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*Dealers in Antique Prints & Books*

## Catalogue 58



**Item 50: Edward Julius Detmold**  
**The Captive**

**All items listed are illustrated on our web site:**

**[www.grosvenorprints.com](http://www.grosvenorprints.com)**



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Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE  
VAT No. 217 6907 49



1. **[Woman holding a bird and cherries]**

**Sunt Oculi Scopuli, quos parat illa Venus**

E. Back a H. sc. Jeremias Wolff excud . Aug. Vind.  
Engraving, platemark 300 x 190mm (11¾ x 7½") very large margins. £160  
One of a series of engravings by Augsburg printmaker Jeremias Wolff after Elias Bäck (1679-1747), also of Augsburg.  
Stock: 40173

2. **[Sleeping woman] \_\_\_\_praestat si talia somnus, Blandimenta vigil quae dare posse putas?**

E. Back a H. sc. Jeremias Wolff excud . Aug. Vind.  
Engraving, platemark 300 x 190mm (11¾ x 7½") very large margins. £140  
One of a series of engravings by Augsburg printmaker Jeremias Wolff after Elias Bäck (1679-1747), also of Augsburg.  
Stock: 40174

3. **[Woman sealing a letter] Tertius haud penetrat Veneris mysteria testis, Et sunt clausa aslys Cordaq charta simul.**

E. Back a H. sc. Jeremias Wolff excud . Aug. Vind.  
Engraving, platemark 300 x 190mm (11¾ x 7½") very large margins. £160  
One of a series of engravings by Augsburg printmaker Jeremias Wolff after Elias Bäck (1679-1747), also of Augsburg.  
Stock: 40175

4. **Basle.**

Drawn & Etched by J.M.W. Turner R.A. Engraved by C. Turner. Published as the Act directs by J.M.W. Turner, Harley Street [n.d., c.1807].  
Mezzotint and etching, Plate: 280 x 210mm, (11 x 8¼"), very large margins. £260  
View of the town of Basel (Basle) in north-west Switzerland on the river Rhine, with the Cathedral on the right behind tall houses. The sun is breaking through clouds.  
A collaboration between the draughtsmanship and etching of J.M.W. Turner and the considerable skills of engraving in mezzotint provided by Charles Turner (1773 - 1857). For the artist's 'Liber Studiorum', a series of compositional studies for various types of landscape painting, which he published in 14 parts at irregular intervals between 1807 and 1819.  
Inscribed with the initial 'A' 4mm above the image.  
*Finberg: 5, state III of VI. Rawlinson: 5, state III of V.*  
Stock: 40055

5. **Jessica.**

Adam Buck del.t Rich.d Reeve sculp. London, Published Jan.y 1.st 1808 by R. Reeve 7 Vere Street.  
Hand coloured aquatint with stipple. Very rare, 'Proof' inscribed lower right. Sheet size: 420 x 335mm (16½ x 13¼"). Repaired damage to right edge of sheet.  
Trimmed inside plate. Loss left bottom. £220  
An unidentified young lady with a flowing shawl posing in a landscape in front of an urn on a pedestal; she holds a book in her left hand.

After Adam Buck (1759 - 1833), draughtsman and specialist in watercolours.  
Stock: 40031

6. **[Adrian von Seumenicht] Hadrianus, a Minsicht, Germanus, Com: Pal: Phil: Et Med: D: P.L. Caes: Nec Non Diver: S.R. Prin. Consil Et Arch:**

D. Diricksen Hamburg sculpt [in image] [n.d., c.1685.]  
Rare engraving, sheet 175 x 130mm (7 x 5"). Trimmed and glued to album sheet. £160  
Adrien von Seumenicht (1588-1638), alchemist best known for his work 'Aureum Saeculum Redivivum' (The Golden Age Restored). In an oval frame surrounded by alchemical and mathematical instruments, two of which supported by angels, with six lines of Latin text by Jonas Angelus in cartouche below.  
Probably a frontispiece to a volume of his works.  
*Wellcome Library no. 7128i; for another portrait of Seumenicht see ref. 13322.*  
Stock: 39754

7. **[Inscription, in Greek, in honour of the musician Crato]. Marmor antiquo sub Eumene Pergami rege ante Christianam aeram plus CLannis in Cratonis [...]**

[c.1737]  
Rare engraving, 18th century watermark; platemark 525 x 420mm (20¾ x 16½"), very large margins. £290  
Engraving, on a scale one third of the original, of a Greek inscription in honour of Crato, the musician of Pergamus. It was erected in the reign of Eumenes in the pre-Christian era and brought from the village of Segucque (between Smyrna [now Izmir] and Ephesus) by Captain Thomas Morley. The plate was engraved at the expense of the antiquary Joseph Ames, and dedicated to the Society of Antiquaries (to which Ames had been admitted in 1736). *See Ames, 'Typographical Antiquities'.*  
Stock: 39684

8. **Society for the Encouragement of Arts, &c. Adelphi.**

Pugin & Rowlandson del.t et sculp.t J.Bluck, aqua.t. London. Pub. July 1st, 1809 at R. Ackermann's Repository of Arts 101, Strand.  
Coloured aquatint. 235 x 275mm (9¼ x 10½") very large margins. £180  
Founded in 1754 by William Shipley as the Society for the Encouragement of Arts, the RSA moved into a purpose-built building designed by the Adam Brothers (James and Robert Adam) in their Adelphi development,. This scene shows the Great Room, with its sequence of six paintings by Irish artist James Barry: called "The progress of human knowledge and culture".  
Plate from Ackermann's 'Microcosm of London' (1808-9) was a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes

unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212*.  
Stock: 39725

9. **Society for the Encouragement of Arts, &c. Adelphi.**

Pugin & Rowlandson del.t et sculp.t J.Bluck, aqua.t.  
London. Pub. July 1st, 1809 at R. Ackermann's  
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Stock: 40125

10. **Opera House. Plate 59.**

Rowlandson & Pugin del.t. et sculp.t. J. Bluck, aquat.  
London Pub. 1st. March 1809, at R. Ackermann's  
Repository of Arts 101 Strand.  
Hand-coloured aquatint. Plate: 235 x 266mm (9¼ x 10½") large margins. £320  
Her (or His) Majesty's Theatre, Haymarket. After 1709, the theatre was devoted to Italian opera and was sometimes known informally as The Haymarket Opera House. The theatre was established by architect and playwright John Vanbrugh, in 1705, as the Queen's Theatre. This is the interior of the second theatre which hosted performances between 1791 and 1867.  
Plate from Ackermann's 'Microcosm of London', one of the key visual sources for London in the late Georgian period. *Abbey, Scenery: 212*.  
Stock: 39911

11. **[19 military subjects by and after Charles Parrocel]**

Parrossel Pinx Sculp A Paris chez M.me Marel Rue St Jacques 39 [c.1740]  
Nineteen etchings with original stitching, each sheet 305 x 225mm (12 x 9). Mint condition, very large margins. Mint condition. £750  
Volume of military prints designed by Charles Parrocel (1688-1752), twelve of which are etched by J.G. Wille and the remainder by Parrocel himself. The set appears to be made up of prints from two different publications, 'Recueil de 19 Planches Différentes études de Soldats' (etched by Parrocel) and 'Reitres et Lansquenets' (etched by Wille after Parrocel).  
Like his father Joseph, Parrocel was principally a painter of battles and hunts. He was present at several

battles during the War of the Austrian Succession which he intended to depict in a series of pictures for the chateau of Choisy (although he only completed two, now at Versailles).

Stock: 40289

12. **Reitres et Lansquenets Dédiés à Monsieur Wasserschlebe Premier Secretaire des affaires Etrangeres de S.M. le Roi de Dannemark et de Norwege, par son Ami et très-humble Serviteur Will.**

C. Parrocel inv. J.G. Will fecit. A Paris, Chez l'Auteur, Quay des Augustines, à côté de l'Hotel d'Augurgne. [c.1753.]  
Complete set of 12 numbered etchings. Each sheet c. 190 x 140mm (7½ x 5½"). Trimmed within plate, mounted on album paper, a few signs of wear. £480  
Twelve plates of 'ruffian soldiers', etched by Johann Georg Will after Charles Parrocel (1688 - 1752). The second plate is dated 1753.  
Stock: 40310

13. **[Sight.]**

[after Hendrick Goltzius.] [n.d., c.1620.]  
Etching. Sheet 200 x 140mm (8 x 5½"). Trimmed, lacking top right corner, laid on album sheet. £80  
'Sight', from a series of the five senses by Goltzius. A man touches a woman's breast as she looks at her reflection in a mirror. A lynx peers past the couple. Goltzius (1558-1617) was the first artist to portray the senses as pairs of contemporary lovers with the lynx being a more traditional symbol for sight.  
Stock: 40315

14. **Epicurus, on Onyx, Dr. Chauncey.**

T. Worlidge sc. According to Act of Parliam.t [n.d., c.1760]  
Etching, platemark 80 x 70mm (3 x 2½") very large margins. £65  
A cameo of ancient philosopher Epicurus, founder of Epicureanism, a school of philosophy holding that pleasure is the greatest good (although obtained through living modestly and gaining knowledge of the workings of the world).  
From a collection of 180 prints the 'English Rembrandt' Thomas Worlidge (1700-66) made from antique gems. *For another print from the same collection see refl. 32584*.  
Stock: 39758

15. **Siquis est Parvlus Veniat ad Me. Prov. 9.V.4.**

S. François Turonen inve. et pinx. N. Pitau sculp. cum privil. Regis. [n.d., c.1680.]  
Engraving. 495 x 350mm (19½ x 13¾"), very large margins. Damp stain on outside of right margin, pin-sized worm hole on plate mark. £360  
'Whosoever is a little one, let him come to me'. The Christ child sitting on a globe, surrounded by angels and cherubim, arms stretched out in welcome.  
After Simon François de Tours (1606-1671).  
Stock: 39717

16. **S. Giovanni Battista.**

Andrea del Sarto dipinse. Gio. Batta. Nocchi di: ed inc. [n.d., c.1820.]

Etching, open letter proof. 350 x 260mm (14¼ x 10¼"), very large margins. £180

Half-length portrait of John the Baptist, bare-chested and with halo, after Florentine painter Andrea del Sarto (1486-1530). Giovanni Battista Nocchi etched a series of prints after paintings in the Uffizi; this painting is now in the Palazzo Pitti museum.

Stock: 39715

17. **[Monument to John Sheffield, 1st Duke of Buckingham] Dubius, Sed no Improbis Vixi [...]**

P. Fourdrinier sculp [c.1725]

Engraving sheet 265 x 205mm (10½ x 8"). Folds; trimmed to plate top edge. £95

Engraving of the marble monument to John Sheffield, 1st Duke of Buckingham (1647-1721) in Westminster Abbey, designed by Denis Plumiere and sculpted by Laurent Delvaux and Peter Scheemakers. The various inscriptions on the monument are transcribed below.

The monument shows Sheffield reclining, with his wife Catherine, Duchess of Buckingham, mourning beside him. Above, the figure of Time carries medallions of their children (who died before their parents, and were moved to the Abbey from St Margaret's Westminster where they were originally buried, to be with their father).

Sheffield fought against the Dutch in the navy, and was also a man of letters who was friends with Pope and Dryden, and whose own works were mentioned in Dr Johnson's 'Lives of the Poets'. He built Buckingham House on the site of the current Buckingham Palace.

*For a portrait of Sheffield see ref. 11795.*

Stock: 40079

18. **A Catalogue of Spanish Books and Manuscripts**

[c.1780]

4to, 22pp. £80

Catalogue listing, in alphabetical order, volumes in Spanish available from a British dealer in the late 18th century.

Stock: 39668

19. **Critical Observations on the Buildings and Improvements of London.**

[Written by John Stewart.] London: Printed for J. Dodsley, in Pall Mall. MDCCLXXI [1771.]

4to, disbound. Half-title, title with engraved vignette; pp. 51, complete. £720

An amusing personal commentary on the development of London, including critiques of the great squares. Hanover Square is disliked, as 'Every convenience is railed out, and every nuisance railed in', although 'the portico of St. George's Church, seen in profile, enriches and beautifies the whole'; Red Lion Square 'makes us cry'; and the sheep penned in Cavendish Square 'to excite pastoral ideas... were it not for their sooty fleeces and meagre carcasses, would be more apt to give the idea of a butcher's pen'. St Paul's Covent Garden

'sinks down very near to the character of a barn'.

However 'we have in Oxford road the outlines of the noblest street in Europe'.

Published anonymously, 'Critical Observations' is usually attributed to James Stewart (1713-88), Scottish archaeologist, architect and author of the 'Antiquities of Athens'; however, on the basis of inscribed volumes and a comment in the 'Gentleman's Magazine' bookdealer Hugh Pagan suggests the author was John Stewart (d.1778), Judge Advocate of Bengal.

The titlepage vignette depicts the back end of the equestrian statue of William, Duke of Cumberland, erected in Cavendish Square.

Stock: 39723

20. **Discourse Delivered to the Students of the Royal Academy; on the Distribution of the Prizes, December 10, 1897.**

By Sir Frederic Leighton, P.R.A. London: Printed by Wm. Clowes & Sons, Stamford Street and Charing Cross, Printers to the Royal Academy. 1879.

4to, original limp cloth, gilt-decorated on front board; pp. 28. PRESENTATION INSCRIPTION from Lord Leighton on title. Bookplate of the presentee on front pastedown. Some marking of covers, inner hinges strained, occasional spotting in text. £140

A lecture on the evolution of art, delivered by Frederick Leighton, president of the Royal Academy from 1878 until his death in 1896. He was the first artist to be granted a peerage, in the New Year's Honours of 1886 and he is most often referred to as 'Lord Leighton'. However he only held that title for a day: the patent creating him Baron Leighton was issued on 24 January 1896 and he died the following day.

Stock: 39822

21. **Francia Numina bina mihi celebratur Pallas et Hermes; Irte togae praeses, praeses et illa sagi [...]**

Raphael Sadeler sculp: et excud: Monachy Joa ab Ach figur Cum privel J. Caes: Maiestat [c.1594]

Engraving, sheet 220 x 260mm (8½ x 10¼"). Glued to backing sheet. Trimmed to image. £350

France, from a set of four allegories on European countries after Hans von Aachen. The series was dedicated to Flemish cartographer Abraham Ortelius.

This plate is shows a young woman as Minerva and young man as Mercury, and is an allegory on craft and industry. The composition includes: a painter's easel; weaver's loom; tools and musical instruments (including a lute); tennis racket and balls; woodworking and waving tools; and a gun and lance. In the background a battle scene is on the right, and a banquet and theatrical production on the left.

Stock: 40146

22. **Germania Hic Regina suas orbi Germania gazas / Mostrat, et impertit quas Dea gignit opes [...]**

Sereniss: Bavar Ducis chalcog J.S. sculp et excud Monachy Cum privel S. Caes: Maiestat [c.1594]

Engraving, sheet 220 x 255mm (8½ x 10"). Glued to backing sheet. Trimmed to image. £280

Germany, from a set of four allegories on European countries after Hans von Aachen. The series was dedicated to Flemish cartographer Abraham Ortelius. This plate shows a young woman as Ceres and young man as Bacchus, and is an allegory on craft and war. The composition includes: tools and weaponry; a copper-plate and two burin needles, and printing press; a small violin (rebec) and a flute with a flute-case at centre; armoury, a gun, a cannon and a clock in lower right corner. In the background an army marches on the right, while peasants drink at a village tavern on the left.

Stock: 40147

**23. Italia Me beat ingenium pietas, ioca, suanda, salesq; / Et quicquid pulchri pulcher Apollo docet [...]**

Joan Sadeler Sc J ab Ach fig Cum privel S. Caes: Maiestat [c.1594]

Engraving, sheet 220 x 260mm (8½ x 10¼"). Trimmed to image. Bit tatty. Glued to backing sheet. £320

Italy, from a set of four allegories on European countries after Hans von Aachen. The series was dedicated to Flemish cartographer Abraham Ortelius (this plate bears the dedication).

A young man and woman (holding a cornucopia), allegory on arts and war. The composition includes: books; viola da gamba; an antique torso, a croquet mallet and balls; a large ball and an arm-guard ('bracciale' used to play an Italian ball game); dice; theatrical masks; a sword, a cornet and shawm. In the background are musicians on the right and an army marching on the left.

Stock: 40148

**24. Hispania Regna tot una rego, quot caetera Numina getes: / Et sum possideam plurima, plura peto [...]**

R.S. sculp: et excud: Joa ab Ach figur Monachy tu privel J. Caes: Maiestat [c.1594]

Engraving, sheet 220 x 260mm (8½ x 10¼"). Trimmed to image. Bit tatty. Glued to backing sheet; tear.

£350

Spain, from a set of four allegories on European countries after Hans von Aachen. The series was dedicated to Flemish cartographer Abraham Ortelius. This plate is an allegory on Exploration. A woman holding an orb and sceptre is embraced by a soldier in full armour holding a flag. The composition includes: weapons and navigation instruments; a globe (showing America and the Pacific Ocean); exotic fruits; a pair of compasses; a chest filled with coins; playing-cards; a guitar; an anchor, and a snare drum and trumpet. In the background soldiers playing cards, with a bay populated with ships in the distance.

Stock: 40149

**25. The Triumph of Mercy When he, whom even our joys provoke, / The fiend of Nature, join'd his yoke, And rush'd in wrath to make our isle his prey [...]**

W. Artaud pinx.t F. Bartolozzi Sculp. London, Publish'd Feb 16 1794 by Tho.s Macklin Poets Gall.y Fleet Street.

Stipple printed in brown, sheet 420 x 495mm (16½ x 19½"). Trimmed inside platemark; nick to lower edge; crease to top left. Bit tatty. £130

'The Triumph of Mercy', engraved by Francesco Bartolozzi from one of the eight history paintings that William Artaud (1763-1823) painted for Thomas Macklin's 'The British Poets' (this one has lines from William Collins' 'Ode to Mercy' below the image).

Only half of the 1788 painting survives (New Haven, Yale Centre for British Art) but that is no less than 8½ x 6 feet and shows the influential of Gavin Hamilton's monumental compositions. *De Vesme 1439*

Stock: 39657

**26. Revolution of France.**

R. Corbould del. J. Chapman sc. London, Published April 3 1810, by J. Wilkes

Stipple, sheet 285 x 230mm (11¼ x 9"). Trimmed inside platemark. £75

Allegory of the French Revolution.

Stock: 40182

**27. Allégorie de Shaftesbury, ne en 1671, mort en 1713.**

F. Boucher del. Francois Sc. [n.d., c.1761.]

Soft ground etching, printed in brown. Sheet: 220 x 290mm, (8¾ x 11½"). Slight damage on right side.

Crease in bottom right corner. £110

Allegorical figure, with helmet, spear and shield, associated with Anthony Ashley-Cooper, 3rd Earl of Shaftesbury (1671 - 1713), philosopher and writer on the fine arts.

Illustration to Savérien's 'Histoire des philosophes modernes', second volume, Paris: Brunet, 1761. After François Boucher (1703 - 1770) by Jean Charles François (1717 - 1769), printmaker. He invented the crayon manner technique of etching in 1757.

Stock: 39855

**28. [Three plates representing the theological virtues of faith, hope and charity] Dessiné par Aug.te Boucher Desnoyers d'après le Tableau de Raphael Peint en Grisaille, qui est exposé dans la Galerie du Musée Napoleon.**

Se trouve à Paris chez l'Auteur, rue de Touraine No 9, près l'Odéon [1815]

Three engravings, each platemark 310 x 465mm (12¼ x 18¼"), very large margins. Rare as a set. £580

Set of three engravings from small grisaille paintings by Raphael. These paintings were made in 1507 and formed the predella (lower section) of an altarpiece by Raphael for the Baglione family in Perugia, the central panel of which showed the Deposition of Christ (Rome, Galleria Borghese). The three predella sections are now in the Vatican Gallery. *Provenance: Torridon Lovelace/King Family.*

Stock: 39686

29. **Koniglicher Lust Bronnen.**

P. Decker invent. et del. Johan Balthasar Probst  
Sculpsit. Jeremias Wolff excudit Aug. Vind. [n.d.,  
c.1711.]

Engraving. Watermarked paper. Platemark: 380 x  
420mm (15 x 16¼") large margins. Creases. £260

A plate from 'Fürstlicher Baumeister, oder architectura  
civilis', (The Princely Architect or: Civil Architecture)  
published by Jeremias Wolff, 1711. In its essence this  
book contains the architect Paul Decker's ideal  
prospect, or rather prescription, for the perfect  
nobleman's palace.

Stock: 40067

30. **[Royal coat of arms of the Kingdom of  
Great Britain.]**

F. Bartolozzi inv. sculp. [n.d., c.1790.]

Etching, Plate: 210 x 175mm, (8¼ x 7"). Thread  
margins. £140

The arms are surrounded by five putti, one holding a  
crown, and an angelic trumpeter. The Elector of  
Hanover inherited the throne following the death of  
Queen Anne under the provisions of the Act of  
Settlement of 1701, becoming King George I. The  
fourth quarter of the arms was changed to reflect the  
new King's domains in Hanover. By Francesco  
Bartolozzi (1728 - 1815).

Stock: 39859

31. **Domestick Amusement. The Lovely  
Spinner.**

Heillmann pinx.t. J. Watson fecit. Printed for John  
Bowles at the Black Horse in Cornhill, & Carrington  
Bowles in St. Paul's Church Yard, London. [n.d.,  
c.1760.]

Mezzotint with etching. Fine impression. Platemark:  
355 x 255mm (14 x 10"). £260

A young woman spinning thread, sitting directed to  
right, looking toward the viewer, wearing a frilled cap,  
and dark apron with long sleeves and ruffles at the  
elbow. A fireplace with a work-bag hanging from a  
chair in front of it is seen on the right. *Chaloner Smith:*  
*160; Goodwin:191. Ex collection of the Hon.*

*Christopher Lennox-Boyd.*

Stock: 40337

32. **[Still-life banquet piece]**

I Beckett ex [illegible traces of effaced inscription,  
lower right]

Mezzotint, platemark 240 x 185mm (9½ x 7¼") very  
large margins. 19th century impression on wove paper.  
£130

Crabs and prawns on a platter on a covered table;  
grapes, peaches, an open melon, plums and a lemon  
behind; silver tobacco jar upper left. Mezzotint by  
painter and engraver Robert Robinson (fl.1674-  
d.1706). Robinson is chiefly remembered for early  
mezzotints such as this, while the most notable of his  
surviving paintings are the panels he painted for a  
house at St Botolph Street in the City of London, now  
housed at the Sir John Cass School in Aldgate. *State*  
*ii/ii (Christopher Lennox-Boyd database).*

Stock: 40220

33. **The Broken Pitcher**

Design'd & Etch'd by J. Hoppner Aquatinto by F. Jukes  
London Publish'd August 21st 1786 by J.R. Smith N83  
Oxford Street

Aquatint and etching, a very fine impression. 405 x  
380mm (16 x 15"). Glued to backing sheet at top  
corners. Small margins. £290

Young woman in rural landscape holding a broken jug.  
One of few prints made by the painter John Hoppner  
(1758-1810), in this case in collaboration with the  
printmaker Francis Jukes.

Hoppner's talent was noticed and encouraged early on  
by George III, and Hoppner's early work included  
many 'fancy pictures' such as the one reproduced here.  
In the 1780s he began to paint distinguished sitters  
such as the daughters of George III and following  
Reynolds' retirement in 1789, Hoppner became the  
most important portraitist in Britain.

Stock: 40278

34. **[Confession]**

Moroone pinx: [c.1720]

Mezzotint, platemark 275 x 205mm (10¾ x 8") very  
large margins. Late impression on wove paper. £85

A young woman (supposedly the courtesan Mrs  
Russell) confesses to a monk who points a finger at  
her with one hand while masturbating with the other.

Such scenes between an attractive woman and a  
lascivious monk were common in 18th century prints.

Engraved by the famous early mezzotinter John Smith  
(1652-1743) after Dutch painter Marcellus Laroon II  
(1649-1702). *State iii?/iv (Christopher Lennox-Boyd*  
*database); for a copy of this print in reverse see ref.*

*37690.*

Stock: 40222

35. **[Still-life with game birds and cats]**

**Dedié a S.E.Mr. le Marquis de Chauvelin  
Ambassadeur de France a Turin D'après le  
Tableau de Benedetto Castiglione haut de onze  
pouces et large d'un pied neuf pouces [...]**

[c.1760][Bit later]

Etching, platemark 250 x 365mm (9¾ x 14¼"). Small  
margins. £95

Etching after a painting by Giovanni Benedetto  
Castiglione (1609-64), Genovese artist of mostly  
religious subjects, which exploited his gift for animals  
and still-life elements. This painting was owned by  
Jacques-Laure Le Tonnelier, balli de Breteuil (1723-  
85), Maltese diplomat and patron of the arts. The print,  
in turn, is dedicated to the French ambassador in Turin,  
the Marquis de Chauvelin. Famous cat image.

Stock: 40219

36. **Unhappy Bird! from this Maids hands to  
fly, / With a false show of Liberty you try; /  
The cruel Fair One wanton in your Pain, / Lets  
loose your Wings to draw you back again [...]**

J. Raoux pinxit N. Dupuis junior sculpsit Printed &  
Sold by John Tinney at the Golden Lion near the Globe  
Tavern in Fleet Street, London [c.1770]

Engraving, platemark 305 x 225mm (12 x 8¾").

Thread margins; slight crease. £95

Girl holding a piece of string which is attached to a bird's foot to prevent it from flying away. Text below explaining that this is a metaphor for 'the gay Coquett's weak lover', who likewise is unable to escape the 'Tyrant' who rules his heart.

Engraved after Jean Raoux (1677-1734), French painter of fancy pictures.

Stock: 40290

37. **[A Woman Reading] Soit d'un epoux soit d'un amant / Cest une lettre assurement / Quicy la belle on vous voit lire [...]**

Detroy p. C.A. Bouchet f. [c.1730]

Engraving, platemark 300 x 220mm (11¾ x 8½") very large margins. £180

A woman viewed through a window, her back to the viewer, reading a letter whose contents and author are not disclosed by the text below.

Engraving after 'A Woman Reading' (1723) by Jean-François de Troy, a painting which the Gemäldegalerie in Berlin recently acquired, thereby reuniting it with its pennant 'Young Woman Drinking Coffee'. Both works were acquired soon after they were painted by the collector and patron of Watteau Jean de Jullienne (1686 - 1766).

De Troy (1679-1752) was a leading painter of the Parisian élite, and while primarily a history painter he worked in most genres. De Troy made decorative paintings for the châteaux of Versailles and Fontainebleau, and designed a series of tapestries for the Gobelins factory.

Stock: 40282

38. **Les Agremens De L'Este. Graves d'après le tableau Original peint par Watteau de la meme Grandeur.**

Watteau Pinxit. Jaques de Favanes Sculp a Paris chez Gersaint M.d Pont N.D. Et chez Surugue Graveur du Roy rue des Noyers. Avec Privilege du Roy.

Very fine engraving, platemark 260 x 330mm (10¼ x 13") with large margins. Very slight foxing. £320

'Summer Amusements', after Antoine Watteau (1684 - 1721): a group of figures in a glade, next to a fountain with putto riding a dolphin. Plate 131 to 'L'Oeuvre d'Antoine Watteau Peintre du Roy', also known as the 'Recueil Jullienne' after Jean de Jullienne (1686 - 1766), a Parisian collector and patron of the arts who owned some 450 drawings by Watteau which he had engraved after the artist's early death. It was largely through this collection of engravings that Watteau's reputation was spread in the years following his death.

Stock: 40281

39. **[A flooded field.]**

[n.d., c.1800.]

Etching. 205 x 280mm (8 x 11") very large margins. £220

Trees immersed in water, sheaves in a field behind. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 39823

40. **Chasse à l'Oiseau Le Tableau appartient a M. De Peters Peintre Ordinaire de S.A.R. Le Prince Charles de Lorraine Gouverneur des Pais Bas, Grand Maitre de l'Ordre Teutonique.**

Peint par Jean Miel Gravé par J. Daullé graveur du Roi 1761 AParis chez Daullé graveur du Roi Quay des Augustins la porte cochere près la rue Gilles Coeur. Engraving, sheet 350 x 465mm (13¾ x 18¼").

Trimmed inside platemark. £140

One of few engravings after Jan Miel (1599-1664), Flemish painter active in Italy. Miel's early works huntsmen in landscapes owed much to 'Bamboccianti' artists such as Pieter van Laer, before he began to jetisson the landsape elements and focus more on anecdotal aspects of town and country life.

Stock: 40297

41. **Alte de Chasseurs.**

Inventé et Peint par C. Van-Falens. Le Tableau à 22 pouces de large sur 17 pouces de haut. Gravé par J. Moyreau pour sa Reception à l'Accademie Royale 1736

Engraving, sheet 360 x 470mm (14¼ x 18½").

Trimmed inside platemark; collector's stamp of

Reverend J. Burleigh James verso. £190

Hunters resting, after a painting by Karel van Falens (1683-1733), a Flemish artist who worked in Paris as a protégé of the great patron Philippe II, Duc d'Orléans.

This engraving was made by the engraver Jean Moyreau (1690-1762) as the diploma work which announced his appointment as an Académicien in December 1736. He also made many engravings after Wouwerman and Watteau.

Once in the collection of Reverend J. Burleigh James of Knowbury Park, Shropshire. An important collection of prints of all schools and periods, his collection of prints by Rembrandt and Dürer was particularly notable. *L.1425.*

Stock: 40300

42. **[Untitled landscape with cows and hills.]**

[Etched by Johannes Christian Janson.] [n.d., c.1800.]

Etching. Sheet 165 x 210mm (6½ x 8¼"), collector's stamp of Alexander Anderdon Weston (d.1901) on reverse. Thread margins. £130

Johannes-Christian Janson (Leiden 1763-1823 The Hague). *Lugt 65. Ex: collection of the Hon.*

*Christopher Lennox-Boyd.*

Stock: 39933

43. **[Untitled landscape with cows and cottage.]**

[Etched by Johannes Christian Janson.] [n.d., c.1800.]

Etching. Sheet 165 x 210mm (6½ x 8¼"), collector's stamp of Alexander Anderdon Weston (d.1901) on reverse. Thread margins. £130

Johannes-Christian Janson (Leiden 1763-1823 The Hague). *Lugt 65. Ex: collection of the Hon.*

*Christopher Lennox-Boyd.*

Stock: 39932

44. **[Untitled landscape with cows and bridge.]**

[Etched by Johannes Christian Janson.] [n.d., c.1800.]  
Etching. Sheet 210 x 165mm (8¼ x 6½"), collector's stamp of Alexander Anderdon Weston (d.1901) on reverse. Thread margins. £130  
Johannes-Christian Janson (Leiden 1763-1823 The Hague). *Lugt 65. Ex: collection of the Hon. Christopher Lennox-Boyd.*  
Stock: 39934

45. **[Landscape.]**

Poussin. Prestel. [ms] [c.1790]  
Aquatint, sheet 560 690mm (22 x 27"). Extremely rare proof before letters trimmed to platemark. £950  
Superb landscape probably after Nicolas Poussin by either Johann Gottlieb Prestel or his wife Maria Katherina. *Provenance: Torridon Lovelace/King Family.*  
Stock: 39690

46. **To the Right Honourable George Earl of Cardigan, &c, &c, This Print is humbly Inscribed by his Lordship's most Obedient and Dutiful Servant, Tho.s Major. {In the Collection of John Barnard Esq.r.}**

J. Asselyn, &c, Bercham Pinx.t. Thi,s Major Sculp.t.  
London Sold by T. Major Engraver on the Paved Stones St. Martin's Lane.  
Very fine & rare engraving. Platemark: 510 x 600mm (20 x 23½") very large margins. Central vertical fold. Small area of surface damage in centre of sheet. £480  
A pastoral landscape with peasants watering their horse and donkeys in a shallow river in the foreground, with one donkey kicking his legs to the right. Ruins can be seen behind, with a stone bridge in the background. A coat of arms and motto are inscribed below the image. After Dutch painter Jan Asselyn (c.1610 - 1652).  
Stock: 40050

47. **[Landscape with cattle drinking from a river]**

Geo. Smith pinx. Chichester John Smith Sculp [c.1760]  
Engraving, 18th century watermark; platemark 230 x 355mm (9 x 14"), large margins. £160  
Landscape after George Smith (1713/4-1776), landscape painter, the second and most gifted of three brothers who all painted and were known as 'the Smiths of Chichester'. He depicted the rural scenery of Sussex and other parts of England in a picturesque manner based on the study of Claude and Poussin, which made him popular and influential during his career. Many of his works hung at Goodwood and other country houses in Sussex and Hampshire, and were engraved by prominent printmakers.  
Stock: 40167

48. **Soleil Levant. Gravé d'après un Tableau Original de Vanderneer, 2 pieds 3 pouces et ¾ de largeur, sue 1 pied 9 pouces de hauteur.**

Vanderneer pinx.t Major sculp.t Publish'd June 1st 1752 accord.g to Act of Parl.t A Londres chez Major

Graveur de S.A.R. le Prince de Galles à la Tete d'or dans West Street.

Fine engraving, platemark 345 x 455mm (13½ x 18") very large margins. £240  
Sunrise: river landscape after Aert van der Neer (1603/4-77), who specialised in imaginary landscapes representing complex lighting effects, often filtered through cloud formations or at different moments of the sun rising or setting. Engraved by the leading line engraver Thomas Major (1720-99) soon after he returned from a spell in France which included three months imprisoned in the Bastille.  
Stock: 40180

49. **Il Temporale del Pussino. A Sua Altezza il Signor Pricipe Federigo di Saxe-Gotha, Protettore delle belle arti &c. &c.**

Gasparo Dughet d.o. Pussino dipinse. G. F. Gmelin inc. in Roma 1813. Esiste vendibile presso l'Autore in Roma. d'appresso il quadro una volta in Roma nella Gallerin Colonna, di palma 9.a. p. 7. e. once 2.  
Ethcing. Plate: 600 x 490mm, (23¾ x 19¼"), with very large margins. Foxing. £280  
A pastoral landscape in which three figures cower against a storm. After Gaspard Dughet (1615-1675) also known as Gaspard Poussin as he was the pupil of Nicholas Poussin.  
Stock: 40308

50. **La Blanchiseuse**

Ruysdaal P. Duret f. à Amsterdam chez P. Fouquet Junior, à Paris chez Basan Graveur [c.1750]  
Fine engraving, platemark 380 x 300mm (15 x 11¾") very large margins. £240  
'The washerwoman': woman washing a shirt by a river, with fisherman on right. After Jacob van Ruysdael (1628/9-1682), the leading Dutch landscape artist of the later 17th century.  
Stock: 40298

51. **Angelique vient trouver Maugis d'Aigremont sur le rocher ou il étoit enchainé [...]**

J. Dumont le Rom. pinx. C.N. Cochin Sculp. Se vend a Paris chez la v.e Chereau rue St Jacques aux 2 pilliers d'or privilege du Roi [c.1750]  
Engraving, platemark 270 x 345mm (10½ x 13½") very large margins. Uncut. £160  
Scene from 'Orlando Inammorato' by Italian Renaissance poet Matteo Maria Boiardo (1434/41-1494), after a painting by Jacques Dumont (called 'le Romain') (1701 - 1781).  
Stock: 40179

52. **Rinaldo e Armida. Torq. Tasso Gerusa. lib. Can. 14. St. 65 e 66. L'originale esiste in Roma nella Galleria Corsini alto palmi 6. lungo p.10.**

Gasp. Poussin pinx. W. F. Gmelin del et sculp, Romae 1816. Vendibile presso l'Autore in Roma.  
Etching. Plate: 620 x 480mm, (24½ x 19"), with very large margins. Staining and tears in margins. £280

A scene from Torquato Tasso's epic *Gerusalemme liberata*, showing the saracen sorceress Armida approaching the sleeping Christian crusader Rinaldo. Armida has been ordered to kill the soldier however, she falls in love, this is represented by the figure of Cupid who stays her hand. Armida keeps the enchanted Rinaldo in an enchanted garden until he is rescued by his friends and they defeat the saracens.

Stock: 40321

53. **[Diana bathing] Diane au Bain Tableau du Cabinet de Monseigneur Le Prince de Monaco Duc de Valentinois [...]**

Peint sur toile par Ch. Maratte haut de 1 pied 7 pouces sur pieds 1 pouce de large grave par L. Desplaces a Paris chez Desplaces [c.1700]

Engraving, platemark 325 x 385mm (12¾ x 15¼").

Small margins, slight loss bottom left in margin. £260  
Diana, goddess of the hunt, bathing. As recounted in Ovid's 'Metamorphoses', Actaeon saw her bathing (the implication here is that Diana has noticed him looking). As punishment she turned Actaeon into a stag and set his own hunting dogs to kill him. In the background on the left is a hunting scene which portends Actaeon's demise, while on the right is a temple with Diana's nymphs praying.

Engraving, in reverse, of a 1684 painting (private collection, Sao Paulo) by Carlo Maratti (1625-1713). Maratti was the last major Italian artist in the classical tradition, executing many major commissions for altarpieces and mythological subjects.

Stock: 40285

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

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

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

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

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

Stock: 40284

55. **La Muse, Calliope**

Peint par le Sueur Dessiné et Gravé par Picart [c.1720]  
Very fine engraving, platemark 335 x 220mm (13¼ x 8½") very large margins. £260

Although claiming to represent the muse Calliope (associated with epic poetry), the work from which this derives is traditionally believed to be Terpsichore (associated with music).

Engraved after the painting by Eustache Le Sueur (1616-55), one of a series which he produced for his patron, the financier Nicolas Lambert. Together, they were installed as the 'Chambre des Muses' at the Lambert's residence, Hôtel Lambert in Paris. Le Sueur, a founder of French classicism long considered the 'French Raphael', decorated the room in 1652 with paintings depicting the nine Muses and a ceiling painting of 'Phaeton asking Apollo's Permission to Drive the Chariot of the Sun'. In 1776 the paintings were all sold to Louis XVI, and today are in the Louvre. From a folio of engravings recording in details Le Sueur's many works for the Hôtel Lambert. *For a view of the 'Chambre des Muses' see ref. 38586; for Terpsichore see ref.40172.*

Stock: 40171

56. **La Muse, Terpsichore**

Peint par le Sueur Dessiné et Gravé par Picart [c.1720]  
Very fine engraving, platemark 335 x 220mm (13¼ x 8½") very large margins. £260

Although claiming to represent the muse Terpsichore (associated with music), the work from which this derives is often believed to be Calliope (associated with epic poetry).

Engraved after the painting by Eustache Le Sueur (1616-55), one of a series which he produced for his patron, the financier Nicolas Lambert. Together, they were installed as the 'Chambre des Muses' at the Lambert's residence, Hôtel Lambert in Paris. Le Sueur, a founder of French classicism long considered the 'French Raphael', decorated the room in 1652 with paintings depicting the nine Muses and a ceiling painting of 'Phaeton asking Apollo's Permission to Drive the Chariot of the Sun'. In 1776 the paintings were all sold to Louis XVI, and today are in the Louvre. From a folio of engravings recording in details Le Sueur's many works for the Hôtel Lambert. *For a view of the 'Chambre des Muses' see ref. 38586; for Calliope see ref. 40171.*

Stock: 40172

57. **[Pyramus and Thisbe] [inscription in Dutch running vertically top to bottom on left]**

[Anon., after Robert Robinson, c.1685]

Mezzotint, platemark 200 x 250mm (8 x 9¾") very large margins. Late impression on wove paper. £85  
Pyramus and Thisbe, two lovers in the city of Babylon whose story is told in Ovid's 'Metamorphoses'. The pair arranged to meet by a mulberry tree, and the woman Thisbe, arriving first, fled to escape a lioness and left her veil behind. Pyramus, arriving and finding the veil, believed Thisbe had been killed, and so killed himself. Here Thisbe returns to find the body of Pyramus and stabs herself with the same sword Pyramus had used. Anonymous mezzotint, believed to be derived from a print by Bernard Lens (see British Museum 2010,7081.53) in turn after painter and printmaker Robert Robinson. *State ii/iii (Christopher Lennox-Boyd database).*

Stock: 40223

58. **[Mythological subject.]**

Duruisseau scul 1783.

Very scarce stipple printed in red, platemark 210 x 275mm (8¼ x 10¾"). Trimmed to plate on right. Small margins. £120

Rare stipple by French engraver L.F. Duruisseau.

Stock: 39858

59. **Time assisted by the love of Vertue, dispells the truth of painting out of the Clouds of ignorance.**

L. Testelin Pinxit. J. Smith ex [c.1720]

Mezzotint on wove paper, platemark 255 x 230mm (10 x 9") very large margins. Later impression. £130

Allegory of time pushing away clouds to reveal a female figure with brushes and palette, personifying painting. Mezzotint after Louis Testelin (1615-65), decorative painter none of whose work survives, but who contributed works to decorative schemes at the Palais du Luxembourg, and the château of Fontainebleau. This print is supposed to be based on an etching after Testelin's design by Girard Audran, which illustrated the 'Sentiments des plus habiles peintres' published in 1680 by Testelin's brother Henri.

Stock: 40218

60. **Tuccia Extat Tucciae Vestalis incestae precatio, qua usa aquam in cribro tulit anno Urbis DCIX. C. Plin. lib 28 Hist. c2**

Eq. Marattus pinx: J. Frey Inc Roae 1720 [Bit later]

Etching, platemark 375 x 245mm (14¾ x 9¾"). Small margins £140

Tuccia, an ancient Roman vestal virgin who, when her chastity was doubted, carried water in a sieve from the Tiber to the Temple of Vesta (as here) without any falling to the ground. She was celebrated in Pliny the Elder's 'Natural History' which is quoted here.

After Carlo Maratta or Maratti (1625 – 1713), Italian painter active mostly in Rome, known principally for his classicizing paintings executed in a Late Baroque Classical manner. The leading Roman painter of his day, Maratti was the last exponent of the great classical tradition of Roman painting that had originated with Raphael (1483-1520) and was continued into the seventeenth century by Annibale Carracci (1560-1609) and Maratti's teacher Andrea Sacchi.

Stock: 40177

61. **Livre Nouveau ou Regles des Cinq Ordres d'Architecture, Par Jacques Barozzio de Vignole. Nouvellement revu, corrigé et augmenté par Monsieur B.\*\*\* Architecte du Roy [...]**

Cochin inv. Vasseur Sculp A Paris chez Mondhare et Jean, rue St. Jean de Beauvais. No 4 [c.1757]

Engraving, platemark 360 x 220mm (14¼ x 8½"). £85  
Frontispiece to a posthumous edition of Jacopo Barozzi da Vignola's work 'Regola delli cinque ordini d'architettura' (1562), a concise Renaissance tract on the five orders of architecture, which (with various additions and amendments by later editors) enjoyed enormous success and remained the most influential book on classical architecture until the advent of

Modernism. For another plate from the volume see ref. 27318.

Stock: 40095

62. **[Dedication page]**

M. Carloni fecit [c.1780]

Fine etching, platemark 390 x 255mm (15¼ x 10"). Small margins. £180

Dedication page to unidentified volume, etched by Marco Carloni (1742-96), Rome-based printmaker.

Stock: 40093

63. **Dalton's New England Traveller. Frontispiece. This Beautiful Print emblematically alludes to that highly pleasing Variety of Subjects which will be Presented by the New English Traveller to the Public at Large.**

Ryley Delin Scott sculp Publish'd by Alex.r Hogg Nov.r 22 1794

Engraving, sheet 365 x 230mm (14¼ x 9"). Repaired hole bottom centre in border. Borders tatty. £130

Frontispiece with imaginary landscape combining classical statuary, agriculture, modern engineering and coaching to demonstrate the range of topics to be included in a topographical periodical, includes view of Colebrook Dale Iron Bridge. 'Dalton' has been claimed as a pseudonym for the publisher Alexander Hogg.

Stock: 40083

64. **Oriental Ornithology [frontispiece]**

C.W. Smith & C. D'Oyly delt. 8 Jan.y 1829 Behar Lithographic Press

Rare lithograph with hand-colouring, sheet 255 x 325mm (10 x 12¾"). Very fine; glued to backing sheet. £230

Frontispiece to Charles D'Oyly and Christopher Webb Smith's 'Oriental Ornithology', published in 1829 by D'Oyly's (1781-1845) Behar Amateur Lithographic Press.

D'Oyly spent his career as an administrator in India, which owed much to Warren Hastings (a close friend of D'Oyly's father), but is now remembered chiefly as an artist. He was a fine draughtsman and experimented with lithography after it was introduced to Calcutta in 1822, and set up the Behar Amateur Lithographic Press (which he ran with assistance from Indian artists) in 1825. This was run from Patna in north-east India, where D'Oyly had moved as an opium agent, and published prolifically in the late 1820s and early 1830s. D'Oyly's house in Patna was a centre of hospitality for local society and notable visitors: D'Oyly even established a society of dilettanti there, the Behar School of Athens, 'for the promotion of the arts and sciences and for the circulation of fun and merriment of all descriptions'. *Abbey 453.1*

Stock: 40142

65. **Description du Manège Moderne. Dans sa Perfection. Expliqué par des Leçons nécessaires, et représenté par des Ffigures exactes [...]**

B. Picart inventit [1727]

Engraving, platemark 225 x 310mm (9 x 12¼") very large margins. Few wormholes. Time stained. £75  
Frontispiece to Baron d'Eisenberg's horseriding manual, 'Description du Manège Moderne' (1727), featuring various pieces of equipment used in horseriding (stirrups, saddle, bridle etc).  
Stock: 40089

66. **Description du Manège Moderne. Dans sa Perfection. Expliqué par des Leçons nécessaires, et représenté par des Fifures exactes [...]**

B. Picart inventit [1727]  
Engraving with hand-colouring and ms, platemark 225 x 310mm (9 x 12¼") very large margins. £75  
Frontispiece to Baron d'Eisenberg's horseriding manual, 'Description du Manège Moderne' (1727), featuring various pieces of equipment used in horseriding (stirrups, saddle, bridle etc).  
Stock: 40090

67. **Flora's Dictionary [Frontispiece] Presented to Miss Mary A. Eaton by her Friend G.W.H.**

Fielding Lucas Jr. Baltimore  
Lithograph with hand-colouring and ms, sheet 255 x 200mm (10 x 8"). Rare. £150  
Frontispiece to 'Flora's Dictionary' by Elizabeth Gamble Wirt (1784-1857), first published anonymously in 1829, a dictionary of flowers  
Stock: 40087

68. **[Frontispiece to Emmanuel Sweert's 'Florilegium', with portrait of Sweert verso] Florilegium Amplisimum et selectissimum, quo non tantum varia diversorum florum [...]**  
[1612]

Engraving with original hand-colouring, sheet 320 x 205mm (12½ x 8"). Thread margins; glued into album sheet with early marginalia in Latin. Time stained. £240  
Frontispiece to the famous 'Florilegium' (1612) by Emmanuel Sweert (1552-1612), 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. Verso is a portrait of Sweert published in the same volume, in which the flower in Sweert's left hand is balanced by the skull on which his right rests, as a reminder of the mixed symbolism of flowers. *For a coloured impression of the portrait of Sweert, see ref. 39203. W 2860.*  
Stock: 40096

69. **Introduction ala Fortification Dediée A Monseigneur le Duc de Bourgogne Par N. De Fer, Beaulieu, &c. Tome Premier**

A Paris Chez N. de Fer  
Etching, platemark 205 x 230mm (8 x 9"). Creased. £120  
Frontispiece to the first volume of Nicolas de Fer's 'Introduction à la Fortification' (first published in 1693, but this from a later edition after the text changed),

with military and naval battles above and below the text. De Fer (1646-1720) was renowned for his town plans and military maps.  
Stock: 40091

70. **Frontispiece View the four Quarters of the Globe Combin'd, / To yeild Instruction to the Lib'ral Mind; / Britannia's Genius, Seated on her Throne / Receives their Gifts, and makes them all her own.**

S. Wale delin C. Grignion Sculpt.t  
Engraving, sheet 315 x 200mm (12½ x 8"). Trimmed to platemark. 'John Cane to Edw.d Cane' in old ms verso. £120  
Frontispiece to unidentified volume, with Britannia receiving allegorical figures representing the continents of the world, presenting the produce of their various regions. Ship on right puts the viewer in mind of the docks of the Thames in London.  
Stock: 40085

71. **Frontispiece Engraved for Barlows General History of Europe Explanation. Europe Insturcting the other quarters of the Globe, in the Arts, and SCIENCES [...]**

Corbould delin.t Grignion Sculpt  
Engraving, platemark 335 x 230mm (13¼ x 9"). Trimmed inside platemark. £95  
Frontispiece to Percival Barlow's 'General History of Europe', with Europe as tutor to the figures representing Asia, Africa and America. Set in a library with other educational materials including a globe, a roll of maps, and an easel and paintbrushes.  
Stock: 40086

72. **Frontispiece to Millar's New & Universal System of Geography This Elegant Frontispiece Represents an emblematical Figure of Geography seated by the Basis of Britannia [...]**

Pollard delin et sculpt. [1782]  
Engraving, sheet 310 x 210mm (12¼ x 8¼"). Trimmed inside platemark. Slight time stained £95  
Frontispiece to George Henry Millar's 'Universal System of Geography', with statue of Britannia at the foot of which the figure of Geography receives allegorical figures representing the continents of the world, presenting the 'various produce & curiosities of their respective countries'.  
Stock: 40084

73. **Frontispiece. This Emblematic Plate represents Hercules assisting Atla in supporting the Globe. Fame is resounding the New Discoveries of the late celebrated Circumnavigators & Travellers, while History tenders a Crown of Laurels to the publick Services of Capt.ns Cook, Phillips, Dixon, Portlek, Hunter, &c. whose Expeditions are pointed out by the appearance of Shipping in the Back Ground.**

Published by Alex.r Hogg, May 1 1793.

Engraving, 230 x 160mm (9 x 6¼"). Trimmed to plate at bottom. £75

Probably the frontis. to Hogg's 'A New Complete and Authentic System of Universal Geography'.

Stock: 39937

74. [Title page to 'Autumn' section of the 'Hortus Eystettensis'] **Plantarum Horti Eystaettensis. Classis Autumnalis.**

J. Leybold [c.1613]

Engraving, platemark 470 x 395mm (18½ x 15½").

£420

Frontispiece to the most impressive florilegium (from the Latin 'gathering of flowers') ever made, the 'Hortus Eystettensis' ('Garden at Eichstätt') showing shells and various scientific equipment. It was financed by Johann Konrad von Gemmingen, Prince Bishop of Eichstätt, Germany to document the city's important botanical garden. However, the Prince Bishop died before it was completed. This engraving was made by Johann Leopold (1600-26, fl.), one of the large team of artists and printmakers coordinated by the apothecary Basilius Besler to produce the volume.

Stock: 39682

75. [Title page to 'Spring' section of the 'Hortus Eystettensis'] **Plantarum Horti Eystaettensis. Classis Verna.**

J. Leybold [c.1613]

Engraving, sheet 515 x 440mm (20¼ x 17¼"). Very damaged on right with loss, with repairs. £240

Frontispiece to the most impressive florilegium (from the Latin 'gathering of flowers') ever made, the 'Hortus Eystettensis' ('Garden at Eichstätt'), showing shells and various scientific instruments. It was financed by Johann Konrad von Gemmingen, Prince Bishop of Eichstätt, Germany to document the city's important botanical garden. However, the Prince Bishop died before it was completed. This engraving was made by Johann Leopold (1600-26, fl.), one of the large team of artists and printmakers coordinated by the apothecary Basilius Besler to produce the volume.

Stock: 39680

76. [Title page to 'Summer' section of the 'Hortus Eystettensis'] **Plantarum Horti Eystaettensis. Classis AEstiva.**

J. Leybold [c.1613]

Engraving, platemark 470 x 395mm (18½ x 15½").

£420

Frontispiece to the most impressive florilegium (from the Latin 'gathering of flowers') ever made, the 'Hortus Eystettensis' ('Garden at Eichstätt'), showing shells and various scientific equipment. It was financed by Johann Konrad von Gemmingen, Prince Bishop of Eichstätt, Germany to document the city's important botanical garden. However, the Prince Bishop died before it was completed. This engraving was made by Johann Leopold (1600-26, fl.), one of the large team of artists and printmakers coordinated by the apothecary Basilius Besler to produce the volume.

Stock: 39681

77. [Title page to 'Winter' section of the 'Hortus Eystettensis'] **Plantarum Horti Eystaettensis. Classis Hyberna.**

J. Leybold [c.1613]

Engraving, platemark 470 x 395mm (18½ x 15½").

£420

Frontispiece to the most impressive florilegium (from the Latin 'gathering of flowers') ever made, the 'Hortus Eystettensis' ('Garden at Eichstätt'). It was financed by Johann Konrad von Gemmingen, Prince Bishop of Eichstätt, Germany to document the city's important botanical garden. However, the Prince Bishop died before it was completed. This engraving was made by Johann Leopold (1600-26, fl.), one of the large team of artists and printmakers coordinated by the apothecary Basilius Besler to produce the volume.

Stock: 39683

78. **Hortus Floridus [frontispiece] In quo rariorum & minus vulgarium florum Icones ad vivam veramos formam accuratissime delineatae [...]**

Crisp. Passaeus excud: ultr Extant Arnhemy Apud Joannem Jansonium Bibliopolam ibid

Engraving, platemark 150 x 210mm (6 x 8¼").

Damaged; glued to backing sheet.

£180

Frontispiece to the 'Hortus Floridus', one of the best-known of the many 17th flower books. The frontispiece includes portraits of the botanist Carolus Clusius (1526-1609) who played an important role in introducing the tulip to Western Europe, and his fellow botanist Rembert Dodoens (1517-1585). The book's plates were engraved by Crispijn de Passe junior (1589-1670), part of a famous printmaking family. The book consisted of two parts: the first comprised of some 175 illustrations of mostly bulbous and tuberous plants, and the second reproduced fruit, trees, and medicinal plants.

Stock: 40097

79. [Dedication to Frederick IV, from Adam Olearius' 'Travels in Muscovy, Tartary and Persia'] **A sa Majesté Frideric IV. Roi de Danemark, de Norvegue, des Vandales et des Goths [...]**

[1727]

Engraving with letterpress, sheet 310 x 200mm (12¼ x 8").

£95

Dedication from a 1727 edition, in French, of Adam Olearius' (1603-71) 'Travels in Muscovy, Tartary and Persia', first published in the 1640s. A famed mathematician, geographer, librarian and writer, Olearius was the secretary on an embassy sent by Frederick III to Russia and Persia to try and establish the newly-founded town of Friedrichstadt in Schleswig-Holstein as the European terminus for an overland silk trade. The trip proved unsuccessful but Olearius' observations provided the material for a highly influential volume.

Stock: 40094

80. **Antichità Romane de' Tempi della Repubblica e de' Primi Imperatori, Designate, ed Incise da Giambattista Piranesi Architetto Veneziano... Parte Prima.**

Roma si vende dall'Auttoire dirimpetto l'Academia di Franzia.

Etching. Plate: 350 x 240mm, (13¾ x 9½"), with very large margins. Uncut. Crease in margin top right.

£220

A caprice etched by Piranesi as a half-title to one of his books, with the text within a border printed from a separate plate, simulating a stone memorial. Printed from two plates. The text roughly translates as 'Roman Antiquities from the time of the Republic and the First Emperors, designed and engraved by the Venetian architect Giambattista Piranesi and by the same is dedicated to the most illustrious and most revered Monseigneur Giovanni Bottari, private chaplain to Pope Benedict XIV, the guardian of the Vatican Library and canon of Santa Maria in Trestevere.'

Stock: 39980

81. **[Marble bust of Lady Margaret Harley, with frontispiece to 'A Catalogue of the Portland Museum']**

G. Vertue sculp 1727 [Harley] Burney del.t Grignion sculp.t [Portland]

Two engravings, sheet 215 x 160mm (8½ x 6¼") [Harley] 195 x 140mm (7¾ x 5½") [Portland]. Both trimmed inside platemark and glued to backing sheet.

£180

Engraved portrait of Margaret Cavendish Bentinck, duchess of Portland (1715-85), collector of art and natural history specimens and patron of the arts and sciences, after a bust sculpted by Rysbrack. Originally published as a plate to the poet Elijah Fenton's edition of Waller's 'Works'.

Portland spent fifty years assembling an immense collection of natural history and the fine arts at her home at Bulstrode, Buckinghamshire, which became the largest in Britain, exceeding even that of Hans Sloane. The most famous item in her collection was the so-called Portland vase which she purchased from Sir William Hamilton (now in the British Museum). After the duchess' death, her collection was auctioned in a sale lasting thirty-eight days. The frontispiece to that catalogue, also offered here, shows the vase along with various other items in the collection. *Alexander 509*

Stock: 39589

82. **To Sir John Shelley Bar.t This Print of his Celebrated Pointer (Sancho), Is with permission humbly dedicated by his most obedient & very humble Serv.t. C.Turner.**

Painted by Benj.n Marshall. Engraved by C. Turner. London, Published March 20, 1808 by C.Random D.B. at his Sporting Gallery, No 65 Pall Mall, where a variety of Sporting Subjects are ready for Publication. Stipple, printed in colour. Plate: 500 x 350mm, (19¾ x 13¾") large margins. Paper tone, repaired damage in title area and small nicks in edges. £420

A portrait of a pointer in a woodland holding a pheasant in its mouth. *Whitman: 790.*

Stock: 40102

83. **[Marbled Beauties.] No.12.**

Maud Earl. Copyright 1902, by Photographische Gesellschaft. Published by the Berlin Photographic Company Berlin - London W. 133 New Bond Street, New York 14 East 23rd Street.

Photogravure. Laid, on India paper. Platemark: 295 x 370mm (11½ x 14½"), very large margins. Uncut.

£320

English Setters, 'Compton Damsel' & 'Compton Dinah'. - Owner - B. F. Warwick, Esqr. *No. 12 British Hounds & Gundogs - 206/500.*

Stock: 40038

84. **[Gordon Highlanders.]**

Maud Earl. Copyright 1902. Published by the Berlin Photographic Company Berlin - London V. 133 New Bond Street.

Photogravure. Plate: 370 x 305mm, (14½ x 12"). £300  
The heads of two Gordon Setters, 'Heather Countess' & 'Heather Ronald' owned by Robert Chapman, Esqr. *No.13 British Hounds & Gundogs - limited to 500.*

Stock: 40205

85. **[Better Than Rubies.]**

Maud Earl. Copyright 1908. Published by the Berlin Photographic Company Berlin - London W. 133 New Bond Street.

Photogravure. Plate: 370 x 300, (14½ x 12") very large margins. £300

Two Irish Setters, 'Barton Punch' & 'Killenane,' owned by Robert O'Callaghan Esqr. *No.14 British Hounds & Gundogs - limited to 500.*

Stock: 40208

86. **[Arrêt sur les faisans. 'Pheasant pointing.']**

[D'après Gélibert.] Copyright 1893 by Boussod, Valadon & Co. Printed in Paris.

Very fine photogravure, printed in colours, printers' proof. Printed area: 450 x 330mm (17¾ x 13"). £480  
A Clumber Spaniel startles a group of pheasants in a field.

After French painter Jules Bertrand Gélibert (1834 - 1916).

Stock: 40033

87. **[Foxhounds outside their kennels.]**

On Stone by George Augustus Frederick Fitz Wygram Esqr. Printed by C. Hullmandel. [n.d. c.1820.]

Rare lithograph on india, with very large margins. Sheet: 495 x 635mm. 19½ x 25". £350

Foxhounds inside and outside their kennel area. Probably from a private plate.

Stock: 39948

88. **[June - The Long Vacation.]**

Maud Earl. Photographische Gesellschaft - Berlin Photographic Company Berlin, London W, 133 New Bond Street; New York, 14 East 23rd Street. Copyright 1906

Colour photogravure, signed artist proof. 220 x 350mm, very large margins. £320  
Four dogs sit in the shade, avoiding the bright June sun. From 'the Sportsman's Calendar' by Maud Alice Earl (1864-1943) an eminent British-American canine painter.  
Stock: 40207

89. **[Greyhound.]**

H. Rayner. Henry Rayner [pencil signature.] [n.d., c.1939.]  
Drypoint etching. Platemark: 145 x 125mm (5¾ x 5") very large margins. £190  
A portrait of a Greyhound. Limited to 15 pulls.  
Rayner (1902-1957) worked in the Antipodes before studying at the Royal Academy. He was a friend of Sickert.  
Stock: 40130

90. **Black Fury, by 'Mad Fury' 'Mischief X'. Owner Mr E. Rogers. Winner of the Waterloo Cup February 24th 1899.**

[c.1899.]  
Contemporary-printed photograph, mounted on album paper, with details as above in old ink mss. £110  
Stock: 39825

91. **Modish. A remarkable fine Fox Hound bred by Colonel Thornton, Modish was the Daughter of Merlin & Rival both which lineally descended from the celebrated Ackham's Old Conqueror.**

S. Gilpin Pinx.t. Engraved by R. Pollard, Aqua.t by F. Jukes. Published Feb.y 11, 1788 by S. Gilpin, Knightsbridge & R. Pollard, No 15. Braynes Row, Spa Fields, London.  
Rare aquatint with engraving. Sheet 445 x 560mm (17½ x 22"). Trimmed close to plate, some surface wear and toning, some repairs. £590  
A fox hound bitch with litter. The dog's owner, Colonel Thomas Thornton (1757 - 1823), was a sportsman who wrote 'A sporting tour through the northern parts of England', 1804; and 'A sporting tour through various parts of France in the year 1802', 1806.  
Stock: 39719

92. **[A Pekinese.]**

Herbert Dicksee [Signed in pencil.] Copyright 1924 by Frost & Reed Ltd. (of Bristol, England) in the United States of America.  
Etching on vellum in a titled frame. Fine impression. Platemark: 385 x 355mm (15¾ x 14") Unexamined out of frame. £950  
A portrait of a Pekingese, looking directly at the viewer, within a circle. Framed with a titled slip.  
By Herbert Thomas Dicksee (1862 - 1942), published by Frost & Reed, founded in 1808 in Bristol.  
Stock: 39993

93. **The Emperor. [In pencil.]**

A. Watson Turnbull. [Signed in Pencil. ] [n.d. c.1935.]  
Etching. Plate: 200 x 150mm, (8 x 6"), with large margins. Mark in top left corner. £180

A portrait of a pekingese. Andrew Watson Turnbull (British, 1874) was a painter, etcher and stained glass artist who exhibited at the R.A. and elsewhere.  
Stock: 40103

94. **Bergers des Plaines de Leon. Shepherds of the Plains of Leon.**

Revr. Wm. Bradford del. I.Clark Sculp. London  
Published by J. Booth, Duke Street, Portland Place, June 5, 1809.  
Coloured aquatint. Sheet 270 x 380mm, (10¾ x 15"). Thread margins. Slight foxing at top. £95  
A Spanish shepherd with a staff stands next to a young companion who has his arm around a large sheep dog.  
Stock: 40110

95. **Shepherds of the Plains of Leon.**

Revr. Wm. Bradford del. I.Clark Sculp. London  
Published by J. Booth, Duke Street, Portland Place, June 5, 1809.  
Coloured aquatint. Sheet 360 x 255mm, (14 x 10"). Crease cut inside platemark. £60  
A Spanish shepherd with a staff stands next to a young companion who has his arm around a large sheep dog.  
Stock: 40111

96. **A School.**

Painted by J. Rising. Engraved by V. Green.  
Mezzotint Engraver to His Majesty. [n.d., c.1780.]  
Mezzotint. Open letter state. Platemark: 475 x 605mm (18½ x 23¾). Trimmed to plate. Some rubbing to surface. Pin holes in lower right corner. £180  
An interior scene within a classroom, with several children, most holding open books, and a schoolmistress. A boy at a table is writing with a quill, whilst a girl on the right takes a book from some shelves against the wall behind. A girl on the left holds her book open on the schoolmistress' knee, as she points to a line in it, correcting the pupil. *Ex collection of the Hon. Christopher Lennox-Boyd.*  
Stock: 40338

97. **The Boy with Many Friends.**

Painted by Webster R.A. Engraved by P. Lightfoot.  
Printed by J. Brooker. [n.d., c.1850.]  
Engraving. Open letter state. Sheet size: 560 x 725mm (22 x 28½"). Trimmed inside plate. Repaired damage to upper edge. £180  
A lively scene inside a school-room, with a few older boys on the left, struggling to concentrate in spite of the noise made by younger boys, who stream in from the door in the far right corner, waving cricket bats and clambering over the bench. They are fighting each other to gather around a boy sitting in the centre, with food piled on his lap.  
Stock: 40052

98. **[Schoolroom interior]**

N Grogan Cork [in image lower right]  
Extremely rare mezzotint, platemark 365 x 530mm (14¼ x 21"). Damaged. Some repairs. £520  
Schoolroom interior with a schoolmaster beating a pupil, while others sit reading and smirking. On the

right a violin hangs beside a blackboard inscribed with a poem beginning 'Principia Legendi, Scribendi, & Saltandi In hac Schola feliciter inculcala'.

Very unusual large print by Cork-born painter and etcher Nathaniel Grogan (1739/40-1807). Grogan was largely self-taught through copying engravings after Dutch masters. He served in the army during the American War of Independence (and advertised his services as an artist in the Pennsylvania Ledger) before returning to Cork. *Ex: Norman Blackburn collection*  
Stock: 39594

99. **Bradfield College [in pencil to the right.] [Plate 2]**

Etched by Wallace Hester [in pencil to the left.] WH. [n.d. c.1930s.]  
Etching, mint. Platemark: 200 x 265mm (8 x 10¼"), very large margins. £70  
A view of part of Bradfield College, the independent school in Bradfield, Berkshire with the school's motto and crest in the centre below the image. The college was founded in 1850 by Thomas Stevens, Rector and Lord of the Manor of Bradfield.  
Stock: 40023

100. **Bradfield College [in pencil to the right.] [Plate 1]**

Etched by Wallace Hester [in pencil to the left.] [n.d. c.1930s.]  
Etching. Platemark: 200 x 265mm (8 x 10¼") very large margins. £70  
A view of part of Bradfield College, the independent school in Bradfield, Berkshire. The college was founded in 1850 by Thomas Stevens, Rector and Lord of the Manor of Bradfield.  
Stock: 40022

101. **Hackney School.**

Engraved by R. Reeve. [n.d., c1820]  
Hand coloured aquatint; J. Whatman watermark. Plate: 475 x 325mm, (18¾ x 12¾"). Staining and damage in thread margins. £480  
A view of a large school building in Hackney, in which several boys play ball games in the grounds.  
Stock: 40206

102. **[Harrow] To the Right Hon.ble Sir Robert Peel Bar.t M.P. &c &c. This View representing the state of the Ruins on the following morning, is by his permission respectfully dedicated, by his obedient humble Serv.t. Thomas Wood.**

W. Walton lithog. Printed by C. Hullmandel. [n.d., c.1838.]  
Tinted lithograph. Printed area 190 x 235mm (7½ x 9¼"); very large margins. £240  
A view of 'The Headmaster's', one of the boarding houses of Harrow School, after it burnt down on Monday, October 22nd, 1838. The print is dedicated to an old Harrovian, Robert Peel, a Prime Minister but best known for establishing the Metropolitan Police Force at Scotland Yard.  
Stock: 39696

103. **Highgate School [pencil, lower right.]**

Wallace Hester [pencil signature.] [n.d., c.1912.]  
Etching on watermarked laid paper, remarque of school crest below, 'remarque proof' blindstamp lower left. Plate: 260 x 200mm, (10 x 8"). Slight vertical creasing. The Chapel of Sir Roger Cholmeley's School at Highgate (Highgate School), 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.  
Stock: 39957

104. **A List of the Published Works of Mr. Thomas Malton, Sen. and of Mr. James Malton. To be had in London of Mr. J. Malton [...]**

[after 1796]  
Letterpress, 3pp., ink changes on 1st sheet to prices; 305 x 240mm (12 x 9½"). Very rare. £350  
Prospectus for various works by the architectural draughtsman and writer on geometry Thomas Malton (1726-1801) and his son James (d.1803). Includes Thomas Malton's 'The Royal Road to Geometry' (1774) and 'A complete treatise on perspective in theory and practice' (1775) and James Malton's twenty-five views of Dublin. *Bonar-Law, 'The Irish Prints of James Malton', repr. pg: 111.*  
Stock: 39593

105. **The Woman's Party Patriotic Meeting and Celebration of The Woman's Suffrage Victory. Royal Albert Hall Saturday Afternoon March 16th, at 3 o'clock...Mrs. Pankhurst will preside [...]**

Henry Good & Son Ltd, London, E.C. [c.1918]  
4to pamphlet, 16pp, 245 x 200mm (9½ x 8"). £350  
Booklet with various advertisements and notices, including one to publicise a meeting to celebrate women's suffrage.  
Stock: 39598

106. **The Negroes' Vigil! Written expressly for the 1st of August 1834, by James Montgomery. The Music composed by John Valentine [...]**

Rare letterpress with engraved vignette, sheet 200 x 95mm (8 x 3¾"). Slight foxing. £160  
Anti-slavery broadside, profits from the sale of which were 'given in aid of Missionary Societies'. The poem was by James Montgomery (1771-1854), a prolific poet and hymn writer whose missionary parents moved from Scotland to Barbados in 1783. He wrote a number of abolitionist poems, including 'The West Indies' (1809).  
Stock: 39849

107. **Key to Mr Orme's Print & Picture of Lord Nelson's Victory off the Nile one the Glorious first of August 1798. - now Exhibiting at his Gallery No 118 Bond Street.**

Pub. by Orme, 118 Bond Street.

Scarce etched key plate. Sheet 260 x 210mm (10¼ x 8¼"). Laid on old card. £220

The key to Daniel Orme's oil painting of the interior of the 'Vanguard' during the Battle of the Nile, at the moment the French flagship, 'L' Orient', exploded. It identifies the seamen involved, including Nelson with his head bandaged, all of whom Orme sketched from life.

Although the exhibited painting is lost, the National Maritime Museum has another version.

Stock: 40258

**108. Fair in Hyde Park. August, 1814.**

I.G. [Lady Julia Gordon.]

Etching, printed on yellow paper. Sheet: 320 x 200mm, (12½ x 8") large margins. £125

A scene in Hyde Park at the Jubilee Fair, part of the Peace Celebrations of 1814, one of the most spectacular events ever held in Hyde Park. Depicted are a large crowd of people standing by stalls labelled 'Wellington' and 'Blucher' selling mementos. In the centre of the crowd is a large dias with dancing and a band, next to which is a stall labelled 'Royal Museum Tower of London.' The 500 booths had everything from sword swallowers to printing presses producing views of the scene. Lady Julia Gordon (1775–1867, neé Julia Isabella Levina Bennet) was a pupil of both J.M.W. Turner and Thomas Girtin. Her husband, General Sir James Willoughby Gordon, was Quartermaster General during the Peninsular Wars.

Stock: 39989

**109. Index to the Embassy of Hyderbeck, from the Vizier of Oude to Calcutta, by way of Patna, to meet Lord Cornwallis. No 1. A Male Baggage Elephant, irritated by his Driver, who is taken from his Seat and destroy'd [...]**

Publish'd 12th July 1800, by Laurie & Whittle, 53, Fleet Street, London.

Etching, platemark 265 x 395mm (10½ x 15½"). Paper tone; tear to top edge. Scarce. £480

Keyplate to Johan Zoffany's 'Hyderbeg's Embassy to Lord Cornwallis' (exh. RA 1796; Victoria Memorial Hall, Calcutta). After several years in India, Zoffany had returned to England in 1789 but continued to use drawings made in India as the basis for his most ambitious works. In 1800 Richard Earlom engraved the 'Embassy', but its complicated composition made this accompanying keyplate desirable, as was also the case when Earlom engraved another famous work by Zoffany, 'Colonel Mordaunt's Cock Match at Lucknow'. *For Mordaunt's Cock Match see ref. 25081.*

Stock: 40170

**110. A Boat's Crew of Lascars Attacking a Boa Constrictor, On one of the Islands in the Eastern Archipelago.**

Drawn on Stone by T.M. Baynes from a Sketch by W. Daniell Esq.r Printed by C Hullmandel [c.1835]

Lithograph, printed area 275 x 325mm (10¾ x 12¾") very large margins Bit dusty in margins. £320

Extremely scarce, unusual and dramatic scene from a sketch by William Daniell (1769-1837), landscape

painter and engraver. Orphaned at an early age, Daniell was adopted by his uncle, with whom he spent several years in India (1786-93) which provided the source materials for many of his later prints and paintings. The same sketch by Daniell was also the source for a smaller engraving in John Hobart Caunter's 'The Oriental Annual, Or Scenes in India' (1835), which tells about how a crew moored at the Sunderbans (in Bangladesh and India) to search for fruit, left a man behind while they searched. He fell asleep in the heat, when:

'an enormous boa-constrictor emerged from the jungle, reached the boat, had already coiled its huge body around the sleeper, and was in the very act of crushing him to death, when his companions fortunately returned at this auspicious moment, and attacking the monster severed a portion of its tail, which so disabled it that it no longer retained the power of doing mischief. The snake was then easily despatched, and found to measure sixty-two feet and some inches in length'.

Caunter also noted that the original picture of this subject by Daniell was then in the possession of 'le Baron de Noual de la Loyrie'. *Ex: Collection of the Hon. Christopher Lennox-Boyd.*

Stock: 40162

**111. The Lord's Prayer in Seven Different Languages.**

Ent.d at Stationers' Hall. Pub.d by J.T. Wood, 33, Holywell Street, Strand. London. Jun 12 1841.

Etching, sheet 150 x 115mm (6 x 4½"). Stained. £65  
Crucifix divided into seven sections, each of which contains a circle in which the lord's prayer is written in a different language. The languages are: English, French, Greek, Latin, German, Spanish and Italian. Printmaking typical of the Victorian period, which delighted in puzzles, riddles and novel ways of combining text and image.

Stock: 39850

**112. Extraordinary Exploit On Tuesday the 17th of January 1826, Mr. Henry Hunt Jun.r for a bet of 100 Guineas made with a Noble Lord of sporting celebrity drove his Father's Matchless Blacking Van with four blood horses upon the Ice over the Serpentine at the broadest part[...]**

Ingrey & Madeley Lithog. 310 Strand J. Limbird 143 Strand [1826]

Scarce lithograph, sheet 255 x 350mm (10 x 13¾"). Glued to backing sheet at top corners. Bottom left corner made up. £480

Illustration of a man driving a van across the Serpentine river in London's Hyde Park for a bet. The text assures us that 'he accomplished the hazardous task in the grandest style without the smallest accident'.

Stock: 39595

**113. [Charles S. Stratton, General Tom Thumb.] Le General Tom Pouce. d'après nature.**

F. Grenier. Imp Lemercier R. de Seine, 57 à Paris.  
[n.d., c.1850.]  
Tijnted lithograph. Printed area 295 x 360mm (11½  
14¼"), large margins. £320  
The American dwarf Charles Sherwood Stratton (1838  
– 1883) in front of his coach, presented to him by  
Queen Victoria during his visit to England during the  
1840s, complete with ponies and boy coachman and  
footman. Standing by Stratton's side is the archetypal  
showman, Phineas Taylor Barnum, Stratton's patron.  
By François Grenier (1793 - 1867), painter,  
lithographer, pupil of David and Guérin.  
Stock: 39708

**114. Two Different Views of the Twin Sisters,  
Helen & Judith, of Saxony, who were joined  
together in a Wonderful manner. Wonderful  
Magazine**

Published by C. Johnson [c.1793]  
Rare engraving with 8pp letterpress, sheets 210 x  
130mm (8¼ x 5"). £75  
Engraving of conjoined twins Gófitz Ilona és Judit of  
Szöny, Hungary (1701-23), with an article (included)  
titled 'Of Strange, Monstrous and Numerous Births'.  
This was not the text which originally accompanied the  
image- it was originally published alongside 'An  
account of twin sisters joined together in a wonderful  
manner; from several papers read before the Royal  
Society, particularly a letter from Dr. John Torkos, knt.  
physician in ordinary to the city of Pressburg, in  
Hungary, dated July 3, 1757'.  
From the 'Wonderful Magazine', an entertaining but  
short-lived periodical founded in 1793 by the hack  
writer and bookseller Henry Lemoine (1756-1812).  
Given Lemoine's travails at the time of the magazine's  
publication (around this time he lent money to two  
booksellers who both defaulted, and Lemoine ended up  
in prison for his debt; he separated from his wife; and  
was forced to give up his bookstall and become a book-  
runner, collecting books and selling them to the trade).  
Stock: 39626

**115. A Merry Christmas & A Happy New  
Year in London. [&] The Same to you\_Sir,\_ &  
Many of E'm.\_**

M.E. Esqr. del. G.Hunt, sc. London, Published by  
Thos. M.c.Lean, 26 Haymarket, 1827.  
Pair of hand-coloured aquatints with etching. Each  
sheet: 260 x 320mm, (10 x 12½"). Some slight damage  
to sheet. Fading. £490  
A pair of English satirical prints: a man and women,  
both carrying umbrellas, fighting their way through a  
blizzard on the streets of London.  
Stock: 40213

**116. Subscribers. Field Marshal His Royal  
Highness the Duke of York, K.G. &c &c &c.**

Drawn by Tho.s Stothard R.A. Engraved by J.Bromley.  
[Published by Thos. Clay, 18, Ludgate Hill, London.]  
[n.d., c.1826.]  
Mezzotint with engraving. Sheet: 360 x 515mm, (14 x  
20¼"). £230

The Subscriber's List from Series 1 of 'Views taken at  
or near Rangoon, and Combined operations in the  
Birman Empire', by Lieutenant Joseph Moore,  
published in two series 1825-26, illustrating the  
engagements of the First Anglo-Burmese War (5  
March 1824 - 24 February 1826). The subscribers,  
including the Duke of Wellington and the East India  
Company, are listed below a large vignette in which a  
British soldier, a sepoy and a tiger hold up a banner.  
*Abbey Travel: 404.*  
Stock: 39816

**117. Patrick O' Brien.**

J. Parry delt. A. Van Assen sculpt. London Pub. Feby.  
16. 1805 by J. Parry, No.5 Bentinck Street, Soho.  
Hand coloured etching. Watermark John Wise 1804;  
Plate: 170 x 110mm, (6¾ x 4¼") very large margins.  
£160

Caricature portrait of Patrick Cotter (O'Brien) (1760 or  
1761 - 1806), Irish giant; a tiny woman tugs at his  
breaches.

With accompanying letterpress sheet from  
'Extraordinary characters of the nineteenth century'  
published by J. Parry 1805. Contains plates and  
descriptions of 18 characters including William Henry  
West Betty, John Boydell and Giovanni Baptista  
Belzoni.  
Stock: 39987

**118. [Portraits, letter and text relating to the  
second and third marquess of Londonderry.]**

Three engraved portraits, ms letter (4pp) and  
letterpress (10pp). £230  
Collection of material including two portraits of  
politician Robert Stewart, Viscount Castlereagh and  
second marquess of Londonderry (1769-1822), one  
engraved by Henry Meyer and the other after the  
marble bust by Chantrey; a portrait of his wife Lady  
Amelia Anne, née Hobart (1772-1829) after Thomas  
Lawrence; letterpress life of army officer and  
diplomatist Charles William Vane, third marquess of  
Londonderry (1778-1854); and a manuscript letter  
from the third marquess to the Lord Chancellor seeking  
to secure preferment for 'the Rev.d Mr Carr, the  
valuable Clergyman of South Shields'.  
Stock: 39652

**119. Sea-Side Home at Broadstairs for the  
Children of the Poor. "Freely ye have  
received, freely give."**

[c.1880]  
Photograph pasted to card with letterpress verso, sheet  
115 x 75mm (4½ x 3"). £65  
Card soliciting donations for a children's home in  
Broadstairs, Kent. As explained by the letterpress, '120  
squares to be filled with 120 pence= ten shillings...this  
card should be returned, filled, to Miss A.M. Thomas,  
two months after date of issue'. With photograph,  
presumably of children who had stayed at the home.  
Stock: 39667

120. **Natives of China at home, at the Chinese Collection, Hyde Park Corner. A-You. A Shing [with names in Chinese]**

Day & Haghe Lith.rs to the Queen [c.1846]  
Very rare lithograph with tintstone, sheet 325 x 210mm  
(12¾ x 8¼"). £280

Portrait publicising the 'Chinese Collection', an exhibit of the vast collection of Chinese artefacts assembled by American businessman and philanthropist Nathan Dunn (1782-1844). The collection was displayed in Philadelphia in 1838, and London from 1842. A notice in *The Times* for 3 August 1846 announced that 'the interesting and intelligent Chinese, A-Shing and A-You, from the "flowery land," will be at home to receive visitors in the grand saloon of the Chinese Collection'.

Stock: 39587

121. **[A peacock standing on a fence.]**

Dobbs. [Embossed in image.] [n.d., c.1820s.]  
Handcoloured embossed card. Sheet: 150 x 170mm, (6 x 6¾"). £120

A vibrantly coloured peacock stands upon a gate. Item specifically designed for scrap albums.

Stock: 39853

122. **[A Pheasant]**

Dobbs. [Embossed image.] [n.d., c.1820s.]  
Handcoloured embossed card. Sheet: 150 x 190mm, (6 x 7½"). £120

A vibrantly coloured pheasant standing on a tree trunk facing right. An embossed item specifically designed for scrap albums.

Stock: 39854

123. **[Untitled medley print.]**

[n.d., c.1825.  
Pen lithograph. Trimmed around image, so irregular, at most 190 x 180mm (7½ x 7"). Trimmed and laid on album paper. £75

A medley print, with a trompe l'oeil of eight cards: an illustration of Wellington kissing the hand of George IV, both on horseback; a ship beached for repairs; a map; a floorplan; a romanesque bust; the music to 'La Gazza Ladra' (Rossini's 'Thieving Magpie') arranged by T.W. Lloyd; and the trade card of 'James Bell, Printer, Bookseller & Stationer, 23, Lord Street'. It is probably that the print was published to demonstrate Bell's abilities.

Stock: 40259

124. **View in Constitution Bay [with letterpress 'explanation' of the print] Dedicated to the Loyal Patriots who have served their Country in the cause of constitutional Reform**

Drawn by C. Galpin Charmouth On stone by L. Haghe Day & Haghe Lith.rs to the King 77 Gate St  
Lithograph, printed area 140 x 155mm (5½ x 6") and letterpress, sheet 90 x 160mm (3½ x 6¼"), Very rare with explanation. Glued to album sheet. £320

A two-masted vessel flies an ensign with a crown and the word 'Reform'; her pennant defines a profile of

William IV. A small vessel (right) with a bare mast and rigging, her ensign inscribed 'Anti', sinks, though towed by a steam tug, the 'Tyrant'; her pennant defines a profile of Wellington. Small vessels, one 'Convert', tack to follow "Reform". Below the title: 'Dedicated to the Loyal Patriots who have served their country in the cause of constitutional Reform'. A printed "Explanation" pasted below reads: "REFORM in full sail—Anti-Reform sinking, towed by 'Arbitrary Power', a Steamer. In the distance, the CONVERT Squadron 'going about'. On the topmast of Reform, the Pendant wafts into the Profile of a King! and that on the topmast of the 'Cutter' Anti, into the Profile of a Duke!" *BM Satires 17183*

Stock: 39599

125. **The Absent Minded Beggar by Rudyard Kipling.**

Eyre & Spottiswode Printers to the Queen's Most Excellent Majest. Copyright in England and the United States by the Daily Mail Publishing Co., 1899.

Leaflet, folded twice as issued, with two half-tones and facsimile handwriting. Total 320 x 610mm (12½ x 24"). £95

The lyric sheet for a poem written by Rudyard Kipling in support of a fund for the families of soldiers fighting in the Boer War. The 'absent-minded beggars' were the Army Reserve soldiers who went off to do their patriotic duties forgetting to provide for their wives and children. Soon afterwards Richard Caton Woodville supplied an illustration, 'A Gentleman in Kharki', showing a wounded but defiant British Tommy in battle (included in this leaflet) and Arthur Sullivan (of Gilbert & Sullivan fame) set the poem to music.

Although Kipling later wrote that it 'lacked poetry' and became 'wedded... to a tune guaranteed to pull teeth out of barrel-organs', his poem helped the the fund raise £340,000.

The fund was started by the new Daily Mail and was such a success that the newspaper soon selling a million copies a day, the highest circulation in the world.

Stock: 39692

126. **[Obituary.] The Duke of Wellington. The great Duke has departed...**

The Religious Tract Society, Instituted 1799; 56 Paternoster Row, and 164, Piccadilly. [n.d., 1852.] Letterpress pamphlet, 8vo, 4pp., with black border. £65  
An obituary of Arthur Wellesley (1769-1852), 1st Duke of Wellington, concentrating on his military successes and 'the simplicity and temperance of his habits' rather than his political career

Stock: 39698

127. **The Ball at The Mansion House. April XVII. MDCCLXXV. The Right Hon.ble John Wilkes, Lord Mayor.**

G.B. Cipriani inv. et del. F. Bartolozzi Sculp. 1775.  
Very fine etching with engraving, fine impression. 240 x 215mm. 9½ x 8½" large margins. £340

Ticket for a ball at the Mansion House, hosted by politician and agitator John Wilkes (1725 - 1797), who

was elected Lord Mayor of London in 1774. The design depicts Iris, messenger of the gods, holding a caduceus and watching three putti dancing, with two more flying above holding grapes and a basket of flowers. *De Vesme: 1963; iii/iv.*  
Stock: 40268

128. **[Framers.] W. Bayley, (Successor Mr. Salmon,) Carver Gilder & Frame Maker to their Royal Highnesses the Prince of Wales & the Dukes of York and Clarence. Marshal Street, Golden Square, London.**

[n.d., c.1820.]  
Engraving. Sheet size: 125 x 80mm (5 x 3¼").  
Trimmed and laid on album paper, some wear. £65  
William Bayley was active at this address c.1815, taking over from Charles Salmon (fl. 1757-c.1815) and in turn being replaced by Charles Mitchell May (there 1873-9). As the Duke of Clarence has to be William IV, the Prince of Wales would be George IV, who became king in 1820. *Ex collection of the Hon Christopher Lennox-Boyd.*  
Stock: 40019

129. **The Daughters of Jerusalem Weeping. Psalm. CXXXVII. 1.2.**

J. Martin PX. T. Williams SC. [n.d., c.1834.]  
Wood engraving. Printed area 80 x 110mm (3¼ x 4¼")  
large margins. £50  
Israelite women at the waters of Babylon, after John Martin.  
Stock: 39945

130. **Peter Denieth Christ. St Luke XX. 1. 55.**

J. Martin PX. F.W. Branston SC. [n.d., c.1834.]  
Wood engraving. Printed area 80 x 110mm (3¼ x 4¼")  
large margins. £50  
Peter denying Christ after his arrest.  
Stock: 39949

131. **Christ's Entry into Jerusalem. Matt. XXI. 3.**

J. Martin PX. W.J. Linton SC. [n.d., c.1834.]  
Wood engraving. Printed area 80 x 110mm (3¼ x 4¼")  
large margins. £50  
Christ riding the donkey up to the city gates.  
Stock: 39947

132. **[The Virgin holding the Christ Child's hand and her arm around John the Baptist, with St Anne and St Joseph]**

Cornelio Cort fc. Ant. Lafrery [c.1560]  
Etching, sheet 295 x 235mm (11½ x 9¼"). Trimmed and glued to backing sheet at top. Slight surface loss bottom left corner off image. Loss at top left, damaged. £120  
Engraving after Federico Zuccaro by Cornelis Cort (1533-78), Netherlandish engraver who studied under Hieronymus Cock in Antwerp before leaving for Italy in 1565. There he made prints after Zuccaro, Raphael, Correggio and others, and worked directly with Titian. In the history of reproductive engraving, Cort is an intermediary between Marcantonio Raimondi

(Raphael's preferred engraver) and his great successors such as Goltzius and Agostino Carracci.  
Stock: 39751

133. **Sie Schöpfung. The Creation.**

A. West, pinx.t. A.H. Payne, sc. [n.d., c.1840.]  
Mezzotint. Sheet 175 x 135mm (7 x 5¼"). £95  
A view of God creating the world, within a decorative printed border.  
Stock: 39953

134. **[Golgotha.]**

L [Lucas van Leyden.] [c.1520-33]  
Etching, contemporary copy; platemark 290 x 420mm (11½ x 16½"). Small margins. £260  
Christ on the cross between two thieves on left, surrounded by saints and apostles. Several groups of figures in foreground with rocky landscape behind. Thoroughly reworked later state of the 1517 etching by Lucas van Leyden (1494-1533), the first Dutch artist to establish an international reputation in his lifetime. Initially influenced by his contemporary Albrecht Dürer, Leyden in later life drew more upon examples from the Italian Renaissance.  
Stock: 39744

135. **[Jacob Draws Water For Rachel's Animals.] Connubis auspex praelucet Flamma profanis, / Castior, hic unda consiliatur himen. Genes. xxix.**

Jacobus Tintoretus pinxit [but after Paulo Veronese].  
Cl. Mellan sculp. Cum privilegio. [n.d. c.1640].  
Engraving. Size: 425 x 375mm. (16¾ x 14¾") large margins on 3 sides & top margin messy. Splits entering printed area at centre fold. £160  
A scene from the Old Testament in which Jacob draws water from the well to water Rachel's flock. Although Jacopo Tintoretto is inscribed as the artist, the painting is by Paulo Veronese.  
Stock: 39721

136. **[Lot and his Daughters] Lot digne par ses Saintes moeurs / Déchaper au courroux celeste. / Qui sur tant d'infames pecheurs / Fit pleuvoir un feu si funeste [...]**

peint par N. Vleughels J. Chereau sculp à Paris chez F. Chereau graveur du Roy rue S. jaque aux 2 pilliers dor avec privil. du Roy [c.1725]  
Very fine engraving, platemark 290 x 365mm (11½ x 14¼") very large margins. £95  
Lot and his daughters escaped the burning city of Sodom (seen in the distance here, lower right) to dwell in a mountain cave. His daughters, fearing that they would not be able to have children in any other way, plied their father with wine in an episode depicted by many artists.  
Engraved after a painting by Nicolas Vleughels (1668-1737), French artist and close friend of Watteau whose later years were spent in Rome as Director of the Académie de France. He was an outstanding teacher whose pupils included Carle Vanloo.  
Stock: 40299

137. **[Lot and his Daughters]**

[Robert Robinson after Simon Vouet, c.1690]  
Mezzotint, platemark 180 x 160mm (7 x 6¼") very large margins. 19th century impression on wove paper. Lot and his daughters escaped the burning city of Sodom (seen in the distance here, lower right) to dwell in a mountain cave. His daughters, fearing that they would not be able to have children in any other way, plied their father with wine in an episode depicted by many artists.

Mezzotint by painter and engraver Robert Robinson (fl.1674-d.1706). Robinson is chiefly remembered for early mezzotints such as this, while the most notable of his surviving paintings are the panels he painted for a house on St Botolph Street in the City of London, now housed at the Sir John Cass School in Aldgate. *State ii/ii (Christopher Lennox-Boyd database).*

Stock: 40221

138. **[Mary Magdalene.] Le Retour a la Vertu.**

Painted by C. le Brun. Engraved by N. Schiavonetti junior. London Published the 10th of February 1795 by Mess.rs Colnaghi & Co., N. 132 Pall Mall.

Fine stipple impression. Sheet 560 x 430mm (22 x 17"). Trimmed just within plate. Some creasing. £260  
A large portrait of Mary Magdalene at her dressing table, casting her jewelbox aside and turning her face up to God. After Charles Le Brun (1619-90), most famous for painting the ceilings of the Galerie des Glaces (Hall of Mirrors), Versailles. According to Louis XIV Le Brun was 'the greatest French artist of all time'.

Stock: 39718

139. **Samson Carrying Off the Gates of Gaza.**

Designed and Engraved by Jas. G. S. Lucas [probably published by J. Mc. Cormick, 62, Gracechurch Street, c.1830]

Rare mezzotint, sheet 235 x 285mm (9¼ x 11¼"). Trimmed around image and title, losing text; glued to backing sheet. £320

Samson carries the gates to the city of Gaza up to 'the hill that is in front of Hebron', after escaping from a planned ambush (see Judges 16:1-3). Engraving by James G. S. Lucas (1831-4, fl.), mezzotinter who usually engraved after John Martin, and artist whose influence is evident in this print by Lucas. No other artist is mentioned, but as Richard A. Burnett noted, 'Lucas rarely acknowledged the artists whose work he had so shamelessly plagiarised, as is the case with his copies of Martin's 'Illustrations to the Bible'. *Campbell, 'John Martin: Visionary Printmaker', p.196.*

Stock: 39583

140. **[Martyrdom of St Lawrence.]**

Titian Inven aeques Caes [Cornelis Cort cum privil 1571.]

Engraving, sheet 245 x 200mm (9¾ x 8"). Trimmed, losing text along bottom. £230

St Lawrence roasted on the gridiron by soldiers, in front of a statue with putti overhead. Engraved by Dutch engraver Cornelis Cort (1533-78) after Titian, with whom he worked regularly in Venice. As Michael Bury explains ('The Print in Italy, 1550-1620'), the

print combines elements from two separate versions of the subject by Titian, in reverse, making it both a reproductive print and an original composition by Cort. The two paintings are the first, in the church of I£75 Gesuiti in Venice and a second version which Philip II of Spain commissioned after seeing the first. By the time the print was made the second version had been sent to Spain (where it remains at El Escorial), and the statue on the right bearing a dedication to Philip is explained by this.

In the history of reproductive engraving, Cort is an important intermediary between Marcantonio Raimondi (Raphael's preferred engraver) and his great successors such as Goltzius and Agostino Carracci.  
Stock: 39752

141. **Eugene Aram convicted at York Assizes Aug.t 3 1759 for the Murder of Dan.l Clark of Knaresborough in the County of York [...]**

Thornton Sculpt Published by Alexr Hogg.

Rare engraving with 10pp letterpress, sheets 210 x 130mm (8¼ x 5"). Trimmed to platemark. £95

Eugene Aram (d.1759), murderer and philologist, with extensive letterpress biography, as published in the 'Wonderful Magazine', which specialised in stories of eccentric and remarkable individuals. Aram was a considerably learned man, self-taught for the most part, who worked as a schoolteacher for much of his life. In 1758 the discovery of what was believed to be the skeleton of Daniel Clarke, a shoemaker from Knaresborough who disappeared in 1745 shortly after coming into money, led to Aram being named as an accomplice to Clarke's murder. Aram was tried in York in 1759, and he and the other defendant, a linen weaver named Houseman, accused each other. All of the evidence was circumstantial and Houseman turned crown's evidence in return for acquittal. Aram defended himself, and the letterpress to this print quotes Aram's speech, with its philosophic argument against the circumstantial evidence. Nevertheless a conviction was obtained and Aram was hanged at Knavesmire in 1759. The letterpress concludes by wondering how 'a man with abilities so superior, could think of embroiling his hands in the blood of a fellow-creature'. While Aram's achievements as a linguist have subsequently been discredited, he was to be immortalized in Thomas Hood's ballad 'The Dream of Eugene Aram' (1829) and Edward Bulwer's eponymous novel of 1832.

Stock: 39624

142. **The Encampment of King Henry VIII at Marquison, July MDXLIV. 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, 1788. Sumptibus Societatis Antiquariorum Londini. Publish'd according to Act of Parliament, 23rd April, 1788. [Bit later] Engraving. Platemark: 565 x 460mm (22¼" x 18"), large margins. £260

From a series of prints of paintings at Cowdray.

Stock: 40049

**143. Matthew Hopkins the famous Witch-Finder of Maningtree in Essex, who in only one year, during the reign of James I, hanged 60 reputed Witches & was himself at last executed for a Wizard.**

Published by Alex.r Hogg [c.1793]

Engraving with letterpress sheet, each 210 x 130mm (8¼ x 5"). Cut to platemark £85

Matthew Hopkins (d.1647), witch-finder and the most notorious individual in English witchcraft history. Resident in Manningtree by the winter of 1644-5, Hopkins was troubled, by his own account, by the activities of supposed witches in the town. From the handful of initial arrests (with Hopkins giving evidence against several), the witchcraft allegations spread to neighbouring towns and counties, with at least a hundred executed during the 'Hopkins witch panic' of 1645-7. The pleasing claim on the print that Hopkins was himself 'executed for a Wizard' is incorrect- he died of tuberculosis.

From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).  
Stock: 39632

**144. William Pendrill of Boscobell in the County of Salop Aetis Suae 84 The Royall Oake. His face you see. Now breifly heare the Rest.; How well he serv'd his Prince in flight destrest. Twas , He whose little Household did Combine In Plois Care to save : the Royall Line. An Oake was thought most safe:for what could prove More Luckie tthen the sacred tree to Love. See where the Hen=roost Ladder stands; by that, The Might Monarch climb'd the Boughs of Statem Where Noble Carlos lent his Manlike Knee, The last support of Fainting Majestie, and Natures Tapistrie was the onely Shroud To shelter that Great Prince was Rage pursu'd. The Nutthook reaching up his Honely fare supply'd the want of Waiters standing Bare; Shile busie Wife and Children gather Wood To dress the Sheep prepar'd for Better food Thus, Many Oakes defend the British Maine but one Preferr'd the Brittish Sovereigne. "Pendrill thy name will shine in History /Brighter then their's whose Hospittallity / Disguised Deitys hath entertayn'd / for thine was reall t'other Poets saynd."**

From the very rare print in the possession of A H Sutherland Eq.r. Are to be sold by S. Woodburn, St. Martin's Lane, London.

Engraving. Sheet: 250 x 350mm, (9¾ x 13¾). Repaired and laid on conservation paper. Damaged. Trimmed.  
£170

A portrait of William Pendrill set in an oak. Pendrill was one of five brothers: George; Richard; Humphrey; John and William who helped Charles II escape from England after his defeat at the Battle of Worcester in 1651 during his failed attempt to regain control of

England from Cromwell. The Pendrills were a Royalist family who lived and worked on the estate of Boscobel House where the King sought refuge after his defeat. Having been forced to hide in an oak tree in order to escape Cromwell's troops Charles and the Royalist Colonel Carlos finally managed to escape disguised as land workers and escorted by the Pendrills. The Pendrill brothers were richly rewarded when Charles II was restored to the throne in 1660.

Stock: 39939

**145. Peter Walker Esq. Plate 6: Of Friends to a Constitutional Reform of Parliament**

Done from the Life and Published by Adam Buck 17 Bentinck St. Man. Sq. Price 1s.

Rare etching, platemark 250 x 200mm (10 x 8") very large margins. £120

Original portrait by Adam Buck (1759-1833), Irish miniature and portrait painter whose clientele included George IV, the duke of York, and the duke's mistress Mary Anne Clarke.

Stock: 39749

**146. Barrington, tried in a Cause of Outlawry &c Taken by Stealth in Court.**

Published June 21st 1790, by T. Darby No 15 Blackburn Street, Borough.

Rare stipple engraving with 6pp letterpress, sheets 210 x 130mm (8¼ x 5"). Trimmed to platemark. £180

George Barrington (1755 - 1804), actor, pickpocket and transported convict born in Ireland. London's 'prince of pickpockets', Barrington was famed for escapades such as his attempted snatch of the Russian Count Orlov's diamond snuff-box in 1775. Barrington evaded prosecution numerous times, helped by his celebrated courtroom oratory, and was painted by leading portraitist William Beechey (c.1785). Eventually Barrington was sentenced to seven years' transportation, and arrived in Australia in 1791. Barrington apparently underwent religious conversion and was given a conditional pardon in 1792 before in 1796 he was not only given an absolute pardon but was made superintendent of convicts at Parramatta. Ever since his conviction in 1790 Barrington's name was exploited by London publishers, which attached his name to all manner of accounts of the New South Wales colony claiming to be written by Barrington.

Portrait, with an account of Barrington's trial, from the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812). *For another portrait of Barrington see ref. 38036.*

Stock: 39627

**147. The Colonna Claude. Now in the Collection of the Rev.d. Will.m. Holwell Carr.**

Claude pinx.t. Dubourg sculp.t. Published & Sold Jan.y. 1.1812. by Edw.d. Orme Prinsteller to the King Engraver & Publisher Bond S.t. corner of Brook S.t. London.

A fine proof aquatint. Plate: 495 x 400mm, (19½ x 15¾"), with large margins. £220

A classical scene in which several figures dressed in ancient costume sit between a temple and a pond full of swans. A harbour can be seen in the distance full of boats. After Claude Lorrain's (1604-1682) painting 'Apollo and the Muses on Mount Helicon'.  
Stock: 40273

148. **[Martyrdom of St Justina.]**

[after Veronese.] [n.d., c.1740.]  
Engraving. 295 x 365mm (11½ x 14½"). Folds reinforced on reverse. £230  
The martyrdom of St Justina of Padua during the persecutions of the Roman emperor Diocletian in the 4th century.  
Stock: 40323

149. **The Distress of Tigranes, before Cyrus, on finding his Father the King of Armenia, Mother, Wife, and Children, Prisoners. In the Collection of his Majesty.**

Painted by Benn. West Esqr. 1769. Histl. Painter to his Majesty. Engraved by Jas. Fittler. Published March 25th. 1788, by John & Josiah Boydell: No. 90 Cheapside London.  
Fine engraving. Platemark: 490 x 620mm (19¼ x 24¼"). Small margins. £550  
An imaginatively reconstructed scene from antiquity: Tigranes stands in the centre of a camp beside his horse, waving his fist angrily in the direction of his father, who stands with head bowed before the carriage in which the rest of his family sit; Cyrus the Great (c.590/80 BC - 530 BC), ruler of the Persian empire listens, seated on a rock at the entrance of his tent at right, his soldiers and advisors surrounding; cliffs and sea in background.  
Royal coat of arms below image.  
After Benjamin West (1738 - 1820).  
Stock: 40048

150. **Travaux du Champ de Mars pour la Confederation du 14 Juillet 1790, par les Citoyens de Paris. Louis XVI y travailla le 9.**

A Paris chez Sergent, rue Mauconseil, No 62  
Etching and aquatint with hand-colouring, platemark 195 x 235mm (7¾ x 9¼"). Small margins. £130  
Preparations for the first 'fête de la Fédération' on July 14, 1790 in the Champ du Mars, Paris. It took place exactly one year after the storming of the Bastille, hence the name by which it is known in English-speaking countries, Bastille Day.  
Stock: 39757

151. **Le Roy de le Feve. Dedie a son excellence Dimitry Prince de Galizin...**

Jac. Jordaens Pinxit 1639. J.F. Poletnick Sculpsit 1769.  
Se vend a Paris ches Basan et Poignant M.ds d'Estampes, rue et Hotel Serpente.  
Engraving. Stamp of bibliothèque Talhouet, du cabinet de la Lambardais in lower left. Platemark: 450 x 610mm (17¼ x 24") very large margins. Later impression. £180  
This lavish interior scene at the ' Feast of the Three Kings', in which the person finding a bean hidden in

his tart is proclaimed king for the evening, selecting his court from among those present. The figure in the centre is identified as Jordaens' father-in-law, the painter Adam van Noort (1561/62 - 1641).  
The original painting is now in the Musées Royaux des Beaux-Arts, Brussels.  
Stock: 40099

152. **Jemelja or Emelka Pugatschew. A Rebel in Russia under the assumed name of Czar Peter III, in the Government of Oldenburgh [...]**

Published by Alex.r Hogg [c.1793]  
Engraving with 6pp letterpress, sheets 210 x 130mm (8¼ x 5".. £70  
Portrait of Yemelyan Ivanovich Pugachev (c.1742-75) with biographical account 'drawn from the Proceedings of the Criminal Process against him at Moscow, by the definitive Sentence of which he was condemned to be quartered alive'. Pugachev was a pretender to the Russian throne who led a great Cossack insurrection during the reign of Catherine II (1773-4). Alexander Pushkin wrote a history of the rebellion, and fictionalised some of its events in his novella 'The Captain's Daughter'.  
From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).  
Stock: 39630

153. **The Notorious Socivzca, Captain of a Band of Robbers, in Poland Wonderful Magazine**

[c.1793]  
Engraving with 18pp letterpress, sheets 210 x 130mm (8¼ x 5"), large margins.. £70  
Portrait of Stanislav 'Stanko' Radović Sočivica (b.1715?), 'a notorious Robber and Assassin, of the Race of the Morlachians, commonly called Montenegrins'. Born near Trebinje (then part of the Ottoman Empire), Sočivica moved to Imotski in Croatia, then part of the Venetian republic, after robbing and stealing from Turks. Thereafter he served the Venetians against the Ottoman Empire. Offered with detailed account of his 'Wonderful Adventures'.  
From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).  
Stock: 39629

154. **The Blind Fiddler.**

Painted by D. Wilkie, R.A. Engraved by J. Burnet.  
London, Published Oct.r 1.st 1811 By Mess.rs Boydell & Co. Cheapside.  
Engraving. Fine impression, open letters. Platemark: 495 bx 615mm (19½ x 24¼") with large margins. £360  
A blind fiddler, on the left, plays to a large family within a rustic interior. A woman sits by the hearth holding a small child in her lap, two children watching the fiddler in the centre, with a man and woman behind them playing with another child, and two boys on the right, one trying to imitate the fiddler.

After Scottish genre painter and etcher David Wilkie (1785 - 1841). *Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 39833

**155. Le Baiser pris de Force.**

Clermont pinx: F. Pedro sculp. ap N. Cavalli Venetys [c.1770]  
Engraving. 380 x 310mm (15 x 12¼"). Spotting, edges frayed, creased.. £160

A young man grabs a woman from behind and kisses her, causing her to drop a basket of fruit in surprise. Goat on the left, and man peering over the fence on right. Decorative scene after Jean François Clermont (1717-1817), a French artist who also spent time in England working for Horace Walpole, Lord Stafford and the Prince of Wales.

Stock: 40317

**156. Frederick elegantly furnishing a large House.**

Printed for & Sold by Carington Bowles, No 69 St Paulk's Church Yard, London. Published as the Act directs, 31 August, 1781.

Coloured engraving. Sheet 170 x 275mm (6¾ x 10¾"). Trimmed within plate. £45

A young gentleman directs the decoration of his new London house, while a tailor takes his measurements. A seated woman holds one sample book, with another on the floor.

Stock: 40313

**157. A Flemish Collation. From the Original Picture Painted by Van Harp, To Whom this Plate is most Humbly Inscribed, In the Collection of the Right Honourable the Earl of Bute; By his Lordships most Obligated, & most Obedient Servant, J. Boydell.**

Van Harp Pinx.t, Rich.d Earlom dlein.t Isaac Taylor Sculpsit. Published according to Act of Parliament by J. Boydell Engraver in Cheapside London November 2.d 1765.

Engraving. Platemark: 480 x 600mm (18¾ x 23½") very large margins. Two pin holes in printed area. Small tears to edges of sheet. £340

A busy, rustic interior of a tavern where men and women are smoking, drinking and eating. Various figures are gathered in the room, including a woman sitting in a wicker chair, feeding a child on her lap, a man on the steps behind taking an apple from a woman who stands with an apron-full in the doorway, and a woman tending to a pot over the fire to the left. A cat is lapping at a saucer in the centre foreground. Crest and motto inscribed below image.

From Boydell's 'Most Capital Paintings'.

For a proof impression, see item ref: 40054.

Stock: 40053

**158. [A Flemish Collation.]**

Van Harp Pinx.t. Isaac Taylor Sculpsit. [Scratched letters.] J. Boydell exc.t 1765 [scratched letters]. Engraving. Proof before title. Platemark: 480 x 600mm (18¾ x 23½") large margins. Two small repaired tears to upper edge of sheet. £320

A busy, rustic interior of a tavern where men and women are smoking, drinking and eating. Various figures are gathered in the room, including a woman sitting in a wicker chair, feeding a child on her lap, a man on the steps behind taking an apple from a woman who stands with an apron-full in the doorway, and a woman tending to a pot over the fire to the left. A cat is lapping at a saucer in the centre foreground. Crest inscribed below image.

Stock: 40054

**159. To her Imperial Majesty Catherine the Second this print from the Original Picture by Verkoyelle in the Imperial Collection is humbly Inscribed by her most devoted servant, James Walker.**

Engraver to her Imperial Majesty and Member of the Imperial Academy of Arts St. Petersburg. July 1st 1789 published by James Walker St. Petersburg and John Dean London.

Very rare mezzotint. Platemark: 505 x 695mm (20 x 27¼") large margins. Small tears to edges of sheet.

Repaired tear on right. £650

An interior scene depicting a musical party of men and women in costume, seated around a table on which lies a patterned Turkish carpet. Two women at the left are playing cards, while one on the right holds a lute while a man sings to her. A dog barks at a servant to the far left of the scene.

After Dutch printmaker and painter Jan Verkolje (1650 - 1693).

Stock: 40051

**160. [Teniers's Kitchen or Allegory of the Four Elements.]**

Teniers Pinxit. J.B. Michell Sculp.t. Published July 1.st 1777 by John Boydell, Engraver in Cheapside London. Engraving, proof before title. Platemark: 485 x 610mm (19 x 24") very large margins. Small tears in outer margins. £390

The interior of an opulent kitchen with several work stations, and a large fireplace with in background, beside which figures are carving, and cooking meat. A falconer stands to the the right, as others sort fish to the left. A plethora of meat, fish and poultry is scattered around the room scattered in foreground

Plate from 'The Houghton Gallery' The original painting was completed in 1646 and is in the Hermitage collection. The print was published and commissioned by John Boydell, the great London printmaker and seller. The painting was part of Sir Robert Walpole's collection and was soon thereafter sold to Catherine the Great (1779)

Stock: 40065

161. **The Humours of an Irish-Wake, as Celebrated at St Giles's, London.**

Thornton Sculpt Pub.d by C. Johnson [c.1793]  
Engraving with 4pp letterpress, sheets 210 x 130mm (8¼ x 5"). £95  
Wake for 'Paddy O'Connor, who was lately hanged at Tyburn for a footpad robbery', which took place in 'a cellar not very far from St. Giles's' according to the accompanying letterpress, which describes in detail the events and persons present at the event.  
From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).  
Stock: 39658

162. **Village Recruits.**

Painted by Sir David Wilkie, R.A. Engraved by Charles Fox. London, Published Sept.r 1, 1838, by Thomas Boys, XI Golden Square, Regent Street.  
Rare engraving. Laid, on India paper. First Proof Impression. Platemark: 510 x 640mm (20 x 25¼").  
Very large margins. £380  
An interior scene within a village tavern, with men gathered around a wooden table, some in military uniform. One, to the left, is sitting on the table, hand on his hip, watching a man seated to his left, grimacing with the exertion of pulling the cork from a stout bottle which he holds between his knees. *Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 39984

163. **Distraint For Rent.**

Painted by Dav: Wilkie, R.A. Engraved by Abr: Raimbach, Hon.y Member of the Academies or Arts at St. Petersburg and Geneva. Published 16.th February 1828, by D. Wilkie and A-Raimbach, London.  
Very fine engraving. Laid, on India paper. Open letter state. Platemark: 510 x 660mm (20 x v26") very large margins. Uncut. £380  
An interior scene with bailiffs, one seated on the bed to the right, inventorying goods surrounded by a distressed family gathered around a table to the left.  
After Scottish painted Sir David Wilkie (1785 - 1841).  
*Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 39983

164. **The Rent Day.**

Painted by D. Wilkie. R.A. Engraved by A. Raimbach. Published 31.st Jan.y 1817 by D. Wilkie and A. Raimbach, London.  
Engraving. Laid, on India paper. Open letter state. Platemark: 495 x 645mm (19½ x 25¼") very large margins. £360  
An interior scene with tenants paying rent. Various figures sit waiting to be seen in the centre, and in the background to right, a group are seen eating a hearty meal.  
After Scottish painted Sir David Wilkie (1785 - 1841).  
*Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 39982

165. **The Author and his Family Behold a Scene of real nat'ral Life, / A wretched Author with a Scolding Wife [...]**

T. Webley Sculpsit Published by C. Johnson [c.1793]  
Rare engraving with 10pp letterpress, sheets 210 x 130mm (8¼ x 5"). Trimmed to platemark. £80  
An author struggles to work in a modest interior (with map hanging on the wall), while around him are his 'scolding wife', a crying baby, two bailiffs chasing payment, children fighting over food and a printer with corrections to be made. Illustrating a lengthy 'letter to the editor' signed 'Z.Z.' setting out the predicament of a struggling writer.  
From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).  
Given Lemoine's travails at the time of the magazine's publication (around this time he lent money to two booksellers who both defaulted, and Lemoine ended up in prison for his debt; he separated from his wife; and was forced to give up his bookstall and become a book-runner, collecting books and selling them to the trade).  
Stock: 39625

166. **La Jeunesse. L'Ardente et fouguese jeunesse / Le met encore en pire état. / Des Créanciers, une Maitresse, / Le tourment comme un forçat. Rousseau.**

Peint par Jeaurat. Gravé par Lépicié 1745. à Paris chez Lépicié graveur du Roi au coin de l'abreuvoir du Quay des Orfevres. Et chez L. Surugue aussi graveur du Roi rue des Noyers vis a vis le mur de St. Yves. A.P.D.R.  
Engraving, 380 x 275mm (15 x 10¾") very large margins. £290  
A young couple argue over letters in the woman's possession. After Etienne Jeaurat (1699-1789), French painter and draughtsman who rose to the highest positions of the Académie Française, becoming chancellor in 1781. Besides his history paintings, Jeaurat was also known for portraits, still-lives and domestic genre scenes such as this.  
Stock: 40178

167. **[The First Reading December 1844, 58, Lincolns Inn Fields.]**

Maclise, R.A. C.H.Jeens. [n.d. c.1875.]  
Lithograph. Proof before title. Platemark: 150 x 220mm (6 x 8¾"); very large margins. £130  
Charles Dickens' first public reading, on December 2nd, 1844 at the house of his friend John Forster at 58 Lincoln's Inn Fields. Dickens read 'The Chimes', the second of his Christmas books, in advance of publication to a select audience. Forster can be seen on the far left. The artist Daniel Maclise, from whose sketch this engraving was made, sits attentively in the centre. Other members of the audience include Thomas Carlyle, Douglas Jerrold, the actor William Charles Macready, the Reverends William J. Fox and William Harness, Blanchard Laman, Alexander Dyce and Frederick Dickens. *Sally Ledger, "'Don't be so melodramatic!'" Dickens and the affective mode' in Interdisciplinary Studies in the Long Nineteenth Century, 4 (2007)*

168. **Mazeppa. [Pair] [Lines of verse under:  
[I] We rustled through the leaves like wind, /  
Left shrubs, and trees, and wolves  
behind\_\_\_Where'er we flew they followed on,  
Nor left us with the morning sun; Methought  
that mist of dawning grey Would never dapple  
into day; \_\_\_it is no dream; / The wild horse  
swims the wilder stream! & [II] On came the  
troop\_\_\_with sudden bound, Headed by one  
black mighty steed, Who seemed the patriarch  
of his breed, Without a single speck or hair Of  
white upon his shaggy hide; No hope arose of  
being freed. I cast my last looks up the sky, /  
And there between me and the sun I saw the  
expecting raven fly, Who scarce would wait till  
both should die, Ere his repast begun;**

Painted by Horace Vernet, Engraved by Jams. G.S.  
Lucas. London, Published by F. G. Harding 24,  
Cornhill & J. McCormick 147, strand, Oct. 1831.  
Pair of mezzotints, rare as a matching pair. CLB stamp  
on reverse. Sheet size: 380 x 465mm (15 x 18¼") each.  
Trimmed inside plate. Paper toned. A few small nicks.  
£420

Ivan Stepanovych Mazeppa was an historical figure in  
Ukraine, then part of Poland. In the original of the  
story Mazeppa was tied naked to a horse as a  
punishment for adultery. This story was popularised by  
Byron in his poem 'Mazeppa', the last of his 'Oriental  
Tales' of 1818, and much illustrated by French painters.  
Victor Hugo was inspired to write his own poem in  
1828. *Ex: Collection of The Hon. C. Lennox-Boyd.*  
Stock: 40027

169. **[Robinson Crusoe's Island.]**

Clark & Pine Sc. 1719. [n.d., c.1908.]  
Etching on watermarked paper 'Michallet'. Platemark:  
230 x 350mm (9 x 13½"). £95

A pictorial map of Crusoe's island, also known as the  
'Island of Despair', showing various incidents from  
Daniel Defoe's novel.

A copy of the plate originally published in the third  
edition of Defoe's series titled, 'Serious Reflections  
during the Life and Surprising Adventures of Robinson  
Crusoe', London printed by W. Taylor, 1720.  
Stock: 40264

170. **The Maid of Tangermunde who having  
lost herself in a Wood fell asleep and on waking  
found a Stag by her side, she mounted him and  
was carried home.**

[Anon., c.1830.] Printed at the National Gallery  
Adelaide St London.

Very scarce lithograph, sheet 230 x 280mm (9 x 11").  
Tear to lower edge; crease. £190

Eccentric lithograph illustrating a popular legend about  
a woman from Tangermünde in the region of Saxony-  
Anhalt in Germany. *Ex: Collection of the Hon.  
Christopher Lennox-Boyd.*

Stock: 40158

171. **Philosophers like Fortune-tellers thrive,  
/ Those by false notions, these false flateries  
live, / And those as oft true vertue do mistake, /  
As these false auguries, and predictions make.**

[Etched by Thomas Dudley after Francis Barlow.]

[London, 1687.]

Etching. Sheet 250 x 170mm (9¾ x 6¾"). Trimmed  
within plate on three sides, paper toned. £160

Aesop being beaten by Xanthus for saying he had seen  
two crows, when only one was in sight. One of thirty-  
two illustrations to the 2nd edition of 1687 of Barlow's  
Aesop, showing scenes from his life. Aesop began life  
as a slave in Samos, owned by Xanthus.

Stock: 40312

172. **Il Mercurio Italico. Vide p.18. Floriferis  
ut apes in saltibus omnia libant. Omnia nos  
itidem\_\_\_Lucretius.**

Burney del.t F. Bartolozzi sculp.t London Published  
Jan.y 31.st 1789 for F. Sastres.

Etching and engraving. Plate: 222 x 171mm, (8¾ x  
6¾"). Trimmed to plate in lower edge, otherwise small  
margins. £75

Minerva stretching her right arm towards Italy, seated  
on the ground in the form of a woman. In the centre,  
Mercury flying in the air; St Peter's Basilica and  
Colosseum in the background. Frontispiece to "Il  
Mercurio Italico" by Francesco Sastres (London:  
1789). *De Vesme: 1784; iii/iii.*

Stock: 39793

173. **Pyramus and Thisbe. To the Right  
Honourable Henry, Earl of Pembroke and  
Montgomery...[plate dedicated by the  
publisher].**

Leod. Bramer pinxit. J. Boydell excudit. P.C. Canot  
sculpsit. London, Published April 7th. 1768.

Fine engraving. Plate: 545 x 445mm, (21½ x 17½")  
very large margins. £320

Four men, wearing furs, turbans and long robes,  
grieving the death of Pyramus and Thisbe, the ill-fated  
lovers from mythology. The couple lie on the ground;  
she holds a sword at her side. Crumbling, overgrown  
city walls behind and a search party carrying torches in  
the background to left. Crest below image.

Numbered 'Vol.II. No.25.' lower left.

After Leonard Bramer (1596 - 1674).

Stock: 39891

174. **Marcus Curtius. St Luke XX. 1. 55.**

J. Martin Del.t. H. Le Keux Sculp.t. [n.d., c.1830.]

Steel engraving. Sheet 75 x 105mm (3 x 4"). Trimmed  
within plate. £50

During an earthquake in 362BC, a pit opened in the  
Roman Forum. Unable to fill the chasm, the Romans  
consulted an oracle who responded that the gods  
demanded the most precious possession of the country.  
While his fellow citizens struggled to think of what  
that was, Marcus Curtius, a young soldier, berated  
them and responded that arms and courage of Romans  
were the most precious possessions of Rome. Fully  
armed and decorated, he rode into the gap, after which

the deep pit closed. The Lacus Curtius in the Forum receives its name from him.

Stock: 39950

**175. The Birth of Venus. From the celebrated Picture by the late James Barry Esq. R.A.**

Painted by James Barry. R.A. Engraved by Benjamin Smith. Published Feby. 1827. (for the Proprietor) by B.Smith, 21, Judd Place, West, New Road. Stipple engraving. 264 x 203mm. 10" 3/8 x 8", large margins. £160

A romantic image showing a mythological scene portraying the birth of Venus, the goddess holds her long hair aloft. Beside her are a pair of doves and Cupid.

Stock: 40109

**176. Virtumnus & Pomona.**

R.E.Pine pinx. W.Dickinson Fecit. 1772. London, Publish'd June 1st 1780, by Watson & Dickinson No. 158, New Bond Street.

Rare mezzotint. Sheet size: 400 x 280mm. Thread margins at three edges. Trimmed just inside plate at lower edge. £260

'Pomona, a nymph who loved to tend her fruit trees and flowers, shut herself up in a garden away from all human and divine lovers. Vertumnus, the god of orchards, desired her passionately and tried various ruses to enter her garden. At last, disguised as a very old woman, he is granted admission, where he begins to woo the nymph by praising her beauty and her fruit.' After English portrait and historical painter Robert Edge Pine (1730-1788). *CS:22, Lugt:2715a. Ex collection of the Hon. Christopher Lennox-Boyd.*

Stock: 40012

**177. [The Wheel of Fortune.]**

Sold by T. Bakewell in Cornhill. [n.d., c.1745.] Engraving Sheet: 185 x 255mm, (7¼ x 10"). Trimmed within plate. Laid on album sheet. £130

A mythological scene in which a withered, snake-haired woman spins a figure wretched figure around a large wheel while a fire blazes near them and two further cronies look on. The three old women are reminiscent of the Fates from ancient mythology, though with their snakes for hair they also resemble the hideous gorgons. The Wheel of Fortune was a medieval and ancient concept demonstrating the capricious nature of Fate, the wheel being spun at random by the goddess Fortuna affecting the lives of those attached. The Wheel of Fortune was also a medieval form of torture, the victim would be tied to a large wheel while a large fire would be set close enough to burn anyone tied to the wheel. The wheel would then be turned like a spit slowly cooking the captive.

Stock: 40328

**178. Silvarum, superis gratum genus, ite beati. Sanaz:**

F. Londonio inv. P. de Colle Sculp. ap. Cavalli Venetus, [n.d., c.1780.]

Engraving. Sheet: 430 x 340mm, (17 x 13½"). Central, vertical crease. Tread margins. £240

A rustic scene in which a woman holds a jug from which a boy drinks, in front of them a boy sits upon a rock while his dog sleeps next to him. After a painting by Francesco Londonio (1723-1783) with a line from Jacopo Sannazaro's (1458-1530) pastoral poem 'Arcadia'.

Stock: 40326

**179. [Two children playing with a dog]**

[French, c.1785]

Stipple printed in sepia, sheet 150 x 170mm (6 x 6¾"). Trimmed to platemark. £75

Stipple probably copied from a British print by a French engraver.

Stock: 39845

**180. [Two children, one asleep, with a birdcage and cat]**

[French, c.1785]

Stipple printed in sepia, sheet 150 x 170mm (6 x 6¾"). Trimmed to platemark. £75

Stipple probably copied from a British print by a French engraver.

Stock: 39846

**181. [La Coquette Fixée]**

[Peint par Fragonard, Peintre du Roi Gravée a l'Eau-forte par J. Couché, Terminée par Dambrun] [1785] Very fine engraving, sheet 380 x 285mm (15 x 11¼"). Unfinished proof before all letters, trimmed to platemark. £360

'The Fascinated Coquette', engraved in reverse after the painting by Jean-Honoré Fragonard (1732-1806). Beseched by two suitors, Fragonard's heroine crowns with a wreath of roses the boy who has won her heart; he holds a target on which two of Cupid's arrows have struck the bull's-eye. Proof before names of artist and engraver, and dedication to the Marquis de Boisandré, governor of the Château de Raincy.

Fragonard was a pupil and follower of Boucher who became 'the most brilliant and versatile in 18th-century France. He wielded brush, chalk and etcher's needle with extraordinary virtuosity, effortlessly varying his touch as his produced a succession of consummate masterpieces on themes from religion, mythology, genre and landscape' (Grove Dictionary of Art). *For an original etching by Fragonard see ref. 7205.*

Stock: 40291

**182. Rural Felicity.**

Printed for & Sold by Carington Bowles, at N.o.60 in S.t. Paules Church Yard, London. Publish'd as the Act direct, 25 Sep.r. 1782.

Hancoloured etching. Printed area: 265 x 170mm, (10½ x 6¾"). Frame: 430 x 340mm, (17 x 13½").

Unexamined out of frame. Staining. £180

A view outside a country inn in which several figures dance around a pole.  
Stock: 40333

**183. The Alfred, East-Indiaman, 1400 Tons. To Captain A. Henning & the Officers of the Ship This print is respectfully dedicated by their obedient servant, William Foster.**

T.G. Dutton, del. et lith. Day & Son, Lith.rs to the Queen. London, W.m Foster, 114 Fenchurch Street - Portsmouth, A.Hinton. [n.d., c.1870]  
Hand coloured lithograph. Sheet: 480 x 370mm, (19 x 14½"), large margins. Repaired tear in title area and damage in extreme bottom left corner. £520  
A naval scene showing The Alfred, an East Indiaman built by the shipping company R & H Green who were based at Blackwell Yard. An eastindiaman was any ship under the license of the East India Companies.  
Stock: 40165

**184. H.M. Brig Acorn, 16 guns, In Chase Of The Piratical Slaver Gabriel. To Captain Adams and the Officers of the Brig This Print is respectfully dedicated by their obedient servant Edmund Fry.**

N.M.Condy del T.G.Dutton.Lith. Day & Haghe Lithrs. to the Queen. Published in London by Ackemann & Co. and George Foster, in Plymouth by Edmund Fry. c.1850.  
Rare lithograph, image 300 x 400mm. 11¾ x 15¾". Slight stain below title. £550  
The British West Africa Squadron was established in 1808, its primary role being to suppress any activity by British slavers. In 1841 the English brig Acorn having perceived at great distance a vessel pillaging another, made chase, and instantly the Gabriel hoisted all her sail, and endeavoured to escape but eventually the Gabriel was dismasted, and captured. She was sent to St Helena, but her crew, consisting of fifty- eight men, Spaniards and others, were put on board an English vessel at Rio. The captain jumped overboard during the chase, with all his papers and the merchandise found on board the Gabriel was valued at roughly £35,000 of today's money.  
Stock: 40107

**185. The Antelope Packet, beating-off Le Atalante, a French Privateer, in the West-Indies.**

Designed & Engraved by W. Elmes. [c.1797]  
Aquatint, sheet 165 x 222mm (6½ x 8¾"). Very rare; trimmed; £140  
On December 1, 1793, the British packet ship Antelope was passing by Cuba on her way home to England from Jamaica, when she was engaged by two French schooners, one of which was the Atalante (probably an old American privateer which passed into French hands at the end of the war for American independence). The Atalante gave chase alone after the Antelope bore up for Jamaica, and caught up the following day. The Atalante grappled the Antelope and its crew tried to board the British ship, but was repulsed, and in the ensuing battle, the Antelope took

possession of its opponent. *See Edgar Stanton Maclay, 'History of American Privateers', pp.189-90.*  
Stock: 39669

**186. The Engagement between the British and Dutch Fleets, Oct.r 11th 1797**

Designed & Engraved by W. Elmes. [c.1797]  
Aquatint, sheet 165 x 222mm (6½ x 8¾"). Very rare; trimmed. £160  
The Battle of Camperdown (11 October 1797), a British naval victory in the North Sea over the Dutch during the French Revolutionary Wars. The British fleet under Admiral Duncan defeated the Dutch fleet under Admiral de Winter off the coastal village of Camperduin, north-west of Alkmaar.  
Stock: 39670

**187. The Boats of His Majesty's Sloop Procris, containing Ninety Officers, Seamen and Soldiers, commanded by Captain Robert Maunsell, attacking and Capturing off the Coast of Java on the 31.st. day of July 1811. Six French Gunboats mounting each one Thirty two and one Eighteen Pounder Camppmad, and manned with upwards of three hundred Sailors and Soldiers. This print is respectfully dedicated to the Captain by hi obedient Servant W. J. Huggins.**

Painted by W. J. Huggins, Marine Painter to His Majesty. Engraved by C. Rosenburg. ...and Published for the Proprietor April 1837 at 105 Leadenhall Street, London.  
Rare aquatint, printed in colour with some hand colour. J Whatman watermark 1836; Sheet: 545 x 400mm, (21½ x 16"). Trimmed within plate. Small repaired tear top left in margin. £920  
An extremely fine naval image showing the confrontation of the British and the French off the coast of Java. The British, under the command of Capt. Robert Maunsell (1785-1845) discovered a convoy of local canoes and French gunboats at the mouth of the Indromayo river in Java. The British gunfire made little impact so they launched their boats and boarded and captured five of the French ships whilst blowing up a sixth.  
Stock: 40212

**188. Intonuere Poli, et crebris micat ignibus Æther. Virgil.**

Baston delin. E. Kirkal S. [n.d. c.1720].  
Mint etching, 18th century watermark. 215 x 320mm (8½ x 12½"), very large margins. £260  
'And the air flashed with frequent fire'. A thunderstorm at sea with a ship struggling in high seas.  
Stock: 39697

**189. De Groote Zaal in het Stoomschip, de Great-Eastern**

C.C.A. Last Steend v. P. Blommers te 's Hage. [c.1860]  
Rare lithograph with tintstone, sheet 145 x 235mm (5¾ x 9¼"). Surface loss; £70

Dutch print showing the interior of the 'Great Eastern' steam ship designed by Isambard Kingdom Brunel and built by Scott Russell & Co.Ltd, London. After many problems during construction, the ship was not completed until 1858, arousing enormous public interest at the time.

During sea trials on 9th September 1859 the Great Eastern's heaters exploded, killing six firemen and devastating the grand saloon. The explosion would have sunk a lesser ship, but the Great Eastern survived. Brunel's new construction methods, dividing the ship up into compartments with watertight bulkheads, limited the extent of the damage. However, the bad news hastened the death of Brunel, who passed away on 15th September. In 1864, the Great Eastern was sold for a fraction of its cost to a cable laying company. The time that the ship spent laying cables for the new telegraph system was its most successful. It was used to lay the first telegraph cable to America. The Great Eastern was finally broken up in 1888.

Stock: 39843

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

Hans Busk, Delt. T.G. Dutton, Lith. Vincent Brooks, Day & Son, Lith [n.d. c.1850.]

Tinted lithograph. Sheet: 580 x 440mm, (22¾ x 17¼") very large margins. Some light foxing. £1250

Hans Busk the younger (1815 - 1882) was one of the principal originators of the volunteer movement in England. He took an equal interest in the navy. Originally it was his intention to adopt a naval career, and, being forced to abandon it, he devoted much of his leisure to yachting. He mastered the principles of naval construction, and made designs for several yachts which were very successful. He was the first to advocate life-ship stations, and fitted out a model life-ship at his own expense.

Busk's youngest sister, Rachel Harriette Busk, was an authoress of repute. *Parker: 2284. NMM: PAH8792.*

Stock: 39889

191. **[Battle Scene.]**

G.P. Rugendas pinx. Roma Ao 1694 Christian Rugendas Sculps et excud Aug. Vind.

Mezzotint printed in different coloured inks, platemark 140 x 225mm (5½ x 8¾") very large margins. Good impression. £95

Violent battle scene by two members of the Rugendas family of artists in Germany. The image derives from a painting by Georg Philipp Rugendas I, a painter and graphic artist who established a print publishing house in Augsburg in 1735. It was engraved and published by his son Christian (1708-81).

Stock: 40227

192. **[Battle Scene.]**

G.P. Rugendas pinx. et del. Li 3 di Marzo Ao 1696 in Augusta. Christian Rugendas Sculps et excud Aug. Vindelicor.

Mezzotint printed in different coloured inks, platemark 165 x 240mm (6½ x 9½") very large margins. Good impression. £95

Violent battle scene by two members of the Rugendas family of artists in Germany. The image derives from a painting by Georg Philipp Rugendas I, a painter and graphic artist who established a print publishing house in Augsburg in 1735. It was engraved and published by his son Christian (1708-81).

Stock: 40226

193. **[East India Company Commission] The Honorable Sir Edward Paget, Knight Grand Cross of the Most Honorable Order of the Bath, &c. &c. General of His Majesty's Forces, Commander in Chief of all the King's and Company's Forces in the East Indies, &c. &c. &c. To [R. Brown Esquire Surgeon] in the Service of the United Company of Merchants Trading in the East Indies [...] Given under my Hand and Seal for Fort William in Bengal, this [eighth] Day of [March] in the Year of our Lord One Thousand Eight Hundred and [twenty-four] and in the [fifth] year of His Majesty's Reign. By His Excellency's Command.**

Letterpress certificate, completed in ink, three signatures including Paget's, red wax seal; 1820's watermark. Splits in folds. £160

A commission for a Company surgeon, signed by General Sir Edward Paget (1775-1849), Commander-in-Chief, India, the year he led the East India Company in the First Burma War.

Stock: 39699

194. **Sancho. The Property of the Marchioness of Worcester, taken at the Battle of Salamanca by the Marquis, from the Grave of its Master a French Officer, where it was found exhausted & nearly starved to death, & was with much difficulty forced away from becoming a sacrifice to its Fidelity. Engraved from a Picture by H.B. Chalon, Painted for H.R.H. the Princess Charlotte of Wales.**

H.B.Chalon Pinxt. Clark & Dubourg Sculpt. Pubd. & Sold Augt 29 1814, by Edwd. Orme, Bond St. (Corner of Brook St.) London.

Very fine hand coloured aquatint. Sheet size: 185 x 235mm (7¼ x 9¼"). Trimmed inside plate. £150

'Para Mi Dueno' [For my Owner] on a card in the dogs mouth, the battle in the background. Henry Somerset, 7th Duke of Beaufort when Marquis of Worcester at the battle of Salamanca in 1812 rescued Sancho, a poodle who became his loyal pet. Princess Charlotte became one of the dog's admirers and this portrait was commissioned for her. Sancho was also immortalised

by Richard Dighton walking with his master in Hyde Park.  
Stock: 40013

**195. The Reception of Sir Charles Napier by the People, in the Hall of the Palace, Stockholm. Dolby's Sketches on the Baltic, Plate 6.**

Sketched from Nature by E.T. Dolby. J. Brandard lith. M. & N. Hanhart Lith. Printers. Published July 29th 1854 by Paul & Dominic Colnaghi & Co 13 14 15 Pall Mall East Publishers to her Majesty.  
Tinted lithograph. Printed area 340 x 390mm (13½ x 15¼"). Tear into inscription at bottom. Slight crease bottom right. £260

Sir Charles Napier (1786-1860), Commander of the Baltic Fleet, the largest the Royal Navy had assembled since the Napoleonic Wars, being warmly welcomed by the Swedes when he arrived in Stockholm.

A lesser known theatre of the Crimean War, the Baltic Campaign was an attempt at attacking St Petersburg, undertaken by a combined British and French fleet. Napier, Britain's most experienced officer (having fought in the War of 1812) was given command, but proved to be too cautious for British public opinion. For failing to attack either the Russian naval base at Sveaborg or the fortress of Kronstadt (which the Russians were hoping he was rash enough to do), he was removed from his command on his return at the end of the season.

Edwin Thomas Dolby's 'Sketches on the Baltic' illustrated the campaign in the same style at William Simpson's view of the Crimea.

Stock: 39707

**196. A Perspective View of the Camp near Winchester. To the Right Honourable Thomas Howard Earl of Effingham Lord Howard Deputy Earl Marshal of England [...]**

J. Gwin Sculpt Publish'd accord.g to Act of Parl.t [1760]

Rare engraving, platemark 430 x 490mm (17 x 19¼") very large margins. Creases. £290

View of an encampment near Winchester, showing various regiments assembled, as identified in the key. Around the time this print was made, those stationed at the camp included the celebrated historian Edward Gibbon (author of 'The History of the Decline and Fall of the Roman Empire'), who wrote: 'the most splendid and useful scene of our life was a four months encampment on Winchester Down, under the command of the Earl of Effingham [the dedicatee of this print]. Our army consisted of the thirty-fourth regiment of foot and six militia corps. The consciousness of our defects was stimulated by friendly emulation. We improved our time and opportunities in morning and evening field-days: and in the general reviews the South Hampshire were rather a credit than a disgrace to the line' (Gibbon, 'Memoirs'). Gibbon was a captain in the South Hampshire militia.

Stock: 40230

**197. Napoleon Buonaparte. From an original drawing made from the Life, a short time previous to the Russian Campaign, at the Express request of Joel Barlow, Ambassador from the United States of America, by a Gentleman in his suite.**

Engraved by W. Nicholls. London Pub. May 1, 1814 by Hassell & Richards, 344 Strand.

Stipple. Platemark: 430 x 320mm (17 x 12½") very large margins. Small creases inside the image. £380  
A portrait of Emperor Napoleon, bust-length, looking to right, wearing a uniform jacket and bicorne hat.  
Stock: 40139

**198. Napoleon. Empereur des François, Roi d'Italie, et Protecteur de la Confederation du Rhin.**

Steph: Tofanelli delineavit. Raph. Morghen Sculp: Florentiae. [Florence: Molini, Landi & Co., 1839.] Engraving. 435 x 310mm (17¼ x 12"), very large margins. Tear in margin taped, some crackling. £280  
Half-length portrait of Napoleon in his imperial robes, published as the frontispiece of an edition of the Napoleonic Code.

Stock: 39716

**199. The Shade of Napoleon.**

Drawn & Engraved by I. Brace from a Portrait by Vernet. London, 85, Farringdon St. Brighton. 3. Somerset Place. [n.d. c.1810.]

Very fine & rare aquatint. Sheet: 120 x 160mm, (4¾ x 6¼"). Trimmed within plate. Laid on album sheet.

£160

A silhouetted profile of Napoleon against a seascape background.

Stock: 39871

**200. [The Captive.]**

E. J. Detmold [signed in pencil]. [n.d., c.1923.]

Etching, signed proof, limited to 100. In pencil at bottom: "To Major Farren with compliments from the artist"; Platemark: 360 x 300mm (14¼ x 11¾") very large margins. £450

An eagle, teathered to a rock in front of minarets and camels.

Edward Julius Detmold (1883-1957) and his twin Charles Maurice Detmold (1883-1908) were twins and child protegés who worked very closely together until C.M. Detmold committed suicide in 1908.

Traumatized, Edward produced only one etching in the next fifteen years, returning to the art only in 1923.

Stock: 40028

**201. [Smile Please.]**

[Eileen A. Soper.] [n.d., c.1925.]

Etching. Proof impression. Platemark: 130 x 190mm (5¼ x 7½") very large margins. £360

Girl taking photograph of companion with a scottish terrier.

Eileen Alice Soper (1905 - 1990) was an etcher and illustrator of children's and wildlife books. She produced a series of etchings, mainly of children

playing, and illustrated books for other writers, notably for Enid Blyton and Elizabeth Gould.  
Stock: 40119

202. **[Humpty Dumpty.]**

Eileen A. Soper. [Pencil Signature] [n.d., c.1925.]  
Etching. Platemark: 170 x 245mm (6¾ x 9½"). £280  
A child with a Humpty Dumpty doll, watching a bird in a tree.  
Eileen Alice Soper (1905 - 1990) was an etcher and illustrator of children's and wildlife books. She produced a series of etchings, mainly of children playing, and illustrated books for other writers, notably for Enid Blyton and Elizabeth Gould.  
Stock: 40118

203. **[Tranquillity.]**

A.R. Blundell [signed in pencil.] [n.d. c.1920.]  
Drypoint etching, Publisher's stamp. Plate: 125 x 125mm, (5 x 5"). £65  
A serene scene of lush vegetation with a stream running through the middle by Alfred Richard Blundell (1883-1968)  
Stock: 39792

204. **The Shah Goest Drawn from ye Life in ye Tower. Wonderful Magazine.**

Published by Alex.r Hogg [c.1793]  
Engraving with 4pp letterpress, each 210 x 130mm (8¼ x 5"). Cut at top. £60  
The 'Shah Ghost' (probably a caracal, a medium-sized wild cat), an animal gifted from the Nawab of Bengal to Robert Clive which made its way to London as a gift for William Pitt. Pitt re-gifted it to King George in 1759, who locked it in a cage at the Tower of London. With letterpress explaining the image: 'The keeper was an Indian, and servant to the Nabob of Bengal: when he spoke to it in the Indian language, it would do any thing he bade it. A cock coming into the room where it was, he seized it immediately and killed it'.  
From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812), probably reprinting or copying an earlier engraving published in the 'London Magazine' or similar. See *Nechman, 'Nabobs: Empire and Identity in Eighteenth-Century Britain', p.177.*  
Stock: 39633

205. **Olyfant. Pag.176.**

J. Wandelaar del. [1727.]  
Engraving, platemark 297 x 172mm (11¾ x 6¾"). 'Essen Institute 1848' blindstamp top right. Small margins. £140  
An elephant, from Peter Kolbe's "Naaukeurige beschryving van de kaap de Goede Hoop". Kolbe (1675-1726) was sent to the Cape of Good Hope in South Africa with a mission to provide information about the country and to do astronomical and surveying research.  
Stock: 40098

206. **Fox and Rabbit. Proof.**

Drawn by Shark. Engraved by C.Turner. Published Feb.y 29th 1812, by R.Ackermann at his Repository of Arts, 101, Strand, London.  
Colour-printed mezzotint, proof state, very fine impression. Platemark: 455 x 595mm (17¾ x 23½"). Small margins. Slight paper toning. £750  
A fox with its prey, a rabbit, beside a burrow, with another fox looking on from the right.  
Possibly never published. Whitman only describes a plate with the same title in the Charles Turner sale catalogue as being after F. Snyders. *Whitman: 845?*  
Stock: 40137

207. **Portrait of a Heifer. Bred by Bell Loyd Esq.r and fed by Mr Charlton of Higham Hill, Walthamstow, Essex.**

G.H. Laporte Pinx.t Printed by Redman. Published by G.H. Laporte, 21 Winchester Row, Edgeware Rd. [c.1830's]  
Rare coloured lithograph, sheet 265 x 380mm (10½ x 15"). £790  
Cattle portrait by George Henry Laporte (1802-73), animal and military painter. That this is an early work is indicated by the address, that of Laporte's father (also a prominent artist), which Laporte used until 1827.  
Stock: 40247

208. **Studies from Nature.**

Painted Engraved & Published by James Ward, Painter & Engraver to H.R.H. the Prince of Wales, no.6, Newman Street, London.  
Very fine mezzotint. Plate: 500 x 380mm, (19¾ x 15") very large margins. £850  
Very unusual collection of studies of chickens and ducks with the heads and feet of older birds. Head of greyhound, head of goat and calf, also feet of goats and calves.  
A prolific artist, James Ward. R.A (1769-1859) was one of the finest animal, portrait, and landscape painters of Regency England. *Frankau: 76. Ex: Collection the Hon. C. Lennox-Boyd.*  
Stock: 40101

209. **Eastern Hyacinths.**

John Edwards delin.t et sculp.t. Publish'd Jan.y 1, 1788. Etching with fine original hand colour; watermarked 'J. Whatman'. Printed area 330 x 230mm (13 x 9"), on laid paper, very large margins. £330  
A plate from John Edwards' extremely rare work 'A Collection of Flowers Drawn after Nature and disposed in an ornamental and picturesque manner', published complete in 1801, but the laid paper suggests this was printed much earlier. The hyacinths, pink, blue and white and pink, are bound with ribbon and are presented within an oval with a grey wash frame.  
*Dunthorne, 105: "A superb and extremely rare work by a great artist... The colouring is particularly fine owing to the use of a pale printer's ink which doesn't interfere with the delicacy of the colouring". Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 40216

210. **No 21. Damask Rose No.1. Rose de Meux, No 2.**

John Edwards delin.t et sculp.t. Publish'd Sept 1, 1787. Etching with fine original hand colour. Printed area 330 x 230mm (13 x 9"), on laid paper 18th century watermark, very large margins. Slight smudge below image. £420

A plate from John Edwards' extremely rare work 'A Collection of Flowers Drawn after Nature and disposed in an ornamental and picturesque manner', published complete in 1801, but the laid paper suggests this was printed much earlier. The roses are within an oval with a grey wash frame. *Dunthorne, 105: "A superb and extremely rare work by a great artist... The colouring is particularly fine owing to the use of a pale printer's ink which doesn't interfere with the delicacy of the colouring". Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 40215

211. **No. 12. Passion Flower.**

John Edwards delin.t et sculp.t. Publish'd as the Act directs Dec.r 24, 1784.

Etching with fine original hand colour. Printed area 330 x 230mm (13 x 9"), on laid paper watermarked 'J. Whatman'. Tear in very large margins. £420

A plate from John Edwards' extremely rare work 'A Collection of Flowers Drawn after Nature and disposed in an ornamental and picturesque manner', published complete in 1801, but the laid paper suggests this was printed much earlier. *Dunthorne, 105: "A superb and extremely rare work by a great artist... The colouring is particularly fine owing to the use of a pale printer's ink which doesn't interfere with the delicacy of the colouring". Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 40217

212. **[Carnations.] No 23. [etched in reverse.]**

[Drawn and etched by John Edwards.] [Published 1783-1801.]

Etching with fine original hand colour. Printed area 330 x 230mm (13 x 9"), on laid paper watermarked 'J. Whatman' very large margins, mint. £420

A plate from John Edwards' extremely rare work 'A Collection of Flowers Drawn after Nature and disposed in an ornamental and picturesque manner', published complete in 1801, but the laid paper suggests this was printed much earlier. *Dunthorne, 105: "A superb and extremely rare work by a great artist... The colouring is particularly fine owing to the use of a pale printer's ink which doesn't interfere with the delicacy of the colouring". Provenance: Hooton Pagnell Hall, Yorkshire.*  
Stock: 40214

213. **Principes pour Apprendre à Dessiner le Paysage d'après Nature, gravés a l'eau-forte par Philippe Hackert Pour faciliter l'etude des Arbres en général [...]**

[All by Philippe Hackert, 1802]

Five etched sheets, each platemark approx 490 x 375mm (19¼ x 14¾"), very large margins. Some foxing and creasing. £450

Set of etchings demonstrating how to draw trees, by Philipp Hackert (1737 - 1807), German painter and etcher who spent most of his career in Italy, in Rome and Naples, before the 1799 Revolution forced him to flee Naples and settle at San Pietro di Careggi, near Florence. Here, away from the city, he returned to his first interests in the observation of nature.

The first sheet explains that the drawing of trees can be reduced to three basic sorts of leaves, those of the chestnut, oak, and poplar, each of which are shown in detail. Hackert claims that once each of these three types has been mastered, they can easily be adapted to the slight variations required by other types of trees. The other four sheets include studies, in landscape settings, of the following trees: chestnut, oak, poplar, lime, maple, beech, pine, fir. *Provenance: Torridon Lovelace/King Family*  
Stock: 39678

214. **[Trout & Mayfly.]**

Geo~Marples. [Pencil signature] [n.d., c.1930.]

Ltd edition etching with aquatint. Plate: 300 x 205mm, (12 x 8") very large margins. Slight mount burn. £420  
A landscape scene in which a trout can be seen beneath the water, swimming toward three mayflies flying about the surface of the river. *Guichard, p.50: "Fish, except by the Detmolds, have not been better portrayed in the British School than by Marples".*

Stock: 40160

215. **Une Lecture Chez Diderot (Collection de Mr. le baron Edmond de Rothschild.)**

Meissonier 1859 [etched in plate.] E. Meissonier, pinx. Mongin, sc. L'Art. Imp. A. Salmon. [n.d., c.1870.]

Etching. Plate: 235 x 210mm, (9¼ x 8¼"). £95

Denis Diderot (1713 – 1784), French philosopher, art critic and writer, talking to friends around a table in his library. After Jean-Louis-Ernest Meissonier (1815 - 1891).

Stock: 39884

216. **Gulielmus Dugdale. Aetatis 50. A. MDCLVI. Ovid: Nescio qua natale solum dulcedine cunctas Ducit et immemores non finit esse sui.**

Wenceslaus Hollar delin: et sculpsit: [n.d. c.1820.]

Etching. Plate: 170 x 265mm, (6¾ x 10¼"). Trimmed within plate on bottom edge. Remains of album page verso. £130

Sir William Dugdale (1605-1686) was an English antiquary. His early life was spent collecting materials for a history of Warwickshire with Sir Symon Archer, and in 1638 he was created a pursuivant of arms extraordinary and a year later he was promoted to the office of Rouge Croix Pursuivant of Arms in Ordinary. He then stayed in London to do some research on the records in the Tower. In 1642 he was summoned to attend the King at York, and when the Civil War broke out he requested to open the castles of Banbury and Warwick as strongholds to keep them out of reach of

the rebel forces. In 1644 the King created him Chester Herald of Arms in Ordinary. At the Restoration he obtained the office of Norroy King of Arms, and in 1677 he was knighted and promoted to the officer of Garter Principal King of Arms, which he held until his death. *NPG: D4395. Pennington: 1392 iii of iv.*  
Stock: 39781

217. **Adam Smith LLD.**

[n.d., c.1800.

Rare stipple and line engraving. Sheet 150 x 90mm (6 x 3½"). £160

A profile portrait of Adam Smith (1723 – 1790), Scottish political economist and moral philosopher, copied from a medallion by Tassie. Smith's 'Inquiry into the Nature and Causes of the Wealth of Nations' was one of the earliest attempts to study the historical development of industry and commerce in Europe. That work helped to create the modern academic discipline of economics and provided one of the best-known intellectual rationales for free trade, capitalism and libertarianism.

Stock: 39701

218. **Thomas Walker LLD Scholae Carthusianae. Alumnus ex Fundatione, ejusdem Subpraceptor; et deinde ultra Annos XLIX Archi Didascalus. Natus VIII.o die Martÿ MDCXLVII; Obÿt XII.o die Julÿ MDCCXXVIII.**

Sold by Phil. Overton against St Dunstons Church, Fleet Street. [n.d., c.1730.]

Mezzotint. Plate: 250 x 360mm, (9¾ x 14") large margins. £220

Thomas Walker (1658-1728), Headmaster of Charterhouse School showing a library in background. *Ex: Collection the Hon. C. Lennox-Boyd. CS: 115 I of II*

Stock: 40159

219. **James Barry Esq.r late R.A. & Professor of Painting to the Royal Academy.**

From a Picture painted by himself about the year 1783.

J. Heath sculp.t A.R.A. See page 57, of Mr. Barry's account of the series of Pictures at the Adelphi, printed by Adlard, London, the same year. [n.d. c.1808.]

Engraving. Sheet size: 165 x 110mm (6½ x 4¼"). Trimmed inside plate. £120

James Barry (1741-1806), was a painter who he attracted the patronage of the statesman Edmund Burke who sent him to Italy. Inspired by antique art, he executed several large historical works in a neo-classical style and, from 1777 to 1783, he decorated the great room of the Society of Arts.

Stock: 39997

220. **Francis Bartolozzi R.A.**

[after Robert. Menageot.] [n.d., c.1780.]

Stipple. 155 x 105mm (6¼ x 4¼"), with large margins.

Roundel portrait of Italian engraver Francesco Bartolozzi (1724-1815) as a young man.

Stock: 40271

221. **William Capon. Draughtsman and Painter of Architecture and Landscape, to His late Royal Highness, the Duke of York. Born 1757. Died 1827.**

Painted in Minature by W. Bone. Engraved by W. Bond. Published by J.B. Nichols, Parliament Street, March 1, 1828. *Gent Mag. Feb.y. 1828. p.105.*

Engraving, on india. Plate: 155 x 235mm, (6 x 9¼") very large margins. Very slight crease. £95

A half-length seated portrait of British draughtsman William Capon (1757-1827) who was employed to do the decorations at Ranelagh Gardens and the Italian Opera House and to do scene painting at the Drury Lane Theatre.

Stock: 40161

222. **Giovan Battista Cipriani, Esqr. R.A.**

Rigaud, Pinxit. R.Earlom, Sculpsit. Publish'd Sepr. 29h. 1789, by John & Josiah Boydell, Cheapside & at the Shakespeare Gallery, Pall Mall London.

Very fine stipple. Open letter state. Platemark: 210 x 175mm (8¼ x 7") very large margins. £140

A head and shoulders portrait of Italian painter and engraver Giovanni Battista Cipriani (1727–1785), turned to the right, facing the viewer, holding a paintbrush and palette with a painting on an easel in the background.

Stock: 40129

223. **[Albrecht Dürer] Pictorum et Chalcographor, Germaniae, Principis, Alberti Dureri Genuina Effigies. Ornatis. Viris; Dominico Custodi, Vitrico. Iacobo Millero, Socero: Chariss. Suis. Hanc Pictorum facile principis genuinam effigiem in amoris, et observantiae argumentum offert Lucas Kilianus. an.o 1608. Ab excellentiss.o pictore Iohanne Rotenhamero Boio ex originali ipsius Alb. Dur. depict. A. Luca Kiliano Aug. Sculpta.**

Georg Kummelman Excud. C.S.C.M. Privil.

Engraving, later impression. Sheet: 200 x 335mm, (8 x 13¼"). Laid down. Trimmed within plate. Damage to corners. £260

Portrait of Albrecht Dürer (1471-1528), after Johann Rottenhammer's copy of Dürer's self-portrait from the Feast of Rose Garlands. The familiarity of Kilian's image is in part a result of the fact that Joachim von Sandrart, used it as the basis for his illustration of Dürer in his book on German artists, the *Teutsche Akademie* of 1675. Sandrart's biography, which is the first full appreciation of Dürer's life and art to be published in his own country, played a vital role in the growth of the Dürer cult.

Stock: 39788

224. **[Copy of a self-portrait by Raphael, with etching of a young woman reading, both by Angelica Kauffman c.1770]**

Two etchings printed from separate plates on one sheet, sheet 390 x 290mm (15¼ x 11½"). Slight crease in the Raphael. £380

Two etchings by Angelica Kauffman (1741-1807). Kauffman was born in Chur, Switzerland, Kauffman lived in England from 1766 to 1781 and was one of two women (the other being Mary Moser) amongst the thirty-six founding members of the Royal Academy of Arts. Her success, so unusual for a female artist during the period, was at least partly due to her ambitious history paintings (she was the first artist to exhibit British history paintings in Royal Academy exhibitions). Contacts with other artists attempting to establish a British school of history painting such as Reynolds, Dance and Hamilton, and the publisher of this print John Boydell, helped to establish herself in London after moving there from Rome.

Kauffman began making etchings in 1762, seemingly for private distribution at first, although in 1774 she advertised sets of twenty etchings for sale at her house in Golden Square, and continued to make more before selling her plates in preparation for leaving England in 1781. Most were bought by Boydell, who quickly reissued them.

Stock: 39676

225. **[Frontispiece to Gerard de Lairesse's 'Les Principes du Dessin', with vignette cut out and replaced by portrait of Lairesse]**

G. de Lairesse Pinxit J.C. Philips Sculpsit [portrait] A Amsterdam et a Leipzig, Chez Arkstée et Merkus. MDCCXLVI [frontispiece]

letterpress sheet with vignette cut out and engraved portrait glued into space, total sheet 395 x 245mm (15½ x 9½"). Time stained. £120

Frontispiece to a posthumous edition of Gérard de Lairesse's (1640-1711) 'Principles of design', a collection of Lairesse's lectures first published in 1701. Lairesse, a Dutch painter and theorist of classical bent, was held in the highest regard during his lifetime. The frontispiece originally featured an image of an aspiring artist studying an artwork, guided by a Muse, but this has been replaced by a Dutch engraving of a self-portrait by Lairesse. *For a mezzotint version of the same Lairesse self-portrait see ref. 24068*

Stock: 40088

226. **Jean Baptiste Monoyer Peintre des Fleurs. Issustrimo Principi Joanni Duci de Montagu &c. hanc Effigiem Viri Arte sua (undiquaque in Palatio Montacutensi nitente) celeberrimi humille D.D G. White.**

G. Kneller Baronettus pinx. [n.d., c.1715.] Mezzotint. Platemark: 345 x 250mm (13½ x 9¾").

Edges of sheet worn. Small margins. £230

A portrait of Jean Baptiste Monoyer (1635-99), painter of flower still lives. He was employed at Versailles before being brought to England by the Duke of Montegu. He then worked at Montegu House, painting over fifty panels of fruit and flowers for overmantels and overdoors, some of which were later transferred to Boughton House, Northamptonshire.

Stock: 40122

227. **[Samuel Palmer.]**

J. Linnell 1843

Etching on india, platemark 255 x 200mm (10 x 8").

Fine impression. £650

A portrait of Samuel Palmer (1805 -1881) by his father-in-law John Linnell (1792-1882), landscape and portrait painter, and also an accomplished printmaker.

A successful artist during his lifetime, Linnell's reputation has since suffered (in contrast to that of his son-in-law Samuel Palmer), but more recently reassessments of Linnell's work have focused on his early landscapes. *Ex: collection of the late Hon. C. Lennox-Boyd*

*Lennox-Boyd*

Stock: 39839

228. **Rembrandt-van-Rhyn Painter & Engraver, Natus 1606, Obijt 1674.**

B.R. f. 1752

Etching, platemark 155 x 100mm (6 x 4") very large margins. £130

Portrait of Rembrandt, copied from Rembrandt's 1636 self-portrait etching with Saskia. While the initials suggest it was not made by Thomas Worlidge, 'the English Rembrandt' who copied many Rembrandt compositions and imitated his etching style, this print has much in common with those which Worlidge was making at the same time and may well have some connection to him.

Stock: 39848

229. **Sir Joshua Reynolds.**

Sir Josh Reynolds pint. J.K. Sherwin Sc. [London: Sherwin, c.1784.]

Engraving, scratched letter proof, rare state. Plate: 255 x 300mm, (10 x 12"). Repaired wormhole upper right.

£360

Self portrait of Sir Joshua Reynolds (1723 - 1792), who led the 18th century art world as first President of the Royal Academy, and Britain's leading portrait painter. An incredible socialite, social climber and self-promoter, Reynolds used his contacts to advance himself. Appointed President of the newly established Royal Academy in 1768, his annual lectures - or Discourses on Art - had a lasting impact on the contemporary theory of art and practice.

Stock: 39958

230. **Abrahamus Symonds.**

P Lely Pinxit A Blooteling fecit J Smith excd [c.1680] Mezzotint, sheet 210 x 150mm (8¼ x 6"). Trimmed to platemark; glued to backing sheet. £360

Abraham Simon (bap.1617-d.c.1692), medallist. By 1645 Simon was making medals and wax models of leading parliamentarians and others, and spent time in Sweden and elsewhere in continental Europe in the 1650s. He returned to England after the Restoration and briefly found favour at court, modelling the portrait of Charles II for 100 broad-pieces, although his temperament saw him fall from favour. Due to his unusual appearance Simon was in demand as a model: apart from this portrait after Lely, Godfrey Kneller painted Simon three times (once as a hermit). *O'D I;*

for an engraving based on a medal by Simon see ref. 24244.

Stock: 40237

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

I. Highmore pinx.t I. Faber fecit 1732. Sold by I. Faber at ye Green Door in Craven Buildings Drury Lane. Mezzotint. Plate 350 x 248mm, (13¾ x 9¾") with large margins. £240

Sir James Thornhill (1676-1734), the English painter of historical subjects, in the Italian Baroque tradition. He was one of the twelve original directors of Sir Godfrey Kneller's academy at Great Queen Street, London. In 1716 he succeeded Kneller as Governor there and held the post until 1720. Thornhill's major works included the eight scenes from the life of St Paul in the cupola of St. Paul's Cathedral and the Painted Hall at Greenwich Hospital. *CS: 345. Lugt: 151*

Stock: 39907

**232. Guilielmus Wissing Inter Pictores sui Soeculi celeberrimos nulli secundus, Artis suae non exiguum Deus [...]**

W Wissing pinx: J Smith fc [1687]

Mezzotint, platemark 340 x 250mm (13½ x 9¾") large margins. Glued to backing sheet at corners. £240

William Wissing (1656-87), portrait painter.

Apprenticed to Sir Peter Lely, Wissing became one of the leading portraitists of the 1680s, in the period between the death of Lely and rise of Sir Godfrey Kneller. Wissing's career coincided with the vogue for mezzotint publishing, in which next to Kneller's, Wissing's works were the most widely reproduced (as in this self-portrait).

Engraved by John Smith (1652-1743), a first-class mezzotint engraver who made the mezzotint portrait a serious rival to the traditional engraved portrait (in which the French specialised). In the first half of the 18th century no serious print collection, whether in Britain or abroad, was without examples of Smith's work. In 1688 Smith became the regular engraver of Kneller's portraits. *Ex: collection of the Late Hon. C. Lennox-Boyd; CS 278 i/ii.*

Stock: 40241

**233. Guilielmus Alabaster Anno Aetatis Suae Luxi Studii Arcanae Theologiae 33.**

Corn: Iohns: pinxit. Iohn Payne sculpsit: [n.d. c.1633.] Engraving. Collector's stamp of Alfred Morrison (1821-1897) on reverse. Sheet size: 170 x 115mm (6¾ x 4½"). Trimmed inside plate. £120

Portrait of William Alabaster, the divine; head and shoulders in an oval.

Used as the frontispiece to his 'Ecce sponsus venit' of 1633.

William Alabaster (1567-1640) was an English poet, playwright, and religious writer. He became a Roman Catholic convert in Spain when on a diplomatic mission as chaplain. His religious beliefs led him to be imprisoned several times; eventually he gave up Catholicism, and was favoured by James I. He received

a prebend in St Paul's Cathedral, London. *Ex Collection: Alfred Morrison (1821-1897) NPG: D26774.*

Stock: 40024

**234. James Boswell of Auchinleck, Esqr.**

Painted by Sr. Joshua Reynolds. Engrav'd by John Jones. London. Pub.d. as the Act directs, Jan.ry. 1786 by J. Jones, N.o. 63 Great Portland Street, Marylebone. Mezzotint. Later impression. Plate: 270 x 375mm, (10½ x 14¾") large margins. Paper tone. £260

(1740-1795) Scottish lawyer, essayist, known for his two-volume biography THE LIFE OF SAMUEL JOHNSON, LL.D (1791), published seven years after the death of its subject.

Stock: 39864

**235. Patrick Brydone Esq.r FRS. Author of a Tour through Sicily and Malta.**

Painted by A. Geddes. Engraved by W.Ward, A.R.A. Engraver to their R.H. the Prince Regent & the Duke of York. Printed by J. Lahee. Pub: June 8, 1818, by Colnaghi & Co. 23 Cockspur Street, Charing Cross, London, & A. Elder, Greenside Place, Edinburgh. Mezzotint. Platemark: 530 x 610mm (20¾ x 24").

Some restoration. £320

A portrait of Scottish traveller and author Patrick Brydone (1736-1818), reclining on a sofa in an interior. Chemical apparatus is seen on the table in the centre, with a large white lily to the left and a map depicting Sicily and Malta on the wall behind.

Brydone's travels in Sicily and Malta with author William Beckford formed the subject of his book, 'A Tour through Sicily and Malta, in a Series of Letters to William Beckford, Esq., of Somerly in Suffolk,' published in 1773. The book was so well received by the reading public, that it went through several editions in England in his lifetime, and was also translated into French and German.

Stock: 40339

**236. Desiderius Erasmus.**

Holbein pinxit. Houston fecit. [n.d., c.1758.]

Mezzotint. Plate: 205 x 255mm, (8 x 10"); large margins. £330

A half-length portrait of the Dutch humanist Erasmus (1466-1536) after Hans Holbein the Younger. The frontispiece to John Jortin's 'Life of Erasmus', 1758-60. Stock: 40331

**237. [Bust of Charles de Marguetel de Saint-Denis de Saint-Évremond surrounded by allegorical figures] Je suis peu severe, mais sage, / Philosophe, mais Amoureux / Mon Art est de me rendre heureux / J'y reusis en faut il davantage [...]**

B. Picart inventit E Seward sculpsit [c.1710]

Etching, sheet 140 x 80mm (5½ x 3"). Trimmed and glued to backing sheet. £75

Charles de Marguetel de Saint-Denis de Saint-Évremond (c.1610/6-1703), French soldier and writer. As soldier as a young man, Charles moved to England at the invitation of Charles II and retired from the

military to dedicate himself to writing and became the most celebrated Frenchman then living in England. He is buried in Westminster Abbey. The allegorical figures in this print refer to his abandonment of the military to dedicate himself to the arts.

Stock: 40081

**238. Edward Gibbon Esq.r**

Publish'd as the Act directs, April 1, 1781 by John Walker, Paternoster Row.

Engraving. Plate: 178 x 114mm, (7 x 4½"). Small margins. £75

Edward Gibbon (1737-1794), Historian; author of 'Decline and Fall of the Roman Empire'.

Stock: 39791

**239. Sam. Pepys. Car. et. Iac. Angl. Regib. A. Secretis. Admiraliae. Mens cujus que is est Quisque.**

G: Kneller pinx: R: White Sculp: [n.d. c.1690.]

Engraving. Sheet: 90 x 140mm, (3½ x 5½"). Trimmed to image. £240

Portrait of Samuel Pepys, bust length in an oval frame on a pedestal, wearing long wig, lace cravat, and gown. Frontispiece to his 'Naval memoirs' (1690). Samuel Pepys FRS (1633-1703) was an English naval administrator and Member of Parliament who is now most famous for the diary he kept for a decade while still a relatively young man. He rose to be Chief Secretary to the Admiralty under both King Charles II and subsequently King James II.

Stock: 39923

**240. Alex. Pope.**

A. Pond pinx. J. Stow sculp. Published by R. Bowyer, Historic Gallery, May 12 1794.

Engraving. Sheet: 310 x 410mm, (12¼ x 16"). Trimmed to platemark. £170

Alexander Pope (1688 - 1744), poet, resting on his left arm on a table, looking to left, wearing open jacket and neckerchief. Rectangular frame, cameo of the god Apollo below. After Arthur Pond (1701 - 1758). *NPG D19672. See: 39800*

Stock: 39806

**241. [The Muses Crowning the Bust of Pope.]**

E. Maculer Sculp.t [after Angelica Kauffman] [c.1785] Stipple printed in sepia, sheet 145 x 190mm (5¾ x 7½"). Trimmed inside platemark; hole lower right outside image. £50

Three female figures in a park, one of whom holds a crown of laurels to be placed on a bust of the Augustan poet Alexander Pope (1688-1744).

Copy in reverse of an engraving by P.W. Tomkins (after Angelica Kauffman) by the Paris-based engraver Maucler, who regularly pirated British prints for the continental market.

Stock: 39844

**242. Alex. Pope.**

A. Pond pinx. J. Stow sculp. Published by R. Bowyer, Historic Gallery, May 12 1794.

Engraving. Sheet: 230 x 330mm, (9 x 13"). Trimmed nearly to image. £85

Alexander Pope (1688 - 1744), poet, resting on his left arm on a table, looking to left, wearing open jacket and neckerchief. Rectangular frame, cameo of the god Apollo below. After Arthur Pond (1701 - 1758). *NPG D19672. See 39806*

Stock: 39800

**243. Effigies, Alexandri Rossaei Anno aetatis 63.**

P. Lombart Sculpsit Londin. [n.d. c.1653].

Engraving. Sheet size: 145 x 75mm (5¾ x 3").

Trimmed inside plate. £130

A portrait of Scottish writer Alexander Ross (c. 1590–1654), seated, facing the viewer, writing in a book, with a library behind.

Ross was Chaplain-in-Ordinary to Charles I. One of his most significant accomplishments, published in 1649, the same year as the beheading of the king, was his complete translation of the Qur'an into English.

Stock: 40117

**244. Sir Walter Scott, Bar.t. In his Study at Abbotsford. Engraved from the Original Picture in the possession of R. Naysmith Esq.r F.R.C.S and most respectfully dedicated to His Grace the Duke of Buccleuch by his Obligated Servant William Allen.**

Painted by William Allen, R.A. Engraved by John Burnet. London: Published March 25th, 1836 by Hodgson, Boys & Graves, Printsellers to the King, 6, Pall Mall, & Sold also by F.G. Moon, 20, Threadneedle Street.

Engraving. Laid, on India paper. Platemark: 555 x 410mm (21¾ x 16¼") very large margins. Light foxing in margins. £280

Sir Walter Scott seated in his study at his home at Abbotsford in Scotland, reading a proclamation made by Mary Queen of Scots. One of his many dogs, thought to be either Maida or Bran, sits by the fire. The artist made a record of the many remarkable objects in the room: 'the vase was the gift of Lord Byron; the keys hanging by the window are those of 'Heart of Mid Lothian' or Old Tolbooth of Edinburg(h). The Sword suspended from the Bookcase belonged to Montrose, and the Rifle surmounting the various articles hanging over the Mantlepiece to Speckbacher the Tyrolese Patriot; near the Bookcase are hung an ancient Border Bugle, James VI's travelling Flask, and the Sporan or Purse of Rob Roy McGregor. Behind the Bust of Shakespeare is Rob Roy's long gun, above which is Claverhous's Pistol and below a brace formerly the Property of Napoleon'. *See NPG 321 for the original oil (1831).*

Stock: 40045

245. **Mr. William Shakespear. Ob. A.D. 1616 AEt. 53**

Louis du Guernier sculp [c.1720]  
Rare engraving, sheet 145 x 85mm (5¾ x 3¾"). £180  
Rare portrait of William Shakespeare in oval, surrounded by allegorical figures. *Not in O'D*  
Stock: 40080

246. **William Shakespeare Obt. Ano. Dom: 1616. Aetat 53. Shakespeare! such Thoughts inimitable shine, Drest in thy Words, thy Fancy seems Divine; 'Tis Natures Mirrour where she views each Grace, And all the various Features of Face. Done from the Original now in the Possession of Robert Keck of the Inner Temple Esq.r.**

Geo: Vertue Londini Sculpsit 1719.  
Engraving, proof before publisher's address, very scarce in this state. Sheet 360 x 240mm (14¼ x 9½").  
Trimmed and mounted in album sheet. £360  
William Shakespeare (1564-1616), dramatist and poet, copied from the so-called 'Chandos portrait', the only one believed to be painted from life, attributed to John Taylor, painted c.1610. The painting, the first portrait acquired by the National Portrait Gallery, was first recorded on the death of Robert Keck, the year this print was engraved.  
Stock: 39710

247. **L. Tolstoi [facsimile signature]**

I. Repin pinx. Fotografische Gesellschaft in Berlin [c.1905]  
Scarce photogravure, In pencil verso "To my dear teacher Miss Florinne Fardborough in memory of our lessons etc. 1910"; platemark 330 x 250mm (13 x 9¾") very large margins. ms in Russian to lower margin; stamp of a Moscow printseller verso. Some foxing.  
£450

Leo Tolstoy (1828-1910), Russian author of 'War and Peace' and 'Anna Karenina'. Photogravure from Il'ya Repin's 1901 full-length portrait of Tolstoy, barefooted (St Petersburg, State Museum), cropping the composition to the sitter's upper body. Repin (1844-1930), the foremost exponent of the late 19th century Russian Realist style, first met Tolstoy in 1880 and produced several portraits of him.  
Stock: 40233

248. **Effigies Georgii Witheri Poetae. What I Was, is passed by; What I Am, away doth flie; What I Shal Bee, none do see; Yet, in that, my Beauties bee.**

[John Payne.] [n.d. c.1635.]  
Engraving with letterpress text on verso, rare. Sheet size: 205 x 165mm (8 x 6½"). Trimmed to image. £240  
George Wither (1588-1667) was an English poet, pamphleteer and satirist. He was a prolific writer who adopted a deliberate plainness of style. *NPG: D27982*.  
Stock: 40025

249. **The Young Artist, From the Original Picture in the Collection of Colonel Wetwood, to whom this Plate is respectfully dedicated by The Publisher.**

Painted by Sir Joshua Reynolds Engraved by C. Knight  
London Published Nov.r 14th 1877 by G.P. McQueen  
N. 49 Great Marlborough Street, Regent Street  
Scarce mezzotint, platemark 440 x 340mm (17¼ x 13½") very large margins. £260  
Child in a landscape holding a brush in one hand and portfolio in the other. One of his watercolours, of a landscape with bridge, lies on the ground in front of him.  
After a painting attributed here to Sir Joshua Reynolds, although no corresponding painting is listed by David Mannings in his complete catalogue of Reynolds paintings.  
Stock: 40280

250. **[Bust of an old man, in profile]**

W. Doughty delin 1777  
Etching, 18th century watermark; sheet 195 x 145mm (7¾ x 5¾"). Trimmed inside platemark. Very scarce.  
£95

Early etching by William Doughty (1757-1781/2), portrait painter and engraver, at the age of 13 or 14! It predates the 1772 etched portraits of Thomas Beckwith and Bacon Morritt mentioned in his DNB entry. Originally from York, Doughty was recommended to Sir Joshua Reynolds, who he lived with in London for three years while a student of Reynolds'. He also married one of Reynolds' servants.  
After leaving Reynolds, Doughty spent time in Ireland before returning to London and making a series of mezzotints after Reynolds, which impressed him enough to suggest that Doughty make a career as a mezzotinter, but Doughty was ambitious to succeed as a painter. He took a ship headed for India (where several British painters successfully furthered their career during this period) but his ship was captured and he was taken to Lisbon, where he died in his early twenties.  
Stock: 40302

251. **From a sketch by an unknown hand, in the possession of P. Warde Esq**

M.H. del. et fec. Jan 13 1762  
Scarce etching, sheet 215 x 150mm (8½ x 6").  
Trimmed. £95  
Two divines in cloaks and wide-brimmed hats conversing.  
Stock: 40304

252. **[Head of an old man]**

C Zofani pinxit FML f. 1765  
Etching, platemark 200 x 150mm (8 x 6"). Slight loss in margin top right. Trimmed to plate. £75  
Unusual and unidentified etching.  
Stock: 40301

253. **[Head and shoulders of an old man]**

G.L. f [c.1800]

Scarce etching, fine early impression; platemark 160 x 135mm (6¼ x 5¼") very large margins. Slight foxing. £130

Etching by Giuseppe Longhi (1766-1831), Italian printmaker and writer who did much to promote the Neo-classical movement in Milan. In 1801 he became professor of engraving at the Accademia di Brera in Milan, and also wrote influential texts on printmaking. Impressions of this print in the British Museum are lettered 'Longhi f' rather than the scratched 'G.L. f' on this impression.

Stock: 40303

254. **[Portrait of a woman.]**

[n.d., c.1760.]

Etching. 205 x 160mm (8 x 10¼"). £45

A woman, with pearl necklace and fur-lined jacket, looking to one side demurely.

Stock: 40309

255. **Portrait of the Celebrated Moll Flanders Taken from Life in Newgate The famous Moll Flanders, of beauty the boast/ Belov'd and distinguish'd, long flourish'd the toast [...]**

Pub.s by C. Johnson [c.1793]

Engraving with 20pp letterpress, sheets 210 x 130mm (8¼ x 5"), large margins. £160

Extract from Daniel Defoe's novel 'Moll Flanders' (1722) with a portrait 'Taken from Life in Newgate'. The novel was based partially on the life of Moll King, a criminal who Defoe met at Newgate prison. In the novel, Moll becomes an expert in attracting men, making several marriages that take her to America, amongst other adventures. In later life she becomes a thief, and is arrested but avoids the death sentence and is transported to the colonies, where she makes a good end, acquiring a farm in Maryland.

From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).

Stock: 39628

256. **Joseph Thayendaneken The Mohawk Chief**

From an Original Drawing in the Possession of James Boswell Esq.r Published by Alex.r Hogg

Rare engraving with 4pp. letterpress, sheets 210 x 130mm (8¼ x 5"). Cut to margins. £260

Thayendanega or Joseph Brant (1743-1807), leader of the Mohawk Indians, based in present-day New York, who was closely associated with Great Britain during and after the American Revolution, and met many of the most significant figures of the time, including George Washington and King George III. He was educated at an Anglican mission school in Lebanon, Connecticut, and fought for the British during the Seven Years' War and the American War of Independence. In 1775 he travelled to London to seek assurance that Mohawk support for the British cause would be rewarded by fair treatment in respect of land rights. When the treaty of 1783 and the formation of

the United States of America failed to protect native lands (Brant claimed 'England had Sold the Indians to Congress'), Brant negotiated territory along the Grand River on the north shore of Lake Erie for the Iroquois people (of whom the Mohawks were a part). In order to secure promised compensation for losses suffered by Native Americans who had supported Britain, he travelled again to London in 1785-6. The remaining decades of Brant's life were marked by concern to maintain Iroquois interests and to prevent encroachment on traditional lands by European and American settlers as it became ever more difficult to do so.

Print from a drawing in the collection of Dr Johnson's biographer James Boswell, published in the 'Wonderful Magazine', with letterpress biography of Brant explaining 'we have procured for the satisfaction of our readers, a print of him in the dress of his nation, which gives him a more striking appearance; for when he wore the ordinary European habit, there did not seem to be any thing about him that marked pre-eminence'. Stock: 39623

257. **Apotheosis of Handel. The Portrait from an original Picture of Hudson's in the possession of D.r. Arnold.**

Designed by Rebecca. Engraved by Heath. Publish'd the 26.th. of May 1787. being the Anniversary of the Commemoration of Handel.

Engraving. Sheet: 260 x 360mm, (10¼ x 14").

Trimmed within plate. Nicks & repaired tears in edges. £170

A print celebrating the third anniversary of the Commemoration of Handel, which was a festival of Handel's work organised by the 4th Earl of Sandwich and held in Westminster Abbey. The Commemoration was held to celebrate the 25th anniversary of Handel's death in 1759. George Frideric Handel (1685 - 1759) is depicted seated in the heavens above the London skyline; two angels, one crowning him with a laurel wreath, stand beside him. *See 39972 for proof.*

Stock: 39970

258. **Apotheosis of Handel. The Portrait from an original Picture of Hudson's in the possession of D.r. Arnold.**

Designed by Rebecca. Engraved by Heath. Publish'd the 26.th. of May 1787. being the Anniversary of the Commemoration of Handel.

Engraving. Sheet: 275 x 385mm, (10¾ x 15¼").

Trimmed to plate. Nicks repaired and tears in edges.

Creasing and repaired damage in plate. £170

A print celebrating the third anniversary of the Commemoration of Handel, which was a festival of Handel's work organised by the 4th Earl of Sandwich and held in Westminster Abbey. The Commemoration was held to celebrate the 25th anniversary of Handel's death in 1759. George Frideric Handel (1685 - 1759) is depicted seated in the heavens above the London skyline; two angels, one crowning him with a laurel wreath, stand beside him. *See 39972 for proof.*

Stock: 39971

259. **Apotheosis of Handel. [The Portrait from an original Picture of Hudson's in the possession of D.r. Arnold]**

Rebecca del. Engraved by Heath. Printed by Richards. Published May 21, 1787.

Engraving, proof. Plate: 395 x 280mm, (15½ x 11") very large margins. £280

A print celebrating the third anniversary of the Commemoration of Handel, which was a festival of Handel's work organised by the 4th Earl of Sandwich and held in Westminster Abbey. The Commemoration was held to celebrate the 25th anniversary of Handel's death in 1759. George Frideric Handel (1685 - 1759) is depicted seated in the heavens above the London skyline; two angels, one crowning him with a laurel wreath, stand beside him.

Stock: 39972

260. **Paganini**

Peint à l'aquarelle par Ed. Pingret 1831. Maurin Imp. lith. de Gihaut frères Editeurs

Rare lithograph, sheet 385 x 255mm (15¼ x 11¼"). Trimmed; £260

Nicolo Paganini (1784 - 1840), Italian violinist widely acknowledged as the greatest of all virtuosos on the instrument. He embarked on a tour of Europe in 1829, reaching London in 1834 where he played to rapturous crowds. Plagued by ill-health, which he treated with mercury and opium, Paganini's gaunt appearance appealed to the romantic sensibilities of his audiences. He was best-known for his virtuoso playing but also composed music, mostly to showcase his instrumental abilities.

Large portrait after Edouard Pingret (1788-1875), French painter and lithographer of portraits, genre scenes and historical subjects who studied under David. From 1850 to 1855 he worked in Mexico City, making a significant contribution to 19th century Mexican art. *For a smaller print made from the same Pingret portrait see ref. 31926.*

Stock: 40235

261. **Paganini.**

H. Dawe Sculp Published for the proprietor by T Bird Cranbourne Street [c.1831].

Mezzotint, sheet 195 x 155mm (7¾ x 6"). Slight mark on right. Trimmed inside platemark. £220

Half-length portrait of Nicolo Paganini (1782-1840), celebrated Italian violinist and composer. He embarked on a tour of Europe in 1829, reaching London in 1831 where he played to rapturous crowds before embarking on a tour of Ireland and Scotland that same year (in Ireland he pleased the audience by premiering a work based on the Irish folk tune 'St Patrick's Day').

Plagued by ill-health, which he treated with mercury and opium, Paganini's gaunt appearance appealed to the romantic sensibilities of his audiences. He was known for his virtuoso playing but also composed music, mostly for to perform himself.

Stock: 39586

262. **[Paganini]**

[after Edouard Pingret, c.1831]

Pencil and chalk drawing, sheet 290 x 220mm (11½ x 8½"). Backed onto thicker sheet of paper. Time stained. £420

Nicolo Paganini (1784 - 1840), Italian violinist widely acknowledged as the greatest of all virtuosos on the instrument. He embarked on a tour of Europe in 1829, reaching London in 1834 where he played to rapturous crowds. Plagued by ill-health, which he treated with mercury and opium, Paganini's gaunt appearance appealed to the romantic sensibilities of his audiences. He was best-known for his virtuoso playing but also composed music, mostly to showcase his instrumental abilities.

After a portrait by Edouard Pingret (1788-1875) which was reproduced in the form of lithographs.

Stock: 40236

263. **The Tyrolese Minstrels. The Rainer Family.**

[n.d., c.1830.]

Hand coloured lithograph. Sheet size: 240 x 660mm (9½ x 10¼"). Some toning and marks to surface. Small tear in upper edge. £130

The Rainer Family (Felix, Anton, Maria, Joseph & Franz) specialised in vocal harmonies, including yodelling. They are credited with the premier performance of 'Silent Night' in the Tyrol in 1819. Turning professional they toured extensively from 1824, visiting Britain in 1827 and performing for George the Fourth, who presented these costumes to them, before touring the United States in the 1830s. They disbanded in 1838.

Stock: 40017

264. **Shall I Resign? Eral Grey Musing after a day's labour in his room, Downing Street. Sketched from Life, with the furniture and room of the First Lord of the Treasury faithfully copied.**

Painted by R. B. Haydon. Engraved by G. R. Ward. printed by Ross & Dixon. London, Published Feb.y. 1. 1836, by F. G. Moon, Printseller to the King, 20 Threadneedle Street.

Rare mezzotint. Plate: 270 x 330mm, (10½ x 13"). Foxing and staining. Small margins. £180

An interior scene showing Charles Grey, 2nd Earl Grey (1764-1845) in his rooms at Downing Street. Grey served as Prime Minister from 1806-1807 and 1830-1834. The 'Literary Gazette' 1836 stated 'A more interesting peep at a distinguished statesman, in his private moments of meditation was never produced'.

Stock: 40327

265. **Adorrate eum omnes Angeli eius. psal 96.**

Io. Cossiers in. A Lauwers Sculp. I. Van Merle ex, rue S. Jaques ala Ville d'Anuers. Aves privilege du roy. Etching. Sheet size: 625 x 425mm (24¾ x 16¾").

Trimmed inside plate. Area of repaired damage. Light creases. £240

The Christ Child held aloft by the heads of three smiling putti. Surrounded by clouds and the heads of other putti.

After Flemish painter and draughtsman Jan Cossiers (1600-1671).

Stock: 40082

**266. R. Lovett, of the Cathedral Church of Worcester, Author of Philosophical Essays in Three Parts.**

I.Wright Pinx.t. R.Hancock fecit. Pub.d. by W. Richard for Ancient & Modern Print Warehouse 174 Strand. [n.d., c.1770.]

Mezzotint, rare. Plate: 255 x 350mm, (10 x 13¾") large margins. Repair on platemark on left. £490

A three-quarter length portrait of Richard Lovett, 1692-1780, author of 'The Electrical Philosopher, containing a new System of Physics, founded on the principle of an Universal Plenum of Elementary Fire', published in Worcester 1774. Depicted within his study with a desk full of scientific apparatus.

Stock: 40105

**267. Mad.me Malibran de Beriot.**

Drawn on Stone by C Basebe from a drawing by Grevedon Day & Haghe Lith.rs to the King Lithograph, sheet 330 x 270mm (13 x 10½"). Slight marks top right. £180

María Felicia Malibran (1808-1836), one of the most famous singers of the 19th century. Born into a famous Spanish musical family in Paris, Malibran sung first in Italy, then in New York (where her father introduced Italian opera to the New World) before returning to France in 1827. The most charismatic singer of her epoch, Malibran sung frequently in England, including a season singing operas in English in the summer of 1836, when this print may have been published.

Malibran died in Manchester aged 28, having become ill following a sensational appearance at the Manchester festival (the cause of death was unclear). She was given a grand civic funeral in Manchester and buried there, although her coffin was exhumed and reburied in Brussels the following year (her husband, violinist Charles de Bériot, was Belgian). *Harvard 6; O'D 5*

Stock: 39584

**268. C.H. Simpson Esq.re Thirty Four Years Master of the Ceremonies at the Royal Gardens Vauxhall. "Welcome to the Royal Property"**

Drawn on Stone from Life by J.W. Gear 17 G.t Russell St Covent Garden Published by J.W. Gear 17 Great Russell St. Covent Garden & Sold at Vauxhall Gardens. W. Day Lith.r to the King 17, Gate St Linc. Inn. F.ds Price 2.s

Very rare lithograph, printed area 270 x 175mm (10½ x 7"). £280

C.H. Simpson (b.1771), Master of Ceremonies at Vauxhall Gardens, performing his famous greeting of raising his top hat while extending his right leg on tip-toe. This print was probably produced at the time of Simpson's benefit on 19 August 1833. On the bill

Simpson published to accompany the benefit he claimed to have served with Admiral Rodney in the West Indies at the age of eleven! *Highfill et al 'A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660-1800' 4*

Stock: 39582

**269. [John Samuel Murray.]**

[Engraved by Edward Finden after Henry William Pickersgill. [n.d., c.1830.]

Mezzotint on india, proof before letters. 275 x 220mm (11 x 8¾") very large margins, £160

Oval portrait of John Murray II (1778-1843), the publisher of Byron, Jane Austen and Sir Walter Scott, reading a letter He gained infamy for burning Byron's memoirs rather than publishing them as the poet wanted.

Stock: 40260

**270. [William Conolly.] In the Collection of the Rt. Hon.ble the Lord Duncannon.**

Cav.r Ghezzi del. [1740.]

Etching, 18th century watermark; platemark 365 x 240mm, (14¼ x 9½"), large margins. £240

William Conolly (1662-1729), speaker of the Irish House of Commons, caricatured as a young man on the Grand Tour. Etched by Arthur Pond after Pier Leone Ghezzi (1675-1755), regarded as the first professional caricaturist. Based in Rome, Ghezzi moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists.

Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector. *Hake 81*

Stock: 39673

**271. Dr Syntax Made Free of the Cellar. Plate 15.**

Drawn & Etched by Rowlandson. London, Pub Apr. 1. 1813 at R. Ackermann's Repository of Arts, 101, Strand. Plate 15.

Aquatint with hand colouring. Sheet size: 150 x 240mm (6 x 9½"). Trimmed inside plate. Laid on backing sheet. £60

Ackermann's Repository of Arts was an illustrated British periodical published from 1809-1829. It covered all fields from arts, literature, commerce, manufactures, fashions and politics.

From 'The Tours of Dr. Syntax', depicting the various escapades of the fictional 19th-century English clergyman, Dr. Syntax. *BM Satires: 11676.*

Stock: 40015

**272. The Entomologist.**

G. Spratt, del. Printed by G.E. Madeley. C. Tilt, Fleet Street, London: 1830.

Hand-coloured lithograph. Sheet: 175 x 220mm, (7 x 8½"). £160

George Spratt was a man-midwife known for these assemblage prints - an entomologist is illustrated with a body made of insects. Caterpillar arms, a moth torso, a

grasshopper hat, and beetle feet comprise the bug-enthusiast.  
Stock: 39787

**273. [Caricature, head of a monk.]**

Carlo Maratti del. AP. 1742.  
Etching. Plate: 170 x 220mm, (6¾ x 8¾"), with large margins.. £130  
A caricature of a monk laughing. Arthur Pond (1701-1758) was a British painter, engraver, print-seller, dealer and collector. He studied with John Vanderbank before entering St Martin's Lane Academy in 1720. He visited Italy in 1725-7 with George Knapton, John Dyer and Daniel Wray. *Hake: 91.*  
Stock: 39813

**274. Public Characters in Perth and its Vicinity. No. 6.**

I.R. s. [n.d., c.1815.]  
Very scarce & rare aquatint with etched line. Plate: 230 x 340mm, (9 x 13¼"). Top left-hand corner missing, damage in margins. Marks. £50  
A unidentified man with his hands in his pockets, engraved by I.Robertson. *Not in BM Satire.*  
Stock: 40106

**275. [Punchinello teaching his Children] In the collection of His Grace the Duke of Devonshire. A Pair.**

Cav.r Pietro Leoni Ghezzi. delin. AP. [n.d., c.1740.]  
Etching with very large margins. Plate: 360 x 290mm, (14 x 11½"). £320  
Punchinello teaching children to read. The character said to be modelled on Sportelli, a friend of the artist. Pier Leone Ghezzi (1675-1755) is regarded as the first professional caricaturist. Based in Rome, he moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. Etched by Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector. *Hake: 83. & 84.*  
Stock: 39795

**276. Spectacle de la Nature.**

Henry Jenner del. Fred.ck Birnie Sculp. [n.d., c.1790.]  
Aquatint with etching. Sheet: 340 x 220mm, (13½ x 8¾"). Trimmed within plate. £260  
A collection of comical studies of heads of men and women all facing towards the left.  
Stock: 40063

**277. End of the Steeple Chase!**

[n.d., c.1830.]  
Very scarce lithograph. Sheet 205 x 420mm (8 x 16½"). Trimmed into image and around title, losing artists' inscriptions? £280  
Interesting image showing skeletons riding skeletal horses into a graveyard with a delapidated church. The gravestones name many famous hunting authors, including Mytton, Nimrod and Sackville.  
Stock: 39940

**278. A Steeple Chase in the Vale in Switzerland.**

[n.d., c.1840.]  
Very scarce lithograph. Sheet 240 x 350mm (9½ x 13¾"). Trimmed into image and around title, losing artists' inscriptions? Laid on sheet. £280  
An interesting image showing horses and riders making impossible leaps from unrealistic peaks in the Valois,  
Stock: 39941

**279. A Stitch in time saves Nine. Dedicated to Lord Darnley.**

Drawn by Joe Lisle. Published by Berthoud & Son, 65 Quadrant. [n.d., c.1828.]  
Rare coloured aquatint. Sheet 265 x 200mm (10½ x 8"). Trimmed within plate. £190  
A woman makes an emergency repair to the calf of a man's hose as he glares over his shoulder. On the wall behind are oval pictures of a couple dancing and a violin, with a scroll marked 'Walts' (waltz), all suggesting this was a dancing catastrophe. Although there was a contemporary Lord Darnley (John Bligh, 4th Earl of Darnley, 1767-1831), the dedication seems to be a pun on darning rather than a personal satire.  
Stock: 39600

**280. Doctor Syntax at an Auction.**

Drawn by Rowlandson. Published July 1, 1820, at R.Ackermann's. 101 Strand.  
Coloured aquatint. Sheet size: 150 x 240 (6¼ x 9½"). £85  
The escapades of the fictional 19th century clergyman 'Dr. Syntax' were a satire on William Gilpin's series of picturesque journeys to different parts of England. A book auction.  
Stock: 40002

**281. Two Bloods of Humour, returning from the Bagnio, after having kept it up.**

Printed for Carington Bowles, No. 69 in St Pauls Church Yard, London. Publish'd as the Act directs 26 Sep 1772.  
Mezzotint. Platemark: 155 x 115mm (6 x 4½"). Light crease. £140  
Social satire with a drunken and exhausted gentleman escorted from a sedan chair to his residence by two men. His servant waits in the doorway. Reduced copy of an earlier print, which carried additional text reading 'I say keep it up- keep it up- 'tis life my boy- so let's keep it up'. An impression in the British Museum has 'Covent Garden' written in an early hand below the text, suggesting a possible location for the scene. *BM Satires 4521 (copy); Ex: collection of the Late Hon. C. Lennox-Boyd*  
Stock: 39996

282. **Taking Water for Vauxhall Be cautious my Love, don't expose your Leg.**

London, Printed for Robert Sayer, No. 53 Fleet Street, 1790

Engraving with hand-colouring, sheet 200 x 150 (8 x 6"). Trimmed inside platemark; unidentified collector's stamp verso. £160

A woman, assisted by two men, gets into a small boat on the north side of the Thames to cross the river to the Vauxhall pleasure gardens. The topography is invented. One of many similar gently comical scenes published by Robert Sayer, based on the habits of city life.

Stock: 40181

283. **A Pillar of the Exchange.**

Thomas Jones fecit Pubd by W. Clarke 21 Finch Lane, Cornhill [c.1825]

Rare etching with very fine hand-colouring, platemark 370 x 240mm (14½ x 9½"). Laid on album paper stuck in margins. £550

Caricature of Nathan Mayer Rothschild (1777-1836), merchant and financier, in profile, with a Doric pillar behind him. Born in Frankfurt's Judengasse, Rothschild moved to England in 1798 and established Rothschild Brothers, initially trading in textiles, although from 1809 he dealt bullion, which in time underpinned the whole Rothschild business (the timing, with the Napoleonic Wars raging, made Rothschild indispensable to the British government and continental clients needing to protect their assets). From 1824 he began to make private deals with the Bank of England, culminating in N.M. Rothschild & Sons becoming major bullion brokers to the bank in 1840, and 1820s the family became recognized leaders in handling foreign loans to support regimes in Brazil, Greece and Portugal. *BM Satires 14822*

Stock: 39572

284. **The High & Mighty Queen receiving an address from the Most Loyal Subjects in the World.**

[Monogram of Paul Pry, pseudonym of William Heath.] Pub by T. Mc Lean 26 Haymarket where Political & other Caricature are daily Published. [n.d., c.1828.]

Coloured etching. 260 x 370mm (10¼ x 14½"), Turkey Mill paper watermarked 1826. Small margins. Cut to platemark at bottom. £260

Maria II, de jure Queen of Portugal, holding an audience for her Portuguese subjects in exile in London, although more interested in a Punch & Judy show behind. The Portuguese, led by Don Pedro de Sousa Holstein, Marquis of Palmela, look destitute. Maria, who was nearly 10 years old and tall for age, not the infant depicted here, regained her throne from her uncle Miguel in 1834. *BM Satire 15557*.

Stock: 39714

285. **The National Convention Bothered; or General Dumouriez arresting the French Commissioners who were sent to take Him in to Custody.**

Drawn by Dodd from a Sketch taken on the Spot. Wilkes Sculpt Pub.d by C. Johnson Saturday April 27, 1793

Engraving with letterpress sheet, sheets 210 x 130mm (8¼ x 5"). Paper tone. £65

Satire on Charles François Dumouriez (1739-1823), a former French general who since the outbreak of the French Revolution in 1789 had joined the Jacobin Club and subsequently the Girondist party. Made commander of the "army of the centre" in 1792, Dumouriez planned to invade Belgium, although the decision was not popular and Dumouriez's position became more precarious after a major defeat in the Battle of Neerwinden in March 1793. This led to the event lampooned here, in which Dumouriez arrested the four deputy-commissioners of the National Convention who had been sent to inquire into his conduct, handed them over to the enemy, and attempted to persuade his troops to march on Paris and overthrow the revolutionary government. The attempt failed, Dumouriez fled to the Austrian camp, and spent his later life travelling from country to country, involved in various intrigues. He settled in England after the government granted him a pension in 1804. From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812). Offered with accompanying satirical poem on Dumouriez by Thomas Bellamy

Stock: 39660

286. **Presenting a Bill of Indemnification or Alarming Items.**

[Monogram of Paul Pry, i.e. William Heath] Esq. Pub by T. McLean 26 Haymarket [n.d. c.Feb 1828.]

Hand-coloured etching with fine colour. 260 x 375mm (10¼ x 14¾") Small margins. Cut to platemark at bottom. £260

Satire with the Ottoman Sultan Mahmud II presenting a 'bill of indemnification' to George IV following the Battle of Navarino, in which Britain, France and Russia defeated the Ottoman Empire. The Sultan holds out a long scroll: Demands of the Porte—10,000 Purses of Gold—400 Ships of War, etc. In the background the French king Charles X runs away, while the Russian Tsar Nicholas walks away contemptuously. *BM Satires: 15519*.

Stock: 39605

287. **Butterfield Swearing a Witness at the Old Bailey.**

[John Nixon.] Pub Jan.y. 1.st. 1796 by E & S Harding Pall Mall.

Stipple with etching. Plate: 160 x 253mm, (6¼ x 10") very large margins. £120

Scene at the Central Criminal Court (Old Bailey) showing Butterfield in wig and gown holding a bible for a witness and resting his hand on a stick.

Stock: 39797

288. **The Tower Hill Esculapius.**

Printed for & Sold by Carington Bowles, at N.o.60 in S.t. Paules Church Yard, London. Publish'd as the Act direct, 25 Sep.r. 1782.

Handcoloured etching. Printed area: 265 x 170mm, (10½ x 6¾"). Frame: 430 x 340mm, (17 x 13½"). Unexamined out of frame. Staining. £160

A scene by the Tower of London in which a quack stands upon a dias selling his potions to a crowd. A pickpocket rifles through the pockets of a man who is being poked in the eye by a fishing rod.

Stock: 40336

289. **The Compliments of the Season. Kibe Heels & Chilblains.**

W.H.B. [Bunbury] invt. [London, n.d., c.1785.] Scarce stipple. Plate: 210 x 185mm, (8¼ x 7¼"). Small margins. £160

An old man sits in a chair is rubbing one foot which rests on a low stool with the contents of a bottle held in his right hand. A woman, wearing large spectacles, is seated by the fire, she holds on her lap the bare leg of a young man, and is about to apply to it the contents of a pot which she is stirring on the fire. On the wall is a placard, "Dr Steers Opodelloc for Chilblains".

Probably a quack chiropodist's establishment of a very humble kind. After Henry William Bunbury (1750 - 1811). *BM Satires 5806*

Stock: 39831

290. **Admiral Hosier's Ghost. To the Tune of Come and listen to my Ditty. As, near Potro Bello lying / On the gently swelling Flood,/ At Midnight with Streamers flying/ Our triumphant Navy rode [...]**

C. Mosley sculp [1740]

Scarce etching and engraving, sheet 395 x 270mm (15½ x 10½"). Trimmed around image and text; repaired tears and creases. Laid on album sheet. £420 The ghosts of Francis Hosier (1673-1727) and his crew appear to a ship carrying Edward Vernon (1684-1757) and his men, at Portobelo in Panama. Hosier led an unsuccessful unsuccessful expedition to the Spanish Caribbean (1723-27) and was in the course of a blockade of Portobelo when a virulent fever broke out and killed Hosier and 4000 men. Vernon succeeded where Hosier had failed, taking Portobelo in 1739, but, in line with the omens of this print, Vernon's initial success turned into eventual failure by the time of his return to England in 1742.

This print was occasioned by the poem printed below, by Richard Glover, 'a blatantly political piece which sought to misrepresent Hosier's fate to support then current attacks on the Walpole government, ascribing his death to his resentment at the inactivity forced on him by government orders and his inability to prevent the devastation of his fleet by disease' (DNB). *BM Satires 2422*

Stock: 39672

291. **Melancholy Loss of the Medal.**

[William Heath.] [n.d c.1825.]

Hand-coloured etching. Platemark: 260 x 370mm (10¼ x 14½"). Small margins. £260

A magistrate sits behind his table listening to a naval officer who faces the accused, plainly dressed woman, wearing a checked apron tucked round her waist. She is supported by two lawyers. The officer stands with his legs apart, pointing at the magistrate. Behind him stand a footboy in livery and two men. *See BM Satires: 15602.*

Stock: 39619

292. **The Balance of Public Favor.**

[John Doyle.] London, Published by Thomas McLean, 26 Haymarket, 1827.

Hand coloured lithograph. Sheet size: 395 x 265mm (15½ x 10¼"). Slight crinkling. £140

A pair of scales hangs unevenly. In the upper scale sits Sir Walter Scott (1771 - 1832). In the other scale sits Thomas Moore (1779 - 1852), holding up a small volume towards Scott which outweighs his rival's bulky compilation. The beam of the scale is inscribed, on the left 'Napoleon', and on the right 'Epicurean'. *BM Satires 15440.*

Stock: 39621

293. **The Battle of Temple Bar.**

[n.d. c.1769.]

Engraving. Sheet size: 120 x 195mm (4¾ x 7¾").

Trimmed inside plate. False margins. £130

A scene depicting the the 'Wilkes, Liberty' riots. In 1762, when John Stuart became head of government, Wilkes started a radical weekly publication to attack him, using an anti-Scottish tone. Wilkes was charged with seditious libel following attacks on George III's speech endorsing the Paris Peace Treaty of 1763. Wilkes published his critique of the King's speech, alluding to the fact that it was in fact written by Bute. The King felt personally insulted and ordered a warrant to be issued for the arrest of Wilkes and the publishers. Wilkes was soon restored following the court hearing, where he was acquitted because as an MP, he was protected by privilege from arrest on a charge of libel. *BM Satires: 4281.*

Stock: 39999

294. **A Conservative Angel.**

CJG [Charles Jameson Grant.] Published by the Society of Surppression of Conservative Vice & Sold by E. Birchinall Churchgate St. Bury St Ed.ds Suffolk England Great Britain Europe 1837.

Lithograph. Sheet: 500 x 320mm, (19¾ x 12½"), large margins. £320

Satire against Conservative policies- the 'Conservative Angel' top centre brings 'all Ale to Spirits', dispensing beer from a tankard marked 'vote for Lush'. A 'Nunn at Devotions' prays for the defeat of radicals and two figures on a wheel are 'just caught in the Conservative rat trap'. Other figures include Jim Crow, two fish (brother Gudgeon and friend Haddock) jumping for bait, and 'Don Diego de Carle-os Lie-ing in State'.

Stock: 39944

295. **Case of Frightful Destitution the Fatal Effects of Getting out of Chancery.**

[Paul Pry] Esq. Pub by T McLean 26 Haymarket. [n.d., c.1826.] Bit later.

Hand-coloured etching. Platemark: 345 x 245mm (13½ x 9¾") Small margins. £240

Eldon as a street beggar kneels on both knees on straw placed on paving stones, wearing the rags of a Chancellor's gown over tattered breeches. Round his neck is a placard reaching below the waist, inscribed, 'Pity a poor Old Man out of Place, at the age of 78, and though extremely anxious, for employment, disappointed in, all his expectations of procuring the Same. [...]' Beside him an emaciated dog stands on its hindlegs holding a begging dish. *BM Satires 15504*.  
Stock: 39620

296. **A 40sh. Freeholders only Expedient for the Salvation of Bobby & Soul.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r. Pub by T. McLean 26 Haymarket where Political & other Caricatures are daily Published.

Hand coloured etching. 255 x 350mm (10 x 13¾), large margins. £240

An exterior scene in which a ragged man is pulled in opposite directions by a large priest, holding an image of the devil torturing a man with a pipe, and a well-dressed young man. The priest cries 'Vote for your Priest or see this picture of your soul in the next world,' while the young man states 'Vote for your landlord or see the real consequence in this World.' Torn between the two the ragged man cries, 'Sure I'm bothered hadn't I better be after voten for both your honors id would make the things asier aney how.' A commentary on the fight over the Emancipation of Catholics, allowing them to sit in Parliament, between the Catholic Association, who favoured it and the Government who were opposed. Before 1829 voting was restricted to 40 Shilling Landowners, or those whose rented land was worth more than 40 shillings. The 40 shilling franchise has been detrimental, causing the minute subdivision of land, poverty This image depicts the voter's struggle between voting in favour of the landowner, representing the Government's stand, or in favour of his priest, representing the Catholic Association.  
Stock: 39608

297. **659 to 36!! Great Odds for the Oak Stake.**

CJG. London, Jan 4.th 1835. Published by the Society for the Suppression of Conservative Vice, & sold by all Lovers of Reform of Abuses & to be had of E. Birchenall: Churchgate St; Bury.

Lithograph. Sheet: 495 x 315mm, (19½ x 12½") very large margins. £320

Dominated by an auctioneer, a British satire, a series of unconnected caricature vignettes. The centre of the print is dominated by a large set of scales – a well-established symbol within the English satirical canon – which are weighted heavily towards the side containing 659 "£10 voters", as opposed to the 36 well-dressed gentlemen of the "close packed corporation". Beneath the scales a tubby gent in a bicorn hat tries to correct

this imbalance by helplessly tugging at a rope. The multiple punning references to oaks are reinforced by the image of a dying tree stump, which Grant had given a human face, that looks miserably on from the background whilst a vulture, or some other bird of prey, circles above it menacingly. In the bottom left-hand corner two men, an undertaker and a man carrying the trappings of a pharmacist, stand in conversation. The apothecary, with a face that appears to be hideously scarred by smallpox; above stands a huge wheel of cheese, out of which crawls a figure. The rest of the print is covered by a motley collection of characters including 'Teddy the Mower' – a hobo who carries an official mace that's been turned into a scythe, 'Turn Again Dick' – A two-faced politician who advocates reform but also brandishes an article written for the Tory press, 'A German Duck' – A grotesquely overweight and featureless figure that has a dead bird hanging out of his coat pocket and the unnamed figure of an auctioneer. The print refers to the campaign for the 1835 general election campaign that began in Bury St Edmunds. The multiple references to 'oaks' relate to a prominent local banker by the name of James Henry Oakes, a staunch Tory supporter, who used his considerable wealth to pack the town Corporation with placemen who would deliver the policies he wanted. It is possible that the portly figure who is attempting to pull the scales back in favour of the "Close Pack'd Corporation" may be James Henry Oakes himself, although the character bears no resemblance to the 1839 portrait of Oakes held by the National Gallery.  
Stock: 39946

298. **HB, Quizzing the Political Sketches at Mason's. Oct.r 4 1839. HB. \_\_The Wolf and the Lamb!! [...]**

[by HB, ie John Doyle]

Rare lithograph, sheet 285 x 145mm (11¼x 5¾").

Trimmed to image. £160

Self-portrait of John Doyle (1797-1868), cartoonist and painter who went by the pseudonym 'H.B.', studying political satires in the window of W.H. Mason's 'Repository of Arts'. Ironically, while he struggles to identify one of the politicians caricatured, all of the prints are by H.B. himself.

Doyle began making political prints in 1827 and over a period of 22 years usually issued one a month during parliamentary seasons. While his prosperity enabled Doyle to move to a fashionable address overlooking Hyde Park which drew him into a circle of prestigious writers and artists including Wordsworth, Dickens and Coleridge, Doyle preserved his anonymity as 'H.B.' until 1843, when he revealed himself to Sir Robert Peel in a seventeen page letter justifying his motives and principles as a cartoonist.

Stock: 39581

299. **How To Keep One's Place. AD. 1833.**  
**The public are inform'd that T McLean is the only publisher of P.Prys Caricatures - all those without his publication are Copies.**

[Monogram of Paul Pry, i.e. William Heath] Esq.  
Published March 1829 by T. McLean 26 Haymarket  
Caricatures daily brought out.  
Hand-coloured etching with small margins. Plate 266 x 366mm (10½ x 14½"). Cut to platemark at top. £260  
Satire on the Duke of Clarence's uncompromising speech in favour of Emancipation (February 23 1829). Here he kneels before the Pope to demonstrate his Catholic allegiance. He holds a cushion with the royal crown (Clarence's accession to the throne by 1833 was anticipated). Beside Clarence are Lyndhurst (right), Wellington (left) and Peel (far left).

Flanking the Pope are a crowned woman, 'Queen of Heaven' with pinched waist and stomacher (as an image of the Virgin), a fat 'St Dominic', 'St Ursula' with her head under her arm (perhaps to ridicule the legend of her 11,000 virgins), and on the far right O'Connell, 'St Daniel', in wig and gown, holding a moneybag inscribed 'Rent' and with a shillelagh against his left shoulder.

The triple dais underneath the Pope's throne is inscribed with the names of 'Maynooth' (for Maynooth Roman Catholic College), 'Stonyhurst' (for the Jesuit seminary) *BM Satires: 15689*.

Stock: 39602

300. **Knock - and ye shall enter.**

[Monogram of 'Paul Pry', i.e. William Heath] Esq. Pub by T McLean 26 Haymarket - Political & other Caricatures daily Pub. [n.d., c.1829.] All Paul Prys works have T Mc Leans Name attach'd as the publisher, those without are Pirated Copies.  
Hand coloured etching. Plate 360 x 260mm. 14¼ x 10¼". Crack in plate mark at bottom, trimmed close to plate on left. £260

A very Jewish-looking old-clothes' man stands gazing up at the inscription 'Commons' (referring to the House of Commons) above an old iron-studded oak door; he raises the knocker, a ring in the mouth of an angry lion's head. He is bearded, and has three hats piled on his own, the topmost being very feminine. He wears a ragged and patched gabardine, old-fashioned buckled shoes, and carries across his shoulder a large bag, from a hole in which projects a pig's foot (a pig in his poke). On his back is an open box of trinkets, containing watches. Close behind him stands a turbaned Turk, watching him with eager anxiety. The Jew: 'Come I sha—Open the door vill ye—I wants to come in—and heres a shentlemans a friend of mines—wants to come in too—dont be afeard—I dont vant a sheat for nothing—I can pay for it So help me Got.' Three men, already admitted, look down at the applicants from a small open window beside the door to right: a dissenter, holding his hat, and characterized by lank hair and plebeian feature; a Jesuit wearing a biretta, and putting a thumb to his nose, and a fat elderly monk (frowning). The left door-post is inscribed: 'OAK Suppose to be sound Put up 1688 only latly discovered to be full of Skakes[?peare].'

Catholic Emancipation, following the repeal of the Test and Corporation Acts in May 1828, raised hopes of Jewish emancipation.

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: 15804*.  
Stock: 39606

301. **The Mountain in Labour\_or Much ado about nothing.**

[Robert Seymour?] Pub.d by Tho.s McLean, 26 Haymarket, March 2 1829.

Fine hand-coloured etching. Platemark: 245 x 340mm (9¾ x 13½"); large margins. £280

Satire on the imminent 'birth' of the Catholic Emancipation Bill, published just days before the Bill was introduced/delivered. At the centre of the image are Wellington (holding 'Ministerial Forceps'), Peel (with a bottle of medicine), and an old woman, as doctor-accoucheur, apothecary, and nurse. The nurse sits with a copy of The Times, which had urged concessions to the Catholics and was styled 'the hireling of Popery' by opponents of the Bill.

Three winds of 'Faction' blow from above, issuing from the heads of Eldon (chief opponent of Emancipation), Winchelsea (included in reference to his extravagant speeches) and a third. Figures around the edges include two frenzied bishops, two non-Anglican ministers (of which one is evidently Irving), O'Connell in wig and gown stood addressing a band of his followers, and Cumberland top right, in hussar uniform. *BM Satires: 15677*.

Stock: 39618

302. **[Parish Characters in Ten Plates.]**

[Monogram of Paul Pry (William Heath)] Esq.r Del. Pub June 12th 1829 by T. McLean 26 Haymarket sole publisher of P. Prys Caricatures. - none are original without T. McLeans Name.

Ten etchings with hand-colouring, each platemark approx. 350 x 250mm (13¾ x 9¾"). All in good condition. £2300

A set of ten caricatures by William Heath (Paul Pry) (1790-1845), prolific British satirist whose career spanned the transition from the late Georgian golden age of British satire to the early Victorian period in which approaches towards satire changed dramatically. List of plates: 'Mr George King' (George IV); 'Mr Primate the Churchwarden' (Archbishop Howley); 'Dusty Bob the Paris Dustman' (Sir Robert Peel); 'Master Fang the Parish Beadle' (John Singleton Copley, Baron Lyndhurst); 'Attorney in General to the Parish' (James Scarlett, judge); 'Master Dogberry the Parish Watchman' (Lord Eldon); 'One of the Select Vestry' (Lady Conyngham); 'Leo Sacks one of the Charity Crabs' (Henry Goulburn, politician); 'One of

the Poor employed to mend the High Ways' (Henry Peter Brougham, lord chancellor); and 'Caleb Quotem the Parish Factotum' (Duke of Wellington).

The plates were all subject of imitations (possibly by John Phillips aka 'Sharpshooter', who frequently pirated Heath), which were antedated to June 1st 1829 as a way of presenting themselves as the originals! *BM Satires 15800-15803, also cp BM Satires 15785-90 (only imitations listed); for the individual plates see refs. 30497, 32095 etc; for the copies by ?Sharpshooter see refs. 30503, 30485 etc.*

Stock: 39745

**303. A View of the Pier of Scarborough.**

[by James Gillray.] Publish'd June 18th 1807 by H. Humphrey, No 27 St James Street.

Rare coloured etching. 210 x 260mm (8¼ x 10¼").  
Repaired tears and creased. £240

A tall thin man on a well-bred horse gallops along a beach, away from the curve of Scarborough Pier. The rider, Henry Phipps (1755-1831), Lord Mulgrave and Governor of Scarborough Castle from 1796, had just become First Lord of the Admiralty. The title has been obviously altered from 'Peer' to 'Pier', creating a punning link. *BM Satire: 10790.*

Stock: 39924

**304. Old Nic the Covey wot Drives the Bexley Van. My name is Nicholas your honor - they calls me Hocus Pocus for short, but lork I'm no Conjuror - I got Exchequered - but that's nothink to Nobody.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r. Pub May 1829 by T. McLean 26 Haymarket.

Hand-coloured etching. 370 x 260mm (14½ x 10¼"),  
1822 watermark; large margins. Cut to platemark on left. £260

Apparently Heath intends the victim of this caricature to be Nicholas Vansittart (1766-1851), Lord Bexley, one of the longest-serving Chancellors of the Exchequer; however the face does not resemble him. *BM Satires: 15747.*

Stock: 39610

**305. A Vision \_\_\_ Past. Present.**

William Heath. Pub Feb 9th 1830 by T. McLean 26 Haymarket sole Publisher of W Heaths Etchings.

Hand-coloured etching. 250 x 350mm (9¾ x 13¾");  
large margins. £280

Wellington's military success ('past') is contrasted with his political instability ('present').

On the left he stands on a cloud immediately above Napoleon's tomb, with Fame blowing her trumpet and holding a wreath over his head. On the right he kneels precariously on the summit of a globe which is crushing the British people, some of whom try desperately to hold it up. It is covered, like a map, with islands or continents inscribed respectively 'Free Trade', 'National Debt', 'Currency', 'Taxes'. Dividing the two scenes, and in the upper part of the design, is a king enthroned, whose fleur-de-lis head identifies him as Charles X. Speech bubble coming from the fleur-de-

lis reads 'all for me', the implication being that Napoleon's defeat served only to restore the Bourbons. This print was published only months before Charles was deposed in the July Revolution. *BM Satires: 16030.*

Stock: 39609

**306. Pleasant imitation. Alarming state of the times.**

WHeath. Pub nov 9 1830 by T. McLean 26 Haymarket. Hand-coloured etching. 375 x 260mm (14¾ x 10¼").

Small margins. £160

Wellington sits in an arm-chair in profile to the left, reading a letter: 'Your Grace You Intend giving a Dinner on monday - Mind it will be the last you ever shall give'. He looks startled and exclaims: 'The duece it will'.

Wellington was advised not to go to a City banquet because of a plot against his life. *BM Satires: 16301.*

Stock: 39611

**307. This ere pair of left off Vellingtons to be sold wery cheap. 'I wish to G-d that sombody would buy Us - Byron'**

W.Heath. Pub Nov 26 1830 by T. McLean 26 Haymarket [but later].

Etching with partial hand colour. 365 x 255mm (14½ x 10"); large margins. £240

The heads Wellington and Robert Peel protrude from two Wellington boots, looking at each other with reflective melancholy.

Wellington had lost a vote of no confidence on 15th November. *BM Satires: 16345.*

Stock: 39613

**308. A Chelsea Pensioner.**

[Anon, 1830] Published by Tho.s McLean, 26, Haymarket. Printed by Graf & Soret.

Lithograph, artist's initials on bottom of tree; printed area 250 x 300mm (9¾ x 11¾") large margins. £160

The Duke of Wellington as an old soldier, sitting dejected on a bench with a copy of The Times on the ground prominently in front of him. Political satire published at the time of Wellington's resignation from the office of prime minister (which he had held since 1828) in November 1830. The Times had generally supported Wellington's ministry throughout its many difficulties. However, following Wellington's declaration, in the debate on the king's speech at the beginning of November, that the constitution needed no improvement and that he would resist any measure of parliamentary reform as long as he was in office, the paper called for his resignation. In the words of Wellington's DNB entry: 'The duke himself was probably not sorry to go. For three years he had been playing a role for which he was not suited either by temperament or training, and the strain was beginning to tell. It was a final irony that his own political limitations brought about the end of the parliamentary system of which he had made himself the champion.' Lithograph by unidentified printmaker, in the style of the popular satirist 'H.B.' (John Doyle, 1797-1868). *BM Satires 16360*

Stock: 40279

309. **The Day Before Marriage.**

[n.d. c.1840.]

Hand-coloured aquatint. Sheet: 165 x 255mm, (6½ x 10"). Trimmed and laid on album sheet with title separate. £65

A young maiden seated in her boudoir holding up a necklace. A harp and music score dominate the table space. A small spaniel is seated below on a cushioned stool.

Stock: 39964

310. **Love and Opportunity.**

London, Printed for Rob.t Sayer, Map & Printseller, No.53 in Fleet Street. Published as the Act directs 1 Sepr 1768.

Engraving. Platemark: 255 x 360mm (10 x 14") very large margins. £280

Lovers embrace while their chaparone sleeps with a volume of Complete Justice on his lap.

Stock: 40135

311. **Characteristics, or England, Ireland, and Scotland. I say\_ there's a \_\_ fine Girl! Let's go in & ask if Mr Thomson lives there? & have a Chat with her. / Och \_by my Soul but we'll buy Something of the dare Cratur\_ Oh the Swate little Jewel! / Hoo't a'wa Mon. Dunn'a throw awa the Siller! we'll jost gang in & a'ask for twa & Sixpence for ha'alfa Croon.**

Drawn by M.E. Esq,r. Eng.d by Geo.Hunt. Pub. Jan.y 1825 by Pyall & Hunt, 18. Tavistock St.t Cov.t Garden. Handcoloured aquatint. Plate: 210 x 220mm, (8¼ x 8¾") very large margins. Foxing in plate. £160

Three dandies ogling a shop girl through a window, showing their lechery in different ways. *BM Satires 14995.*

Stock: 39883

312. **Le coup de Vent Ou le désagrément des Etoffes légères.**

A Paris chez Jean, Rue St. Jean de Beauvais, no. 10 [c.1820]

Etching with early hand-colouring, sheet 185 x 280mm (7¼ x 11"). Trimmed inside platemark. Slight foxing. £160

'The gust of wind, or the nuisance caused by light fabrics'. Alarm is caused amongst a young woman's companions as her dress flies up.

Stock: 40224

313. **Dandies having a treat**

I.R. Cruikshank invt & fecit Pubd Jany 1 1818 by T Tegg 111 Cheapside

Etching with hand-colouring, sheet 250 x 330mm (9¾ x 13"). Trimmed inside platemark. Bit messy. £160

Scene in a London teashop, with a group of four sailors on leave admiring the wares on the left and perturbing the proprietress. Meanwhile two dandies on the right, in exaggerated dress which renders head movement impossible, provide a contrast with their indifferent posturing.

By Isaac Robert Cruikshank (1789-1856), caricaturist and portrait painter who as a young man had a

commission on the East India Company's ship 'Perseverance'. He didn't get on well with his captain, however, who left Cruikshank behind on St Helena. When he finally made it back to England it was to the astonishment of his parents, who were in mourning on account of his reported death. *Not in BM Satires*  
Stock: 39592

314. **Graduation de la Famille Anglaise.**

A Paris, chez Genty, Rue St. Jacques, No.14. Depose a la Directn. de la Libie. [n.d., 1816.]

Hand-coloured etching. Sheet: 310 x 230mm, (12¼ x 9"). Trimmed within plate. £150

Social satire; an English soldier with his wife and other family members arranged in descending order of height - right down to a puppet controlled by a young boy at the far left end. By Jean Baptiste Genty (1770 - 1820; fl). He is recorded as a miniaturist exhibiting from 1799 to 1808, pupil of Jacques-Louis David. From 1814 he became a publisher of caricatures, lithographs and costume plates.

Stock: 39910

315. **Heaven & Earth, "Oh! it's very well to Live on the Taxes-but the devil to pay them".**

Designed & Etched by R. Seymour. London, Published by Tho.s Mclean, 26 Haymarket. 1830.

Etching. Platemark: 245 x 345mm (9½ x 13½"), large margins. £180

A complex design reflecting the the burden of taxation, and the growing divide within the social system. The introduction of steam is associated with unemployment, and the contrast between the rich manufacturers, depicted in clouds above the factories in the centre, and the working people, shown in distress, gathered in crowds below. *BM Satires 16189.*  
Stock: 39622

316. **A Wonderful Flight or Journey from France to Gibraltar, America &c. Related by an Eminent Author.**

J. Strange Sculpt. [1793]

Very rare engraving, sheet 205 x 120mm (8 x 4¾"). Trimmed, losing text. Slight mark in sky. £260

A man rides on the back of a huge eagle which carries him through the air. Illustration to a narrative entitled "An Extraordinary Flight on the Back of an Eagle over France to Gibraltar, South and North America, the Polar Regions, and Back to England, within six-and-thirty-Hours," which offered a first-person narrative of one person's extraordinary adventures, while exploring a ruined temple on the Island of "Thanet." A brief prefatory comment explained to readers that the account was an extract from a text by (in reality Rudolph Erich Raspe, a well known humourist), and explained that it was a "satire upon those Writers and Travellers who have renered themselves ridiculous by the number of montrous and incredible Stories related in their works." (Other impressions of this print carry additional text explaining "The Art of Lying Burlesqued in an Account of...")

Although the main target of this satire was the exagerated tales included in many published

travelogues of the day, its dramatic vision of a boy holding tight to an impossibly large eagle would also have evoked the more farcical side of the ballooning phenomena, which was itself a favourite theme in many satirical prints in the mid 1780s.

Frontispiece to the first volume of the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812).

Stock: 39661

**317. Run Neighbours Run. St Al---N's Is Quadrilling it.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r. Pub by T. McLean 26 Haymarket May 1829.

Fine hand-coloured etching. 260 x 275mm (14½ x 10¼"). Narrow top and bottom margins. £240

The Duchess of St. Albans, immensely fat, florid, and bejewelled, and a stout elderly naval officer wearing loose wide trousers, and apparently doing hornpipe steps, his hands on his hips, dance side by side with rollicking abandon.

In 1827 William Beauclerk, 9th Duke of St Albans, married Harriot Mellon, widow of the banker Thomas Coutts. An extremely wealthy former actress, she was 23 years older than her husband, giving ammunition to the satirists. *BM Satires: 15936*.

Stock: 39617

**318. A Scene in the Honey Moon or Conjugal Felicity.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r Del. Pub. by T. McLean, 26 Haymarket where Political and other Caricatures are daily Pub the Largest assortment of any House in Town. [n.d., 1828.]

Coloured etching. 260 x 370mm (10¼ x 14½"). Small margins. £360

The Duke and Duchess of St. Albans stand facing each other; the little Duke staggering under an ornamental basket which supports a side of bacon, inscribed 'Best Wiltshire'. The Duchess holds on her shoulder a cutter in which are seated six oarsmen with oars held erect, and a helmsman. The Duke is dressed as Grand Falconer and wears a hood with bells indicating both a fool's cap and the hood and bells of falconry.

In 1827 William Beauclerk, 9th Duke of St Albans, married Harriet Mellon, widow of the banker Thomas Coutts. An extremely wealthy former actress, she was 23 years older than her husband, giving ammunition to the satirists. The following year, to celebrate their anniversary, they held a reception, attended by two royal dukes and Prince Leopold (seen on the left). The Duke presented his wife with a silver fruit basket on which was engraved a fitch of bacon; the Duchess then announced her gift of a six-oared cutter called The Falcon, and the boatmen in their liveries made an appearance. *BM Satires 15600*.

Stock: 39607

**319. Il Carnacci che canto nel Teatro di Valle nel Carnevale del 1738 il quale ebbe un Concorso di tutta Roma per il suo Modo di Gestire e di Cantare**

Cav.r Ghezzi delin. AP [Arthur Pond, in image lower right]

Etching, 18th century watermark; platemark 350 x 220mm (13¾ x 8½"), very large margins. Top left margins creased. £260

The Italian singer Carnacci, caricatured by Pier Leone Ghezzi (1674-1755), painter, draughtsman, antiquarian and musician, regarded as the first professional caricaturist. Ghezzi also painted decorative frescoes and developed a new and realistic form of history painting. Based in Rome, Ghezzi moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. He made thousands of drawings, many of which he assembled in several volumes titled 'Mondo nuovo' [New World], now in the Biblioteca Apostolica in the Vatican. In this portrait Ghezzi is shown standing in front of a classical sculpture, referencing his love of the Antique, as seen through many drawings of cameos, coins and vases (an important volume of which is in the British Museum).

Etched by Arthur Pond (1701-58), painter, engraver, print-seller, dealer and collector, as part of a series of caricatures Pond made (1736-47). This impression may date from around 1807, when John Boydell listed sets of the caricatures in a stock catalogue.

Stock: 39675

**320. [Original copper printing plate.] Bricklayer's Labourer.**

G.C. [George Cruikshank]. [Published by Joseph Robins, London & Dublin Oct.r 1st 1827.]

Etched copper plate, mounted in album with a pull from the plate. c. 150 x 100mm (6 x 4"). With an a.l.s. with envelope from Cruikshank. Fine condition. £290

The printing plate for an illustration of a satirical essay by Rory O'Rourke published in the 'Gentleman's Pocket Magazine and Album of Literature and Fine Arts'. Some of the three-page text (supplied in facimile) reads 'and the next morning the poor broken-hearted Paddy is seen making his way towards some new building, his doodeen (pipe) in his mouth, his long-tailed monkey (hod) upon his shoulders, a pair of garters, in place of traheens, on his feet, and a short lime-coloured jacket'.

The accompanying letter is to James Cruikshank Roger, apparently not a relation, captain of the 48th Middlesex Rifle Volunteer Company, of which George Cruikshank was commanding officer. Starting 'My Dear Friend', it invites Roger to Cruikshank's home at 263 Hampstead Road for coffee, 'undress uniform without swords'. Roger (1820-1900), from Dundee, entered the Middle Temple as a student in 1868, the year of this letter. His main interest was antiquarian, and he wrote a number of books, including 'Celticism, a myth', arguing for Scandinavian ancestry for the English people.

Stock: 39722

321. **The English Jesuit.**

Pub.d according to Act of Parl.t. Oct 3d. 1771 by MDarly Oct 7th. 1771.

Etching. Plate: 110 x 160mm, (4¼ x 6¼"). Small margins. £120

Man standing stiffly in profile to the right, head thrown back with a contemptuous scowl. His left hand rests on a cane. He wears a low broad-brimmed hat, a tightly-curved wig, buttoned coat, and gloves. He strongly resembles the figure in item 14140 (BMSat 4682), and is probably intended either for Sir Nash Grose (1740 - 1814), Judge, or William Petty, 1st Marquess of Lansdowne (1737 - 1805), Prime Minister and patron of the arts. Lansdowne was given the moniker 'Malagrida', the notorious Portuguese Jesuit, by the 'Public Advertiser' of 16 Sept. 1767.

From '24 Caricatures by several ladies, gentlemen, artists, etc.', in an album of caricatures published by Mary Darly dated January 1776. It seems that her husband Matthew made the plates.

Numbered 'V.1' upper left and '18' upper right. *BM Satires: 4917.*

Stock: 39986

322. **[Frederica Charlotte of Prussia] Her Royal Highness the Duchess of York.**

Charlotte Zethen, design et fecit [James Gillray]. Pub.d April 10th 1792, by H. Humphrey, No 18 Old Bond Street.

Coloured stipple. Sheet 27- x 210mm (10½ x 8¼"). Trimmed within plate, patched hole, ink stain from Collector's mark verso, some staining. £280

Seated portrait of Princess Frederica Charlotte of Prussia (1767-1820), who married Frederick, Duke of York and Albany, the year before.

While this is a straight forward portrait rather than Gillray's usual satire, the Duchess was also the subject in one of Gillray's famous 'suppressed plates'. His 'Fashionable Contrasts; - or - The Duchess's little Shoe yeilding to the Magnitude of the Duke's Foot' showed the feet and ankles of the Duke and Duchess of York, in an obviously copulatory position, the Duchess's feet drawn very small. This satirised the sycophancy of the press at the Duchess's arrival, who commented on the daintiness of her feet.

Stock: 40199

323. **King Henry IV.**

[Monogram of Paul Pry, i.e. William Heath] Esq.r Del. Pub by T. McLean 26 Haymarket. [n.d., c.1828.]

Fine hand-coloured etching. 370 x 260mm (14½ x 10¼"), large margins. Cut to platemark on left. £260

George IV depicted as Falstaff, with Lady Conyngham as the grotesquely fat Doll Tearsheet on his knee.

Heath seems to have based this scene on Henry Fuseli's painting published by the Boydell Shakespeare Gallery, 1805. *BM Satires: 15411.*

Stock: 39612

324. **[Pier Leone Ghezzi] Il Famoso Cav.re delle Caricature**

M.T. del & sculp Londini 1743

Etching, platemark 335 x 205mm (13¼ x 8"), large margins. £240

Pier Leone Ghezzi (1674-1755), painter, draughtsman, antiquarian and musician, regarded as the first professional caricaturist. He also painted decorative frescoes and developed a new and realistic form of history painting. Based in Rome, Ghezzi moved freely amongst the Italian nobility, even associating with Pope Clement XI. His satirical portraits include one of Vivaldi and several British grand tourists. He made thousands of drawings, many of which he assembled in several volumes titled 'Mondo nuovo' [New World], now in the Biblioteca Apostolica in the Vatican. In this portrait Ghezzi is shown standing in front of a classical sculpture, referencing his love of the Antique, as seen through many drawings of cameos, coins and vases (an important volume of which is in the British Museum).

Etched by Carl Marcus Tuscher (1705-51), German artist who first travelled to Rome in 1728, where he produced drawings for Johann Joachim Winckelmann's book on the gemstones belonging to the collector Philipp von Stosch (who Ghezzi caricatured). Tuscher made this print in London, where he arrived in 1741 with the intention of establishing an academy of art. Stock: 39674

325. **A Peep into Ilchester Bastile.**

[London: Thomas Dolby, 1821.]

Etching. Sheet 200 x 245mm (8 x 9¾"), on Whatman Mill paper dated 1818. Binding folds flattened. £140

In a prison cell a jailer holding scourge and keys stands by the door, scowling at an emaciated man, heavily shackled to the floor and lying on the frame of a bedstead. A man in a striped prison suit is bent double because his ankles and wrists are chained to the floor. A woman sits with her legs confined in stocks.

The frontispiece to a pamphlet containing a letter from H. Hunt to T. F. Buxton, M.P., concerning the prison. The plate has little relation to the text: the chief grievance was that visitors were not admitted before 9 a.m. or after 5 p.m. *BM Satires 14187.*

Stock: 40322

326. **A Moving Scene on the Road to Slane.**

WHeath. Pub June 29 1830 by T McLean 26 Haymarket.

Hand-coloured etching. Sheet size: 265 x 375mm (10½ x 14¾"). Tears in right margin. Small margins. £230

Satire on the Conyngham family's exit from Windsor Castle following George IV's death, laden with gifts.

The family are heading for 'Slane Castle', their Irish seat, which is depicted as a hovel and is placarded 'Man-Traps—Pigs beware!'. The large Lady Conyngham wheels a barrow heaped with kettle (marked 'GR'), pans, and bellows. Behind her walks Lord Conyngham, with a bundle of bedding tied up in a blanket marked 'GR.', on his head and shoulders. In his left hand is a pair of tall tongs, topped by an antlered head. On the right walks a daughter, followed by the son, each with a huge bundle, that of Mount

Charles inscribed 'Old Cloathes'. Behind the procession is a ragged Irish peasant woman, derisively holding up two fingers. *BM Satires: 16140*.

Stock: 39603

**327. Shoeing Asses. The Present Fashion of Making Boots Everlasting.**

Cruikshank del. Publish'd Apr. 2. 1807. by Laurie & Whittle. 53, Fleet Street, London.

Etching: Sheet: 280 x 230mm, (11 x 9"). Trimmed, with nicks in edges. £130

A scene in a man's boot store in which a man inspects a small horse-shoe held by a young woman behind the counter

Stock: 40066

**328. [Charlotte Walpole] Nancy.**

H. Bunbury Delint. Watson & Dickinson Excudt. London, Publish'd Jany. 22d. 1780, by Watson & Dickinson, No. 158, New Bond Street.

Stipple and etching, printed in brown ink. Sheet: 205 x 260mm, (8¼ x 10¼"). Trimmed within plate. £160

The actress Charlotte Walpole (c.1758 - 1836) dressed as a sentry at Cox Heath as Nancy in Sheridan's 'The Camp'; she stands on a hill above the military camp at left which she points towards, a cabin with letters 'CW' on the side and smoking chimney behind.

The original title of the print was 'Miss Walpole'; it is the third in a series with 'A Visit to the Camp' and 'The Recruits' (see *BM Satires* 4765-66). 'The Camp' by Richard Brinsley Sheridan was first produced at Drury Lane Theatre, London, on 15 October 1778 and was frequently performed 1778-80. The production concluded with 'a perspective Representation of the Grand Camp at Cox-Heath, from a View taken by De Louthembourg and executed under his direction' (quoted in *The London Stage*, part 5, ed. C. B. Hogan, Carbondale, Illinois, 1968, I, p. 208).

After Henry William Bunbury (1750 - 1811). *BM: 5803*.

Stock: 39803

**329. S. Cunningham's Adventure with his Old Nurse and Astrologer.**

W. Jett delin. J. Basire sculp. [n.d., c.1742.]

Engraving. Plate: 200 x 310mm, (8 x 12"). £140

Scene in an astrologer's study, with stuffed animals and animal skeletons suspended from the ceiling, specimen jars on the window ledge and globes and a compass on the desk behind. Plate to Charles Johnson's (fl.1724 - 1731) 'A General and True History of the Lives and Actions of the most Famous Highwaymen, Murderers, Street-Robbers, &c. To which is added, A Genuine Account of the Voyages and Plunders of the most Noted Pirates...' published by R. Walker, Birmingham, 1742.

Inscribed 'Page 32' upper left. *Ex: Norman Blackburn Collection*.

Stock: 39878

**330. Lancelot Brown Esqr. His Epitaph by the Revd W Mason AM: Ye Sons of Elegance, who truly taste / The simple charms which genuine Art supplies...**

Painted by N. Dance R.A. Engraved by J.K. Sherwin, Engraver to His Majesty, and His Royal Highness the Prince of Wales. [British, n.d., c.1790.]

Engraving. Plate: 265 x 350mm, (10½ x 13¾").

Margins around platemark very slightly cracked.

Marks in title area. Cut to platemark. £280

Portrait of Lancelot 'Capability' Brown (1716-1783), landscape gardener; looking at viewer; his right arm resting behind the back of the chair, wearing short wig. Capability Brown was the most successful eighteenth-century landscape designer. He began working as a gardener in his native Northumberland and became William Kent's assistant at Stowe before striking out on his own. From 1749 he worked independently, mainly as a landscape gardener. He worked for an impressive range of clients and told them that their estates had great 'capabilities'. Brown's open, naturalistic landscapes, populated by grazing herds and punctuated by eye-catching buildings, were much admired.

After Nathaniel Dance (1735-1811).

Stock: 39902

**331. Erasmus Darwin, M.D. F.R.S. &c. \_\_\_canebat, uti magnum per inane coacta Semina....tener mundi concreverit orbis. Virgilii Bucol. Eclog. VI.**

Painted by F. Rawlinson. Engraved by J. Heath. London, Published May 14, 1804. by J. Norman, No. 441, Strand.

Stipple. Plate 450 x 360mm, (17¾ x 14") very large margins. £360

A half-length portrait of physician and poet Erasmus Darwin (1731-1802) whose 'Zoonomia' (1794-1796) anticipated the evolutionary theories of his grandson Charles (1809-82).

Stock: 40209

**332. An exact representation of the first Aerial Ship the Eagle. Now exhibiting publickly at the Grounds of the Aeronautical Society Victoria Road opposite Kensington Gardens at 1s Each.**

London. Published for the Proprietor by Mes Ackermann Strand, C Tilt Fleet St, Reeve & Sons Cheapside, Riddle & Meymott P.N. Row. [n.d., c.1830.]

Lithograph. Sheet: 310 x 230mm, (12 x 9"). £280

The Eagle was designed by the Comte de Lennox in 1834 to provide transport between the capitals of Europe. However, the ship was too heavy to fly and was destroyed by spectators at the Champ de Mars in Paris after a failed take-off in August 1834. A detailed description of the machine's weight, dimensions and parts below the image.

Stock: 40108

**333. Hippocrates.**

J. Chapman, Sc. London Published Oct. 21. 1809, by J. Wilkes.

Colour printed stipple with etching. Plate: 165 x 115mm, (6½ x 4½") very large margins. £85  
Hippocrates (c.460 BC - c.380 BC), Greek physician, teacher, and 'the father of medicine'. He searched for rational explanations to illness rather than religious or magical ones, founded a school in Cos and (allegedly) wrote an ethical oath that is still taken today by medical practitioners.

Stock: 39869

**334. Joseph-Marie Jacquard Né à Lyon le 7 Juillet 1752 Mort à Oullins le 7 Aout 1834**

Gravé par Duchene d'apres le Tableau de Bonnefond. Lithograph, sheet 215 x 160mm (8½ x 6¼"). Offered with photograph of the 1862 International Exhibition at the Royal Horticultural Society, London. £160  
Portrait of Joseph-Marie Jacquard (1752-1834), French silk-weaver and inventor. After fighting in the French Revolution Jacquard, the son of a weaver, patented a drawloom for weaving patterned silks in 1801. In 1804 he introduced (but never patented) the so-called Jacquard mechanism, the 'first practical application of punch-cards to the automatic control of a manufacturing process'.

After a portrait by Claude Bonnefond (1796-1880), genre painter and teacher at the Ecole des Beaux-Arts in Jacquard's hometown of Lyon.

Stock: 39585

**335. Pierre Louis Moreau de Maupertius.**

Peint par R. Tourniere. Gravé par J. Daullé. 1741. Engraving. 520 x 360mm (20½ x 14"), very large margins. Faint creasing. £450

Portrait of Pierre Louis Moreau de Maupertuis (1698-1759), a French mathematician, philosopher, astronomer and botanist was Director of the Académie des Sciences and the first President of the Prussian Academy of Science. The portrait shows him in his Lapland dress from the French Geodesic Mission of 1736, in which he helped measure the length of a degree of arc of the meridian. His right hand is shown compressing a globe, referring to his theory that the Earth is oblate (i.e. wider than it is tall); below that there are scientific drawings. *Wellcome: 1950*

Stock: 39709

**336. Alexander Monro Senr. M.D. Professor of Anatomy, Fellow of the Royal College of Physicians at Edinburgh, and F.R.S.**

Painted by Allan Ramsay Esqr. Engraved by James Basire 1775. Published as the Act directs, for C. Elliot, Edinburgh 1781.

Engraving. Sheet: 215 x 270mm, (8½ x 10½"). Trimmed within plate. Very slight stain marks. £120  
Half-length portrait of Alexander Monro (1697 - 1767), physician The frontispiece to 'The Works of A. Monro published by his son A. Monro...' after Allan Ramsay (1713 - 1784). *Wellcome: 2039-1.*

Stock: 39985

**337. Johannes Radcliffe M.D. Objit 10.Nov.MDCCXIV. Aetat: 65.**

G.Kneller Baront.Pinxt. 1710. P.Fourdrinier Sculp.1747. [n.d. c.1747]

Fine engraving. Platemark: 280 x 203mm (11 x 8"). Small margins. Paper lightly toned. £260  
A portrait of physician John Radcliffe (1652-171), Royal Physician to William and Mary, Founder of the Radcliffe Library and Hospital Oxford. *W: 2417.3*  
Stock: 40141

**338. John Dalton, F.R.S. President of the Literary and Philosophical Society of Manchester, Member of the Royal Academy of the National Institute of France &c.**

Allen. Pinxt. Worthington Sculpt. Published June 25th.1823, by Zanetti & Agnew, 94, Market Street, Manchester, and Hurst, Robinson & Co. 90, Cheapside, London.

Engraving. Unidentified collector's blind stamp in lower right corner. Very large margins. Platemark: 460 x 330mm (18 x 13"). Paper slightly wrinkled. Uncut. £320

A portrait of philosopher John Dalton (1766-1844), seated at a desk on which are various scientific instruments.

Dalton was a British chemist and physicist, born at Eaglesfield, near Cockermouth in Cumberland. He is most well known for his advocacy of the atomic theory. *W: 755-1*

Stock: 40046

**339. Andreas Vesalius.**

Esme de Boulonois, fecit. [n.d., 1682.] Engraving. Sheet size: 185 x 135mm (7¼ x 5½"). Trimmed inside plate. Laid on backing sheet. £95  
A portrait of the anatomist Andreas van Wesel (1514-64), Latinised as Andreas Vesalius, author of the highly influential 'De humani corporis fabrica'. Published in Isaac Bullart's 'Académie des Sciences et des Arts'. He is often considered to be the founder of modern human anatomy. Starting his study in Paris where he later moved to Padua for his doctorate. Upon completion in 1537 he was immediately offered the chair of surgery and anatomy. He took his studies further by understanding the correlation between surgery and anatomy, by performing dissections himself and producing detailed charts for his students. Vesalius' pamphlet on blood letting, for the treatment of various illnesses, underlined the importance of understanding the structure of the body in medicine. After many years he chose to take up medical practice and he became physician to the Imperial Court of Emperor Charles V and in 1555 took service with Charles' son, Philip II of Spain. In 1564 he left to tour the Holy Land but died in October on the island of Zakynthos during the journey home. *Wellcome: 3051/9.*

Stock: 40004

340. **James Fraser, Aged 67.**

Drawn by Dighton. Engraved by William Poole, 1807. Engraving. Plate: 350 x 430mm, (13¾ x 17") very large margins. Creasing and surface dirt. Margins dusty. £480

A full-length portrait of James Fraser (1740-after 1802) a booker binder who was based in St Martin's Lane, London. He is seated to left with crossed legs, smiling towards the viewer and holding a paper labelled 'A Plan for reconciling the difference between the Masters & Journeymen Bookbinders'. On the table beside him are books labelled 'Memoirs of Mr Pitt', 'Estimates of Bookbinders' and 'Anecdotes of Lord Nelson', as well as a letter addressed to 'Mr James Fraser Book Binder Frontier Court St Martin's Lane'.

Stock: 39969

341. **Diving. Diving Machines.**

J. Pass sculp.t. London. Published as the Act directs. April 10. 1803. by J. Wilkes.

Engraving with fine hand colour. Platemark: 250 x 190mm, (9¾ x 7¾"). Small margins. £70

Five illustrations of early diving devices, including a bell large enough for men to sit in and an individual diving suit.

Stock: 40001

342. **A Description of Rolling Carts and Waggons, As built by James Sharp, Leadenhall-Street. Rolling Carts and Waggons for Amendment & Preservation of Roads on the Plan recommended by Mr Dan Bourn, in his ingenious treatise on Wheel Carriages with some improvements on the construction as buily by James Sharp of Leadenhall Street, London. 1772.**

Dent Delin.t et Sculp.t Lombard Street.

4pp., loose including two engraved plates on one sheet, total printed area 240 x 300mm (9½ x 11¾"). Edges chipped, creased. £230

Seven illustrations of two wagons with wide wheels. According to the descriptive text 'the frequent use of them will render the Roads both smooth and hard'.

Stock: 39705

343. **Lavage des moutns au moyen de l'appareil de Bigg, en usage sur la ferme de Meudon, appartenant à J. A. P. M.gr. Le Prince Napoléon.**

O. de Penne Pinx.t. Imp. Zanote, rue des Boulangers, 13 Paris. Journal d'Agriculture pratique publié sous la directions de M.r. Barral.

Chromolithograph. Sheet: 260 x 195mm, (10¼ x 7¾"). £60

A view in a French farmyard in which the farmhands use a new machine for cleaning sheep by dipping the sheep, held in a cage, into a tub of water.

Stock: 40330

344. **Lloyd's Subscription Room.**

Rowlandson & Pugin del.t et sculp.t. J.C. Stadler aqua.t. London, Pub. 1st Jan.y 1809 at R. Ackermann's Repository of Arts 101 Strand.

Coloured aquatint. 220 x 260mm (8¾ x 10¼"). £220

The interior of the Royal Exchange at Cornhill, centre of London's insurance trade. *Abbey, Scenery: 212.*

Stock: 39727

345. **New Stock Exchange.**

Rowlandson & Pugin del et Sculp.t. J.C. Stadler Aquat. London, Pub. July 1st July, 1809 at R. Ackermann's Repository of Arts 101 Strand.

Fine hand coloured aquatint. Platemark: 275 x 230mm (10¾ x 9") very large margins. £260

London's 'New' Stock Exchange, built in Capel Court by James Peacock, 1801-2.

A plate from Ackermann's 'Microcosm of London' (1808-9), a landmark publication in the documentation of London, bringing together two specialist artists, Thomas Rowlandson to design the figures and Augustus Pugin to provide the architectural draughtsmanship. The result was a series of scenes unprecedented in their combination of vivid activity and architectural accuracy. *Abbey, Scenery: 212.*

Stock: 40128

346. **New Stock Exchange.**

Rowlandson & Pugin del et Sculp.t. J.C. Stadler Aquat. London, Pub. July 1st July, 1809 at R. Ackermann's Repository of Arts 101 Strand.

Coloured aquatint. 275 x 230mm (10¾ x 9"). £260

London's 'New' Stock Exchange, built in Capel Court by James Peacock, 1801-2.

Published in Ackermann's famous work, the 'Microcosm of London', the figures were drawn by the famous caricaturist Thomas Rowlandson and the architecture by Augustus Pugin. *Abbey, Scenery: 212.*

Stock: 39728

347. **The New Law Courts.**

Drawn by John O'Connor. Engraved by John Saddler. [n.d.,c.1860.]

Engraving. Plate: 470 x 260mm, (18½ x 10¼"), with very large margins. Uncut. £280

A view of 'The New Law Courts' or The Royal Courts of Justice, opened in The Strand, London, by Queen Victoria on 4th December 1882. G.E. Street was the architect. The building was designed to concentrate into one place all the superior courts concerned with civil (i.e. non-criminal) cases.

Stock: 40211

348. **Portraits of the Bellmen in the Wonderful Magazine, Part II [with a collection of Bellmen's verses published in the Wonderful Magazine]**

[c.1793]

Woodcut with 44pp text; engraving approx 370 x 270mm (14½ x 10½"); text sheets 210 x 130mm (8¼ x 5"). Engraving folded and attached to smaller sheet, as issued, with tears etc. Rare £180

From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812). 'Bellman's verses' were a regular feature in the magazine, and are here accompanied by likenesses of various criers ('A Dull Dutchman'; 'The Giant of the Bank'; 'Death's Harbinger', etc).  
Stock: 39662

**349. Cries of London Plate 6th. Knives, Scissars, and Razors to Grind. Couteaux, Ciseaux, Rasoirs a repasser.**

Painted by F. Wheatley R.A. Engraved by G. Vendramini. London Pub.d as the Act Directs, Jan. 1. 1795, by Colnaghi & Co. No.132 Pall Mall. Very fine stipple, printed in colours and hand finished. Sheet: 320 x 410mm, (12½ x 16"). Trimmed within plate. £450  
A knife grinder, speaking to two women, who hand him a pair of scissors.  
From the famous 'Cries of London' series after paintings by Francis Wheatley (1747 - 1801).  
Stock: 39975

**350. The Dancing Master and his Pupil.**

Printed for & Sold by Carington Bowles, at N.o.60 in S.t. Paules Church Yard, London. Publish'd as the Act direct, 25 Sep.r. 1782. Hancoloured etching. Printed area: 265 x 170mm, (10½ x 6¾"). Frame: 430 x 340mm, (17 x 13½"). Unexamined out of frame. Staining. £180  
A scene in which a crowd gathers around a man playing a fiddle and a monkey and bear dancing.  
Stock: 40334

**351. Blondin's Gigantic Arena. Dimensions. Length of Fence 400 English feet. Width of Fence 800 English Feet. Height of Fence 8 English Feet. Length of Tent 250 English Feet. Width of Tent 200 English Feet. Height of Tent 50 English Feet. [Accompanying Sheet]: Explanations of further measurements and details of erecting the tent.**

[n.d. c.1860.]  
Very scarce lithograph. Sheet size: 265 x 420mm (10½ x 16½"). Very slight central crease. £220  
Jean François Gravelet Blondin (1824-1897) was a French tight-rope walker and acrobat. Blondin went to the United States in 1855 to perform with the Ravel troupe in New York City. It was in 1861 that Blondin first appeared in London, at the Crystal Palace. His success continued with a series of performance at the Crystal Palace in 1862, and elsewhere in England, and on the continent. His final performance was in Belfast in 1896 and a year later he passed away in Ealing aged 72.  
Stock: 40011

**352. [Interval].**

[Ernest] Heber Thomson. [Signed in pencil.]  
Very fine etching. Plate: 225 x 175mm, (9 x 7") large margins. Uncut. £290

A scene showing a ballerina resting her feet by a stove during the interval of a performance, behind her two other dancers read from a paper. Ernest Heber Thomson (1891-1971). Issued by the Print Collector's Club in original mount & slip.  
Stock: 39962

**353. [France.]**

Alf Cooke. Leeds. [n.d., 1887.]  
Chromolithograph. Sheet size: 250 x 145mm (9¾ x 9¾"). Cut. £60  
A dancer in a glamorous version of a French Revolutionary ceremonial military uniform, holding the Tricolore. The costume was made for the Army and Navy ballet at London's Alhambra Theatre. Although the theatre 'specialized in beautiful ballets' it was notorious as a meeting place for prostitutes and their clients. *Not in Ogilby.*  
Stock: 40008

**354. [Midshipman.]**

Alf Cooke. Leeds. [n.d., 1887.]  
Chromolithograph. Sheet size: 240 x 145mm (9¼ x 9¾"). Cut. £75  
A dancer in a glamorous version of the uniform of a Naval midshipman. The costume was made for the Army and Navy ballet at London's Alhambra Theatre. Although the theatre 'specialized in beautiful ballets' it was notorious as a meeting place for prostitutes and their clients. *Not in Ogilby.*  
Stock: 40007

**355. Grand Pas de Quatre Danced by Mad.lle. Taglioni, Carlotta Grisi, Cerito, & Lucile Grahn.**

J. Brandard. del & lith. M. & N. Hanhart lith. Printers. [n.d., c.1845.]  
Very rare lithograph, printed in colours. Sheet: 240 x 340mm, (9½ x 13¼"). Trimmed. Repaired tear top left. Laid on card. £490  
A portrait of the four celebrated ballerinas Marie Taglioni (1804-1884), Carlotta Grisi (1819-1899), Fanny Cerrito (1817-1909) and Lucille Grahn (1819-1907) who performed the Grand Pas de Quatre, choreographed by Jules Perot to music by Cesare Pugni. The ballet premiered on 12th July 1845 and the original four danced four performances together, the third of which was watched by Queen Victoria and Prince Albert.  
Stock: 40187

**356. Taglioni.**

[n.d., c.1835.]  
Tinted lithograph with hand colour. Framed. Printed area: 80 x 140mm, (3¼ x 5½"). Frame: 170 x 220mm, (6¾ x 8¾"). Unexamined out of frame. £140  
A portrait of ballerina Marie Taglioni (1804-1884). Taglioni came to fame dancing in La Sylphide which was choreographed for her by her father Filippo Taglioni. *Ex: Dame Alicia Markova Collection.*  
Stock: 40198

357. **Taglioni.**

Lith de Rigo freres, Pass Saulnier, 19. Alex.e.

Lacauchie. [n.d., c.1835.]

Tinted lithograph with hand colour. Framed. Printed area: 80 x 140mm, (3¼ x 5½"). Frame: 170 x 220mm, (6¾ x 8¾"). Unexamined out of frame. £240

A portrait of ballerina Marie Taglioni (1804-1884). Taglioni came to fame dancing in La Sylphide which was choreographed for her by her father Filippo Taglioni. *Ex: Dame Alicia Markova Collection.*  
Stock: 40200

358. **Mademoiselle Taglioni.**

From a Drawing by A E Chalon R.A. Drawn on Stone by R.J. Lane A.R.A. Proof. London, Published June 1831 by J. Dickinson, New Bond Street. Printed by Hullmandel

Rare coloured lithograph on india, sheet 370 x 240mm (14½ x 9½"). Repaired tear to top edge; india missing lower right. Slight staining top. £450

Marie Taglioni (1804-84), dancer, in the ballet 'La Naiade'. Born in Stockholm into a family of dancers, Taglioni made her debut in Vienna in 1822 and was renowned throughout Europe by the time she first appeared in London in 1829. The toast of many writers (including Victor Hugo, Thackeray, and Théophile Gautier), Taglioni retired in 1847 when Jenny Lind threatened her position as the preeminent diva of the day. Thereafter she spent much time in Italy, although she returned to live in London from 1874, working as a teacher of deportment, where she would be seen escorting schoolgirls in Hyde Park or Brighton.

Lithograph after Alfred Edward Chalon (1780-1860), a fashionable portrait painter specialising in figures from the worlds of music and theatre, and Portrait Painter in Water-colours to Queen Victoria.

Stock: 40234

359. **The Tars Recreation.**

Printed for & Sold by Carington Bowles, at N.o.60 in S.t. Paules Church Yard, London. Publish'd as the Act direct, 25 Sep.r. 1782.

Hancooured etching. Printed area: 265 x 170mm, (10½ x 6¾"). Frame: 430 x 340mm, (17 x 13½").

Unexamined out of frame. Staining. £160

A scene outside an inn, a young woman dances to the music played by a one-legged man sitting on a stool, several other figures watch on.

Stock: 40335

360. **"When A Man's A Little Bit Poorly,"  
The Celebrated Comic Song as Sung by Mr. C.  
Taylor, The Words by T. Hudson, The Music  
Arranged by J. Blewitt.**

Jos. Lisle Delc. London. Published by T.E. Purday, 50, St Pauls Church Yard, Successor (in this branch of the business) to Collard & Collard (late Clementi & Co) Etching with music verso, platemark 280 x 230mm (11 x 9"). Small margins. Repaired tear on right. £130

A man in various stages of an illness. Cover to a popular ballad by composer Jonathan Blewitt (1782-1853), the son of a prominent organist, who is said to have been taught by Haydn! In his later career Blewitt

wrote pantomimes, musical plays and light operas for most of the London theatres, and hundreds comic songs and ballads in the Irish style.

Etched by Joseph Lisle (1828 - 1830; fl), satirical designer and lithographic draughtsman. He worked for Tregear, and occasionally published his own work.  
Stock: 40075

361. **The Age of Indian Rubber. A Comic  
Song. Sung by Mr. Fitzwilliam, at Public  
Dinners &c Written by J.E. Carpenter, The  
Music Composed by J. Blewitt.**

London. Published by T.E. Purday, 50, St Pauls Church Yard. Successor in this branch of the business to Collard & Collard late Clementi & Co.

Lithograph, sheet 345 x 245mm (13½ x 9½"). Repaired tears to edges. Tatty. £95

Songsheet cover with various vignettes showing the use of rubber in different types of clothing (macintoshes, wellingtons etc). The top vignette shows the shop of Charles Macintosh, the inventor of mackintosh waterproof fabrics, at 46 Fleet Street.

Stock: 40078

362. **O Rare Show.**

H Kerk pinx. I Smith ex: [n.d., c.1713.]

Mezzotint. Platemark: 305 x 225mm (12 x 9").

Trimmed to plate. Thread margins. £350

James (Jemmy) Laroche (1696-1713), depicted singing his 'Musical Interlude for the Peace [of Utrecht]', with his show on a stool before a group of children. The 'interlude' was played at the theatre in Little Lincoln's Inn Fields in April 1713.

After Egbert van Heemskerck the Elder. *Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 40116

363. **Morison's Pills, The Wonderful Power of  
the Pills exemplified showing the same person  
before and after having taken a dose. Sung by  
Mr Fitzwilliam Dedicated with profound  
Respect to all True disciples of Esculapios,  
more especially To the Royal College of  
Physicians by Pilula Rhubarbius M.D.  
Professor of Phlebotomy to the Royal Islington  
abattoirs.**

L. Brandard [in image] [publication line illegible]

Rare lithograph, sheet 345 x 250mm (13½ x 9¾").

Creases, slight stain in centre. £130

Cover of a comic song based on the Universal Vegetable Pills manufactured by James Morison (1770-1840). Before & after images show the wonderful effect of the pills. Morison suffered from ill health in his youth and believed that bad humours had spread from his digestive tract throughout his body, and that the only certain cure was an all-vegetable remedy capable of purifying the blood and hence his entire system. Morison earned a fortune (which he later lost) through his pills, but throughout his career would have nothing to do with chemists or druggists and sold his pills through other retailers. The dedication to the Royal College of Physicians is ironic,

given the mutual suspicion between Morison and the medical profession at large.

Stock: 40077

**364. Steam Pills or Dr. Puffison and Mynheer von Shlop, Comic Song Written by T. Prest, The Music Arranged by Will.m Taylor.**

Winkwort sc. London, George & Manby. 85 Fleet Street.

Etching with music verso, platemark 270 x 205mm (10½ x 8"). Small margins. £130

Cover of the comic song 'Steam Pills' with four vignettes illustrating the narrative of the song: 1. Mynheer von Shlop is mocked, for at the age of thirty 'he was only three feet high!'; 2. Von Shlop swallows a dozen 'steam pills', a miracle growth pill sold by Dr. Morison; 3. Having swiftly grown to an immense size so that 'the tops of the houses scarce reach'd his knee', Von Shlop flees the town where he lived; 4. Von Shlop lies dead: 'his nose it measured full three yards long;/ His mouth was four yards wide, or high;/ And a man who was peeping tumbled into his eye!'

No doubt based on the Universal Vegetable Pills manufactured by James Morison (1770-1840)

Stock: 40076

**365. Appartamento d'una Regina Questa scena fu eseguita pel Ballo eroico, Il Conte d'Essex, inventato, e posto sulle scene dell'I.R. Teatro alla Scala dal Sig:Gaetano Gioja**

A. Sanquirico inv e dip. C. Zucchi inc. Nell'Autuno dell'Anno 1818

Aquatint with very fine hand-colouring, platemark 335 x 395mm (13¼ x 15½"), large margins. Repaired tear through title area in title. £320

Stage design from the 'Raccolta di varie decorazione sceniche inventate ed eseguite per il r. Teatro alla Scala di Milano da Alessandro Sanquirico'. Sanquirico (1777-1849) was a scenery designer who worked primarily for the theatre of La Scala in Milan.

Stock: 39677

**366. Coquettes qui pour voir galans au rendez-vous...[etc.]**

Peint par Watteau. Grave par H.S. Thomassin fils. Se vend a Paris chez Thomassin pere et fils, et chez Duchange graveurs rue St. Jacques. [n.d., c.1730.]

Engraving. Plate: 235 x 255mm, (9¼ x 10") very large margins. £220

Scene from a masked ball or theatrical performance, several figures, one holding a mask stand behind a parapet beside a large curtain. Two verses of four lines each below. After Antoine Watteau (1684 - 1721), from the 'Recueil Jullienne' series, Plate 36 to 'L'Oeuvre d'Antoine Watteau Peintre du Roy'

Stock: 39967

**367. Wynnstay Theatre.**

1781 [in image]

Etching, platemark 220 x 145mm (8½ x 5¾"). Soiling; crease through centre; 'Mr Jones Monday' in early hand top left. Very large margins. £160

Man and woman sitting against a pedestal, the man holding a sheet inscribed 'Rule a Wife and have a Wife' and 'Bon Ton', while the lady holds a sheet of paper lettered with [Shakespeare's] 'Richard III' and 'Lyar'.

Private plate after Henry William Bunbury, attributed to James Bretherton. It was produced as a ticket for use at the private theatre which the politician and patron of the arts Sir Watkin Williams Wynn (1749-89) had built at Wynnstay in Denbighshire. The theatre was built by Robert Adam as a venue for concerts and plays, and was graced by David Garrick in 1777.

Stock: 39861

**368. [Playing Chess with Death. Pages 93-126 of 'Das trozige Gewissen Einer glaubig-frommen Hiobs-Seele' by Johann Beck and Regina Barbara Ammann.]**

[1686.]

Sheets 320 x 205mm (12½ x 8"). £260

Rare chess item. Part of a German 17th century theological text, including plate showing a game of chess with the grim reaper (after Augsburg artist Johann Weidner). Zobel family connection, see letter of translation included.

Stock: 39840

**369. The origin of Cards Said to be invented to divert the melancholy of Charles ye 6th King of France about ye year 1390 [...]**

[Anon., c.1800.]

Manuscript on laid and 18th century watermarked paper, 3pp, 205 x 160mm (8 x 6¼"). Glued to album sheet. £180

Manuscript account of the history of playing cards, the significance of the four suits (diamonds, hearts, spades, clubs), the possible identities of the four kings and queens, and the significance of the jacks.

Stock: 39671

**370. Blind - Man's Buff.**

Painted by David Wilkie RA. Engraved by Abraham Raimbach, \_ Hon.y Member of the IMP.L Academy at St. Petersburg. Published 1.st June, 1822 by D. Wilkie and A. Raimbach, London.

Very fine engraving with large margins. Open letter state. Platemark: 510 x 640mm (20 x 25¼"). Damage to lower edge of sheet. Uncut. £360

A lively interior scene. A blindfolded man feels his way around a room, as many adults and children try to remain out of his reach. A small boy cheekily tugs on the blindfolded man's jacket.

David Wilkie (1785-1841) painted the original oil version of 'Blind Man's Buff' in 1812. It was exhibited at the Royal Academy the following year, having been commissioned by the Prince Regent (later George IV), who paid the considerable sum of 500 guineas for the work. The painting remains in the Royal Collection today. An oil sketch, made in preparation for the work, is in the Tate Collection. *Provenance: Hooton Pagnell Hall, Yorkshire.*

Stock: 39981

371. **[Military Band.]**

C.W. White Sculpt. [n.d., c.1800.]

Stipple, printed in sanguine. Printed area: 140 x 140mm (5½ x 5½"). Trimmed inside plate. Small stain to right edge of sheet, outside of printed area. £95  
Children dressed as a military band, playing the drum and flute.

Stock: 40121

372. **Yours truly R Barclay Allardice [facsimile signature.] First Proof.**

Painted by James Giles Esqr. R.S.A. Engraved by R.M. Hodgetts. Published January 1843 by Andrew Anderson 33 Queen Street Aberdeen.

Very fine mezzotint, printed from two plates. Very scarce. Sheet: 345 x 535mm, (13½ x 21"). Trimmed within large plate on left side. £420

Robert Barclay Allardice (1779-1854), Scottish pedestrian, generally known as Captain Barclay. He is regarded as the father of the 19th century sport of pedestrianism, a precursor to racewalking, attracting much publicity with the feat of walking of 1,000 miles in 1000 hours for 1000 guineas in 1809. This portrait, after James William Giles (1801-70), shows him with his usual paisley waistcoat and walking cane.

Stock: 39863

373. **Mr. C.J. Burnup.**

A. Chevalier Taylor 1905 [facsimile signature.] Gilbt. Whitehead & Co., Ltd., Lith. New Eltham, S.E. Chromolithograph. Sheet: 255 x 380mm, (10 x 15"). £140

Cuthbert James "Pinky" Burnup (1875-1960) the amateur cricketer and footballer. As a cricketer he played for Kent until 1907, and was their captain in 1903 and was also named a Wisden Cricketer of the Year in the same year. Albert Chevalier Taylor (1862-1925), the English artist who specialised in portrait and genre painting. From 'The Empire's Cricketers'.

Stock: 39900

374. **Cricketing. (Lord Cricket Ground, St. John's Wood, Match of the Gentlemen & Players.) Drawn expressly for the "Book of Field Sports."**

London: Henry Lea & Co., 125, Fleet Street. [n.d., c.1860.]

Lithograph. Sheet size: 230 x 295mm (9 x 11¾") £290  
View of a cricket match at Lord's, watched by several spectators; cricketing vignettes to border.

From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.

Stock: 40020

375. **Cricketing.**

[n.d., c.1860.]

Lithograph. Sheet: 305 x 240mm, (12 x 9½") large margins. £290

A view of a cricket match at Lord's, watched by several spectators. From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.

Stock: 39961

376. **Cricketing. (Lord Cricket Ground, St. John's Wood, Match of the Gentlemen & Players.) Drawn expressly for the "Book of Field Sports."**

Thinot Lorrette Lith. London. London; Henry Lea, 22, Warwick Lane. [n.d., c.1860.]

Lithograph. Sheet: 305 x 240mm, (12 x 9½") large margins. £290

A view of a cricket match at Lord's, watched by several spectators; cricketing vignettes to border. From 'The Book of Field Sports and Library of Veterinary Knowledge' by Henry Downes Miles.

Stock: 39960

377. **English Country Life; A Valuable Work of Reference for The Gentleman, the Sportsman, the Farmer [...]**

William Mackenzie, 22 Paternoster Row, London, E.C. [c.1880]

Wood engraving printed in colour, sheet 300 x 240mm (11¾ x 9½"). £120

Frontispiece with vignettes of various sports including a cricket match, angling, shooting, rowing, horseriding and hunting.

Stock: 40092

378. **The Book of Field Sports and Library of Veterinary Knowledge. Edited by Henry Downes Miles. Div. 1 Vol 2.**

R.S. Groom, Wilkinson & Co., Litho, St Paul's Press, 3, 4 & 4, Queen's Head Passage, Paternoster Row, St Paul's, London E.C. London: Henry Lea, 22, Warwick Lane, Paternoster Row.

Lithographed titlepage. Sheet 305 x 235mm (12 x 9¼"). £130

One of two titlepages from the scarce and important work on field sports, showing a cricket match. Fewer than five complete copies have been sold at auction in the last thirty years.

Stock: 39930

379. **June**

William Nicholson. [London, 1898 by William Heinemann.]

Hand-coloured woodcut. Printed area: 245 x 200mm. (9½ x 8"). Slight crease. £140

Cricket scene from Sir William Nicholson's 'An Almanac of Twelve Sports', which appeared in 1898 with verses by Rudyard Kipling. The work was commissioned by London publisher William Heinemann after Nicholson had been recommended to him by no less an authority than J.A. McNeill Whistler.

Stock: 39590

380. **Lord's Cricket Ground.**

Laporte pinx E. Stalker Sculpt Pittman Warwick Square [c.1834]

Engraving, sheet 130 x 210mm (5 x 8¼"). Thread margins. £160

Early view of Lord's cricket ground, London, home of the Marylebone Cricket Club. Probably made c.1834, by which time Lord's (named after founder Thomas Lord) had moved to its third and present site. The

second had to be vacated because it was in the path of the planned Regent's Canal, so Lord moved to the Eyre Estate in St John's Wood.

Stock: 39591

381. **Mr H. Martyn.**

A. Chevalier Taylor 1905 [facsimile signature.]

Spottiswoode & Co. Ltd. Lith London.

Chromolithograph. Sheet: 250 x 380mm, (10 x 15").

Tear in left edge. £140

Henry Martyn (1877-1928), the English cricketer who made 97 first-class appearances for Oxford University and Somerset between 1899 and 1908.

Albert Chevalier Taylor (1862-1925), the English artist who specialised in portrait and genre painting.

From 'The Empire's Cricketers'.

Stock: 39901

382. **[Run Out.]**

Ernest Prater. [n.d., 1902.]

Photolithograph. Sheet 205 x 300mm (8 x 12"),

mounted on original green backing paper, with sheet of descriptive text. £120

A cricketer being run out. From B.F. Robinson's 'Sporting Pictures', 1902.

After Ernest Prater (1864-1950), a war correspondent during the Anglo-Boer War and illustrator for newspapers and books, including works by Henty.

Stock: 40250

383. **Cricket Match Scorecard. Played at Wellington, Nilgiris, between five Ladies and six Gentlemen, Captained by Mrs. Gall, and five Ladies and six Gentlemen, Captained by Mrs. Walker, on July 18th, 1889.**

Letterpress (240 x 220mm, 9½ x 8¾") and photograph (120 x 195mm, 4¾ x 7¾"). Letterpress glued to backing card. £390

Extremely rare documentation of a cricket match played in 1889 in the town of Wellington, in the state of Tamil Nadu in south-eastern India. Both teams consisted of five women and six men, and were captained by women. Contains an interesting letterpress account of the match, and a photograph of the players which is described therein: 'both teams were photographed by Major Currie: Large Hats, Small Hats, Pads, Gloves, Bats and Balls were in great profusion, and nearly every player donned whatever implement of the game seemed most suitable to their particular style of beauty'.

Stock: 39746

384. **Mademoiselle de Beaumont, or the Chevalier d'Eon. Female Minister Plenipo. Capt. of Dragoons &c. &c.**

Pub.d by C. Johnson [c.1793]

Engraving with 4pp letterpress, sheets 210 x 130mm (8¼ x 5"). £130

Charles-Geneviève-Louis-Auguste-André-Timothée d'Eon de Beaumont (1728 - 1810), usually known as the Chevalier d'Eon. A French diplomat, soldier and Freemason who lived the first half of his life as a man and the second half as a woman, hence the 'portrait

curiously engraved' which shows the Chevalier wearing half-male, half-female dress. Living in England in 1785, he lost his pension after the French Revolution and had to sell his library. In 1792 he sent a letter to the French National Assembly, offering to lead a division of women soldiers against Austria, but the offer was rebuffed. He participated in fencing tournaments until he was seriously wounded, in 1796. After a trial in 1777 about his actual sex he wore female attire until his death (surgical examination proved him male). With letterpress biography. From the 'Wonderful Magazine', an entertaining but short-lived periodical founded in 1793 by the hack writer and bookseller Henry Lemoine (1756-1812). Stock: 39659

385. **[Ladies' Hockey.]**

[after Stephen T. Dadd.] [n.d., 1902.]

Photolithograph. Sheet 205 x 300mm (8 x 12"),

mounted on original green backing paper, with sheet of descriptive text. £120

From B.F. Robinson's 'Sporting Pictures', 1902. The text insists that the ladies 'must see to it that their skirts are of sufficient shortness'. A rare early hockey match image.

Stephen T Dadd (fl. 1878-1814).

Stock: 40253

386. **[Le Football.] 15/50.**

[Louis-Marcel Myr.] [Pencil Signature] [n.d.c.1925]

Etching. 'BFK RIVES' Watermarked. Blind stamp in lower margin, 'Marcel Guiot Editeur Paris'. Limited edition of 50. Platemark: 150 x 195mm (6 x 7¾") very large margins. £240

A football scene by Louis-Marcel Myr (1893-1964).

Stock: 40131

387. **[In the Sand.]**

Ernest Prater. [n.d., 1902.]

Photolithograph. Sheet 205 x 300mm (8 x 12"),

mounted on original green backing paper, with sheet of descriptive text. £120

A golfer trying to extricate himself from one of the bunkers on the St Andrews links. From B.F.

Robinson's 'Sporting Pictures', 1902.

Stock: 40251

388. **[A Dash on the Goal Line.]**

Ernest Prater. [n.d., 1902.]

Photolithograph. Sheet 205 x 300mm (8 x 12"),

mounted on original green backing paper, with sheet of descriptive text. £160

A try being scored, a rare early rugby scene. According to the text sheet Prater's painting was exhibited at the R.A. in 1897. From B.F. Robinson's 'Sporting Pictures', 1902.

After Ernest Prater (1864-1950), a war correspondent during the Anglo-Boer War and illustrator for newspapers and books, including works by Henty.

Stock: 40252

389. **Fleet Prison.**

Rowlandson & Pugin del.t et sculp.t. Stadler Aquat.  
London. Pub.1st Sept.r, 1808 at R. Ackermann's  
Repository of Arts 101, Strand.  
Coloured aquatint. Plate: 230 x 280mm, (9 x 11").  
Mount burn around image. £290  
The notorious debtors' prison near Farrington Street.  
Founded in 1197 this building shown here was built  
1781-1782, after the previous one was destroyed in the  
Gordon Riots of 1780. In the yard some of the inmates  
are playing tennis. Earliest Squash Image. *Abbey*,  
*Scenery: 212.*  
Stock: 39820

390. **Serment du Jeu de Paume a Versailles le  
19 Juin 1789.**

Dessine par C. Monnet. Grave par Helman. A Paris  
chez Decrouan Editeur, Rue de Rempart, 4, vis-a-vis le  
Theatre Francais [n.d., c.1850].  
Engraving. 630 x 830mm. Tear into the plate in the  
lower margin. £320  
A real tennis scene showing the meeting of the third  
estate who following their being barred from a meeting  
by the King pledge an oath not to leave the meeting  
until a new constitution was established. Having not  
been allowed into the meeting the assembly met in the  
royal tennis court at Versailles. A nineteenth century  
impression of the plate first published by Nicolas  
Ponce in 1792.  
Stock: 40064

391. **Summer Amusement.**

Printed for & Sold by Carington Bowles, at N.o.60 in  
S.t. Pauls Church Yard, London. Publish'd as the Act  
direct, 25 Sep.r. 1782.  
Hancoloured etching. Printed area: 265 x 170mm,  
(10½ x 6¾"). Frame: 430 x 340mm, (17 x 13½").  
Unexamined out of frame. Staining. £220  
A scene in a tea-garden in which some figures stand in  
conversation, some play bat and ball, and a servant,  
who looks as if he might trip, carries a tea-tray.  
Stock: 40332

392. **Games With The Ball - Tennis. The  
Court at Lord's.**

R.S. Groom, Wilkinson & Co., Litho, St. Paul's Press.  
London: Henry Lea & Co., 125, Fleet Street. [n.d.,  
c.1860.]  
Lithograph. Sheet: 305 x 245mm, (12 x 9½"). Slight  
scuffing. £290  
A game in progress inside the real tennis court at  
Lord's.  
From 'The Book of Field Sports and Library of  
Veterinary Knowledge' by Henry Downes Miles.  
Stock: 39959

393. **[Rowing at Oxford.]**

Launcelot Speed. [n.d., 1902.]  
Photolithograph. Sheet 205 x 300mm (8 x 12"),  
mounted on original green backing paper, with sheet of  
descriptive text. £65

From B.F. Robinson's 'Sporting Pictures', 1902. The  
rowers are watched by spectators in numerous small  
craft.

Launcelot Speed (1860-1931), an artist whose  
illustrations for 'She' by H. Rider Haggard won him the  
role of designer on a 1916 silent movie version of the  
novel.

Stock: 40254

394. **Manege, Le Galop désuni du devant à  
droite; et le Galop désuni du devant à gauche.**

[c.1751-7]  
Engraving, platemark 355 x 220mm (14 x 8¾") very  
large margins. £95  
Disunited gallop of front leg on right lead and  
disunited gallop of front leg on left lead. Plate showing  
movements in the 'manege' (riding academy), from the  
huge 'Encyclopaedia, or a Systematic Dictionary of the  
Sciences, Arts, and Crafts', published from 1751-7 and  
edited by Denis Diderot and Jean Baptiste Le Rond  
d'Alembert. The encyclopaedia is famous for its  
attempt to encapsulate the thought of the  
Enlightenment, including contributions from Voltaire,  
Rousseau, Montesquieu and other major thinkers of the  
age.

Stock: 40228

395. **Manege, Le Galop désuni du derrière a  
gauche et Galop désuni du derriere à droite.**

[c.1751-7]  
Engraving, platemark 355 x 220mm (14 x 8¾") very  
large margins. £95  
Disunited gallop of rear leg on left lead and disunited  
gallop of rear leg on right lead. Plate showing  
movements in the 'manege' (riding academy), from the  
huge 'Encyclopaedia, or a Systematic Dictionary of the  
Sciences, Arts, and Crafts', published from 1751-7 and  
edited by Denis Diderot and Jean Baptiste Le Rond  
d'Alembert. The encyclopaedia is famous for its  
attempt to encapsulate the thought of the  
Enlightenment, including contributions from Voltaire,  
Rousseau, Montesquieu and other major thinkers of the  
age.

Stock: 40229

396. **Eclipse, the Property of Capt.n O Kelly,  
was got by Mask when in the Possession of M.r  
Wildman, he won the Following Prizes, Vizt.  
in 1769, six Kings Plates of 100 Guinis each at  
inchester, Canterbury, Newmarket, Salisbury,  
Lewes & Litchfield most of them he walk'd  
over the Course alone, No Horse daring to  
Start against him. At Newmarket 17 April  
1770, he beat the famous horse Bucephalus &  
on the 19th following he won the Kings 100  
Guins against some of the most famous Horses  
& double distanc'd them the Second Heat.**

Geo. Stubbs, Pinxt. Publish'd June 4, 1804 by Laurie &  
Whittle, 53, Fleet Street, London.

Mezzotint, paper watermarked 'W. King, Alton Mill  
1834'. Plate: 350 x 255mm, (13¾ x 10") very large  
margins. £490

A reduced version of either the mezzotint by Burke or the stipple by G.T.Stubbs, unlikely to have been authorised by the artist.

King worked from Alton Mill in Hampshire. *Ex: Collection the Hon. C. Lennox-Boyd. Ref: CLB: 144*  
Stock: **40114**

**397. [Huntsman and Horse]**

J. Seymour delin. T. Burford fecit. 248. Published 4th June 1800 by Laurie & Whittle, 53 Fleet Street, London.

Fine mezzotint. Platemark: 260 x 355mm (10¼ x 14"). Small margins. £280

A hunter being led out into the fields by a huntsman with two foxhounds.

After English painter James Seymour (1702–1752), widely recognized for his equestrian art. *Ex: collection of the Hon. Christopher Lennox-Boyd.*  
Stock: **40127**

**398. [Feeding the Hunters.]**

Seymour pinx. T. Burford sc. [n.d., c.1750.]  
Mezzotint. Platemark: 255 x 355mm (10 x 13¾") large margins. Light surface rubbing. A few light spots. £240

A groom bringing grain to feed two hunters.  
After English painter James Seymour (1702–1752), widely recognized for his equestrian art. *Ex: Collection of The Hon. C. Lennox-Boyd.*  
Stock: **40126**

**399. A Running Horse in Exercise.**

[n.d., c.1790.]  
Engraving. 170 x 270mm (6¾ x 10½"), with large margins. £140  
A racehorse being trained, wearing a mask.  
Stock: **39828**

**400. Colonel Mordaunt's Cock Match at Lucknow.**

[after Johan Zoffany.] Published 1st May 1792, by Robert Sayer, Fleet Street, London.  
Scarce etching, sheet 270 x 375mm (10½ x 14¾"). Paper tone; glued to backing sheet £360  
Index plate which was published alongside Richard Earlom's large mezzotint of Johan Zoffany's 'Colonel Mordaunt's Cock Match'. The painting (now in the Tate collection) depicts a cock match between Asad-udaula, Nawab Wazir of Oudh, and Colonel John Mordaunt (stood in the centre gesturing to one another). The painting was commissioned by Warren Hastings, 1st Governor-General of Bengal in 1784 and dispatched to him in England in 1788. Asaf's court at Lucknow was extravagant, and this scene portrays several key figures of the court: Asaf's Swiss engineer Colonel Antoine Polier, the East India Company's Lucknow paymaster John Wombwell, the notorious French adventurer Claud Martin, and Zoffany himself alongside fellow artist Ozias Humphrey. Nineteen portraits are identified in this keyplate, which is referred to on the mezzotint itself (for which see ref. 25081).  
Stock: **40073**

**401. [Leopard Hunt.] [Chasse au Tigre.]**

[Peint par F. Boucher. Gravé par J.J. Flipart. A Paris chez Jean rue St. Jean de Beauvais No. 32 [c.1773].] Engraving, proof before all letters. 505 x 370mm (19¾ x 14½"), with large margins. Red ink collector's stamp of 'Henry R. Ba[\*\*\*] Plymouth', not in Lugt. £380  
Men in oriental costume, some on horseback attempt to kill a group of leopards (not the tigers of the title). This engraving, after a painting by François Boucher, was originally issued as a pair with a 'Bear Hunt' after Van Loo. The original paintings were part of a set of nine then at the Surintendance in Versailles, and it appears that the engraver Flipart having obtained permission to reproduce them, originally intended to publish a larger series (see notes to British Museum cataloguing for this print). *For a lettered impression see ref 38466.*  
Stock: **39720**

**402. Duck Shooting.**

G. Morland Pinxt. London. [n.d. 1800].  
Mezzotint. Plate: 370 x 335mm, (14½ x 13¼"). Tear into plate in top edge. Margins messy. £360  
An exterior scene in marshland which a man, accompanied by his gun-dog, shoots at some ducks.  
Stock: **39881**

**403. Mr. Edward Spencer. Born May 8th. 1799. Who accompanied Mr. Charles Green, in that fatal Parachute experiment of Mr. Robert Cocking's July 24th. 1837, from Vauxhall Gardens. And has made Twenty seven ascents with Mr. Green, up to this date, August 24th. 1839. [Facsimilie signature.]**

G. P. Harding F.S.A. del et fecit. Day & Haghe, Lith.rs to the Queen. Published Aug 31st. 1839, by G.P. Harding, 69, Hercules Buildings, Lambeth.  
Lithograph, on india. Sheet: 280 x 370mm, (11 x 14½") large margins. £240  
A portrait of Edward Spencer (1799-1849) a balloonist who with his partner Charles Green (1785-1870) regularly ascended a balloon above Vauxhall Gardens, however, on July 24th 1837 they carried aloft a parachute designed by Richard Cocking (1776-1837) which was unfortunately poorly designed and too heavy so broke and Cocking was killed on impact. The balloon and parachute are depicted in the sky behind Spencer.  
Stock: **40113**

**404. Near Liverpool, looking towards Manchester.**

T. T. Bury. H. Pyall, sculp.t. London, Pub.d. by R. Ackermann, 96 Strand, 1831.  
Fine hand-coloured aquatint. Platemark: 255 x 290mm (10 x 11¼"). Some staining along edges. £160  
A view depicting a new railway line, with a train approaching from under a bridge. Several bridges are seen in the distance, as figures walk along the bank, one walking along the tracks.  
From 'Coloured views of the Liverpool and Manchester railway, with plates of the Coaches, Machines. &c. from drawings made on the spot by T. T. Bury. with descriptive particulars, serving as a guide to Travellers

on the Railway. London.' published by Ackermann in 1831. *Abbey, Life: 400*.  
Stock: 40016

**405. Newton Bridge On the Turnpike Road and Brook. Height 71 Feet\_ Span of each arch 40 Feet.**

[published in Chester, 1830.]

Lithograph, rare. Sheet: 190 x 130mm, (7½ x 5").  
Trimmed and laid on an album sheet. £120

Newton Bridge, built over the Wigan-Warrington turnpike by George Stephenson for the Liverpool & Manchester railway. Originally published as one of 'Eight Views illustrating The Liverpool and Manchester Railway, and the Engines and Carriages employed upon it' published in Chester in 1830 and described by Abbey as 'a flimsy booklet of the greatest rarity'. *Abbey Life: 404.6*

Stock: 40112

**406. Vue des Temples de Junon, Lucine de la Concorde, d'Hercule et de Jupiter Olimprien a Girgenti Dediée à Son Excedllence Monsieur le Comte de Rasoumoffsky General Major des Armées de S.M. Imp.le de toutes les Russies [...]**

Peint à Gouache par Jac. Ph. Hackert 1782 Gravé par François Morel A Rome chez George Hackert Graveur Place d'Espagne

Fine engraving, platemark 330 x 480mm (13 x 19")  
very large margins. £420

View in the Valle dei Templi (Valley of the Temples) near Agrigento, Sicily. The view shows the tomb of Theron, the temple of Concordia, and the Temple of Juno Lacinia. One of the outstanding examples of ancient Greek architecture in Italy, the Valley of the Temples is a UNESCO World Heritage Site.

Engraved after a painting by Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. While this print says that the gouache from which it derives was painted in 1782, it may have derived from sketches made by Hackert on his study tour to Sicily in 1777. In 1786 he settled in Naples as court painter to Ferdinand IV.

The print is dedicated to Count Andrey Kirilovich Razumovsky (1752-1836), Russian diplomat at patron of the arts (in 1806 he commissioned three string quartets from Beethoven). *Provenance: Torridon House Lovelace/King Family*.

Stock: 39740

**407. The Sepulchre of Cecilia Metella Crasi; upon the Appian Way, Two Miles from Rome. The Walls are 25 Feet thick, Sounding a Trumpet within it the Echo returns it 8 times.**

Buisiri del: T. Smith pin: F. Vivares sc. Publish'd 25 July 1746.

Fine engraving with etching. 550 x 400mm (21¾ x 15¾"). Tears in the margins. Slight staining. £330

A view of the mausoleum of Cecilia Metella daughter of Quintus Caecilius Metellus Creticus, whose father served under Julius Caesar, built in the 1st Century BC and located on one of the southern roads into Rome. The scene shows the ruins of the rotunda and walls, several figures examine the fragments of ancient architecture which line the route.

Stock: 40272

**408. Veduta degli Acquadotti di Caserta.**

Carlo Hackert pinx 1789 Vinc. Aloja sculp. Giorgio Hackert direx [...]

Engraving, platemark 380 x 550mm (15 x 21¾").

Thread margins. £360

The Aqueduct of Vanvitelli or Caroline Aqueduct built (1753-1762) to supply the Royal Palace of Caserta and the San Leucio complex in the Campania region of southern Italy. Engraved after Carl Ludwig Hackert (1740-96), who travelled to Rome with his brother, the painter Philipp Hackert and was encouraged by him to take up painting. This print, like many of Philipp's was published by their younger brother Georg Hackert (1755-1805), who joined Philipp and Carl in Italy in 1776. *Provenance: Torridon House Lovelace/King Family*

Stock: 39741

**409. Vüe de Caserte. Prise au Couvent des Recollets en allant aux Aqueducs [...]**

Peint par Philippe Hackert Premier Peintre de Paysages Marins et Chasses de S.M. le Roi de Deux Siciles.

Gravé par George Hackert Premier Graveur de Paysages Marins et Chasses de S.M. le Roi de Deux Siciles. [Published by George Hackert, c.1795]

Engraving, platemark: 430 x 575mm. (17 x 22¾").

Trimmed to plate. £520

The city of Caserta, in the Campania region of Italy, showing its famous palace. Begun in 1752 for Charles VII of Naples, it was only partially completed by his son, Ferdinand IV of Naples. One of the largest buildings in Europe in the 18th century, it is now a designated UNESCO World Heritage Site.

Inscribed underneath is a dedication to Ferdinand IV (1751 - 1825) with a coat of arms in the centre.

Engraved by Georg Hackert (1755-1805) after a painting by his brother Philipp (1737 - 1807), during the time when they both held official positions at the Neapolitan court before fleeing the city at the time of the 1799 Revolution. During Philipp Hackert's time in Naples he became a close friend of Goethe, who edited and published the artist's memoirs after his death.

*Provenance: Torridon House Lovelace/King Family*  
Stock: 39576

**410. Vue d'une Partie du Couvent de St. Cosimato Avec le pont moderne, Sur l'Anio et une partie de l'aqueduc de Claude**

Peint à Gouache par Jac. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par George Hackert

Engraving, platemark 380 x 465mm (15 x 18¾").

Slight crease; £290

The Complesso Conventuale di San Cosimato in Vicovaro, near Rome. The ancient convent was completely rebuilt between 1727 and 1735, and part of the new convent can be seen in the top left, although the view is dominated by the Claudian aqueduct and modern bridge crossing the river Aniene. From a series of Italian views after Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV.

The British painter Joseph Wright painted almost the exact same view a few years after Hackert (the painting is in the Walker Art Gallery, Liverpool). *Provenance: Torridon House Lovelace/King Family*  
Stock: 39737

**411. Veduta del Tempio d'Ercole a Cora presso Velletri A Sua Altezza Reale D.n Francesco Principe Ereditario delle due Sicilie [..]**

Ph. Hackert pinxt. 1783 B.A. Dunker sculp. Si vende a Napoli da Giorgio Hackert Incisore di S.M. Con. Privilegio.  
Engraving, sheet 400 x 490mm (15¾ x 19¾").  
Trimmed to plate; repaired tear and printer's crease lower right. £290

The Temple of Hercules constructed in the 1st century BC in Cori, a comune in the Lazio region of central Italy. After Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV, where this print was published. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39739

**412. Vue de Village de Licenza Et du petit bourg de Civitella prise sur la route avant d'arriver à la Maison de Campagne d'Horace**

Peint à Gouache par Ph. Hackert 1780 Gravé à l'eau forte par B.A. Dunker et terminé par Lorieux  
Engraving, platemark 375 x 460mm (14¾ x 18").  
Small margins. £360  
Distant view of the comune of Licenza, northeast of Rome, with Civitella San Paolo beyond. As the text below notes, the lyric poet Horace had his villa nearby. After Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39742

**413. Avanzi del Tempio di Giove Seraphide a Pozzuoli.**

Ph: Hackert pinx, 1789. Vinc. Aloja sculp. Giorgio Hackert direx. Si vende a Napoli da Giorgio Hackert Incisore di S. M. Con Privilegio.  
Etching. Fine. Plate: 560 x 410mm, (22 x 16"). Some marking in margins. £360  
A view of the Roman macellum, or market place, of Pozzuoli. Excavations of the site we ordered in 1750 by King Charles of Naples and the site was wrongly thought to be a temple to Serapis after excavators discovered a statue of the diety at the site. The image shows the three recognisable marble columns and figures inspecting the achitectural fragments.  
Stock: 40275

**414. Vue du Colissé de Rome Prise de la Villa Casali [...]**

Peint par Philippe Hackert Gravé par François Morel [Published by Georg Hackert, c.1790]  
Engraving, platemark 350 x 485mm (13¾ x 19").  
Small margins. £550  
The Coliseum in Rome, the largest amphitheatre ever built and the most famous ancient building in Rome. Engraved after a painting by Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples, where this print was published, as court painter to Ferdinand IV. Engraved by François Morel (1768-?1830), French engraver who studied under Volpato in Italy and engraved paintings by Claude Lorraine, the Caracci, and Hackert. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39577

**415. Le Campanile anc Mons Lucretilis Avec la Ravine par ou passe Fonte Bello une des Sources de la Digentia**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler  
Engraving, platemark: 380 x 470mm. (15 x 18¼"). £320  
The mountain Lucretilis Mons outside Rome. It was mentioned by Horace in his 'Odes' (which are quoted in the text below the print). One of a series of landscapes of the Roman countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39575

**416. A View of the Ancient Temple of Minerva Medica, at Rome; Built by Augustus Cesar.**

Basiri del: T. Smith pin: F. Vivares sculp. Publish'd pursuant to an Act of Parliament 15 July 1746.  
Etching. Plate: 550 x 390mm (21½ x 15½"). £300  
A view of a nymphaeum, erroneously named the Temple of Minerva Medica, in Rome, located between the via Labicana and the Aurelian Walls on the Esquiline Hill. It was believed to be a temple to Minerva mentioned by Cicero, however it in fact a temple dedicated to nymphs and connected to a water supply.  
Stock: 40274

**417. Rocca Giovine Généralement Supposée l'ancien Fanun Vacunae [...]**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler  
Engraving, platemark: 380 x 470mm. (15 x 18¼") very large margins. Some creasing. Repaired tear in top margin. £260  
View in the small rural village of Roccagiovine in the countryside outside Rome. It is now part of the Monti Lucretili natural park.  
One of a series of landscapes of the Roman countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family.*  
Stock: 39574

**418. Vue du Couvent de St. Cosimato En venant de Vicovaro sur la Voie Valerienne anc: Via Valeria [...]**

Peint à Gouache par J. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par G. Eichler  
Fine engraving, platemark: 380 x 465mm. (15 x 18¼"). £360  
Distant view of the Complesso Conventuale di San Cosimato, near Vicovaro in the countryside surrounding Rome. An oratory was first built on the site in around 500AD, but the convent was completely rebuilt in 1727.  
One of a series of landscapes of the Roman countryside after gouaches by Philipp Hackert (1737 - 1807), painter and etcher. Born in Prenzlau north of Berlin, he came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39573

**419. Vue de la Villa Mattei a Rome Prise du Couvent de S.te Balbine [...]**

Peint par Philippe Hackert Gravé par François Morel [Published by Georg Hackert, c.1790]

Engraving, platemark 350 x 480mm (13¾ x 19"). Very small margins. Slight glue stain at corners. Trimmed to plate at top edge. £320

The 16th century Villa Celimontana (formerly known as the Villa Mattei) in Rome, with its famous gardens (now a public park). From a viewpoint near the 4th century church of Santa Balbina.  
Engraved after a painting by Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples, where this print was published, as court painter to Ferdinand IV. Engraved by François Morel (1768-?1830), French engraver who studied under Volpato in Italy and engraved paintings by Claude Lorraine, the Caracci, and Hackert. *Provenance: Torridon House Lovelace/King Family*  
Stock: 39578

**420. Vue du Tombeau de Teron, du Temple de la Concorde et Junon Lucine a Girgente Dediée à Son Excedllence Monsieur le Comte de Rasoumoffsky General Major des Armées de S.M. Imp.le de toutes les Russies [...]**

Peint à Gouache par Jac. Ph. Hackert 1782 Gravé par François Morel [Published by Georg Hackert, c.1785]  
Fine engraving, platemark 330 x 480mm (13 x 19"), very large margins £360  
View in the Valle dei Templi (Valley of the Temples) near Agrigento, Sicily. The view shows, from left to right, the tomb of Theron, the temple of Concordia, and the Temple of Juno Lacinia. One of the outstanding examples of ancient Greek architecture in Italy, the Valley of the Temples is a UNESCO World Heritage Site.  
Engraved after a painting by Philipp Hackert (1737 - 1807). Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. While this print says that the gouache from which it derives was painted in 1782, it may have derived from sketches made by Hackert on his study tour to Sicily in 1777. In 1786 he settled in Naples as court painter to Ferdinand IV.  
The print is dedicated to Count Andrey Kirilovich Razumovsky (1752-1836), Russian diplomat at patron of the arts (in 1806 he commissioned three string quartets from Beethoven). *Provenance: Torridon House Lovelace/King Family*  
Stock: 39579

**421. Vue de Vicovaro anc. Varia. En venant de Tivoli par la Voie Valérienne [...]**

Peint à Gouache par Jac. Ph. Hackert 1780 Gravé à l'eau forte par B.A. Duncker et terminé par George Hackert  
Engraving, platemark 380 x 465mm (15 x 18¼"), very large margins. Slight crease in centre. £290  
Distant view of Vicovaro, a comune northeast of Rome, taken from the Valerian Way from Tivoli. With

epigram from the Roman poet Horace (who wrote of Vicocaro) below. From a series of Italian views after Philipp Hackert (1737 - 1807).

Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann. In 1786 he settled in Naples as court painter to Ferdinand IV. *Provenance: Torridon House Lovelace/King Family*

Stock: **39736**

**422. Vue de la Villa Albani Prise de la Villa Patrizi près de la Porte Pie à Rome [...]**

Peint par Jac. Ph. Hackert 1784 Gravé par François Morel A Rome chez George Hackert Graveur Place d'Espagne

Engraving, platemark 340 x 480mm (13½ x 19") very large margins. £380

The Villa Albani in Rome, designed by Carlo Marchionni and for his friend, Cardinal Alessandro Albani between 1747 and 1767. Taken from a viewpoint near the Porta Pia, and so looking north towards the villa. With dedication below to Prince Nikolai Borisovich Yusupov (1750-1831), Russian nobleman and art collector. From a series of Italian views after Philipp Hackert (1737 - 1807).

Born in Prenzlau north of Berlin, Hackert came to Italy in 1768, settling in Rome where he joined a German group of artists also including Anton Raphael Mengs and the art historian Johann Joachim Winckelmann (who catalogued Cardinal Albani's antiquities). In 1786 he settled in Naples as court painter to Ferdinand IV.

*Provenance: Torridon House Lovelace/King Family*  
Stock: **39738**

**423. [Alpine shepherd scene]**

G. Lory 1814.

Etching and aquatint with very fine hand-colouring, sheet 275 x 370mm (10¾ x 14½"). Trimmed. £450  
Villagers with butter making machine and cows, and city in background. Alpine scene by Gabriel Lory, the younger (1784-1846), Swiss painter, watercolourist and engraver. Lory's wife Louise de Meuron supervised the production and colouring of Lory's prints while the artist travelled abroad in search of commissions. In 1814, the year this print was made, Lory arrived in England via Guernsey (Ackermann published an English translation of Lory's popular 'Voyage pittoresque de Genève à Milan par le Simplon' in 1820.

Stock: **39641**

**424. America. America / Americen Americus retexit, Semel vocavit inde semper excitam**

Ioannes Stradanus inven. Theodor Galle sculp. [Phls Galle excud] [n.d. c.1600.]

Rare engraving, sheet 195 x 270mm (7½ x 10½").

Trimmed image; glued to backing sheet. £350

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).

Stock: **40145**