features]**

C Murchison [in pencil lower right]
Pen and ink drawing, sheet 230 x 375mm (9 x 14¾").
Fold through centre; glued to album sheet; small tears and some paper loss. 'Ireson Northampton' blindstamp. £180
Landscape outlines with geological notes ('granite', 'mountain lime' etc) possibly by the geologist Charlotte Murchison (1788-1869).
Stock: 39431

449. **The First Asiatic Students of the Royal College of Surgeons London.**

R.R. Scanlan. W.H. Mote. London, Published 1846 by J. Hogarth, 5 Haymarket.
Stipple. Rare. Sheet size: 265 x 330mm (10¼ x 13").
Trimmed inside platemark. Bit messy. £180
The first group of Indians who qualified in Western medicine; in 1846 Dwaraka Nath Bose, Bola Nath Bose and Gopal Chunder Seal passed the examination for the Member of the Royal College of Surgeons and returned to India to join the Medical Service. Soorji Coomar Goodeve Chuckerbutty remained in London, recieved an MD from University College London and become the first Indian to pass the medical exam for the Indian Medical Service. He went on to become Professor of the Medical College and chair of Materia Medica from 1864 till his death in 1874.
Stock: 39051

450. **Heelmeester. De duyvel, Meester Hans, is dat myn arm verbinden! [/] Riep Teuwes; op die schreeu trok Griet een schere bek. [/] Je praat zo wat, zei Hans, ik moet kwaad eerst vinden, [/] Zal ik 't geneezen: wel hoe baarje, ben je gek? A.B.**

Corn: dusartfec. et inv. 1695.
Etching. Sheet: 180 x 260mm, (7 x 10¼"). Trimmed within plate. £260

A scene in a Dutch surgeon's surgery in which a surgeon in a cloth cap performs an operation on the arm of a man sitting in a chair, behind them a woman clasps her hands in horror. The surgeon's room is full of tools and a stuffed armadillo hangs from the ceiling above them.
Stock: 39495

451. **Der Alabasterer.**

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). £120
A scene in a alabaster sculptor's workshop, one figure turns some alabaster at a machine, in the background a figure carves a large block of alabaster with a huge saw. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nurembery by J. C. Weigel (1654-1725) in 1699.
Stock: 38915

452. **[The Barnwinder.]**

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). £80
A scene showing several figures. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: 39080

453. **[The Bell Foundry.]**

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Very large margins. Foxing. £120
A scene in a bell maker's foundry, three figures are hard a work the tools of their trade arehung up on the wall behind them and on the bench lie bells of various shapes and sizes. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nurembery by J. C. Weigel (1654-1725) in 1699.
Stock: 38912

454. **Der Claufürmacher.**

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Large margins. £220
A depiction of a clasp maker's workshop in which two figures are at work, finished claps lie on the bench alongside a large book with clasps. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nurembery by J. C. Weigel (1654-1725) in 1699. Book binding interest.
Stock: 38898

455. **Der Seidensticker.**

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £140
A scene in an embroiderer's workshop in which a man leans over a large stretched canvas, a younger figure watched from behind. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709)

published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38899**

456. Der Blatt Muller.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). £240
A scene inside a cog-maker's workshop. The figure works on a bit of machinery made up of various cogs and keys. An illustration from 'Abbildung der Gemain-Nutzlichen Haupt-Stande' published by J. C. Weigel (1654-1725) in 1699.
Stock: **39554**

457. Das Goldspinner.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £120
A scene in a goldspinner's workshop, showing a woman spinning the thin gold around a thread. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38894**

458. [The Lacemaker.]

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £120
A scene in a lacemaker's workshop in which three figures work on the process of making the fine threads for lace. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38910**

459. [Pewterer]

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £120
A scene in a shop containing dressers stocked with metal platters and jugs. A figure stands behind a counter while another carries a heavy load of dishes towards the door. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38914**

460. [Razor Maker.]

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £120
A scene in a razor maker's workshop, two figures are depicted at work and several razors are shown on tables and shelves. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38913**

461. [The Rosary Maker.]

[Johann Christoph Weigel. 1699.]

Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Slight staining. £120
A scene in the workshop of a rosary maker, lots of moulds for beads litter the floor and rosaries hang in the window. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38916**

462. Der Bewichtmacher.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Large margins. £120
An illustration of a scalemaker's workshop showing two figures at work and a bench covered in tools of the trade. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38893**

463. Der Sporer.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Large margins. £140
A scene in a spur maker's workshop, three figures hammer various bits of metal. As well as making spurs these craftsmen often made bridles as well as other bits of tack. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38900**

464. Der Saitenmacher.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). £180
A scene of string-making for musical instruments. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **39082**

465. Der Todfengraber.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Large margins. £120
A scene in which a sexton removes the bones from a large communal grave to make way for new bodies, a barrow of bones rests beside him. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38911**

466. Der Oelschlager.

[Johann Christoph Weigel. 1699.]
Engraving. Plate: 85 x 135mm, (3¼ x 5¼"). Large margins. £95
A scene in which a man pours olive oil into a barrel while a woman next to him looks on, in the background a horse turns a large press. An illustration from 'Etwas für Alle...' by Abraham à Santa Clara (1644-1709) published in Nuremberg by J. C. Weigel (1654-1725) in 1699.
Stock: **38896**

467. **[Book Printing Shop] [Impressio Librorum / Potest ut una vox capi aure plurima: Linunt ita una scripta mille paginas]**
Ioannes Strada. inven. Phls Galle excud [n.d. c.1600.]
Rare engraving, sheet 185 x 260mm (7¼ x 10¼").
Trimmed, losing text below image; glued to backing sheet at top corners. £490
Book printer's shop with (from left) typesetters; bespectacled figure checking printing text; a small boy straining to read a book open on a table; a printing press operated by man turning the crossbar to bring the platen against the tympan to print a page; and paper hanging up to dry.
Plate four from 'Nova Reperta', a series of twenty prints illustrating new inventions and discoveries, after designs by Jan van der Straet (Stradanus). This impression is from the first publication by Philips Galle (a later edition was published by his son Theodor). *Ex: The Hon. Christopher Lennox-Boyd Collection.*
Stock: 38867

468. **Golden Pippins.**
Sold by Mr. Wagner at Seig.r Amiconis in Great Marlborough Street, According to Act of Parliament C.P.E.S [c.1732-9]
Etching, sheet 250 x 195mm (9½ x 7½"). Trimmed to image and text. £120
Street trader pushing a barrel of apples; view of London behind.
One of a series of 'Cries of London' engraved by Joseph Wagner (1706-1780) after his teacher Jacopo Amigoni (c.1680x85-1752). Wagner and Amigoni worked in London in the 1730s, setting up a print studio which produced these prints and others after Amigoni, who was a successful painter of portraits, history paintings and decorative scenes for London houses. Some commissions were at the expense of Hogarth, who prevented Amigoni from obtaining a commission at St Bartholomew's Hospital by volunteering himself for the task. Amigoni's 'cries' also relate to Hogarth's street scenes, as shown by the inclusion of this particular plate in Tate Britain's major Hogarth exhibition in 2007.
The Venetian privilege 'C.P.E.S.' lower right shows that while the print was first published in London, this particular impression was printed in Venice after Wagner returned there and continued to print further impressions with the added lettering.
Stock: 38858

469. **Shoe-Black.**
Amiconi Pinx. Wagner Sculp. 1739
Etching, sheet 245 x 185mm (9½ x 7¼"). Trimmed to image and text; false margins added. £160
Young boy the tools of her trade of polishing boots; London architecture behind.
One of a series of 'Cries of London' engraved by Joseph Wagner (1706-1780) after his teacher Jacopo Amigoni (c.1685-1752). Wagner and Amigoni worked in London in the 1730s, setting up a print studio which

produced these prints and others after Amigoni, who was a successful painter of portraits, history paintings and decorative scenes for London houses. Some commissions were at the expense of Hogarth, who prevented Amigoni from obtaining a commission at St Bartholomew's Hospital by volunteering himself for the task.
The British Museum's impression of this print has the Venetian privilege lettering 'C.P.E.S.' lower right, presumably showing that after first publishing the print in London (as here), Wagner took the plate back to Venice and continued to print impressions there.
Stock: 38857

470. **Cries of London No.6. All a growing, a growing, heres Flowers for your Gardens.**
Rowlandson Delin. Merke, Sculp. London Pub, Mar. 1, 1799 at R. Ackermann's, 101 Strand.
Aquatint with original hand colour, sheet 265 x 290mm (14¼ x 11½"). Trimmed on three sides; very fine colour. £360
A young gardener with a cart of flowers drawn by a donkey, outside a mansion where a lady and girl make their choice from his stock of geraniums.
One of a set of eight 'Cries of London' (although number 7 is not listed in BM Satires or Grego) engraved after Thomas Rowlandson (1757-1827), artist whose elegant but incisive satire is now synonymous with the popular vision of late Georgian Britain. The series may have been instigated to burlesque, or even compete with, the set of cries after Francis Wheatley published in 1794. *Grego i, p.356; for others in the set see refs 31442 and 31445.*
Stock: 39534

471. **John Barratt's India Muslin, Shawl & Linen Warehouse, 163 Strand opposite New Church. [...]**
Kent. Holborn [c.1800]
Engraving, sheet 65 x 90mm (2½ x 3½"). £95
Tradecard for a fabric warehouse on the Strand in London, near the church of St. Mary le Strand.
Stock: 39437

472. **W. Self, Chapel St. Crook's Place Norwich acquaints the Nobility Gentry & Public that he gives lessons on the instruments represented & respectfully solicits their patronage...Bands for Quadrill or other Parties in Town or Country**
[n.d., c.1821]
Engraving, sheet 80 x 115mm (3 x 4½"). Trimmed around objects represented. Very rare. £120
Tradecard for a Norwich music teacher indicating he gives lessons on brass, woodwind and string instruments. Manuscript of the waltz from Carl Maria von Weber's 'Der Freischuetz' behind.
Stock: 39436

PERFORMING ARTS

473. [Un Concert Vocal.]

Guercino inv. F. Bartolozzi scul.

Etching: 450 x 330mm, (17¾ x 13"). Very large margins. £260

A fine scene in a music room, four young men, two sitting and two standing sing from two music sheets, behind them an old music master surveys their progress. Several musical instruments hang on the wall. *de Vesme: 2144.*

Stock: 39117

474. [Clavichord and Lute Players.]

[After Hendrik Goltzius.] [n.d., c.1600.]

Engraving. Framed. Visible area: 120 x 175mm, (5 x 7"). Frame: 220 x 275mm, (10¾ x 8½"). Unexamined out of frame. £320

A concert scene in which a lavishly dressed woman plays the clavichord while behind her a young man plays a lute.

Stock: 39559

475. [Clavichord and Singers.]

[After Hendrik Goltzius.] [n.d., c.1600.]

Engraving. Framed. Visible area: 125 x 175mm, (5 x 7"). Frame: 220 x 275mm, (8¾ x 10¾"). Unexamined out of frame. £320

A concert scene in which a woman plays the clavichord while two men sing from a music book next to her, one wears spectacles.

Stock: 39562

476. [Un Concert.]

[Guercino inv. F. Bartolozzi sculp.] [J. & J. Boydell.] [n.d., c.1790s]

Etching, printed in brown ink, proof before letters. Plate: 325 x 220mm, (12¾ x 8¾"). Very large margins.

A group of five figures in a room, on the right three figures sing whilst on the left one figure plays the lute and another a horn. *de Vesme: 2142 I of II.*

Stock: 39126

477. [Un Concert.]

Guercino inv. F. Bartolozzi sculp. [J. & J. Boydell.] [n.d., c.1790s]

Etching, printed in brown ink. Plate: 325 x 220mm, (12¾ x 8¾"). Very large margins. £220

A group of five figures in a room, on the right three figures sing whilst on the left one figure plays the lute and another a horn. *de Vesme: 2142 II of II.*

Stock: 39125

478. [Deux Hommes, Dont L'un Joue de la Guitare et L'Autre Chante.]

Guercino inv. F. Bartolozzi sculp. [J. & J. Boydell.] [n.d., c.1790s]

Etching, printed in brown ink. Plate: 330 x 260mm, (13 x 10¼"). Very large margins. £240

A scene containing a pair of men, the man on the left sings while the figure on the right plays the guitar. *de Vesme 2152, II of II.*

Stock: 39124

479. [Deux Hommes, Dont L'un Joue de la Guitare et L'Autre Chante.]

[Guercino inv. F. Bartolozzi sc.] [J. & J. Boydell.] [n.d., c.1790s]

Etching, printed in brown ink, proof before letters. Plate: 330 x 260mm, (13 x 10¼"). Very large margins. £240

A scene containing a pair of men, the man on the left sings while the figure on the right plays the guitar. *de Vesme 2152, I of II.*

Stock: 39123

480. The Overture of the Right Honourable the Earl of Kelly. Adapted for the Harpsichord or Piano Forte. By Sig.r Corri.

J. Johnson Sculp.t. Edinburgh Printed for & Sold by Corri & Sutherland. [n.d., c.1780.]

Engraving. Sheet size: 280 x 210mm (11 x 8¼"). £160

A frontispiece to 'The Overture of the Right Honourable the Earl of Kelly'. The scene depicts two putti playing a violin and horn within a woodland landscape, with an open musical score on the ground below to the right.

The title 'Earl of Kelly' is one of the peerage titles of in the Peerage of Scotland, created in 1619 for Sir Thomas Erskine, who was Captain of the Guard and Groom of the Stool for James VI. It is named after Barony of Kellie in Fife, Scotland.

Stock: 39309

481. [Man teaching his pupils.]

Guercino del. R.D. sculp. [Richard Dalton.] [n.d. c.1770.]

Etching. Plate: 263 x 396mm, (10½ x 15½"). Very large margins. £130

A man, the teacher, stands between three boys holding a musical score.

Stock: 39111

482. A Scene in the Careless Husband.

P. Mercier Pinx.t. J. Faber fecit 1739 Publish'd according to Act of Parliament 1739

Mezzotint, platemark 275 x 325mm (10¾ x 12¾").

Large margins. Slight Printer's crease bottom left. £380
Scene from the play 'The Careless Husband' by Colley Cibber, engraved from a painting by Philip Mercier showing a moment in Act V, Scene IV of the play with the characters Mrs Edging, Sir Charles Easy and Lady Easy; the last is supposed by some to be a portrait of Kitty Clive (1711-85).

Originally a pendant to another theatrical scene after Mercier, 'A Scene from the Recruiting Officer'.

Lennox-Boyd 1994 cat 2 (only state); CS 414; for the pendant see ref 7855. Ex: The Hon. Christopher Lennox-Boyd Collection.

Stock: 38880

483. **Scènes principales de l'Eléphant du Roi de Siam. Pièce en neuf Tableaux. 3e. Théâtre du Cirque Olympique.**

Fauconnier del. Lith de Fre.,r Coq-héron, n.11 A Paris chez Ostervald aîné, quai des Augustins No 37. Rittner, boulevard Montmartre No 12. Hauteceur Martinet, rue du coq. [c.1835]

Lithograph with hand-colouring, printed area approx 155 x 255mm (6 x 10"). Rare and fine. £260

One of a set of nine lithographs showing various scenes from a performance in Paris, as described in an 1835 article for the 'Southern Literary Messenger': 'Last night we witnessed the wonder of an Elephant acting a part in a play at the Cirque Olympique, a theatre of the same description as that of Astley's in London. The house was crowded almost to suffocation, and the docile and astonishing creature excited universal admiration by her performance. She is called "Mam'selle Dyjeck," is a native of the island of Ceylon, and was purchased from some Indian jugglers by Monsieur Huguet her present owner...The play was entitled "l'Elephant du roi de Siam," and was written expressly to exhibit the address and sagacity of M'lle Dyjeck, who really acted throughout as if she were a human being.'

Stock: 39535

484. **Hyder Ali or the Lions of Mysore. Sadhusing extricating his Children from the Boa Constrictors, as Perfomed at Drury Lane Theatre.**

[Printed by W. Clerk. 41 Dean S.t. Soho. n.d., c.1831.] Rare lithograph. Sheet: 210 x 165mm, (8¼ x 6½").

Trimmed. £140

An illustration of a scene from a play shown at Drury Lane Theatre in 1831 called 'Hyder Ali, or the Lions of Mysore' which incorporated scenes of animal taming by the first famous lion tamer Henri Martin (1793-1882). Martin played the title of role of Sadhusing, the son of Hyder Ali who escapes into the forest during a battle and befriends the lions. This scene shows Martin performing with Boa Constrictors which were made to appear as if they were attacking the small boys.

Stock: 39439

485. **Hyder Ali or the Lions of Mysore.**

Printed by W. Clerk. 41 Dean S.t. Soho. [n.d., c.1831.]

Lithograph. Sheet: 260 x 205mm, (10¼ x 8").

Trimmed. £190

An illustration of a scene from a play shown at Drury Lane Theatre in 1831 called 'Hyder Ali, or the Lions of Mysore' which incorporated scenes of animal taming by the first famous lion tamer Henri Martin (1793-1882). Martin played the title of role of Sadhusing, the son of Hyder Ali who escapes into the forest during a battle and befriends the lions.

Stock: 39441

486. **Hyder Ali, or the Lions of Mysore. Sadhusing sleeping on his Lion, as performed at Drury Lane Theatre.**

[Printed by W. Clerk. 41 Dean S.t. Soho. n.d., c.1831.]

Rare lithograph. Sheet: 210 x 165mm, (8¼ x 6½").

Trimmed. £140

An illustration of a scene from a play shown at Drury Lane Theatre in 1831 called 'Hyder Ali, or the Lions of Mysore' which incorporated scenes of animal taming by the first famous lion tamer Henri Martin (1793-1882). Martin played the title of role of Sadhusing, the son of Hyder Ali who escapes into the forest during a battle and befriends the lions. This illustration shows the scene in which Martin amazed his audience by sleeping on the lion.

Stock: 39438

487. **Hyder Ali or the Lions of Mysore. The Combat between Sadhusing and the Lion as Performed at Drury Lane Theatre.**

[Printed by W. Clerk. 41 Dean S.t. Soho. n.d., c.1831.]

Rare lithograph. Sheet: 210 x 165mm, (8¼ x 6½").

Trimmed. £140

An illustration of a scene from a play shown at Drury Lane Theatre in 1831 called 'Hyder Ali, or the Lions of Mysore' which incorporated scenes of animal taming by the first famous lion tamer Henri Martin (1793-1882). Martin played the title of role of Sadhusing, the son of Hyder Ali who escapes into the forest during a battle and befriends the lions. This scene shows Martin supposedly engaged in combat with his lion.

Stock: 39440

488. **Mrs. Midnight's Animal Comedians.**

Publish'd according to Act of Parliament 1753

Engraving, sheet 205 x 245mm (8 x 9¾"). Very scarce; folds as issued. £260

Monkeys and dogs dressed as humans, performing various acts including a 'siege', agility tricks, dining at a table, and monkeys riding dogs. The animals performed at the Haymarket Theatre in London in 'A Pantomime Entertainment by the Animal Comedians, Brought from Italy by one Signor Ballard'. The act was part of a variety show billed as 'Mrs. Midnight's Oratory' or 'The Old Woman's Oratory'. The producer, performer ('as Mrs. Midnight') and main supplier of songs and recitations for this show was the poet Christopher Smart (1722-71), one of many projects he undertook with the bookseller John Newbery while trying to make his way as a serious poet.

Stock: 39529

489. **Pierrot. Collection Grevin.**

[***] Londres, S. Miller, 37 Tavistock St. Imp.

Becquet à Paris. pv. [n.d., 1870]

Tinted lithograph. Sheet 315 x 240mm (12¼ x 9½").

Toning in margins. £75

A traditional pierrot, dressed in white with a black mask over his eyes and nose.

Miller published 'Costumes de théâtre: catalogue des collections des costumes de théâtres' in 1894.

Stock: 38829

490. **The Spanish Disaster or Cuckoldom by Contrivance. Engrav'd for the General Magazine**

[Anon., c.1760]

Rare crayon-manner etching printed in red; sheet 200 x 120mm (8 x 4¾"). Trimmed inside platemark; tear to lower edge £160

Scene apparently illustrating John Dryden's comedy 'The Spanish Fryar' (first staged 1680), whose anti-Catholic satire made it a popular success. In the play one character, Gomez, tells another, Dominick the Spanish Fryar, that he is observing 'a cuckoldom of your own contrivance'. *For portraits of actors in the role of Dominick see refs 27255 and 31322.*

Stock: 39189

491. **Gaiety Theatre.**

[Drawn by Fred Thompson.] [n.d., c.1930.]

Ink & watercolour on card. Card 285 x 180mm (11¼ x 8"). £260

A preparatory sketch for a theatre poster, featuring two men, one in top hat and tails, the other dressed as a ship's captain.

Stock: 39326

492. **The Carlton. The Criterion.**

Fred Thompson. [n.d., c.1930.]

Ink & watercolour on card. Card 180 x 285 mm (8 x 11¼"). £260

Two sketches satirising the patrons of two theatres, both shown with drinks in their hands: the Carlton Theatre, Haymarket, catered for the upper classes while the Criterion in Piccadilly Circus was more populist.

Stock: 39327

PASTIMES & SPORTS

493. **[Two drunkards] A deux porton bien un tonneau de biere Un chargé d'un pot tombe en larduere [parallel text in German and Dutch]**

[Carolus Manderinus inventor] Nicolaus Brauius fecit hoc [Honervogt exc]

Engraving, sheet 225 x 170mm (8¾ x 6¾"). Trimmed, losing some text; glued to backing sheet. £180

The effects of too much wine! A drunken man, vomits while collapsed on the floor, while another tries to draw his attention to two men behind carrying a large barrel. Genre scene after Karel van Mander I (1548-1606). Van Mander is now chiefly remembered as an important writer on art, but there are also some 150 engravings after his designs, many of which have a Christian moral below the image provided either by van Mander or one of the Haarlem schoolmasters he was acquainted with.

Stock: 39415

494. **[Couple proposing a toast.]**

[attributed to Marcellus Laroon the elder.] [c.1680.]

Rare mezzotint, sheet 165 x 205mm (6½ x 8").

Trimmed to plate. £190

Wine drinking scene one of several mezzotints depicting peasant life by Marcellus Laroon the elder (1648/9-1702), Dutch painter whose father brought him to London in 1660. He became a portrait painter in Yorkshire (and claimed to have met Rembrandt in Hull) before returning to London. His most famous works were his drawings of London street traders and entertainments while he also painted an important portrait of Charles II for Christ's Hospital.

Stock: 39422

495. **[Thirteen copies of 15th century playing cards.]**

[William Young Ottley, 1828.]

Thirteen etchings, dimensions of each approx 125 x 65mm (5 x 2½"). Glued to backing sheets at corners; creases and tears to one design. With letter identifying the prints from A.E. Popham, former Assistant Keeper of Prints and Drawings, British Museum. £220

Thirteen playing cards from three continental suits illustrated, familiar from Tarot decks: Swords (Spades), Cups (Hearts) and Staves (Clubs).

In 1826-8 the writer on art and collector William Young Ottley (1771-1836) published two volumes of facsimile engravings after rare incunabula and early prints, from which these playing card designs were taken.

Stock: 38355

496. **Dancing Dogs Dancing Bear**

Printed & Sold by Edwd Langley, Borough [c.1800]

Very rare wood engraving, sheet 155 x 235mm (6 x 9¼"). False margins added. £180

Street scenes showing two popular entertainments of the eighteenth century. In addition to popular prints such as this, esteemed painters such as George Morland and Carle Vernet also depicted this subject matter in their works.

Stock: 39166

497. **William Howitt, Celebrated as 'Jackson, the American Deer, ' Height, 5 Feet, 3 Inches. Born at Norwich, February 15th, 1821.**

London: Published Feb. 25th, 1862, by George Newbold, 303, & 304, Strand, - W.C.

Coloured lithograph. Printed area 410 x 310mm. Fine example. Very scarce. Some marks around edges. £950
A long distance runner who attempted to run 10 miles in under an hour. Although he was timed at just under 61 minutes the judges awarded him the prize as he had been obstructed.

Stock: 8400

498. **Mr. Iohn Broughton. Prize Fighter. From the Original Picture (of the same size) by William Hogarth. In the Collection of Henry Ralph Willett, Esq.re of Merby House in the County of Dorset.**

W. Hogarth. F[. Ro]ss. Published for the Proprietor march 25th 1842 by W. & G. Smith, 24, Lisle Street, Leicester Square.

Coloured lithograph, publication line in pencil. Sheet 500 x 320mm (19¾ x 12½"). Laid on card, cracked near bottom right of image, a few small areas of scuffing, including loss of engraver's name. £480

John ('Jack') Broughton (c.1703 - 1789), heavyweight boxing champion, the formulator of the first set of boxing rules, and the inventor of mufflers, the forerunners of modern boxing gloves.

William Hogarth's oil of c. 1730 is in the National Portrait Gallery, lent by Trustees of the Lowther Estate Trust (NPG L243). However the British Museum's description of this print names the sitter as James Figg rather than John Broughton: Elizabeth Einberg suggests that although the head in the painting was certainly the work of Hogarth, the landscape background was painted by George Lambert, and the body of the sitter perhaps by a third artist.

Figg (1684-1734) was another bare-knuckle boxer, who turned to management when he retired. Broughton was one of his protégés. *BM: 1868,0822.1651.*

Stock: 38812

499. The Cricket Match, between Sussex & Kent, at Brighton. This Plate is most respectfully dedicated by special permission to H.R.H. Prince Albert. By His Highnesses most dedicated and most humble Servant.

W.H.Mason.

Painted by W.m. Drummond & Cha.s. J. Basébe. Engraved by G. H. Phillips. Published 1.st. May 1849 by E. Gambart & C.o.. 25 Berners St. Oxford St. London. W.H.Mason, Repository of Art, King's Road, Brighton.

Engraving, very fine with large margins. Plate: 990 x 700mm, (35½ x 27½"). £750

A large view of a cricket match between Sussex and Kent held in Brighton. In the foreground stand and sit several men, a little boy and a small dog, St. Peters Church can be seen in the background. The match is being played at the Royal New Ground which was the home of the Sussex CCC between 1814-1847 until the club moved to the Royal Brunswick Ground on the seafront.

Stock: 39110

500. [A football match.]

Printed in Germany. 11445. [n.d., c.1950.] Colour-printed offset lithograph. Sheet 330 x 425mm (13 x 16¾"). £220

Stock: 39349

501. Der Ballmeister.

[Johann Christoph Weigel. 1699.] Engraving. Plate: 85 x 135mm, (3¼ x 5¼"); large margins. £360

A rare view of a German Renaissance tennis game with a 'ballmeister' standing with his hands in the air ready to catch a ball thrown by an opponent, they all stand in a ball court. An illustration from 'Abbildung der Gemain-Nutzlichen Haupt-Stande' published by J. C. Weigel (1654-1725) in 1699.

Stock: 39552

502. The Sea Nymph [in pencil lower left]

Nat. Long [in image lower left and signed lower right] Very fine etching, numbered 51/75. 205 x 265mm (8 x 10½"). Slight repairs. £450

Nude female waterskiing, by Nathaniel Long, 20th century printmaker who specialized in eroticised female subjects. *See also ref 9972.*

Stock: 39188

503. Skaiting Match at St. Ives

Pub.d by Sherwood, Jones & Co. March 1 1823.

Coloured aquatint. Sheet 220 x 140mm, (8½ x 5½"). Slight staining in margins and image. £140

Busy scene with crowds watching a skating match on a frozen river. From the 'Annals of Sporting' periodical.

Stock: 39146

504. Bloomsbury, Winner of the Derby Stakes at Epsom 1839, rode by S. Templeman. Bred in 1836 _ by Mulatto out of Arcot Lass by Androssian, her dam by Cramlington, &c. &c. (this pedigree was under protest when the plate was published). The Property of Mr William Ridsdale, To whom this Print, with Permission, is Most Respectfully Inscribed ed by his very Obedient Servant, Rudolph Ackermann.

Painted by Mr C. Hancock, at Mess.rs Tattersall's. Engraved by E. Duncan. London, Published June 18th 1839, By R. Ackermann, at his Eclipse Sporting Gallery, 191, Regent Street.

Fine coloured aquatint with gum arabic highlights. 390 x 510mm, 15¼ x 20". £620

After Charles Hancock (c.1795 - c.1868). *Siltzer: p.133.*

Stock: 21242

505. Mambrino. Bred by the late John Atkinson, Esq. of Scholes, near Leeds, Yorkshire, after whose demise, he became the property of the Right Hon. the Earl of Grosvenor. [...]

Painted by G.Stubbs. Engraved by C.H.Hodges. Publish'd Sep.r 1st 1788 by John & Josiah Boydell No.90 Cheapside London.

Mezzotint. Watermark 1788. Platemark: 425 x 500mm. (16¾ x 19¾"). Very large margins. £1250

The racehorse 'Mambrino', standing to the left, with a landscape behind. A cottage and fence are seen beyond at the left and a church among trees in the background to the right. After renowned animal painter George Stubbs (1724 - 1806), whose most important works include the groundbreaking study 'The Anatomy Of The Horse', see item ref: 5777. *Lennox-Boyd 84.III of III.*

Stock: 38144

506. Sweetbryer.

George Stubbs pinx.t. Geo. Townly Stubbs sculp.t. Engraver to His R.H. the Prince of Wales. London, Pub.d. Dec.r. 1794, by Mess.rs. Stubbs. Turf Gallery, Conduit Street.

Coloured stipple partly printed in colour. Plate: 250 x 200mm, (9¾ x 8"). Small margins. £1250

A portrait of the racer Sweetbryer, staning in a paddock, facing left. After printmaker and painter George Stubbs (1724 - 1806). Stubbs was a painter of portraits, animal pictures, heroic animal histories and poetical scenes of rural life. In 1758, he began his dissections of horses, which led to his most famous engraved work 'The Anatomy of the Horse' in 1766. ARA 1780, see item ref: 5777. *CLB 'George Stubbs': 113.I.*

Stock: 38832

507. Sweetwilliam.

G. Stubbs Pinx.t. G. T. Stubbs Sculp. Engraver to his Royal Highness the Prince of Wales. London, Publish'd July 30. 1706 by Mess.Stubbs Turf gallery Conduit Street.

Coloured stipple partly printed in colour . Plate: 250 x 200mm, (9¾ x 8"). Small margins. £1250

A portrait of the racer Sweetwilliam standing in a paddock facing left. After printmaker and painter George Stubbs (1724 - 1806). Stubbs was a painter of portraits, animal pictures, heroic animal histories and poetical scenes of rural life. In 1758, he began his dissections of horses, which led to his most famous engraved work 'The Anatomy of the Horse' in 1766. ARA 1780, see item ref: 5777. *CLB 'George Stubbs' 119.I.*

Stock: 38830

508. [The Life and Death of a Race-Horse.]

[after Henry Alken junior.] Ackermann & Co. London 1, 1848.

4 [of 6] coloured aquatints with remarqued borders. Each sheet 295 x 440mm (11½ x 17¼"). Small tear in edge of first plate. £550

A variant of the 'High-Mettled Racer' theme, showing the life of a horse from foal to racing glory, then hunter, and the decline to cart horse and death. The final two plates are lacking. *See Siltzer: pg 76*

Stock: 38936

509. Gallant Winner of the Waterloo Cup 1897. The Property of Thomas Holmes Esq.re Jarrow on Type.

From a Painting by Albany E. Howarth. Lithographed by Howarth Bros. & Co. Newcastle on Tyne.

Copyright. [n.d., c.1897.]

Scarce chromolithograph. Printed area 450 x 405mm (17¾ x 16"). Very large margins. £420

A portrait of the champion courser 'Gallant', with portraits of the owner and trainer, Thomas Graham, above.

Stock: 38917

510. Doncaster Gold Cup for 1825.

Seymour Del. Sears, sc. [London: Sherwood, Neely, and Jones, 1825.]

Wood engraving. Sheet 210 x 135mm (8¼ x 5¼"). £45

A sketch of that year's Doncaster Gold Cup, published in 'The Annals of Sporting and Fancy Gazette'.

Stock: 39103

511. The Doncaster Gold Cup for 1826. Two Hundred Guineas Value.

[London: Sherwood, Neely, and Jones, 1826.]

Wood engraving. Sheet 210 x 135mm (8¼ x 5¼"). £45

A sketch of that year's Doncaster Gold Cup, published in 'The Annals of Sporting and Fancy Gazette'.

Stock: 39105

512. The Doncaster Gold Cup, for 1827.

[London: Sherwood, Neely, and Jones, 1826.]

Wood engraving. Sheet 210 x 135mm (8¼ x 5¼").

Surface soiling. £45

A sketch of that year's Doncaster Gold Cup, published in 'The Annals of Sporting and Fancy Gazette'.

Stock: 39106

513. Leicestershire. The Meeting. [&] Getting Away. [&] Full Cry. [&] The Death.

Henry Alken del.t. T. Fielding sculp.t. London.

Published Jan.y 7th 1827, by J. Watson, 7, Vere Street.

Set of four coloured aquatints. Each 390 x 555mm (15¾" x 21¾"), on Whatman Turkey Mill paper. Minor abrasions on 'Meeting'. Very large margins in fine colour. £1500

A fine classic set of English fox hunting prints. *Siltzer: p.61.*

Stock: 38820

BRITISH TOPOGRAPHY

514. **The New Royal Exchange.**

Printed & Published by C.J. Cox, Royal Polytechnic, London. [n.d., c.1845.]
Tinted lithograph. Printed area 140 x 180mm (5½ x 7"). Slight crease. £80
A rare view of the Royal Exchange, which Queen Victoria opened in 1844.
Stock: 38932

515. **To the R.t Hon.ble Viscount Canterbury, this Print of the Interior of the late House of Commons, is respectfully, dedicated by His Lordship's obedient and obliged Hum.ble Serv.t H.W. Burgess.**

H.W. Burgess Pinx.t. Sam.l Cousins Sculp.t. Published for the Proprietor by J. Dickenson No. 114 New Bond Street, June 1.st 1835.
Mezzotint. Rare. Platemark: 630 x 470mm (24¾ x 18½"). £320
An interior view of the old House of Commons. Lettered with title and dedication to Viscount Canterbury. After Henry William Burgess (1809-1844).
Stock: 39494

516. **Leicester Square.**

Published according to Act of Parliament 1754 for Stowe's Survey.
Engraving. Sheet size: 335 x 465mm (13¼ x 18¼"). Trimmed inside plate. £260
A bird's eye view of Leicester Square. The lawn in four sections in the centre, and, as a centrepiece, the equestrian statue of George I. Octagonal railings surround the lawned area. A sedan chair is seen to the right, and a carriage to the left. An illustration to Stow's Survey.
Stock: 39354

517. **Ship Building at Limehouse the President on the Stocks.**

W. Parrott, Del et Lithog. [H. Brooks, London, c.1840.]
Handcoloured lithograph. Framed. Printed area: 415 x 235mm, (16½ x 9½"). Frame: 600 x 430mm, (23¾ x 17"). Unexamined out of frame. £420
A view of the shipyard at Limehouse in the London docks. From 'London from the Thames' by William Parrott, one of the most important series of London views of the period.
Stock: 39568

518. **No 11. The River. St Pauls from Southwark London. [pencil]**

J. Brown Gibson. [pencil] [n.d., c.1930.]
Scarce etching. 300 x 405mm (11¾ x 16"). Very large margins. £320
Scottish artist James Brown Gibson (1880-1961).
Stock: 38937

519. **Londres. Vue de Pont de Waterloo.**

Alph. Leroy del. Lith. de Langlumé. [n.d., c.1840.]
Lithograph. Printed area 210 x 265mm (8¼ x 10½"). Very large margins. £180
The famous view, looking up the Thames to Blackfriars Bridge and St Paul's Cathedral.
Stock: 39335

520. **The Queen's Palace, from Green Park, in 1836.**

Drawn by T. Maisey. On Stone by W. Gauci. Printed by W. Gauci, 9 North Cres.t Bedf.d Sq. [n.d., 1836-40.]
Tinted lithograph. Printed area 405 x 270mm (16 x 10½"). Repaired tear entering inscription area, margins creased. £320
Buckingham Palace from a lost pond in Green Park, with the Marble Arch still in position as the gatehouse, prior to the construction of the East Wing (1847-50). From 'Landscape and Architecture in a Series of Picturesque Views'
Stock: 39301

521. **Houses of Parliament.**

Etched by Lucien Gautier. [n.d., c.1890.]
Etching. Platemark: 450 x 570mm (17¾ x 22½"). Large margins. Very slight foxing. £260
A view of the Houses of Parliament.
Lucien Gautier (1850-1925) was a French etcher and designer. He first studied art in Aix-en-Provence under Marius Reynaud. He completed his education in Paris under Gaucherel, but by 1857 he had emerged as an original etcher of note.
Stock: 39392

522. **Palatium Archiepiscopi Cantuariensis propæ Londinium, vulgo Lambeth House.**

W. Hollar fecit 1647.
Etching. Sheet 145 x 320mm (5¾ x 12½"). Trimmed to printed border, losing numeral lower right, worm holes filled. £280
A view of Lambeth Palace from the Thames, with Archbishop Laud and his retinue about to board his barge. *Pennington 1039, state ii of iii.*
Stock: 39307

523. **The New House of Parliament.**

Engraved for Bradshaw's Journal. [n.d., c.1842.]
Engraving. Sheet: 150 x 110mm, (6 x 4¼"). Trimmed. £45
A view of the unfinished Houses of Parliament. The Palace of Westminster, having burnt down in 1835 was redesigned in the gothic style by Charles Barry and work was started in 1840 and wasn't completed until 1870. From 'Bradshaw's Journal: A Miscellany of Literature, Science and Art' published by George Bradshaw (1801-1853) which ran from 1841-1843.
Stock: 39476

524. **[Dawn at Westminster.]**

Fred. G. Farrell [pencil signature.] [n.d., c.1925].
Etching. Plate: 360 x 250mm, (14 x 9¾"). Very large margins. £290
View of the Houses of Parliament from the Thames.
Stock: 35172

525. **[Nelson's Column, Trafalgar Square. No. 6]**

John. M Aiken. Feb 19. [1919.]
Rare etching, signed in pencil by the artist. 380 x 250mm (15 x 9¾"). Very large margins. £220
John Macdonald Aiken (1880-1961), born in Aberdeen, apprenticed to lithographer Robert Gibb before attending Gray's School of Art in Aberdeen and at the Royal College of Art under Gerald Moira. He became Head of Gray's School of Art in 1911-14 before devoting himself full-time to the practice of art. *Guichard's British Etchers: 'a sound Scottish etcher from Aberdeen'*.
Stock: 38933

526. **Sala Regalis cum Curia West-monasterÿ, vulgo Westminster haall.**

W. Hollar fecit, 1647.
Etching. Sheet 145 x 325mm (5¾ x 12¾"). Trimmed to printed border, repaired worm hole in sky. £320
A view of the square to the north of Westminster Hall, with groups of people and coaches on the left and a fountain on the right. *Pennington 1040, state iii of iv, with scratch across 'Westminster' partially erased but plate not yet trimmed.*
Stock: 39294

527. **Sala Regalis cum Curia West-monasterÿ, vulgo Westminster haall.**

[W. Hol]lar fecit, 1647.
Etching. 18th century watermark; Sheet 145 x 285mm (5¾ x 11¼"). Trimmed to printed border, repaired worm hole in sky. £240
A view of the square to the north of Westminster Hall, with groups of people and coaches on the left and a fountain on the right. For this state the printing plate has been trimmed on the left, leaving only 'lar' of the signature. *Pennington 1040, state iv of iv.*
Stock: 39295

528. **Palatium Regis proprè Londinium, vulgo White-hall.**

[Etched by Wenceslaus Hollar c.1647.]
Etching. Sheet 145 x 320mm (5¾ x 12½"). Trimmed to printed border, losing numeral lower right, tear in bottom left corner. Slight crease. £180
A view of Whitehall from the Thames, showing the Privy Stairs. The new Banqueting House rises above. *Pennington 1039, state ii of iii.*
Stock: 39305

529. **The Great House in St James's St. White's Club House since 1755.**

J.B. [monogram] [n.d., c.1930.]
Ink sketch. 180 x 115mm (7 x 4½"). £120
The front of White's before the rebuilding of 1787-88 (probably by James Wyatt), so the building only has two upper stories.
Stock: 39330

530. **The Bow Window At White's.**

J.B. [monogram] [n.d., c.1930.]
Pencil sketch. Sheet 280 x 230mm (11½ x 9"). £280
The famous bow window at the front of White's club, the club's seat of privilege, the throne of the most socially-influential members.
Stock: 39331

531. **Hôpital de Greenwich.**

dess. et Lith. par Ed. de Montulé. Lith. de Langlume. [n.d., c.1840.]
Lithograph. Printed area 180 x 230mm (7 x 9"). Very large margins. £130
A view of Greenwich Hospital from the park, with the masts of ships behind the Isle of Dogs and the dome of St Paul's Cathedral.
Stock: 39336

532. **Eagle House, Brook Green, Hammersmith.**

Day & Haghe Lith.rs to the Queen. [n.d., c.1840.]
Very scarce tinted lithograph. Sheet 225 x 290mm (8¾ x 11¾"). Some surface wear. Damaged. £160
A very rare view of Eagle House, the original home of Eagle House School, Sandhurst.
Stock: 38919

533. **Suspension Bridge, over the Thames at Hammersmith.**

Drawn by Tho. H. Shepherd. Engraved by T. Higham. Published Aug. 16, 1826, by Jones & Co, 3 Acton Place, Kingsland Road, London.
Steel engraving on india. Printed area 110 x 150mm (4¼ x 6"). £50
The first Hammersmith Bridge, designed by William Tierney Clark and recently opened. It 1884 it was replaced by today's bridge, designed by Sir Joseph Bazalgette.
Stock: 39085

534. **[Putney Bridge & Putney.]**

[n.d., c.1860.]
Pencil sketch on card. Sheet 155 x 230mm (6¼ x 9"). £130
A detailed sketch of Putney Bridge, with the Embankment and St Mary the Virgin church.
Stock: 39086

535. **Chelsea with Part of the Old Church and Sir Hans Sloanes Tomb.**

W. Parrott, Del et Lithog. [H. Brooks, London, c.1840.]

Handcoloured lithograph. Framed. Printed area: 415 x 235mm, (16½ x 9½"). Frame: 600 x 430mm, (23¾ x 17"). Unexamined out of frame. £420

A view along the Thames at Chelsea facing west. From 'London from the Thames' by William Parrott, one of the most important series of London views of the period.

Stock: 39570

536. Royal Coburg Theatre, Surrey. This first stone of the Royal Coburg Theatre was laid on the 14th day of September in the year 1816, by his serene Highness the Prince of Saxe Coburg and her Royal Highness the Princess Charlotte of Wales, by their serene and Royal Highness's Proxy Alderman Goodbehere.

Schnebblic del. Dale sculp.

Coloured etching. 225 x 315mm (9 x 12½"). Small margins. £130

A plate celebrating the opening of the Coburg Theatre in London (now the Old Vic) in Waterloo Bridge Road. Stock: 38817

537. A View of Foots-Cray Place in Kent, the Seat of Bouchier Cleeve, Esqr. [parallel text in French]

W. Woollett del. et sculp. Printed for J. Boydell Engraver the Corner of Queen Street in Cheapside, T. Bowles in St. Pauls Church Yard, John Bowles & Son, at the Black Horse in Cornhill, Robt. Sayer at the Golden Buck in Fleet Street, & Hen. Parker & Eliz. Bakewell in Cornhill.

Etching and engraving, platemark 375 x 540mm (14¾ x 21¼"). Fine impression. Very large margins. £520

Foots Cray Place in Sidcup, Kent, soon after it was built. Panoramic landscape of the grounds (including the artificial canal Cleeve commissioned in the background) with group of figures in foreground experimenting with a telescope. Classical 18th century image.

This Palladian house was built for the petwerer and financial writer Bouchier Cleeve in around 1754, probably to the designs of Isaac Ware. It was built by Kent Education Committee for use as a museum but destroyed by fire in October 1949. The grounds are now a park, Foots Cray Meadows, where the stables of the old house still stand. *Fagan: 34 II of II.*

Stock: 38965

538. Barnes Terrace.

Drawn by W. Westall ARA. Printed by C. Hullmandel. London: Pub: by Rodwell and Martin: New Bond St.t Jan: 1. 1823.

Coloured lithograph on india paper, rare. India 210 x 325mm (8¼ x 12¾"). Some surface soiling. £260

Before the building of Barnes Bridge, with cows wandering along the road.

Stock: 39007

539. The North View of Row-Hampton. LaVeue de Row-Hampton au Nord. 80

Printed for and Sold by Rob.t Sayer, at the Golden Buck in Fleet Street. London. [n.d., c.1770.]

Hand coloured engraving. Sheet size: 260 x 400mm (10¼ x 15¾"). Trimmed inside plate. £360

A view of Barnes, Roehampton across the River Thames, with figures on the bank of the river and sailing boats on the water.

Stock: 39457

540. Eton College from Crown Corner. [ink mss. on reverse.]

[by Paul Sandby.] [n.d., c.1776.]

Etching with fine hand colour. Sheet 300 x 450mm (12 x 17¾"), mounted on artist's original card with sepia frame-like border. £750

A view looking across the Thames towards the chapel of Eton College, with a number of workers on the shoreline. This example is an early proof before the addition of the aquatint ground, possibly printed to give to his pupils to practice their colouring. The finished print was published by Sandby on January 1st 1776. *See 30015 for the published state.*

Stock: 39350

541. Rosemont. Mrs Granville's Cottage, Great Missenden, Bucks West View. [&] South West View.

J. Perry lithog. Printed by C. Hullmandel. [n.d., c.1840.]

Two coloured lithographs, each sheet c. 190 x 260mm (7½ x 10¼"), £220

The cottage belonged to the wife of Augustus Bozzi Granville MD, FRS, a doctor who served with Napoleon and in the British Navy before moving to London. He is credited with carrying out the first medical autopsy on an Egyptian Mummy which he described to the Royal Society of London in 1825.

Stock: 38844

542. View of the Suspension Bridge Now Erecting Over the River Thames, at Great Marlow, Bucks. Under the direction of W. Tierney Clark Esq.r Civil Engineer.

From a Drawing by A. Mee. B. Martin, Lithog. 124, High Holborn. [n.d., c.1830.]

Lithograph, very scarce. Sheet size: 385 x 540mm (15 x 21¼"). Repaired damage below title. £360

A view of the suspension bridge at Marlow, crossing the River Thames. The bridge was designed by William Tierney Clark and was built between 1829 and 1832, replacing a wooden bridge further downstream which collapsed in 1828.

Stock: 39548

543. This view of Botallack [Mine, in the parish of St. Just, in Penwith,] Cornwall.

Drawn by Phillip Mitchell_T.Picken lith. [Facsimile signature of Phillip Mitchell below.] [Day & Haghe] lith.rs to the Queen. [n.d., c.1840.]

Lithograph. Printed area: 290 x 400mm (11½ x 15¾"). Unexamined out of frame. Damage to lithograph including some loss in title area. £280

An extremely rare view of the Botallack Mine, west Cornwall, with the fully operational mine on the right, showing figures working from the bottom of the scene,

to the top. A system of winches stretch across the cliff, connecting the engine houses.

A secondary, smaller view of the mine, published by Rock & Co., is below.

For a larger version of this print, see item ref: 32949.
Stock: 39381

544. A View of Mount Edgcumbe.

G. Lambert & Scott pinx.t. C.W. Bampfylde delin. Canot sculpt. London, Printed for Rob.t Sayer & Bennett, in Fleet Street, Rob.t Wilkinson in Cornhill, John Boydell in Cheapside, & Carington Bowles in St Pauls Church Yard. [n.d., c.1755.] Coloured engraving. 365 x 565mm (14¼ x 22¼"), on thick paper. Cut inside image. Damaged. Slight surface soiling. £260

A view of Mount Edgcumbe, Cornwall, painted by George Lambert & Samuel Scott from Plymouth Sound. In the foreground are British ships and longboats.

The plate was engraved by Pierre Charles Canot from an intermediary sketch by Coplestone Warre Bampfylde and published in the series 'Five views of and from Mount Edgcumbe, Plymouth'.

Stock: 38814

545. A View of Mount Edgcumbe taken from St Nicholas's Island.

G. Lambert & Scott pinx.t. C.W. Bampfylde delin. Canot sculpt. London, Printed for Rob.t Sayer & Bennett, in Fleet Street, Rob.t Wilkinson in Cornhill, John Boydell in Cheapside, & Carington Bowles in St Pauls Church Yard. [n.d., c.1755.] Coloured engraving. 365 x 565mm (14¼ x 22¼"), on thick paper. Overall creasing and large margins. £360

A view of Mount Edgcumbe, Cornwall, painted by George Lambert & Samuel Scott from rocks probably on Drake's Island in Plymouth Sound. A British warship is firing a salute.

The plate was engraved by Pierre Charles Canot from an intermediary sketch by Coplestone Warre Bampfylde and published in the series 'Five views of and from Mount Edgcumbe, Plymouth'.

Stock: 38813

546. A View of Botallack Mine in Cornwall. From the Steam Engine to the summit of the Rock, there is a channel cut in the cliff of 300 feet in length, by which the Ore is drawn up in a Bucket. The Depth of the Mine is 105 Fathoms below high water mark, & several parts are wrought under the Sea, the roaring of which in stormy weather is heard in the deepest level, which is 70 Fathoms from the Shaft. 250 men are employed in the Mine.

Drawn & Published by I. Tompkin, Penzance, 1822. G. Scharf lithog. Printed at the Lithographic Press, 8 Pickett St. Strand, London.

A very large lithograph. Extremely rare. Sheet size: 535 x 710mm (21 x 28"). Repaired tears in large margins. Laid on board. £520

An extremely rare view of the Botallack Mine, west Cornwall, with the fully operational mine on the right,

showing figures working from the bottom of the scene, to the top. A system of winches stretch across the cliff, connecting the engine houses.

Explanatory notes detailing how the ore is drawn from the mine, the depth of the mine, and the number of employees, is inscribed below the image on either side.
Stock: 39249

547. Hamoaze, from Mount Edgcumbe.

Drawn & Etched by Will.m. Daniell. Published by W.Daniell, Russel Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view from Mount Edgcumbe looking north up the River Tamar to Hamoaze where the Tamar River meets the Lynher River before heading out to Plymouth Sound. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R. V. Tooley as 'the most important colour plate book on British Topography'.

Stock: 39519

548. Mount Edgcumbe, from the Citadel, Plymouth.

Drawn & Etched by Will.m. Daniell. Published by W.Daniell, Russel Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view from the Royal Citadel across Plymouth Sound to Mount Edgcumbe, soldiers can be seen walking along the battlements. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R. V. Tooley as 'the most important colour plate book on British Topography'.

Stock: 39518

549. View from Mount Edgcumbe.

Drawn & Etched by Will.m. Daniell. Published by W.Daniell, Russel Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view across Plymouth Sound from Mount Edgcumbe showing the breakwater. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R. V. Tooley as 'the most important colour plate book on British Topography'.

Stock: 39516

550. A True Mapp and Discription of the Towne of Plymouth and the Fortifications thereof with the workes and approaches of the Enemy at the last Seige. A° 1643.

W. Hollar fecit. [but after Hollar.]

Etched map. Sheet 270 x 370mm (10½ x 14½").

Trimmed to printed border, laid on card. £240

A contemporary close copy of Hollar's map, even copying the signature. It was originally the frontispiece

to 'A True narrative of the most observable passages in and at the late siege of Plymouth'. *Pennington: 554 A*.
Stock: **38809**

551. Part of Plymouth Sound.

W. Hollar delineavit et sculpsit. 1676.

Etching. 60 x 135mm. (2¾ x 5¼"). Thread margins.

£160

A view of the Sound from the cliffs, with a fleet out at sea. An etching from the end of Hollar's career: he died the following year. *Pennington: 932*.

Stock: **38805**

552. The Citadel, Plymouth.

Drawn & Engraved by Will.m. Daniell. Published by W. Daniell, Russell Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view across Plymouth Sound with the Royal Citadel on the left. The citadel was built in 1660 and was built on the site of an earlier fortress designed by Sir Francis Drake. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R.V. Tooley as 'the most important colour plate book on British Topography'.

Stock: **39512**

553. by Plymouth.

W. Hollar fecit: 1676.

Etching. 60 x 135mm. (2¾ x 5¼"). Thread margins.

£180

A view of Cattewater Harbour, here 'Catwater', with the town of Plymstock ('Plimstoke') behind. An etching from the end of Hollar's career: he died the following year. *Pennington: 934*.

Stock: **38807**

554. by Plymouth.

W. Hollar delin. et sculp: 1676.

Etching. 60 x 135mm. (2¾ x 5¼"). Thread margins.

£140

A view of the fortifications at the entrance to the harbour. An etching from the end of Hollar's career: he died the following year. *Pennington: 933*.

Stock: **38806**

555. by Plymouth.

W. Hollar fecit: 1676.

Etching. Sheet 60 x 135mm. (2¾ x 5¼"). Trimmed to printed border, laid on backing paper. £160

A view of Cattewater Harbour, here 'Catwater', with the town of Plymstock ('Plimstoke') behind. An etching from the end of Hollar's career: he died the following year. *Pennington: 934*.

Stock: **38808**

556. Bovisand, near Plymouth.

Drawn & Engraved by Will.m. Daniell. Published by W. Daniell, Russell Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view across the Plymouth Sound to the Plymouth Breakwater from Bovisand east of England. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R.V. Tooley as 'the most important colour plate book on British Topography'.

Stock: **39513**

557. Catwater, Plymouth, from the Citadel.

Drawn & Etched by Will.m. Daniell. Published by W. Daniell, Russel Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view across Cattewater from the Royal Citadel. Cattewater is the pool where the mouth of the River Plym meets Plymouth Sound. Mount Batten and Mout Batten tower can be seen across the water. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R.V. Tooley as 'the most important colour plate book on British Topography'.

Stock: **39515**

558. Plymouth Sound. Haoaze and Catwater Surveyed in 1786.

London, Printed for Robert Sayer, No 53, Fleet Street, as the Act directs 10th Feb.ry, 1791.

Engraved map. 710 x 530mm (28 x 21"). Slight loss of paper at centre fold. £295

A detailed sea chart of the environs of Plymouth, showing the Tamar up to Saltash. with Ram Head lower left and the Great Mew Stone and Wembury lower right.

Stock: **38815**

559. Quay at Straddon point, near Plymouth.

Drawn & Engraved by Will.m. Daniell. Published by W. Daniell, Russel Place, Fitzroy Square, London, May 20, 1825.

Coloured aquatint. Plate: 300 x 230mm, (12 x 9"); very large margins. £240

A view at Straddon Point showing the harbour and the sandbank. The harbour is full of boats and there are several figures on the jetty. From William Daniell's 'A Voyage Round Great Britain', a series of 308 aquatints published in eight volumes between 1814-1825, described by R.V. Tooley as 'the most important colour plate book on British Topography'.

Stock: **39511**

560. The Royal Albert Bridge. Saltash.

R.T. Pentreath del.t. Pub.d by H. Besley. Directory Office, South Street, Exeter. [n.d., c.1865.]

Hand coloured engraving. Printed area. 130 x 180mm (5 x 7"). Unexamined out of frame. £70

An illustration from 'The illustrated handbook of Plymouth, Devonport, and Stonehouse', by W. H. Luke, 1865, depicting the Cornwall Railway, which

crosses the river Tamer on its way from Plymouth into Cornwall.
Stock: 39377

561. A View of Tanfield Arch in the County of Durham. From the Panting of the late Joseph Atkinson of Newcastle upon Tyne in the Possession of Sir Mat.w White Ridley Bar.t by whose Permission this Plate is Engraved for the Benefit of the Widow and Children.

Painted by J. Atkinson. Engraved by J.C. Stadler. [n.d., c.1804.]

Rare hand coloured aquatint. Platemark: 500 x 645mm (19¾ x 25¼"). Laid on backing sheet. Trimmed to plate. Repairs to top right. £360

A picturesque view of the Causey Arch, a single-arched bridge built for a horse-drawn railway for transporting coal from Tanfield Coal works to the River Tyne. Built 1725-6 by stonemason Ralph Wood, it was the longest single-span bridge in the country with an arch span of 31 metres (102 ft), a record it held until 1756. Over 900 horse-drawn wagons crossed each day. In the 19th century, the wooden track was replaced with metal rails, and horses were replaced by stationary steam winding engines. The line closed in 1962 but the arch was restored in the 1980s for public use.

Engraved by J.C. Stadler after a watercolour by the Newcastle artist Joseph Atkinson.

Stock: 39083

562. [Durham Castle.]

Drawn and Engraved by T.M. Richardson. [n.d., c.1840.]

Mezzotint and etching on india, proof before title. 215 x 320mm (9¾ x 12½"). Blindstamp bottom right of india. Very large margins. £160

Durham Castle from the banks of the Wear, with the cathedral and bridge to the right. From a group illustrating castles on the border of England and Scotland.

Thomas Miles Richardson, (1784-1848), succeeded father as master of St Andrew's Charity School, Newcastle, 1806. In 1813 he resigned his school position to devote his life to painting. Initially his work attracted little local interest, and he found it difficult to make a living as an artist. However, from 1814, he began to gain a wide reputation as a result of his exhibiting works in London, at the Royal Academy and the British Institution.

Stock: 38833

563. [The geology of Harwich Harbour.]

R. Sheppard. [n.d., c.1760.]

Engraving. 210 x 265mm (8¼ x 10½"). Original binding folds. Large margins. £110

An illustration of a cliff in Harwich Harbour with a nine-point key. In the key 'H' marks 'Persons observing The Cliff', suggesting it was a known local landmark.

Stock: 39328

564. Royal Agricultural College, Cirencester. S.W. Daukes & J.R. Hamilton Arch.ts.

G. Hawkins lith. Day & Haghe Lith.rs to the Queen. [n.d., c.1845.]

Tinted lithograph. Printed area 190 x 250mm (7½ x 9¾"). Some slight surface soiling. Very large margins. The Gothic building of the Royal Agricultural College, the first agricultural college in the English-speaking world, opened 1845. It is now the Royal Agricultural University.

Stock: 39329

565. The White Fryers in Gloucester. Aug. 24. 1721.

Stukeley delin. Browne Willys Ar. Reiquias sacras d.d. W.s Stukeley. E. Kirkall sculp. 1721.

Engraving. Platemark: 170 x 275mm (6¾ x 10¾"), large margins. Slightly foxed. £130

A view of the Whitefriars buildings, also known as The College of Carmelites, Gloucester, England, once a Carmelite friary. The bowling green is seen in the foreground, with four figures playing bowls.

An illustration from 'Itinerarium curiosum; or, An account of the antiquities, and remarkable curiosities in nature or art, observed in travels through Great Britain', by William Stukeley.

Stock: 39357

566. The East Prospect of the City of Winchester. This City stands pleasantly on the beautiful banks of the river Itchin...

Sam.l & Nath.l. Buck delin et Sculp.t. according to Act of Parliament 1736.

Engraving. Plate: 800 x 320mm, (31½ x 12½"). Central vertical crease as normal. £280

A view of Winchester in Hampshire showing the Cathedral, the College as well as other important buildings which are marked out by a key in the lower right corner.

Stock: 39508

567. Alum Bay, Isle of Wight.

[n.d., c.1850.]

Watercolour. Sheet 155 x 230mm (6¼ x 9"). £70

An amateur watercolour of Alum Bay, showing the famous multi-coloured sand cliffs.

Stock: 38843

568. The Harbour and Pier, Ramsgate.

Drawn by R. Green 1781. Engrav'd by V. Green & F. Jukes. Publish'd July 8th 1782 by V. Green, Mezzotinto Engraver to his Majesty & to the Elector Palatine, No 29 Newman Street, Oxford Street, London.

Aquatint, rare. Sheet 320 x 380mm (12½ x 15").

Trimmed just within plate. £230

An oval view of Ramsgate Harbour, looking out to sea.

Stock: 39002

569. Tunbridge Wells.

[after John Winston.] London, Published 1st April 1804, Villiers St., Strand.

Rare coloured aquatint. Sheet 200 x 265mm (8 x 10½"). Trimmed into plate, glue stains from album on reverse. £190

A view of Tunbridge Wells Theatre, the first plate from Winston's 'The Theatrical Tourist: being a genuine collection of correct views...".

Stock: 38838

570. Ashton under Lyne Grand Conservative Banquet which took place on Wednesday 8th Nov.r 1837 [...]

Drawn by H. Travis. Printed by T. Physick
Scarce lithograph, sheet 265 x 355mm (10½ x 14"). £190

Depiction of a large banquet in Ashton-under-Lyne, Greater Manchester, showing how 'upwards of 800 Gentlemen sat down to Dinner exclusive of [on the right] about 500 Ladies in the Gallery'. Band in centre of gallery. A large commemorative banner hangs on the left.

Stock: 38955

571. Westbourne Farm, Middx. The residence of Mrs. Siddons.

Drawn by P. Galindo Esq. Engraved by I. Hassell. [n.d., c.1820.]

Aquatint. Sheet size: 165 x 210mm (6½ x 8¼"). £130

A view of the grounds and house at Westbourne Farm, Middlesex, occupied by Mrs. Siddons, the great actress, from 1805-1817, and by comedians Charles James Mathews and Mrs. Mathews (Madame Vestris) from 1845-1848. It was located where the Westway, Harrow Road and the Regent's Canal now converge.

Stock: 39364

572. Yarmouth, Norfolk.

Painted by John Constable R.A. Engraved by David Lucas. London, Published by Mr. Constable 35, Charlotte Street, Fitzroy Square 1832.

Mezzotint. Open letter state. Laid, on India paper.

Platemark: 195 x 255mm (7¾ x 10"). £260

A view of Yarmouth Jetty, after John Constable (1776 - 1837).

Stock: 39471

573. Dudley Castle is said to have been built by one Dodo, or Dudo, a Saxon, about the year 700; so that its present appellation of Dudley is a corruption of his name. This Castle stands on the summit of a Rocky Hill, whose sides are beautifully wooded. It commands a most extensive prospect over five Counties, and into Part of Wales. It belongs to Lord Ward, whose Father was, by King George the 3d April 21. 1763, created Viscount Dudley and Ward of Dudley.

Drawn by R. Paddy. Engraved by F. Jukes. London Pub.d Sep.r 10 1793 by R. Paddy Wolverhampton, and F. Jukes Howland Str.t London.

Hand coloured aquatint and etching. Platemark: 490 x 610mm (19¼ x 24"). Very scarce. Creases. Repaired tears. Some damage. £290

The ruined Norman Dudley castle on a mound in the centre of the image, with walls extending downwards on the left and tall trees on the grassy banks to the sides. A number of people are seen making hay in the foreground.

Titles in French and English below. *Not in Abbey. Ex collection of Hon. Christopher Lennox-Boyd.*

Stock: 38897

574. [Alnwick Castle.]

Drawn and Engraved by T.M. Richardson. [n.d., c.1840.]

Mezzotint and etching on india, proof before title. 215 x 320mm (9¾ x 12½"). Blindstamp bottom right of india. Very large margins. Surface soiling on backing board. £120

Alnwick Castle from woods above the castle. From a group illustrating castles on the border of England and Scotland.

Thomas Miles Richardson, (1784-1848), succeeded father as master of St Andrew's Charity School, Newcastle, 1806. In 1813 he resigned his school position to devote his life to painting. Initially his work attracted little local interest, and he found it difficult to make a living as an artist. However, from 1814, he began to gain a wide reputation as a result of his exhibiting works in London, at the Royal Academy and the British Institution.

Stock: 38834

575. Colebrook Dale, J.M. Turner. R.A.

Engraved from the original picture in the possession of Mr. J. Chalon, by F.C. Lewis. Published by J. Hollyer 2 Everett Street

Proof mezzotint. 155 x 205mm (6 x 8"), with very large margins. £220

Engraving by F.C. Lewis, who worked on some of the plates for J.M.W. Turner's 'Liber Studiorum' (on which the artist was closely involved). This print reproduces one of Turner's earliest surviving works in oil, a view of Coalbrookdale now in the Yale Center for British Art, New Haven. It was engraved as one of a pair with 'Moonlight on the Wye', both pictures then owned by the artist J.J. Chalon, who probably commissioned them himself.

Coalbrookdale, a village in the Ironbridge Gorge in Shropshire, was the site of a famous ironworks and the first place where iron ore was smelted. It was a popular subject for landscape painters engaging with the growth of industry, such as Turner and Louthborough.

Stock: 39215

576. Dove Dale, No. 3.

T. Padley Pinx.t. J. Bluck fecit. [London: Thomas Hofland & Thomas Barber, 1805.]

Rare aquatint, printed in brown. Sheet 370 x 455mm (14½ x 18"). Trimmed to plate. £240

'Dove-Dale. Moonlight, taken at the upper end of the Dale, the Rock on the right is known by the name of the Lion's Mouth.' (as recorded by Abbey from the index). Published in 'Six Views of Derbyshire', which contained four views of Dovedale and two of Matlock. *Abbey Scenery 109.*

Stock: 38825

577. **Dove Dale, No. 2.**

T. Padley Pinx.t. J. Bluck fecit. [London: Thomas Hofland & Thomas Barber, 1805.]
Aquatint, printed in brown. Sheet 370 x 455mm (14½ x 18"). Trimmed to plate. £240
'A View of the Pyramidal Rocks, on the Staffordshire side of the River Dove, taken near the middle of the Dale' (as recorded by Abbey from the index).
Published in 'Six Views of Derbyshire', which contained four views of Dovedale and two of Matlock.
Abbey Scenery 109, illustrated.
Stock: 38824

578. **The Grand Stand. Wolverhampton Race Course.**

R. Noyes. Printed by C. Hull[mandel]. [n.d., c.1840.]
Lithograph. Very rare. Sheet: 340 x 260mm, (13½ x 10¼"). Trimmed within printed area. £180
A view of the Wolverhampton Race Course at the old ground in West Park. The racecourse was established in 1825 and the grand stand was built in 1827 after plans by Mr Vulliamy, the racecourse was eventually moved to its current site in Dunstall Park in the 1880s. St. Peters Church can be seen in the distance.
Stock: 39502

579. **A View of Brighthelmstone.**

F. Jukes Aqua.t. Etched by S. Watts Publish'd Aug.t 12 1785 by S. Watts No 50 Strand
Etching and aquatint with original hand-colouring, watermark W. King; platemark 180 x 260mm (7 x 10¼"). Tear upper left. Very large margins. £220
The earliest engraved view of Marine Parade, Brighton. *Ford and Ford 1097*
Stock: 38967

580. **To the Right Hon.ble the Hon.ble and The Rev.d The Governors of the Hospital of Mr Nicholas Chamberlain; deceased This View of the New Hospital now erecting at Bedworth, Warwickshire, is dedicated by their most obedient and most humble Servant, Thomas Larkins Walker, Architect.**

G. Hawkins, Jun.r lith. Day & Haghe, Lith.rs to the Queen. [Published by Walker] 2, Kepple St, Russell Square, London, Sep.r 1839. N.B. Sold in aid of the funds for building an Infact School-House, on Bedworth Heath.
Tinted lithograph with hand colour. Printed area 285 x 340mm (11¼ x 13½"). Large margins. £220
A rare print of Bedworth Hospital, one of at least two published as fund-raisers for the Infant School. Bedford's current secondary school is named after the same Nicholas Chamberlaine (1632-1715). *See Wellcome ICV No 12477 for the other lithograph.*
Stock: 38839

581. **The prospect of Warwick from Coventre Roade on the North-east part of the Towne. The prospect of it from London road on the South Side of the Towne.**

W. Hollar fecit 1654. [but c.1730.]
Etching. 18th century watermark; 140 x 300mm (5½ x 11¾"). Very large margins. Creasing in margins. £120
Two prospects of Warwick, showing the town surrounded by trees. Published in either the 1730 or 1765 editions of William Dugdale's 'Antiquities of Warwickshire illustrated'. *Pennington 1070, state iii of iii.*
Stock: 39318

582. **Ambleside, Westmorland.**

Drawn from Nature & on Stone by T.C. Dibdin. M & N. Hanhart, lith. Printers. London, Published by the Proprietors, by M. & N. Hanhart, 64 Charlotte Street, Rathbone Pl. [n.d., c.1845.]
Tinted lithograph. Printed area 220 x 250mm (8¾ x 9¾"). Large margins. £70
Ambleside, at the head of Lake Windermere in the Lake District.
Stock: 38842

583. **Birthwaite Abbey, Windermere, Westmoreland. The Seat of the Rev.nd J.A.Addison.**

Drawn by Alfred T. Vardon. T.C. Dibdin, L:ith. M & N Hanhart, IMP. [n.d., c.1860.]
Tinted lithograph. Sheet size: 245 x 305mm (9½ x 12"). Repairs to sheet. Crease. £65
A views of St Mary's Church (also known as Birthwaite Abbey) in the town of Windermere, Cumbria, originally a proprietary chapel, built for Revd J. A. Addison from Liverpool in 1847-48.
Stock: 39455

584. **Wordsworth's Grave, Grasmere Church Yard.**

J. Brandard, Del.t et Lith. Printed by M. & N. Hanhart. [1852.]
Fine tinted lithograph with hand colour. Sheet 205 x 260mm (8 x 10¼") Trimmed to image on three sides, right corner damaged. £120
A separate-issue print, sold as a souvenir to tourists in the Lake District. Wordsworth's simple gravestone only records his name and year of death. In 1859 his wife Mary's name was added. *Yoshikawa: 'William Wordsworth and the Invention of Tourism, 1820-1900', p.78.*
Stock: 39323

585. **[Idol Rock, one of the Brimham Rocks, North Yorkshire.]**

R. Dunning Pinxit. [ink mss. on verso.] [n.d., c. June 1816.]
Watercolour. 150 x 210mm (6 x 8¼"). £260
The 15-foot high Idol Rock, weighing an estimated 200 tons, sitting on a tiny rock only one foot in circumference. On the reverse is an ink mss. description by the artist.
The artist issued a set of four aquatints of nearby Fountains Abbey in 1813, engraved by Robert and Daniell Havell, self-published at Ripon.
Stock: 39087

586. East view of Fountain's Abbey from Studley Park.

R. Dunning Pinx.t. Engraved by R. & D. Havell. Publish'd Jan.y 5th, 1813 by R. Dunning, Ripon Yorkshire.

Coloured aquatint. 265 x 350mm (10½ x 13¾"). Very large margins. £230

A view of Fountains Abbey, one of Dunning's 'Four Views of Fountains Abbey'. In 1986 the abbey and surrounding parkland was designated a World Heritage Site by UNESCO. *Abbey Scenery 368*.

Stock: 39229

587. Panoramic View of St. Helier's, Jersey, Taken from Almorah Crescent, Dedicated to His Excellency Major General Sir Frederick Love, K.C.B. K.H. Lien.t Governor of the Island.

From the Original Drawing by Geo. B. Willis, Esq. Late Royal Artillery. Day & Son, Lith.rs to The Queen. Published by T.H. More 26 Bath Street, Jersey, 1st June 1856.

Colour printed lithograph. Fine impression. Sheet size: 400 x 1110mm (15¾ x 43¾"). £1250

An extremely rare & fine detailed panoramic view of St. Helier's, Jersey, with points of interest inscribed below the image; Victoria College, Fort Regent, Victoria Harbour and Albert Pier, Elizabeth Castle, St. Aubin's Bay.

Stock: 39546

588. The Straits of Ballachulish.

Rosa Bonheur. Pinx.t. Chas Mottram Sculp.t. Printed by J. Brooker. London: Published 16th March 1876, by Pilgeram & Lefevre (Successors to E. Gambart & Co.) 1A King Street, St. James's Square New York. M. Noedler & Co. Copyright Registered.

Mixed method engraving. Printsellers' Association blind stamp in lower left, 'L.H. Lefevre'. Platemark: 630 x 880mm (24¾ x 34¾"). Large margins. £420

A herd of cattle crossing water at Loch Leven, Ballachulish, Scotland, aided by four figures in a rowing boat, seen on the right. Mountains are seen in the distance.

After French animal painter Rosa Bonheur, born Marie-Rosalie Bonheur, (1822 - 1899).

Stock: 39250

589. Vue d'Edimbourg.

Dessiné par Ed. de Montulé. Gravé par Paul Legrand. [n.d., c.1840.]

Aquatint. 220 x 295mm (8¾ x 11½"). Very large margins. £75

A distant view of Edinburgh Castle. In the foreground is a man in a kilt.

Stock: 39337

590. Edinburgh University. [pencil]

G. Huardel-Bly. [signed in pencil.] [n.d., c.1930.] Etching. 150 x 100mm (6 x 4"). Very large margins. £70

The facade of the Old College, designed by Robert Adam.

Stock: 38969

591. Grotte de Fingall. Vue de l'intérieur à l'extérieur.

Dessiné par Ed. de Montulé. Gravé par Paul Legrand. Aquatint. Plate: 215 x 295mm, (8½ x 11¾"). Very large margins. £150

A view inside Fingal's Cave on the Isle of Staffa in Scotland. From 'Voyage en Angleterre et en Russie, pendant les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39448

592. View of the New Bridge over the River Tweed at Kelso, Scotland. Inscribed to John Rennie Esq.r Civil Engineer & F.R. A.S.S. &c. &c. by his obliged and obedient servant, William Daniell.

Painted, Engraved & Published by W.m Daniell No 9 Cleveland Street, Fitzroy Square, London, July 25 1804.

Coloured aquatint. Sheet 460 x 665mm, 18 x 26½". Mounted over image, title & inscriptions in separate window. £520

In 1797 the old bridge over the Tweed was washed away by floods, and the Scottish engineer John Rennie (1761-1821) was called in to build this bridge. He used the new technique of combining cast iron with stone to create wide arches previously unheard of in bridge construction. The Kelso Bridge was so impressive that he won contracts to build three major London bridges, Waterloo (a larger version of this bridge), Southwark & London Bridge (completed from his design after his death).

In 1854 the Kelso population has to be read the Riot Act when they protested against the bridge tolls, fifty years after completion, and long after the construction had been paid for. Three years later the tolls were abolished.

This plate attests to the skill of Daniell as an aquatinter: whereas most aquatints have lines added by engraving or etching, this image is pure aquatint, even the boatman's pole and the black border.

Stock: 15634

593. Vue de l'Île de Staffa. Hébrides.

Dessiné par Ed. de Montulé. Gravé par Paul Legrand. Aquatint. Plate: 270 x 210mm, (10½ x 8¼"). Very large margins. £120

A view of the Isle of Staffa showing its distinctive basalt columns. From 'Voyage en Angleterre et en Russie, pendant les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39449

594. Legionary Tablet, Found at Bridgeness, 14th April 1868, on the Estate of Henry Cadell, Esq. of Grange, parish of Carriden, Linlithgowshire,- being the first found at or

near the eastern end of the Antonine Wall, and the most perfect of any yet found [...]

Photographed by Mr Peter Dow, and Published by A. Waldie, Linlithgow.

Very scarce photograph and accompanying text, combined dimensions 200 x 155mm (7¾ x 6"). Glued to album sheet. £160

Photograph commemorating the discovery of a tablet from the Antonine Wall, constructed from the Firth of Forth to the River Clyde in the years following AD 140 to mark the north-west frontier of the Roman Empire. The wall's importance was recently acknowledged when it was designated a World Heritage Site
Stock: 39430

595. Chaussée des Geants. Giant's Causeway (Irlande).

Dess. et Lith. par Ed. de Montulé. Lith de Langlumé. Lithograph. Sheet: 370 x 260mm, (14½ x 10"). Very large margins. £130

A view of the basalt columns of the Giant's Causeway, in County Antrim in Northern Ireland. From 'Voyage en Angleterre et en Russie, pendant les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.
Stock: 39444

596. Number IV of the Seats and Demesnes belonging to the Nobility and Gentry of Ireland, In a collection of Select Views from Original Drawings. Containing Views of The Castle of Lismore, Howth-House, Florence-Court, and the Entrance of Glen-Molaur. Price to Subscribers, Five British Shillings.

Published in May, 1786. Sold by P. Byrne, No. 3, Grafton Street, Dublin, And by the Author, Thomas Milton, No 40, Great Queen-Street, Lincoln's Inn Fields, London.

Oblong 8vo, original blue printed paper wrappers, stitched; four engraved views, each with a page of letterpress, three interleaved with tissue. Back wrapper lacking, tissue foxed. £260

Four views of the seats of the nobility of Ireland, engraved by Thomas Milton after Francis Wheatley (three including one attributed to William Pars on the plate) and J. J. Barralet. This is the fourth installment of six, published between 1783 and 1793, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.

Stock: 39139

597. [Ballyfin House.] Ballyfyssin House. 1843 [pencil]

Pencil sketch. Sheet 195 x 255mm (7¾ x 10"). £160
Ballyfin House, built in the 1820s by Richard Morrison and William Vitruvius Morrison, one of the most

important examples of neo-classical architecture in Ireland, famed for its elaborate interior design in the Empire style. It is now a luxury hotel, situated in County Laois (Queen's County).

Stock: 39149

598. Beau-Parc Most Humbly Inscribed to Charles Lambart Esq.r by Tho.s Milton.

T. Roberts Pinx.t. T. Milton sculp.t. Published as the Act directs 1st March, 1785 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin. Engraving. 155 x 200mm (6 x 8"). Very large margins. Beau Parc, County Meath, built in the 1770s possibly by amateur architect Nataniel Clements. This plate was engraved by Thomas Milton after Thomas Roberts (1748-78) and issued in the third installment (of six) of Milton's 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.

Stock: 39141

599. Belan-House in the Co: of Kildare. Most Humbly Inscribed to the Earl of Marlborough by Tho.s Milton.

W. Ashford Pinx.t. T. Milton sculp.t. Published as the Act directs 1st July, 1783 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin.

Engraving. 155 x 200mm (6 x 8"). Very large margins. A view of the back of Belan House, Brannockstown, Co. Kildare. Edward Augustus Stratford, 2nd Earl of Aldborough, can be seen walking along the riverbank with his wife, Barbara Herbert; the Earl's sister, Lady Hannah, is riding in a sled-shaped garde chaise on the far bank. The painter, William Ashford (1746-?), was one of the most respected landscape painters of Ireland in his time. His oil of this scene sold at Christies in 2013; another of the same building is in the University of Michigan Museum of Art.

This plate was engraved by Thomas Milton and issued in the second installment (of six) of his 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.

Stock: 39143

600. Brockley Park Most Humbly Inscribed to the Earl of Roden by Tho.s Milton.

W. Pars Del.t. T. Milton sculp.t. Published as the Act directs 1st March, 1785 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin. Engraving. 155 x 200mm (6 x 8"). Very large margins. Brockley Park, County Laois (formerly Queen's County), designed by Davis Ducart. This plate was engraved by Thomas Milton after William Pars and issued in the third installment (of six) of Milton's 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates. Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.
<http://www.libraryireland.com/irishartists/thomas-milton.php>.
Stock: 39140

601. **Kellyville [pencil]**

[n.d., c.1845.]
Pencil sketch. Sheet 90 x 140mm (3½ x 5½"). £90
A house in Kellyville, County Laois (Queen's County).
Stock: 39151

602. **Malahide Castle in the Co: of Dublin. Most Humbly Inscribed to Rich.d Talbot Esq.r by Tho.s Milton.**

F. Wheatley Del.t. T. Milton sculp.t. Published as the Act directs 1st July, 1783 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin. Engraving. 155 x 200mm (6 x 8"). Very large margins. Malahide Castle, parts of which date back to the 12th century, home to the Talbot family from 1185 until 1976. This plate was engraved by Thomas Milton after Francis Wheatley and issued in the second installment (of six) of Milton's 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates. Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.
<http://www.libraryireland.com/irishartists/thomas-milton.php>.
Stock: 39142

603. **Marino. Most Humbly Inscribed to the Earl of Charlemont, Reviewing General and Commander in Chief of the Volunteer Forces, of the whole Kingdom of Ireland by Tho.s Milton.**

F. Wheatley delin. T. Milton sculp. Published as the Act directs 1st July, 1783 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin. Engraving. 155 x 200mm (6 x 8"). Very large margins.

The Casino at Marino House, Dublin, designed by Scottish architect Sir William Chambers for James Caulfeild, the 1st Earl of Charlemont. Although it looks like a single roomed structure, it actually £60 contains 16 rooms on three floors.

This plate was engraved by Thomas Milton and issued in the second installment (of six) of his 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.
Stock: 39144

604. **Phœnix Lodge. Most Humbly Inscribed to His Grace the Duke of Portland, Lord Lieutenant of Ireland, by Tho.s Milton.**

J.J. Barralet Del. T. Milton sculp. Published as the Act directs 1st January, 1783 by J. Walker, Charing Cross London, for the Author, T. Milton in Dublin. Engraving. 155 x 200mm (6 x 8"). Very large margins. Phoenix Lodge, built by Nathaniel Clements while he was Ranger of Phoenix Park, was described by Milton as 'nothing more than a neat, plain, brick building'. A year before this engraving the house was bought by the government to be the summer residence for the Lord Lieutenant, for £25,000, fully-furnished. Portland thought it too small, and soon large wings were added. Later both George IV and Victoria stayed at the Viceregal Lodge during state visits. After independence the building became the official residence of the Irish President, 'Áras an Uachtaráin'. This plate was engraved by Thomas Milton and issued in the second installment (of six) of his 'A Collection of Select Views from the different Seats of the Nobility and Gentry in the Kingdom of Ireland', published 1783-93, with a total of 24 plates.

Milton (1743-1827), son of marine painter John Milton, is believed to have been a pupil of William Woollett. He later worked on Boydell's Shakespeare series and aquatinted some of Luigi Meyer's views of Egypt.

<http://www.libraryireland.com/irishartists/thomas-milton.php>.
Stock: 39145

605. **Narrow Water Castle. Co. Down. [pencil]**

J.P. 1845 [pencil.]
Pencil sketch. Sheet 125 x 175mm (5 x 7"). £75
A pencil sketch of the famous 16th century tower house, near Warrenpoint, destroyed in the 1641 Rebellion but rebuilt. The house is in the background.
Stock: 39150

£60

EUROPEAN TOPOGRAPHY

606. **Vienne.**

Ed. de Montulé del. Lith de Langlumé. Al. Leroy.
Lithograph. Sheet: 370 x 260mm, (14 x 10¼"), very large margins. £130
A view of Vienna in Austria. From 'Voyage en Angleterre et en Russie, pendant les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.
Stock: 39451

607. **[Vienna] Prospectus areae à trunco ferrato nominatae.**

Sal. Kleiner I.E.M. del. C. Rembshart sculp. [Vienna, c.1750.]
Engraving. 230 x 350mm (9 x 13¾"). Uncut; very large margins. £120
An architectural scene of Stock im Eisen Platz, Vienna, by Salomon Kleiner (1702-61).
Stock: 38854

608. **[Vienna] Prospectus Domûs Visendicæ infra tabernas pannarias. In secunda Consignatione exercetur Academia Cæsarea privilegiata Pictorum et Sculptorum.**

Sal. Kleiner I.E.M. del. I.A. Corvinus sculp. [Vienna, c.1750.]
Engraving. 230 x 350mm (9 x 13¾"). Uncut; very large margins. £140
An architectural street scene in Vienna, by Salomon Kleiner (1702-61).
Stock: 38855

609. **[Bohemia - Prague] Die Kleinseitner Brückentürme.**

V. Morstadt del. H. Winkles sculp. Verlag von Borrosch & André in Prag. [n.d., c.1850.]
Steel engraving. Sheet size: 235 x 175mm (9¼ x 7"). Trimmed inside plate. £65
A view across the Charles Bridge crossing the Vltava river in Prague, Czech Republic.
Stock: 39053

610. **Der Intere Hirschgraben.**

V. Morstadt, del. H. Winkles sculp. Verlag von Borrosch & André in Prag. D. Kunst-Verlag.
Steel engraving. Sheet 155 x 205mm (6 x 8"). £50
The 'Hirschgraben' ('Stag moat') a deer reserve under the walls of the Hradcany, Prague.
Stock: 38983

611. **Die Alteneuschule in Prag. This oldest synagogue in Europe is said to have been found in the 8th century, at the demolition of a mound, with its holy scrolls and apparels. The interior of this temple, built in a mixed gothic and bezantic style, is entirely blackened by age; the lofty double ogees are supported by two hollow adorned pillars, to one of which a reds**

standard is leaning which the emperor Chalres IV in year 1357 bestowed upon the Jews as a reward for courage and valour exerted in his battles.

Druck b. F. Sir. Das Original-Gemalde wurde in der Kunst-Ausstellung zu Prag u. Munchen als Meiserstück ausgestellt. [n.d., c.1850.]
Lithograph. Collector's stamp on reverse of 'Charles Jacob Rosenbloom'. Sheet size: 390 x 310mm (15¼ x 12¼"). Foxing. Repaired tear to lower edge. £260
An interior view of Europe's oldest active synagogue, the Old New Synagogue or Altneuschul, in Josefov, Prague. Two figures are seen seated inside.
Title in German and Hebrew below image.
Stock: 39561

612. **Kittim, - Cyprus. View of Larnaca. Gen. X. 4.**

Drawn by J.D. Harding, from a sketch by Las Casas. Engraved by W. Finden. London Published 1836, by John Murray & Sold also by G. Tilt, 86, Fleet Street. Steel engraving. Sheet 160 x 230mm. (6¼ x 9"). £65
A view of Larnaca. 'Kittim' was the ancient Hebrew name for Cyprus.
Stock: 39000

613. **Cyprus. Town of Larnaca on the South Coast.**

Drawn by Sam. Bough after Cassas. Engraved by W. Wallis. Blackie & Son, Glasgow, Edinburgh & London. [n.d., c.1850.]
Steel engraving. 230 x 300mm (9 x 11¾"). Large margins. £120
Stock: 39347

614. **Pergamos. "I know thy works...& hast not denised my faith." _Rev.2.13.**

W. Clerk, lith, 202 High Holborn.
Lithograph. Sheet: 280 x 205mm, (11 x 8"). £190
A view of the town of Pergamos on Cyprus with text from the Book of Revelations below.
Stock: 39486

615. **Nice from Villa Gastaud. [&] Villa Gastaud - Nice.**

[both] done by Carny Mudge - August 1860.
Pair of watercolours, each 270 x 360mm (10½ x 14"), mounted on album paper. £320
Two views of Nice, from the house of banker Honoré Gastaud, to the west of the town. He filled the gardens with exotic plants, making it an attraction for visitors including Czarina Alexandra Feodorovna, Napoleon III and Eugene in 1858 (two years before these views). In 1871 the house was rebuilt in Italianate style, and after passing through various owners and at one time serving as a luxury brothel, in was bought by the city in 1960. Now known as the 'Palais de Marbre' it houses the municipal archives within a park and is a listed historic building.
Stock: 39288

616. **Veue du Palais Royal.**

Dessigné et gravé par le Boissiere en 1679. 1679.
Engraving. Platemark: 385 x 520mm (15¼ x 20½").
Central vertical crease as normal where folded. Glued
to backing sheet at edges. £450

An ariel view of the Palais-Royal in Paris, originally
called the Palais-Cardinal, depicting the large inner
court yard and gardens behind. A decorative cartouche
featuring angels and cherubs is in both upper corners.
By French engraver and architect Gilles Jodelet de La
Boissière. *Ex collection of Hon. Christopher Lennox-
Boyd.*

Stock: 39019

617. **Vue du Palais des Tuileries. Pris du bas
de la Terrasse du Bord de l'Eau.**

Dessiné et lith. par Jules Arnout. Imp. Lemercier. à
Paris - publié par Jeanin Place du Louvre, 20. London
pub 15 April 1844 by the Anaglyphic Anaglyphic
Compagny, 25 Berners St. Oxford St.

Tinted lithograph with hand colour. Blind stamp.
Printed area 330 x 420mm (13 x 16½"). Very large
margins. £180

The Paris residence of the French monarchs, shown
here 25 years before its destruction by the
Communards in 1871.

Stock: 39230

618. **Vue du Port et de la Ville de Rouen.
Prise de la petite Chaussée à l'ouest de la Ville,
ou l'on voit le vieux Palais, la Cathedrale, la
Romaine, la Bourse et le Port.**

Dressée d'après nature par C.N. Cochin. Gravé sous la
direction de le Bas et Choffard. A Paris chez Basan
freres, Rue Serpente, No 14. [n.d., c.1758.]
Engraving. 540 x 760mm (21¼ x 30"). Thread
margins, publication line weakly printed. £550

A large and impressive view of Rouen from the
opposite bank of the Seine, with the foreground filled
with laundresses, boat-builders and expensively-
dressed promenaders. One from the fantastic set of
"Les Ports de France".

Stock: 38821

619. **St Malo 22. La Mare au Canards.**

Eug. Bejot. [1922]

Etching, signed in pencil. 180 x 220mm (7 x 8¼"), on
paper watermarked 'Eug Bejot'. Large margins. £190
A view from the bay towards the walled port city of
Saint-Malo, Brittany, France. The cathedral spire
stands out above all the other buildings, with merchant
vessels and a row-boat in the foreground.

Eugene Béjot (1867-1931) was a French painter and
printmaker. It was his close friend, the Impressionist
etcher Henri Guérard, who taught him etching and
whilst with Guérard in Dieppe in 1930, Béjot made his
final etchings.

Stock: 38392

620. **Ueue et Perspectiue Du Chateau De
Vincennes Du Costé de L'entrée Du Parc.**

Dessigné et gravé par P. Brissart. [n.d., c.1680.]

Engraving. Platemark: 380 x 615mm (15 x 24¼").
Central vertical crease where folded. Small tear in
lower edge on fold. Glued to backing sheet at edges.

£450

A highly detailed birds-eye view of the castle grounds,
the castle gardens and the surrounding villages of the
Château de Vincennes, a royal fortress in the town of
Vincennes, to the east of Paris. *Ex collection of Hon.*

Christopher Lennox-Boyd.

Stock: 39016

621. **K. Haupt u. Residenz Stadt München.**

Bey Hermann und Barth. [Munich, c.1830.]

Tinted lithograph. Sheet 190 x 270mm (7½ x 10½").

Trimmed close to image. £120

A prospect of Munich, from 'Malerische Topographie
des Königreichs Bayern' (Scenic topography of the
Kingdom of Bavaria).

Stock: 39278

622. **Glyptothek.**

München bey Hermann und Barth. [c.1830.]

Tinted lithograph. Sheet 190 x 225mm (7½ x 9").

Trimmed close to image. £95

The Glyptothek, designed by Leo von Klenze for King
Ludwig I to house his collection of Greek and Roman
sculptures. It is now a museum.

From 'Malerische Topographie des Königreichs
Bayern' (Scenic topography of the Kingdom of
Bavaria).

Stock: 39283

623. **Neuhauser-und Kauffinger-Strasse.**

München bei Hermann und Barth. [c.1830.]

Tinted lithograph. Sheet 265 x 160mm (10½ x 6¼").

Trimmed close to image, worm holes filled. £95

Neuhauser Strasse and Kaufingerstrasse, two of the
oldest streets in Munich and now important shopping
areas.

From 'Malerische Topographie des Königreichs
Bayern' (Scenic topography of the Kingdom of
Bavaria).

Stock: 39284

624. **Die K. Residenz von der N.O. Seite.**

München bey Hermann und Barth. [c.1830.]

Tinted lithograph. Sheet 195 x 225mm (7¾ x 9").

Trimmed close to image. £90

The Munich Residenz, a palace of the regal
Wittelsbach family.

From 'Malerische Topographie des Königreichs
Bayern' (Scenic topography of the Kingdom of
Bavaria).

Stock: 39281

625. **Die Magdalenen-Kapelle im Garten des
königlichen Irust-Schloss Nymphenburg.**

München bey Hermann und Barth. [c.1830.]

Tinted lithograph. Sheet 195 x 225mm (7¾ x 9").

Trimmed close to image, worm holes, area of image
skinned. £45

The Magdalenenklause, a faux-ruined hermitage in the
gardens of The Nymphenburg Palace, Munich, the

main summer residences of the regal Wittelsbach family. It was built 1725-8 as a retreat for Elector Max Emanuel.

From 'Malerische Topographie des Königreichs Bayern' (Scenic topography of the Kingdom of Bavaria).
Stock: 39280

626. **Schleissheim.**

München bey Hermann und Barth. [c.1830.]
Tinted lithograph. Sheet 195 x 225mm (7¾ x 9").
Trimmed close to image. £95
The New Schleissheim Palace, one of three palaces in a grand baroque park in Oberschleißheim, now a suburb of Munich, one of the summer residences of the regal Wittelsbach family.

From 'Malerische Topographie des Königreichs Bayern' (Scenic topography of the Kingdom of Bavaria).
Stock: 39279

627. **Derbent, een Stadt gelegen aen de Kaspische zee, nevens het gebergte Kaukasus.**

Pet: Schenk ex: Amstelod: C.P. [n.d. c.1702.]
Coloured engraving, plate 225 x 270mm (8¾ x 10½").
Large margins. £130
Derbent, now a city in the Republic of Dagestan, Russia, located on the Caspian Sea. At the time this print was made it was still under Persian rule, although it changed hands frequently throughout the 18th century until it permanently became part of Russia in 1813.

Plate to Schenk's 'Hecatompolis' (1702), which included one hundred profile views of cities throughout the world.

Stock: 39216

628. **Germanus.**

Paul Decker inv et delin. Joh. Georg Pinz sculpsit.
Cum Priv. Sac. Caes. Maj. / Martin Engelbrecht excudit Aug. Vind [c.1736]
Engraving, sheet 360 x 410mm (14 x 16"). Trimmed inside platemark. Few fox marks top. £320
Allegory of Germany; plate from 'Laconicum Europae Speculum' (1736), a series of designs allegorizing European countries, after designs by Paul Decker (1685-1742), whose volumes 'Fürstlicher Baumeister' (1711) and 'Architectura Theoretica-Practica' (1720) were influential expositions of baroque architectural and design principles.

Stock: 38944

629. **Plan der stadt Heidelberg.**

Lithogr. Anstalt u. Druckerey v. J. Moutoux in Carlsruhe. Verlag von J. Moutoux. [n.d., c.1850.]
Lithographic map. Sheet 240 x 305mm (9½ x 12").
Laid on old paper. £75
A detailed plan of Heidelberg, marking the railway station built 1840.

Stock: 39285

630. **Die Neue Isar= Brücke.**

München bey Hermann und Barth.

Lithograph. Sheet: 220 x 190mm, (8¾ x 7½"). £140

A view of the new bridge over the River which runs through the north of Munich.

Stock: 39395

631. **Henkersteg in Nurnburg. [In pencil.]**

Ferdinand Eilshauz. [Signed in pencil.] [n.d., c.1910.]
Etching. Platemark: 470 x 390mm (18½ x 15¼"). Fine impression. Small area of damage to right side of print.
Mount burn. £140

A view of the Hangman's Bridge (Henkersteg) in Nuremberg, first constructed in 1457. Between the 16th and the 19th century, Nuremberg's hang man, lived in the tower, seen in the centre, above the river Pegnitz.

Stock: 39246

632. **View of Gibraltar.**

Painted by Whitcombe. T. Sutherland sculp.t. London, Pub. March 1. 1816, at 48 Strand for J. Jenkins's Naval Achievements.

Handcoloured aquatint. Plate: 300 x 215mm, (11¾ x 8½"). Very large margins. £260

A view of Gibraltar from along the Devil's Tongue Battery on the Old Mole. Gibraltar's fortifications were greatly improved between 1760s and 1780s under Col. William Green which proved useful during the Siege of Gibraltar 1779-1783. From 'The Naval Achievements of Great Britain from the Year 1793-1817' by J.Jenkins.

Stock: 39079

633. **This View of Athens in the Center, is from Eastern Bank of the Ilissus - surrounding it is a Panorama of Athens taken from the Western Extremity of the walls, of the City of Theseus of which the modern City occupies only the Northern Part.**

C.R. Cockerell del.t et inv.t. 1816.

Etching. Scarce. Sheet size: 330 x 470mm (13 x 18½"). Very scarce. Trimmed inside plate. Glued at corners to backing sheet. £680

A view of Athens with the Acropolis in the distance to the left and the Temple of Jupiter to the right, seen across fields from the east bank of the Illissus with two shepherds to left on a height above the river. The view is surrounded by a panorama in four sections taken from the Lycabettus on the western extremity of the walls of the ancient city of Theseus, showing the Acropolis above, monument of Philopapous to right, seat of Xerxes below and Sacred Way to left. *Ex collection Hon. Christopher Lennox-Boyd*

Stock: 39025

634. **The Temple of Theseus, now the Church of S.t. Demetrius, at Athens. Le Temple de Thésée aujourd'hui L'Eglise Greque de S.t.. Demetri a Athenes. To J. Spencer-Smith Esq.r. M.P. F.R.S. & F.S.A &c. This Print from the Original Drawing in his Collection. is respectfully inscribed by Edw.d. Orme.**

Drawn by Preaux on the spot 1800. Engraved by J. Jeakes. Publish'd Ian.y. 2.d. 1804 by Edw.d. Orme His Majesty's Printseller: N.o.59 New Bond Street, London.

Handcoloured aquatint, very fine & scarce item. Sheet: 630 x 460mm, (25 x 18"). Trimmed within plate. £850
A view of the Ancient Greek Temple of Hephastus in Athens built in c.450BC and converted into the Church of St George Akamates in c.700AD. The building was restored to its status as an ancient monument in 1834.
Stock: 39093

635. **[Greek Dancing]**

[n.d., c.1830.]

Unique Watercolour on laid paper. Sheet 260 x 390mm (10¼ x 15¼"). Some wear to grey borders. £480
Two men dancing, with a turbaned tamborine player.
Stock: 39237

636. **[A Greek soldier.]**

[n.d., c.1830.]

Lithograph. Sheet 230 x 190mm (9 x 7½"). £75
A Greek soldier being served wine by a woman.
Stock: 39231

637. **[Greek soldiers.]**

[n.d., c.1830.]

Finely coloured lithograph. Sheet 230 x 170mm (9 x 6¾"). Trimmed and laid on album sheet. £95
A Greek soldier with brightly decorated jacket and leggings. The title is written in ink on a label.
Stock: 39232

638. **[Greek Captive.]**

[n.d., c.1830.]

Finely coloured lithograph. Sheet 235 x 160mm (9¼ x 6¼"). Trimmed and laid on album sheet. £140
A Greek soldier with brightly decorated jacket, in a prison cell, hands tied behind his back. The title is written in ink on a label.
Stock: 39233

639. **[Greek's Return.]**

[n.d., c.1830.]

Finely coloured lithograph. Sheet 195 x 190mm (7¾ x 7½") Trimmed and laid on album sheet. £140
A Greek soldier returned to his sweetheart, who plays on a lute. The title is written in ink on a label.
Stock: 39234

640. **Patmos.**

W. Clerk, lith, 202 High Holborn.

Lithograph. Sheet: 280 x 205mm, (11 x 8"). £160
A view of the island of Patmos in the Aegean sea with the monastery of St John the Theologian in the background.
Stock: 39484

641. **B. Keresztúr.**

Term. u és köre rajz Keleti Gusztáv. Özvegy Fuchs Györgyné müintézete. München. [Budapest: Gustav Emich, 1867.]

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"). Large margins. £130

Keresztúr in Hungary, from 'Tokaj-Hegyaljaer Album', a study of the famous Tokaj wine region by Josef Szabó & Stefan von Török.

Gusztáv Frigyes Kelety (originally Klette, 1834-1902), a Hungarian painter, graphic artist and art critic.
Stock: 38970

642. **Meszes.**

Term. u és köre rajz Keleti Gusztáv. Özvegy Fuchs Györgyné müintézete. München. [Budapest: Gustav Emich, 1867.]

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"). Large margins. £95

Meszes in Hungary, from 'Tokaj-Hegyaljaer Album', a study of the famous Tokaj wine region by Josef Szabó & Stefan von Török.

Gusztáv Frigyes Kelety (originally Klette, 1834-1902), a Hungarian painter, graphic artist and art critic.
Stock: 38971

643. **Pest.**

G. Hering del. J.B. Pyne lith. [London: T. McLean, 1838.]

Tinted lithograph. Image 255 x 400mm (9¾ x 15¾"). Damage in left margin just entering image. Very large margins on 3 sides. £160

A view of Pest, the part of Budapest on the east side of the Danube, seen from mid-river.

From 'Sketches on the Danube, in Hungary and Transylvania' (26 plates), by George Edwards Hering (1805-1879). *Abbey Travel 79.*

Stock: 39228

644. **Szarvasszöllő.**

Term. u és köre rajz Keleti Gusztáv. Özvegy Fuchs Györgyné müintézete. München. [Budapest: Gustav Emich, 1867.]

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"). Large margins. £95

Szarvasszöllő in Hungary, from 'Tokaj-Hegyaljaer Album', a study of the famous Tokaj wine region by Josef Szabó & Stefan von Török.

Gusztáv Frigyes Kelety (originally Klette, 1834-1902), a Hungarian painter, graphic artist and art critic.
Stock: 38973

645. **Tarcal.**

Term. u és köre rajz Keleti Gusztáv. Özvegy Fuchs Györgyné müintézete. München. [Budapest: Gustav Emich, 1867.]

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"). Large margins. £95

Tarcal in Hungary, from 'Tokaj-Hegyaljaer Album', a study of the famous Tokaj wine region by Josef Szabó & Stefan von Török.

Gusztáv Frigyes Kelety (originally Klette, 1834-1902), a Hungarian painter, graphic artist and art critic.
Stock: 38972

646. **Tolcsva.**

Term. u és köre rajz Keleti Gusztáv. Özvegy Fuchs Györgyné müintézete. München. [Budapest: Gustav Emich, 1867.]

Tinted lithograph. Printed area 190 x 265mm (7½ x 10½"). £95

Tolcsva, a village in north-east Hungary, birthplace of film pioneer William Fox. From 'Tokaj-Hegyaljaer Album', a study of the famous Tokaj wine region by Josef Szabó & Stefan von Török.

Gusztáv Frigyes Kelety (originally Klette, 1834-1902), an Hungarian painter, graphic artist and art critic.

Stock: 38856

647. **[Vesuvius and the Bay of Naples.]**

[n.d., c. 1840.]

Gouache. Image: 150 x 125mm, (6 x 5"). Some marks in sky. £350

A view overlooking the Bay of Naples, Vesuvius, emitting smoke is depicted in the background. Figures in traditional Neapolitan costumes can be seen in the foreground.

Stock: 39551

648. **Sepoloro a Falerium citta Etrusca ditrutta.**

C. Reinhart fc. Roma 1796. 1769.

Etching. Fine. Platemark: 375 x 285mm (14¾ x 11¼"); very large margins. £230

A plate from Johann Christian Reinhart's (1761 - 1847)

'Collection of Picturesque Views of Italy.', depicting the tomb at Falerium, a Ruined Etruscan City, with a shepherd herding goats in the foreground to the left.

Stock: 39506

649. **A View of Tivoli. From the Original Picture painted by Rosa di Tivoli, In the Collection of John Hadley Esqr., to whom this plate is dedicated by his much Oblidge and most huble Servant. J. Boydell.**

Rosa di Tivoli Pinxt, Willm, Elliott Sculpt. Publish'd accordin to Act of Parliament, by Jno. Boydell Engraver, in Cheapside London: November 2d. 1765.

Engraving. Platemark: 605 x 405mm (24 x 16"). Slightly time stained. £380

A landscape with shepherds on the left, one turning to look at his dog which growls and puts back its ears, looking at a pair of bulls which lock horns. The ruins of a classical temple can be seen above the trees on the far bank to the right.

From the series 'The Most Capital Paintings in England' series of engravings in five volumes, late 1760s-1786, the first three (1769 to 1773) originally published under the title *Sculptura Britannica*. These were a critical and financial success for the publisher John Boydell who promoted the interests of both artists, engravers and Patrons establishing a tradition in Britain for collecting prints. *Ex Collection Duke of Westminster.*

Stock: 39368

650. **[San Georgio Venice.]**

Wilfrid Ball [pencil signature.] London Published 1st March 1888, by Robt. Dunthorne at The Rembrandt Head in Vigo Street, W.

Etching, first state. Plate: 440 x 200mm, (17½ x 8"). Some cockling. £280

An evocative and atmospheric prospect of Venice from the Lagoon, various shipping craft on the water in foreground.

Wilfred Ball (1853 - c.1917) was a London etcher and watercolourist, landscape and marine painter. He was born and lived in Putney where he etched romantic landscapes of English and Venetian themes in the manner of Whistler; he exhibited paintings and etchings at the RA from 1877 to 1903.

Robert Dunthorne, born around 1850, was a successful print dealer and publisher in London. His Gallery "Rembrandt" in Vigo Street held exhibitions of the major artists of the times between 1880's-1930's. Some of these artists included Williams Strange, James McNeill Whistler, Axel Haig and W. L. Wyllie.

Stock: 20555

651. **Vue a la d'Oiseau de la ville & du Port de Malte prise du fond du Port, et dessus les hauteurs des blochers du Corradin.**

Gravée par Berthault. Terminée par Lienard. [n.c., 1781.]

Engraving. Platemark: 290 x 365mm (11¼ x 14¼"). £460

Plate 105 of 'Voyage pittoresque ou Description des royaumes de Naples et de Sicile' published in Paris between 1781 and 1786. After Louis-Martin Berthault (1770 - 1823). Thirty principal sites and buildings shown in this detailed view are identified in the key below the image. Sites include; Entrée du Grand Port, Eglise St. Jean, Isle de Lazaret, Fort de Roccazoli, Port des Anglais, Arsenal des Galeries. A battle can be seen at sea in the distance.

Stock: 39555

652. **[St. Julian's Bay and Jesuit College, Malta.]**

[n.d., c.1850.]

Rare tinted lithograph. Sheet: 175 x 105mm, (7 x 4¼"). Trimmed to image. £160

A view over St Julian's Bay in Malta with a Jesuit college also depicted, several figures can be seen in the foreground as well as ships in the distance.

Stock: 39493

653. **Vue du fort Manoel & de l'Isle du Lazareth, dans le partie du Port de Malte appellée Marse Musciette. No.3.**

Desinée par Despréz. Gravé par Lienard.

Engraving. Sheet size: 205 x 295mm (8 x 11¾"). Trimmed inside plate at lower edge. £260

A view of Fort Manoela and Isle of Lazareth, as part of the Port of Malta, to the north west of Valletta, with figures walking in the foreground, and ships in the water beyond. The fort first saw use during the French invasion of Malta in June 1798, in the French Revolutionary Wars.

An illustration to 'Voyage pittoresque ou Description des royaumes de Naples et de Sicile' published in Paris between 1781 and 1786. After Louis Jean Deprez (1743 - 1804).

Stock: 39550

654. Vue de l'Isle & du Port de Malte. No.101.

Gravée par Berthault. terminée par Du Parc. [n.d., c.1781.]

Engaving. Sheet size: 210 x 290mm (8¼ x 11½").

Trimmed inside lower plate. £260

A view of the port of Valletta, Malta, with a number of vessels on the water, with Fort Manoela on the right.

An illustration to 'Voyage pittoresque ou Description des royaumes de Naples et de Sicile' published in Paris between 1781 and 1786. After Louis-Martin Berthault (1770 - 1823).

Stock: 39553

655. La ville de Monaco, vue de la mer.

D'après les croquis de M. Al Nègre. [Paris, c.1856.]

Wood engraving. Sheet 85 x 245mm (3¼ x 9¾"). Laid on card. £65

A view of Monaco from the sea, probably published in a French newspaper.

Stock: 39286

656. Monaco.

[German?, c.1884.]

Wood engraving. Sheet 165 x 200mm (6½ x 8"). Laid on card. £65

A view of Monaco-Ville, the old town on a fortified rock, probably published in a German newspaper.

Stock: 39287

657. Polonius.

Paul Decker inv. et delin. Philip Andreas Kilian sculpsit Cum Priv. Sac. Caes. Maj. / Martin Engelbrecht excudit Aug. Vind [c.1736]

Scarce engraving, sheet 360 x 405mm (14 x 16").

Trimmed inside platemark. Few fox marks top. £360

Allegory of Poland; plate from 'Laconicum Europae Speculum' (1736), a series of designs allegorizing European countries, after designs by Paul Decker (1685-1742), whose volumes 'Fürstlicher Baumeister' (1711) and 'Architectura Theoretica-Practica' (1720) were influential expositions of baroque architectural and design principles.

Stock: 38942

658. Srednik przy ujsciu Dubissy do Niemna. (G. Kowienska).

Rys. z natury Napoleon Orda. Lit. w Lit. M. Fajansa w Warszawie. [n.d. c.1875.]

Tinted lithograph. Sheet 255 x 300mm (10 x 11¾").

Repaired tear on left. £120

Seredžius in Lithuania, one of about 260 sketches by Napoleon Orda lithographed by Alojzy Misierowicz and published in Warsaw by Maksymilian Fajans in the 'Album widoków historycznych Polski' ('Album of Polish Historical Landscapes'), 1873-1883.

Orda (1807-83), a Polish-Lithuanian musician, pianist, composer and artist, went into exile after the failed November Uprising of 1830 against Russia, only returning in 1856 after a pardon from tsar Alexander II.

Stock: 38976

659. Cathédrale de Cracovie.

Ed. Montulé del. Brocas lith.

Lithograph. Sheet: 370 x 260mm, (14½ x 10"). Bit dusty left corner. £120

A view of the Royal Archcathedral Basilica of Saints Stanislaus and Wenceslaus on the Wawel Hill, in Krakow. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39446

660. Portugalliae Que Olim Lusitania, Novissima et Exactissima Description Auctore Vernando Alvaro Secco . . . anno 1600.

Baptista Doetecomius Sculp. [Amsterdam, Henricus Hondius, c.1636.]

Hand-coloured engraved map. 340 x 490mm (13½ x 19¼"). Split in upper centre fold. £350

A map of Portugal, engraved by Baptista van Doetecum in 1600 after Fernando Alvares Secco's map of 1561, here published in a German edition of the Mercator-Hondius atlas. It is one of the most striking of 17th century maps of Portugal, and one of the few in the atlas to be printed from a purchased plate rather than engraved in-house.

Stock: 39400

661. Igiora a Village near St Petersburg.

R. Johnston del.t. F.C. Lewis Sculp. [Pub. 1 June by J.J. Stockdale, 41 Pall Mall..]

Coloured aquatint. Sheet 190 x 265mm (7¼ x 10½").

Trimmed within plate, losing publisher's inscription £80

Igora, to the north of St Petersburg, from Robert Johnston's 'Travels through part of The Russian Empire and the Country of Poland along the Southern Shores of the Baltic'. *Abbey Travel 15*.

Stock: 38990

662. Moscou Vu de la Route de Kalouga.

Dessiné Pr Ed. de Montulé. Gravé par Paul Legrand.

Aquatint. Plate: 290 x 220mm, (11½ x 8¾"). Large margins. £140

A view of Moscow from the ancient Kaluga Road.

From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39450

663. Pl. 2. [Kazan from the North.] [&] Pl.3. [Kazan from the South].

Lith. de Thierry Frères à Paris. [Paris, n.d., c.1830.]

A rare pair of lithographs, with Cyrillic titles pasted on. Sheets 205 x 260mm (8 x 10¼"). £240

Two views of Kazan in Tartarstan, Russia, with the skyline dominated by the kremlin, a World Heritage Site.

Stock: 38995

664. Vue du Kremlin. Pl. 21.

Dess. par Ed. de Montulé. Imp. Lith de Langlume. Lith par Brocas.

Lithograph. Sheet: 370 x 270mm, (14½ x 10½"). Very large margins. £140

A view showing the Kremlin in Moscow. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39442

665. Vue Intérieure du Kremlin.

Dess. par Ed. de Montulé. Imp. Lith. de Langlumé. Lith par Brocas.

Lithograph. Sheet: 370 x 260mm, (14½ x 10"). Very large margins. £140

An interior view of the Kremlin in Moscow. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39447

666. Vue d'une Autre Porte du Kremlin. près du Manège.

Ed. de Montulé del. Alp. Leroy, lith. Lith. de Langlumé.

Lithograph. Sheet: 370 x 265mm, (14¼ x 10½"). Very large margins. £95

A view of a gate into the Kremlin in Moscow. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39452

667. Vue du Monument et la Porte Sainte.

dess. par Ed de Montulé. Imp. Lith de Langlumé. Lith par Brocas.

Lithograph. Sheet: 370 x 265mm, (14¼ x 10½"). Very large margins. £130

A view of St Basil's Cathedral and Red Square in Moscow. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39453

668. Château de Petrovskoi, où séjourna quelque temps Napoléon.

Ed. de Montulé del. Lith de Langlumé. Brocas lith.

Lithograph. Sheet: 370 x 260mm, (14½ x 10"). Very large margins. £140

A view of the Petrovsky Palace in Russia. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in

1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39445

669. Vue de Smolensk. Coté du Dniéper.

dess. par ed de Montulé. Imp. Lith. de Langhume. Lith par Brocas.

Lithograph. Sheet: 370 x 260mm, (14½ x 10"). Very large margins. £120

A view of the town of Smolensk in Russia. From 'Voyage en Angleterre et en Russie, pendent les années 1821, 1822 et 1823' by Edouard Montulé published in 1825 in which he described his travels to Great Britain and Eastern Europe.

Stock: 39443

670. The City of St Petersburg.

Eng.d by Mr Hunt. London, Published by G. Virtue, 26 Ivy Lane, & Bath Street, Bristol.

Aquatint. Sheet 130 x 210mm (5 x 8¼"). Trimmed within plate. £95

A slightly elevated view, looking down on ships in front of the Admiralty, in very choppy seas.

Stock: 38982

671. Hermitage.

R. Johnston del.t. H. Dawe Sculp. Pub. 16 June by J.J. Stockdale, 41 Pall Mall.

Coloured aquatint. Sheet 190 x 265mm (7¼ x 10½"). £130

A view of the Hermitage, St Petersburg, from the Neva, , from Robert Johnston's 'Travels through part of The Russian Empire and the Country of Poland along the Southern Shores of the Baltic'. *Abbey Travel 15*.

Stock: 38991

672. Georgian Nobleman's House in Tiflis.

Graeb, del. [n.d., c.1854.]

Chromolithograph. Sheet size: 220 x 135mm (8½ x 5¼"). 'New College London' stamp on reverse. £60

Plate 8 from 'Transcaucasia: Sketches of the nations and races between the Black sea and the Caspian', by August Haxthausen, published 1854.

After Carl Georg Anton Graeb (1816-1884)

Stock: 39055

673. View of Tiflis.

Graeb, del. [n.d., c.1854.]

Chromolithograph. Sheet size: 135 x 220mm (5¼ x 8½"). 'New College London' stamp on reverse. £90

Plate 44 from 'Transcaucasia: Sketches of the nations and races between the Black sea and the Caspian', by August Haxthausen, published 1854.

After Carl Georg Anton Graeb (1816-1884)

Stock: 39056

674. Suecus.

Paul Decker del. Andreas Hoffer sculpsit Cum Priv. Sac. Caes. Maj. / Martin Engelbrecht excudit Aug. Vind [c.1736]

Scarce engraving, sheet 360 x 405mm (14 x 16"). Trimmed inside platemark. Few fox marks bottom.

£360

Allegory of Sweden; plate from 'Laconicum Europae Speculum' (1736), a series of designs allegorizing European countries, after designs by Paul Decker (1685-1742), whose volumes 'Fürstlicher Baumeister' (1711) and 'Architectura Theoretica-Practica' (1720) were influential expositions of baroque architectural and design principles.

Stock: 38943

675. **Seville.**

J.J. [n.d., c.1840.]

Pencil, ink and watercolour. Sheet 270 x 200mm (10½ x 8"). Laid on album paper. £70

A flamenco dancer, with castanets.

Stock: 39089

676. **Sinagoga Mayor de Toledo, Hot Iglesia de Sn. Benito Abad Vulgo N.S. del Transito.**

G.P. de Villa Amil dibujo. Lith par Assenileau et Bayot. Paris, chez A Hauser, boul des Italiens, 11. Imp Lemercier, Bernard et Ce. a Paris. [n.d., c.1842.]

Tinted lithograph. Collector's stamp on reverse of 'Charles Jacob Rosenbloom'. 'España Artística Y Monumental' blind stamp below image. Sheet size: 535 x 375mm (21 x 14¾"). Small tear in left edge of sheet. £220

A plate from 'España artística y monumental' (Artistic and Monumental Spain) by Jenaro Pérez Villaamil (1807-54), regarded as one of the foremost painters of the Galician Romantic Movement, depicting the interior of the Santa María la Blanca, a former synagogue in Toledo, Spain. Erected in 1180, it is disputably considered the oldest synagogue building in Europe still standing. Titles in Spanish and French below.

Stock: 39560

677. **Primera Sinagoga de Toledo hoy Santa Maria la Blanca.**

G.P. de Villa Amil dibujo. Lith par Jacottet et Bayot. Paris, chez A Hauser, boul des Italiens, 11. Imp Lemercier, Bernard et Ce. a Paris. [n.d., c.1842.]

Tinted lithograph. Collector's stamp on reverse of 'Charles Jacob Rosenbloom'. Sheet size: 375 x 535mm (14¾ x 21"). Small tear in left edge of sheet. £220

A plate from 'España artística y monumental' (Artistic and Monumental Spain) by Jenaro Pérez Villaamil (1807-54), regarded as one of the foremost painters of the Galician Romantic Movement, depicting the Santa María la Blanca, a former synagogue in Toledo, Spain. Erected in 1180, it is disputably considered the oldest synagogue building in Europe still standing. Titles in Spanish and French below.

Stock: 39558

678. **Bex.**

Martens del. Imp. Lemercier Paris. [n.d., c.1853.]

Tinted lithograph. Sheet 165 x 210mm (6½ x 8¼").

£95

The village of Bex, in the Vaud district of Switzerland.

Stock: 38977

679. **Delémont.**

Dessiné d'après nature par P. Birmann. Fr: Hegi sculpsit. se trouve à Basle chez P. Birmann. [1802.] Aquatint printed in sepia. Sheet 170 x 370mm (6¾ x 14½"). Some foxing. Very large margins. £160

A view of Delémont, the capital of Jura canton. Plate 1 of 'Voyage pittoresque de Basle a Bienne par les vallons de Mottiers-Grandval'.

Stock: 39239

680. **Environs de Münchenstein.**

Dessiné d'après nature par P. Birmann. Fr: Hegi sculpsit. se trouve à Bâle chez P. Birmann. [1802.] Aquatint printed in sepia. Sheet 245 x 360mm (9¾ x 14"). With large margins. Splits in platemark and a tear taped. £160

A view of Münchenstein, just to the south of Basel.

Plate 1 of 'Voyage pittoresque de Basle a Bienne par les vallons de Mottiers-Grandval'.

Stock: 39238

AFRICA, AMERICA, ASIA & THE PACIFIC

681. **Porto Praya in the Island of St. Jago.**

Drawn by W. Alexander. Engraved by T. Medland.
Published June 4th 1806, by Mess.rs Cadell & Davies
Strand, London.

Coloured aquatint. Sheet 210 x 270mm (8¼ x 10½").
Trimmed within plate. £120

A view from the sea of Porto Praya, capital of St Jago
in the Cape Verde Islands, published in John Barrow's
'Voyage to Cochinchina in the years 1792 and 1793'
*Abbey Travel 515: 'The aquatinting is of excellent
quality'.*

Stock: 39222

682. **A View of Freetown, Sierra Leone, Dedicated by permission to the Right Hon.ble Lord Glenelg Her Majesty's Principal Secretary of State for Colonies by Patrick Leigh Strachan Esq.r. Private Secretary to His Excellency Rich.d Doherty, Governor in Chief of the Western Coast of Africa &c. &c. &c.**

Painted by W.J. Huggins. Marine Painter to His late
Majesty Will.m IV from a sketch by P.L. Strachan,
Esq.r. Engraved by F. Duncan. Published for him at
105 Leadenhall Street, London. Sept 14th 1832.
Extremely scarce aquatint, printed in colours with fine
hand finishing. Sheet size: 435 x 660mm (17¼ x 26").
Trimmed within plate. £950

A view of the port and colony of Freetown, Sierra
Leone. The figures in the foreground depict, on the left,
two Europeans conversing with a 'Mandingo man and a
liberatred African woman', and in the centre 'Shebro
woman, a Foulah man, and a Kroo man', inhabitants of
Freetown. Buildings on the opposite shore in the
distance include the church missionary house, a
'Liberated African Department Store', the military
hospital, a number of barracks, and many others.

A numbered key is inscribed below the image.
From 1808 to 1874, Freetown served as the capital of
British West Africa and as the base for the Royal
Navy's West Africa Squadron, which was charged with
enforcing the ban on the slave trade.

Stock: 37833

683. **The Unfortunate Death of Major Andre [with 'The Manner in which the American Colonies Declared themselves Independant of the King of England, throughout the different Provinces, on July 4 1776]**

Hamilton delin Goldar sculp [both from Barnard's New
Complete & Authentic History of England, 1783]
Two engravings, both approx 180 x 125mm (7 x 5").
Both trimmed to image, losing text and border, and
glued to backing sheets. With text for the Death of
Major Andre glued to sheet separately. £490

Two scenes of American interest, from Edward
Barnard's history of England (1783). The first shows
Americans celebrating the Declaration of Independence
in 1776 (one person waves a flag while another holds a
sign reading 'America Independant 1776') while the

second shows the hanging of John André at Tappan,
New York on 2 October 1780.

André, an army officer and spy, was aide-de-camp of
Henry Clinton, commander-in-chief of British forces in
America from 1778. In this capacity André handled the
correspondence between Clinton and various American
spies, and also negotiated with General Benedict
Arnold, who was planning to surrender to the British
the fort at West Point, New York. André was on his
way to a personal interview with Arnold when,
disguised as a civilian, he was seized by American
militiamen. He was brought before a military board
convened by George Washington, found to have acted
in the character of a spy, and sentenced to hanging.
André's actions were commemorated by a monument
erected in Westminster Abbey in London, where his
remains were transferred in 1821. *For André's
monument see ref. 121*

Stock: 39408

684. **Athabaliba ultimus Rex Perunaorum.**

[Pieter van der Aa.] [n.d., c.1710.]
Fine engraving. Platemark: 285 x 170mm (11¼ x 6¾").
Very large margins. £240

A portrait of Atahualpa, the last Incan king (1497-
1533), executed by the Spanish conquistadors.
Plate 10 from the scarce series of historical portraits,
'Principum et illustrium quorundam virorum. Qui in
Europa alibique terrarum, qua fama, qua eruditione
celebres fuerunt, verae imagines', published Pieter van
der Aa (1659 - 1733) c.1710.

Stock: 39277

685. **Christofel Colonus.**

[Pieter van der Aa.] [n.d., c.1710.]
Fine engraving. Platemark: 295 x 170mm (11½ x 6¾").
Very large margins. £260

Portait of Christopher Columbus (1451- 1506), with a
sextant in hand and sea charts before him. Within a
decorative oval made up of sea monsters on either side,
while one of his ships sails in the background
Plate 23 from the scarce series of historical portraits,
'Principum et illustrium quorundam virorum. Qui in
Europa alibique terrarum, qua fama, qua eruditione
celebres fuerunt, verae imagines', published Pieter van
der Aa (1659 - 1733) c.1710.

Stock: 39271

686. **David Crockett's Fight for Bear-Meat. Sporting Anecdotes. The Hardest Fend Off!! [...]**

Drawn & Engraved by H. Alken Published March 1st
1839 by R. Ackermann at his Eclipse, Sporting
Gallery, 191, Regent St.

Aquatint printed in colour with gum arabic, platemark
280 x 380mm (11 x 15"). Crease through centre; on
Whatman paper watermarked 1837. £450

Davy Crockett, American frontiersman, soldier, and
politician, encountering a bear. He approaches the bear,
which has one of Crockett's dogs in its clutches.

Print made by Henry Alken (1785-1851), painter and engraver who specialised in hunting, coaching, racing and animal subjects. His work was highly sought-after in sporting circles, particularly amongst the huntsmen who gathered at Melton Mowbray. *For another plate from the same series see ref 65.*
Stock: 39541

687. **Muteczuma Rex ultimus Mexicanorum.**

[Pieter van der Aa.] [n.d., c.1710.]
Fine engraving. Platemark: 295 x 175mm (11½ x 7").
Very large margins. £260
Moctezuma II (c.1466 - 1520), the great grandson of Montezuma I, as the ninth ruler of Tenochtitlan, Mexico, reigning from 1502 to 1520. The last King of the Aztecs.
Plate 65 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.
Stock: 39282

688. **[Jean Ribault at Charlesfort.]**

[from a wall map by Abbé Jean Baptiste Louis Clouet.] [n.d., c.1785.]
Engraving. Sheet 140 x 150mm (5½ x 6"). Trimmed from a larger sheet, mounted on card. £450
A vignette scene of Jean Ribault (1520-65) at Charlesfort, the settlement he founded in Florida (but now South Carolina), shown on good terms with the local native Americans. Unfortunately relations were not so good with the Spanish: following the destruction of his fleet by a hurricane Ribault surrendered his destitute army to a Spanish force, who promptly knifed Ribault and his predominately Huguenot followers. This is one of twenty vignette scenes decorating the borders of Abbé Clouet's wall map of the Americas, 'Carte d'Amerique Divisee en ses Principaux Pays Dressee sur les Memoires les Plus Recents...'.
Stock: 39090

689. **The Webster Vase.**

Published by N. Dearborn & Son 53 Washington St. Boston. Mass. and 164 Broadway, New York, 1839.
Rare engraving on card. Platemark: 130 x 180mm (5 x 7"). £220
Daniel Webster (1782 - 1852) was a leading American senator and statesman during the era of the Second Party System. He was the outstanding spokesman for American nationalism with powerful oratory that made him a key Whig leader. He spoke for conservatives, and led the opposition to Democrat Andrew Jackson and his Democratic Party.
This scarce commemorative print includes an illustration of 'The Webster Vase' in the centre, presented by the citizens of Boston to Daniel Webster in 1835, 'Memoir of Mr. Webster' to the left, 'Mr. Webster's Speeches' to the right, and an 'Extract from Mr. Webster's Speech in Congress, Jan.y 1830 below. American interest.
Stock: 39052

690. **Der Herico Das merckwürdigste von der Nation und dem Lande**

[Erfurt, published by J.M. Funck, 1723]
Very rare wood engraving and letterpress, printed area 320 x 180mm (12½ x 7"). Time stained. £320
Image and letterpress on native American indians, from J.M. Funcks' 'Neu-eröffnetes Amphitheatrum' (1723), on the inhabitants of various parts of the world.
Stock: 38941

691. **Matoaka Als Rebecca Filia Potentiss Princ: Powhatani Imp: Virginiae. Aetatis suae 22. Ao. 1616. Matoaks als Rebecka daughter to the mighty Prince Powhatan Emperour of Attanoughkomouck als virginia converted and baptized in the Christian faith, and wife to the worll. Mr. Joh Rolff.**

Pub.d Aug.t 10. 1793 by W. Richardson Castle St. Leicester Square.
Engraving. Platemark: 175 x 145mm (7 x 5¾"). Large margins. £120
Matoaka (1595 - 1617) is the legendary 'Pocahontas', a young emissary between native tribes and English settlers in the early days of colonial Virginia. She was the daughter of Powhatan, an important chief of several tribes of Algonquian Indians in the Chesapeake Bay region. According to some accounts in 1613 she was kidnapped by Captain Samuel Argall and held as a bargaining tool in dealings with her father and in captivity was baptized and christened Rebecca. In 1614 she married John Rolfe and was among a group of Algonquian Indians taken to London and presented to King James I. After seven months in England, Rolfe decided take his family back to Virginia and set sail in March of 1617. Pocahontas immediately became gravely ill and the ship went ashore at Gravesend, where she died. *Hind vol.II p.266: 47.*
Stock: 38885

692. **Mt. Sir Donald & Illecillewaet Glaceier, Selkirk, Canada**

[Anon, c.1910]
Etching, platemark 140 x 190mm (5½ x 7½"). Rare. £220
View in the Selkirk Mountains, a mountain range spanning Idaho, Washington and southeastern British Columbia. They were named after Thomas Douglas, 5th Earl of Selkirk (1771-1820), a Scottish philanthropist who founded immigrant settlements in Canada. Mount Sir Donald is named after Donald Alexander Smith (1820-1914), head of the syndicate which funded the Canadian Pacific Railway.
Stock: 39542

693. **Hoylestown, St John's Harbour, Newfoundland [pencil]**

A.E. Harris. [pencil] [n.d., c.1930.]
Scarce etching, signed by the artist. 175 x 225mm (7 x 9"). Very large margins. £190
Albert Edward Harris, an English engineer, lived locally between 1929 and 1933. After his death his paintings and etchings were left in trust to the Newfoundland Art Society (which he had helped

found) and eventually transferred to the provincial government's Cultural Affairs Division.

Stock: **38925**

694. [The Great Fall, Niagara.]

Mrs. Stenhouse, a memento of her old friend W. Forrest H.R.S.A. [In pencil below image to the right.] Published by M. Knoedler & Co. New York. Entered according to Act of Congress in the year 1875, by M. Knoedler & Co. in the office of the Librarian at Washington.

Engraving. Laid, on India paper. Printed area: 255 x 555mm (8¾ x 21¾"). Sheet size: 490 x 765mm (19¼ x 30"). £480

View of Niagara Falls with a faint rainbow seen at left. A lighthouse and houses can be seen on the shore in the background. Dark clouds are in the sky to the right. After American painter Frederic Edwin Church (1826 - 1900), a central figure in the Hudson River School of American landscape painters.

Stock: **39549**

695. Trinity College, Toronto, Upper Canada.

[n.d., c.1852.]

Wood engraving. Sheet 130 x 205mm (5¼ x 8").

Scarce. £65

An Anglican college founded in 1851 by Bishop John Strachan after the secularisation of the University of Toronto. It was opened to students on January 15, 1852.

Stock: **38835**

696. Americus Vesputius.

[Pieter van der Aa.] [n.d., c.1710.]

Fine engraving. Platemark: 285 x 170mm (11¼ x 6¾").

Very large margins. £320

A half length portrait of Italian explorer, financier, navigator and cartographer Amerigo Vespucci (1454 - 1512), seated at a table with an open atlas, a globe, and a compass. Within an oval decorated with sea monsters. The continent of America was named after Vespucci, who played a prominent role in exploring the New World.

Plate 8 from the scarce series of historical portraits, 'Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, qua fama, qua eruditione celebres fuerunt, verae imagines', published Pieter van der Aa (1659 - 1733) c.1710.

Stock: **39273**

697. Aguas Calientes.

D.T. Egerton 1840. [Published by D.T. Egerton, at No. 5, Tavistock Row, Covent Garden, July 1st 1840.

Printed by James Holmes, 4, Took's Court, Chancery Lane.

Extremely rare tinted lithograph with hand colour. 420 x 605mm (16½ x 23¾"), trimmed to image and mounted on card, as issued. With later mount stuck on. Slight spotting. £850

View of Aguas Calientes ('Hot Springs') apparently during a state visit, with the inhabitants on their knees as a coach arrives.

One of twelve large lithographs which comprised 'Egerton's Views in Mexico', produced and published

by Daniel Thomas Egerton in 1840. Egerton (1797-1842) first moved to Mexico in 1831 after separating from his wife and thereafter spent most of his time there, punctuated by returns to London where he exhibited and published works on Mexican subjects. He finally settled in the village of Tacubaya near Mexico City in 1840, soon after the publication of his 'Views', but was murdered by bandits near Tacubaya in 1842.

A related painting by Egerton inscribed 'The Valley of Mexico' and dated 1838 was sold at auction in 2011.

Abbey 670. See 38822 & 2 others.

Stock: **38823**

698. Guanajuato.

D.T. Egerton 1840. ['4' reversed.] [Published by D.T. Egerton, at No. 5, Tavistock Row, Covent Garden, July 1st 1840. Printed by James Holmes, 4, Took's Court, Chancery Lane.

Extremely rare tinted lithograph with hand colour. 420 x 605mm (16½ x 23¾"), trimmed to image and mounted on card, as issued. £860

View of Guanajuato, one of twelve large lithographs which comprised 'Egerton's Views in Mexico', produced and published by Daniel Thomas Egerton in 1840. Egerton (1797-1842) first moved to Mexico in 1831 after separating from his wife and thereafter spent most of his time there, punctuated by returns to London where he exhibited and published works on Mexican subjects. He finally settled in the village of Tacubaya near Mexico City in 1840, soon after the publication of his 'Views', but was murdered by bandits near Tacubaya in 1842.

A related painting by Egerton inscribed 'The Valley of Mexico' and dated 1838 was sold at auction in 2011.

Abbey 670. See 38823 & 2 others.

Stock: **38822**

699. The Sugar Loaf Rock _ Rio de Janeiro.

W. Gore Ousley Del. J. Needham Lith. Printed at 10 St. Martins Lane. [n.d., c.1852.]

Rare hand coloured lithograph. Printed area: 225 x 300mm (8¾ x 12¾"). Unexamined out of frame. £580

A plate from 'Views in South America, from original drawings made in Brazil', by Sir William Gore Ousley, a British diplomat who served in various roles in Washington, D.C., Rio de Janeiro and Buenos Aires A pictureque view of Sugarloaf Mountain, Rio de Janeiro, Brazil, at the mouth of Guanabara Bay.

Stock: **39382**

700. Vista de la Ciudad de Santiago de Chile desde la falda del Cerro de Santo Domingo.

Brambila lo delineo y gravo. [n.d., c.1800.]

Rare aquatint & etching, very scarce. Sheet 290 x 390mm (11½ x 15"). Old ink mss. under title. £360

A view of Santiago in Chile, from the scientific voyage of Alessandro Malaspina, 1789-1794.

After five years at sea Malaspina returned home in 1794 and found the political situation of Spain not to his liking: his liberal tendencies led to his imprisonment in 1796 and exile after his release in 1802. His seven-volume account of his expedition was suppressed and remained unpublished until the late

19th century. Fernando Brambila (1763-1834) was the expedition's artist.
Stock: 39001

701. The celebrated Graman Quacy.

Blake Sculp.t. London, Published Dec.r 2nd 1793, by J. Johnson, St. Paul's Church Yard.

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £110

A full length portrait of Graman Quassi (also spelled Quacy) (c.1690 - c.1780), a Surinamese healer, botanist, and slave, who participated in the wars against the Saramaka maroons as a scout and negotiator for the Dutch.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38905

702. The skinning of the Aboma Snake, shot by Cap. Stedman.

Blake Sculp. [n.d., c.1793.]

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £140

A snake is hung by the neck from a tree with a man who has climbed up, skinning it, as Stedman watches from below.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38904

703. A private Marine of Col. Fourgeouds' Corps.

Blake Sculp.t. [n.d., c.1793.]

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £120

A soldier holding a gun, facing the viewer, with a fort in the distance to the left, and a ship at sea to the right.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38909

704. A Surinam Planter in his Morning Dress.

Blake Sculp.t. [n.d., c.1793.]

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £140

A Surinam planter on his estate in his morning dress. Stedman goes to great lengths to describe the exact attire 'which consists of a pair of the finest Holland trowsers, white silk stockings, and red or yellow Morocco slippers; the neck of his shirt open, and nothing over it, a loose flowing night-gown of the

finest India chintz excepted. On his head is a cotton night-cap, as thin as a cobweb, and over that an enormous beaver hat,.....with a pipe in his mouth, which almost every where accompanies him, and receiving a glass of Madeira wine and water, from a female quaderoon slave, to refresh him during his walk'.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38906

705. A Coromantyn Free Negro, or Ranger, armed.

Blake Sculp.t. [n.d., c.1793.]

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £140

A man with a gun on his shoulder smoking a pipe, facing the viewer, with other armed figures in the distance.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38908

706. Family of Negro Slaves from Loango.

Blake Sculp.t. [n.d., c.1793.]

Engraving. Sheet size: 260 x 210mm (10¼ x 8¼").
Trimmed inside plate. £140

A family of slaves, with the father, pregnant mother, and two children. Details include a basket of fish, basket of fruits, spindle, tattoos, including a brand of the initials 'JGS' (John Gabriel Stedman), and a tobacco pipe.

A plate from the first volume of J.G.Stedman's 'Narrative of a five years' expedition against the revolted slaves of Surinam' (London 1796).

'Blake's sixteen engravings are ranked among his "most interesting and important book illustrations".

(Ryskamp, p.10)

Stock: 38907

707. Washington. 32. Capitol. (East View)

Drawn from nature by Aug. Köllner. Lith by Deroy. Printed by Cattier. New-York & Paris; published by Goupil, Vilbert & Co. Entered according to act of congress, in the year 1848, by Aug. Köllner, in the clerk's office of the district court for the southern district of New-York.

Tinted lithograph with hand colour. Printed area 245 x 295mm (9¾ x 11½"). Large margins. £420

The United States Capitol, home of Congress, shown less than a decade before the depicted dome was demolished and the present one built.

Lithographed by Isidore-Laurent Deroy (1797-1886) after August Köllner (1813-1906). Köllner, born in Württemberg and emigrated to America in 1839, made over a hundred drawing of American and Canadian

cities, sending them to Paris to be lithographed. 54 were published, between 1848 and 1851.
Stock: 38935

708. The Spot where Gen.al Burgoyne surrendered to Gen.al Gate [parallel text in French, Latin and German] Amérique Septentrionale Etat de New-York.

Dessiné d'après matire par J. Milbert Lithographié par L. Sabatier fig. par V. Adam Imp. lith. de Bove dirigée par Noel ainé et C.e

Lithograph on india, printed area 250 x 320mm (9¾ x 12½"). £260

View in Saratoga, New York, where the British General John Burgoyne surrendered to American General Horatio Gates at the end of the Battles of Saratoga on October 17, 1777.

Plate from 'Itineraire pittoresque du fleuve Hudson et des parties laterales de l'Amérique du Nord, d'après les dessins originaux pris sur les lieux. Atlas.'

Lithographed after a drawing by Jacques Gérard Milbert (1766-1840). In 1800 Milbert was designated to be official artist on a voyage to the South Pole but poor health forced him to stop in Ile-de-France, where he spent the next two years. In 1815 he travelled to North America, spending seven years there. *For another plate from the same volume see ref 4233.*
Stock: 39540

709. Albany. 39. General View.

Drawn from nature by Aug. Köllner. Lith by Deroy. Printed by Cattier. New-York & Paris; published by Goupil, Vilbert & Co. Entered according to act of congress, in the year 1850, by Aug. Köllner, in the clerk's office of the district court for the southern district of New-York.

Tinted lithograph with hand colour. Printed area 245 x 295mm (9¾ x 11½"). Large margins. £420

A view of Albany from the Hudson River, with 'Sun', a paddle steamer, mid-stream.

Lithographed by Isidore-Laurent Deroy (1797-1886) after August Köllner (1813-1906). Köllner, born in Württemberg and emigrated to America in 1839, made over a hundred drawing of American and Canadian cities, sending them to Paris to be lithographed. 54 were published, between 1848 and 1851.
Stock: 38934

710. [The Discovery of America] [America / Americen Americus rexit, / Semel vocauit inde semper excitam]

Ioannes Strada. inven. Theodor Galle sculp. Phls Galle excud [n.d. c.1600.]

Rare engraving, sheet 185 x 270mm (7¼ x 10½").

Trimmed, losing text below image; glued to backing sheet at top corners. £490

The discovery of America: Amerigo Vespucci, holding a banner and staff, addresses a naked female (representing America) on a hammock. Vespucci's ship is on the far left, and wild animals and a group of cannibals (roasting body parts over a fire) populate the landscape.

Plate one from 'Nova Reperta', a series of twenty prints illustrating new inventions and discoveries, after designs by Jan van der Straet (Stradanus). This impression is from the first publication by Philips Galle (a later edition was published by his son Theodor).
Stock: 38866

711. Havannah.

Fisher, Son & Co, London, 1829.

Steel engraving. 190 x 250mm (7½ x 9¾"). £70

The entrance of Havana Harbour from the sea.

Stock: 38837

712. Cascade on the Ys River. Jamaica.

[n.d., c.1830.]

Very scarce & rare lithograph. Sheet: 160 x 105mm, (6¼ x 4¼"). Trimmed to printed area. £85

A view of the series of eight waterfalls on the YS river in Jamaica. The YS river was named after the area's original landowners John Yates and Richard Scott.

Stock: 39473

713. A Bedouin Woman. A Bedouin Arab.

Pub.d by R. Ackermann, London, 1821.

Coloured engraving. Sheet 135 x 85mm (5¼ x 3¼"). £60

An bedouin arab man, woman and child. From 'The World in Miniature; edited by Frederick Shoberl', containing a translation of Castellan's 'History of the Turks'.

Stock: 39154

714. A Bedouin Woman. Making Butter.

Pub.d by R. Ackermann, London, 1821.

Coloured engraving. Sheet 135 x 85mm (5¼ x 3¼"). £60

An Bedouin arab woman making butter in an animal skin hung from a tree. From 'The World in Miniature; edited by Frederick Shoberl', containing a translation of Castellan's 'History of the Turks'.

Stock: 39153

715. Veprus [?] Armeno.

[n.d., c. 1830.]

Pen and ink with watercolour. Sheet 215 x 160mm (8½ x 6¼"). £80

A fine sketch of an Armenian priest in brightly-coloured robes.

Stock: 38007

716. [Armenian priest?]

[n.d., c. 1830.]

Pen and ink with watercolour. Sheet 215 x 160mm (8½ x 6¼"). £80

A fine sketch of an Armenian priest in brightly-coloured robes.

Stock: 38008

717. [A Chinese archer.]

[London: John Ogilby, 1673.]

Engraving. 130 x 165mm (5¼ x 6½"). Trimmed from a larger sheet. £60

A view from Jan Nieuhoff's account of first embassy of the Dutch East India Company to China, as published in Ogilby's English edition.

Stock: **38853**

718. The Great Wall of China.

La Grande Muraille de la Chine. Die grosse Mauer in China. Fisher, Son & C.o. London & Paris. [n.d., c.1843.]

Engraving. Sheet: 270 x 215mm, (10½ x 8½"). £60

A view of the Great Wall of China in which a procession of people, including figures carried in sedan chairs, are depicted.

Stock: **39465**

719. Ienping.

[London: John Ogilby, 1673.]

Engraving. 130 x 165mm (5¼ x 6½"). Trimmed from a larger sheet. Brown mark in centre. £90

A view from Jan Nieuhoff's account of first embassy of the Dutch East India Company to China, as published in Ogilby's English edition.

Stock: **38851**

720. Une Porte de Peking.

Rouargue frères del. et sc. Imp.me F. Chardon ainé 30 Hausefeuille à Paris.

Steel engraving. Sheet 155 x 260mm (6¼ x 10¼"). £75

A bridge approaching a gate through the walls of Peking.

Stock: **39152**

721. [A Culprit before a Magistrate.]

Engraved by Dudley, for W. Miller, Old Bond St. London, Jan.y 1 1801

Aquatint engraving with fine hand-colouring, sheet 250 x 345mm (9¾ x 13½"). £180

Plate one (of twenty-two) from 'The Punishments of China' by George Henry Mason, published in 1804. A legal image. *Abbey 532.1*

Stock: **38954**

722. Shanghae. One of the Five Ports opened by the Late Treaty to British Commerce.

Drawn by B. Clayton from an original Painting by Piqua. On Stone by Dean & Co. London, Dean & Co. Threadneedle Street. [n.d., c.1845.]

Tinted lithograph. Sheet 165 x 230mm (6½ x 9"). £130

A view of Shanghai soon after it was opened to European trade after the First Opium War, with junks filling the foreground.

Stock: **39345**

723. Shanghai.

[n.d., c.1880.]

Wood engraving. Sheet 75 x 230mm (3 x 9"). £160

A view of Shanghai as a westernised city, with clippers and steamers, a very rare letterhead.

Stock: **39346**

724. Tungchang.

[London: John Ogilby, 1673.]

Engraving. 130 x 165mm (5¼ x 6½"). Trimmed from a larger sheet. £120

A view from Jan Nieuhoff's account of first embassy of the Dutch East India Company to China, as published in Ogilby's English edition.

Stock: **38850**

725. Jerusalem, with the Mount of Olives.

W. Clerk, lith, 202 High Holborn.

Lithograph. Sheet: 275 x 210mm, (11 x 8¼"). £90

A view across Jerusalem to the Mount of Olives on the east of the Old City, several figures are depicted on the road heading toward the city.

Stock: **39489**

726. Jerusalem, from the Mount of Olives.

W. Clerk, lith, 202 High Holborn.

Lithograph. Sheet: 275 x 210mm, (11 x 8¼"). £90

A view of Jerusalem from the Mount of Olives on the east of the Old City, several figures are depicted on the road heading toward the city.

Stock: **39482**

727. The Young Civilians Toilet. Anglo Indians. Plate 1.

Drawn by W. Taylor Esq.r Bengal Civil Service. Litho by J. Bouvier. Published Feb.y 1st 1842 for the Proprietor by T. McLean 26 Haymarket. Printed at the Gen.l Lith.s Estab.t 70 St. Martins Lane.

Lithograph. Sheet size: 355 x 275mm (14 x 10¾"), with large margins. £180

Plate 1 from 'Sketches Illustrating the Manners & Customs of the Indians and Anglo Indians', published in 1842, after sketches made by William Tayler (1808–1892) who entered the service of the East India Company in 1829, and according to DNB 'his official career had been uneventful, though he made friends in high quarters by his skill as a portrait painter, and some enemies by a turn for caricature.' His actions during the mutiny enforced his retirement in 1859. *Abbey Travel 465*

Stock: **39317**

728. Approach to the Monsoon. Bombay Harbour. From a Drawing by W. Westall, A.R.A.

Eng.d by T. Fielding. Col.d by J.B. Hogarth. London, Pub.d by R. Ackermann, Strand, 1826.

Hand coloured aquatint; watermark J. Whatman 1826. Sheet size: 260 x 325mm (10¼ x 12¾"). Trimmed within plate. £260

Plate two of Robert Melville Grindlay's 'Scenery, Costumes and Architecture chiefly on the Western Side of India'. The approach of monsoon on the Western Coast of India, Grindlay writes, 'is indicated by vast masses of clouds, which, for many days previous to the bursting of the monsoon, collect over the Ghats or Mahratta mountains, assuming an awful and threatening appearance. After a period of nearly eight months of almost total absence of rain, it descends with a violence unknown beyond the tropics, producing an effect ... which has the appearance of magic; the

surface of the earth ... assumes, in the short space of three or four days the most brilliant verdure.' Grindlay (1786-1877) worked for the East India Company and was an artist in his spare time. During his stay in India he made a large collection of sketches and drawings. *BL: X400(2)*.
Stock: 39044

729. 7. Draveda Bramin Travelling.

Ackermann & Co. Exc.t London.
Coloured lithograph, sheet 260 x 180mm (10¼ x 7").
£120

A travelling Brahmin in southern India.

Stock: 39226

730. The High Court- Calcutta [ms lower right]

W.H. May 1886 English Etchings Part LXII [in image lower right]
Scarce etching, platemark 180 x 270mm (7 x 10½").
£140

The Calcutta High Court, built in 1862 as an exact replica of the Cloth Hall in Ypres, Belgium. By William Holmes May (1839-1920), member of the Royal Society of Painter-Etchers and Engravers, and editor of 'English Etchings'. *Guichard: Minor Etchers*
Stock: 39410

731. Great Pagoda, at Congeveram.

J. Wathen del.t. J. Clark direx.t. London Published by Black, Parry & Co, and Nichols & Co, 1814.
Hand coloured aquatint, printed areas 240 x 150mm (9½ x 6").
£110
From James Wathen's 'Journal of a voyage, in 1811 and 1812, to Madras and China, returning by the Cape of Good Hope and St. Helena' 1814. *Abbey Travel 517*.
Stock: 38994

732. [Indian? cemetery.] 'Amongst the stones that fallen decay, [/] Or yet their turbaned foreheads rear, [/] Some sculptured shafts some tablets say [/] A different race one flourished here. [/] Carlisle.

E.S. Dec. 1820.
Pencil sketch, sheet 235 x 350mm (9¼ x 13¾"). £160
A ruined cemetery with fallen headstones.
Stock: 39221

733. S.t John's Church, Jhelum, S.E. View.

Major Harley Maxwell E.I.C Engineers. W. Gauci, Lith. M&N Hanhart, Imp.t. [n.d., c.1860.]
Chromolithograph. Very rare. Sheet: 320 x 220mm, (12½ x 8½")
£130
A view of St. John's Church in the Jhelum cantonment in Pakistan. The church was built in 1860 to commemorate the 35 soldiers from the 24th Regiment of Foot who died during the Indian Rebellion of 1857.
Stock: 39470

734. Interior of the Cave Temple of Indra Subba at Ellora. From a drawing made on the spot by Capt. Grindlay for the Hon. Mrs Stewart Mackenzie.

Drawn by D. Roberts. Etch.d by T. Kearnan. Eng.d by H. Pyall. Published by Smith, Elder & Co. Cornhill London. [n.d., 1828-30.]

Aquatint on india. 370 x 310mm (14½ x 12¼"). £95
The interior of the Indra Sabha, a 9-10th century Jain temple in the Ellora Caves near Aurangabad in Maharashtra. However the statue is of Matanga on an elephant, not Indra. The ceiling carvings of lotus flowers (shown here) are particularly fine.
An early work of David Roberts (1796-1864), filling out Grindlay's original sketch for publication.
Stock: 39227

735. Mountains of Aboo in Guzerat.

London, Pub.d by R. Ackermann, Strand, 1826.
Hand coloured aquatint. Sheet size: 250 x 315mm (10 x 12¼"). Trimmed within plate. Some staining. £220
Plate 6 of Robert Melville Grindlay's 'Scenery, Costumes and Architecture chiefly on the Western Side of India'. This picturesque view shows Mount Abu, in the south of Rajasthan, close to the border of Gujarat. Grindlay (1786-1877) was only 17 when he arrived in India in 1803. He served with the Bombay Native Infantry from 1804 to 1820 and during this period made a large collection of sketches and drawings.
Stock: 39043

736. Bramin's Tomb, near the Road to Pondicherry.

J. Wathen del.t. J. Clark direx.t. London Published by Black, Parry & Co, and Nichols & Co, 1814.
Hand coloured aquatint, image 140 x 215mm. 5½ x 8½".
£80
From James Wathen's 'Journal of a voyage, in 1811 and 1812, to Madras and China, returning by the Cape of Good Hope and St. Helena' 1814. *Abbey Travel 517*.
Stock: 38993

737. Christ's Church, Seealkote. From South East.

Major Harle Maxwell, E.I.C Engineers. W. Gauci, Lith. M&N Hanhart, Imp.r. [n.d., c.1860.]
Lithograph. Very rare. Sheet: 325 x 225mm, (12¾ x 9"); with large margins. Repaired damage in margins.
£130
A view of Christ Church in Sialkot in Pakistan, now the Holy Trinity Cathedral Church.
Stock: 39490

738. The Tomb of the Favourite Sultana of Akber Khan at Acra.

Drawn by B. Clayton. On Stone by Dean & Co. London Dean & Co Threadneedle St. [n.d., 1846.]
Tinted lithograph. Sheet 155 x 215mm (6 x 8½"). £85
The Taj Mahal, from Julia Corner's 'The History of China and India'. *Abbey Travel 468*.
Stock: 38999

739. Ancient Temple at Hulwud. Painted by F. Witherington from a Drawing by Capt.n Grindlay.

Engraved by G. Hunt. Col.d by J. Hogarth. London, Pub.d by R. Ackermann, Strand, 1826.

Hand coloured aquatint. Sheet size: 290 x 330mm (11¼ x 13"). Trimmed within plate. Creases. £190
Plate 4 of Robert Melville Grindlay's 'Scenery, Costumes and Architecture chiefly on the Western Side of India'. Halvad was the former capital of Dhrangadhara state in Gujarat and was ruled by the Jhala Rajputs.
Grindlay (1786-1877) worked for the East India Company and was an artist in his spare time. During his stay in India, he made a collection of sketches and drawings.
Stock: 39042

740. **The Durwan.**

[Arabic signature of Fanny Parkes.] [London: Pelham Richardson, 1850.]
Rare coloured lithograph, sheet 270 x 170mm (10¾ x 6¾"). £65
An Indian gatekeeper.
From 'Wanderings of a Pilgrim in search of the Pictureseque During four and twenty years in the East with revelations of Life in the Zenana' by Fanny Parks (1794-1875), who lived in India 1822-1846. *Abbey Travel 476.*
Stock: 39224

741. **The Grass Cutter and Gram-Grinder.**

[Arabic signature of Fanny Parkes.] [London: Pelham Richardson, 1850.]
Rare coloured lithograph, sheet 270 x 170mm (10¾ x 6¾"). £65
An Indian man carrying cut grass on his head and a woman seated grinding chickpeas.
From 'Wanderings of a Pilgrim in search of the Pictureseque During four and twenty years in the East with revelations of Life in the Zenana' by Fanny Parks (1794-1875), who lived in India 1822-1846. *Abbey Travel 476.*
Stock: 39223

742. **Sircar.**

[Arabic signature of Fanny Parkes.] [London: Pelham Richardson, 1850.]
Rare coloured lithograph, sheet 270 x 170mm (10¾ x 6¾"). Paper lightly toned. Slight crease left corner. £65
An Indian accountant.
From 'Wanderings of a Pilgrim in search of the Pictureseque During four and twenty years in the East with revelations of Life in the Zenana' by Fanny Parks (1794-1875), who lived in India 1822-1846. *Abbey Travel 476.*
Stock: 39225

743. **Mr Ames House and Mill, at Pulo Penang.**

J. Wathen del.t. J. Clark direx.t. London Published by Black, Parry & Co, and Nichols & Co, 1814.
Hand coloured aquatint, image 140 x 215mm. 5½ x 8½". £180
From James Wathen's 'Journal of a voyage, in 1811 and 1812, to Madras and China, returning by the Cape of Good Hope and St. Helena' 1814. *Abbey Travel 517.*
Stock: 38992

744. **Singapore.**

C. Graham del. A.H. Payne sculps. London: Brain & Payne, 12 Paternoster Row. [n.d., c.1860.]
Steel engraving. Sheet 210 x 275mm (8¼ x 10"). Cut to platemark. £95
A view looking past the town of Singapore to the swarm of ships at anchor in the straits.
Stock: 39348

745. **[***] of Bogor in Java.**

Dec. 1820.
Pencil sketch, image 110 x 170mm, with indistinct title underneath. Pasted on album sheet. £120
A view of a farm between trees and mountains.
Stock: 39220

746. **[Bibliotheque Publique D'Abd'ul Hamid.] [Title in pencil below image.]**

C.N. Cochin Fils direx. D. Née Sculp. 1787. 1787.
Engraving, proof impression before titles. Platemark: 280 x 410mm (11 x 16"). Creases in lower left corner. £220
An interior view of the public library of Abdul Hamid I or Abd Al-Hamid I (1725 - 1789), the 27th Sultan of the Ottoman Empire, reigning over the Ottoman Empire from 1774 to 1789. After French engraver, designer, writer, and art critic Charles-Nicolas Cochin (1715 - 1790).
Stock: 39499

747. **Cavaliers du Kurdistan Dessin tiré de l'album du voyage en Perse du Commandant Duhouset**

Paris, L. Cremière édit 28 rue de Laval Imp. Lemercier & C.ie Paris
Chromolithograph, printed area 185 x 255mm (7¼ x 10"). Large margins. £95
Asian subject after a drawing by Emile Duhouset, a commandant in the French army who was part of the French military mission to Persia in 1859-60. In Persia he was appointed as Master-of-Arms to the Shah, and made numerous drawings recording his experiences.
See 39202 for Proof before letters.
Stock: 39201

748. **[Cavaliers du Kurdistan] [Dessin tiré de l'album du voyage en Perse du Commandant Duhouset]**

[Paris, L. Cremière édit 28 rue de Laval Imp. Lemercier & C.ie Paris]
Chromolithograph, printed area 165 x 255mm (6 x 10"). Proof before letters. Large margins. £130
Asian subject after a drawing by Emile Duhouset, a commandant in the French army who was part of the French military mission to Persia in 1859-60. In Persia he was appointed as Master-of-Arms to the Shah, and made numerous drawings recording his experiences.
See 39201 for lettered impression.
Stock: 39202

749. Départ pour la Chasse au Cerf, aux environs de Manille.

Lauvergne del. Himely sc. de Sainson Edit. / Finot imp. [c.1835]

Aquatint printed in brown, platemark 365 x 270mm (14¼ x 10½"). 'La Favorite' blindstamp lower edge; very large margins. £260

Deer-hunting on the outskirts of Manila, capital of the Philippines which were ruled by Spain at the time this print was made. Published in ' Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de sa Majeste La Favorite execute pendant les annees 1830, 1831, 1832 sous le commandement de M. Laplace'. The print was made from a drawing by Barthélémy Lauvergne (1805-71), who as an administrative officer in the navy travelled around the world making many drawings and paintings of distant lands.

Rare print of Manila during this period.

Stock: **38956**

750. Beirout, the Ancient Berothah. Bairuth et le Mont Liban.

W. H. Bartlett. J.B. Allen. Fisher, Son & C.o. London & Paris, 1840.

Engraving. Sheet: 280 x 200mm, (11 x 8"). £70

A view of Bierut in Lebanon showing the bay and the mountains beyond.

Stock: **39477**

751. Mount Lebanon.

[W. Clerk, High Holborn.]

Lithograph. Sheet: 200 x 185mm, (8 x 7¼"). Trimmed.

A view of the Mount Lebanon in Lebanon mountain range which runs parallel to the Mediterranean, it is on the slopes of Mount Lebanon that the last original Cedar of Lebanon groves exist.

Stock: **39481**

752. Damascus.

W. Clerk, lith, 202 High Holborn.

Lithograph. Sheet: 270 x 210mm, (10½ x 8¼"). £90

A view of Damascus in Syria in which two figures, one leading a camel, are depicted on the road.

Stock: **39488**

753. [Potala Palace, Lhassa] The Castle Bietalia wherin the great Lama Inhabitets.

[London: John Ogilby, 1673.]

Engraving. 105 x 165mm (4¼ x 6½"). Trimmed from a larger sheet. £180

A view from Father Athanasius Kircher's description of China, as published in Ogilby's English edition; Capital of Tibet.

Stock: **38852**

754. View of the Grand Signiors Seraglio at Constantinople. Engraved for Barlow's General History of Europe.

[n.d., c.1780.]

Engraving. 215 x 310mm (8½ x 12¼"). Large margins.

A view of the Topkapı Palace from across the Golden Horn.

Stock: **39155**

755. Seehaven von Constantinopel. Le Port de Constantinople.

Gemalt von Jacob Jacobs Nach d'Originale auf Stein gez. v. Emil Wagner. Verlag der K.B. Kunstanstalt v. Piloty & Loehle in Munchen. [n.d., c.1860.]

Chromolithograph. Printed area 500 x 610mm (19¾ x 24"). Some spotting in margins, with a few chips to the edges. £850

A large romantic view of the port of Istanbul at dusk, with the silhouette of the Hagia Sophia. The original painting, on wood, was in the collection of Ludwig I of Bavaria.

Stock: **38918**

756. Constantinopolis.

[After Cornelis de Bruyn, 1698.]

Engraving on three joined sheets, total dimensions approx 1860 x 295mm (73¼ x 11½"). Creases. £1200

Extraordinary long view of Istanbul originally published in the 'Reizen' (1698) of Dutch artist Cornelis de Bruyn (1652-1726/7). De Bruyn first visited Egypt and Asia Minor in the 1670s, where he gathered the information that informed the travelogue (with over 200 plates) 'Reizen van Corn. de Bruyn door de vermaardste deelen van Klein Asia, de eylanden Scio, Rhodus, Cyprus enz. mitsg. de voornaamste steden van Aegypten, Syrien en Palestina', published in Delft in 1698. After supervising the publication and its French translation (Delft, 1700), de Bruyn set off on another long voyage, from 1701-08. This time he travelled to Russia, Persia and the East Indies, and the travels led to another large volume, 'orn.de Bruins Reizen over Moskovie door Persie en Indie, verrykt met 300 konstplaten, vertoonende . . . voor al derz. oudheden, en wel voornamentlyk heel uitvoerig die van het . . .hof van Persepolis' (Amsterdam, 1711).

Thereafter he restricted his travels to visiting friends in the Netherlands.

Stock: **39191**

757. Sestos in Europa.

[n.d., c.1688.]

Coloured engraving. 295 x 355mm (11½ x 14"). Ink pagination top left. Very large margins. £130

A view of the fortress of Sestos, on the European bank of the Hellespont. From Olfert Dapper's 'Naukeurige Beschryving der Eilanden inde Archipel der Miidlantsche Zee'.

Stock: **39159**

758. Australia.

Alex. J. Scalley Del. The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. Copyright 1888.

Colour-printed wood engraving (chromoxylograph).

Printed area 370 x 610mm (14½ x 24"). Centre fold as issued. Very large margins. £130

A map of Australia, with the Northern Territory still marked as part of South Australia. It was published in the 'Picturesque Atlas of Australasia, a periodical' issued between 1886-88, timed for the celebration of

£95

the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.*
Stock: 39136

759. Emigrants Going to Australia.

C.J. Staniland. LR [monogram]. [Illustrated London News, 1887.]
Wood engraving. Printed area 330 x 470mm (13 x 18½"). Centre fold as usual. Large margins. £120
Six scenes of the voyage to Australia: 'Good Bye'; 'Getting Berth Numbers'; 'In the Bay of Biscay', the effects of rough seas below decks; 'In a Gale'; 'Fine Weather'; and 'Land Ho !'.
From The Illustrated London News, 12 February 1887.
Stock: 39130

760. The Junction of Elizabeth & Lonsdale S.ts. Melbourne.

Drawn by Edmunds Thomas. Stringer, Mason & Co. Lith. [n.d., c.1853.]
Tinted lithograph. Sheet: 460 x 305mm, (18 x 12"); very large margins. £450
A view in Melbourne looking uphill along Elizabeth Street with Lonsdale St crossing it. The street is full of pedestrians and carriages and in the foreground two men, a young boy and an emu are depicted in the yard of St Francis' Catholic Church.
Stock: 39479

761. River Yarra Yarra, from the South Side of Prince's Bridge. Melbourne.

Drawn & Lithog.d. by Edmund Thomas. Printed and Published by Huxtable Quarrill & C.o.
Tinted lithograph. Sheet: 460 x 310mm, (18 x 12¼"); very large margins. Bit dusty. £450
A view of the River Yarra Yarra which runs through the centre of Melbourne. Prince's Bridge was the earliest bridge in the city and was completed in 1851, though this bridge was later replaced to handle the increasing population of the area.
Stock: 39454

762. Sydney.

Drawn by G.F. Sargent. G. Greatbach. W.R. McPhun & Son, Publishers, Glasgow [n.d. c.1855.]
Steel engraving. 160 x 247mm (6¼ x 9¾"). £120
A view of Sydney from an elevated viewpoint to the north, published in Edward Carton Booth's 'Australia Illustrated'. Later editions were issued by William Chambers.
Stock: 38996

763. Northern Territory of South Australia.

The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. [n.d., 1886-8.]
Colour-printed wood engraving (chromoxylograph). Printed area 370 x 280mm (14½ x 11"). Large margins.
A map of the Northern Territory, marking the Overland Telegraph. On the reverse is an index and a vignette wood engraving of a horse drawn plough.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.*
Stock: 39132

764. General Map of Queensland.

The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. [n.d., 1886-8.]
Colour-printed wood engraving (chromoxylograph). Printed area 610 x 370mm (24 x 14½"). Centre fold as issued. Large margins. £110
A map of Queensland, divided into districts. On the reverse is an index and a vignette wood engraving of naval officer disembarking (Governor Philip?). It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.*
Stock: 39134

765. Handbook No 5. Australian Colonies. Queensland Handbook, with Map. Issued by the Emigrants' Information Office.

London: Printed for His Majesty's Stationery Office, by Darling & Son, Ltd., Bacon Street, E. April 1901.
8vp, printed wrappers; pp. 42; folding litho. map. Wrappers and map detached, ink stamp on front wrapper. £140
An emigrant's guide to Queensland, with a map showing the railways.
Stock: 39107

766. Un Curraneii. Abitatori di Sydney/ [Venice: Giuseppe Antonelli, 1838-42.]

Two images from one plate, lithographs, sheet 298 x 175mm (11¾ x 7"). Tear in left margin. £80
Rare lithograph, depicting an aboriginal woman and the costumes of Sydney, published in Antonelli's four-volume 'Galleria universale di tutti i popoli del mondo'.
Stock: 38978

767. View in George Street. Sydney.

J.S.Prout. [Printed by T. Bluett, Hobart Town, 1844.]
Hand coloured lithograph, framed. With framed letterpress. Visible area: 280 x 220mm, (11 x 8¾.)
Frame: 520 x 500mm, (20½ x 19¾"). Unexamined out of frame. £360
A view of Sydney looking north up George Street. The accompanying description describes features such as the graveyard beyond the wall on the left of the image and the public house in the middle distance which, according to the description, 'forms one of a very prolific class of public nuisances, where distilled poison is daily dispensed to Her Majesty's lieges in the Australian metropolis'.
Stock: 39507

768. General Map of Tasmania.

The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. [n.d., 1886-8.]

Colour-printed wood engraving (chromoxylograph).

Printed area 610 x 370mm (24 x 14½"). Centre fold as issued. Large margins. £90

A map of Tasmania, divided into districts, with an inset of King Island. On the reverse is an index and a vignette wood engraving of cut logs floating down a river.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.* Stock: **39135**

769. General Map of Victoria.

The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. [n.d., 1886-8.]

Colour-printed wood engraving (chromoxylograph).

Printed area 380 x 610mm (15 x 24"). Centre fold as issued, small split in lower centre fold margin. Large margins. £110

A map of Victoria, divided into districts and with a circular inset of Port Philip Bay. On the reverse is an index and a vignette wood engraving of a ship at berth.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.* Stock: **39133**

770. Western Australia.

Alex. J. Scalley Del. The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. [n.d., 1886-8.]

Colour-printed wood engraving (chromoxylograph).

Printed area 610 x 370mm (24 x 14½"). Centre fold as issued. Large margins. £140

A map of Western Australia, divided into districts and with an inset of Perth. On the reverse is an index and a vignette wood engraving of two men sawing a log.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.* Stock: **39131**

771. General Map of the North Island, New Zealand.

Alex. J. Scalley Del. The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. Copyright 1888.

Colour-printed wood engraving (chromoxylograph).

Printed area 610 x 370mm (24 x 14½"). Centre fold as issued. Very large margins. Slight tear lower left in margin. £110

A map of North Island, divided into districts, with an index on the reverse.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.* Stock: **39138**

772. General Map of the Middle Island, New Zealand.

Alex. J. Scalley Del. The Picturesque Atlas Publishing Company, Limited, Sydney & Melbourne. Copyright 1888.

Colour-printed wood engraving (chromoxylograph).

Printed area 610 x 370mm (24 x 14½"). Centre fold as issued. Very large margins. £110

A map of South Island, divided into districts, here called 'Middle Island' probably to acknowledge Stewart Island to the south. On the reverse is an index and a vignette wood engraving of an emu nestling surrounded by eggs.

It was published in the 'Picturesque Atlas of Australasia, a periodical issued between 1886-88, timed for the celebration of the centenary of the arrival of the First Fleet in 1888. This was the largest publication project attempted in the Australian colonies, with 50,000 subscribers, roughly 1.3 of the population. *Codell: Imperial Co-histories, p. 219-220.* Stock: **39137**