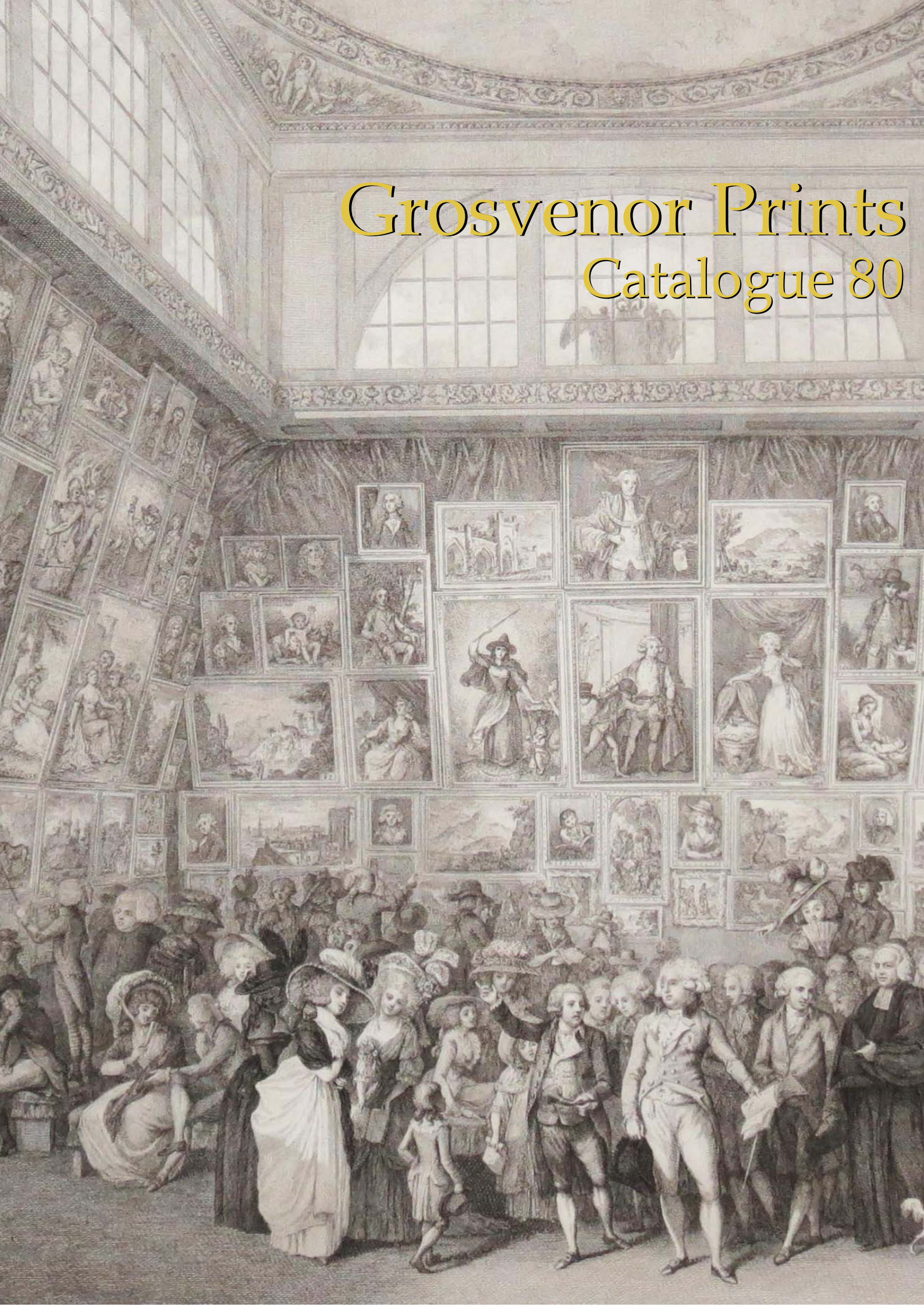


# Grosvenor Prints

## Catalogue 80





Grosvenor Prints  
19 Shelton Street  
Covent Garden  
London WC2H 9JN

Tel: 020 7836 1979  
grosvenorprints@btinternet.com  
www.grosvenorprints.com

## Catalogue 80 Latest Acquisitions



Item 203: Hogarth's 'A Modern Midnight Conversation', engraved by Elisha Kirkhall.

This catalogue is illustrated in full on our web site  
[www.grosvenorprints.com](http://www.grosvenorprints.com)

Cover illustration: detail from Item 3



Registered in England No. 1305630 Registered Office: 2, Castle Business Village, Station Road, Hampton,  
Middlesex. TW12 2BX. Rainbrook Ltd. Directors: N.C. Talbot. T.D.M. Rayment. C.E. Ellis. E&OE  
VAT No. 217 6907 49



1. **Sanglier antique D'Après l'Original qui est dans la alerie du Grand Duc de Toscane.**

Barbault del. et sculp. [Rome: Bouchard & Gravier, 1761.]

Engraving. 320 x 260mm (12½ x 10¼"), very large margins. £160

A Hellenistic marble sculpture of a seated wild boar, now in the Uffizi Museum. In 1634 Pietro Tacca (1577-1640) made a bronze copy as a fountain, erected in Florence and known as 'Il Porcellino'; putting a coin in its mouth was seen as good luck.

From Jean Barbault's 'Les plus beaux monuments de Rome ancienne'.

Stock: 48190

2. **Curiosities in Painting Varnishing &c.**

[John King.][1711.]

Engraving. Sheet: 165 x 90mm (6½ x 3½"). Trimmed and laid on an album sheet. £140

An illustration from 'New Curiosities in Art and Nature...' 1711, an English translation of a French book by Lemery, apothecary to the French King. The scene shows an artist and his assistants in their studio.

Stock: 48168



3. **[Greek inscription: 'Let no stranger to the Muses enter'] The Exhibition of the Royal Academy. 1787.**

H. Ramberg del.t. P.A. Martini Parm.s fecit Londini. [Publish'd as the Act directs July 1. 1787 by A.C. De Poggi, No.7 St Georges Row, Hyde Park.]

Etching, sheet 360 x 520mm (14 x 20½") Trimmed, losing publication line; repaired tears. £290

The Great Room at Somerset House during the visit of the Prince of Wales (George IV), documenting the 1787 exhibition in detail while gently satirising the visitors. The prince (holding his hat, cane and catalogue) is the centre of attention in the foreground. He is guided by Sir Joshua Reynolds, President of the Royal Academy, who holds his ear-trumpet. Each picture is numbered and so can be identified from the exhibition catalogue. These include 'The assassination of David Riccio' by John Opie, and 'Wallworth killing Wat Tyler', by James Northcote. This well-known print is one of the key resources for understanding the exhibiting culture of the late eighteenth century, and has been widely researched and reproduced.

The Greek inscription in the title is inscribed over the entrance to the Great Room. *BM Satires 7219*.

Stock: 47984

4. **Diversæ Avium Species Studiosissime ad Vitam delineatæ Per Fra: Barlow Insignissim: Anglum Pictorem.**

H. Fergusson Fecit London [in cartouche.] Printed for Rob.t Sayer at the Golden Buck in Fleet Street. [n.d., c.1755.]

Etching; 18th century watermark. 210 x 300mm (8¼ x 11¾"). Creasing; small margins. £95

A cartouche with three birds, one in flight, with trees and church in background, and a dove-cote on the left. Pencil drawing of a man verso.

Plate 9 of an edition of Francis Barlow's 'Various Birds' published c.1755.

Stock: 48157

5. **Cabinet in Crimson Drawing Room.**

Willes Maddox, Esq.r del. C. J. Richardson, F.S.A. lith. [n.d., c.1844.]

Lithograph with very fine hand-colour. Sheet: 480 x 360mm (19 x 14"), large margins. £95

A view in the Crimson Drawing Room in William Beckford's Lansdown Tower in Bath. Published in 'Views of Lansdown Tower' published in 1844.

Stock: 47959

6. **The Sanctuary.**

Willes Maddox, Esq.r del. C. J. Richardson, F.S.A. lith. [n.d., c.1844.]

Lithograph with very fine hand-colour. Sheet: 480 x 360mm (19 x 14"), with large margins. £95

A view in the Sanctuary in William Beckford's Lansdown Tower in Bath. Published in 'Views of Lansdown Tower' published in 1844.

Stock: 47960

7. **Crimson Drawing Room.**

Willes Maddox, Esq.r del. C. J. Richardson, F.S.A. lith. [n.d., c.1844.]

Lithograph with very fine hand-colour. Sheet: 360 x 480mm (14 x 19"), with large margins. Slightly time stained. £95

A view in the Crimson Drawing Room in William Beckford's Lansdown Tower in Bath. Published in 'Views of Lansdown Tower' published in 1844.

Stock: 47961

8. **The Scarlet Drawing Room.**

Willes Maddox, Esq.r del. C. J. Richardson, F.S.A. lith. [n.d., c.1844.]

Lithograph with fine hand-colour. Sheet: 360 x 480mm (14 x 19"), with very large margins. Slightly time stained. £95

A view in the Scarlet Drawing Room in William Beckford's Lansdown Tower in Bath. Published in 'Views of Lansdown Tower' published in 1844.

Stock: 47962

9. **The Ante Room to Dining Room.**

Willes Maddox, Esq.r del. C. J. Richardson, F.S.A. lith. [n.d., c.1844.]

Lithograph with very fine hand-colour. Sheet: 480 x 360mm (19 x 14"), with large margins. £95

A view in the Ante Room to the Dining Room in William Beckford's Lansdown Tower in Bath. Published in 'Views of Lansdown Tower' published in 1844.

Stock: 47963

10. [Ornamental Glasses.]

Karl Köpping, Köpping'sche Ziergläser Originalradierung Pan II. [n.d., c.1896.] Etching. Plate: 260 x 155mm (10¼ x 6"), with large margins £160

Karl Köpping's 'Ornamental Glasses' (Köpping'sche Ziergläser) (plate, facing page 252) from the periodical Pan, vol. II, no. 3 (Oct-Nov-Dec 1896)

Stock: 47616

11. [The Forest.]

Percival Gaskell. [n.d., c.1910.] Mezzotint, signed in pencil, printed on india. Plate: 225 x 305mm (9 x 12"), with very large margins. Uncut.

£120

A Scottish landscape with a herd of deer near a forest.

Stock: 47974

12. The Gipsies.

C.H. Baskett del et imp.

Aquatint, titled and signed in pencil by artist. Platemark 155 x 240mm (6 x 9½"). £130

Rural scene by Charles Henry Baskett (1872-1953), etcher and aquatinter. Baskett studied at the Colchester School of Art and the Lambeth School of Art. Frank Mura taught him to draw in charcoal. Almost from the start of his career he received much acclaim for his aquatint etchings.

Stock: 47634

13. [A village church with a bell-turret.]

JCH [monogram of Jane C. Hayles] 1792.

Drypoint and etching. 165 x 215mm (6½ x 8½"). Creased. £65

A village church with a square battlemented tower with a bell-turret, with the figures of a man carrying a bundle and a woman carrying a child, with a thatched well to the right.

Jane C Hayles was active between 1792 and 1804, mainly etching the paintings and drawings belonging to Thomas Kerrich, her brother-in-law.

Stock: 48124

14. **Morning. To Lady Beaumont, this Plate, Engraved from the original Picture in the Possession of Sir George Beaumont Bart is inscribed, by her Ladyship's much obliged & obedient Serv.t. Eliz.th Woollett. [&] Evening. To Stephen Sulivan Esq.r this Plate Engraved from the original Picture in his Possession Is inscribed by his most obedient Servant, Eliz.th Woollett.**

Painted by Swanniveldt. Engraved by W.m Woollett & B.T. Pouncy. [&] Engraved by W.m Woollett & S.l Smith. London: Published as the Act directs 1 Feb. 1787, by Eliz.th Woollett, North Street upper Charlotte Street Rathbone Place.



Pair of engravings, very fine impressions. Each 445 x 555mm (17½ x 22"). Small margins. £750

Classical landscapes after Dutch artist Herman van Swanevelt (c.1603-55). published by Elizabeth Woollett after the death of her husband, William Woollett, in 1785. Provenance: West Horsley Place Stock: 47877

15. A Ferry on the River Severn.

Pillement delin. Smith sculp. London, Printed for Rob.t Sayer at the Golden Buck in Fleet Street. [n.d., c.1760.] Engraving, scarce. Sheet: 185 x 280mm (7¼ x 11").

Trimmed to platemark £130

A view on the River Severn. A plate from 'English and Foreign Views' by Jean Pillement.

Stock: 47611

16. [Ruined abbey]

J. West, 1810

Rare lithograph. Sheet 125 x 190mm (5 x 7½"). £50

Lithograph by John West of Bath (1810, fl.), an early exponent of the medium who made a series of numbered lithographs in this small landscape format.

For another print in the series see ref. 31094.

Stock: 47678

17. ["Where forlorn Sunsets fare & fade on desolate sea and lonely sand".]

Percival Gaskell. [n.d., c.1910.]

Mezzotint, signed in pencil. Plate: 230 x 325mm (9 x 12¾"), with very large margins. Slight foxing in margins

£120

A landscape view with a sunset and sea birds. By artist Percival Gaskell (1868-1934).  
Stock: 47972

18. **["Where forlorn Sunsets fare & fade on desolate sea and lonely sand".] Trial Proof [pencil]**

Percival Gaskell. [n.d., c.1910.]  
Mezzotint, signed in pencil. In pencil on mount "only proof taken of the state" Plate: 230 x 325mm (9 x 12¾"), with very large margins. Slight foxing in margins £120  
A landscape view with a sunset and sea birds. By artist Percival Gaskell (1868-1934). *See 47972 for published state.*  
Stock: 48145



19. **Chain of Alps from Grenoble to Chamberi.**

Drawn and Etched by J.M.W. Turner Esq. R.A. P.P. Engraved by W. Say Engraver to the Prince Regent & H.R.H. the Duke of Gloucester Published May 23rd 1812, by J.M.W. Turner, Quen Ann Street West.  
A very fine etching and mezzotint. Platemark: 210 x 290mm (8¼ x 11½"), with very large margins. £340  
Plate 49 from J.M.W.'s 'Liber Studiorum', described by Rawlinson as 'a very attractive and an eminently Turneresque subject'. The Liber Studiorum was published between 1807 and 1819. By this time Turner's position of the pre-eminent British landscape painter of his day was assured, but with this series it was the French artist Claude Lorraine whom Turner was emulating. Claude's 'Libro di Verita', a book of drawings sold to the Duke of Devonshire in the eighteenth century, had been engraved by Richard Earlom around thirty years earlier to much acclaim, and in many ways Turner was publishing his work in a format which invited direct comparison with that of Claude.

A preparatory watercolour is in Tate Britain (D08153).  
*Rawlinson: 49 III of IV.*  
Stock: 48171

20. **Six Views from Nature by Vivares. Pr. 1.s.**

Vivares inv.t. Publish'd 1.st Sep.r. 1800 by Laurie & Whittle, 53, Fleet Street London.  
Set of 6 bound plates. Booklet: 200 x 260mm (8 x 10¼"), with large margins. Staining. £190  
A series of six landscapes.  
Stock: 47860

21. **Les Mystères des Bois. Sous le Bananier. Under the Bananier. Unter des Bananier.**

Composé et lith. par Joseph Félon. Imprimé par Lemercier, à Paris. London, E. Gambart & Co. 25 Berners S.t Oxford S.t. [n.d., c.1850.]  
Hand-coloured lithograph. Sheet: 325 x 420mm (12¾ x 16½"). Marking on left. £240  
An exotic Middle Eastern scene in which two scantily clad women lie beneath a banana tree.  
Stock: 47761

22. **[Bathers by a Pool.] No. 5.**

Peint d'après nature et lithographié par C. Bague. Imprimé par Becquet frères, à Paris. [n.d., c.1850.]  
Hand-coloured lithograph. Sheet: 335 x 280mm (13¼ x 11"). Trimmed. £140  
A bathing scene in which two women prepare to bathe in a pool.  
Stock: 47759

23. **Die Grazien. 5.**

Lith. v. Bülow. Druck b. Gebr Delius. Verlag v. F. Sala & Co. in Berlin, Unter den Linden 57. [n.d., c.1850.]  
Hand-coloured lithograph. Sheet: 405 x 325mm (16 x 12¾"), with large margins. £240  
A scene in the woodlands in where two nude women sit by a pool, one holds a pink cloth to her.  
Stock: 47757

24. **Die Grazien. 2.**

Lith. v. A. v. Deinert. Druck v. Albert Waldow sen in Berlin. Verlag v. F. Sala & Co. in Berlin, Unter den Linden 57. [n.d., c.1850.]  
Hand-coloured lithograph. Sheet: 390 x 330mm (15¼ x 13"), with large margins. £240  
A scene in the woodlands in where two nude women sit by a pool while one plays with a flower.  
Stock: 47758

25. **Die Grazien. 9.**

Lith. v. Klein. Druck v. H. Waldow jun in Berlin. Verlag v. F. Sala & Co. in Berlin, Unter den Linden 57. [n.d., c.1850.]  
Hand-coloured lithograph. Sheet: 440 x 340mm (17¼ x 13¼"), with large margins. £240  
A scene in the woodlands in where two nude women sit by a pool and play with a small dog.  
Stock: 47756

26. **Le Hamac. The Hammock. Die Hängematte.**

Lith. v. Benseler. Druck v. A. Waldow sen in Berlin. Verlag v. Isador Rocca in Berlin, Charlotten Str. No. 25. [n.d., c.1850.]  
Hand-coloured lithograph with gum arabic. Sheet: 345 x 415mm (13½ x 16½"). Marking in margins. £230  
A woodland scene in which two woman sleep by the side of a pool.  
Stock: 47763

27. **Les Sylphides. L'Oracle des Bois. Nature's Book.**

Dessiné et Lithographié par C. Bague. Lith Becquet frères, r. des Noyers, 37, Paris. Paris\_F. Sinnett, éditeur, Galerie Colbert, 10.

Hand-coloured lithograph. Sheet: 420 x 310mm (16½ x 12"). £220

A scene in a woodland in which two bathers pluck the petals from a daisy.

Stock: 47760

28. **Les Mystères des Bois. Le Repose. The Repose. Die Ruhe.**

Joseph Felon inv.t et lith. Imprimé par Lemercier à Paris. London, E. Gambart & Co. 25 Berners S.t Oxf. S.t. [n.d., c.1850.]

Hand-coloured lithograph. Sheet: 325 x 425mm (12¾ x 16¾"). Repaired tears in margins. £260

A woodland scene in which two nude women recline by a pool.

Stock: 47762



29. **Gli Argonauti**

[by Vincenzo Coronelli.] [Venice, c.1691.]

Engraved frontispiece. 390 x 255mm (15½ x 10"), very large margins. £450

A decorative half-title from Coronelli's 'Corso Geographico', an allegory of seamanship. A world with an oversized ship balanced on top is surrounded by surveying instruments, with an angel blowing a trumpet.

Vincenzo Coronelli (1650-1718) was official cartographer of the Republic of Venice, and many of his publications glorified their achievements.

Stock: 48181

30. **[Frontispiece.] To David Davies Esq.r this Second Part of African Scenery and Animals is Most Respectfully Inscribed from a Grateful Recollection of his Long and Valuable Friendship by his much Obliged and Faithful Humble Servant Samuel Daniell.**

[n.d., c.1806.]

Aquatint, fine, watermark 1801 J. Whatman. Plate: 380 x 500mm (15 x 19¾") very large margins. £320

A frontispiece to Samuel Daniell's 'African Scenery and Animals' which described the animals and landscape of South Africa.

Stock: 48102

31. **[Frontispiece.] To Lieutenant General Francis Dundas Late Lieut and Acting Governor of the Cape of Good Hope under whose Patronage the Materials of the Present Work were Collected this First Part of African Scenery and Animals is inscribed with the Greatest Respect by his Most Obliged and Faithful Humble Servant Samuel Daniell.**

[n.d., c.1806.]

Aquatint. Plate: 380 x 500mm (15 x 19¾"). Foxing and handling marks £240

A frontispiece to Samuel Daniell's 'African Scenery and Animals' which described the animals and landscape of South Africa.

Stock: 48103

32. **[Decorative Card with Hand-painted Rosebud.]**

Watercolour on very decorative card with ribbon. 85 x 60mm (3¼ x 2¼"). £65

A decorative card envelope tied with ribbon.

Manuscript in the interior states 'Presented to Mr W. W. Everett[?] by his affectionate sister [?].'

Stock: 48211

33. **Allegorie de Nicolas Lefevre Né en 1600, Mort en....**

Parisot inv. M.G. J. Blanchon inv. et sculp. [n.d., c.1740]

Engraving. Plate: 210 x 150mm (8¼ x 6") very large margins. £130

A scene showing a cherub using bellows into a furnace. An allegory of the role Nicaise Lefevre (1610-1669) played in the development of Chemistry in the 17th century. LeFevre was a teacher and chemist in the Jardin du Roi, he then Royal Professor of Chemistry and Apothecary-in-General to Royal Household Royal Society and was one of the founding members of the Royal Society. *Wellcome Library 370961.*

Stock: 48216

34. **[Britannia Holding the Magna Carta.] Frontispiece London Mag. 1767.**

Engraving. Sheet: 185 x 110mm (7¼ x 4¼"). Trimmed. £65

An allegorical frontispiece showing the figure of Britannia holding the Magna Carta, on the right a figure holds a pair of papers stating 'Humble, Petition,

Commerce, Dearness, Provision' and 'Act for Improving City of London'.  
Stock: 47953

35. [Allegorical figures of the Four Continents.] Frontispiece. Explanation. Europe Instructing the other quarters of the Globe, in the Arts, and Sciences; represented by the emblems of Geography, Painting, Music, &c, Africa, and America, with the produce of their respective climes listening to her Precepts. In the front, a roll of Maps, and Bales of Goods, in the back-ground, a Library, denoting the superiority of Europe in Learning Commerce and extensive knowledge.

Corbould delin.t. Grignion sculp.t. [London: W. and J. Stratford, n.d., c.1790.]

Engraving. 345 x 220mm (13½ x 8¾"). Small stain.

£45

Engraved for 'Barlow's General History of Europe'.

Stock: 45646

36. Innocence.

Design'd & Engrav'd by W. Hinks. London Publish'd Nov.r 1.st 1781 by R. Wilkinson No. 58 Cornhill.

Stipple. Sheet: 255 x 195mm (10 x 7¾"). Trimmed.£75

An allegorical portrait of Innocence shown with her hands clasped and looking at a pair of white doves.

Stock: 48175

37. Graphic Illustrations Of Animals. Shewing Their Utility To Man, In Their Services During Life And Uses After Death. The Dog.

Designed and Drawn on Stone by W Hawkins.

London, Published by Thomas Varty, Adelaide Street, Strand. [n.d., c.1850.]

Hand coloured lithograph. Sheet 345 x 420mm (13½ x 16½"). £260

A central illustration of a collie dog is surrounded by eight vignette scenes depicting the commercial uses and relationship to man of the animal, in life and death (in this case dog-skin boots!).

Plate to 'Graphic Illustrations Of Animals', illustrated by Benjamin Waterhouse Hawkins (1807 - ?1889), artist and sculptor of natural history subjects. In 1852 he was appointed director of the fossil department at the Crystal Palace, where he worked with Richard Owen on the famous models of dinosaurs and other extinct lifeforms.

Numbered 'Pl. 7.' upper right.

Stock: 48193

38. [Two dogs, one sleeping, the other awake.]

Jo Eli Ridinger fec: et excud A.d [1728]

Etching, platemark 190 x 240mm (7½ x 9½") large margins. £190

Plate from the 'Zeichenbücher, Säugethiere betreffend' (Sketch books of mammals) produced and published by Johann Elias Ridinger (1698-1767), one of the most

celebrated German engravers of animals. Much of his career was spent in Augsburg.

Stock: 47791

39. The Catholic College of Stonyhurst, Lancashire, Inscribed to Tho.s Weld Esq.r of Lullworth Castle.

Drawn by T. Stanton. Engraved by S. Middiman. [n.d., c.1800.]

Engraving. 430 x 540mm (17 x 21¼"), with very large margins. A little wear to edges. Uncut. £480

A view of the Jesuit college, based in a Grade I listed building in Lancashire. Founded in France in 1593, it moved to this site in 1794, when Thomas Weld (1750-1810) of Lullworth Castle (to whom this print is dedicated) donated the building and 30 acres to the Jesuits fleeing the French Revolution.

Stock: 47708



40. [Set of 10 Views.] History of the Public Schools. Winchester College. Winchester College Entrance with the Warden's House. [&] Nave of Winchester Cathedral with William Wykeham's Tomb. [&] Winchester College from the Warden's College from the Warden's Garden. [&] Winchester College Chapel, From the Great Court. [&] Cloisters of Winchester College. [&] Winchester College from the Meadow. [&] Winchester College Chapel. [&] Library of Winchester College. [&] School Room of Winchester College. [&] Winchester Scholar.

[Rudolph Ackermann.][c.1816.]

Extract: 4to, disbound; pp. 56, 10 aquatints (as called for in this section) with fine colour, each sheet 350 x 295mm (13¾ x 11½"), with large margins. £600

A set of ten views of Winchester College. Part of Ackermann's publications on the various Public Schools including Eton, Winchester, Westminster, Charter-House and others. With aquatints by Havell, Bluck, Stadler and others after artists such as Havell and Pugin.

Stock: 47970

41. **Royal Agricultural College, Cirencester.**  
Laytons fc. Fleet St. London. [n.d., c.1845]  
Engraving on pink paper. Sheet: 120 x 185mm (4¾ x 7¼"). £45

A view of the Agricultural College in Cirencester, it was founded in 1845 and was the first college in 1845.  
Stock: 47502

42. [Advert for 'Punch'.] **Will Be Out Shortly, and Continued Every Saturday, (Size of the Atheneum), Price Threepence, A New Work of Wit and Whim, Embellished with Cuts and Caricatures, to be Called Punch; or The London Charibari.**

London: Published for the Proprietors by R. Bryant, at "Punch's" Office, 3, Wellington-Street, Strand; Where all Communications (prepaid) for the Editors should be forwarded. [n.d., c.1841.]

Letterpress, central fold, scarce. Sheet: 180 x 120mm (7 x 4¾"). Creases. £180

An advert for the first issue of Punch. The advert states "Punch" will have the honour of making his first appearance in this character on Saturday, July 17, 1841'. R. Bryant only published the first few issues of "Punch"; by the end of 1841 Bradbury and Evans had taken over the printing and publishing of the magazine.  
Stock: 48117

43. [Receipt.] **Es wird hiemit bescheiniget, dass H. Gottfer, den An 1743. Osternfalligen Schoss mit card Schilling, nebst Bacht-Geld bezahlet hat. Lubed, an 1743 den 26 Oct. [It is hereby certified that H. Gottfer, who paid An 1743th Easter shot lap with card shilling, and Bacht money. Lubed, at 1743 the 26 Oct] [1743.]**

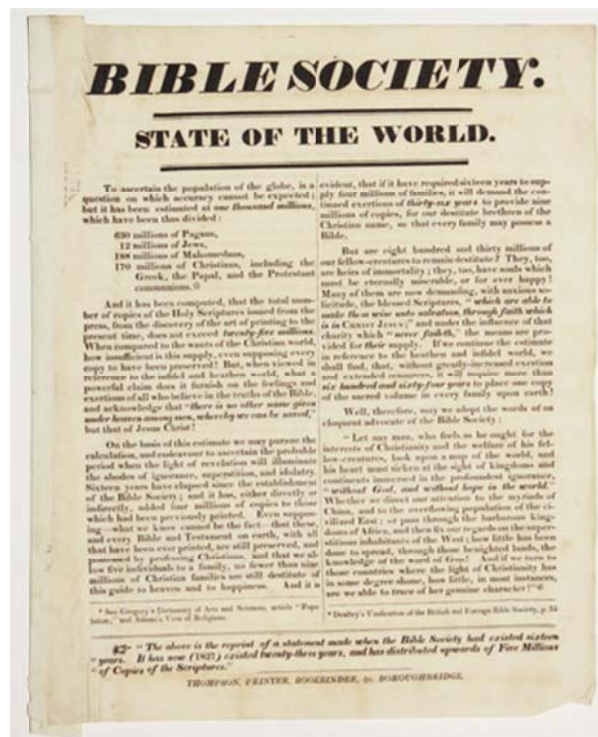
Letterpress receipt. Sheet: 85 x 115mm (3½ x 4½"). £65

A receipt written in German confirming that payment was made on 26th October 1743.

Stock: 47886

44. **Stockport, Cheshire. An Address to the Humane, and a Benevolent Public.**  
Re-printed by C. Tite, Newport. [n.d., c.1865.]  
Rare handbill. Sheet: 250 x 185mm (9¾ x 7¼").  
Creases and staining. £95

A bill pleading for the support of traditional hand spinners in Cheshire. Between 1861 and 1865 there was a depression in the cotton trade brought about by over production at a time of retracting markets, partly influenced by the American Revolution. Many factories closed in Cheshire, Lancashire and Derbyshire putting hundreds out of work. Local relief charities were set up, by 1864 the market improved but by this stage many workers had emigrated and work in these areas had diversified.  
Stock: 48166



45. **[A collection of Christian broadsides.]**  
[n.d., c.1830.]

Five rare letterpress broadsides. Largest sheet: 390 x 240mm (15½ x 9½"). Creasing. £250

A collection of broadsides relating to Christianity.

Titles are: 'Great and Wonderful News to all Christendom, being a Strange and Wonderful Relation of the Appearance of an Angel', 'The Works of God, Shewn to the Widow and Fatherless', 'Bible Society: State of the World', 'Lines Written on the Death of the Rev. David Stoner, by Ann Foulds, of Great Harwood, Near Blackburn' and 'The Bible Society'.

Stock: 48163

46. **Copy of a Letter from a Country Gentleman to his absent Friend. July 5, 1814.**

Letterpress. Sheet: 400 x 250mm (15¾ x 9¾").

Damage, staining and folds. £140

A comic poem in the form of a letter to a friend in which the author describes the meeting of a Justice of the Peace, a doctor and a lawyer who discuss the peace called with France and Bonaparte. The group also argue about how celebrate the Peace without costing themselves too dearly and worry about the letting off of fireworks and squibs. Address in manuscript in back: 'To Myears Esq.r Fanhane Hall Ware Herts'. In ink under what women loath & all men curse describing gout! "When we all know tis something worse"

Stock: 48223

47. **Speech of His Royal Highness The Duke of York, In the House of Lords, April 25, 1825.**

Published by Septimus Prowett, 25, Old Bond Street.

Printed by J. Whittaker.

Letterpress, gilt. Sheet: 335 x 235mm (13¼ x 9¼").

Damaged edges on left. £190

A transcript of the speech made in the House of Lords by Prince Frederick, Duke of York & Albany (1763-1827) against the Catholic Emancipation movement. Stock: 47857

**48. The Shropshire Colliers Humble Petition. This is to Certify, that the Bearers hereof, are Coal-Miners upwards of whom, 300, were thrown out of emplyment, on the 20th, of November 1834.**

E. Lawson Printer, Wellington. [n.d., c.1834.]  
Rare handbill. Sheet: 250 x 160mm (9¾ x 6¼").  
Foxing, trimmed and laid on album sheet. £75  
A handbill petitioning for charity for Shropshire coalminers who lost their jobs after water broke into the coal works drowning 5 men and 3 horses.  
Stock: 48165

**49. The Prince of Wales's own Alphabet.**  
Griffiths patent [c.1846]

Title and twenty-six lithographic illustrations, scarce, each approx. 80 x 95mm (3 x 3¾"). Glued to three album sheets, with ms. identifying owner 'Emily Marten Westwood 1846' £180  
Complete set of illustrations, seemingly published to capitalize on interest in the Prince of Wales, eldest son of Queen Victoria and Prince Albert, and future Edward VII.  
Stock: 47627

**50. The Pennsylvania Journal, and the Weekly Advertiser. Saturday May 31, 1783. Published Every Wednesday and Saturday-Price Six-Pence.**

Philadelphia: Printed by Thomas Bradford.  
Advertisements, &c. for this Paper, are received at the Book-Store in Front-street, four Doors below the Coffee-House, or the Printing Office in Lætitia Court.  
Letterpress sheet with central fold. Sheet: 420 x 260mm (16½ x 10¼"). Creases, folds and staining. £160

A newspaper, printed in May 1783, before the signing of the Treaty of Paris and the Treaties of Versailles in September 1783 which ended the American Revolutionary War. Articles discuss George III's offer of the position of Prime Minister to William Pitt which he refused ending in the Fox-North coalition. The paper includes an advertisement for a position for a wet nurse, a reward for a slave who had escaped from a house 12 miles north of Philadelphia as well as adverts for sales of salt, Port, Bordeaux claret, scythes and whetstones. There is also an advert of 'a large and elegant assortment of metzintinto prints and engravings, suitable for the furnishing of houses; among which are, historical and fancy pieces, with a variety of fine landscapes'.  
Stock: 48116



**51. The Poor Man's Guardian A Weekly Newspaper for the People Published, Contrary to "Law" to Try the Power of "Might" Against "Right".**

[1831.]  
5 Letterpress news sheets, rare survivors. 250 x 190mm (9¾ x 7½"). Staining and paper tone. £260  
Five issues of the 'Poor Man's Guardian' published in July (No. 2), August (two issues of No. 6), November (No. 23) and December (No.27) 1831. 'The Poor Man's Guardian' was one of the first working class newspapers and was established by one of the founding members of the London Working Men's Society Henry Hetherington. The motto of the paper was 'Knowledge is Power' and the paper fought against the Six Acts of 1819 imposed by the Tories which aimed to combat the free radicalized press by imposing a stamp duty of 4 pence on newspapers. The paper sold for 1 penny thus breaking these laws, this was a serious offence and Hetherington was imprisoned from September 1831 to March 1832, for six months in 1833 and 2 months in 1836. The paper ran until 1835 and was hugely successful selling around 15,000 copies a week.  
Stock: 48158

**52. Nelson of the Nile Lodge Mirfield.**

Engraving, printed in blue. Sheet: 205 x 160mm (8 x 6¼"). Trimmed and laid on scrap sheet, another scrap pasted within arch. £140  
The emblem of the masonic lodge in Mirfield. The Nelson of the Nile Lodge was founded in 1801 in Batley and moved to Mirfield in 1816. Satire on the downfall of a man following his emigration to America on verso.  
Stock: 47744

53. **The Jovial Christmas. Polka. By W. Smallwood.**

Alfred Concanen del.t. Stannard & Co. London: Brewer & Co 38 Poultry, Cheapside, & 23 Bishopsgate St Within. [n.d., c.1881.]

Tinted lithograph. Sheet 360 x 260mm (15 x 10¼"). Edges frayed, affecting image, old ink mss. top right corner. £70

The cover of a music sheet, written by William Smallwood (1831-97), showing people standing around a dining table, holding their glasses up for the toast. Stock: 41770

54. **Nix My Dolly Palls Fake Away. Sung by M.rs Keeley & P. Bedford, in Jack Sheppard, At the Theatre Royal Adelphi composed by G. Herbet Rodwell.**

London, Printed, Published & Sold by D. Almaine & Co. 20 Soho Square where might be had the Song "Jolly Nose" sung by M.r Bedford in the above Romance.

Songsheet. Sheet: 360 x 265mm (14 x 10½"). £85  
A song sheet with a decorative cover, with illustrations by George Cruikshank showing scenes from the play Jack Sheppard. Stock: 47605



55. **[Songsheets.] The Travellers Amusement. [&] The Country Sports. [&] New Olympic Songster...**

Bound collection of rare songsheets. Sheet: 480 x 190mm (19 x 7½"). Foxing, trimmed. £250  
A collection of rare & early 19th century songsheets, many with woodcut illustrations. John Pitts Printer Wholesale Toy & Marble Warehouse, 6 Great St Andrews Street, Seven Dials. Stock: 48162

56. **Conversation Between the Monument and St. Paul's The Celebrated Comic Chant Sung by Mr Fitzwilliam, At the City Festivals, &c. &c. Written by Tho.s Hudson, And arranged by J. Blewitt.**

M. Gauci lith. Printed by Engelmann, Graf Coindet & Co. Ent. Sta. Hall. London Published by Clementi, Collard & Collard, 26, Cheapside. Price 2-. [n.d., c.1830.]

Songsheet. Sheet: 330 x 250mm (13 x 9¾"). £85

A songsheet with cover by Gauci showing the dome of St Pauls and the Monument having a conversation. Stock: 47606

57. **Widow Mahoney, a Comic Song, in the Irish Style, Sung by M.r T. Philipps and M.r Morgan. The Words by T. Hudson, The Music by J. Blewitt Composer of "Barny Brallaghan", "Emerald Isle", "Katty O Lynch" &c.**

Printed by Engelmann, Graf, Coindet & Co. Ent. Sta. Hall. London: Published by Clementi, Collard and Collard, 26, Cheapside. Price 2/-.

Songsheet. 325 x 235mm (12¾ x 9¼"). £85  
A songsheet for the song 'Widow Mahoney' with an illustration by George Cruikshank. From the famous Cohn Collection in his wrapper and bookplate. Stock: 47607

58. **[Admission Ticket.] By her Majesty's Especial Permission. Private View. The Royal Marriage Picture. Painted by Sir George Hayter M.R.S.L. (Her Majesty's Historical & Portrait Painter & Principal Painter in Ordinary). Admit Mr. Stretton and Friends. On Friday, July 15.th & 10 Following Days. From Ten Till Five. Not Transferable.**

Engraved card. Card: 80 x 125mm (3 x 5"). Laid on album card. £75

An admission ticket to view George Hayter's (1792-1871) painting of Queen Victoria and Prince Albert's wedding. Hayter included the portraits of 56 guests and even included himself. The Queen had been so impressed with Hayter's portrayal of her Coronation that she commissioned him to paint several more state occasions including the Christening of the Prince of Wales.

Stock: 48213

59. **Enigma by Lord Byron.**

R.H. Nov.r 13.th 1830.

Manuscript on embossed card. Sheet: 315 x 230mm (12¼ x 9"). Marking £160  
A handwritten poem 'Enigma' by Lord Byron (1788-1824). Stock: 47858

60. **Night at the Sea Side. "How beautiful the silver orb, shines over the calm blue ocean.!"**

Rock & Co. London. T.O. March 31st 1857 No.131.

Writing sheet with engraving. Sheet: 175 x 110mm (7 x 4¼"). Marking. £35

A writing sheet illustrated with a night scene in which two young women stand on a balcony looking out across the beach where two young men are walking.

Stock: 48245

61. **[Nanny and Child.] "Oh no! Master Franky wouldn't scream! not he he'll go in the water like a duck! that he will."**

Rock & Co. London. July 18th 1854.

Writing sheet with engraving. Sheet: 175 x 110mm (7 x 4¼"). Marking. £35

A writing sheet illustrated with a scene in which an old nanny is shown dunking a baby headfirst into the sea.

Stock: 48246

62. **Sea Side Sketches No.1. The Sands.**

Eng. & Pub. by Newman & Co. 48 Watling St. London. [n.d., c.1855.]

Writing sheet with engraving. Sheet: 175 x 110mm (7 x 4¼"). £35

A writing sheet illustrated with a seaside scene showing children and adults paddling in the sea, building sandcastles and enjoying relaxing on the beach.

Stock: 48244

63. **Herodias. Painted by L. Guttenbrunn, after the Original Picture of Guido Reni, in the Palace of Prince Corsini at Rome.**

Guido Reni Pinx.t. G.S. & J.G. Facius Sculps.unt.

London Pub.d as the Act directs, Aug. 1. 1797 by Colnaghi, Sala & Co. (late Torre's) 132, Pall Mall.

Colour-printed stipple. Plate: 495 x 350mm (19½ x 13¾") very large margins. Marking in border on left. £260

A portrait of the Judean queen Herodias holding a platter containing the head of John the Baptist.

Stock: 48100



64. **The Battle-Array of Carberry-hill near Edinburgh with the Surrender of Mary Queen of Scots to the Confederate Lords of Scotland, and the Escape of Earl Bothwell, 1567.**

Geo: Vertue delin & Sculp 1742

Engraving, platemark 460 x 575mm (18 x 22½"), with very large margins. Repairs in margins. £360

The surrender of Mary, Queen of Scots at Carberry Hill in Haddingtonshire in 1567. Engraved by George Vertue and issued in the first part of his 'Historical Portraits', four large historical prints, in 1743. These were followed by further parts, amounting to nine prints in total, which were reissued in 1751 and later.

Alexander 856; for the complete set of 'Historical Portraits' see ref.39870.

Stock: 47405

65. **[The Death of the Earl of Chatham.]**

J.S. Copley Pinxit R.A. F. Bartolozzi R.A. Sculp.t  
Published according to Act of Parliament 10.th of Decem.r 1788 by J.S. Copley London.

Copper engraving, rare proof state before title. Framed. Plate 640 x 813mm (25¼ x 32"). Unexamined out of frame. £380

Lord Chatham collapses in the House of Lords, falling against a low platform on the right, the Duke of Mahon supporting his feet, the Duke of Cumberland his arm, his three sons John, William and James Pitt clustered around him, the throne in the background on the left, and peers gathered in front, one sitting at a table strewn with papers, and the Lord Chancellor, Lord Bathurst, wearing a hat. The famous tapestries of the defeat of the Spanish Armada fill the surrounding walls, prior to their destruction in the fire that burnt down the Houses of Parliament in 1834. *De Vesme: 538.*

Stock: 48180

66. **The Great Exhibition of the Industry of All Nations. Given with the "Illustrated London News," May 24, 1851.**

The Building Drawn by J.L. Williams; the Border by G. Thomas, from a Design by William Harvey. The Whole Engraved by J. Williamson. London, Printed and Published by William Little, 198 Strand.

Wood-engraving, image approx. 740 x 1100mm (29 x 43¼"). Folded as usual; tear on left; holes. £110

Supplement to the 'Illustrated London News' commemorating the Great Exhibition of 1851 and the Crystal Palace erected in Hyde Park to host it. With decorative border depicting exhibits from the exhibition.

Stock: 47404

67. **Dedicated by Permission to The Right Hon.ble Sir Robert Peel Bar.t Chancellor of the Exchequer. The Exchequer Tally. Facsimile from an Original [...]**

Published by S.S. Folker, 3 Bridge St. Wesminster [sic], April 1835.

Lithograph with letterpress, scarce, sheet 440 x 550mm (17¼ x 21½"). Creases. £380

The fire which burnt down the Palace of Westminster in 1834 was caused by the burning of tally sticks which had been used in the accounting procedures of the Exchequer. This print, published the year after the fire, depicts these tallies, now objects 'of considerable interest', with an extensive account of their history and usage.

Stock: 47406

68. **May Day.**

Printed & Sold as the Act directs June 2.d 1787 by E.

Tringham No. 36 Hosier Lane, West Smithfield

Engraving, platemark 175 x 250mm (7 x 10"), with large margins. Very rare. £190

A very active scene showing May Day celebrations and activities with musicians.

Stock: 47640

**69. Great Meeting of the Political Unions, on New-Hall Hill, Birmingham, May 1832.**

Green Del.t. Garnier sc.t. London, Thomas Kelly. Engraving. Sheet: 215 x 285mm (8½ x 11¼"), with very large margins. Creasing. slight repair outer top margin. £75

In 1831 Grey's reform bill passed in the house and it was sent to the Lords. In May the Birmingham Political Unions gathered at Newhall Hill to put pressure on the Lords to pass the bill but it was rejected and large scale rioting took place throughout the country.

Stock: 47508

**70. The Ancient Vessel, &c, Discovered in the Old Channel of the River Rother. The surrounding Articles were found in her.**

[House?] del Fulham. J. Boosey & Co. Lithog. 310 Strand. [n.d., c.1822.]

Lithograph. Sheet: 140 x 215mm (5½ x 8½"). £60

A view of the excavation of a 14th century boat in Sussex, the central image is surrounded by articles found in the boat.

Stock: 47501



**71. [Eight plates of vignettes of torture methods.]**

[Anon., c.1650.]

Eight etchings, each sheet 240 x 150mm (9½ x 6").

Trimmed inside platemark, a few tears and repairs.

Damaged.

£560

Illustrations of a range of bizarre and sadistic torture techniques, including: tying geese to a minister's body and setting dogs upon him; burning a victim's stomach 'till their Bowels fell out'; flaying victims 'with the Claws of wild Beasts'; the removal of a victim's heart 'which the Papists gnawed with their teeth'; crushing victims beneath lead weights; and sewing victims in the skins of wild animals and setting 'great dogges' upon them;

Stock: 47990

**72. Vertumnus and Pomona.**

The Figures after Cipriana. Engrav'd by Ja.s Newton. London Pub.d for J. Newton, Nov. 5, at Mr. Picot's No.471 Strand.

Engraving with original hand-colour. Plate: 255 x 185mm (10 x 7¼") large margins. £260

A portrait of two classical figures seated beneath an apple tree. Ex: *Oettingen-Wallerstein collection*.

Stock: 48087

**73. [Fireworks at Stockholm given by Charles XI of Sweden to celebrate his investiture of the Order of the Garter.] In Magnificentissimum hoc supra designatum Spectaculum...**

[Wenceslaus Hollar.] [1672.]

Rare etching. Sheet: 310 x 410mm (12 x 16").

Trimmed and laid on album sheet. Worm hole £280

A scene showing the fireworks and decorative structures erected to celebrate Charles II of England appointing Charles XI of Sweden as a knight of the Order of the Garter in 1669. An illustration from Elias Ashmole's 'Institution Laws and Ceremonies of the most Noble Order of the Garter,' 1672. *Pennington 583*.

Stock: 47488

**74. Les Derniers Paroles de J. J. Rousseau. Ma chère femme rendez moi le service d'ouvrir la fenêtre afin que...**

J. M. Moreau le jeune Del. H. Guttemberg sculp. A Paris chez Vilquin M.d d'Estampe, maison Egalite No191.

Engraving. Plate: 330 x 380mm (13 x 15") large margins on 3 sides. £450

A scene showing Rousseau's last conversation with his wife before his death on the 2nd July 1778. Rousseau is shown sitting on a chair and while his wife opens the windows. *Provenance: West Horsley Place*

Stock: 47879

**75. To the Right Hon.ble the Earl of Stamford, President, The Right Hon.ble Lord Beauchamp, M.P. The Right Hon.ble Lord Willoughby de Broke, &c. Vice Presidents, The Stewards & Directors of the Humane Society, This Print of the Body of a Young Man taken out of the Water apparently dead in the sight of his distressed Parents, Is most respectfully Dedicated, by their obliged Humble Servant Robert Pollard.**

Painted by Rob.t Smirke. Engraved by Rob.t Pollard. London, Published March 26th 1787, by R. Pollard Engraver, No 15. Braynes Row, Spa Fields.

Etching and engraving. 495 x 630mm (19¾ x 24¾").

Thread margins, a few small tears, heavy crease through title. £380

A boy being dragged to the side of a river by men in the water and in a punt, as his mother faints on the river bank.

Alongside its pair, 'The Young Man restored to Life', this print was published to raise awareness of the Royal

Humane Society, a charity founded in 1774 as 'the Society for the Recovery of Persons Apparently Drowned' to provide life-saving and resuscitation services and training. Although the society is still active it has forsaken the 'tobacco smoke enemas' practiced by its founder, William Hawes M.D. (1736-1808)

Stock: 47698

**76. Les Sylphides. La Conversation. Two Bosom Friends!**

Peint d'après nature et Lithographié par C. Bargue. Imprimé par Becquet frères, a Paris. Paris, F. Sinnett, éditeur, Rotonde Colbert, 10. London, F. Gambart & Co. 25 Berners St. Oxf. St.

Coloured lithograph. Sheet: 420 x 310mm (16½ x 12"), with large margins. Light toning on edges. £230

A scene in which two nude women recline in conversation by a pond.

Stock: 47345

**77. [Peasants playing bowls outside a village inn]**

D Teniers [in plate] C. Weisbrodt 1773.

Etching, platemark 205 x 265mm (8 x 11½"). Proof with small margins. £65

Etching after one of several scenes by David Teniers the Younger showing peasants playing bowls (another is in the National Gallery). Etched by Carl Guillaume Weisbrodt (1743-1806), Stuttgart-born printmaker who studied and worked in France before returning to Germany in 1780.

Stock: 47998



**78. The Family Dinner at The Cottage Door. [&] Tenderness persuading Reluctance at The School Door.**

F. Wheatley R.A. pinx.t. G. Keating sculp.t. London, Published Jan.y 1. 1798 by G. & C. Keating No.18 Warwick Street Golden Square.

Pair of colour-printed stipples. Plate: 410 x 300mm (16 x 11¾") very large margins. Light paper tone. £1250

A pair of genre scenes. The first shows a young family eating at a table set up outside their cottage, the second shows a woman consoling a crying girl while a boy holds her hand.

Stock: 48090

**79. Cuckfield.**

Drawn by Rowlandson. Tinted by Alken. Published June 1. 1790 by Mess.rs Robinsons Paternoster Row. Aquatint. Plate: 280 x 350mm (11 x 13 ¾") very large margins. £220

A classic busy Rowlandson street scene showing figures going about their daily lives at a market, a signpost shows the directions to London, Brightelmstone, Tunbridge and Lewes. Fourth of eight plates to Henry Wigstead and Thomas Rowlandson's 'An excursion to Brighthelmstone'.

Stock: 48253

**80. Dressing Room a la Francaise.**

Chas Ansell del.t. P.W. Tomkins sculp.t late Pupil of F. Bartolozzi. [n.d., c.1789.]

Hand-coloured stipple. Sheet: 300 x 250mm (12 x 9¾"). Trimmed, creases and tears in left edges. £120

A scene in which an elegant couple sit in a French boudoir in conversation with a man who stands behind them.

Stock: 48177

**81. La colombe favorite. The favourite dove. Das saufte taübchen.**

Joseph Felon inv. et lith. London, E. Gambart & Co. 25 Berners St. Oxf. St. Imp. F.ois Delarue.r Larrey, 8, Paris.

Coloured lithograph. Sheet: 415 x 300mm (16¼ x 12"), with large margins. £230

A portrait of a nude woman, shown washing her feet in a pond while a dove sits on her shoulder.

Stock: 47346

**82. La Partie Quarée. Gravée d'Après le Tableau Original Peint par Watteau, Haut d'un Pied Sept Pouches. et l'Arge de Deux Pieds.**

Watteau Pinxit. J. Moyreau Sculp. A Paris chez Gersaint M.d Pont N.D. et chez Surugue Ruë des Noyers. Avec Privilege du Roy. [n.d., c.1730.]

Engraving, very fine. Plate: 390 x 460mm (15¼ x 18"), large margins on 3 sides. Small margins at bottom.

£450

A scene in a garden in which four figures rest at the base of an urn on a pedestal. A plate from 'L'Oevre d'Antoine Watteau Pientre de Roy' published between 1726 and 1735. *Provenance: West Horsley Place*

Stock: 47874

**83. The Garden Rose. [&] The Wild Rose.**

Designed & Engraved by Henry Richter. Published Sept.r 1799 by J.& H. Richter, 26 Newman Street, Oxford Street.

A pair of hand-coloured stipples. Sheet: 430 x 340mm (17 x 13½"). Borders messy. Cut to platemark. £550

A rare & decorative pair of scenes, one shows a young, well-dressed woman sitting in her cultivated garden while the second shows a girl in rags collecting wild roses. Title in English and French.

Stock: 48094

84. **Alte. Gravé d'Après le Tableau original peint par Watteau de même grandeur.**

A. Watteau pinxit. J. Moyreau Sculp. Tiré du Cabinet de Mr. de Jullienne a Paris avec privilege du Roy.

[n.d., c.1730.]

Engraving, very fine. Plate: 360 x 445mm (14 x 17½"), with large margins. £450

A scene showing a military camp filled with soldiers, women and children. A plate from 'L'Oeuvre d'Antoine Watteau Peintre de Roy' published between 1726 and 1735. *Provenance: West Horsley Place*

Stock: 47876

85. **Just Breech'd. [&] First Bite.**

Stothard Pinx.t. W. Nutter sculp. London Publish'd 1 Aug. 1791 by Bull & Jeffryes Ludgate Hill.

Pair of hand-coloured stipples. Plate: 230 x 170mm (9 x 6¾"). £450

A pair of very decorative childhood scenes, the first shows a boy in his first pair of breeches, his petticoats lie discarded on a stool beside him. A younger child stares at the breeches admiringly. The second scene shows a boy taking a bite out of an apple while a girl attempts to take it from him.

Stock: 48174

86. **[Mother & Child.]**

John Wheatley. [Signed in pencil.] [n.d., c.1915.]

Etching. Plate: 200 x 150mm (8 x 6") very large margins. £140

A portrait of a mother nursing her child. An etching by artist and art teacher John Lavers Wheatley (1892-1955) who served as a war artist in both World War One and Two. The drawing for this etching is in the Tate.

Stock: 47964

87. **The Mother's Pride.**

W. Ledder del. Ant.y Cardon sculp. [n.d., c.1810.]

Colour-printed stipple. Sheet: 260 x 165mm (10¼ x 6½"). Trimmed, paper tone. £250

A genre scene showing a disheveled child sitting on an upturned barrow.

Stock: 48173

88. **Le Plaisir Pastoral. Gravé d'après le Tableau original Peint par Watteau de la même grandeur de l'estampe.**

Watteau Pinxit. N. Tardieu Sculp. Tiré du Cabinet de Mr. P. Mariette a Paris Avec Privilège du Roy. [n.d., c.1730.]

Engraving, very fine. Plate: 360 x 445mm (14 x 17½"), with large margins. £480

A scene in a landscape in which a group of young men and women dance, flirt and play music. A plate from 'L'Oeuvre d'Antoine Watteau Peintre de Roy' published between 1726 and 1735. The plural "s" in Le Plaisir have been rubbed out. *Provenance: West Horsley Place*

Stock: 47875



89. **Les Plaisirs de la Jeunesse. Colin-Maillard. [&] Le Concert Amoureux. [&] La Conversation Intéressante. [&] La Danse.**

Paterre Pinxit. Filloeu Sculp 1739. A paris chez Filloeu à l'entrée de la ruë du Fouare, au bâtiment neuf, par la ruë Galande. Tiré du Cabinet de M.r le Président de Ségur Avec Privilège du Roy.

Set of four engravings. Plate: 490 x 365mm (19¼ x 14¼"), with very large margins. Repaired worm holes in plate 1. £1600

A fine contemporary set of elegant images of four engravings illustrating four amusements of youth including, blind-man's buff, flirting, conversation and dancing.

Stock: 47747

90. **Gipsy & Rat-Catcher.**

J.G.S. [J. Spurgeon] [n.d., c.1800.]

Etching. Plate: 130 x 95mm (5 x 3¾"), with very large margins. £50

A scene showing the meeting between a rat-catcher carrying his staff and an old woman on a road.

Stock: 48219

91. **Les Sylphides. Le Silence. The Hush, of Nature.**

Peint d'après nature et lithographié par C. Bargue.

Imprimé par Becquet frères, à Paris. [n.d., c.1850.]

Colour lithograph. Sheet: 330 x 420mm (13 x 16½").

Damage to corner, mark in margin in lower left corner. A scene in which two nude women recline near a pool, their instruments lie discarded beside them and they watch two butterflies.

Stock: 47347

92. **[Young Couple Beneath a Tree.]**  
 G. Fitzgerald. Jun.r Etch.g Club. London, Published  
 December 1st 1861, by Day & Son, Lith. to the Queen.  
 Etching. Plate: 125 x 180mm (5 x 7"), with large  
 margins. £45  
 A scene showing a young couple lying beneath a tree a  
 city can be seen in the distance. Etched by Gerald  
 Fitzgerald (1821-1886).  
 Stock: 47965

93. **Angelica and Medoro.**  
 Painted by B. West Historical Painter to his Majesty.  
 Engraved from the Original Picture for Facius.  
 Publish'd jany.y 1.st 1778 by John Boydell Engraver in  
 Cheapside London.  
 Stipple. Sheet: 355 x 265mm (14 x 10½"). Trimmed.  
 £160

A portrait of lovers Angelica and Medoro, charactures  
 in Ludovico Ariosto's 'Orlando Furioso'.  
 Stock: 48178

94. **The Apparition. Lond. Mag. Dec. 1779.**  
 Engraving. Plate: 170 x 100mm (6¾ x 4"), large  
 margins. £60  
 A scene showing the figure of a woman appearing  
 before a man lying in his four-poster bed. An  
 illustration from the December edition of the London  
 Magazine published in 1779.  
 Stock: 47371

95. **Darthula. [&] Daura.**  
 E. Burney del.t. J. Baldrey sculp.t. London Pub.d Jan.y  
 1.st 1788 by J. Baldrey No. 15 Carlisle Street Soho.  
 A very fine pair of stipples. Plate: 210 x 150mm (8¼ x  
 6"), with very large margins, uncut. £290  
 Two portraits of characters from James Macpherson's  
 Ossian poems published in 1760.  
 Stock: 48088

96. **[Alonso Quixano in his Study.]**  
 I. Vanderbank Inven.t et delin. Geo: Vertue Sculpsit  
 1723.  
 Engraving. Plate: 245 x 190mm (9¾ x 7½"). £160  
 A portrait of Alonso Quixano shown sitting in his  
 study staring up at his great grandfather's armour which  
 hangs above the fireplace. The original drawing for the  
 engraving is in the Courtauld's collection.  
 Stock: 48022

97. **Duncan Gray. Duncan fleech'd, and  
 Duncan pray'd, Ha, ha the wooing o't; Meg  
 was deaf as Ailsa Craig, Ha, ha the wooing o't.**  
 Painted by D. Wilkie R.A. Engraved by T. Ranson.  
 Published June 1st 1822 by T. Preston London and by  
 the Proprietor G. Thomson Edinburgh.  
 Engraving, printed on chine collé. Plate: 275 x 230mm  
 (10¾ x 9"), with very large margins. Foxing in  
 margins. £85  
 An illustration to Robert Burn's poem 'Duncan Gray'  
 which tells of a young suitor who woos a reluctant  
 Maggie, he almost gives up but Maggie eventually  
 relents. The artist Mulready is said to have modelled  
 for Duncan Gray while Wilkie's own mother and sister

are said to have modelled as Maggie and her mother.  
 Scottish sheepdog at feet of Duncan.  
 Stock: 47716



98. **Lear & Cordelia. Cor. We're not the  
 first, / Who with best meaning have incurr'd  
 the worts: / For thee, oppressed King, I am cast  
 down, / Myself could else out frown false  
 fortune's frowns.**

Stothard del.t. Delatree sculp.t. London Pub.d Sep.r  
 10, 1784, by Tho.s Macklin No 39 Fleet Street.  
 Stipple, printed in sanguine. 375 x 320mm (14¾ x  
 12½") very large margins. Laid on card. £260  
 King Lear and his daughter in chains. Edmund directs  
 his band of soldiers to escort them to their deaths.  
 Stock: 48123

99. **The Missionary's Daughter teaching a  
 Negro Girl.**  
 [n.d., c.1820.]  
 Engraving. Sheet: 85 x 110mm (3¼ x 4¼"). Trimmed.  
 £75

A illustration showing a young woman teaching a  
 young black woman who kneels by her.  
 Stock: 47954

100. **[Alphonso and Aciloe.]**  
 H. Ramberg inv. F. Bartolozzi sculp. Pub. May 1. 1788  
 by M. Ryland No. 102 New Bond Street.  
 Stipple. Plate: 265 x 185mm (10½ x 7½"), with very  
 large margins. Uncut £190  
 An illustration of the tale of Alphonso and Aciloe from  
 Helen Maria William's epic poem 'Peru and Peruvian  
 Tales'. *Provenance: Edge Hall Library, Cheshire*  
 Stock: 47391

101. **The Rector of Valehead. \_"I must now soon expect my summons...**

Drawn by W. Purser. Engraved by R.G. Reeve.  
Published by Smith Elder & Co. 65 Cornhill. [n.d., c.1835.]  
Aquatint. Sheet: 140 x 90mm (5½ x 3½"). Trimmed. £40

An illustration to 'The Rectory of Valehead' by Robert Wilson Evans (1789-1866), an English cleric and Archdeacon of Westmoreland from 1856 until his death.

Stock: 48229

102. **Belville and Rosina. The sun points full on this spot; let me fasten these... [&] Palemon and Lavinia. The fields, the master, all my fair are thine...**

Published 4th Dec.r 1797 by John Fairburn, 146 Minories London.  
Pair of stipples. Sheets: 155 x 100mm (6 x 4") & 150 x 100mm (6 x 4"). Trimmed. £160

A scene in the comic opera 'Rosina' and an illustration to 'Autumn' from James Thomson's popular poem 'The Seasons' (1726-30).

Stock: 47977

103. **Sweet William's Farewell, to [Black Eyed Susan.]**

P. Monemie Pinx.t. Publish'd according to Act of Parliament. Foudrinier sculp from the Original Painting in Vaux-hall Garden. [London Printed for Bowles and Carver No. 69 St Pauls Church Yard & Robert Wilkinson No 58 Cornhill.][c.1800.]

A very fine, rare hand-coloured engraving. Sheet: 290 x 470mm (11½ x 18½"). Trimmed within plate on bottom edge losing some title, text and publication line. £460

An illustration to John Gay's poem of the same name which tells the tale of Susan, whose eyes are black from crying. The scene shows Susan standing in a boat heading away from the ship. Gay's poem was set to music by Richard Leveridge and became a popular song amongst sailors. American & Australian interest.  
Stock: 47341

104. **The Sword. Rennes. His sword was given him, and the moment he got it into his hand he drew it almost out of the scabbard...**

W. Harding Inv.t. F. Bartolozzi sculp.t. Publishe'd 13 April 1787, by W. Palmer No.163 Strand.  
Stipple. Sheet: 390 x 350mm (15½ x 13¾"). Damage to edges. Cut to platemark. £320

Illustration in a roundel of 'A Sentimental Journey through France and Italy' (1768) by Lawrence Sterne - the Marquis reclaiming his sword. Scene inside the court room at Rennes, Brittany, France, with two judges and a clerk seated to left, the Marquis unsheathing his sword; to the right stand his family. *De Vesme 1422, IV of IV.*

Stock: 48095

105. **[L'Amour au Convent.]**

[Dugoure.] [n.d., c.1820.]  
A scarce hand-coloured aquatint. Proof before letters.  
Sheet: 260 x 370mm (10¼ x 14½"). Trimmed. £390  
A scene in a convent in which several nuns gather around a font baptising winged cupids alongside the figure of Mercury and Eros.  
Stock: 47242



106. **Pygmalion.**

Peint par Gigoux. Lith par Emile Lassalle. Imp. Lemercier Paris. Berlin \_ Verlag von Goupil & Co. Publié par Goupil et C.e le 1.er Mai 1856. Paris \_ London. New-York Pub.d by Goupil et C.e.  
Lithograph with fine hand colour, scarce. Printed area 690 x 420mm (27¼ x 16½"), with Goupil's blindstamp. Very large margins, spotted. £420

Pygmalion watches in wonder, one arm reaching out, as his statue Galatea comes to life on the pedestal; smoke from a brazier to right.

From a painting by Jean François Gigoux (1806-94) and published in the series 'Les Artistes Anciens Et Modernes'.

Stock: 47436

107. **Venus Sleeping. In the Cabinet at Houghton. The same size as the picture.**

Annibal Carraci Pinxit. F. Bartolozzi sculpsit. John Boydell excudit 1785. Publish'd Sept.r 1.st 1785. by John Boydell, Engraver, in Cheapside, London.  
Stipple. 295 x 380mm (11½ x 15¼"). Repairs to small margins. Slight repaired line over left breast. £220  
A rare stipple, with Venus lying naked on a drapery, arm over her head. Plate 65 from 'The Houghton Gallery', one of the many paintings from the collection

that were sold to Catherine the Great and are now in the Hermitage.

Stock: 48125

**108. The Tythe Pig. The Priest look'd warn the Wife look'd big, / Faith Sir! quoth She, no Child no Pig.**

Printed and Sold as the Act directs, Feb.y 21, 1783, by E. Tringham No. 36 Hosier Lane, West Smithfield Engraving, 18th century watermark; platemark 260 x 180mm (10¼ x 7"), with large margins. Rare. £160

Satire on the clergy: a farm where a parson is demanding a suckling pig as his tythe; the farmer's wife instead offers her child to be supported on condition of giving the pig.

Loosely based on earlier prints depicting similar scenes (sometimes with additional text below).

Stock: 47642

**109. A Map of the Country Eleven Miles Round the City of Bristol.**

Engraved for Chillcott's Guide to Bristol, Clifton, Hotwells and its Environs. By Permission from M.r Donne's Map of the Country 21 Miles round the City. Sold in Bristol, Bath, &c. by all the principal Booksellers. [n.d., c.1805.]

Map. Plate: 240 x 230mm (9½ x 9"). Small margins £130

A detailed map showing the towns and villages surrounding Bristol.

Stock: 48053

**110. Porteus's Plan of London.**

Engaved by E.A. Porteus 18 Warwick Square, Paternoster Row London. Sold by Penny & Sons, Bow Lane, Cheapside. [n.d., c.1851.]

Engraved map. Sheet: 155 x 170mm (6 x 6¾"). Old folds. £140

A map of London with key with view of the Crystal Palace above.

Stock: 47494

**111. The Form of Landing, our Troops on the Island of Cuba for the Besieging of the Havana 1762.**

Engraved for the London Magazine. [n.d., c.1770.] Engraving. Sheet: 280 x 205mm (11 x 8"). Folding as published £140

A diagram showing the organisation of the ships and boats which landed before the Battle of Havana during the Seven Years War.

Stock: 47883

**112. Crossing the Line.**

[n.d., c.1830.]

Lithograph. Sheet: 205 x 280mm (8 x 11"). £140

A scene showing the ceremony held when a ship crosses the equator, sailors dress up as Neptune and his entourage. Sailors who have previously crossed the equator have specific roles to initiate those crossing the line for the first time.

Stock: 47957

**113. [Sail-Boat.]**

[n.d., c.1960.]

Signed watercolour. Sheet: 140 x 90mm (5½ x 3½").

Mounted on card.

£120

Stock: 48107



**114. [Raid on the Medway.] Abbildung der Stadt und Revier von Rochester, Chetham etc...**

[n.d, c.1670.]

Etching. Sheet: 155 x 380mm (6 x 15"). Trimmed.

Repaired tear on left, printer's crease through image.

£230

A view of the Dutch raid on the Medway in June 1667 during the Second Anglo-Dutch War. After works by Willem Schellinks (1623-78), who painted several versions of the Medway raid.

Stock: 47489

**115. Cox Heath Camp.**

Printed for E. Tringham, No 36 Hosier Lane West Smithfield

Engraving, scarce, platemark 185 x 280mm (7¼ x 11"), with large margins. £190

Coxheath camp near Maidstone, Kent, which was used by the military for reviews during the wars of the late eighteenth century.

Stock: 47641

**116. [Alarm.]**

Hans Meid 13. [Signed in pencil.]

Etching. Plate: 170 x 260mm (6¾ x 10¼"). Staining and creasing. £190

A band of mounted soldiers race through a gate with spears. By German impressionist artist Hans Meid (1883-1957).

Stock: 48041

**117. A Sergeant of Infantry.**

H. Hunbury Esq.r del.t. F.D. Soirson sculp.t. London, Published Sept.r 25, 1791 by Tho.s Macklin, Poets Gallery, Fleet Street.

Stipple. Sheet 415 x 290mm (16¼ x 11½"). Trimmed to plate. Very slight time staining. £190

Full-length portait in profile of a sergeant in dress uniform.

Stock: 48132

**118. Life-Guardsman.**

H. Hunbury Esq.r del.t. F.D. Soirson sculp.t. London, Published July 20, 1791 by Tho.s Macklin, Poets Gallery, Fleet Street.

Stipple. Sheet 415 x 290mm (16¼ x 11½"). Trimmed to plate. Slight stain bottom left. £190

Full-length portait of a guardsman standing in uniform. Stock: 48133

119. **Madras Cavalry & Horse Artillery. Officers in Undress. R. Ackermann's Costumes of the British Army. No. 12.**

Drawn by H. Martens, from a Sketch by Capt.n Fred.c Ainslie, 21st Fusiliers. Engraved by J. Harris. London, Published Jan'y 20th 1846, by Rudolph Ackermann, at his Eclipse Sporting Gallery, 101, Regent Street. Coloured aquatint. Plate: 380 x 280mm (15 x 11").

Repaired tear in top right edge into printed area. Bit messy on top left. £190

Three European officers stand in conversation, behind them stands a line of Indian soldiers.

Stock: 47845



120. **[Battle of Arcis-sur-Aube] Campagne de France (21 Mars 1814.)**

Peint par E. de Lansac. Gravé par Jazet. Imprimerie de Goupil et Vibert. Paris, Publié par Goupil & Vibert, Boulevard Montmatre, 15, & rue de Lanery, 7 et chez Bulla et Delarue, Succ.rs d'Aumont, rue J.J. Rousseau, 10.

Aquatint. 560 x 660mm (22 x 26"), with very large margins. Creasing on top margin. £360

A romanticised scene from the first day of the Battle of Arcis-sur-Aube (the 20th of March not the 21st as the title), in which the French army faced a vastly superior army of Austrians, Russians and Germans. When a howitzer shell landed sparking on the ground in front of the Old Guard, their line threatened to break.

Napoleon rode his grey over the shell, so when it exploded it took the brunt of the blast. Although the horse was killed Napoleon was unscathed; he mounted another horse and continued to manage the battle which, against the odds, he won. However he could not capitalise on the victory and, after one more battle, he was forced to abdicate.

Stock: 47434

121. **Recollections of the Emperor Napoleon, during the first three years of his captivity on the island of St. Helena: including the time of his residence at her father's house, "The Briars". By Mrs. Abell.**

London: John Murray, Albemarle Street. 1844.

First edition. 8vo, publisher's cloth, gilt-illustrated on front board, blind stamp illustration on back board; illus. title, pp. xii + 244 + 16 (publisher's ads); lithographic frontispiece and five wood-engraved plates, as called for on the 'directions' slip. Spine faded,

inner hinges strained, frontis. loose, some foxing throughout. £190

The remarkable story of the friendship between Napoleon and thirteen-years old Lucia Elizabeth "Betsy" Balcombe (1802-71), daughter of the Superintendent of Public Sales for the East India Company on St Helena and owner of 'The Briars', Napoleon's residence before Longwood was ready. She helped him learn English and kept him amused in exile and he allowed her to call him 'Boney'. Their relationship caused the governor much consternation: he suspected her of smuggling secret messages out of Longwood House.

In 1818 the family left St Helena (possibly recalled because of this friendship) and Betsy married Edward Abell in 1821.

Stock: 48148

122. **Allégorie. Relative à Buonaparte Général des Armées Française a &c. &c. dans l'expédition contre l'Angleterre. Dédiée au Directoire par V.M. Picot.**

P. (Picot?) Inv.t V.M. Picot Sculp. A Paris chez V.M. Picot Rue des Postes No. 25. à l'Estrapade. [n.d. c. 1800]

Rare stipple. Platemark 412 x 546mm (16¼ x 21½"). Restored nicks and tears to edges; two repaired holes upper left. Unidentified collector's stamp verso. £380 Allegory either responding to or forecasting victories for Napoleon against the British. A portrait of the young Napoleon (around the time of his Italian campaign) is carried aloft by angels looking down on Envy in chains.

Engraving by Victor Marie Picot (1744-1802), printmaker who spent nearly thirty years in England running a print-selling business in St. Martin's Lane. In 1790 he returned to France and set up business in Abbeville and then Paris. This large patriotic engraving is a departure from the gentle female figures in classical dress that dominated his production while in partnership with Delattre in London.

Stock: 48005

123. **[Napoleon escaping from either Elba or Saint Helena, with titlepage to 'Vie secrète de Napoléon Bonaparte']**

[Anon., 1817]

Engraving, sheet 130 x 210mm (5 x 8¼"), with separate title page. £120

Hyperbolic, propagandising and partly allegorical depiction of Napoleon escaping, published while Napoleon was exiled on Saint Helena in a volume about his life. Offered with title page from the book.

Stock: 44489

124. **[The Shade of Napoleon visiting his Tomb] Napoleon auf seinem Grabe wandelnd**

gez u gedr. im lith. Institute v. R. Brockhoff in Hildesheim [...] bei Gebr. Geveke in Hildesheim [c.1830]

Rare lithograph. sheet 165 x 200mm (6½ x 8"). Glued to backing sheet at corners. £160

The trunks of two willow trees, together with their branches and other foliage, form the outline profile of Napoleon Bonaparte (1769 - 1821), beside a simple moonlit grave on the Atlantic island of Saint Helena. This is one of several puzzle-type prints on the same theme published in the aftermath of Napoleon's death, although this particular version, published in Germany, is amongst the more unusual variations.  
Stock: 47334

125. **[The Bear Pit at the Zoological Garden.]**  
Mezel. Verlag v. Carl Meder in Berlin. Druck v. Korn bei L. Sachse & Co. Berlin. [n.d., c.1851].  
Lithograph, scarce. Printed area: 255 x 195mm (10 x 7¾"), with very large margins. Marking in margins.  
£230

A view from the base of a bear pit looking up to the spectators. A work by German Realist artist Adolph Menzel (1815-1905). Plate 6 of the series 'Versuche auf Stein mit Pinsel und Schabeisen' (Experiments on stone with brush and scraper), in which Menzel reached the summit of his achievement as a lithographer. Menzel drew directly on the stone with a brush, in ink and chalk. He first covered the grainy surface of the stone with a thin wash of lithographic ink and then scratched out forms and light areas with a scraper. *Provenance: Edge Hall Library, Cheshire*  
Stock: 47358

126. **[Figures Riding and Elephant.]**  
Printed by Spencer, Leicester. [n.d., c.1840.]  
Wood engraving laid on gilt decorated card. Card: 75 x 115mm (3 x 4½"). Marking, staining and laid on album sheet. £50  
A scene showing figures in Indian dress riding on and elephant.  
Stock: 48212

127. **[Giraffes.]**  
[n.d., c.1840.]  
Hand-coloured lithograph, rare. Sheet: 305 x 240mm (12 x 9½"). Trimmed. Staining at corners. £160  
A scene with giraffes and antelopes.  
Stock: 48044

128. **[Monkey Dressed as a Sailor Petting a Sheep.]**  
R. Proks [?] Fecit. [n.d., c.1830.]  
Watercolour. Sheet: 170 x 220mm (6¾ x 8¾"). £420  
A scene set on the deck of a ship in which a monkey, dressed as a sailor, is shown stroking the nose of a sheep. He is standing on box with captured birds. The words 'Natural History' is painted along a timber plank. Manuscript on verso states 'Caught at a glimpse A scene at sea on board Brig. Collingwood Jacko's Judgment in ye [?] By RP'.  
Stock: 48230

129. **[A bull.]**  
[Published by Lemercier in Paris?, c.1850.]  
Lithograph with hand colour, finished with gum arabic. Sheet 500 x 635mm (19¾ x 25"). Trimmed to image, some minor spotting. £320

A large plate of a bull standing in a field, other cows behind.  
Stock: 48187

130. **[A cow.]**  
[Published by Lemercier in Paris?, c.1850.]  
Lithograph with hand colour, finished with gum arabic. Sheet 500 x 635mm (19¾ x 25"). Trimmed to image, some minor spotting. £320  
A large plate of a cow standing in by a river.  
Stock: 48188



131. **Bison. Origin of the Ox Species.**  
Published March 1, 1814 by G. Garrard London.  
Hand-coloured engraving, very fine first issue. 370 x 480mm (14½ x 19"), very large margins, watermarked 'J Whatman 1810'. £360  
George Garrard (1760 - 1826) was an animal painter who turned his attention to the making of casts and models of many subjects, but mainly of domestic animals. He was sponsored by the fifth Duke of Bedford, who was the first president of the Smithfield Club (founded 1798), and by the third Earl of Egremont, as well as by other members of the Board of Agriculture. Garrard called his house in Hanover Square, London, 'The Agricultural Museum,' and from there he sold his paintings, engraving and models. Issued with original colour like this, Garrard's Cows cost 5 shillings each.  
Stock: 48194

132. **[Ram stood before a flock of sheep]**  
F. Barlow delin. P. Tempest ex. [c.1690] Bit later Etching, 18th century watermark; sheet 105 x 150mm (4 x 6"). Small margins. £65  
Etching after Francis Barlow (probably by Jan Griffier), from one of the sets of designs after Barlow published by Pierce Tempest between 1680 and 1694. Barlow (c.1626-1704) was one of the finest English printmakers of the seventeenth century, whose work included illustration, political satire, natural history plates and playing cards.  
Stock: 47677

133. **Tippoo [in pencil].**  
F.H. Townsend. 1915.  
Etching, signed in pencil by the artist. 120 x 180mm (4¾ x 7"). £180

A black cat lounging on a carpet before an open fire. Frederick Henry Townsend was an illustrator for the Illustrated London News before becoming the first art editor of Punch magazine. Guichard writes: 'His etchings are rare and, what is rarer still, they are able to produce instant laughter... If Townsend's etchings were more plentiful, he would undoubtedly take his place among the masters of humour'. *Guichard: British Etchers, p.64.*  
 Stock: 48131



134. **Passiflora Caerulea. The Blue Passion Flower. To Illustrate the Word Genus.**  
 T. Bishop Pinx.t. J. Caldwell Sculp.t. London.  
 Published as the Act Directs for Dr Thornton May 10th 1794.  
 Aquatint and etching, scarce, printed in colours and hand finished. 390 x 260mm (15¼ x 10¼"), with large margins. £260  
 An illustration of a cutting of a Blue Passion Flower and a fruit, published by Dr Robert Thornton. However this is not the famous 'Temple of Flora' illustration (also engraved by Caldwell) but an earlier plate with a plain brown aquatint background, more in the style of the Brookshaw 'Pomona Britannica'.  
 Stock: 47430

135. **Descriptive Sketch of the Three Prints of the Storming of Seringapatam.**  
 [after Robert Ker Porter.] London, Published Jan.y 1. 1802, by John P Thompson G.t Newport Street.  
 Etched key plate. 390 x 545mm (15½ x 17½"), paper watermarked 1809, with very large margins £360  
 A scarce key plate of 45 details from Vendramini's three engravings after paintings by Robert Ker Porter. Underneath is an etched description in English and French.  
 Stock: 47425

136. **The British Roses. These Roses contain the Portraits in profile, of His Majesty. H.R.H. the Regent. Lord Nelson. the Duke of Wellington. Mr. Pitt, and Castlereagh.**  
 Edw.d Orme inv.t. I.H. Clark sculp.t. [London: Orme? c.1814.]  
 Aquatint printed in colours and hand finished. Sheet 250 x 165mm (9¾ x 6½"). Trimmed within plate, repaired tear. £130  
 A rare puzzle portrait, with the profiles of George III, the Prince Regent, Nelson, Wellington, William Pitt the Younger and Lord Castlereagh hidden in the leaves and petals. It is likely that this print was a celebration of peace in 1814, the year that Wellington was made a Duke and Castlereagh was head of the British delegation at the Congress of Vienna.  
 Stock: 40348

137. **G. W. Transparencies. Midnight Mass.**  
 London: Published by Reeves and Sons, Cheapside and W. Morgan, 64, Hatton Garden; T. Fisher, 1, Hanway Street, Oxford Street; J. Reynold, 174, Strand; and E. Wilson, Jun. 16, King William Street, City. [n.d., c.1840.]  
 Coloured lithograph, trimmed and laid on card with title label, backed with tissue, as issued. Sheet: 290 x 235mm (11½ x 9¼"). £110  
 A view which changes when held to light. A group of bishops and priests process into a large cathedral.  
 Stock: 48069

138. **Transparent Views Pirate's Cave.**  
 London: Published by Reeves and Sons, Cheapside and W. Morgan, 25, Bartlett's Buildings, Holborn. [n.d., c.1840.]  
 Coloured lithograph, trimmed and laid on card with title label, backed with tissue, as issued. Sheet: 290 x 235mm (11½ x 9¼"). £220  
 A view which changes when held to light. A group of pirates rest in a cave by a fire.  
 Stock: 48068

139. **Spooner's Protean Views No.16. The London Mail obstructed by a Snowdrift changing to a Scene in Autumn with a Fox Chase in the Distance.**  
 London, W. Spooner, 377 Strand. [n.d., c.1840.]  
 Coloured lithograph, trimmed and laid on card with title label, backed with tissue, as issued. Sheet: 225 x 285mm (9 x 11¼"). Staining. £180  
 A scene which changes when held to the light.  
 Stock: 48066

140. **Spooner's Protean Views No.4. Destruction of a Swiss Village by an Avalanche. The Village is seen by Moonlight, the inhabitants, by the lights gleaming from the casements & reflected on the Lake are not yet retired to their beds. The Morning dawn brings to the destruction of the Night an Avalanche has buried in its fall the village**

**leaving but the Spire of the Church and the Turret of the castle to mark its situation.**

London, W. Spooner, 377 Strand. [n.d., c.1840.]  
Coloured lithograph, trimmed and laid on card with title label, backed with tissue, as issued. Sheet: 225 x 285mm (9 x 11¼"). £240  
A scene which changes when held to the light.  
Stock: 48067

**141. Porphire Philosophe ne d'une Illustre famille de la Ville de Tyr.**

Suite de Desrochers. A Paris chez Petit rue S. Jacques pres les Mathurins.  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £75  
A half-length portrait of Greek philosopher Porphyry who was born in Tyre during the Roman Empire, famous for his 15-book 'Against the Christians', which disputed how events were recorded in both the Old and New Testaments of the Bible. For example he argued that the Book of Daniel was written after the events that were 'prophesised' in the account.  
From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48259

**142. M.e E.de Pourchot. Licentié en Droit, Sindie et Ancien Recteur de l'Université de Paris. Professeur enmerite de Philosophie; né pres d'Auxerre en Bourgogne.**

Gravé par E. Desrochers. Apparait pinxit. [n.d., c.1750.]  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £140  
A half-length portrait set in an oval of Edmond Pourchot (1651-1734) a professor who advocated Cartesianism and who served as the vice chancellor of the University of Paris, with spheres & globes in corners. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48260

**143. E. Jahandier Desrochers. Graveur du Roi et de son Academies de Peinture et Sculpture né à Lyon. Il fut gratifié de sa Majesté Imperiale d'une Médaille d'or en 1723 et d'une Prince de Hesse d'Amrstadt en 1726.**

Desrochers sc ipse sculp 1727.  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £85  
A portrait of the engraver Étienne-Jehandier Desrochers holding a volume (1668-1741) from his own series of small engravings.  
Stock: 48267



**144. Joseph Wright Esqr. From a Picture painted by himself in the possession of James Cade Esq.r.**

Engraved by Jas Ward Painter and Engraver to H.R.H. the Prince of Wales. London. Published by Mess.rs Colnaghi & Co. Cockspur Street, Charing Cross. Feb.y 1 1807.  
Mezzotint, fine 380 x 280mm (15 x 11"), with very large margins. £420  
Self-portrait of artist Joseph Wright (1734-1797)  
*Frankau:82.iii/CS:36.iii.*  
Stock: 48130

**145. [George Thomas Keppel, sixth earl of Albemarle.] The Author in his Travelling Costume.**

Drawn from the Life by Henry Meyer. Published 1827, by Henry Colburn, New Burlington Street.  
Etching with hand-colouring, sheet 185 x 115mm (7¼ x 4½"). Slight marking. £95  
George Thomas Keppel, sixth earl of Albermarle (1799-1891), army officer. As a young officer Keppel served in India, and in 1823 he obtained leave to return overland to England. Keppel's travels, which took him via Babylon, Tehran, Baku, Astrakhan, Moscow and St Petersburg (then a rare feat), provided the material for books including 'Personal Narrative of Travels in Babylonia, Assyria, Media, and Scythia, in the year 1824' (1827). This portrait of Keppel is the frontispiece to that book.  
Stock: 47415

**146. [Maria Louise Ramé] Ouida. The Whitehall Review. 5th October 1878.**

Lithograph. Sheet. 390 x 265mm (15½ x 10½"). £70  
Sketch portrait of Maria Louise Ramé (1839-1908), author of over 40 novels written under the pseudonym 'Ouida', pictured with three dogs including a Maltese Terrier.

Her most famous novel was 'A Dog of Flanders' written in 1872, regarded as a children's classic in the Far East. It was only translated into Dutch in 1987, published to help the Belgians cope with the flood of Japanese fans visiting the locations in the book, including Antwerp Cathedral.

Stock: 48127

**147. Her Most Excellent Majesty Caroline, Queen of Great Britain France and Ireland. &c. &c. &c.**

G. Kneller Eques Baron.tus pinxit. Geo: Vertue Sculpsit 1727. [c.1727.]

Engraving. Sheet 460 x 355mm (18 x 13¾"). Trimmed to plate. £260

Portrait Caroline of Brandenburg-Ansbach, queen of George II (1683-1737) in an oval. This engraving was first published in 1724, when Caroline was Princess of Wales; for this state the title has been updated and the Prince of Wales's feathers in the border replaced with a crown. *Alexander: 416*

Stock: 48144



**148. Elisabeth D.G. Angliæ Franciæ et Hiberniæ Virginæ Regina.**

CVS [monogram of Christoffel van Sichem] Scul et ex. [Arnhem: Jan Jansson, 1614.]

Engraving. 190 x 145mm (7½ x 5¾"). £320

A full-length portrait of Elizabeth I, holding orb and sceptre before a table with a closed book and her coat of arms on a tapestry. In the background is a coastal landscape with town and ship.

This is one of a series of eleven portraits by van Sichem (1546-1624), originally published with woodcut borders and Dutch letterpress, c.1603. This example, with 'fol. 662' added top right, comes from Emanuel van Meteren's 'Eigentlich und vollkommene Historische beschreibung des Niederlendischen Krieges'.

Stock: 48204

**149. Elizabeth Reine d'Angleterre fille d'Henry VIII et d'Anne de Boulen elle naquit le 87bre 1533 et mouruit le 3 avril de l'annee 1603 apres avoir regne 40 ans.**

a Paris chez E. Desrochers rue du Foin pres la rue S.t Jacques. [n.d., c.1750.]

Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £70

A portrait of Queen Elizabeth I (1533-1603). From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).

Stock: 48262

**150. The Royal Family.**

Printed and Sold as the Act directs June 20th 1784 by E. Tringham, No. 36 Hosier Lane, West Smithfield.

Engraving, scarce, platemark 175 x 250mm (7 x 9¾"), with large margins. Slight stain on left. £160

George III, Queen Charlotte and their issue, three of whom are looking at a globe.

Stock: 47639

**151. Equestrian Statue of George 3rd.**

W. & J.O. Clerk, lithog. 202 High Holborn. Published by T. Pewtress, 67 Newington Causeway & Ackermann & Co. 96 Strand. [n.d., c.1835.]

A rare hand-coloured lithograph. Sheet: 340 x 245mm (13½ x 9¾") very large margins. Paper tone. Tear in top left corner. £130

A view of the equestrian statue of George III at the end of the Long Walk in Windsor Great Park. The statue was commissioned by George IV and erected in 1831.

Stock: 48249

**152. Henri VIII. Roy d'Angleterre il succeda a son Pere Henri VII l'an 1509. il se declara chef de l'Eglise Anglieant mourut en 1547 âgé de 57 ans.**

Se vend a Paris chez E. Desrochers rue du soin pres la rue S.t Jacques. [n.d., c.1750.]

Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £70

A portrait of English Tudor king Henry VIII with a quizzical gaze (1509-1547). From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).

Stock: 48261

**153. Jacque 2 Roy D'Angleterre D'Ecosse et D'Irlande Né Le 24 Octobre 1633 Couronné le 9 May 1683 et Décédé le 16 Septembre 1701.**

N. de Larg.e P. gravé par E. Desrochers er se vend chez luy a Paris rue S.t Jacques au Mecenar. [n.d., c.1750.]

Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £70

A portrait of Stuart king James II (1633-1701), after being overthrown in 1689 James fled to France where he was supported by the King of France. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).

Stock: 48263

154. **Marie Eleonor Deste Reine D'Angleterre Ep.se de Iacque 2 Fille D'Alphonse IV Duc de Modene et de Lavre Martinozzi Née le 21 Novembre 1658.**

Larfilliere P. Gravé par E. Desrochers et se vend chés luy a Paris rue S.t Jacques au Mecenas.  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £70  
A portrait of Mary of Modena (1658-1718), second wife of James II of England. Exiled to France following the overthrowing of her husband in 1689 she was called the "Queen over the Water" by her husband's Jacobite supporters. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48264

155. **Iacques Troisieme Roy d'Angleterre d'Ecosse et D'Irlande.**

Vanschuppe P. Gravé par E. Desrochers et se vend ches lui Aparis rues au Mecenas. [n.d., c.1750.]  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £120  
A portrait of James Francis Edward Stuart (1688-1766) son of the deposed King James II and Mary of Modena. Known as the 'Old Pretender', he led the unsuccessful Jacobite rising of 1715 and, following his death, his son Charles Edward Stuart (the 'Young Pretender') continued his claim.  
From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48265

156. **Louise Marie Stuart Princess d'Angleterre Fille du Roy Iacque et de Marie Eleonor d'Este Néé le 28 Iuin 1692.**

Larfilliere P. Gravé par E. Desrochrs et se vend chez luy rue St. Jacques ac Mecenas a Paris.  
Engraving. Plate: 155 x 105mm (6 x 4"), with large margins. £110  
A portrait of Louisa Maria Stuart (1692-1712) daughter of deposed King James II and Mary of Modena. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48266

157. **Hebe.**

Drawn by Huet Villiers, Miniature Painter to their Royal Highnesses the Duke & Duchess of York.  
Engraved by H. Cardon, Street Noel Square. London  
Published April 1st 1817 by Walk, 37 Oxford Street.  
Colour-printed stipple. Plate: 540 x 380mm (21¼ x 15"). Trimmed to plate on lower edge. Cracked along plate on left & right bottom. £260  
A portrait of Hebe the Greek goddess of Youth.  
Stock: 48097



158. **The Hon. Sir Rich.d Perrott Bar.t. "Be thou as chaste as Ice, as pure as Snow, thou shalt not escape Calumny." Hamlet.**

Val. Green, ad vivum delin.t et fecit, et excudit. Printed for V. Green, Salisbury Street, Strand, London. ~  
Published July 23.d 1770.  
Scarce mezzotint. 330 x 227mm (13 x 9"). £230  
A portrait of Sir Richard Perrott (c.1716-96), '2nd Baronet, soldier and diplomat'. According to his own account of his life, reproduced in Burke's Peerage, he attended the Duke of Cumberland at Culloden in 1745 before entering the service of Frederick the Great of Prussia, for whom he fought in the Seven Years' War, becoming Fredrick's Lord High Admiral. He also came to the attention of Louis XV, who made him a baron. Back in England in 1767 he received a warrant confirming his baronetcy and in 1770, after bringing to George III a 'Loyal Flint Address' during the Wilkes Riots of 1770, received a letter of thanks and a medal, which he is wearing in this portrait. Vengeful rioters then ransacked his house in Park Lane, after which he departed for a trip to Italy.  
However, according to a lengthy article in the "The Herald and Genealogist" of 1874, Perrott was a fraudster, the son of 'a decayed distiller of Mardol, in Shrewsbury'. Impersonating foreign dignitaries, he married and dumped a series of heiresses, using their money to finance other frauds. His house in Park Lane did not fall victim to rioters but bailiffs representing the tradesmen who furnished it, after which he decided it was better to disappear. *Whitman: 15: ii of ii. CS: 101: ii of ii. Ex: Collection of The Hon. C. Lennox-Boyd.*  
Stock: 14799

159. **Geo.e Weston.**

Pub: by W. Turner, Snow Hill, Aug; 8.th 1782.  
Engraving, rare. Plate: 140 x 90mm (5½ x 3½") large margins. Creasing. £65  
A portrait of highwayman George Weston shown holding a pistol. George Weston and his brother Joseph were executed at Tyburn after a long career in crime which included fraud, forgery, theft and horse stealing though their most famous crime was the robbing of a Royal Mail coach which was carrying about £10,000.  
Stock: 48224

160. **The Choice. In the choice of a Husband I'll tell you my plan...**

Painted by W. Ward. Engraved by W. Ward. London, Publish'd July 25.th 1787 by W. Dickinson Engraved Bond Street.  
Stipple with hand-colour. Sheet: 240 x 200mm (9½ x 8"). Trimmed. Slight crease. £220  
A portrait of a young woman in a large hat shown sitting at a desk and reading a letter.  
Stock: 48176

161. **The Shepherd.**

T. Worlidge Del.t. J. Spilsbury fec. Publish'd Dec. 29 1774 by W. Ryland London.  
Stipple, printed in sanguine. Plate: 150 x 110mm (6 x 4¼") very large margins. £140  
A portrait of a shepherd after Thomas Worlidge.  
Stock: 48179

162. **[Woman Wearing a Diadem.] 110.**

[Thomas Worlidge.] T.W. 1760.  
Etching. Blindstamp. Plate: 50 x 50mm (2 x 2") very large margins. £50  
A portrait of a young woman. Portrait study by Thomas Worlidge Senior (1700 - 1766), 'the English Rembrandt' and a pupil of Alessandro Maria Grimaldi, whose daughter Arabella he married. The '110' in the top left corner corresponds with a catalogue of prints produced by Worlidge's widow Mary in 1767 along with reissued prints.  
Stock: 48218

163. **George Stephenson, Esq.r Standing on Chat-Moss.**

Painted by John Lucas. Engraved by T.L. Atkinson. London Published May 23rd 1849, by Henry Graves & Comp.y Printersellers in Ordinary to Her Majesty, & H.R.H. Prince Albert, 6 Pall Mall.  
Mezzotint. 810 x 515mm (32 x 20"). Staining in margins. £480  
Full-length portrait of George Stephenson (1781-1848), standing on the bog that threatened the completion of the Liverpool and Manchester Railway. After attempts to dump spoil failed when it dissipated, Stephenson took advice from East Anglian marshland specialist Robert Stannard, and created a bed of bound heather and branches topped with tar and covered with rubble stone that could "float" over the moss.



This revolutionaty solution can be seen behind Stephenson in this portrait.  
Stock: 48185

164. **Shackleton's Last Antarctic Expedition. Southward on the "Quest". "Farewell".**

[n.d., c.1922.]  
Photogravure. Sheet: 280 x 350mm (11 x 13¾"). Creasing. £120  
An illustration from "Scala Souvenir" c 1922, a set of eight illustrations of Shackleton and his last polar expedition. Sir Ernest Henry Shackleton (1874-1922) is shown waving farewell from aboard "Quest", Shackleton's last expedition left England on 4th January 1921 and he died of a heart attack 5th January 1922 in South Georgia.  
Stock: 48238

165. **Mr Edward Bright late of Maldon in the County of Essex Aged 29 Years He was an eminent Shopkeeper of that Town & suppos'd to be the largest Man living or perhaps that ever lived in this Island [...]**

[Printed for Carington Bowles, at No.69 in St. Pauls Church Yard, London] [c.1750]  
Rare etching. Sheet 315 x 190mm (12½ x 7¾"). Trimmed to image; title and text below image has been cut into six sections and collaged onto image, obscuring publication line lower right; glued to backing sheet. £140  
Edward Bright, a grocer from Maldon, Essex, famed for his corpulence. Amongst other men of the 18th century also famous for their weight, Bright, at 42 stone, far exceeded John Love of Weymouth (d.1793, 26 stone) but was still far from the weight of the most famous, Daniel Lambert of Leicester (1770-1809, 52¾

stone). An American contemporary, Miles Darden, outweighed even Lambert at 71 stone. The text to this print describes how in 1750 two men bet on whether five adult men could fit into Bright's waistcoat without damaging it. A related print published by Bowles (BM Satires 3084) depicts this scene, with no less than seven men fastened inside the waistcoat! *For another portrait of Bright see ref.41178.*  
 Stock: 47335

**166. Mr Edw.d Bright, late of Maldon in Essex. Who died Nov.r 10. 1750 Aged 29 Years. He weighed 43 Stone and ½ (14lb to the Stone) which is 5 hundred & quater 21 pounds.** Thornton sculp. [n.d., c.1760.]  
 Engraving. Sheet: 170 x 110mm (6¾ x 4¼"). Trimmed.  
 £50

A portrait of Edward Bright, a grocer from Maldon, Essex, famed for his corpulence. Amongst other men of the 18th century also famous for their weight, Bright, at 42 stone, far exceeded John Love of Weymouth (d.1793, 26 stone) but was still far from the weight of the most famous, Daniel Lambert of Leicester (1770-1809, 52¾ stone). After a painting by David Ogborne.  
 Stock: 48232

**167. Mr. Lambert.**  
 [n.d., c.1809.]  
 Engraving. Sheet: 200 x 125mm (8 x 5"). Trimmed, laid on card. £75  
 A seated portrait of Daniel Lambert (1770-1809), obese Keeper of Leicester gaol, who moved to London in 1806 and charged visitors one shilling to see his corpulent figure.  
 Stock: 48234

**168. Private Sealy, E troop, 11.th Hussars, and the Horse he Rode at the Balaklava Charge.**  
 [n.d., c.1855.]  
 Coloured lithograph, fine Sheet: 290 x 475mm (11½ x 18¾"), with large margins. Tears in edges. £160  
 A portrait of Private Sealy and his horse, who participated at the charge made famous by Alfred Lord Tennyson's 'Charge of the Light Brigade', at the Battle of Balaclava on 25th October 1854.  
 Stock: 47506

**169. Arcange Correlli. Musicien un des plus Celebre pour les Pieces de Violin que l'Italie aye eut né a Fusignari en Boulonois Mort a Rome vers l'an 1714.**  
 Se vend Paris chez E. Desrochers rue du Foin pres la rue S. Jacques.  
 Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £130  
 A portrait of Baroque violinist and composer Arcangelo Correlli (1653-1713). From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
 Stock: 48268

**170. Jenny Lind.**  
 Baxters Patent Oil Painting 11, Northampton Square. 11 & 12 Northampton Square. Printed in Oil Colours by Baxter Inventor & Patentee. [n.d., c.1850.]  
 Baxter print. Sheet: 140 x 100mm (5½ x 4"). Laid on original card with Baxter stamp, marking. £95  
 Johanna Maria (Jenny) Lind (1820-1887) was a singer, born and trained in Sweden. Her exquisite voice, allied with rare qualities of character, aroused intense enthusiasm in British audiences, following her debut in 1847. She became famous after her performance in *Der Freischutz* in Sweden in 1838, and then she was in great demand all over Europe. In England she was appointed a professor of singing at the Royal College of Music.  
 Stock: 48222



**171. Jean-Chrysostôme--Wolfgang-Théophile-Amédée Mozart. Né à Salzbourg, le 27 Janvier 1756, Mort a Vienne, en Autriche le 5 Décembre 1792.**  
 A Paris chez Imbault, M.d de Musique de leurs Majestés JJ et R.R. et Musicien de leur Chapelle, Rue St. Honoré No. 125, près celle des Poulies. Et Péristyle du Théâtre de l'Opéra Comique Impérial Rue Favart No 461. [c.1810]  
 Stipple, very scarce; sheet 280 x 230mm (11 x 9"). Trimmed to platemark top and bottom £450  
 Fine profile portrait of Wolfgang Amaedus Mozart (1756-1791), published as the frontispiece to 'Oeuvres choisies de Jean-Chrysostôme Wolfgang Théophile Amédée Mozart' published by Janet et Cotelte, Mds. de Musique ordinaires du Roi et de la Famille Royale. Probably derived from the profile portrait by Friedrich Wilhelm Schmidt which was the source of several engravings (of which this is one of the earlier and more interesting).  
 Stock: 48006

172. **[Paganini.]**

[H. Dawe sculp.] [Published for the proprietor by T. Bird Cranbourne Street.]

Mezzotint. Sheet: 145 x 110mm (5¾ x 4¼"). Trimmed to image. £50

Niccolo Paganini (1782-1840) was an Italian violinist, violist, guitarist and composer. He was one of the most celebrated violin virtuosos of his time, and left his mark as one of the pillars of modern violin technique.

Stock: 48228

173. **[Sir Charles Saxton Bart.]**

J. Northcote pinx.t. S.W. Reynolds sculp.t. London Pub.d Jan: 4, 1795 by A. Molteno Printseller to the Duchess of York, No.76 S.t James's Street.

Mezzotint. Plate: 410 x 320mm (16 x 12½") very large margins. £240

A portrait of Royal navy officer Sir Charles Saxton Bart. (1732- 1808) who served in the War of Austrian Succession, the American War of Independence, the French Revolutionary Wars and the Napoleonic Wars. *Whitman 258.*

Stock: 48241

174. **Edmund Burke Esq.r.**

Sir Joshua Reynolds pinxit. James Watson fecit. London: Printed for J. Watson, in Queen Ann Street, near Titchfield Street, Oxford Road. Publish'd as the Act directs, 20 June 1770.

Mezzotint. 380 x 280mm (15 x 11"). Small margins. Slight horizontal crease. £260

Edmund Burke (1729 - 1797), an Anglo-Irish statesman known as 'The British Cicero', described by Churchill as 'perhaps the greatest man that Ireland has produced'. *CS 20, state ii of iv, published state, Goodwin: 69 II.*

Stock: 48154

175. **[John Wilson Croker.]**

[Engraved by George Clint after William Owen.] [n.d., c.1830.]

Mezzotint. Proof before letters. Plate: 355 x 250mm (14 x 9¾") large margins. Slight horizontal crease. £140

A half-length portrait of politician and writer John Wilson Croker (1780-1857) who served as Secretary of the Admiralty and was a founding member of the Athenaeum Club.

Stock: 48248

176. **Thomas Lord Bishop of Rochester & Thomas Spratt A.M. Archdeacon of Rochester.**

M. Dahll pinx. I. Smith fec. et ex. 1712 bit later.

Mezzotint. Plate: 300 x 365mm (11¾ x 14¼") large margins. £70

A double portrait of Thomas Spratt, Bishop of Rochester (1635-1713), shown on the right and his son Thomas Spratt, Archdeacon of Rochester (1679-1720). *CS 243.*

Stock: 48243



177. **To George Aufrere Esq.re this Plate of St John in the Wilderness is dedicated by his obliged humble Servants, Colnaghi & Co.**

Painted by Raphael. Engraved by I. Vendramini. London Publish'd Oct.r 15.th 1795 by Colnaghi & Co. Pall Mall.

Colour-printed stipple, very fine Plate: 445 x 330mm (17½ x 13") large margins. £280

A portrait of St John the Baptist as a young boy in the desert. The original oil from which this is taken is now housed in the Uffizi, Florence.

Stock: 48096

178. **St. Luke.**

A. Walker Sculp. [c.1790]

Engraving, platemark 200 x 150mm (8 x 6") very large margins. £80

St. Luke writing at his desk with a cow looking on.

Stock: 47989

179. **Thomas Denman, M.D.**

Abbot Pinxit. Skelton Sculpsit. [n.d., c.1792.]

Engraving, rare. Plate: 370 x 300mm (14½ x 11¾"), with large margins. £180

A half-length portrait of Dr Thomas Denman, an obstetrician from Aberdeen (1733-1815) after Lemuel Francis Abbott. *Wellcome: 790-1*

Stock: 48254

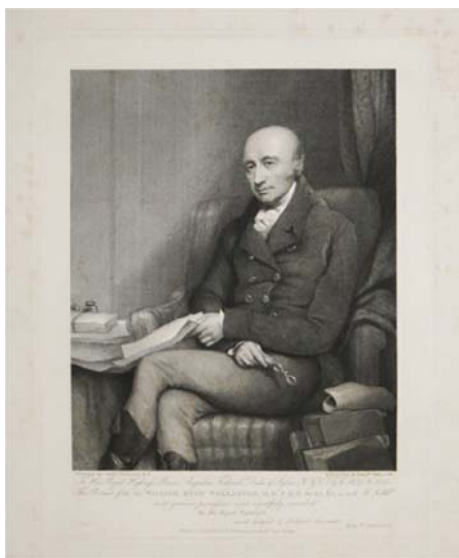
180. **Thomas Glass, M.D. And Fellow of the Royal Society of Medicine at Paris. From the original Painting at the Devon and Exeter Hospital, presented by the Medical Faculty of Exeter [...]**

J. Opie R.A. pinx.t [...] E.A. Ezekiel del & sculp.

Exeter: Published March 20, 1788, by E.A. Ezekiel, Engraver & Jeweller, Fore Street.

Stipple, scarce, sheet 450 x 305mm (17¾ x 12").  
Trimmed inside platemark; nicks to edges; wormholes lower left. £260  
Thomas Glass (1709-86), physician and medical writer. This unusual portrait was engraved and published by Ezekiel Adam Ezekiel, a jeweller and publisher based in Exeter, the same town in which Glass lived and worked. Glass became a physician of the Devon and Exeter Hospital on its foundation (the hospital has moved, but the original building on Southernhay Street still exists and has been converted into residential housing with the name of Dean Clarke House). In 1783 the hospital was presented with the portrait by John Opie from which this engraving derives. Opie's portrait is still owned by the hospital. *Wellcome 1137.1.*  
Stock: 47981

181. **Portrait of Mr. Murphy, From a Painting by J. Warburton, Esq. [Facsimilie Signature.]**  
Wood engraving. Sheet: 190 x 125mm (7½ x 5").  
Creasing and staining. £75  
A portrait of a seated man, on the floor around him are scientific apparatus and books, including a globe and telescope.  
Stock: 48167



182. **To His Royal Highness Prince Augustus Frederick Duke of Sussex, K.G. & T.G.C.H. &c. &c. &c. This Portrait of the late William Hyde Wollaston, M.D. F.R.S. &c. &c. is with H.R.H.'s most gracious permission most respectfully inscribed By His Royal Highness's most dutiful & obedient Servant Will.m Skelton.**  
Painted by John Jackson, R.A. Engraved by Will.m Skelton. Published Nov.r 18.th 1830 by W. Skelton, 1 Stafford Place, Pimlico.  
Rare engraving on chine collé. Plate: 355 x 275mm (14 x 11"), with very large margins. Foxing on margins. £260  
A seated portrait of English chemist and physicist William Hyde Wollaston (1766-1828) who discovered palladium and rhodium.  
Stock: 48255

183. **Beauties of the British Court. The Queen of England & Her Attendant Ladies. No.19.**  
[n.d., c.1845.]  
Lithograph. Sheet: 270 x 205mm (10½ x 8"). Paper tone on edges. £50  
A group portrait of Queen Victoria and her ladies in waiting. The other women portrayed are the Hon. Henrietta Anson, the Hon. Matilda Paget, Lady Eleanor Stanley, Lady Caroline Cocks, Countess of Charlemont and the Duchess of Buccleugh.  
Stock: 48226

184. **[Frances Anne Crewe.]**  
Painted by D. Gardner. Engraved by Tho.s Watson. London. Publish'd April 20th 1780 by Watson & Dickinson No. 158. New Bond Street.  
Stipple, proof before title. Sheet: 275 x 210mm (10¾ x 8¼"). Trimmed. £140  
A very pretty portrait, set in a roundal, of Mrs Crewe (1744-1818) shown in a landscape. Wife of John Crewe, 1st Baron Crewe. *Goodwin 40. See ref: 48250 for coloured example.*  
Stock: 48487

185. **[Frances Anne Crewe.]**  
Painted by D. Gardner. Engraved by Tho.s Watson. London. Publish'd April 20th 1780 by Watson & Dickinson No. 158. New Bond Street.  
Stipple, proof before title, printed in colours. Plate: 280 x 225mm (11 x 8¾"). Thread tatty margins. Messy edges. £230  
A very pretty portrait, set in a roundal, of Mrs Crewe (1744-1818) shown in a landscape. Wife of John Crewe, 1st Baron Crewe. *Goodwin 40 between II and III.*  
Stock: 48250

186. **A Bachante.**  
Painted by Sir Joshua Reynolds. Engrav'd by J.R. Smith, Mezzotinto Engraver to His Royal Highness the Prince of Wales. Publish'd Sep.tr 6, 1784, by J.R. Smith No 83 Oxford Street.  
Mezzotint. Sheet 380 x 270mm (15 x 10¾"). Trimmed within plate, repaired tears on right. £180  
The famous portrait of Emma Hart (later Lady Hamilton, mistress of Horation Nelson) looking over at viewer over her right shoulder, her right hand raised to her cheek, wearing a garland of vine leaves. *CS 75, state ii of iii.*  
Stock: 48136

187. **[Lucy Hardinge] The Fair Moralist and her Pupil.**  
R.d Cosway R.A. delin. F. Bartolozzi R.A. sculp. London, Publish'd Feb.y 20th 1787 by M.o Bovi No.207 Piccadilly.  
Stipple, rare. Sheet: 335 x 250mm (13¼ x 9¾"). Trimmed, margins & title messy. Repaired hole below title. £130  
A portrait of Mrs Hardinge (1744-1816), wife of judge & MP George Hardinge depicted sitting on a sofa with a book in her hand and her adopted son, George

Nicholas Hardinge (son of her brother-in-law Henry Hardinge).

George (1781-1808) had a successful career in the Royal Navy, fighting in the French Revolutionary and Napoleonic Wars, before being killed by grapeshot in an action in which the fifth-rate frigate he was commanding, HMS St Fiorenzo, captured a French 40-gun frigate. Buried on Sri Lanka, a monument to his memory was erected in St Paul's Cathedral.

Stock: 45953

188. **Charles Napier Esq.r.**

J. Sommer Pinx. J. Smith fec: et ex: [n.d., c.1700.]  
Mezzotint, rare. 350 x 255mm (13¾ x 10"). Thread margins. Very small pin pricks top left, small losses at platemark bottom right. £160

Sir Charles Napier (d.1743), second Baronet, in armour, his hand resting on his helmet carried by a negro page. A battle rages behind.

The portrait was apparently painted to celebrate his acquisition of his title; despite the allusions to military greatness he is best remembered for selling the family estate at Puncknowle, held by the Napier family for three centuries, and disappearing into obscurity. It is not known if he had an heir to the baronetcy *CS 189, state ii of ii.*

Stock: 48138

189. **[Mrs Wilbraham.]**

[Painted by D. Gardner. Engraved by Tho.s Watson.]  
Stipple. Very rare. Proof before all letters. Printed in different inks. Plate: 280 x 230mm (11 x 9"). Small loss at left border. Small margins. £230

A very pretty portrait, set in a roundal, of Mrs Wilbraham shown in a landscape. *Goodwin 41 I of III.*  
Stock: 48251

190. **Miss Fenton. While Crowds attentive sit to Polly's Voice...**

J. Ellys Pinx. J. Faber Fecit. Printed for John Bowles at No. 13 in Cornhill. [n.d., but post 1768.]  
Mezzotint. 355 x 255mm (14 x 10") with large margins. £230

Oval portrait of the actress Lavinia Fenton (1708-60), with verse praising her performance as the original Polly Peachum in John Gay's 'Beggar's Opera', January 1728. In April she ran off with Charles Powlett, 3rd Duke of Bolton; Gay wrote to Jonathan Swift: "The Duke of Bolton, I hear, has run away with Polly Peachum, having settled £400 a year on her during pleasure, and upon disagreement £200 a year". After waiting for the first duchess's death, Lavinia finally married him in 1751.

Originally engraved in 1728, this example was printed after Bowles moved to 13 Cornhill in 1768. *CS 127, state ii of ii.*

Stock: 48126



191. **[John Ellis.]**

[Engraved by Samuel Bellin after John Lucas.] [n.d., c.1858.]

Mezzotint, proof before letters on chine collé.  
Platemark: 815 x 510mm (32 x 20"). Small tears to lower edge of sheet in margin. £480

John Ellis (1789-1862), Quaker, businessman and liberal reformer. He was Chairman of the Midland Railway 1849-58 and MP for Leicester between 1848-52. He attended the 1840 World's Anti-Slavery Convention in London and was included in Benjamin Robert Haydon's painting of the event, now in the NPG. *Ex collection of Hon. Christopher Lennox-Boyd. The original painting is in the National Railway Museum*  
Stock: 39247

192. **[The Cats' Concert] Du Cabinet de Mr. le Duc de Choiseul. Du meme grandeur que le Tableau.**

Breughels pinx [1771.]  
Etching, platemark 90 x 110mm (3½ x 4¼"). Slight crease. £60

A group of cats gathered around a book of music, singing and playing instruments. Etched by Balthasar Anton Dunker after the painting by Pieter Brueghel. Published in the 'Cabinet du Duc de Choiseul', a set of 128 plates (plus title page) reproducing paintings in the collection of Etienne François, Duc de Choiseul et d'Amboise. *For other copies of the same image see refs.15042 and 41414.*

Stock: 47688

193. **La Cuisine.**

Decamps P.t. Tavernier sc. Imprimé par Chardon Jeune.

Mezzotint. Plate: 305 x 355mm (12 x 14"), with very large margins. £190

A comical scene in a kitchen in which monkeys are the chefs. *Provenance: Edge Hall Library, Cheshire*  
Stock: 47359

194. **Mad.m Dorset & Son.**

Published by A. Beugo Sep.r 1. 1803.

Hand-coloured etching. Sheet: 155 x 75mm (6 x 3").  
Trimmed. £45

A portrait of Madame Dorset and her son.  
Stock: 47351

195. **[Caricature of Admiral Sandford Tatham] The Great Will Cause- Tatham versus Wright. The Tough Old Admiral**

D. Dighton Cheltenham Printed by G. Rowe Cheltenham [c.1834]

Rare lithograph. Sheet 315 x 265mm (12½ x 10½").  
£140

Admiral Sandford Tatham, who contested the will of John Marsden of Wennington, owner of Hornby Castle on the bank of the River Wenning (in the background) after Marsden's death in 1826. The will stated that Marsden's steward, George Wright was to retain control until a distant cousin, Reverend Anthony Lister, Vicar of Gargrave, succeeded. Tatham's claim was eventually confirmed by the House of Lords in 1838, but Tatham died in 1840 and was succeeded by his kinsman Pudsey Dawson.

Stock: 47803



196. **[The Stage Coach or Country Inn Yard.] Price one shilling.**

Design'd and Engrav'd by W. Hogarth. Publish'd According to Act of Parliament. 1747.

Engraving. Verso a crude pen & ink drawing sketch, Sheet: 215 x 305mm (8½ x 12"). Trimmed within plate. Creasing not visible from front. £260

A scene outside an inn in which a large woman is being helped into a carriage while other large figures stand around her. In the background a large crowd carries a woman on a chair underneath the banner 'No Old Baby' the anti-Jacobite rally call. *Paulson: 167 ii*  
Stock: 47342

197. **Modern Pegasus or Dandy Hobbies in full Speed.**

[Attributed to William Heath.] Pub Mar. 24 1819 by T. Tegg 111 Cheapside.

A very fine hand-coloured etching. Plate: 250 x 350mm (9¾ x 13¾") very large margins on 3 sides. Slight crease on left. £340

A comic scene showing two figures, one short and fat, the other tall and lean furiously riding velocipedes. *BM Satire 13401.*  
Stock: 48170

198. **The Extinguisher.**

Geo. Dance Esq.r R.A., del.t. W. Daniell sculp.t. 1806. London, Published by W. Daniell R.A. 14 Russell Place, Fitzroy Square, May 1, 1826.

Aquatint. Plate: 330 x 240mm (9 x 9½"). Trimmed within plate on left and right margins. £230

A scene showing an old miser sitting at a desk while a demonic figure lowers a candle snuffer over him.  
Stock: 47619

199. **A Nun confessing her past Follies to Father Sly-Boots. 126.**

Published 1st Oct.r 1794 by Laurie & Whittle, No.5 53 Fleet Street London.

Engraving. Plate: 200 x 250mm (8 x 10"), with large margins. £190

A satirical print showing a pretty young nun sitting at a table with Father Sly-Boots confessing that she has spent the day thinking of a man.

Stock: 47365

200. **[The Twelve Months Represented by Lilliputian Figures.] February. The Great Princess Pollichinella in Masquerade, &c Signior Heidigger.**

[London: Dicey & Co?, n.d. c.1740.]

Engraving, scarce. Sheet 195 x 180mm (7¾ x 7"). Very trimmed, losing verse and decorative border.

Damaged. £85

A dwarfish couple in elaborate costume with masks. According to O'Connell: 'A genre of humorous dwarf figures appeared in Germany about 1604 in the first of several versions of 'Il Callotto resuscitato'. This series bears some resemblance to Jacques Callot's grotesque 'Gobbi' series, but linked to Swift's 'Gulliver's Travels' by the title on 'January'. Thomas Bowles's 1754 catalogue included this set, 'Eleven Prints of Lilliputian Humours', 'Lilliputian Figures', 'Lilliputian Riding School twelve prints' & 'Lilliputian Dancing School twelve prints', showing the popularity of the genre.  
Stock: 48150

201. **[The Twelve Months Represented by Lilliputian Figures.] November Justice Woodcock a Great Sportsman and Tom Conie his Clerk.**

[London: Dicey & Co?, n.d. c.1740.]

Engraving, scarce. Sheet 295 x 185mm (11¾ x 7½"). Trimmed to image. Loss bottom left. Backed with another print.

£240

Portraits of a dwarfish couple, with boy. At the bottom another dwarf picks fruit from the ground. At top men with hunting horns.

According to O'Connell: 'A genre of humorous dwarf figures appeared in Germany about 1604 in the first of several versions of 'Il Callotto resuscitato'. This series bears some resemblance to Jacques Callot's grotesque 'Gobbi' series, but linked to Swift's 'Gulliver's Travels' by the title on 'January'. Thomas Bowles's 1754 catalogue included this set, 'Eleven Prints of Lilliputian Humours', 'Lilliputian Figures', 'Lilliputian Riding School twelve prints' & 'Lilliputian Dancing School twelve prints', showing the popularity of the genre.  
Stock: 48152

**202. [The Twelve Months Represented by Lilliputian Figures.] September Bob Wren the bird catcher, and Bett Squatt the Fruitress.**

[London: Dicey & Co?, n.d. c.1740.]  
Engraving, scarce. Sheet 295 x 185mm (11¾ x 7½").  
Trimmed within plate, loss in top right corner, hole in printed border at bottom. Damaged £120  
Portraits of a dwarfish couple, with boy and girl dwarfs climbing the elaborate printed border. At the bottom another dwarf picks fruit from the ground.  
According to O'Connell: 'A genre of humorous dwarf figures appeared in Germany about 1604 in the first of several versions of 'Il Callotto resuscitato'. This series bears some resemblance to Jacques Callot's grotesque 'Gobbi' series, but linked to Swift's 'Gulliver's Travels' by the title on 'January'. Thomas Bowles's 1754 catalogue included this set, 'Eleven Prints of Lilliputian Humours', 'Lilliputian Figures', 'Lilliputian Riding School twelve prints' & 'Lilliputian Dancing School twelve prints', showing the popularity of the genre.  
Stock: 48151



**203. A Modern Midnight Conversation. "Who can this Scene behold and not detest/The Vice of Drunkenness herein exprest....."**  
Hogarth Pinx. E. Kirkall fecit. Printed for R. Wilkinson no.58 in Cornhill. [n.d., c.1760.] Bit later.  
Mezzotint. Plate: 370 x 455mm (14½ x 18"). Trimmed to platemark at bottom. £580  
Elishia Kirkall [1682 - 1742] pirated image of Hogarth's print late 1730's early 40's probably first issued by John Bowles thought this particular impression published R. Wilkinson [1768 - 1825] who

took over Bowles plates. Hogarth's title is 'A Midnight Modern Conversation' so the title has been reversed as well as the composition. *Paulson:pg84. Ex: Collection of The Hon. C. Lennox-Boyd.*

Stock: 47854

**204. The Night Beauty.**

A. Hickel pinxit. M.I Benedetti sculpsit. London Publish'd Jan.y 2.d 1793 by M.I Benedetti No.92 Norton Street Marybone.  
Hand-coloured stipple. Sheet: 270 x 220mm (10½ x 8½"). Trimmed within plate. £220  
A scene showing a young man leading an older woman, probably a prostitute, by candle light.  
Stock: 48092

**205. Funny Characters No 22. Now then Julier do 'a done vith that pehanner and give the mangle a turn!**

J.L. delt. [John Leech.] London: W. Spooner, 377, Strand. Printed by L.M. Lefevre. [n.d., c.1840.]  
Hand coloured lithograph. Sheet 355 x 255mm (14 x 10"). Lightly soiled. £95  
A plain young girl in work clothes playing the piano is admonished by a housekeeper carrying kettle and pail. Both wear metal stilts attached to their feet.  
After John Leech (1817-64).  
Stock: 47448

**206. The Picadilly Nuisance! Dedicated to the Worthy, Acting Magistrates of the district.**

G. Cruikshank sculp.t. Pub.d by Tho.s McLean, 26 Haymarket Aug.t 1.st 1835.  
Had-coloured etching. Plate: 245 x 350mm (9¾ x 13¾"). Repaired tears. £140  
A scene showing a crowd outside Hatchetts, the White Horse coffee house and hotel, on the right an overloaded coach almost overturns when a large woman attempts to board. In the foreground on the left a black servant smiles down at a young black boy, in the centre a fruitseller stands next to a pickpocket-these figures are identified by the British Museum as Jewish. Amongst the crowd a figure holds a sign saying 'Great News from St. Helena' aloft. A later printing by Thomas McLean of a print first printed in 1818 by George Humphry.  
Stock: 48220

**207. A Shilling Fare to a Christmas Dinner, or, Just in Pudding Time [...]**

Drawn & Etched by Theodore Lane Eng.d b Geo. Hunt Pub.d by Geo. Hunt 18 Tavistock St, Covent Garden [c.1826]  
Etching and aquatint with hand-colouring, sheet 340 x 235mm (13¼ x 9¼"). Vry small hole in centre. £95  
A smartly-dressed gentleman steps out of a carriage and is hit in the face with mud pie. The assailant is the boy in the foreground on the right, who was aiming for his friend (far left). *Hickman p.95*  
Stock: 47644

208. **Langley's New Twelfth Night.**

**Characters.**

Printed & Pub.d by E. Langley, 113 High St Boro. London. [n.d., c.1830.]

A rare hand-coloured engraving. Sheet: 170 x 195mm (6¾ x 7¼"). Trimmed and laid on canvas scrap sheet. £230

A illustration showing a group of characters around a giant cake which is being unloaded from a steam coach which carries the advertisement 'Superior Twelfth Cakes Made Bak'd & Sent Home by Steam'.

Stock: 47348

209. **Wall Nuts. Push away Gim we shall soon be at um what a dollop of nuts we shall get, O crikey wont we have a regular blow out.**

Published at Tregears Comic Print Shop Cheapside London

Lithograph with hand-colouring, sheet 280 x 185mm (11 x 7¼"). Trimmed. £130

Two boys prepare to surprise the man on the other side of a wall. One of the series of 'Flights of Humour' published by Gabriel Shire Tregear (1828-40, fl.), printseller specialising in satirical lithographs whose Cheapside premises attracted large crowds.

Stock: 47409

210. **Paulo Purganti and his Wife: an Honest, but a Simple Pair. She often set the Doctor's Band, / And strok'd his Beard, and squeez'd his Hand: / Kindly complain'd, that after Noon / He went to pore on Books too soon: / She held it wholesomer by much, / To rest a little on the Couch 399**

Printed for & Sold by Carington Bowles, at his map & Print Warehouse, No 69 in St Pauls Church Yard, London. Published as the Act directs [date erased, c.1779.]

Rare mezzotint. 355 x 255mm. (14 x 10"), very large margins. Repaired hole in centre, tear in margins, creased. £230

A couple sit on a sofa together, the wife trying to persuade him to stop reading his book and rest instead.

A scene from a poem by Matthew Prior. *BM Satires 4568; both BM examples also have the date erased.*

Stock: 48156

211. **Tippy Bob\_The Natty Crop.**

Printed for & Sold by Carington Bowles, No.69 St Paul's Church Yard, London. Published as the Act directs 14. Feb 1792.

Rare mezzotint. Plate: 150 x 110mm (6 x 4¼"). Laid on album sheet. Bit rubbed. Small margins. £160

A portrait of Tippy Bob, a character from the pantomime 'Blue Beard or the Flight of Harlequin'. Perhaps a caricature of Joseph Shephed Munden.

Stock: 47500

212. **Arrival at the North Pole.**

[George Cruikshank.] G.G.k. London Pub.d June 25 1819 by G. Humphrey 27 St James's St.

Hand-coloured etching. Sheet: 200 x 140mm (8 x 5½"). Trimmed. Laid on album sheet. £240

A satirical print commenting on Britains arctic exploration. A sailor waves a Union Jack from the top of a large Pole, Admiral Sir John Ross, who led an expedition to the Arctic in 1818, stands at the bottom with other sailors cheering. A black sailor climbs up the hill towards them. *Cohn 896. Early issue not in BM. See BM 13255 for re-issue,*

Stock: 48164



213. **The Contrast 1792. Which is Best?**

[Thomas Rowlandson.] [n.d., c.1792.]

Etching. Plate: 270 x 375mm (10¾ x 14¾") very large margins on 3 sides. Creasing. Paper tone. £520

A satirical print commenting on the barbarity of the French Revolution. The medallion on the left shows the figure of Britannia holding the Magna Carta and the scales of Justice, beneath the medallion are positive words like 'Protection', 'Morality' and 'Loyalty'. On the right is a contrasting medallion showing a murderous Fury walking over the dead while carrying a trident with a head impaled on it representing the French Revolution. Beneath this oval are inscribed words such as 'Rebellion', 'Cruelty' and 'Injustice'. Etched by Rowlandson after a design by Lord George Murray, a Kent clergyman, these prints were circulated as propaganda by the Crown and Anchor Society; the price of the etching was low in order to maximise circulation. *BM Satire 8149 (variation with added grammar.)*

Stock: 48161

214. **The Sylphide Queen Descending. The Queen - Her Majesty. Donald - Dan O'Connell. Hela - The King of Hanover. Tory Imp - Duke of Wellington. Presented with No 8, of The Fly!**

W. Clerk, Lithog 202, High Holborn. Published by F. Glover, No. 1, Water Lane Fleet St. [n.d, c.1837.]

Lithograph, rare. Sheet 225 x 285mm (9 x 11¼"). Some wear at edges. £130

A satire on Victoria's succession to the throne, comparing it to the plot of 'The Mountain Sylph', an 1834 opera by John Barnett with a libretto by Thomas James Thackeray. Donald (Daniel O'Connell, dressed in a kilt as the opera is set in Scotland) welcomes the arrival of Etheria, Queen of the Sylphs (Victoria), who saves him from the machinations of Hela, the Wizard of the Glen (Ernest Augustus, Duke of Cumberland and Victoria's uncle). The Duke of Wellington is depicted as a winged imp.

During the last months of William IV's reign there were rumours that the anti-Catholic Orange Lodges

were conspiring with Cumberland for him to replace Victoria in succession, even to the extent of murdering her. Thus O'Donnell was pleased with her accession and Cumberland's departure to become king of Hanover. Although Wellington supported Catholic Emancipation O'Connell described him as a villain with 'neither heart nor head'.

Stock: 48139

215. **A Wicked Subject. Political Scraps No. 1.**

Pub.d Nov. 10th 1843 by W.H. Mason 81 King's Road, Brighton & Ackermann & Co Strand. Bogue Fleet Street London.

Rare mezzotint. 210 x 280mm (8¼ x 11"). Small margins. £180

Daniel O'Connor reaches out to snuff out a candle, with a human head in the flame, in a candlestick placed on a 'History of Ireland'; Wellington tries to sleep in a chair and tells him to take the top off.

Mezzotint is an unusual medium for caricatures of this period. O'Connor's speech bubble has been re-rocked, obscuring some words. *BM 1868,0808.9549, described as an aquatint with etching.*

Stock: 47427

216. **Map of Matrimony.**

E. M. West. [n.d., c.1830.]

Watercolour. Sheet: 150 x 145mm (6 x 5¾"). £140

A watercolour of the fictional land of Matrimony on which areas like the 'Land of Spinsters', 'Isle of Jealousy Quicksands and Censure' and 'Bay of Engagment' are marked.

Stock: 48231

217. **The Breakfast. Symptoms of Drowsiness.**

W.H. Bunbury Del [c.1770].

Etching with hand-colouring, platemark 250 x 350mm (9¾ x 13¾"), with large margins. £130

Copy of a stipple engraving after Henry Bunbury, published by William Dickinson and John Jeffreys. Bunbury was an amateur printmaker who subsequently enjoyed a successful career as a designer for printsellers. 'Prints by Bunbury and his imitators were conspicuously 'polite' and appealed, like novels, 'To the Fashionable World and Polite circles'.

Stock: 47646

218. **The Bottle. In Eight Plates, by George Cruikshank.**

Published for the Artist, by David Bogue, London; Wiley and Putnam, New York; and J. Sands, Sydney, New South Wales. [n.d., 1847.]

Folio, original printed wrappers; 8 'glyphograph' plates, a rare complete example. Wear to edges. £220

The tragic tale of 'The Bottle', illustrated by George Cruikshank. Plate I: The bottle is brought out for the first time: the husband induces his wife 'just to take a drop'. Plate II: He is discharged from his employment for drunkenness: they pawn their clothes to supply the bottle. Plate III: An execution sweeps off the greater part of their furniture: they comfort themselves with

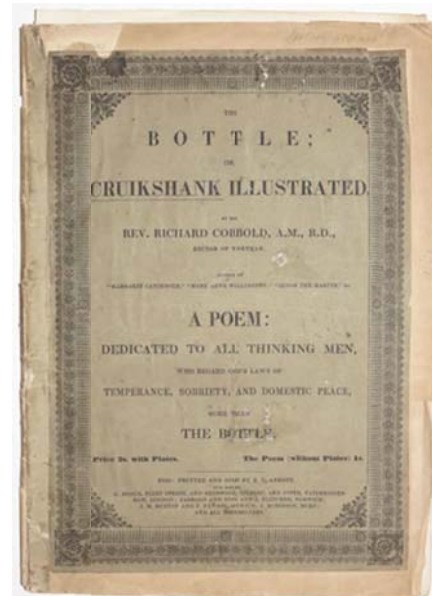
the bottle. Plate IV: Unable to obtain employment, they are driven by poverty into the streets to beg, and by this means they still supply the bottle. Plate V: Cold, misery, and want destroy their youngest child: they console themselves with the bottle. Plate VI: Fearful quarrels, and brutal violence, are the consequences if the frequent use of the bottle. Plate VII: The husband, in a state of furious drunkenness, kills his wife with the instrument of all their misery. Plate VIII: The bottle has done it's work - it has destroyed the infant and the mother, it has brought the son and the daughter to vice and to the streets, and has left the father a hopeless maniac.

'Glyphography', patented 1842, was a method of creating an electrotype plate by drawing through a composition onto a metal plate.

The firm of John Sands of Sydney was the second company to be registered in Australia, just after the Bank of New South Wales. In 1881 he produced the very first Australian Christmas cards, designed by winners of a national competition.

For the sequel to this set, 'The Drunkard's Children', see item ref: 35415.

Stock: 47608



219. **The Bottle; or Cruikshank Illustrated, by the Rev. Richard Cobbold, A.M. R.D., Rector of Wortham... A Poem: Dedicated to all Thinking Men, who Regard God's Laws of Temperance, Sobriety, and Domestic Peace. More than The Bottle.**

Diss: Printed and Sold by E.E. Abbott. Sold also by D. Bogue, Fleet Street, and Sherwood, Gilbert and Piper, Paternoster Row London; Jarrold and Sons and J. Fletcher, Norwich; J.M. Birton and F. Pawsey, Ipswich; J. Robinson, Bury; and all booksellers. [n.d., 1848.]

Folio, original wrappers with title on chine colle; three works in one; photogravure frontis. portrait; three letterpress half-titles, pp. (26), 16 'glyphographs', as called for, extra-illustrated with wood-engravings relating to temperance. Wrappers, pages and plates chipped and worn. £260

Cruikshank's two series about the evils of alcohol, 'The Bottle' & 'The Drunkard's Children' bound together with a two-page biography of Cruikshank, and descriptive poems by Charles McKay and wood engravings from newspapers.

The titlepage of 'The Bottle' names John Sands of Sydney as one of the publishers; his firm was the second company to be registered in Australia, just after the Bank of New South Wales. In 1881 he produced the very first Australian Christmas cards, designed by winners of a national competition.

Stock: 47609

## 220. **The Distrest Poet.**

Invented Painted Engraved & Published by W.m Hogarth Decem.ber the 15. 1740. According to Act of Parliament. Price 3 Shillings.

Engraving. 410 x 360mm (16 x 14¼"), with large margins. £140

A scene inside a poet's garrett, the poet sits at a desk working on a poem called 'Riches a Poem' while his wife, who is sitting mending clothes, is confronted by an angry milkmaid demanding payment, in the corner a child cries from a bed. A dog sneaks in to eat a chop, the only food in the room.

This satire was more obviously aimed at Alexander Pope when it was first published in 1736, with (according to Paulson) a picture of "Pope thrashing Edmund Curl or vice versa" on the wall behind the poet. For this edition the plate was reworked to match 'The Engaged Musician': the Pope picture replaced with a map of the gold mines in Peru, perhaps alluding to a investment scheme; and the poet's work 'Poverty a Poem' changed to 'Riches a Poem'. Remains of previous title still show on plate. *Paulson: 145 III.*

Stock: 47442



## 221. **Contemplations upon a Coronet.**

J.s G.y inv.t & f.t. Pub March 25.th 1797 by H. Humphrey New Bond St. James Street.

Hand-coloured etching. Sheet: 350 x 255mm (13¾ x 10"). Trimmed. £420

A satirical print commenting on the marriage of actress Miss Farren to Edward Stanley, 12th Earl of Derby following the death of his first wife. Miss Farren is shown contemplating the Earl's coronet, on the wall behind is a map of Derbyshire. *BM Satire 9074.*

Stock: 48160

## 222. **Eagle Concert**

[Anon., c.1820]

Aquatint, sheet 110 x 140mm (4¼ x 5½"). Glued to backing sheet. £75

Comical vignettes illustrating a number of popular songs of the day.

Stock: 47636

## 223. **Precious Stones or Gems Exhibited in Class 1. No.14, of the Great Exhibition of 1851 by J. Tennant, Mineralogist to Her Majesty, 149 Strand, London. This Plate is respectfully dedicated to His Grace the Duke of Devonshire.**

H. Sowerby, del et lith. Printed by Reeve & Nichols.

A rare & scarce lithograph with gum arabic. Mint. Sheet: 510 x 380mm (20 x 15"), with very large margins. £360

A diagram of a collection of gems exhibited at the Great Exhibition of 1851. *Wellcome Library no. 46913i. Provenance: Edge Hall Library, Cheshire*  
Stock: 47361

## 224. **Chirk Viaduct- Shrewsbury & Chester Railway. Length 846 feet\_Height 100 feet\_Number of Arches 12\_Span of 10 Stone Arches 45 feet\_Span of 2 Timber Arches 120 feet. Henry Robertson Engineer.**

G. Pickering del\_G. Hawkins lith. Day & Son Lith.rs to the Queen. Published by T. Catherall, Eastgate Row, Chester & Bangor. [n.d., c.1848].

Fine & rare hand-coloured lithograph. Sheet: 230 x 315mm (9 x 12½"). £230

A view of the Chirk Viaduct in Wales.

Stock: 47755

## 225. **Gateway of Clifton Suspension Bridge. Proposed to be erected by the Trustees appointed under the Act according to the Design and under the Directions of I. Brunel Jun.r Civil Engineer F.R.S.**

Published by O.C. Lane Clifton. Printed by C. Hullmandel del. [n.d., c.1840.]

Lithograph on india, rare. Sheet: 350 x 450mm (13¾ x 17¾"). Creasing, repaired tears. Damaged. Small margins. £230

A view of the proposed entrance to the Clifton Suspension Bridge. The final design was drawn up by William Henry Barlow and John Hawkshaw and was based on an earlier design by I.K. Brunel.

Stock: 48104

226. **Suspension Bridge to be erected over the Avon at St. Vincent's Rocks Clifton. Taken from the Zig Zag.**

Drawn on Stone by G. Childs from a Sketch by S. Jackson. Published by O.C. Lane, Library Clifton. Printed by J. Graf. [n.d., c.1830.]  
Lithograph. Sheet: 280 x 380mm (11 x 15") very large margins. £160  
A view of the proposed Clifton Suspension Bridge, the bridge was designed by Isambard Kingdom Brunel and completed in 1864 by William Henry Barlow and John Hawkshaw following Brunel's death.  
Stock: 48239

227. **Dee Viaduct- Vale of Llangollen. Length 1508 feet Height 147 feet Number of Arches 19 Span of Arches 60 feet.**

G. Pickering del. G. Hawkins, lith. Day & Son Lith.rs to the Queen. Published by T. Catherall, Eastgate Row, Chester. [n.d., c.1848.]  
Hand-coloured lithograph, fine & rare. Sheet: 240 x 320mm (9½ x 12½"). Damage in margins. £230  
The Dee Viaduct in Wales, on the Shrewsbury and Chester Railway.  
Stock: 47754

228. **[The Barber]**

G.B. O'Neill 30 [c.1880]  
Etching on india, platemark 80 x 85 (3¼ x 3¼"), with large margins. £60  
Etching by George Bernard O'Neill (1828-1917),  
Stock: 47660

229. **Ronde Valaque Exécutée par des Tsiganes et dansée par les Musiciens du 2.e Reg.t chez le Prince Ghika, Ghospodar de Valachie. (Bucharest) 16 Juillet, 1837.**

Raffet 1839. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]  
Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 240 x 290mm (9½ x 11½") very large margins. £130  
A gipsy dance, pereformed by a group of uniformed soldiers, accompanied by a 'taraf', a band of Lăutari (traditional musicians playing lute, violins and a 'nai', a local pan-pipe). The view was drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'.  
Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist.  
Stock: 48199

230. **Read's Characteristic National Dances; Including a Series of Tales by Popular Authors.**

London: Read & Co., 10 Johnson's Court, Fleet Street; Ackermann & Co., 96, Strand. Paris: H. Mandeville, 42 rue Vivienne.

4to, original publishers boards with gilt illustrations, all edges gilt; pp. iv + 101; engraved frontis, and 12 engraved plates with superb hand-colour and gum arabic highlights. Some spotting and damp stain. £900  
A series of 12 plates illustrating national dances of European countries as well as Turkey, Hindustan and China. Each dance is accompanied by a story and description which provides a history of the dance as well as context in which the dance might take place.  
Stock: 48121

231. **[Orchestra.]**

Reindel imp. [n.d., c.1820.]  
Etching; in pencil at bottom Painter & Graver Show. Plate: 130 x 250mm (5 x 9¾"), with large margins. £230

A view of an orchestra by William George Reindel (1871-1941).  
Stock: 47971



232. **Just Breech'd. [&] First Bite.**

Stothard Pinx.t. W. Nutter sculp. London Publish'd 1 Aug. 1791 by Bull & Jeffryes Ludgate Hill.  
Pair of stipples, printed in sepia. Plate: 230 x 170mm (9 x 6¾") large margins. £390  
A pair of childhood scenes, the first shows a boy in his first pair of breeches, his petticoats lie discarded on a stool beside him. A younger child stares at the breeches admiringly. The second scene shows a boy taking a bite out of an apple while a girl attempts to take it from him.  
Stock: 48085

233. **I will be a Lady. [&] I will be a Soldier.**

H. Singleton Delin.t. C. Knight Sculp.t. London Publish'd Jan. 1.st 1795 by C. Knight No.53 Piccadilly.  
Pair of stipples. Plate: 240 x 180mm (9½ x 8"). Trimmed. £360  
A pair of childhood scenes, in one a little girl tries on a woman's hat and in the second a little boy tries on a soldier's hat.  
Stock: 48086

234. **Mamma's Muff & Tippet. [&] Papa's Hat & Stick.**

Miss Keate del. B. Tanner sc. [&] C. Tieboul. Philadelphia Published by M. Carey No. 118 Market Street. [n.d., c.1800.]  
A pair of stipples with hand colour, rare. Sheet: 230 x 175mm (9 x 7"). Trimmed. Bit dusty. £320

A pair of stipples showing a young boy and girl wearing their parents clothes. The pair are American copies, printed in Philadelphia by Matthew Carey, of Josiah Boydell's stipples originally printed in 1795.  
Stock: 48083

235. **[Saturday Afternoon.]**

[Kathleen White.] [n.d., c.1930.]

Woodcut on india paper. Sheet: 270 x 210mm (10½ x 8¼"). Creases. £220

A scene showing three boys wearing strip kicking a football around a field.

Stock: 48488

236. **[Football Match.]**

[Kathleen White.] [n.d., c.1930.]

Woodcut on india paper. Sheet: 270 x 210mm (10½ x 8¼"). Creases. £220

A scene showing a group of footballers running for the ball during a football match; the stands are filled with the faces of the spectators.

Stock: 48489

237. **[Football Match.]**

Kathleen White. [Signed in pencil.] [n.d., c.1930.]

Woodcut. Sheet: 270 x 210mm (10½ x 8¼"). Glued to sheet at corners. £220

A scene showing a group of footballers running for the ball during a football match; the stands are filled with the faces of the spectators.

Stock: 48081

238. **Saturday Afternoon.**

Kathleen White. [Signed in pencil.] [n.d., c.1930.]

Woodcut. Sheet: 270 x 210mm (10½ x 8¼"). Glued to sheet at corners. £350

A scene showing three boys wearing strip kicking a football around a field.

Stock: 48080

239. **Sua Cuique Voluptas.**

[Unsigned, c.1940]

Pen and ink drawing with colour, sheet 160 x 270mm (6¼ x 10½"). £240

Comical rugby sketches, probably a preparatory drawing for a publication.

Stock: 47638

240. **[Dressage.]**

Cornelis Nicolai Schurtz Sculp. Norinburg.

[Nuremberg: Wolfgang Moritz Endter, 1678.]

Engraving with hand colour. 205 x 295mm (8 x 11½").

Top edge worn, affecting platemark. Trimmed. £190

Three equestrian women in elaborate costume riding side saddle, accompanied by a male rider and two equerries.

From Georg Simon Winter von Adlers Flügel's 'Bellerophon, sive Eques peritus'. Winter (1629-1701), a veterinarian and the director of several German stud farms, published a number of important early treatises on raising horses, equestrian art and veterinary medicine.

Stock: 48191

241. **Rubecan un Rousin.**

Abr. à Diepenbeke delin. Lucas Vorstermans Sculp.

[London: J. Brindley, 1743.]

Engraving. 385 x 530mm (15¼ x 21"). Centre fold as usual, trimmed within plate at sides, as issued. £280

A portrait of a squire holding the reins of a horse, landscape behind.

Plate 10 of the Duke of Newcastle's treatise on horsemanship, 'La Methode et Invention nouvelle de Dresser les Chevaux', first published in Antwerp by Jacob van Meurs c.1658, but this example from the first English edition, 'A General System of Horsemanship in All Its Branches'.

After the defeat of the Royalist cause in the Civil War William Cavendish (1592-1676) settled in Antwerp, where this work was engraved. However his estates at Bolsover and Welbeck Abbey were often the backdrop of these famous dressage plates.

Stock: 48206



242. **Le Seigneur Charles viscomte de Mansfield l'Ené Et le Seigneur Henry Cavendÿshe le Cadet.**

Abr. à Diepenbeke delin. Petr. van Lisebetten Sculp.

[London: J. Brindley, 1743.]

Engraving. 385 x 510mm (15¼ x 20"). Centre fold as usual. Thread margins. £360

A group portrait of William Cavendish (1592-1676, later 1st Duke of Newcastle) and his wife seated watching his two sons practicing dressage. Also seated under the arcade are their four daughters and their husbands.

Plate 42 of the Duke of Newcastle's treatise on horsemanship, 'La Methode et Invention nouvelle de Dresser les Chevaux', first published in Antwerp by Jacob van Meurs c.1658, but this example from the first English edition, 'A General System of Horsemanship in All Its Branches'.

After the defeat of the Royalist cause in the Civil War Cavendish settled in Antwerp, where this work was engraved. However his estates at Bolsover and Welbeck Abbey were often the backdrop of these famous dressage plates.

Stock: 48205

**243. Sheldon's Celebrated Racing Sires. Plate 14. Gohanna. Bred by Lord Egremont in 1790. Got by Mercury, dam by Herod out of Maiden, Sister to Pumpkin by Matcham - Squirt - Mogul - Bay Bolton - Pulleine's Chesnut Arabian - Rockwood - Bustler.**

Painted by J.F. Herring from the Original Picture in the collection of the late Earl of Egremont. Engraved by C. Hunt. [Published by James Sheldon, 31 Ely Place, London, c.1860.]

Aquatint. 295 x 340mm (11½ x 13½"), with large margins. Lateral margins ragged. £140

First published by S. & J. Fuller in 1838, this example comes from 'Sheldon's Celebrated Racing Sires', with an extensive dedication to Colonel George Wyndham removed. The white marks on the horse's back are described by Hickman as 'saddle sores'.

Little is known about James Sheldon: the British Museum biography only gives his address and "publisher/printer; British; Male; 1850s; fl. c.". Hickman mentions these reprints without venturing a date. *Hickman: p.426, not mentioning 'Plate 14' top right.*

Stock: 47512

**244. Leopold.**

James Ward R.A. Pinx et Del.t. Select Proof retouched by J.W. London Pub.d april 1823 for J. W. by R. Ackermann.

Proof lithograph. Sheet 355 x 445mm (15 x 17½"). Trimmed to image on three sides, false margins added, such surface wear in top corners. £180

A racehorse standing in a rocky landscape. From the series 'A Series of Lithographic Drawings of Celebrated Horses from Pictures Painted by James Ward and Drawn on Stone By Himself', published by Ward in 1823 & 1824. These 'Select Proofs' sold for £10 10s a set.

According to the BM the titlepage of the series describes Leopold as 'A celebrated Race-Horse, the Property of John George Lambton, Esq., M.P.'. Lambton (1792-1840) was MP for Durham from 1812 until 1828, when he entered the House of Lords as Baron Durham, later becoming the first Earl of Durham. He was a founding member and chairman of the New Zealand Company that played a key role in the colonisation of New Zealand. He was Ambassador to Russia 1835-7 and Governor General of Canada 1838-9. *Siltzer Pg 284-5.*

Stock: 48203

**245. Cheval de Cavalerie Française.**

Carle Vernet. I. lithog. de F. Delpech. [n.d., c.1820.] Lithograph. Sheet 420 x 550mm (16½ x 21¾") large margins. Slight foxing mark on right margin. £380

A cavalry trooper watering his horse from a bucket, after Antoine Charles Horace Vernet (1758-1835), published in the 'Grande Suite de Chevaux' (1817-21).

Stock: 48210

**246. Jumont Anglaise.**

Carle Vernet. I. lithog. de Delpech. [n.d., c.1820.] Lithograph. Sheet 420 x 550mm (16½ x 21¾") large margins. £450

An 'English Mare' in a landscape, after Antoine Charles Horace Vernet (1758-1835), published in the 'Grande Suite de Chevaux' (1817-21).

Stock: 48208

**247. Cheval Anglaise au moment de la Course.**

Carle Vernet. Imp. lithog. de F. Delpech. [n.d., c.1820.] Lithograph. Sheet 420 x 550mm (16½ x 21¾"). £300

A jockey teaching a racehorse the course, after Antoine Charles Horace Vernet (1758-1835), published in the 'Grande Suite de Chevaux' (1817-21).

Stock: 48209

**248. La Lilly.**

Carle Vernet. Imp. I. lithog. de Delpech. [n.d., c.1820.] Lithograph. Sheet 420 x 550mm (16½ x 21¾") large margins. £450

A jockey about to mount a mare racehorse, after Antoine Charles Horace Vernet (1758-1835), published in the 'Grande Suite de Chevaux' (1817-21). *Dayot 215.*

Stock: 48207

**249. Cockney Sports on Kennington Common.**

**Common.**

[n.d., c.1810.] Engraving. Sheet: 120 x 175mm (4¾ x 7"). Trimmed. £60

A shooting scene showing a group of men shooting on Kennington Common.

Stock: 47941



**250. Shooting. Plate III,d. Engraved after an Original Picture, in the Possession of Mr. Bradford.**

Geo. Stubbs pinx.t. W.m Woollett sculp.t. Published by Tho.s Bradford, No.132 Fleet Street, London; as the Act directs, 30.th Sep. 1770.

Engraving. Sheet: 460 x 550mm (18 x 21¾"). Trimmed within plate, repairs on 3 sides. £450

A scene showing two men shooting at game by a cottage, from a set of four plates showing a pair of city gentlemen, one of them perhaps William Wildman, in

four episodes from a day's outing into the Derbyshire countryside.

George Stubbs (1724-1806) was born in Liverpool, the son of a leather worker, who spent his early career in the north, painting portraits and developing his interest in anatomy. In the later 1740s, he lived in York and supplied the illustrations for a treatise on midwifery (published 1751). Following a brief visit to Rome in 1754, he settled in Lincolnshire, where he researched his major publication, 'The Anatomy of the Horse' (1766). In about 1758, he moved to London, which remained his base.

William Woollett (1735-1785). Engraver. In his plates, which unite work with the etching-needle, the dry-point and the graver, Woollett demonstrates the greatest richness and variety of execution; the rendering of water in his landscapes is particularly excellent. His works rank among the great productions of the English school of engraving.

*CL-B 13V.*

Stock: 47866



**251. Shooting. Plate IV. Engraved after an Original Picture, in the Possession of Mr. Bradford.**

Geo. Stubbs pinx.t. W.m Woollett sculp.t. Published by Tho.s Bradford, No.132 Fleet Street, London; as the Act directs, 25th Oct.r 1771.

Engraving. Sheet: 460 x 550mm (18 x 21¾"). Trimmed within plate. Repaired damage in edge. £550

Two figures rest beneath a tree with their dogs and game, from a set of four plates showing a pair of city gentlemen, one of them perhaps William Wildman, in four episodes from a day's outing into the Derbyshire countryside.

*CL-B 14 V.*

Stock: 47865

**252. Great Court, Somerset Place.**

Publish'd Nov. 5th 1796 by T. Malton.

Aquatint. Sheet: 300 x 395mm (11¾ x 15½"). Repaired tears in edges. £180

A view of the courtyard in Somerset House, Strand.

Figures are shown promenading around the courtyard.

Stock: 47844

**253. The Destruction of both Houses of Parliament, as seen from Abingdon St. on the Night of the 16.th Oct.r 1834. [&] The Destruction of both Houses of Parliament, as seen from the Surry-side of the 16.th Oct.r 1834.**

T. Picken Lith. Day & Haghe Lith.rs to the King. [n.d., c.1835.]

Fine hand-coloured lithograph. Sheet: 380 x 270mm (15 x 10½"), with large margins. £160

Two views of the Houses of Parliament as they burnt down in 1834. The top view shows a large crowd gathered pouring water on the blaze, the bottom view shows the crowds and boats gathered to watch the spectacle.

Stock: 47495



**254. View of Waterloo Bridge, From the East end of Somerset House Terrace**

T.H. Shepherd Del.t [...] J.C. Stadler Sculp London

Published April 12th 1818 at R. Ackermann's

Repository of Arts, 101, Strand

Aquatint, platemark 430 x 530mm (17 x 21"). J.

Whatman watermark 1817. Small margins. £950

A fine panoramic coloured view of London showing Waterloo Bridge, funded by public subscription and built to designs by the company of John Rennie (1761-1821) between 1811 and 1817. The granite bridge had nine arches, each of 120 ft span, and was 2,456 ft long, including approaches. When it opened, the bridge was christened Waterloo Bridge, in honour of Wellington's victory over Napoleon in 1815. The bridge was replaced by the present Waterloo Bridge in 1945.

This view, looking west from Somerset House Terrace, shows ceremonial boats on the Thames and Westminster Abbey prominent in the distance.

Compared with other early views of the bridge, however, this print is unusual for the extent to which the bridge itself is allowed to dominate the view- other views often show the bridge from a greater distance or viewed from the middle of the river to include the surrounding buildings.

After an early drawing by Thomas Hosmer Shepherd (1793-1864), younger brother of the draughtsman and watercolourist George Sidney Shepherd. Thomas Hosmer went on to become a successful and prolific provider of drawings from publishers of topographical volumes such as 'Metropolitan Improvements' (1827)-

this separately-issued print is of greater quality than those later prints.

Stock: 47626

**255. Westminster Bridge, Surrey Shore.**

Drawn by E. F. Lambert. Engraved by H. Pyall. [n.d., c.1825.]

Aquatint, scarce. Sheet: 335 x 420mm (13¼ x 16½").

Creases. £290

A view of Searle & Son Boat Builders at Stangate Lambeth, figures watch and inspect the boats in the yard on the banks of the Thames.

Stock: 47746

**256. [King's Mews, Charing Cross.] Inside of the Mews.**

Published Decr 30th 1794 by T. Malton.

Aquatint with hand colour. Sheet 410 x 310mm (16 x 12¼"). Trimmed to platemark. £180

A view of an arcade in the stables of the King's Mews, which housed the King's horses and hunting dogs.

Design by William Kent and built in 1732 on the north side of Charing Cross, it was demolished in the 1820s

when the area was redeveloped as Trafalgar Square, with the National Gallery built on the site.

Plate to 'A Picturesque Tour Through the Cities of London and Westminster, illustrated With the most interesting Views, accurately delineated And executed in Aquatinta by Thomas Malton', 1792 - 1801.

Thomas Malton (1748 - 1804) was an architectural watercolourist and teacher of Thomas Girtin and Joseph Mallord William Turner; also an aquatinter, notably after his own designs of London views.

For coloured impression, see item ref: 33819. *Abbey Scenery: 204.*

Stock: 48128

**257. A View of the New River Head.**

[n.d., c.1750.]

Rare etching. Plate: 200 x 260mm (8 x 10¼"), with 18th century watermark. Small margins. Slightly time stained. £260

A rare view of the water cisterns in Finsbury. In 1713, in order to bring clean water to London a network of cisterns were erected to collect and store the water brought in from the countryside.

Stock: 48043



**258. [Two sheets from Robert Barker's panorama, 'London from the Roof of the Albion Mills']**

[Engraved by Frederick Birnie and Henry Aston Barker after Robert Barker, 1792-3]

Etching and aquatint with hand-colouring, sheet approx 465 x 1100mm (18¼ x 43¼"). Some staining. £690

Two of the six sheets comprising Henry Barker's famous true panorama from Albion Mills, Southwark, looking across East and South East London, with the mill's chimneys in the foreground.

Having already produced a panorama of Edinburgh, in 1790-91 Barker sent his son Henry Aston to draw the view from the Albion Mills on the south side of Blackfriars Bridge, which he enlarged and painted on the dome of 'The Panorama', the world's first building built specifically to display panoramas. Situated on the north side of Leicester Square, the building is now a French Catholic Church, 'Notre Dame de France', in Leicester Place.

The painting was exhibited the following year and was praised by Sir Joshua Reynolds. This printed souvenir was published on six sheets 1792-3. Already the mill had burned down, an event recorded in the 'Microcosm of London' as 'Fire in London'.

Stock: 47647

**259. Croquis du Cours de la Tamise par Monthellier & Tirpenne. Source of the Thames.**

Lith. de Bichebois aine à S.t Denis. A Paris Chez Tirpenne, Libraire, Editeur, rue du cloître S.t Jacques

l'hospital, No.5. Chaillou Potrelle, Rue S.t Honoré, No. 140. Rittiueu, Boulevard Montmatre No. 12. London, Ch. Tilt, 86 Fleet Street.

A rare set of 6 lithographs with frontis. Sheet: 310 x 480mm (12 x 19"), with large margins. Foxing. £650

A series of vignettes over 6 plates showing views along the Thames including the Frost Fair 1814 and Oxford.

*Not in Abbey.*

Stock: 47863

260. **[Landscape with sheep in the vicinity of Sandhurst?]**

Wm Delamotte del.t et fec.t Published by W.m Delamotte Sandhurst near Bagshot 1817.

Etching, platemark 220 x 165mm (8½ x 6½"). Small margins. £60

Etching showing driving sheep by William Delamotte (1775-1863), landscape artist. Delamotte lived in Oxford from 1798 working as a drawing master, and most of his works from this period were made in the vicinity. He later became a drawing master at the Royal Military College in Sandhurst, where he published this print. *For sets of Delamotte's Sandhurst etchings see refs.35676 and 35677.*

Stock: 47787

261. **[Bristol.]**

[n.d., c.1630.]

Engraving. Plate: 120 x 145mm (4¾ x 5¾") very large margins. £130

A plan of the town of Bristol, copied from the inset town plan on John Speed's map of Gloucestershire published in 1611, which was itself copied from the Braun and Hogenberg town plan of 1588.

Stock: 48055

262. **Multi Ab Ebrietate Seducuntur. Brightstowe in Engelland.**

[n.d., c.1605.]

Engraving, rare. Plate: 100 x 140mm (4 x 5½") very large margins. £280

An engraved plan of Bristol by Daniel Meisner (1585-1625), with a vignette of a huntsman about to shoot a monkey drinking from a flagon. The title states 'Many are seduced by drunkenness' which, like all the allusions in Meisner's plans, does not relate to Bristol.

Stock: 48054

263. **Design for Improving the Harbour of Bristol, by W.m Jessop Civil Engineer W. White Surveyor.**

Engraved by W. Faden. Charing Cross 1803.

Engraving. Sheet: 450 x 1070mm (17¾ x 42").

Trimmed, time stained with folds as normal. £280

A proposed design for the harbour at Bristol, but also including a quite detailed plan of the city.

William Jessop (1745-1814), had been Chief Engineer to the Grand Junction Canal Company (1793), the West India Docks (1800-2) and the Surrey Iron Railway (a tramway, 1801-3.). In Scotland he helped Thomas Telford survey the Caledonian Canal and was engineer to the Kilmarnock and Troon Railway (1807-12), the first railway in Scotland authorised by Act of Parliament.

Stock: 48056



264. **The Clifton Suspension Bridge. To the Right Worshipful John Savage, Esq.re Mayor of the City of Bristol This View of Mr Brunel's design for a Bridge to be erected over the Avon is most respectfully Dedicated by The Publishers.**

Drawn on Stone by G. Childs from a Drawing by Tho.s L. Rowbotham. Published by Davey & Muskett, Booksellers, Broad St. Bristol & sold by Engleman, Graf, Coindel & Co, 14 Newman St, Ackermann, Strand London, And all other Print and Booksellers [n.d. c.1831.]

Lithograph. Sheet 240 x 305mm (9½ x 12"). Surface wear in edges, some soiling. Small margins. £160  
A view of Isambard Kingdom Brunel's original design, with the Egyptian-style pylons topped with spinxes that were not used in the completed bridge.

After an 1829 competition to design the bridge was annulled when Thomas Telford tried to declare himself the winner, the second competition (1830) was won by the 24-year-old Isambard Kingdom Brunel. The foundation stone was laid in 1831, but work was stopped almost immediately by the Bristol Riots. Restarted in 1836 the project continued to be dogged with political and financial difficulties and by 1843, with only the towers completed, the project was abandoned. Brunel died prematurely aged 53 years in 1859 but the Bridge was completed as his memorial and finally opened in 1864.

Stock: 47547

265. **This View of Laying the Foundation Stone of Clifton Suspension Bridge on 27th August 1836, is Dedicated with the greatest respect to the Most Noble The Marquis of Northampton, The Members of the British Association & Bridge Trustees, by their obedient Servant, The Publisher.**

Miss Gun Cunningham del. W. Walton lith. Printed by C. Hullmandel. Published by O.C. Lane, Clifton. [n.d., c. 1836.]

Rare lithograph on chine collé. 230 x 290mm (9 x 11½"), with large margins. Crease across lower corner. £230

A view of the start of the second attempt to build Isambard Kingdom Brunel's bridge.

Stock: 47548

266. **The Suspension Bridge, Intended to be erected over the River Avon at St Vincent's Rock, Clifton near Bristol. Reduced from Mr Brunel's Plan as approved by the Bridge Committee, to whom**

Drawn by J.D. Harding, from a sketch by S. Jackson & Published by J. Rees, Book and Print Seller, 53 Wine Street, 1831.

Lithograph. 285 x 330mm (11¼ x 13"). Repaired tear entering image, creasing. Damaged. £180  
A view using Isambard Kingdom Brunel's original design, with the Egyptian-style pylons topped with spinxes that were not used in the completed bridge.  
Stock: 47555

267. **Clifton Suspension Bridge. Span 630 Feet \_ Height 230.**

Printed by Englemann, Graf, Coindet & Co. Published by O.C. Lane, Library, Clifton.

Lithograph on chine collé. 245 x 315mm (9¾ x 12½") large margins. £260  
A fine view using Isambard Kingdom Brunel's original design, with the Egyptian-style pylons topped with spinxes that were not used in the completed bridge.  
Stock: 47556

268. **An Epic Ode on the Opening of the Clifton Suspension Bridge.**

Printed in the Procession, December 8th, 1864, by Jefferies & Sons, Machine Printers and Lithographers, &c. Recliffe Street, Bristol.

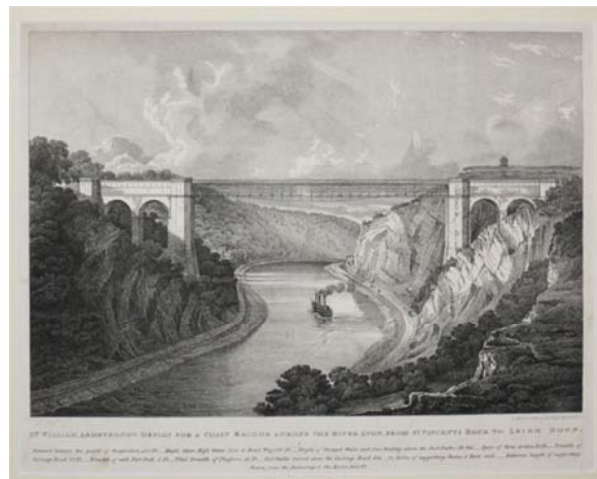
Rare lithograph and letterpress broadside. Sheet 310 x 170mm (12¼ x 6¾"). Laid on card. £230  
A view of the completed bridge, a verse signed 'J.H.' and lists of the participants in the Military Procession, Bridge Procession and Civic Procession. For the opening the bridge was lit by magnesium flares but they were blown out by the wind  
Stock: 47558

269. **The Clifton Suspension Bridge.**

[From a Drawing by T.L. Rowbotham. Day & Haghe Lith.rs to the King.] [Published by George Davy, Bookseller, Broad St, Bristol.] [n.d. c.1831.]  
Lithograph. Sheet 205 x 300mm (8 x 11¾"). Trimmed to image and around title, losing inscriptions laid on album paper. £140  
A view using Isambard Kingdom Brunel's original design, with the Egyptian-style pylons topped with spinxes that were not used in the completed bridge.  
Stock: 47549

270. **The Clifton Suspension Bridge.**

From a Drawing by T.L. Rowbotham. Day & Haghe Lith.rs to the King. Published by George Davy, Bookseller, Broad St, Bristol. [n.d. c.1831.]  
Coloured lithograph. Sheet 180 x 295mm (7 x 11½"). Trimmed to image, laid on album paper, title and inscriptions pasted on reverse. £220  
A view using Isambard Kingdom Brunel's original design, with the Egyptian-style pylons topped with spinxes that were not used in the completed bridge.  
Stock: 47554



271. **Mr William Armstrong's Design for a Chain Bridge across the River Avon, from St Vincent's Rocks to Leigh Down.**

Published by J. Rees, Bookseller, 53 Wine Street, Bristol, from a Drawing by Mr W. West, May, 1830.  
Rare lithograph. Sheet 265 x 380mm (10½ x 15"). Glue stains in corners. £260  
A view of Clifton Gorge with a bridge designed by William Armstrong for the second of two design competitions, eventually won by 24-year-old Isambard Kingdom Brunel. It is not a suspension bridge, rather a cast iron span supported by brick towers.  
Armstrong was the engineer-in-charge of Marc Brunel's Thames Tunnel. It is likely that the artist was William West, (1801-61), creator of the Clifton Observatory.  
Stock: 47557

272. **The proposed Plan for the Suspension Bridge across the River Avon from St Vincent's Rocks to Leigh Down, By William Brown of Bristol.**

Pub.d by Wright & Bagnall. [n.d., c.1830.]  
Rare lithograph. Sheet 230 x 295mm (9 x 11¾"), with large margins. Glue stains in corners of margins. £220  
A view of Clifton Gorge with a suspension bridge designed by William Hill for the second of two design competitions, eventually won by 24-year-old Isambard Kingdom Brunel.  
Stock: 47552

273. **Suspension Bridge, Proposed to be erected over the Avon at St Vincent's Rocks, Clifton. By Samuel Brown, Esq.r Commander, Royal Navy. 1830.**

Drawn on Stone by J.D. Harding. London: Published by Engelmann, Gray, Coindet & Co., 14 Newman Street, & O.C. Lane, Library, Clifton, 1830.  
Rare lithograph on chine collé. 235 x 280mm (9¼ x 11"), with large margins. Creasing. £260  
A view of Clifton Gorge with a suspension bridge designed by Captain Samuel Brown (1776-1852) for the second of two design competitions, eventually won by 24-year-old Isambard Kingdom Brunel. Although Brown describes himself as Royal Navy he was already a successful engineer, having constructed in 1820 the Union Bridge in Tweed, the longest wrought iron

suspension bridge for vehicles in the world and the first in the United Kingdom.

Stock: 47551

**274. Peterborough.**

Drawn on Stone by Rev.d J. Shillibeer, R.A. [...] Printed by W. Day, 59, Gt Queen St, London Published by Mr Jacob, Bookseller [c.1830]

Rare lithograph. Printed area 225 x 265mm (8¾ x 10½"), with large margins. £130

View in the vicinity of Peterborough Cathedral, with precise depiction of buildings (including a printing office) and people walking and working in the streets.

Stock: 47407



**275. South-West View of the Parish Church of Mistley in Essex.**

R.t Adam Architect 1776. Tho.s Vivares incidit. Published as the Act directs 1779.

Engraving. 440 x 580mm (17¼ x 22¾"). Printer's crease in top margin just entering image. £280

In 1776 Robert Adam was commissioned to redesign the Church of St. Mary the Virgin at Mistley in neoclassical style. He built towers at the east and the west ends and an entrance portico in the centre. Although most of the church was demolished in 1870 the towers remain; known as the Mistley Towers, they are Grade I listed. Published in Adam's 'Works on Architecture'.

Stock: 47709

**276. The Seat of the Lady Olivia B. Sparrow, Brampton Park, Huntingdon-Shire.**

H.R. del [...] Day & Son Lith.rs to the Queen [c.1840] Lithograph printed in colour, scarce, printed area 160 x 220mm (6¼ x 8½"). Foxing in very large margins.

£160

Brampton Park, which was rebuild after it passed to Lady Olivia Sparrow in the 1820s. The rebuilding began under Thomas Whitwell and was continued by John Buonaraotti Papworth. Lady Olivia, who was also responsible for a church in Huntingdon used for her religion 'The Countess of Huntingdon Connection', died in 1863. A great fire in 1907 destroyed much of the building.

Stock: 47635

**277. An Exact Perspective View of Dunmow, late the Priory, in the County of Essex. With a Representation of the Ceremony, & Procession in that Mannor, on Thursday the 20th of June 1751. When Thomas Shakeshaft of the Parish of Weathersfield, in the County aforesaid Weaver, & Ann his Wife came to Demand & did Actually receive a Gammon of Bacon, Oath, pursuant to the Antient Custom, in Manner & form prescribed as aforesaid. N.B. Before the Dissolution of Monasteries, It does not appear by searching the most Antient Records to have been demanded above three times, & including this just as often since.**

C. Mosely Sculp.t. Engraved from an Original Painting taken on the Spot by David Ogborne. Publish'd according to Act of Parliament Jan.ry 1752. bit later. Engraving and book. Plate: 375 x 560mm (14¾ x 22"). Book: 220 x 140mm (8½ x 5½"). Tears in right edge.

Tear in centre. £290

An interesting view showing the procession in the town of Dunmow in Kent. In the procession a married couple are carried aloft in a sedan chair, other figures ride in carts and carriages, many figures walk and one man carries a gammon of bacon on a pole above the heads of everyone. The procession is in celebration of the fact that the couple have taken an oath which which says that they have never regretted a day of marriage, the oath is printed in full below the image on the right.

In return for taking the oath the couple receive the flitch of gammon.

Sold with 'The History of the Dunmow Flitch Ceremony' by Francis W. Steer.

Printed by J. H. Calrke & Co., Ltd., Chelmsford 1951. Stock: 48271

**278. Hever Castle.**

Lithographed and Published by J. Newman & Co.48, Watling S.t London.

Lithograph. Sheet: 220 x 305mm (8¾ x 12"). Pencil annotations. Bit messy. £65

A view of Hever Castle in Kent, once the seat of the Boleyn family.

Stock: 47946

**279. [Advert.] In the Press, To be ready for delivery on the 1st of March, 1819, an Illustration of the Architecture and Sculpture of the Cathedral of Lincoln, Consisting of Sixteen Plates...**

From Drawings by C. Wild. Henry Sawyer, Engraver and Printer, Dean Street Soho. [1819.]

Letterpress advert. Sheet: 210 x 135mm (8¼ x 5¼").

£60

An advert for a series of prints after C. Wild of Lincoln Cathedral, the advert lists the engravers, various prices. The series 'consist of a Geometrical Plan, and Longitudal Section; various Elevations and Details; exterior and interiors Views; and Selections from the Sculpture'.

Stock: 48120

280. **N.W. View of Yarmouth Jetty.**  
W. Joy fec. Drawn on Stone & Litho.d by J.M.  
Johnson, Norwich. Published by C. Sloman, King St.  
[n.d., c.1850.]  
Rare lithograph. Sheet: 190 x 275mm (7½ x 10¾").  
£130

A view of the jetty at Great Yarmouth showing the unloading and loading of various ships, after William Joy (1803-67).  
Stock: 47384

281. **[S.E. View of Scottow Hall, The Seat of Sir Thomas Durrant Bart. of Norfolk.]**  
Drawn on Stone & Printed by J.B. Ladbrooke  
Norwich. [n.d., c.1830.]  
Rare lithograph. Sheet: 275 x 380mm (10¾ x 15").  
Creasing and messy margins. £95  
A view of a house with a slate roof in parkland, the church can be seen behind the trees.  
Stock: 47843

282. **To The Noble Hugh, Duke of Northumberland K.B. This View near Alnwick, with the Castle in the Distance, Is most respectfully dedicated by His Grace's much Oblige'd & most Obedient Servant S. Humble.**  
Drawn on Stone by J. D. Harding from a Sketch by S. Humble. Printed by G. Hullmandel. Published by S. Humble Drawing Master Alnwick & by R. Ackerman Strand London.  
Lithograph, scarce. Sheet: 420 x 550mm (16½ x 21¾").  
Repaired tears, messy margins. £160  
A view of Alnwick Castle with the River Aln.  
Stock: 47950

283. **A North East Prospect of Nottingham from Newarke Road in Sneyton field neare Carleton Hill.**  
[n.d., c.1750.]  
Rare engraving. Sheet: 165 x 405mm (6½ x 16").  
Trimmed. £120  
A view of Nottingham taken from Sneinton Hill, showing St Mary's Church.  
Stock: 47945

284. **High Street Oxford.**  
W. A. Delamotte Dec 1841. W. Gauci lith. Printed by C. Graf.  
Lithograph. Sheet: 255 x 355mm (10 x 14"). Trimmed.  
£140  
A view of Oxford High Street with Merton College on the left.  
Stock: 47949

285. **[A View of part of St Mary's Church of Oxford.]**  
[Georg Gottfried Winckler.] [Georg Balthasar Probst.][c.1780.]  
Hand-coloured engraving. Sheet: 255 x 395mm (10 x 15½"). Trimmed to image. £160

A vue d'optique of Oxford High Street showing the entrance to St Mary's Church.  
Stock: 47947

286. **The City of Oxford.**  
[n.d., c.1870.]  
Wood engraving, scarce. Sheet: 240 x 310mm (9½ x 12"). Trimmed. £140  
A view of the city of Oxford with a decorative trompe-l'œil wooden frame.  
Stock: 47948

287. **Queens College from the High Street.**  
Published Feb. 27th 1802 by T.Malton.  
Aquatint. Sheet 315 x 400mm (12¼ x 15¾"). Bit dusty.  
A good view of Oxford High Street.  
Stock: 48129



288. **A View in Exton Park belonging to the Rt: Hon.ble the Earl of Gainsborough; to whom this Plate is inscrib'd by his Lordships most dutiful & most obed:t Serv:t T: Smith.**  
T. Smith Pin: J Mason Sculp. Publish'd Oct: 1749.  
Engraving. Plate 394 x 545mm (15½ x 21½"). Margins messy. Small margins £390  
Exton Park, the large country estate in the county of Rutland. It has been home to the Noel family for over four centuries; the Earls of Gainsborough.  
After Thomas Smith of Derby (c.1720-1767) who was landscape painter who painted many landscapes including historic houses like Chatsworth.  
Stock: 47752

289. **Whitchurch. From the Alms houses in Dodington erected by Miss Langford in 1830. Charles Porden Architect.**  
Lithog. by W. Crane Chester. [n.d.]  
Fine hand-coloured lithograph; watermark J. Whatman Turkey Mill 1828. Sheet: 240 x 295mm (9½ x 11½").  
Creasing at extreme edges. £140  
A view of the market town of Whitchurch in Shropshire taken from Dodington.  
Stock: 47374

290. **Clifton.**  
N. Whittoel del et lith.  
[n.d., c.1830.] Trimmed. £60

A view of Clifton, near Bristol from across the River Avon before the building of Brunel's Suspension Bridge.

Stock: 48240

**291. Nightingale Valley from Clifton Down.**

Drawn by S.C. Jones G.Hawkins lith. Day & Haghe Lith.rs to the Queen. Published by I. H. Weston, opposite the Royal Exchange, Bristol. [n.d., c.1840.] Tinted lithograph. Sheet: 280 x 380mm (11 x 15") large margins. £230

A view of the River Avon near Bristol.

Stock: 48059



**292. A South East View of the River Avon and Cliffs called St. Vincents Rock near Bristol Taken from the Turf looking towards the Folly.**

Chatelin delin.t. P. Angier Sculp.t. Publish'd According to Act of Parliam.t. Sold by R. Sayer against Fetter Lane Fleet Street.

Hand-coloured engraving, rare, 18th century watermark. Plate: 265 x 370mm (10½ x 14½") large margins. Time stained. £320

A view of the River Avon near Clifton. Title in English and French.

Stock: 48060

**293. St Vincent's Rocks Clifton.**

Drawn by J.C. Cotman. Engraved by E. Duncan. Published by O.C. Lane Library Clifton 1834.

Aquatint, printed in sepia. Plate: 200 x 300mm (8 x 11¾") large margins. £140

A view of St Vincent Rocks near Bristol.

Stock: 48057

**294. The South East View of St. Vincent's Rock, taken from the Clifft, behind the Hot-Well near Bristol.**

Chatelain Delin. H. Roberts Sculp. Publish'd April ye 20th 1752 according to Act of Parliament by Hen. Roberts Printseller facing Great Turnstile Holborn. Engraving, rare. Plate: 265 x 350mm (10½ x 13¾"). Trimmed to plate on lower edge. Small margins. £320

A view of the River Avon near Bristol.

Stock: 48061

**295. Prior Park the Seat of Ralph Allen Esq.r near Bath. Prior Park la Residence de Raoul Allen Ecuyer pres le Bath.**

Drawn from M.r Allen Road. Ant: Walker Sculp.t. [n.d., c.1740.]

Engraving. Sheet: 260 x 430mm (10¼ x 17"). Trimmed and creased. £260

An early Railway image showing view of Ralph Allen's Palladian house Prior Park, showing Ralph Allen's railway in the foreground which was used to transport stone from the mines at Combe Down to large sheds.

Stock: 47343

**296. Alton Towers.**

From Nature and on Stone by S. Rayner, Derby. Published by R. Moseley. [n.d., c.1830.]

Rare proof lithograph. Sheet: 230 x 280mm (9 x 11"). £130

A view of Alton Towers, the former Staffordshire seat of the Earl of Shrewsbury. Charles Talbot started redeveloping his hunting lodge as a gothic style stately home and over the next twenty years or so the building was developed and eventually renamed Alton Towers. In 1839 the grounds and house were opened to the public at certain times of the year.

Stock: 47375

**297. The Fish Market, Brighton.**

[Printed by C. Moodly, 257 High Holborn. W. Lane, 3, Maret St, Brighton, Sept. 1st 1846]

Rare tinted lithograph. Sheet 235 x 355mm (9¼ x 14"). Slight crease in centre. £160

View on a very busy Brighton beach, by local artist R.H. Nibbs (identifiable from his anchor monogram lower left). Ford, *Images of Brighton* 72

Stock: 47633

**298. The East Prospect of Birmingham, in the County of Warwick.**

Sam.l & Nath.l Buck delin. et sculp. According to Act of Parliam.t May 26th 1753. Garden Court No 1. Middle Temple London [but published by Robert Sayer c.1774].

Coloured engraving. 315 x 820mm (12½ x 32¼"). £450

A detailed prospect of Birmingham, with a 17-point key below.

From the series 'Buck's Perspective Views of Cities and Chief Towns in England and Wales', as re-issued by Robert Sayer, with a plate number top right.

Stock: 48186

**299. Lowther Castle, near Clifton, Westmoreland.- Earl of Lonsdale.**

[c.1860]

Chromolithograph with accompanying letterpress, image 135 x 190mm (5¼ x 7½"). Both sheets glued to backing sheet. £30

Lowther Castle, a castellated mansion built by Robert Smirke for William Lowther, 1st Earl of Lonsdale between 1806 and 1814. The castle was demolished in 1957, at a time of post-war austerity when the family

could not afford the upkeep of the castle or find buyers, but the ruins and gardens are now run as a visitor attraction.

Stock: 47403

**300. Stonehenge, From the Westward, 1849.**

Joseph Browne, Delt. J. Needham, Lith. Day & Son, Lith.rs to the Queen

Scarce tinted lithograph. Printed area 245 x 375mm (9¾ x 14¾"). Margins bit dusty. £220

Stonehenge in its unrestored condition. *For another impression with different lettering see ref. 43778.*

Stock: 47288

**301. West View of Stonehenge.**

Drawn by J.S. Templeton. Printed by Engelmann, Graf, Coindet & Co. Published by Brodie & Dowding, Salisbury 1829.

Lithograph, printed area 225 x 335mm (9 x 13").

Repaired tear into image on left. £180

View of the most famous prehistorical monument in England, made soon after the estate was purchased in 1824 by the Antrobus Family.

Stock: 47413



**302. [Five Views of Northwick Park.]**

Hon.ble Anne Rushout del.t. M. Dubourg sculp.t.

Published by Edw.d Orme, Bond Street London, 1815.

Set of five aquatints, 2 with J. Whatman watermark 1811; scarce. Plates: 250 x 350mm (9¾ x 13¾"), with very large margins. Uncut. £450

Five views of Northwick Park by the Hon. Anne Rushout (1768-1849) who lived at Northwick Park, her father's house, until 1817 when she inherited Wanstead Grove.

Stock: 47509

**303. The North East View of the City of Worcester, from Red-house Hill.**

T. Sandby delin & sculp. Publish'd according to Act of Parliament August 1777.

Engraving. Sheet: 235 x 345mm (9¼ x 13½").

Trimmed and laid on album sheet. £140

A view of Worcester showing the cathedral.

Stock: 47944

**304. The South View of the City of Worcester, from Digley Fields.**

T. Sandby delin & sculp. Publish'd according to Act of Parliament August 1777.

Engraving. Sheet: 235 x 345mm (9¼ x 13½").

Trimmed and laid on album sheet. £140

A view of Worcester showing the cathedral and River Severn.

Stock: 47942

**305. The North View of the City of Worcester, from the Porto-Bello Henwick Hill.**

T. Sandby delin & sculp. Publish'd according to Act of Parliament August 1777.

Engraving. Sheet: 235 x 345mm (9¼ x 13½").

Trimmed and laid on album sheet. £140

A view of Worcester showing the cathedral and River Severn.

Stock: 47943

**306. [Plate XV Rape Threshing.]**

G. Walker Del. Engraved by R. & D. Havell. Publish'd by Robinson & Son, Leeds, Nov.r 1. 1818.

Aquatint, with letterpress sheet. Sheet: 265 x 370mm (10½ x 14½"). £130

A scene showing figures threshing rape. Plate 15 from 'The Costume of Yorkshire' by George Walker.

Stock: 47368

**307. Sir Watkin Williams Wynn, Bart. M.P.**

A.R. Burt. Drawn, Engraved and Published by A. R.

Burt, Miniature Painter, Chester, August 1st. 1820.

Fine coloured stipple, printed in colours. 230 x 305mm (9 x 12"), very large margins. £190

Sir Watkin Williams-Wynn, 5th Baronet (1772 - 1840), was a Welsh M.P. from 1794 to 1840: for Beaumaris 1794-6, then for Denbighshire until his death. He was referred to as the 'Prince of Wales' and had a keen interest in military affairs. In 1794 he raised a cavalry regiment called the "Ancient British Fencibles" and took part in the suppression of the Irish rebellion of 1798.

After Albin Roberts Burt (1783-1842)

Stock: 48137

**308. New Castle Emblyn, Cardiganshire.**

Drawn & Engraved by J. Hassell. Published April 18th 1804 by Tegg and Castleman 111 Cheapside, London.

Aquatint, printed in colours and finished by hand. 450 x 570mm (17¾ x 22½"). Repaired tears, laid on card.

£260

Newcastle Emlyn, with the 13th-century castle overlooking the bridge. Once owned by Edward, the Black Prince, it was still occupied at the start of the Civil War, but was captured in 1645 by parliamentary troops and slighted.

Stock: 47820

309. **To the Right Honorable Lord Kenyon, This View of Pen-Y-Lan, across the Dee, is most respectfully inscribed by his obedient & obliged Servant. Edw.d Pugh.**

From a Drawing by E. Pugh [...] W. Ellis Aquatinta  
Published 24th November 1794 by E. Pugh 13 Bedford  
Street Covent Garden

Aquatint, sheet 300 x 355mm (11¾x 14"). Trimmed to  
platemark. Repaired wormholes to margins. £160

A fine Welsh landscape after the miniature painter and  
topographer Edward Pugh (c.1761-1813) shows the  
artist drawing.

Stock: 47631

310. **To Robert Watkin Wynne Esq.r M. P. This View of Pont-Newydd over the Ceirw near Corwen. Is with the greatest respect Inscribed by his obedient & obliged Servant. Edw.d Pugh.**

From a Drawing by E. Pugh [...] W. Ellis Aquatinta  
Published July 20 1794 by E. Pugh 13 Bedford Street  
Covent Garden

Aquatint, sheet 300 x 355mm (11¾x 14"). Trimmed to  
platemark. £190

A fine Welsh landscape with anglers after the  
miniature painter and topographer Edward Pugh  
(c.1761-1813).

Stock: 47630

311. **The Right Honourable Lord Frederick Campbell, In 1765 Appointed a Privy Councillor and keeper of the Privy Seal of Scotland, which he resigned in 1767, and was appointed Chief Secretary to the Lord Lieutenant of Ireland; In 1768 Lord Clerk Register of Scotland; In 1787 Vice Treasurer of Ireland In 1800 A Commissioner of the Public Records of Great Britain. he was also a Commissioner for the Affairs of India, & of Trade & Plantations: and a Trustee of the British Museum. Died June 8th 1816, Aged 87.**

H. Edridge Esq.r Pinx.t. 1812. James Stow Sculp.t.  
London, Published Jan.y 1st 1817 by G.P. Harding, 38,  
Strand.

Stipple. 440 x 360mm (17¼ x 14¼"). Damp staining at  
top in margins and foxing in margins. £190

Portrait of Lord Frederick Campbell (1729-1816), Lord  
Clerk Register of Scotland from 1768 until his death.

The third son of John Campbell, 4th Duke of Argyll, he  
was also MP for Glasgow Burghs (1761-80) and  
Argyllshire (1780-99).

Stock: 48143

312. **[Scottish shepherd] Berger ecossais.**

H.ce Vernet del. [...] Belliard fec. Imp. Lith. de  
Delpech [c.1820]

Lithograph, printed area 260 x 175mm (10¼ x 6¾"),  
with large margins. Foxing to margins. Uncut. £95

Genre scene after a design by Horace Vernet (1789-  
1863).

Stock: 47980

313. **Bothwell Castle.**

[Lithographed by William Gauci after Samuel Prout.]

[London: Gambart & Co & Joseph Hograth, 1854.]

Tinted lithograph with very fine hand colour, trimmed  
to image and laid on card, as issued. 290 x 400mm  
(11½ x 15¾"). £240

The ruins of Bothwell Castle in South Lanarkshire,  
south east of Glasgow.

Plate 81 of the rare series 'Scotland Delineated in a  
Series of Views', which contained views by artists  
including J.M.W. Turner, David Roberts, J.D. Harding,  
Joseph Nash and Clarkson Stanfield, as well as Samuel  
Prout. The project was unrealistically expensive (David  
Roberts was paid £1,000 for his contribution), resulting  
in commercial failure, with limited sales resulting in  
today's extreme rarity. *Abbey Scenery 493.*

Stock: 48122

314. **[Loch Lomond.]**

Donald Crawford. [Signed in pencil.] [n.d., c.1950.]

Etching. Plate: 150 x 120mm (6 x 4¾"), with very  
large margins. Uncut. £75

Stock: 47966



315. **Loch Venachoir. West Highlands of Scotland.**

F. Nicholson del.t. Printed by Engelman, Graf & Co.  
London, October 1827, Published by Engelmann Graf  
Coindet & Co.

Scarce lithograph on india. 445 x 555mm (17½ x  
21¾"); very large margins. £260

A view of Loch Venachoir, Stirlingshire, with a cart  
with figures wrapped in tartan. Venachoir is famed as  
the setting for Sir Walter Scott's 'Lady of the Lake'.

Nicholson & Engleman published a series of 24 much  
smaller views of scenery described by Scott (including  
Venachoir) the following year.

Stock: 47703

316. **C: Lucas M:D:**

J. Reynolds Pinx.t. J.s McArdell fecit. Sold at the  
Golden Head in Covent Garden [n.d., c.1760]

Mezzotint, rare. 330 x 230mm (13 x 9"). Repaired tears  
in inscription areas. Very small margins. £190

Portrait of Charles Lucas (1713-71), politician and  
physician, holding the thesis about gangrene that he  
wrote for his doctor's degree, engraved by James  
McArdell, a prominent Irish mezzotinter working in

London, after a painting by Joshua Reynolds now in the National Gallery of Ireland.

Lucas began as an apothecary in Dublin; however he published a number of pamphlets decrying the corruption of Dublin's aldermen, for which he was threatened with prosecution for seditious publications. He moved to London before going to the continent to study medicine. Returning to Dublin in 1760, he was soon elected MP, a post he held until his death. *CS 123 ii/iii; Hamilton p48 ii/iii; Goodwin: 56 ii of iii; Wellcome 1823 i.*

Stock: 48146



317. **Daniel O'Connell.**

Peint par J. Gubbins. Dessiné par A. Lecher. Imp. Lith. de Lemercier A Paris. DesSSERT, Galerie Feydeau No 13, Passage des Panoramas.

Lithograph with pen signature. Printed area 360 x 255mm (14¼ x 10") very large margins. £450

Portrait of Daniel O'Connell (1775 - 1847), reversed from the portrait by Irish painter John Gubbins, issued as a mezzotint by Quilley in 1829. Extremely rare French printed image of O'Connell, signed in ink at bottom. It seems to be unrecorded.

Stock: 48142

318. **[Arthur O'Connor, Général de Division.]**

[Franc.is Gérard Pinx.t. John Godfroy Sculp.t.]

[Déposé de la Bibliothèque Nationale.] [n.d., c.1805.]

Stipple, proof before letters, very fine impression.

Sheet 330 x 225mm (13 x 9"). Trimmed within plate, tear entering image at top. £230

A portrait of Arthur O'Connor (1763-1852) in French military uniform. After becoming a member of the Society of United Irishmen in 1796, O'Connor was captured during an attempt to reach France to petition for support for an Irish revolution. After a period in

prison he was sent into exile in 1802, and was welcomed in Paris by Napoleon, who made him a General of Division in the French army, as illustrated here. In 1804 he went to Brest to join an expeditionary army intended for the invasion of Ireland, but when the plan fell through he retired from the army, although he offered his services to Napoleon during the Hundred Days.

Stock: 48141

319. **[Muckross Abbey, Lake of Killarney.]**

[T. Walmesley del. R. & D. Havell sculp.] [n.d., c.1800.]

Coloured aquatint. Image 435 x 560mm (17 x 22").

Trimmed to image, title and inscription in mss. £240

An imaginative view of Muckross Abbey in the Killarney National Park, County Kerry, Ireland. In reality the abbey is not nearly as close to the lake as shown here.

A scarce print: we have been unable to verify the attributions, but a smaller print after Thomas Walmsley shows the same proximity to the water.

Stock: 47819

320. **His Royal Highness The Arch-Duke Charles Commander in Chief of the Imperial Armies in Germany &c. &c. &c. Dedicated by Permission to his Excellency the Count Starhemberg, His Imperial Majesty's Envoy Extraordinary to his Britannic Majesty, By his obliged humble Serv.t H. Johns.**

Painted by H. Johns Portrait Painter to his R.H. the Arch Duke Charles. Engraved by Anth.y Cardon.

Published Oct.r 25. 1796, by Anth.y Cardon, & Sold by Mess.rs Colnaghi, Sala & Co. No. 192, Pall Mall, London.

Engraving. Plate: 230 x 180mm (9 x 7") very large margins. Tipped into album sheet. £140

A portrait of Archduke Charles of Austria, Duke of Teschen (1771-1847) brother of Holy Roman Emperor Francis II.

Stock: 48258

321. **Un Croat, an Santinelle**

[unsigned, c.1770]

Engraving, scarce, sheet 250 x 170mm (10 x 6¾").

Trimmed and glued to backing sheet. £140

Stock: 47692

322. **Croate Arme de Lance.**

[unsigned, c.1750]

Rare engraving, sheet 260 x 180mm (10¼ x 7").

Trimmed to image; made up top right. £180

Plate from a volume depicting soldiers from various European countries.

Stock: 47776

323. **Capitaine des Pandoures.**

[unsigned, c.1750]

Rare engraving, 17th century watermark, sheet 260 x 190mm (10¼ x 7½"). Trimmed to image. £140

Pandours were a force of Croatian soldiers in the Austrian service in the eighteenth century. Plate from a

volume depicting soldiers from various European countries.

Stock: 47777



**324. Femmes d'un Pacha Escortées par des Serviens. Danube rive droite 7 Juillet, 1837.**

Raffet 1838. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 220 x 300mm (8¾ x 11¾") very large margins. £140  
A rowing boat on the Danube carrying the wives of a pacha, escorted by Serbian cavalry on the shore. Drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'.

Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48195

**325. Église et Tour des Trois Saintes. Yassy (Moldavie) 20 Juillet, 1837.**

Raffet 1840. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 240 x 290mm (9½ x 11½") very large margins. 120 £120

Mănăstirea Trei Ierarhi (Monastery of the Three Hierarchs), a seventeenth-century monastery in Iași, once the capital of Moldavia but now part of Romania. The view was drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'. Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48197

**326. Vue de Yassy, prise du balcon de l'hotel de St Petersbourg. (Moldavie) 19 Juillet, 1837.**

Raffet 1840. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 240 x 290mm (9½ x 11½") very large margins. £160  
A view of the rooftops of Iași, once the capital of Moldavia but now part of Romania. Three cavalrymen stand in the foreground. The view was drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'.

Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48198

**327. Église de St Georges. Bukharest. (Valachie) 15 Juillet, 1837.**

Raffet 1839. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Tinted lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 210 x 310mm (8¼ x 12¼") very large margins. £130  
Biserica Sfântul Gheorghe Nou or Saint George New Church (despite being built in 1707), drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'.

Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48201

**328. Église Grecque a Bukharest. (Valachie) 15 Juillet, 1837.**

Raffet 1839. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 230 x 305mm (9 x 12") very large margins. £120  
A Greek Orthodox church in Bucharest, drawn by Denis Raffet for Demidov's 'Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837'.

Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48200

**329. Foire de St Pierre à Giouyevo (Valachie) 15 Juillet, 1837.**

Raffet 1839. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 240 x 345mm (9½ x 13½") very large margins. £140

A fair at Giurgiu. Romania, a port town probably founded by Genoese merchants in the 14th century. Despite being a Russian prince, Anatoly Nikolaievich Demidov, 1st Prince of San Donato (1813-70), spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist. Stock: 48202

**330. Castle of Arques from the Village.**

ET aquat fort fecit [...] J.S. Cotman del. [1820] Etching on india paper, platemark 135 x 230mm (5¼ x 9"). India paper lifting. £65

View from the east of the castle of Arques la Bataille, near Dieppe, France. Etching by Mary Ann Turner after John Sell Cotman published in Dawson Turner, 'A Tour in Normandy' (1820). The etching derives from two 1819 drawings by Cotman now in the Norwich Castle Museum. Stock: 47801



**331. [Embarcadère, Quai de Bercy.]**

[Auguste-Louis Lepère.] [n.d., c.1891.] Etching. Artist's stamp. Collector's mark Roger Mark Bliss collection; Plate: 150 x 335mm (6 x 13¼"), with very large margins. Uncut. £260

A view of the Quai de Bercy in Paris by Auguste-Louis Lepère (1849-1918). Stock: 47969

**332. Vue de Dijon a coté du Creux d'Enfer.**

Dessiné par l'Allemand [...] Dirigé par Masquelier A.P.D.R. [c.1750] Engraving, platemark 245 x 370mm (9½ x 14½"), with very large margins Paper watermarked. Slight foxing. £130

Distant view of Dijon, capital of the Burgundy region of eastern France. Key below image using different formations of birds to identify notable buildings. Stock: 47300

**333. Homme du peuple à Valence.**

H. le Comte. 1819. Imp. Lithog de F. Delpech. Hand-coloured lithograph. Sheet: 350 x 260mm (13¾ x 10¼") very large margins. £65  
A costume plate showing the dress of a man of Valence in France, the man is shown wearing a hat with a large brim, a cape and smoking a cigar. Stock: 48247

**334. Henriette d'Angletterre, Duchesse d'Orleans derniere fille de Charles premier du Nom Roy de la grande Bretagne er de Henriette Marie de France Nasquit à Excester le 15 Iuin 1644 accompagna la Reine sa Mere lors quelle se sauua par Mer en France Espousa le 13. Mars 1661 Philippes de France Du d'Orleans frere unique du Roy.**

[n.d., c.1670.] Engraving. Plate: 230 x 170mm (9 x 6¾"). Thread margins. £160

A portrait of Henrietta of England (1644-1670), daughter of Charles I and wife of Phillippe of France, Duc D'Orleans, brother of King Louis XIV. Stock: 48252

**335. Marie Lesinska. Princesse de Pologne, Reine de France, a épousé Louis 15. a Fontainebleau le 5. Septembre 1725.**

A Paris chrz E. Desrochers. [n.d., c.1750.] Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £65

A half-length portrait in an oval of Polish princess Marie Leszczynska (1703-1768) who became queen consort of French king Louis XV. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741). Stock: 48256

**336. Mont St. Michel.**

Nan Leeder. [Signed in pencil.] 22/9/32. Woodcut. Sheet: 205 x 235mm (8 x 9¼"). £65  
Stock: 48042

**337. The Town of Bingen.**

Schutz del.t. T. Sutherland sculp.t. London, Pub.d Octo.r 1819, at 101 Strand for R. Ackermann's Views on the Rhine. Coloured aquatint. 250 x 295mm (10 x 11¾"). Faint mount burn in margins. £140  
A view of Bingen am Rhein in Rhineland-Palatinate, with the Basilica of St. Martin on the right. From 'A Picturesque tour along the Rhine from Mentz to Cologne' by Baron Johann Issac von Gerning. *Abbey 217: 'important book', also published in German and Spanish.* Stock: 48135

338. **From my Room Window at the White House Ehrenbreitstein Sept.r 1842.**

F:W: Trench.

Lithograph, scarce & rare. Sheet: 195 x 550mm (7¾ x 21¾"). Creasing. £160

A view across the Rhine in Koblenz from the Ehrenbreitstein fortress. A lithograph by British army officer Sir Frederick William Trench (1775-1859).

Stock: 47492

339. **[Prussian Hussar] Houssard Noir du Roy de Pruse**

[unsigned, c.1750]

Rare engraving, sheet 240 x 180mm (9½ x 7").

Trimmed and glued to backing sheet at corners. £140

Plate from a volume depicting soldiers from various European countries.

Stock: 47780

340. **Their Serene Highnesses, Princes Ernest & Edward of Leiningen.**

Painted by W.C. Ross Esq.r A.R.A. Miniature Painter to her Majesty. Drawn on Stone by R.L. Lane Esq.r.

A.R.A. Lithographer to Her Majesty. [n.d., c.1840.]

Lithograph, scarce. Sheet: 255 x 205mm (10 x 8").

Trimmed. £120

A portrait of the sons of Carl, 3rd Prince of Leiningen (1804-1856) the half-brother of Queen Victoria, playing with a parrot and terrier.

Stock: 47610

341. **Leipzig, Wie solches auff der Strasse vor dem Grimmischen Thor Sich Praesentiret.**

P. Schenk exc: cum privil: Regis Polon: et Elect: Sax: et Ord: Holl et Westfr: Amstelaedami. 1705.

Engraving, sheet 210 x 250mm (8¼ x 9¾"). Trimmed inside platemark; false margins added. Collector's stamp of ?Fürst von Lichnowsky lower right. Stain in centre. £110

Distant view of Leipzig, Germany with coaching and agriculture in foreground. Published by the prolific Amsterdam publisher Pieter Schenck.

The collector's stamp in the lower right corner is not securely identified in Lugt, but the historian Eduard Maria, Prince de Lichnowsky (1789-1845), who studied in Leipzig, has been suggested. *L. 1707*

Stock: 47793

342. **Un Uhlane du Roy de Prusse**

[unsigned, c.1750]

Rare engraving, sheet 260 x 190mm (10¼ x 7½").

Trimmed and glued to backing sheet at corners; creased. £140

Uhlans were originally Polish light cavalry created in the 1720s, although this print probably depicts a soldier in the Uhlán regiment formed by the Kingdom of Prussia in the 1740s, who were unsuccessfully deployed in the Silesian Wars. Plate from a volume depicting soldiers from various European countries.

Stock: 47778

343. **Gottf. Winkler. nat. 1700. denat 1771. Der wenn inn auch kein Eid zum Dienstder Welt verband, Beruf und Eid und Amt schon in sich selber sand.**

Ant. Graff pinx. A.F. Oefer ornav. I.F. Bause sculps. 1773.

Engraving. Plate: 385 x 245mm (15 x 9¾") very large margins. £130

A portrait of German banker and art collector Gottfried Winkler (1700-1771) set in an oval, below lies a putti holding up a garland.

Stock: 48242

344. **Looking down the River. From the Bridge at Wurzburg. Looking up the River.**

F:W: Trench. [1844.]

Lithograph, scarce. Sheet: 160 x 555mm (6¼ x 21¾"). Creasing. £140

A panoramic view looking at the bridge at Würzburg in Bavaria. A lithograph by British army officer Sir Frederick William Trench (1775-1859).

Stock: 47490

345. **[The Temple of Hephaestus, Athens.]**

[D. Costantin á Athens] [n.d., c.1860]

Albumen silver print, mounted on album paper. 280 x 380mm (11 x 15"). A little discolouration in sky. £260

An early photograph of the Temple of Hephaestus (formerly the Temple of Theseus because it was believed his remains were inside), a well-preserved Doric temple on the north-west side of the Agora of Athens, inaugurated 415BC. P. Constantin in Athens not signed in plate.

Stock: 47440



346. **[Temple of Athena Nike, Athens.]**

Ph. Margaritis P.ier Photograph. Athens [Ink stamp of [Philippos Margaritis.] [n.d., c.1860.]

Albumen silver print, mounted on paper with photographer's ink stamp. Photo 220 x 210mm (8¾ x 8¼"). Pencil title in English on card. £350

An early photograph of the Temple of Athena Nike, the first fully Ionic temple on the Acropolis, built 420BC.

Philippos (or Filippos) Margaritis (1810-92) is regarded as the first Greek photographer, creating daguerreotypes of the Acropolis of Athens in 1847, having learned the technique from the French photographer Philibert Perraud. He progressed to calotypes and albumen prints on paper, taking society portraits as well as topographical scenes of antiquities such as this. *J. Paul Getty Museum 84.XP.355.6, dated 1860-9, although they write that he was active only until 1863.*

Stock: 47437

347. **[The Tower of the Winds.]**

D. Costantin á Athens. [n.d., c.1860.]

Albumen print, signed in the negative, mounted on paper. Photo 375 x 275mm (15 x 10¾"). Pencil title in English on backing paper, slight cockling. £260

An early photograph of The Tower of the Winds (or the Horologion of Andronikos Kyrrestes), considered the world's first meteorological station. The tower on top of the old Radcliffe Observatory building in Oxford is a copy of the building.

It was photographed by Dimitris Konstantinou (or Constantine or Costantin). He was introduced to photography in 1854 when he assisted James Robertson and Felix Beato during their visit to Greece, and opened his own studio in 1858, producing tourist souvenirs. He became the first photographer to work for the Hellenic Archaeological Society.

Princeton University Library holds a collection of 73 prints collected by Sir Horace Rumbold (1829-1913), British Ambassador to Greece.

Stock: 47441



348. **[The Acropolis from the south-east, with the Temple of Olympian Zeus.]**

D. Costantin a Athens. [n.d., c.1860.]

Albumen print, signed in the negative, mounted on paper. Photo 275 x 380mm (10¾ x 15"). Pencil title in English on backing paper, soiling of paper. £450

An early photograph of the Temple of Olympian Zeus, south-east of the Parthenon, a good general view by Dimitris Konstantinou (or Constantine or Costantin). He was introduced to photography in 1854 when he assisted James Robertson and Felix Beato during their visit to Greece, and opened his own studio in 1858, producing tourist souvenirs. He became the first photographer to work for the Hellenic Archaeological Society.

Princeton University Library holds a collection of 73 prints collected by Sir Horace Rumbold (1829-1913), British Ambassador to Greece.

Stock: 47438

349. **[The Temple of Olympian Zeus.]**

D. Costantin á Athens. [n.d., c.1860.]

Albumen print, signed in the negative, mounted on paper. Photo 275 x 380mm (10¾ x 15"). Pencil title in English on backing paper, soiling of paper. £450

An early photograph of the Acropolis, with the Parthenon, by Dimitris Konstantinou (or Constantine or Costantin). He was introduced to photography in 1854 when he assisted James Robertson and Felix Beato during their visit to Greece, and opened his own studio in 1858, producing tourist souvenirs. He became the first photographer to work for the Hellenic Archaeological Society.

Princeton University Library holds a collection of 73 prints collected by Sir Horace Rumbold (1829-1913), British Ambassador to Greece.

Stock: 47439

350. **[Athens Polytechnic]**

[Unsigned, c.1870]

Lithograph and tintstone, scarce, printed area 255 x 315mm (10 x 12½"), with large margins. £260

The Averof building, which remains at the centre of the Patision Complex of the National Technical University of Athens (also still known as the Athens Polytechnic). Designed by Lysander Kaftantzoglou, the building is a key example of European Neoclassicism.

Stock: 47632

351. **[Ruins of the Temple of Posidon at Cape Sounion.] Temple on Cape Colonna.**

[D. Costantin á Athens] [n.d., c.1860.]

Albumen silver print, mounted on album paper, titled in English in pencil. 280 x 380mm (11 x 15"). £250

An early photograph of the Temple of Posidon at Cape Sounion, 40 miles south-west of Athens, at the southernmost tip of Attica. Built c.440BC in the Doric style, it has Byron's name carved into one of the columns; although Byron mentions Sounion in his poem 'Isles of Greece' ('Place me on Sunium's marbled steep...') there is no evidence that he carved it. Another column is now in the British Museum.

Stock: 47443

352. **Un Tolpatsch de Selauonie.**

[unsigned, c.1750]

Rare engraving, sheet 260 x 190mm (10¼ x 7½"). Trimmed. £130

A tollpatsch, a Hungarian footsoldier. Plate from a volume depicting soldiers from various European countries.

Stock: 47779

353. **[Naples.]**

Robert Rive. Naples [blind stamp.] [n.d., c.1870.]

Albumen silver print, 265 x 370 (10½ x 14½"), mounted on card with the photographer's blind stamp, with pencil title. Dealer's label on reverse. £350

A view of Naples, looking across the bay towards a smoking Vesuvius.

Photographer Robert Rive (1817-68) was born in Breslau from a French Huguenot family, but was active in Italy from the 1850s with his younger brother Julius. In the mid 1860s he started using the more Italian 'Roberto'. Although he travelled around the county he had a studio in Naples. After Robert's death Julius continued the firm without changing the name.  
Stock: 47431

354. **Naples- From my Window at the Villoria Hotel Oct.r 20 1844.**

F:W: Trench. [1844.]

Lithograph, scarce. Sheet: 175 x 490mm (7 x 19½").  
Creasing. £260

A panoramic view looking across the Bay of Naples. A lithograph by British army officer Sir Frederick William Trench (1775-1859).  
Stock: 47491



355. **Prospectus Locorum Urbis Romæ Insigni. Inventore Matthæo Gregorio de Rubeis Romano. Delineati et aere incisi a Livino Cruyl Gandavensi. Liber Primus. Alexandro VII P M Dicusus.**

Romæ Typis Joannis Baptistæ de Rubeis Mediolanensis in foro Agonali Anno D. 1666, cum Privilegio Summi Pont.  
Engraved titlepage, 385 x 260 (15¼ x 10¼"), with letterpress dedication, large margins. Two pinholes in image, tear in margin, staining at top. £490

A decorative titlepage to Matteo Gregorio de Rossi's 'Prospectus locorum urbis Romæ Insignium', with a central plynth containing the title, with some of the important buildings of Rome, including St Peter's Basilica, the Capidoglio and the Pantheon, arrayed behind. The 'Prospectus' contained this title and ten plates drawn and engraved by Lievin Cruyl (1634-90+), a Flemish priest, draughtsman and etcher from Ghent who was active in Rome from 1664 until c.1670. He is credited helping develop the style of 'veduta' topography, pre-dating Piranesi by nearly a century. The focus of the 'Prospectus' was the building campaign of Pope Alexander VII (to whom the work is dedicated); apparently Cruyl drew buildings that were not yet finished from architects plans. Matteo Gregorio de Rossi (1638-1702) was the son and successor of the publisher Giovanni Battista de Rossi.  
Stock: 48182

356. **[The Forum of Nerva, Rome] The Castle of Andalusia.**

Publishe'd as the Act directs, Dec. 15 1783 by E. Tringham, No.36 Hosier Lane, West Smithfield  
Rare engraving; platemark 155 x 280mm (6 x 11"), with very large margins. Slight foxing. £75  
Despite the title of this print, it depicts the Forum of Nerva in Rome, an ancient site in the middle of the city. The plate was seemingly reissued, with the erroneous title added, by publisher E Tringham, who often published copies of earlier prints.  
Stock: 47643

357. **[The Grand Canal, Venice.]**

[n.d., c.1860.]  
Chromolithograph. Sheet 370 x 550mm (14¼ x 21¾"). Trimmed to image, some creasing, laid on thick conservation paper. £180  
A view of the Grand canal with gondolas and other river craft.  
Stock: 48189

358. **Senglea. Grand Harbour.**

1968.  
Signed watercolour. Sheet: 125 x 180mm (5 x 7"). £65  
A view of the harbour in Malta. Painted by one of the Galia family.  
Stock: 48106

359. **[Malta] Malte.**

Dressé par Th. Duvoteny Géographe. Gravée par Ch. Dyonnet Publiée par Furne. [Paris, 1827-1837.]  
Engraved map with hand-colouring, 260 x 390mm (10½ x 15¼"). £130  
A map of Malta and Gozo from "Histoire de la Revolution Française" by Adolphe Thiers (1797-1877). Napoleon occupied Valletta in 1798, while on the way to Egypt but, after a blockade by the British after Horatio Nelson, the French garrison surrendered in 1800.  
Stock: 47423

360. **Quarantin Harbour.**

Lith. by C. de Brocktorff. Malta.  
Lithograph, sheet 95 x 165mm (4 x 6½"). 'Malta 1846' in ms. £75  
Marsamxett Harbour, Malta. In the nineteenth century it was commonly known as Quarantine Harbour, perhaps because of the quarantine hospital which briefly occupied nearby Manoel Island. Lithograph by the German/Danish artist resident in Malta, Charles Frederick de Brocktorff (1775-1850)  
Stock: 47421

361. **Stanislas Leszinski. Elu Roy de Pologne à Varsovie le 12 juillet 1705. Couronné le 4 Octobre 1705.**

A Paris chez E. Desrochers rue de soin prés la rue St. Jacq.  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £75

A portrait of Stanisław I Leszczyński (1677-1761), King of Poland. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48269

**362. Catherine Opalinska. Epouse de Stanislas Leszinski et mere de Marie de Leszinski Reine de France Néé le 5. Novembre 1680.**

A Paris chez E. Desrochers,  
Engraving. Plate: 155 x 105mm (6 x 4"), with very large margins. £75

A portrait of Catherine Opalinska, wife of Stanisław I Leszczyński (1677-1761), King of Poland and mother of Marie Leszczyński, wife of Louis XV. From a series of small portraits by Étienne-Jehandier Desrochers (1668-1741).  
Stock: 48270



**363. [Anatoly Nikolaievich Demidov, 1st Prince of San Donato, and others.] Voyage dans la Russie Méridionale et la Crimée, par la Hongrie, la Valachie et la Moldavie, exécuté en 1837**

Raffet 1838. Imprimé par August Bry, r du Bac 134. Chez Gihaut frères éditeurs, Boulevard des Italiens, 5. [Paris, 1838-48.]

Lithograph on chine collé, laid on original paper printed with title and inscriptions. Total printed area 320 x 220mm (11½ x 8¾") very large margins. £130  
A group of standing officers on the deck of a boat on the Danube, including Prince Anatoly Demidov. This vignette scene was drawn by Denis Raffet and used to illustrate the titlepage of Demidov's 'Voyage dans la Russie Méridionale'.

Despite being a Russian prince, Demidov (1813-70) spent much of his life in Paris, from where he financed this scientific expedition to Southern Russia, with Frenchman Denis-Auguste Raffet as the official artist.  
Stock: 48196

**364. Aranjuez. Vista de la Fuente del Narciso (en el Jardin del Principe).**

Pic de Leopold dib.o y lit. del nat.l. Fig.s par Urrabiela. Lit de J. Donon. Madrid Juan B.ta Stampa, editor, calle Atocha 20, Estamperia.

Tinted lithograph. Sheet: 260 x 320mm (10¼ x 12½").  
Manuscript in title area. £75

A view of a fountain in the town of Aranjuez in Spain. From a series of Spanish views. Title in Spanish and French.  
Stock: 47396

**365. Vista General de Burgos.**

J. Distelzweig deb. y lit. Lit. de A. Hervias en Burges. [n.d., c.1850.]

Lithograph. Sheet: 165 x 240mm (6½ x 9½").  
Manuscript in plate. £65

A view of the town and cathedral in Burgos, the historical capital of Castille, Spain.  
Stock: 47386

**366. Vista de la Alhambra las Torres Bermejas y Calle de los Gomeles. (Reyno de Granada.**

en casa de los hermanos Cadoni en Granada. [n.d., c.1850.]

Lithograph, printed on chine collé. Sheet: 200 x 260mm (8 x 10¼"). Manuscript in bottom left corner. £80

A view of the Alhambra in Granada, Spain.  
Stock: 47385

**367. Escorial. Fachada Principal de R.I Monasterio de S.n Lorenzo.**

Pic de Leopold dib.o y lit. del nat.l. Fig.s por Vallejo. Lit de J. Donon. Madrid Juan B.ta Stampa, editor, calle Atocha 20, Estamperia.

Tinted lithograph. Sheet: 260 x 320mm (10¼ x 12½").  
£130

A view of the historical residence of the King of Spain in the town of San Lorenzo de El Escorial. From a series of Spanish views. Title in Spanish and French.  
Stock: 47394

**368. Madrid. Vista de Paseo del Prado.**

Pic de Leopold dib.o y lit. del nat.l. Lit de J. Donon. Madrid Juan B.ta Stampa, editor, calle Atocha 20, Estamperia.

Tinted lithograph. Sheet: 260 x 320mm (10¼ x 12½").  
Manuscript in title area. £130

A view of the Paseo del Prado. From a series of Spanish views. Title in Spanish and French.  
Stock: 47397

**369. Madrid. Vista del Real Museo, y de las cuatro del Prado.**

Pic de Leopold dib.o y lit.o del nat.l. Lit de J. Donon. Madrid, Juan B.ta Stampa, editor calle de Atocha 20 Estamperia. [n.d., c.1855.]

Lithograph. Sheet: 255 x 325mm (10 x 12¾").  
Manuscript in title area. £180

A view of the entrance of the Prado in Madrid. From a series of Spanish views. Title in Spanish and French.  
Stock: 47393

370. **Toledo. Vista de Alcázar y del Puente de Alcántara.**

Pic de Leopold dib.o y lit. del nat.l. Lit de J. Donon.  
Madrid Juan B.ta Stampa, editor, calle Atocha 20,  
Estamperia.  
Tinted lithograph. Sheet: 260 x 320mm (10¼ x 12½").  
£160

A view of the town of Toledo in Spain. From a series of Spanish views. Title in Spanish and French.  
Stock: 47395

371. **The Transport "Denton Grange" on the rocks at Las Palmas. March 1900.**

AHT. 1900. [Astley Herbert Terry.]  
Signed watercolour. Sheet: 175 x 250mm (7 x 9¾").  
Mounted on board. £120  
"Denton Grange" ran aground before Christmas 1899.  
A watercolour by Lieutenant Astley Herbert Terry (1866 - after 1937). The son of Major General Astley Fellows Terry, the artist served with both the Army Service Corps and the 60th Rifles. His posting to Sierra Leone coincides with the Second Boer War, so his duties would have been to provide for the troops en route to South Africa. He was promoted to major at the time of his departure, which was probably to the Cape: a 'Major Terry' of the 60th Rifles is recorded as participating in the war. In the 1911 census Terry was recorded as living in Kensington. In 1937 Colonel Astley Herbert Terry was installed as Commander of the Venerable Order of the Hospital of St John of Jerusalem, which is the last reference to him we can trace.  
Stock: 48112



372. **[Madagascar] Entrance to the Palace, Antananarivo.**

S.P. Oliver del 1862. Lith. Amelot & Co Chaussée  
Lithograph and tintstone, scarce, printed area 480 x 325mm (19 x 12¾"). Creasing. Bit messy in title area.  
£280

The Rova of Antananarivo, the seventeenth century palace in Antananarivo, the capital city of Madagascar, damaged by a fire in 1995 and currently undergoing reconstruction.

Lithograph by Samuel Pasfield Oliver (1838 - 1907), geographer and antiquary. Oliver accompanied Major-

General Johnstone on a mission to Madagascar in 1862 to congratulate King Radama II on his accession. He spent some months exploring the island, and witnessed the king's coronation at Antananarivo that year. He returned to the island the following year after receiving news of King Radama's assassination. The history and ethnology of the island interested Oliver, and he devoted himself subsequently to a close study of them. In 1866 he published 'Madagascar and the Malagasy,' a diary of his first visit to the island, which he illustrated with some spirited sketches. This was followed by an ethnological study in French, 'Les Hovas et les autres tribus caractéristiques de Madagascar' (Guernsey, 1869). In 'The True Story of the French Dispute in Madagascar' (1885) Oliver passed adverse criticisms on the treatment of the Malagasy by the French colonial officials. Finally his two volumes on 'Madagascar' (1886), based on authentic native and European sources, give a detailed and comprehensive account of the island, its history, and its inhabitants. *Not in Abbey*  
Stock: 47412

373. **Old Fort, Funchal, Madeira. April 1900.**

AHT. 1900. [Astley Herbert Terry.]  
Signed watercolour. Sheet: 175 x 250mm (7 x 9¾").  
Mounted on board. £180  
A watercolour by Lieutenant Astley Herbert Terry (1866 - after 1937). The son of Major General Astley Fellows Terry, the artist served with both the Army Service Corps and the 60th Rifles. His posting to Sierra Leone coincides with the Second Boer War, so his duties would have been to provide for the troops en route to South Africa. He was promoted to major at the time of his departure, which was probably to the Cape: a 'Major Terry' of the 60th Rifles is recorded as participating in the war. In the 1911 census Terry was recorded as living in Kensington. In 1937 Colonel Astley Herbert Terry was installed as Commander of the Venerable Order of the Hospital of St John of Jerusalem, which is the last reference to him we can trace.  
Stock: 48109

374. **Funchal, Madeira. April 1900.**

AHT. 1900. [Astley Herbert Terry.]  
Signed watercolour. Sheet: 175 x 250mm (7 x 9¾").  
Mounted on board. £160  
A watercolour by Lieutenant Astley Herbert Terry (1866 - after 1937). The son of Major General Astley Fellows Terry, the artist served with both the Army Service Corps and the 60th Rifles. His posting to Sierra Leone coincides with the Second Boer War, so his duties would have been to provide for the troops en route to South Africa. He was promoted to major at the time of his departure, which was probably to the Cape: a 'Major Terry' of the 60th Rifles is recorded as participating in the war. In the 1911 census Terry was recorded as living in Kensington. In 1937 Colonel Astley Herbert Terry was installed as Commander of the Venerable Order of the Hospital of St John of Jerusalem, which is the last reference to him we can trace.  
Stock: 48110

375. **Isle de S.te Helene.**

[Paris, 1683.]

Coloured engraving. 155 x 105mm (6¼ x 4¼") very large margins. £130

A map-view of St Helena, emphasising the mountainous terrain, published in Alain Manesson Mallet's 'Description de L'Univers'. On the reverse is an uncoloured engraving of Table Mountain with a view of the Dutch fort at the Cape of Good Hope.  
Stock: 48147

376. **Teneriffe. From the S. S. "Helene Wöermann". March 18, 1900.**

AHT. 1900. [Astley Herbert Terry.]

Signed watercolour. Sheet: 175 x 250mm (7 x 9¾"). Mounted on board. £110

A watercolour by Lieutenant Astley Herbert Terry (1866 - after 1937). The son of Major General Astley Fellows Terry, the artist served with both the Army Service Corps and the 60th Rifles. His posting to Sierra Leone coincides with the Second Boer War, so his duties would have been to provide for the troops en route to South Africa. He was promoted to major at the time of his departure, which was probably to the Cape: a 'Major Terry' of the 60th Rifles is recorded as participating in the war. In the 1911 census Terry was recorded as living in Kensington. In 1937 Colonel Astley Herbert Terry was installed as Commander of the Venerable Order of the Hospital of St John of Jerusalem, which is the last reference to him we can trace.

Stock: 48111

377. **[Dutch Traveller in an African Settlement.]**

Engraving. Sheet: 235 x 155mm (9¼ x 6"). Trimmed to platemark. £95

A scene showing a Dutch traveller conversing in an African settlement.

Stock: 47955

378. **Voyage au Soudan Oriental. Femmes de Lony (Haut Sennar). retenues captives sur les barques de l'Expédition Egyptienne.**

Tremaux del. Laurens et E. David lith. Imp Lemercier r. de Seine 57 Paris. [n.d., c.1860.]

Hand-coloured lithograph, rare. Sheet: 310 x 425mm (12 x 16¾") very large margins. Foxing & mount staining. £340

A wonderful atmospheric scene showing Pierre Tremaux on a riverboat on the Nile observing a group of four African women. From 'Voyages au Soudan oriental et dans l'Afrique septentrionale'.

Stock: 48048

379. **A View of Cape Town, Table Bay & Tygerberg.**

Engraved after the original Drawing made by W.J. Burchell Esq. 26 December 1810. London Published by Longman & Co. 1. 1821.

Fine hand-coloured aquatint. Sheet: 250 x 535mm (10 x 21"). Trimmed to platemark and creasing as normal. £380



A view of the Cape of Good Hope, South Africa from 'Travels in the interior of southern Africa. Volume 1' 1822.

Stock: 48108

380. **Der Tapffer und naturalisierte Indian-Spanische General Haxa Cuienxca. [The Tapffer and naturalized Indian-Spanish General Haxa Cuienxca] Comendeur in dem Castell Tonneros Crudelos auf der Berühmten Insul Ganquala y acadaxaya, in Neü-Spanien. [Comendeur in the Castell Tonneros Crudelos on the Famous Insul Ganquala y acadaxaya, in Neu-Spain]**

Mar. Engelbr. sc. et exc. Aug. V. Cum Pr. Sac. Cæs Maj. [Augsburg: Martin Engelbrecht, 1714.]

Engraving. 300 x 185mm (11¾ x 7¼") large margins. £320

A portrait of a Central American native, with spear and staff, but with a European-style sword. Engraved by Martin Engelbrecht.

Stock: 48192

381. **Lassoonan; or the Speculative Savage.**

Smirke del. Berrell sculp. Published as the Act directs by Harrison & Co. Oct. r 1 1786.

Engraving, sheet 185 x 115mm (7¼ x 4½"). Trimmed. £65

Sassoonan (also known as Allummapees), chief of the Delaware Indians. This engraving and other copies made from it was used to illustrate accounts of Sassoonan in British periodicals.

Stock: 47675

382. **A New Map of North America, agreeable to the Latest Discoveries.**

[engraved by Thomas Conder.] [London & Edinburgh: Richard Evans & John Bourne, 1817.]

Hand-coloured engraved map. 220 x 230mm (8¾ x 9"). With original binding folds. £200

A map of North America, published in an edition of William Robertson's 'History of America'. The map was originally published in a 1794 edition by Robert Wilkinson, but the only changes seem to be the removal of the publication line and Conder's name. The cartography still predates Vancouver's voyage, with the 'River of the West' still marked, as is 'West Florida', the British possession already under U.S. control.

Stock: 47823

**383. A Map of the United States of America, with Part of the Adjoining Provinces from the latest Authorities.**

[engraved by Thomas Conder.] [London & Edinburgh: Richard Evans & John Bourne, 1817.]

Hand-coloured engraved map. 220 x 230mm (8¾ x 9"). With original binding folds. £350

A map of the United States, published in an edition of William Robertson's 'History of America'. The map was originally published in a 1794 edition by Robert Wilkinson: for this state 'Tennessee' has been added, and the publication line and Conder's name removed. Elsewhere 'West Florida', the British possession already under U.S. control is still marked.

Stock: 47824



**384. A View of Quebec. Dedicated by Permission to Lt General Lord Seaton, G.C.B. & G.C.H. Late Governor General & Commander in Chief of the Forces in British North America.**

[From] a Drawing by Captain B. Beaufoy. T. Picken lith. Day & Haghe Lith.rs to the [Queen.] [London Ackermann & Co. Strand April 10th 1848.]

Hand-coloured lithograph. Sheet: 410 x 510mm (16 x 20"). Trimmed to image on three sides, cut into publication line, repaired tear in sky. £850

A view of Quebec from Point Levy, south of the city, with the St Lawrence filled with craft, including warships, a paddlesteam ferry and a raft. On the foreshore are a number of sightseers and native Americans.

Benjamin Beaufoy served in Canada as a British Army paymaster to volunteer units. He died in 1879.

Stock: 47209

**385. [Mexican Acrobats.]**

[n.d., c.1820.]

Hand-coloured aquatint. Plate: 240 x 175mm (9½ x 7") very large margins. £130

A scene showing Mexican acrobats performing various stunts. A plate from a series of Mexican costumes.

Stock: 48221

**386. A New Map of South America, Drawn from the latest Discoveries.**

[engraved by Thomas Conder.] [London & Edinburgh: Richard Evans & John Bourne, 1817.]

Hand-coloured engraved map. 280 x 225mm (11 x 8¾"). With original binding folds. £140

A map of South America, published in an edition of William Robertson's 'History of America'. The map was originally published in a 1794 edition by Robert Wilkinson, but the only changes seem to be the removal of the publication line and Conder's name. The map ignores the British occupation of much of Guyana at the end of the Napoleonic Wars.

Stock: 47825

**387. William Lloyd Garrison By H. Anelay. The People's Journal. The People's Portrait Gallery. No.37. Sept. 12, 1846.**

Wood engraving. Sheet: 250 x 170mm (9¾ x 6¾").

Marking. £35

A profile portrait of American abolitionist, suffragist and social reformer William Lloyd Garrison (1805-1879). Garrison was the editor of The Liberator which was founded in 1831 and published until the abolition of slavery after the American Civil War.

Stock: 48225

**388. Vue de Boston. Prospect des Plazes vor dem Rath Haus zu Boston. Vuë de la Rue et de la Maison de Ville a Boston.**

Gravé par Francois Xav. Habermann. Se vend à Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1775.]

Hand-coloured engraving. Plate: 320 x 430mm (12½ x 17"). Pin holes in left edge where bound. Small margins. £320

An imagined view of the Town Hall in Boston in America.

Stock: 47880

**389. Vue de Boston. Prospect der König Strasse gegn das Land Thor zu Boston. Vuë de la Ruë du Roi, vers la Porte de la Campagne a Boston.**

Gravé par Francois Xav. Habermann. Se vend à Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale et avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1775.]

Hand-coloured engraving. Plate: 320 x 430mm (12½ x 17"). Pin holes in left edge where bound. Small margins. £350

An imagined view of King Street in Boston, now known as State Street, which was the site of the Boston Massacre in 1770.

Stock: 47873

390. **View of Nassau in the Bahamas.**  
N. Pocock Del. T. Medland sculp. Published Dec.r 2  
1799 by Bunney & Gold.  
Hand-coloured aquatint. Sheet: 140 x 230mm (5½ x  
9"). £130  
A view of Nassau from the sea.  
Stock: 47496

391. **View of Nassau in the Bahamas.**  
N. Pocock Del. [...] T. Medland Sculp. Publish'd Dec. 2  
1799 by Bunney & Gold.  
Aquatint, 150 x 229mm (6 x 9"). £140  
Nassau, which by the late eighteenth century was  
already the commercial centre of the Bahamas.  
Published in the 'Naval Chronicle'.  
Stock: 47422

392. **Map of the Island of Barbadoes; for the  
History of the West Indies. by Bryan Edwards  
Esq.r.**  
G. Allen sculp.t. [n.d., c.1794.]  
Engraved map with hand-colour. Plate: 245 x 190mm  
(9¾ x 7½"). Creasing top right. £80  
Stock: 47507

393. **Havannah.**  
Published April 1. 1811 by Sherwood, Neely & Jones,  
Paternoster Row.  
Engraving with hand-colour. Plate: 190 x 250mm (7½  
x 9¾"). Vertical creases as issued £70  
A view of the port of Havannah from the sea.  
Stock: 47369

394. **Harbour and City of the Havanna taken  
from the Jesu del Monte.**  
Engraved by George Cooke. London; Published by  
Longman, Hurst, Rees, Orme & Brown, Paternoster  
Row.  
Engraving. Sheet: 205 x 265mm (8 x 10½"). £130  
A view of the harbour and town of Havana.  
Stock: 47372

395. **View of the Town of S.t Thomas, W.I.**  
Lith. of F. Michelin & Geo. E. Leefe. 180 Fulton S.t  
N.Y.  
Lithograph. Sheet: 120 x 185mm (4¾ x 7¼"). £130  
A view of the town of St Thomas in the Virgin Islands  
published in America.  
Stock: 47373

396. **Captains Hunter, Collins & Johnston,  
with Governor Phillip, Surgeon White, &  
Visiting a Distressed Female Native of New  
South Wales, at a Hut, near Port Jackson.**  
Published by Alex.r Hogg. [n.d., c.1793.]  
Engraving. Plate: 180 x 230mm (7 x 9"); large margins  
on 3 sides. Trimmed to plate on lower edge. Staining  
and creasing. £280  
A scene showing important earlier settlers in New  
South Wales. Governor Arthur Phillip was curious  
about the Indigenous people of Australia and sought to  
learn their language and customs. After settlement, he  
gave strict orders against harming the local population

and sought to maintain friendly relations. An  
illustration from 'The New Royal Systems of Universal  
Geography' 1793 by Michael Adams.  
Stock: 48169

397. **A Man of the Duke of York's Island. A  
Man of Lord Howe's Group of Islands.**  
From an Original Sketch Engraved by Thornton.  
Published by Alex.r Hogg. [n.d., c.1790.]  
Engraving. Plate: 180 x 230mm (7 x 9"). Foxing. £130  
A man of Duke of York's Island, Papua New Guinea;  
and a man of Lord Howe Island, Australia. From 'The  
New Royal System of Universal Geography' by  
Michael Adams.  
Stock: 48118



398. **The Ice Cliffs in Kotzebue Sound. Plate 1**  
W. Fitch del. et lith. from a sketch by T. Woodward.  
Printed by Frederic Reeve. [London: Lowe Reeve,  
1852.]  
Hand-coloured lithograph, rare. Sheet: 250 x 320mm  
(9¾ x 12½"). £280  
A view of the frozen cliffs in Kotzebue Sound, Alaska,  
Plate I of the 'The Botany of the Voyage of H.M.S.  
Herald, under the command of Captain Henry Kellett,  
R.N., C.B., during the years 1845-51', by Berthold  
Seemann. The general account of the voyage, also by  
Seeman, describes them: "The ice-cliffs of Eschscholtz  
Bay, in Kotzebue Sound, well deserve attention. They  
extend along the southern side of the bay, east and  
west, from Elephant Point to Eschscholtz Point; they  
are from forty to ninety feet high, and consist of three  
distinct layers. The lower layer is ice, the central clay,  
containing fossils, and the uppermost peat. Partly from  
the action of the waves, partly from the thawing of the  
ice, that side of the cliffs facing the sea is cut  
perpendicularly, and presents a clear view of the  
internal structure of the formation".  
The 'Herald' and 'Plover' circumnavigated the globe,  
entering the Arctic through the Bering Strait three  
times in search of Sir John Franklin. The expedition  
was one of three sent out in the first year of the search.  
*Not in Abbey.*  
Stock: 48049

**399. Scene upon the Eastern Road from Rangoon looking towards the South. 13.**  
 Drawn by J. Moore. Engraved by G. Hunt. Published Nov.r 9, 1825, by Kingsbury & Co. Leadenhall Street & Tho.s Clay, Ludgate Hill, London.  
 Coloured aquatint. Platemark: 420 x 325mm. (16½ x 12¾"). Repaired tear top margin. Small margins. £350  
 A view from a terrace, with a roof and pagoda on the left, overlooking a road in the right middle distance lined with further pagodas; a river in the background below the horizon, upon which can be seen ships.  
 From "Rangoon Views, and Combined Operations in the Birman Empire", which consists of 24 plates over two series, published by Thomas Clay in 1825-26. The plates are made by several artists, after Lieutenant Joseph Moore and Captain Frederick Marryat. *Abbey Travel 404; Hickman p.230, illus. p. 238.*  
 Stock: 47852

**400. The Attack of the Stockades at Pagoda Point, on the Rangoon River by Sir Arch.d Campbell, K.C.B. 8th July 1824. No.18.**  
 Drawn by J. Moore. Engraved by Reeve, Jun.r  
 Published Jan.2, 1826 by Tho.s Clay, 18, Ludgate Hill, & Kingsbury & Co. Leadenhall Str.t London.  
 Coloured aquatint. Platemark: 420 x 325mm. (16½ x 12¾"). Large repaired tears. Damaged. Trimmed.  
 £130

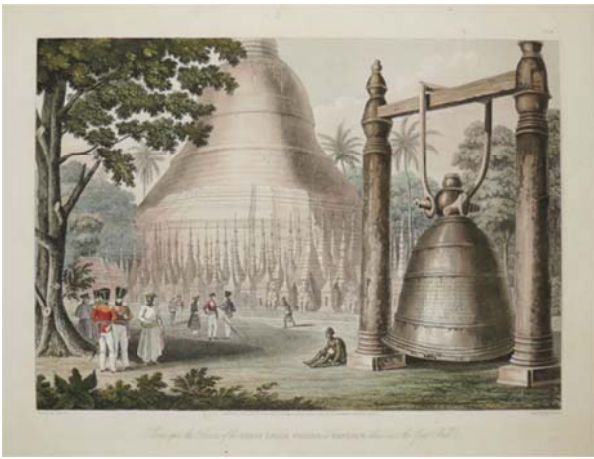
The First Anglo-Burmese War (1824-1826) was the first of three wars fought between the British and Burmese Empires in the 19th century. General Sir Archibald Campbell, 1st Baronet (1769-1843) led 10,000 men and took the city with little resistance. In May of 1824, after fortifying the Shwedagon Pagoda compound, Campbell launched attacks on Burmese lines, and by the end of July 1824, he had successfully pushed the Burmese towards Kamayut, enough to repel Burmese efforts to retake the city. *Abbey Travel 404; Hickman p.230, illus. p. 233.*  
 Stock: 47851

**401. View of the Great Dagon Pagoda and adjacent Scenery taken on the Eastern Road from Rangoon.**  
 Drawn by J. Moore. Engraved by G. Hunt. Pub.d Nov.r 9 1825 by Kingsbury & Co. Leadenhall Street \_ & Tho.s Clay, Ludgate Hill, London.  
 Hand-coloured aquatint. Plate: 330 x 430mm (13 x 17"). J. Whatman 1825 watermark. Small margins.  
 £350  
 The Great Dagon Pagoda (Shwedagon Pagoda), in Rangoon, Burma. From 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, (89th Regiment) published in two series 1825-26, illustrating the actions of the First Anglo-Burmese War (5 March 1824 - 24 February 1826). Following Burmese incursions into British-held territory in 1821-1823 (including the successful invasion of Assam), the Governor-General, Lord Amherst, declared war on Burma on February 24, 1824. *Abbey Travel 404; Hickman p.230.*  
 Stock: 47850

**402. View of the Lake and part of the Eastern Road from Rangoon, taken from the Advance of the 7th. Madras Native Infantry.**  
 Drawn by J. Moore. Engraved by H. Pyall. Pub.d Nov.r 9th. 1825, by Kingsbury & Co. Leadenhall Street, and Tho.s Clay, 18, Ludgate Hill, London.  
 Hand-coloured aquatint. Plate: 325 x 420mm (12¾ x 16½"). Bit time stained. Small margins. £260  
 From the first series of 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26. It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826).  
 Numbered 'No.11' upper right.  
 The First Anglo-Burmese War was the first of three wars fought between the British and Burmese Empires in the 19th century. General Sir Archibald Campbell, 1st Bart (1769 - 1843) led 10,000 men to Yangon and took the city with little resistance. In May of 1824, after fortifying the Shwedagon Pagoda compound, Campbell launched attacks on Burmese lines, and by the end of July 1824, he had successfully pushed the Burmese towards Kamayut, enough to repel Burmese efforts to retake the city. *Abbey Travel 404; Hickman p.230.*  
 Stock: 47846



**403. View of the Great Dagon Pagoda at Rangoon and Scenery adjacent to the Westward of the Great Road. 1.**  
 Drawn by J. Moore. Engraved by H. Pyall. Published Nov.r 9. 1825 by Kingsbury & Co Leadenhall Str.t. \_ & Tho.s Clay, Ludgate Hill London.  
 Coloured aquatint. Platemark: 420 x 325mm. (16½ x 12¾"). J. Whatman 1825 watermark. Repaired tear in top margin. Small margins. £340  
 A view of the Golden Temple. A plate from 'Views taken at or near Rangoon, and Combined operations in the Birman Empire', by Lieutenant Joseph Moore, published in two series 1825-26. It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826). *Abbey Travel 404; Hickman p.230.*  
 Stock: 47853



**404. Scene upon the Terrace of the Great Dagon Pagoda at Rangoon looking towards the North. No.5. Proof.**

Drawn by J. Moore. Engraved by G.Hunt. Published Oct.r 1. 1825, by Kingsbury & Co. 6 Leadenhall Str.t London.

Hand-coloured aquatint. Plate: 330 x 430mm (13 x 17"). J. Whatman Turkey Mill watermark. Small margins. £320

A view in a terrace of the Pagoda, with three western officers walking across the centre lawn, and an artist sketching in the centre foreground to the right, seen from behind. The temple can be seen in the centre background, with pagodas on the left.

A very unusual proof 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.

It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826). *Abbey Travel 404; Hickman p.230, illus p. 232.* Stock: 47848

**405. The Conflagration of Dalla, on the Rangoon River.**

Drawn by J. Moore. Engraved by G. Hunt. Published Jan. 2, 1826, by Thos. Clay, 18, Ludgate Hill, & Kingsbury & Co. Leadenhall Str.t London.

Hand coloured aquatint. Plate: 330 x 420mm (13 x 16½"). Repaired tear and pin hole on left. Small margins. £260

Steam and sailing ships and their crews observing a fire in the distance.

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.

It illustrated the British campaign during the First Anglo-Burmese War (5 March 1824 - 24 February 1826).

Numbered '17' upper right. *Abbey Travel 404; Hickman p.230, illus p. 241.*

Stock: 47847

**406. A Perspective View of Canton in China**

[Unsigned, c.1760]

Engraving, sheet 175 x 270mm (7 x 10½"). Creasing. £120

Canton (now Guangzhou) in the Guangdong province of China.

Stock: 47420

**407. [View in China probably Peking.]**

Vsevolod Bryant Zeff 1936.

Watercolour, signed. Sheet: 235 x 335mm (9¼ x 13¼"). £450

A view, probably Peking, on the banks of a river in which a seated woman and a man leaning on a staff look out across the view.

Stock: 48037

**408. [A View of a Chinese Bridge.]**

Vsevolod Bryant Zeff 1937.

Watercolour, signed 235 x 310mm (9¼ x 12¼"). £280

A View of a Chinese Bridge, probably in the Forbidden City.

Stock: 48038

**409. Hong Kong.**

[n.d., c.1840.]

Engraving. Sheet: 130 x 215mm (5 x 8½"), with large margins. £140

A view of Hong Kong.

Stock: 47493

**410. [Map of Macau] Plan de la Ville et du Port de Macao, Par N.B. Ing.r de la Marine [...]**

J.v. Scley direx. [c.1764]

Engraving with hand-colouring, platemark 230 x 175mm (9 x 7"). Small margins. £140

Map of the port of Macau on the Pearl River in China.

From a Dutch edition of Prevost's 'Histoire des Voyages', with copies of Jacques-Nicolas Bellin's maps.

Stock: 47417

**411. Macao, from the Forts of Heang-shan [parallel text in French and German]**

Engraved by S. Fisher The London Printing and Publishing Company Limited [c.1850]

Steel engraving, printed area 170 x 190mm (6¾ x 7½"). £140

Prospect of the trading port of Macao (Macau), on the South China Sea. Macao is now, along with Hong Kong, one of the two special administrative regions of the People's Republic of China. V

Stock: 47418

**412. [Map of Macau and surrounding area] Carte de l'entrée de la riviere de Canton**

**Dressée sur les Observations les plus récentes. Par N.B. Ing.r [...]**

J.v. Schley direx. [c.1764]

Engraving, platemark 275 x 210mm (11 x 8"), with very large margins. Folds as normal. £160

Map of the port of Macau and the entrance to the Pearl River in China. From a Dutch edition of Prevost's 'Histoire des Voyages', with copies of Jacques-Nicolas Bellin's maps.

Stock: 47424

413. **Macao.**

Romargue Freres del et sc Imp.ie Chardon ainé et fils  
30 r. Hautefeuille, Paris. Berlin, Leprieur et Morisot  
Editeurs à Paris  
Steel engraving, printed area 170 x 190mm (6¾ x  
7½"). £120  
View of Macau, on the South China Sea, from the forts  
of Heang-shan.  
Stock: 47419

414. **The Observatory at Pe-kin from Le  
Comte. Plate 30 No.13 page 19.**

G. Child Sculpt. [n.d, c.1750.]  
Engraving. Plate: 155 x 240mm (6 x 9½"), with large  
margins. £140  
A view of the ancient observatory in Peking. Built  
1442, it was modernised in 1673 by the Jesuit Father  
Ferdinand Verbiest, who built many of the instruments  
here.  
Stock: 47881



415. **[A view in Peking.]**

Vsevolod Bryant Zeff, Peking 1939.  
Watercolour, signed. Sheet: 240 x 305mm (9½ x 12").  
£450  
A view probably in the forbidden city. See Olgas  
Story by Stephanie Williams.  
Stock: 48036

416. **Fortress of Bowrie in Rajpootana. From  
a Drawing by Capt. Cha.s Auber of the  
Quarter Mast.r Gen.l's Depart.t Ceylon.**

Drawn by W. Westall A.R.A. Engraved by C. Bently.  
Published by Smith Elder & Co. Cornhill London.  
Hand-coloured aquatint. J. Whatman Turkey Mill 1827  
watermark. Sheet: 295 x 370mm (11¾ x 14¾"). £260  
Plate 16 from Robert Melville Grindlay's 'Scenery,  
Costumes and Architecture chiefly on the Western Side  
of India'. This picturesque view shows Mount Abu, in  
the south of Rajasthan, close to the border of Gujarat.  
Grindlay (1786-1877) was only 17 when he arrived in  
India in 1803. He served with the Bombay Native  
Infantry from 1804 to 1820 and during this period  
made a large collection of sketches and drawings.  
Stock: 48050

417. **[Jahanara Begum] Segum Saheb.**

[London: John Ogilby, 1673.]  
Engraving 285 x 175mm (11¼ x 7"), with large  
margins. Some spotting. £130  
A full length portrait of Jahanara Begum (1614-81),  
eldest daughter of Emperor Shah Jahan. Although the  
title of the print reads 'Segum Saheb', Ogilby's text  
refers to her as 'Begum Saheb', 'My Lady Princess'.  
From John Ogilby's edition of Arnoldus Montanus's  
'Asia'.  
Stock: 47536

418. **Kissna of Krissna of Krexno d'achtste  
autauer.**

[London: John Ogilby, 1673.]  
Engraving 285 x 175mm (11¼ x 7"), with very large  
margins. Creasing. £120  
From Ogilby's text: "This Kisna, or Krexno, is  
represented with four Arms, whereof one of the Left is  
held up, pointing with the Fore-finger to the Cow  
Camdoga; one of the Right Arms, holding a Periwinkle  
in the Hand, extends downwards; the other two Hands  
seem to stop the holes of a Fife held to the Mouth of  
the Image. The Feet also seem as if treading the  
Measures of a Dance. The Head is cover'd with a  
Golden Crown, with several Points rais'd and beset  
with Pearls and Precious Stones... On each side stand  
two Images of Women, in rich Habits, each in a  
different posture worshipping him".  
From John Ogilby's edition of Arnoldus Montanus's  
'Asia'.  
Stock: 47537

419. **Wamans autauer, de vyfde.**

[London: John Ogilby, 1673.]  
Engraving 285 x 175mm (11¼ x 7"), with large  
margins. Some spotting in margins. £130  
The god Mahadu, in the form of a dwarf called Vanan,  
tricking Bell Ragia. Asking for alms, he requests the  
grant of all the land he he can cover in three strides.  
When Bell Ragia agrees Mahadu makes one step from  
Bell Ragia, then steps from the Earth into the Clouds.  
The third step is onto Bell Ragia's heart, forcing him  
into an infernal pit 'Patalam', making him prince of the  
pit.  
From John Ogilby's edition of Arnoldus Montanus's  
'Asia'.  
Stock: 47535

420. **Major Edwarde's Infantry.**

On Stone by A. Maclure. Maclure, Macdonald &  
Mcgregor lith. [n.d., c.1848.]  
Coloured lithograph, rare. Sheet: 370 x 270mm (14½ x  
10½") large margins. Foxing. £160  
A portrait of two Punjab infantrymen. From 'Mooltan,  
during and after the Siege...' by John Dunlop. Herbert  
Edwardes was an administrator and statesman in the  
Punjab, known as the 'Hero of Multan' after he was  
pivotal in securing victory during the 2nd Anglo-Sikh  
War.  
Stock: 48046

421. **Major Edwarde's Cavalry.**

On Stone by A. Maclure. Maclure, Macdonald & Mcgregor lith. [n.d., c.1848.]  
Coloured lithograph, rare. Sheet: 370 x 270mm (14½ x 10½") large margins. £160

A portrait of two Punjab cavalry. From 'Mooltan, during and after the Siege...' by John Dunlop. Herbert Edwardes was an administrator and statesman in the Punjab, known as the 'Hero of Multan' after he was pivotal in securing victory during the 2nd Anglo-Sikh War.

Stock: 48045

422. **[Nur Jahan] Nurmahal.**

[London: John Ogilby, 1673.]  
Engraving 285 x 175mm (11¼ x 7"), with large margins. Some spotting. £160

A portrait of Nur Jahan (1577-1645), empress consort of India as the 18th and last wife of Jahangir. On their marriage husband nicknamed her Nur Mahal, 'Light of the Palace', but later changed it to Nur Jahan, 'Light of the World'. Her niece, Mumtaz Mahal, inspired the Taj Mahal.

From John Ogilby's edition of Arnoldus Montanus's 'Asia'.

Stock: 47534



423. **[Gilt Temple in the Town of Mulkeria.]**

A. Jack Del. No.5. [Drawn on Stone by Thomas S. Boys.] [Published by Smith, Elder & Co. London, 1847.]

Very fine and rare hand-coloured lithograph. Sheet 470 x 320mm (18½ x 12½"). Trimmed to image, small tear repaired, crease hardly showing from front. £480

A very fine view of a Sikh temple under snow covered mountains drawn by Alexander Jack (1805-1857) and published in his 'Six Views of Kot Kangra and the Surrounding country'. The series illustrate the Kangra campaign of the First Anglo-Sikh War (1845-6), during which the artist was a brigadier of the 30th Regiment of the Bengal Native Infantry. The operation, which involved dragging cannon into the Himalayas, brought the Punjab under British control.

Jack was promoted to Lieutenant Colonel in 1851 and died at Cawnpore in the rising of 1857. *Abbey Travel*: 473.

Stock: 48134

424. **View of the Bridge near Baroda in Guzerat from a Drawing by Capt.n Grindlay in 1806.**

Etched by J. Willis & H. Melville. Engraved by C. Bentley. Published by Smith Elder & Co. Cornhill London.

Fine hand-coloured aquatint. Sheet: 305 x 370mm (12 x 14½"). Slight marking in sky. £260

A view of Vadodara in Robert Melville Grindlay's 'Scenery, Costumes and Architecture chiefly on the Western Side of India'. This picturesque view shows Mount Abu, in the south of Rajasthan, close to the border of Gujarat. Grindlay (1786-1877) was only 17 when he arrived in India in 1803. He served with the Bombay Native Infantry from 1804 to 1820 and during this period made a large collection of sketches and drawings.

Stock: 48047

425. **[Rice Fields, Burma?]**

Charles W. Cain [ink signature.] [n.d., c.1930.]  
Etching. 150 x 260mm, 6 x 10¼". £270

Buffaloes ploughing a paddy field, a woman and child watching.

Charles William Cain (1893-1962) travelled in the Middle East, and lived in Baghdad for some years. A student of Camberwell School of Art, he was then an illustrator and cartoonist for the Johannesburg Star. During the Great War, he served with the Border Regiment in India and Mesopotamia until the Armistice. In 1920-21, he studied at the Royal College of Art under Frank Short.

Stock: 47399

426. **[Pedlar] Middel Java Samarang / Le Colporteur Indigène (Kodja)[...]**

A. Van Pers St M. Degens [c.1851]  
Lithograph, printed area 270 x 180mm (10½ x 7").  
Creasing and nicks. £95

Lithograph by Mathijs Degens (b.1819) after Auguste van Pers (1815-71), probably from an edition of Van Pers' 'Nederlansch Oost-Indische Typen'. Van Pers began work on the project in the early 1840s and the first part of the work was published by Lange & Co. in Batavia in 1851, but after ill-health caused the artist to return to his native Netherlands in 1852 the project was taken over by C.W. Mieling in the Hague, who published it between 1853 and 1862. Degens provided the illustrations for the first part of the work, from which this plate probably originates. *For plates from the Dutch-published 'Nederlansch Oost-Indische Typen' see refs. 35093-4.*

Stock: 47333

427. **Car-Nicobar.**

[n.d., c.1830.]  
Lithograph. Sheet: 205 x 280mm (8 x 11"). Trimmed. £130

A naval scene showing inhabitants of the Nicobar Islands in the Indian Ocean approaching a European ship to offer goods.

Stock: 47958

428. **Asiatic Researches. Inhabitants of the Pogy or Nassau Islands.**

Published by I. Sewell &c. Feb. 1. 1801.  
Rare engraving. Plate: 150 x 200mm (6 x 8"). Marking.  
A portrait of two inhabitants of Sumatra. The male figure is covered in tattoos.  
Stock: 47956

429. **Ascent of Fusi-yama.**

G. J. Gower, del.t. Hanhart, lith. [n.d., c.1870.]  
Chromolithograph. Sheet: 210 x 125mm (8¼ x 5"). £65  
A view of climbers walking up the sacred mountain of Fusi-yama in Japan.  
Stock: 47888

430. **The Lake of Hakoni.**

R. A. del.t. Hanhart, lith. [n.d., c.1870.]  
Chromolithograph. Sheet: 210 x 125mm (8¼ x 5"). £65  
A view of the picturesque Lake Ashi in Japan.  
Stock: 47889

431. **[Rue, Ville de Japon.]**

[Eliezier Levi Montefiore.] [n.d., c.1870.]  
Etching. Sheet: 110 x 170mm (4¼ x 7¾"). Glued to album sheet along top edge. £65  
A view of a street in Japan by artist Eliezier Levi Montefiore (1820-1894). Montefiore was born in Barbados, after studying in England he moved out to Australia in 1842 where he lived and worked until his death in 1894.  
Stock: 48020

432. **Yeddo. 13.**

Photolith. Inst. v. W. Korn & Co. Berlin. [Berlin: Korn & Co, n.d., 1864-73.]  
Lithograph on chine collé, rare. Printed area 510 x 355mm (20 x 14"), large margins. Surface wear in margins. Foxing. £380  
A side street in Edo (now Tokyo) with shrines and monuments under tall trees.

Plate 13 of 'Die Preussische Expedition nach Ost-Asien, Ansichten aus Japan, China und Siam' by R. von Decker, the official account of the Eulenburg expedition to the Far East, 1859-62. Many of the plates were after paintings by Albert Berg (1825-84). The aim of the expedition was to establish diplomatic and commercial relations with China, Siam and Japan, after the American Matthew C. Perry had forced Japan to admit foreigners in 1854.  
Stock: 48183

433. **Yeddo. 14.**

Photolith. Inst. v. W. Korn & Co. Berlin. [Berlin: Korn & Co, n.d., 1864-73.]  
Lithograph on chine collé, rare. Printed area 510 x 355mm (20 x 14") large margins. Tear in right margin. Foxing £380  
The walls of a riverside residence in Edo (now Tokyo). By the gate is a kago, a basic litter with a single crossbeam. On the water is a mandarin duck.  
Plate 14 of 'Die Preussische Expedition nach Ost-Asien, Ansichten aus Japan, China und Siam' by R. von Decker, the official account of the Eulenburg

expedition to the Far East, 1859-62. Many of the plates were after paintings by Albert Berg (1825-84). The aim of the expedition was to establish diplomatic and commercial relations with China, Siam and Japan, after the American Matthew C. Perry had forced Japan to admit foreigners in 1854.  
Stock: 48184

434. **Kom**

[London: John Ogilby, 1673.]  
Engraving 290 x 360mm (11½ x 14¼"), with very large margins. Crease in centre as normal. £320  
A prospect of the ancient city of Qom in Persia. From John Ogilby's edition of Arnoldus Montanus's 'Asia'.  
Stock: 48272



435. **Galle, Ceylon from the Colombo Road April 13 1850.**

RWK.  
Watercolour, sheet 360 x 520mm (14¼ x 20½"). Mounted and framed without glass. £1250  
Distant view of Galle, Sri Lanka, looking southward along the shoreline.  
Stock: 47680

436. **Dancing Dervich**

Watercolour. Sheet: 200 x 130mm (8 x 5"). Cockling in paper. Slight staining in corners. £140  
A watercolour portrait of a whirling dervish.  
Stock: 48064

437. **[A Woman from the Levant.]**

[n.d., c.1820?]  
Watercolour. Sheet: 170 x 120mm (6¾ x 4¾"). Creasing. £95  
A portrait of a young woman in the costume of the Ottoman Empire.  
Stock: 48065

438. **[Turkish Arabah]**

W. Turner del.t. J. Clark sculp.t. London, Published by J. Murray, 1820.  
Aquatint printed in colour, sheet 115 x 185mm (4½ x 7¼"). Trimmed, losing title. £65  
Plate from William Turner, 'Journal of a Tour in the Levant' (3 vols., 1820). *Abbey 375.2*.  
Stock: 47414